

KNX-FM

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OCTOBER 1981

MELLOWNOMICS. OK, WE'VE MADE THE NATIONAL SALES BUDGET FOR '81. THAT CALLS FOR A PARTY! UNFORTUNATELY, RIGHT NOW IT WOULD HAVE TO BE A SLUMBER PARTY. SALES HAVE BEEN DOZING FOR SOME OBVIOUS REASONS: THE NEW TV SEASON IS UNDERWAY AND GOBBLING UP BIG CHUNKS OF ALREADY TIGHT ADVERTISING BUDGETS, THE BASEBALL PLAYOFFS AND WORLD SERIES GAMES ARE CORNERING BIG SHARES OF RADIO AD BUDGETS, AND UNLIKE LAST YEAR, WE DON'T HAVE POLITICALS TO KICK AROUND ANYMORE. THE GOOD NEWS IS WE'VE BEEN HOLDING OUR OWN, AND HOLDING THE LINE ON PRICING TOO! THE OUTLOOK FOR THE REMAINDER OF '81 IS VERY GOOD, AND AS INVENTORY BECOMES SCARCE, THIS HARD LINE PRICING POSTURE WILL PAY OFF WITH BIG DIVIDENDS.

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MUSICAL SHARES. THE SUMMER ARBITRON HAS ARRIVED AND, AS EXPECTED, IT HELD GOOD NEWS FOR THE AOR STATIONS. IN FACT, YOU CAN READ ALL ABOUT IT IN THE ATTACHED ARTICLE FROM THE

DAILY NEWS ENTITLED, "ROCK 'N ROLLING WITH THE PUNCHES". THE SUMMER ARBITRON HAD GOOD NEWS FOR KNX/FM AS WELL. EVEN THOUGH OUR 12+ SHARE INCREASED ONLY A MODEST TWO TENTHS OF A SHARE OVER THE SPRING BOOK, OUR MIDDLE DEMOS ARE STRONGER THAN EVER! CONSIDER THE FOLLOWING METRO RANKINGS (MON-SUN 6A-MID) FOR KNX/FM: #3 ADULTS 18-34, #2 ADULTS 25-34, #2 ADULTS 25-44, #4 ADULTS 25-49, AND #4 ADULTS 25-54! OUR MEN AND WOMEN NUMBERS ARE EVENLY BALANCED 18+ (3.3 SHARE EACH). AS YOU ARE AWARE, KRTH IS OUR MOST DIRECT COMPETITION ON MOST BUYS. JUST SO YOUR JOB DOESN'T BECOME TOO EASY, KRTH POSTED AN EXCEPTIONALLY GOOD SHOWING AND PRESENTS A VERY CLEAR AND PRESENT CHALLENGE. WHEN WE LOOK AT THE IMPORTANT ADULT 18-49 DEMO FOR EXAMPLE, KRTH IS #1, KNX/FM IS #3 AND BEAUTIFUL MUSIC KJOI IS SANDWICHED COMFORTABLY IN THE MIDDLE. BUT, AN EXAMINATION OF THE TOP 10

ADULT 18-49 STATIONS SHOWS KNX/FM LISTENERS LISTEN NEARLY 3 HOURS LONGER EACH WEEK THAN KRTH LISTENERS. IN FACT, OF THE TOP 10, ONLY KJOI CAN TOP KNX/FM LISTENERS' LONG TIME SPENT LISTENING AND LOW TURNOVER RATIO. TAKE A CLOSE LOOK AT THE ATTACHED RADCOM RUNS FOR YOURSELF, THEN SPEND SOME TIME WITH THE SUMMER ARBITRON. IT MAY NOT MAKE FOR THE MOST EXCITING READING, BUT YOU CAN COME UP WITH SOME CREATIVE NEW WAYS OF SELLING KNX/FM.

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NO STATIC AT ALL. FM RADIO'S SHARE OF THE TOTAL RADIO AUDIENCE HAS GROWN STEADILY OVER THE PAST 10 YEARS, SLOWLY ERODING AM SHARES. NOW ARBITRON REPORTS FM LISTENING TOTALS 54.9% IN THE TOP 10 MARKETS. BACK IN THE SPRING OF THIS YEAR, THE RADAR REPORT GAVE FM 58%. IN LOS ANGELES, THE SPLIT IS 51.3% FOR FM AND 40.7% FOR AM. THE REASON THE SHARES DON'T ADD UP TO 100% IS THAT ARBITRON HAS ELIMINATED STATIONS THAT HAVE NOT MET MINIMUM REPORTING STANDARDS. AS YOU KNOW, THE FM GAINS (AND AM LOSSES) HAVE BEEN IN THE MUSIC FORMATS. I TOOK A LOOK AT THE SUMMER '81 ARBITRON TOTAL METRO SHARES (MON-SUN 6A-MID PERSONS 12+) AND MADE THE FOLLOWING OBSERVATIONS

OF THE TOP 10.

* THERE ARE NO STATIONS IN THE TOP 10.

* OF THE TOP 10, 7 STATIONS.

* THE TOP 10 STATIONS GAIN 69% OF THE 12+ LISTENERS. OF THAT SHARE, 69% ARE FM LISTENERS. 31% ARE AM LISTENERS.

* OF THE TOP 10, ONLY 3 STATIONS ARE AM...2 ARE NEWS AND 1 IS ALL TALK.

12+ METRO SHARE	STATION	FORMAT
6.6	KABC-AM	TALK
6.0	KBIG-FM	BM
5.7	KMET-FM	AOR
4.5	KJOI-FM	BM
4.5	KLOS-FM	AOR
3.7	KFWB-AM	NEWS
3.5	KRTH-FM	ADULT CON.
3.2	KNX-AM	NEWS
3.1	KHTZ-FM	ADULT CON.
3.0	KNX/FM	MELLOW ROCK
	*	*

IT'S A TEENY WEENY SWEENEY. OUR CONGRATULATIONS TO KNX/FM TRAFFIC MANAGER, STEPHEN SWEENEY, AND HIS WIFE SANDRA WHO ARE THE PROUD PARENTS OF A 6.14 LB., 19 1/2" BABY DAUGHTER. SANDRA AND STEPHEN NAMED THEIR LITTLE GIRL STEPHANIE. I GUESS THEY DIDN'T KNOW THAT THE NAMES OF ALL BABIES BORN WEST OF THE MISSISSIPPI SHOULD START WITH THE LETTER K!

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LABOE SAYS LABYE-BYE. VETERAN KRLA MORNING JOCK, ART LABOE, WILL LEAVE THE STATION WHEN HIS CONTRACT ENDS DECEMBER 31. LABOE HAS ALREADY BEEN REPLACED IN MORNING DRIVE (5A-9A) BY ANOTHER VETERAN RADIO PERSONALITY, REGE CORDIC. CORDIC WAS FORMERLY WITH KDKA, PITTSBURGH, AND THEN IN 1965 WENT TO KNX/AM UNTIL THEY SWITCHED TO ALL NEWS. OTHER RUMORS ON THE STREET INDICATE THAT KRLA MAY MOVE AWAY FROM ITS "OLDIES" SOUND TOWARD (YOU GUESSED IT) AN ADULT CONTEMPORARY FORMAT, WITH EMPHASIS ON MUSIC FROM THE 60'S. SEE THE ATTACHED ARTICLE FROM THE DAILY NEWS ENTITLED "TALE OF TWO STATIONS, DIRECTIONS" FOR MORE ON KRLA, AS WELL AS AN UPDATE ON KFI. ALSO NOTE THE ACCOMPANYING ARTICLE FROM R & R ON KRLA'S FORMAT "SHIFT" AND KICK-OFF REUNION TO HERALD THE RETURN OF DAVE HULL AND HUMBLE HARV TO THE KRLA LINE-UP.

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KIIS MY GRP'S. IT APPEARS THAT KIIS-FM HAS FINALLY DANCED ITS ADS OFF. THE GANNETT OWNED STATION IS ABANDONING ITS "DANCE MUSIC" (FORMERLY CALLED DISCO) FORMAT FOR THE CATCH-ALL ADULT CONTEMPORARY CATEGORY. GARNETT RADIO PRESIDENT, JOE DORTON, HAS HIRED WESTERN CITIES NATIONAL PD, DON BENSON,

AS HIS DANCE PARTNER. SEE THE ATTACHED ARTICLE FOR VAGUE QUOTES FROM BENSON. THEY MAY NOT BE DANCE MUSIC ANYMORE, BUT BENSON CAN CERTAINLY TAP DANCE.

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WHITTINGHILL BORN AGAIN. THANKS TO KPRZ (1150-AM) DROPPING ITS PROFITABLE RELIGIOUS FORMAT TO GO WITH THE SYNDICATED "MUSIC OF YOUR LIFE" FORMAT, VETERAN L.A. RADIO PERSONALITY DICK WHITTINGHILL RETURNS TO THE AIRWAVES. KPRZ IS KIIS-FM'S SISTER STATION (IN FACT, IT WAS FORMERLY KIIS-AM BEFORE GANNETT CHANGED THE CALL LETTERS IN FAVOR OF THE K-PRAISE ACRONYM TO FIT THE RELIGIOUS PROGRAMMING). SO GANNETT HOPES TO DOUBLE THEIR PLEASURE (AND PROFITS TOO) BY PULLING OFF A DOUBLE SWITCH IN L.A.! READ THE TWO ATTACHED ARTICLES FOR THE GOSPEL ACCORDING TO KPRZ GM, JOHN McLAUGHLIN. MEANWHILE, OPEN YOUR HYMN BOOKS AND SING ALONG TO THAT RELIGIOUS FAVORITE MADE POPULAR BY JOAN BAEZ...CUME-BAYA!

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PICKS TO CLICK, MICHAEL SHEEHY, KNX/FM PD, AND DAVE HALL, KNX/FM MD, ARE JUSTIFIABLY PROUD OF THEIR RECORD IN PICKING THE HITS (AND NEW ARTISTS) BEFORE THEY GET THE BULLETS IN BILLBOARD MAGAZINE. A COUPLE OF NOTEWORTHY EXAMPLES CURRENTLY ARE "WAITING FOR A GIRL LIKE YOU" OFF THE FOREIGNER LP FOUR, AND "LEATHER & LACE" FROM STEVIE NICKS' SOLO LP BELLADONNA (A DUET WITH DON HENLEY OF THE EAGLES). KNX/FM PUT THE FOREIGNER SONG ON THE AIR JULY 4TH, AND THE NICKS TUNE HIT THE KNX/FM PLAYLIST JULY 24TH. THEY ARE BOTH JUST RECENTLY RELEASED AND ARE ON THEIR WAY TO BECOMING HITS. YOU HEARD IT HERE FIRST! ANOTHER DAVE HALL DISCOVERY THAT YOU'LL BE HEARING ALOT ABOUT IS A GROUP CALLED SNEAKER. THEY'RE SO NEW, THEIR FIRST LP HASN'T EVEN BEEN RELEASED YET, BUT IT HAS BEEN PRODUCED BY JEFF BAXTER (FORMERLY OF THE DOOBIE BROTHERS AND STEELY DAN) ON THE HANDSHAKE LABEL. KNX/FM HAS AN ADVANCE COPY AND WE'RE PLAYING 2 SONGS FROM IT.

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MELLOW MUSIC MEMO. DAVE HALL IS SIPPIN' MAI TAIS IN HAWAII SO MICHAEL SHEEHY BROUGHT US UP-TO-DATE ON THE PLAYLIST. RELATIVELY NEW

ITEMS THAT CONTINUE TO DO WELL FOR KNX/FM ARE ALBUMS BY DAN FOGELBERG, LITTLE RIVER BAND, RICKIE LEE JONES, AL JARREAU, HALL & OATES, BILLY JOEL, STEVIE NICKS AND FOREIGNER. BRAND NEW PRODUCTS ON THE AIR INCLUDE SONGS FROM CLIFF RICHARD'S LP, WIRED FOR SOUND, LINDSAY BUCKINGHAM'S (YES, HE'S FROM FLEETWOOD MAC) LAW AND ORDER ALBUM, AND A NEW ONE FROM KIKI DEE ENTITLED PERFECT TIMING. JUST OUT OF THE SHRINK WRAP IS THE LONG AWAITED (4 YEARS) ALBUM FROM STEVE MILLER CALLED CIRCLE OF LOVE, AND A NEW EARTH, WIND AND FIRE LP ENTITLED RAISE. MICHAEL ALSO NOTED THAT WE'RE JUST NOW ENTERING THE CHRISTMAS RELEASE SEASON AND WE CAN LOOK FOR LOTS OF NEW MUSIC, ESPECIALLY BEST OF AND GREATEST HITS ALBUMS. I WONDER IF CHRISTOPHER CROSS WILL HAVE A GREATEST HITS ALBUM THIS CHRISTMAS?

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THEIR COUNTRY RIGHT OR WRONG. BILLBOARD MAGAZINE RECENTLY REPORTED THAT IT'S BEGINNING TO LOOK LIKE NOT TOO MANY L.A. LISTENERS GREW UP TO BE COWBOYS, OR IF THEY DID, THEY LISTEN TO

COUNTRY KLAC/AM OR COUNTRY COMBO KZLA/FM-AM. KHJ/AM, WHICH MOUNTED A HIGH-PRICE MULTIMEDIA CAMPAIGN FOR ITS NEW COUNTRY FORMAT (ACTUALLY, IT'S A YEAR OLD) WITH THE THEME "WE ALL GREW UP TO BE COWBOYS", HAS APPARENTLY FALLEN ON DEAF EARS, WITH KHJ DOWN TO A 1.3 IN THE SUMMER ARBITRON, THE SECOND DECLINE SINCE THE STATION HAD A 2.0 LAST WINTER. IN THE SPRING, KHJ HAD A 1.9 AND A YEAR AGO IT HAD A 1.7. KLAC IS HOLDING AT A 2.9, THE SAME SHARE IT HAD IN THE SPRING BOOK AFTER AN EROSION FROM 4.0 A YEAR AGO. KZLA'S COMBINED SHARE IS UP TO 2.4 FROM 2.2 IN THE SPRING AND 0.8 A YEAR AGO. BY THE WAY, KHJ'S MORNING MAN, LEE SHERWOOD, WAS SERIOUSLY INJURED IN A CAR CRASH BACK IN AUGUST AND HAS BEEN DOING HIS SHOW FROM HIS BEDROOM WHILE CONVALESCING. THERE'S MORE ON THIS IN THE ATTACHED ARTICLE.

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SWITCH PITCH. DUE TO CIRCUMSTANCES BEYOND THEIR CONTROL, BOTH KNX/AM AND KABC ARE CURRENTLY AIRING THE CBS NETWORK COVERAGE OF THE WORLD SERIES WITH VIN SCULLY. I THINK YOU WILL FIND THE FOLLOWING CLIPPING FROM THE SPORTS SECTION OF THE L.A. TIMES OF INTEREST:

An option: If you prefer listening to Vin Scully, working with Sparky Anderson, you can turn down the volume on your TV set and tune in the radio broadcasts on either KNX or KABC. Because CBS has exclusive radio rights to the Series, KABC must use the CBS feed. KABC has been using its own sportscasters, Bud Furillo, Rick Talley and Geoff Witcher on its pre- and post-game shows.

STROKES. A BIG ATABOY (AND A NICE COMMISSION) GOES TO CLAUDE HULET FOR HIS OUTSTANDING WORK RESULTING IN A HANDSOME VIVITAR (UNWIRED) ORDER OUT OF THE L.A. OFFICE. THE COLLABORATIVE EFFORTS OF MARSHA PETERSON, MAGGIE HAUCK AND STUART LAYNE LANDED NORTHWEST ORIENT AIRLINES (A NEW CLIENT) FOR THE CHICAGO OFFICE. THIS WAS A PARTICULARLY TOUGH ACCOUNT (GREY) AND TOOK NEARLY 3 MONTHS TO CLOSE. GREAT WORK! BOB HARLEMAN IN THE NEW YORK OFFICE ALSO ACQUIRED A NEW ACCOUNT FOR KNX/FM...VAN DE KAMP FROZEN DINNERS...SUPER RATES AND ALL THE WEEKS. GOOD WORK ON PENTHOUSE/OMNI MAGAZINE ON ROBIN REDNOR'S PART (NEW YORK) EARNED HER SOME SIZABLE BILLING, AND SHE AND MAGGIE HAUCK DESERVE ADDITIONAL MENTION FOR AN EXTREMELY WELL ORGANIZED AND EXECUTED SWITCH PITCH FOR BEAULIEU WINE (NOW ROBIN JUST HAS TO GET THE ORDER). AND, JOHN BECK KEEPS CALLING IN THE BIG ONES FROM DETROIT. LET ME ALSO WELCOME JOE MARNELL AND TOM HANTZARIDES TO THE NEW YORK STAFF. I LOOK FORWARD TO SHARING YOUR SALES SUCCESSES IN UPCOMING ISSUES OF THE REPORTER.

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SCISSORS CUT. IN THIS CASE, NOT THE TITLE OF THE NEW ART GARFUNKEL SONG, BUT CLIPPINGS OF RECENT PRINT ADS FROM THE COMPETITION, AND AN INTERVIEW YOU'VE GOT TO READ TO BELIEVE. THE INTERVIEW IS WITH KLOS TALK SHOW HOST (AND NEWSMAN), MICHAEL BENNER, THAT APPEARED IN THE OCTOBER 23-29 ISSUE OF L.A. WEEKLY. OF PARTICULAR INTEREST IS BENNER'S ASSESSMENT AND PERCEPTION OF HIS (AND THEREFORE, KLOS'S) LISTENERS. IT MAKES FOR AN INTERESTING PSYCHOGRAPHIC PITCH FOR KLOS.

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JUST FOR FUN. AS YOU MAY KNOW, I RECENTLY CELEBRATED (A EUPHEMISM) MY BIRTHDAY, AND KNX/FM NEWS DIRECTOR, TOM MCKAY, PRESENTED ME WITH THE FOLLOWING LIST ON HOW TO KNOW YOU'RE GROWING OLDER;

1. EVERYTHING HURTS AND WHAT DOESN'T HURT, DOESN'T WORK.
2. THE GLEAM IN YOUR EYE IS FROM THE SUN HITTING YOUR BIFOCALS.
3. YOU FEEL LIKE THE NIGHT BEFORE AND YOU HAVEN'T BEEN ANYWHERE.
4. YOUR LITTLE BLACK BOOK CONTAINS ONLY NAMES ENDING IN M.D.
5. YOU GET WINDED PLAYING CHESS.
6. YOUR CHILDREN BEGIN TO LOOK MIDDLE-AGED.
7. YOU JOIN A HEALTH CLUB AND DON'T GO.

8. A DRIPPING FAUCET CAUSES AN UNCONTROLLABLE BLADDER URGE.
9. YOU KNOW ALL THE ANSWERS BUT NOBODY ASKS YOU THE QUESTIONS.
10. YOU LOOK FORWARD TO A DULL EVENING.
11. YOU TURN OUT THE LIGHTS FOR ECONOMIC RATHER THAN ROMANTIC REASONS.
12. YOU SIT IN A ROCKING CHAIR AND CAN'T GET IT GOING.
13. YOUR KNEES BUCKLE BUT YOUR BELT WON'T.
14. YOUR BACK GOES OUT MORE THAN YOU DO.
15. THE LITTLE GRAY-HAIRED LADY YOU HELP ACROSS THE STREET IS YOUR WIFE.
16. YOU HAVE TOO MUCH ROOM IN THE HOUSE AND NOT ENOUGH IN THE MEDICINE CABINET.
17. YOU SINK YOUR TEETH IN A STEAK AND THEY STAY THERE.

* * *

A handwritten signature in cursive script, appearing to read "Miles".

Rock 'n' Rolling With the Punches

This is the second installment of a five-part series focusing on competition among radio stations that program similar formats.

In the late '70s, KMET-FM proved that a Los Angeles radio station could play nothing but blow-your-socks-off rock 'n' roll and not only survive but prosper. It continues to dominate FM radio like no L.A. station has before.

In the early '80s, KLOS-FM is proving there is more to life than news, weather and KMET. It has paralyzed a superstar morning man and an expertly crafted promotional campaign into some heavy rock 'n' roll dollars of its own.

The battle is on.

Like the Hertz-Avis rent-a-car wars, the KMET-KLOS battle for album-oriented rock (AOR) radio supremacy pits a "we try harder" chaser with a confident chasee. It looks like neither one is going to give an inch — or a ratings point.

Employees of KLOS were out partying on Monday after the Arbitron summer 12+ ratings were announced. The rankings showed the station had improved from a 3.6 percent share of the audience to a 4.5 — a phenomenal leap and more than double the 2.2 percentage KLOS had three years ago.

KMET also jumped from a 4.6 to a 5.7 percent share, third only to perennial leader KABC's 6.6 and KBIG-FM's 6.0. KLOS is tied for fourth with KJOL-FM.

"We'll definitely overtake them," says a confident Bill Sommers, KLOS' general manager. "For five years at the beginning of the '70s, we were number one and they weren't close. The last four years it's been the other way around. Now it's our turn to be on top again. These things are cyclical."

Sommers admits part of the reason for the percentage rise for both stations has to do with the fact that K-WEST changed its format to adult contemporary a few months back.

But having an audience share of 12 percent for AOR radio on FM (also including KROQ) is what's encouraging," adds Sommers. That 12 is equal to the audience generated in Los Angeles by talk radio — namely megaregated KABC, KMPC and KIEV.

Howard Bloom, KMET's vice president and general manager, is equally enthused by the numbers.

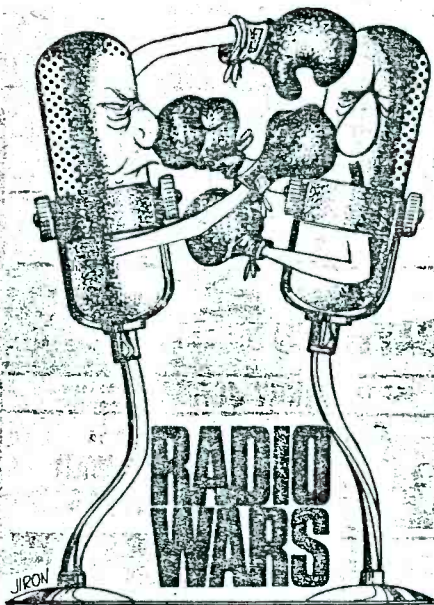
"We're talking about rock having two of the top 10 stations in the number one radio market in the country," says Bloom. "Competitively speaking, with 20 or 30 stations on FM in L.A., that's pretty competitive."

Just what the numbers mean is open to debate. They can often be maneuvered to interpret whatever a station wants. What is certain, though, is that KMET and KLOS have given the words "compete" and "hype" new meaning, despite the fact these stations are very similar.

The battle has been raging for more than a decade now, ever since FM radio emerged as the music band. The rivalry — always healthy — seems to have kicked up more of late than ever before. A few examples:

— KMET printed an advance schedule of the musical highlights, contests and events for its "Rocktober" celebration last year. So KLOS, not to be outdone, copied them. It didn't make for much variety, but KMET did learn a lesson from it. There is no schedule this year.

— During last year's KMET-sponsored Who concerts at the Sports Arena, KLOS decided to foot



the bill for everyone's parking. So when Bruce Springsteen came to town last year, KMET bought the parking, too.

— Since this is "Rocktober" on KMET's side of the fence — as it has been every October for five years now — KLOS not surprisingly felt a little left out. But no more; with the arrival of the Rolling Stones tonight, this is now "Stonetober" complete with album and ticket giveaways and a Stone Line telephone recording. Both stations have hyped the Stones to the sky.

"I'll tell you one thing. We've never copied anything they've done," says KMET program director Sam Bellamy. "For instance, we have always called ourselves 'rock 'n' roll radio', and now they (KLOS) call themselves 'rock radio.'"

According to KLOS program director Tommy Hedges, however, KMET has copied such KLOS innovations as the commercial-free Thursday and commercial-free half hour blocks throughout the broadcast day.

But imitation aside, the music on both stations is still essentially the same lily-white mainstream AOR it has always been.

You won't find any disco or soul at KLOS or KMET, and little new wave or country. It's all Springsteen, Tom Petty, Bob Seger, Pat Benatar, the Who, Aerosmith, Foreigner, AC/DC and the Pretenders, along with some occasional new wavers like Ozzy Osbourne and the Go-Gos to hit the 18-34 age demographic.

But KLOS-KMET programming philosophies do differ, if only slightly.

Bloom and Bellamy like to think of KMET as being more spontaneous than its competitor at 95.5. "Our consistency is in our inconsistency," says Bellamy. "We're not so formatted that people know what they're going to get everyday. We let our jocks do their own thing."

Over at KLOS, the emphasis is to promote, promote and then promote some more, with rainbow decals and events sponsored by the station. KMET, with its upside-down insignia, concentrates on TV and billboards.

"The main difference between us is ... we have better programming," says Sommers, tongue-in-cheek. "Seriously, we've done a lot of call-out research and are just giving the listeners what they want to hear."

Hedges adds: "We're new and different, but KMET seems to have stayed the same as they were. I think we play more popular stuff than they do."

If there is a variation in programming between the two, it's at night. KLOS is the stronger of the two — where something is almost always going on at midnight — with such syndicated interview and concert programs as the BBC Rock Hour, the Robert Klein Comedy Hour and Rockline (hosted by station personality B. Mitchel Reed), as well as a new music album hour on Wednesday.

But KMET counters that with its star-studded lineup of personalities, namely Jim Ladd (10 p.m. to 2 a.m.). Ladd is one of the best and most familiar voices in rock music, exuding sophistication and personality.

KMET definitely has the names, from David Perry (2 to 6 a.m.) to Jeff Gonzer and newsman Ace Young (6 to 10 a.m.) to the charming Cynthia Fox (10 a.m. to 2 p.m.), Jack Snyder, zany Paraquat Kelly (2 to 6 p.m.), and Mary Turner (6 to 10 p.m.).

On weekends, there is the irrepressible, irreverent Dr. Demento on Sunday nights, plus the popular, well-spoken Mike Harrison with his intelligent advice on Saturday morning and Sunday morning and evening.

Demento, Harrison, Perry, Young and Turner all have shows in syndication by Westwood One at different times.

KLOS' lineup is topped in the mornings by the superstar of the FM band, Frazer Smith, mixing his fast-talking hilarity with eye-opening rock 'n' roll. Smith is so hot he got a call from Eric Sevareid the other day telling him to keep up the good work. But Sevareid reportedly didn't ask for a Too-Hip card (150,000 in circulation).

The Fraze is followed in the mornings by ageless B. Mitchel Reed (9 a.m. to 1 p.m.), Linda McInnes (1 to 5 p.m.), Bob Coburn (5 to 9 p.m.), Shana (9 p.m. to 1 a.m.) and Joe Benson (1 to 6 a.m.).

"Our people are every bit as good as theirs, even if they don't have the names," says Hedges. "I'd like to think Shana has as much to say as Jim Ladd."

Despite the heated competition, KMET and KLOS still seem to have plenty of respect for one another, what with imitation being the greatest form of flattery. Bloom and Sommers are, in fact, kindred spirits, having grown up together in East L.A., attended Wilson High School together and ended up with the same job at competing radio outlets.

But will either concede defeat?

"Never," promises Sommers. "Our goal is still to overtake them, and we will." Maybe even sometime next year, he adds.

Meanwhile, Bloom and Bellamy are content to let the numbers do their talking and work hard to stay on top. It's not easy.

"We have both been doing this an awful long time," says Bloom, "and through it all the competition has been healthy ... as long as we win, it's healthy."

Next week: KRLA vs. KFI.

— Ray Richmond

CBS RADIO
LOS ANGELES

AUDIENCE TREND ANALYSIS
AVERAGE 1/4 HOUR LISTENERS
METRO AREA
AHH (000)

ARR ADU 15 18-34
6-MIN MON-SUN

FALL 86	WINTER 85	SPRING 85	SUMMER 85	SP AVG
KHTZF 28.4	<u>KNX F 43.1</u>	KMETF 42.0	KMETF 58.7	KMETF 38.8
KRI HA 27.3	KRTHF 36.4	KI O5F 35.2	KI O5F 48.7	KRTHF 33.7
KMETF 27.2	KHTZF 34.9	KRTHF 32.7	KRTHF 33.4	<u>KNX F 32.8</u>
KRTHF 25.8	KMETF 31.4	KRLAH 30.6	<u>KNX F 28.4</u>	KI O5F 29.7
<u>KNX F 25.6</u>	KI O5F 25.2	<u>KNX F 29.4</u>	KHTZF 26.2	KHTZF 29.5
KI O5F 23.2	KRLAH 20.3	KHTZF 28.4	KI O5F 19.7	KRI HA 24.8
KIISF 21.9	KIQGF 19.8	KIISF 23.3	KFI A 17.4	KIISF 19.9
KIQGF 18.5	KIISF 18.6	KNSTF 21.8	KIISF 15.7	KIQGF 19.4
KNSTF 14.8	KFI A 18.2	KIQGF 19.9	KTNQA 13.8	KFI A 15.9
KJLHF 14.1	KALIA 14.3	KABCA 18.4	KRI HA 13.6	KNSTF 14.3
KFI A 12.9	KHTGF 13.8	KJLHF 16.6	KROGF 13.4	KJLHF 14.1
KUTEF 12.7	XTRAA 13.8	KUTEF 16.1	KJLHF 13.2	KABCA 13.2
KALIA 12.4	KJLHF 12.4	KFI A 15.2	KGFJA 12.8	KTNQA 13.1
KTNQA 12.8	KABCA 12.1	KROGF 15.8	KZLHF 11.7	KUTEF 13.8
KABCA 12.8	KUTEF 12.8	KTNQA 14.5	KUTEF 11.2	KROGF 12.2
POP 2,863.3	POP 2,863.3	POP 2,948.9	POP 2,948.9	POP 2,946.1

END OF TRANSACTION

CBS RADIO
LOS ANGELES

AUDIENCE TREND ANALYSIS
AVERAGE 1/4 HOUR LISTENERS
METRO AREA
HHH (HHH)

ARB ADULTS 25-34
6-MTD MON-SUN

FALL 80	WINTER 81	SPRING 81	SUMMER 81	BK HVG
KNX F 17.8	KNX F 26.4	KRTHF 23.4	KRTHF 21.0	KRTHF 20.0
KRLAA 15.6	KRTHF 21.2	KRLAA 16.8	KMETF 19.5	KNX F 19.5
KHTZF 15.0	KHTZF 17.5	KNX F 16.3	KNX F 17.7	KHTZF 15.2
KRTHF 14.4	KMETF 14.7	KLUSF 15.8	KHTZF 13.6	KMETF 14.9
KLOSF 11.8	KFI A 12.2	KMETF 15.2	KRLAA 10.9	KRLAA 13.7
KJLHF 10.2	KRLAA 11.6	KHTZF 14.8	KIQGF 10.7	KLUSF 11.9
KMETF 10.1	KABCA 10.6	KABCA 14.5	KFI A 10.5	KABCA 10.4
KTNOA 8.5	KLOSF 10.5	KTNOA 11.8	KLACA 10.1	KFI A 10.0
KFI A 8.4	KIQGF 9.5	KJLHF 11.1	KLUSF 9.6	KJLHF 9.5
KABCA 8.3	KALIA 9.7	KIISF 11.0	KTNOA 9.2	KIQGF 9.5
KALIA 7.5	KLACA 8.6	KIQGF 10.7	KJLHF 8.5	KTNOA 8.9
KIQGF 7.1	KIISF 8.4	KFI A 9.0	KABCA 8.2	KIISF 8.2
KACEF 7.0	KBIGF 9.2	KBIGF 8.7	KJLHF 7.3	KALIA 7.3
KLVEF 6.5	KJLHF 8.0	KKQGF 8.6	KIISF 6.7	KLACA 7.1
KIISF 6.5	KMKNA 6.2	KACEF 7.7	KALIA 6.6	KACEF 6.8

POP 1,663.4 POP 1,663.4 POP 1,712.9 POP 1,712.9 POP 1,688.2
END OF TRANSACTION

CBS RADIO
LOS ANGELES

AUDIENCE TREND ANALYSIS
AVERAGE 1/20 HOUR LISTENERS
METRO AREA
AOM (0000)

HRH ADULTS 25-44
M-F-TU: MON-SUN

FALL 80	WINTER 81	SPRING 81	SUMMER 81	4 BF AVG
KRLAA 25.8	<u>KNX F 31.6</u>	KRTHF 27.7	KRTHF 27.0	KRTHF 27.0
KRTHF 24.7	KRTHF 25.4	KHBCA 27.3	<u>KNX F 23.9</u>	<u>KNX F 24.5</u>
<u>KNX F 20.8</u>	KHBCA 22.1	KRLAA 25.1	KHTZF 20.8	KHBCA 24.4
KBIGF 20.2	KHTZF 20.9	KBIGF 24.7	KMETF 20.7	KRLAA 21.8
KHBCA 19.2	KBIGF 20.6	<u>KNX F 21.6</u>	KRLAA 19.3	KRTHF 20.8
KLACA 17.8	KLACA 17.0	KHTZF 20.3	KHBCA 19.1	KHTZF 19.8
KHTZF 17.3	KRLAA 16.9	KMETF 18.0	KFI H 17.4	KMETF 16.7
KFI H 14.8	KFI H 16.9	KLUSF 17.0	KIQGF 17.0	KFI H 16.1
KHLJA 14.3	KMETF 15.1	KTNOA 16.2	KRIGF 16.9	KI HCH 15.7
KIQGF 13.7	KZLAF 14.7	KIQGF 15.7	KJOLF 14.3	KIQGF 14.8
KTNOA 12.8	KIQGF 13.3	KFI H 15.4	KLACA 12.6	KZLAF 13.4
KFNSA 12.5	KLUSF 12.5	KIISF 14.8	KZLAF 13.6	KLUSF 13.3
KJOLF 12.4	KIISF 12.4	KLACA 14.3	KTNOA 12.5	KINCH 12.7
KLUSF 12.3	KNX A 11.9	KJLHF 13.9	KNKNA 11.2	KJOLF 11.9
KMPCA 12.2	KKGOF 11.8	KZLAF 13.5	KLUSF 11.1	KIISF 11.7

POP 2,792.9 POP 2,792.9 POP 2,875.5 POP 2,875.5
END OF TRANSACTION.

POP 2,834.7

CBS RADIO
LOS ANGELES

AUDIENCE TRENDS ANALYSIS
AVERAGE 174 HOUR LISTENERS
METRO AREA
RHH (000)

HRH ADULTS 25-49
6-110 MON-FRI

FALL '80	WINTER '80	SPRING '80	SUMMER '80	PK AVG
KBIGF 28.8	KNX F 33.1	KABC 38.5	KRTHF 29.8	KABC 29.4
KRLAA 26.7	KABC 30.6	KBIGF 31.5	KJUIF 25.7	KRTHF 28.7
KHBC 24.7	KRTHF 30.3	KRTHF 29.0	KNX F 24.5	KBIGF 28.2
KRTHF 24.0	KBIGF 28.8	KRLAA 25.9	KABC 23.8	KNX F 25.4
KLACH 23.8	KHTZF 22.7	KNX F 22.1	KBIGF 23.5	KRLAA 24.7
KNX F 21.7	KIACH 20.9	KHTZF 21.9	KRLAA 23.2	KHTZF 21.1
KJUIF 19.1	KZLAF 20.7	KLACH 20.9	KMETF 22.1	KLACH 20.8
KHTZF 18.2	KFI A 20.5	KMETF 18.7	KHTZF 22.0	KJUIF 18.9
KFMB 18.0	KRLAA 19.9	KFI A 18.2	KFI A 19.7	KFI A 18.9
KIOUF 17.6	KNX A 17.2	KIOSF 17.8	KIACH 19.4	KMETF 17.4
KFI A 17.2	KMETF 16.2	KTNGA 17.6	KIOUF 17.3	KIOUF 16.6
KNX A 17.0	KHJ A 14.6	KOSTF 17.1	KFMB 16.9	KFMB 16.2
KALIA 15.8	KIOUF 14.4	KIOUF 17.0	KZLAF 15.4	KZLAF 16.1
KMPC 15.1	KJUIF 13.9	KJUIF 16.8	KTNGA 15.3	KNX A 15.3
KTNGA 14.5	KKGF 13.8	KIISF 16.2	KNX A 13.8	KTNGA 14.7

POP 3,300.9 POP 3,300.9 POP 3,398.8 POP 3,398.8
END OF TRANSACTION

POP 3,349.9

CBS RADIO
LOS ANGELES

AUDIENCE TRENDS ANALYSIS
AVERAGE 1/4 HOUR LISTENERS
METRO AREA
RSH (0000)

HRP HOUR 15 25-54
6-MID MON-SUN

FALL 80	WINTER 80	SPRING 80	SUMMER 80	HR AVG
KABC	40.7	KABC	49.9	KABC
KRIG	40.2	KRIG	40.2	KRIG
KRLA	33.9	KRTH	29.3	KRTH
KLAC	39.5	KRLA	28.5	KNX
KMBA	25.3	KFI	24.4	KJLI
KRTH	24.7	KLAC	23.2	KLAC
KNX	23.7	KHTZ	22.9	KRLA
KJLI	22.5	KNX	22.3	KHTZ
KNX	22.4	KMBA	22.1	KFI
KFI	22.0	KJLI	21.4	KMET
KMPH	20.6	KRLA	20.2	KINQ
KHTZ	20.1	KMBA	19.5	KMBA
KIMF	18.2	KUST	18.4	KIMF
KALH	16.8	KMET	16.3	KLAC
KLVF	16.8	KFI	17.9	KUST
		KINQ	17.9	KRTH
POP 3,802.5	POP 3,802.5	POP 3,916.1	POP 3,916.1	POP 3,859.3
END OF TRANSACTION				

6-MID MON-SUN
 ADULTS 25-49
 ARBITRON SUMMER 81

CBS RADIO
 MULTIPLE AUDIENCE DATA ANALYSIS POP MSA 3,398,800
 LOS ANGELES

STATIONS	MSA AQH		MSA CUME		MSA SHARE	TIME SPENT LIST.		AUDIENCE TURNOVER
	AUD(000)	RANK	AUD(000)	RANK		HRS	MINS	
KRTHF	29.8	1	518.9	1	5.4%	7'	14''	17
KJQIF	25.7	2	284.7	12	4.6%	11'	22''	11
KNX F	24.5	3	306.2	11	4.4%	10'	5''	12
KABCA	23.8	4	371.9	3	4.3%	8'	4''	16
KBIGF	23.5	5	374.1	2	4.2%	7'	55''	16
KRLAA	23.2	6	326.6	7	4.2%	8'	57''	14
KMETF	22.1	7	308.4	10	4.0%	9'	2''	14
KHTZF	22.0	8	320.1	9	4.0%	8'	40''	15
KFI A	19.7	9	367.7	4	3.6%	6'	45''	19
KLACA	19.4	10	252.1	14	3.5%	9'	42''	13

AQH PERSONS USING RADIO MSA: 16.3 %
 MARKET CUME RATING MSA: 94.1 %

Tale of Two Stations, Directions

By Ray Richmond

Daily News Staff Writer

This is the third instalment of a five-part series focusing on competition among radio stations that program similar formats.

Back in the mid-'60s, when KFI-AM was about as close to being a music station as Beaver Cleaver was to being a grownup, KRLA-AM was the station to listen to — that and KFWB. KHJ later joined the rock music parade, too.

FM radio was the little band that didn't have any commercials and programmed personalities who sounded like they just woke up from a long nap. AM was it. There seemed to be no question that the AM music powers would always be the heavyweights.

But come the '80s, and we find only two pop music survivors in Los Angeles on the news, talk and information-dominated AM band, following the FM stereo onslaught of the '70s — KRLA and KFI. Both are 50,000-watt stations. Both are money-making operations. Both like to play a lot of hits. Both also are moving in opposite directions at the moment.

With the announcement that personality/shot-caller Art Laboe would be leaving KRLA Dec. 31, the immediate future of KRLA's highly successful oldies/pop format that had won East L.A. and the Chicano community was thrown into limbo.

Would they keep the same setup that Laboe had instituted and made work for 5½ years? Would the station move into the pop music mainstream and go for a more contemporary hits approach, as the rumors indicated?

The answer is no on both accounts. The KRLA brass has decided that what worked in the '60s will work now. Who is to say the Beatles and Lovin' Spoonful can't make a comeback?

"We just may go more in a '60s direction," says KRLA program director Jack Roth, "but there won't be any big format change, that I can see." Roth couldn't elaborate and admits that, being a Laboe man, he is lucky to even have a job. He says his decision-making power is nearly non-existent.

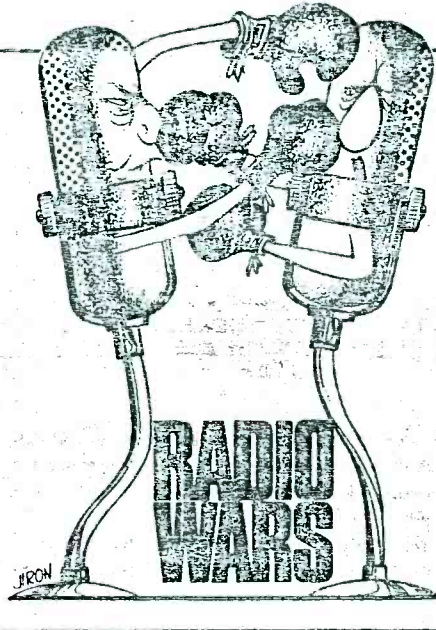
The man who now calls the shots, vice president and general manager Bert West, says the format will remain "totally untouched" and the station will continue to program the same oldies as during the Laboe era.

"But we may spice it up a bit ... maybe a bit more Elvis and Beatles, that type of thing," he adds. "We'd be crazy to change this format. We've done very, very well."

Meanwhile, things couldn't be much more stable or rosier at KFI.

Their ratings are consistently good, advertising revenues are high, the top 40/personality format is working to everyone's satisfaction, and when you have Lohman & Barkley on mornings ... well, who needs the '60s?

"Failure of this format is the furthest thing from our minds," says Biggie Nevins, KFI's vice president and general manager. "We're not going to turn into a sex education station tomorrow or a 1951-



oldies station by Friday morning.

"We leave it to the other stations to be desperate and shout and scream and beat their breasts and wear hair shirts to work every day. We're blessed with a great audience. We're survivors. We've been doing this too long to be knocked out of the blocks."

Indeed, KFI has been at it for nearly eight years now, starting a slow inclination toward contemporary music in 1973. Prior to that, KFI had a heavy commitment to talk, news and sports, programming the Dodgers, Lakers, Kings and USC and UCLA football at one time or another.

"We were skewed to a much older audience before," Nevins points out.

Then the station began hiring comic personalities like Sweet Dick Whittington in late '74 to go with Lohman & Barkley. Nevins wanted to make sure the transition was slow, however, since "you don't turn a big ship around in a day. We had a million and a half listeners to consider."

The complete change to music came in January 1977, a time when the supposedly sane ones on AM were switching to anything but music.

Still, here it is nearly four years later and the strategy worked. KFI seems to have more than a little of the old KHJ sound to it, and aims, says Nevins, at listeners between 18 and 44, no younger.

"Our jocks don't yell, scream or talk dirty," he says. "Kids tend to want jocks who cause a lot of trouble."

KFI's jocks include, on weekdays, Lohman & Barkley (6 to 10 a.m.), Sonny Malendrez, a recently transplanted KMPC-ite (10 a.m. to 2 p.m.); Byron & Tanaka (2 to 6 p.m.); Mark Taylor (6 to 10 p.m.); Larry McKay (10 p.m. to 2 a.m.); and Roger Collins (2 to 6 a.m.). Ron O'Brian and Tim & Ev departed the lineup within the last few months for jobs back east.

You probably won't hear KRLA's personalities doing much swearing, either, since much of the

programming is automated and can simply be bleeped out of the tape.

Rege Cordic, a veteran radio man who at one time worked at KNX-AM, is KRLA's new weekday morning voice, replacing Laboe from 5 to 9 a.m. His show, unlike Laboe's, isn't automated, and West insists the trend will spread throughout the broadcast day.

"That was Art's beef — that we wanted him to do his show live and he didn't want to get up that early in the morning," says West. "To be successful we have to be more fun, more immediate, and you can't be immediate on tape."

KRLA's only other real personalities are Johnny Hayes, who airs on tape throughout the day, and Manny Pacheco at night. This isn't a personality station. It doesn't claim to be. You listen if you like oldies, pure and simple.

In the nostalgia-filled KRLA days of old, the station had such "hitmen" as Dave "the Hullabalooer" Hull, "ugly" Dick Biondi, Sam Riddle, Emperor Bob Hudson, Rebel Foster and three guys who went on to fame and fortune on TV: Casey Kasem, Bob Eubanks and Wink Martindale.

It was KRLA that brought the Beatles to Los Angeles. It was the Pasadena station that the baby boom generation grew up with.

Now the younger generation has KMET, KLOS and KROQ, so KRLA is content with taking the 25- to 50-year-olds that the '60s have left in its rock 'n' roll wake and the Latino audience Laboe had built so well.

"Without Art here, we may lost some of the Latinos but I doubt we'll lose 'em all," says West.

About the only thing KRLA seems to have in common with KFI now is the fact it also plays an appreciable amount of pop music. But they are competitors just the same, competing for the same dollars and people with similar musical tastes (even rock 'n' rollers like a few oldies with their meal) who may listen because their cars have only AM.

KFI does have it over KRLA in two big departments — promotion and signal carry. KRLA has 50,000 watts but its El Monte-based transmitter is old and shopworn. And the station hasn't been advertising much lately.

The 50,000 watts on KFI's 640 frequency booms into 17 states and Mexico, a potential audience in the tens of millions. KFI has spent thousands of dollars on its "ear for hit music" campaign.

Where KFI goes from here depends on where its new program director, Tom Sigby, decides to take it, though no major changes are in the works. He replaced John Rock — who bought a station in Washington — two weeks ago.

"We're just waiting for AM stereo," says Nevins. "We hear it's on the FCC's docket for no later than April and maybe, just maybe, we can get it going by sometime in 1982. You can bet we will be ready to plug in and go right when we get the word."

And KRLA? Only time will tell. The post-Laboe months will probably be difficult. Despite what is being said now, changes and additions could come in droves.

Next week: KFAC vs. KUSC

DAVE HULL, HUMBLE HARV JOIN

KRLA Moves To Recapture 60's Glory

KRLA, the Los Angeles area's dominant rocker in 1964-65 before the advent of KHJ, is drawing heavily on that era in a significant change of direction. The station's unique combination of oldies (with a strong 50's mix) and current music will now emphasize more 60's oldies, and two 60's L.A. radio stars have been added to the air staff. Dave Hull, longtime KRLA afternoon man, will return to the 3-7pm shift November 2; while on the same day Harvey "Humble Harv" Miller, a prominent air personality on nearly every local CHR station except KRLA (KBLA, KHJ, KHIS, KIQQ, and most recently KUTE), will take over the 7-11pm slot.

Giant Reunion Kickoff

To herald the changes, KRLA has set up a reunion of the "Original 1110 Men" for the weekend of October 31-November 1. PD Jack Roth explained to R&R, "We'll duplicate the way KRLA sounded in 1964 and 1965. All the old jingles will be brought back, the news sounders, and the time tones too. We've gone to great pains for this recreation. This will get

lots of publicity in the L.A. area. I think it will really bring a smile to lots of folks."

Featured in the reunion weekend will be former KRLA personalities Casey Kasem, "Emperor" Bob Hudson, Dick Biondi, Charlie O'Donnell, Dick Moreland, Reb Foster, and Bob Eubanks, as well as Hull, Miller, and present personality Johnny Hayes (who was also at the station in the mid-sixties).

"Not Abandoning East L.A."

Commenting on the format shift, Roth told R&R, "I feel the time is right to make the transition. If any station in L.A. fits in with this idea, it's KRLA. While we're deemphasizing the 50's, we will still play select cuts in the right dayparts. We don't feel we are abandoning the East Los Angeles audience (a largely Hispanic sector which has been a prime supporter of KRLA's present format), but feel our new target is a little more broadbased than before. I feel the addition of Humble Harv and Dave Hull will make our transition complete. To me this is just a natural evolutionary cycle at KRLA." Roth added that he would rely heavily on MD Rick Stancato and Music Research Director Sherman Cohen to smooth the transition.

Hull, who was most recently at KMPC following stints at KFI and KGBS in L.A., told R&R, "I'm exhilarated about the whole thing. KRLA is the only station I'd come back to. My coming back is something that had to happen. I think people who will listen to me will associate me with that era, but you have to be flexible enough to relate to the 1980's and 90's. I hope I'm here in the 80's and 90's; I hope it'll last forever."

Miller commented, "I'm really excited. I don't think 'magnificent mono' is dead. Entertainment is entertainment; AM isn't to be relegated only to news and sports. KRLA has been proving that for a long time now. The station will bring back a lot of great memories."

RADIO

KIIS TURNS INTO AN ADULT ROCKER

By JAMES BROWN

In a radio marketplace as large and competitive as Los Angeles, the ability to stand out in the crowd can make all the difference. In the rock radio community, the competition is even keener. A good dozen or so stations are knocking each other over the head trying to gain an edge. Each stakes a claim of individuality. Yet to the average listener, it's often difficult to distinguish where a KRTH leaves off and KIQQ begins.

And now, as the most recent arrival in the rock radio race, we have KIIS-FM (102.7). For the past several years, KIIS-FM has been a case study in programming schizophrenia. Just when you'd get used to it as a Top 40 station, it switched to album-oriented rock, then soft rock, then Top 40 again. When disco radio got hot in New York, KIIS jumped on the bandwagon. When disco cooled off, KIIS started referring to itself as a "dance music" station. When that didn't work, KIIS stopped re-

ferring to itself at all.

"The station has been through so many changes over the years that people are understandably confused as to who we are and what we do," says Don Benson, KIIS's young, newly installed program director. "Well, what we are now—and hopefully will remain for a long, long time—is an adult-rock radio station, playing the hit songs from the major albums. And this won't be KIIS's latest change. We're in this for the long haul."

Although some might translate "adult-rock" into the ever-popular "adult-contemporary" programming category, Benson doesn't buy that particular idea.

"Labels are so damn dangerous," he said. "KIIS is an adult station playing a wide variety of music. We're not disco, we're not adult-contemporary, we're not album-oriented rock. The labels don't apply."

Then what is the new KIIS-FM? "Well, for one thing, oldies will constitute about 50% of what we play," Benson said. "But it's not the sort of thing where we'll be picking up music from the 1950s. For us, 'Taking It to the Streets' (by the Doobie Brothers) is an oldie. What it's all about is great music from the past, the important songs from major groups."

"Another thing is that we don't want to just slap these records on the air and let it go at that. We're doing a lot of research to find out what our audience wants to hear. We're also becoming more heavily involved in promotion. People still have a misconception of KIIS's position in the marketplace. A lot of them still think we're play-

ing disco or dance music. We have to let them know otherwise."

Perhaps the key ingredient to the station's success is how well morning man Rick Dees stands up to the competition. Dees, as you'll recall, was the high-priced import whom KHJ brought in three years ago in hopes he would lead them back to the Top 40 Promised Land. It didn't happen, of course—though in fairness to Dees, it's doubtful that *anyone* could have resurrected KHJ at that stage of the game.

"I think Rick's a lot more aware of the L.A. market than he was three years ago," Benson says. "He's a lot wiser. He knows what works and what doesn't. And he's involving more people in his show now, making the listeners the stars."

Benson is well aware of Dees' importance to KIIS. "It seems that every sta-

tion in town has a strong morning man," he said. "In the mornings, people like to be entertained—they want information, zaniness, creativity. And Rick Dees gives that to us. During other times of the day, people's needs change and the music plays a more important role."

But the one thing Benson stresses above everything else is that he and KIIS-FM are here on a long-term basis.

"I think everyone realizes you can't win in Los Angeles overnight," he said, "but the important thing is we're going to be given the time to succeed. I don't want to get into a game of going directly at the KRTHs, KIQQs, and KHTZs. I think there are a group of people out there who're sampling a lot of different radio stations and aren't locked into any specific station. After they sample KIIS for awhile, I'm hoping that's all going to change." □

RADIO BRIEFS

KPRZ TO UNDERGO CHANGE OF FORMAT

Radio station KPRZ (1150-AM) will undergo a complete format change beginning Oct. 25, replacing its religious programming with Al Hamm's syndicated "Music of Your Life" format, a programming package that focuses on non-rock music standards of the '40s, '50s, '60s and '70s.

As the centerpiece for this new format, KPRZ general manager John McLaughlin announced that Dick Whittinghill will join the station as its 2-6 p.m. afternoon personality.

Whittinghill is, of course, a legend in the Los Angeles radio marketplace, having spent more than a quarter-century as the morning man at KMPC. In recent years, Whittinghill has served as a consultant to KMPC and Golden West Broadcasters in addition to hosting a Sunday night program of big band music.

"We're naturally very excited to have Dick Whittinghill joining us," McLaughlin said. "And its a little ironic that he'll be coming on in the afternoons. For 25 years, he helped get people to work in the morning. Now he'll be taking them home."

As for the format, McLaughlin describes "Music of Your Life" as an amalgam of "million-sellers than span four decades of popular music. There'll be 80% vocals and absolutely no rock and roll. This isn't a big band format, either. There's really nothing else like it in Los Angeles."

McLaughlin stresses that last point in reference to KGIL's "Ballads, Blues and Big Bands Too" format, which also focuses on the artists and music of the '40s and '50s.

"I think the major difference between what we're

doing and what KGIL is that KGIL's base is big bands, while ours is what you might call classic American pop vocals. We're talking about people like Perry Como, Frank Sinatra, Vic Damone, Barbra Streisand . . . those kinds of artists."

McLaughlin said that in addition to Whittinghill, Tom Murphy and Jerry Mason will be on the air as new KPRZ personalities, with their timeslots to be announced.

"We also plan to upgrade our news department and we'll be looking at other personalities as we go along," he said. "But the format's main thrust is music. That's what it's all about." □

RADIO NEWS & NOTES

Station loses religion

By RAY RICHMOND

Daily News Staff Writer

It's official: **KPRZ-AM** has announced it will switch formats from the all-religion programming it has followed since February 1980, to a kind of "ballads, blues and Dick Whittinghill, too" emphasis, beginning Oct. 25.

Gone will be the gospel hours, chorus music and Sunday morning sermons. In their place go Frank Sinatra, Peggy Lee, Harry James, Glenn Miller, Count Basie and the hits of the '40s, '50s and '60s. The program is tabbed "Al Ham's Music of Your Life," Ham having made the format enormously popular in some 85 markets. He serves as program director.

Sports also will be de-emphasized on the station as soon as Notre Dame and Stanford finish out their football seasons. All their games are presently broadcast on Saturdays. Kings hockey will remain.

Whittinghill is indeed joining the new **KPRZ** team, which is probably the biggest news of all. It marks the end of his era as a jock at **KMPC-AM** (710) after 30 years as a morning man and 32 years in all at the station.

Whittinghill had been one of the big ones at **KMPC** during the glory years of Wink Martindale, Roger Carroll and Gary Owens. In the last few years, however, he had been relegated to just Sunday nights from 8 to 10. He will be **KPRZ's** new afternoon man, from 4 to 6 p.m.

Current station jocks Tom Murphy and Jerry Mason will remain with the station as weekday personalities, Murphy in the mornings and Mason in the midday slot.

Why the change? "We feel America has been disenfranchised by the loss of music of the '40s and '50s," says **KPRZ** general sales manager Chuck Martin. "This fills the void."

KGIL-AM (1260) and **FM** (94.3) will probably be interested to hear that.

By the way, the station's call letters, which stand for K-Praise (**KPRZ**), will stay the same for the time being.



Dick Whittinghill joins **KPRZ's** new format after 32 years at **KMPC**.

RADIO

SHOW MUST GO ON —EVEN FROM BED

By JAMES BROWN

Lee Sherwood has to be wondering right about now if Los Angeles is his kind of town. Ten years ago, as a fresh arrival at KIIS, Sherwood found himself smack in the middle of the great earthquake. Oh, he survived that experience well enough. But he also noticed that cities like New York, Washington, D.C. and Chicago didn't have earthquakes. So that's where he went to earn his living.

But Sherwood was willing to give Los Angeles another try when KHJ general manager Neal Rockoff pried him away from WMAQ in Chicago a little less than a year ago and installed him as the morning man for KHJ's new country music format.

And everything was coming along just fine until Aug. 15, when Sherwood lost control of his car on a narrow mountain highway and nearly lost his life along with it.

"I was driving around a curve and just lost it," Sherwood said. "The car completely flipped over. Both my passenger and I were thrown out, which in this case probably saved our lives. He ended up with a few scratches on his face. And I ended up with this . . .

"This," by way of explanation, was a broken right leg, a separated shoulder, a broken rib and a blow-out fracture of the right eye—not to mention the assorted scrapes, bruises and other discomforts that will have to stand in a long line to hurt.

"I talked to Jack LaLanne the other day and he told me he'd give me some exercises," Sherwood said. "I said 'Jack, I can't move.' So he tells me to breath deeply. I said 'Jack, I've got broken ribs!' And he said: 'I'll call you in a couple of weeks.'"

Sherwood is smiling now, propped up in the hospital bed that had been recently transported to his Hollywood apartment. His bedroom was littered with books, papers, magazines and get-well cards from friends. The Mandrell Sisters sent gifts. One of the members of Alabama sent a jacket.

Everything, in fact, looked just as it should for a per-

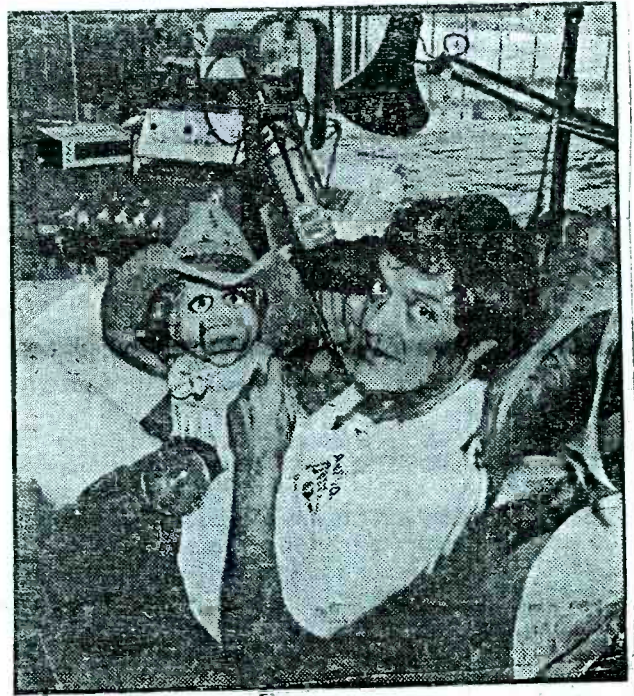
son recovering from a serious accident—except, that is, for all of the radio equipment that surrounds his bed like a fortress.

Yes, in that grand show-biz tradition, the show continues to go on—right from Sherwood's bedroom.

"Well, I guess Neal Rockoff just wanted me to get back to work," Sherwood said, smiling, "but actually this is good therapy for me. It keeps me busy."

Sherwood has made some concessions to his disability. Instead of his usual 5:30-10 a.m. shift, he's only on the air from 6-9. And though he has what amounts to a miniaturized broadcast studio in his bedroom—complete with a time clock, control panel and a KHJ engineer to help coordinate it—the mobility he would have in KHJ's regular studios is obviously diminished.

"To be honest with you, the biggest trouble I've had is to find a comfortable position to do the show," Sherwood said. "For the first couple of days, I did it completely on my back. That didn't work so well, so I've gradually gotten to a point to where if I prop the bed halfway up and dangle my left leg on the floor, I'm comfortable enough to work. I know it sounds odd, but it works."



Lee Sherwood entertains a visitor in his bedroom in Hollywood, where he's been doing his radio show.

Actually, there is a precedent for Sherwood's hospital bed radio program. A few years ago B. Mitchell Reed, then at KMET, broadcast his program directly from the hospital itself, where he was recovering from open heart surgery.

"We got the idea from Dr. Don Rose, who works at our sister station, KFRC, in San Francisco," Sherwood said. "Ten years ago, Don was involved in a hunting accident and was out of commission for nearly a year. So the KFRC engineers installed a complete broadcast facility in his home, much like this one. They put in acoustic panels to block out the sound. We have phone lines.

If we wanted to, we could actually broadcast live music from here."

Though Sherwood is happy to be on the air and working, he says it doesn't quite compare with getting up and going to work each day.

"I miss the contact with the other people," he said. "After a while you start to feel a little isolated. You miss the gossip and the politics and all of the other little things that you take for granted."

Sherwood will be broadcasting from his home for at least another month, by which time the cast should be off, his shoulder mended and he'll actually be able to laugh or cough without feeling like someone just stuck a knife in his side.

For now, though, he's happy enough to be working. "I'm happy to be alive," he said. "Besides, this isn't the first time that someone in Hollywood made a living in bed." □

New Age Radio

MICHAEL BENNER: Mixing Politics And Mysticism

by Lionel Rolfe

Michael Benner is a rare bird for a radio talk show host in these days of Ronald Reagan: a '60s vintage mystic/radical. Benner defiantly proclaims his disdain for conservative chic — he even called Reagan "an idiot" the other morning on the radio. He called James Watt "a rapist" and spent several minutes trying to convince a caller that he was referring to Watt's violation of "Mother Nature" and not accusing the Secretary of the Interior of sexually attacking women. With two popular early morning call-in shows (Sunday, 5-9 a.m.; Monday, 1-5:30 a.m.) on KLOS (95.5 FM), Benner believes his mission in life is to "turn on the light so the darkness will go away."

As a result of his views, Benner says he has become something of a "cult hero." "People are tired of hearing the same old pap, the conventional wisdom that's ground out by most of the mainstream media." Benner runs down a list of what some of his listeners are probably doing: making doughnuts, working in the post office, delivering newspapers, washing their clothes in a laundromat, working late in their apartments. But then he adds: "Generally my audience isn't mainstream. They are artists, intellectuals, mystics and young people who are yearning to know there's something more than this dreadful reality that's projected by the media. There are also pirates and outlaws and misfits, bikers, punk rockers and little old ladies. I had one little old lady who came up to me and said she had been a gun moll most of her life. Now she grows the best sinsemilla in town. We have young and old — the only people we don't have are the Lost Generation, people my parents' age who were children in the Depression, who are still trying to become happy by acquiring more Cuisinarts. Older people seem to have a lot of affinity with New Age ideas, because they know about self-reliance, about the values of independence and individualism. They also know that it wasn't conformity that made America great, but tolerance — indeed an embracing — of diversity."

Benner's guest book reads like a "who's who" of yesterday's fads: Timothy Leary, the LSD guru; Jose Silva of Silva Mind Control; hypnotists and bio-feedback experts; representatives from pro-marijuana groups; a feminist men's collective promoting androgyny; Paul Krassner; radical attorney Leonard Weinglass; a former CIA man talking about weather modification as weapon and "lots of people, talking about decentralized, self-sufficient energy systems."

Benner carries the torch for his metaphysical politics without the benefit of commercial sponsorship. The American

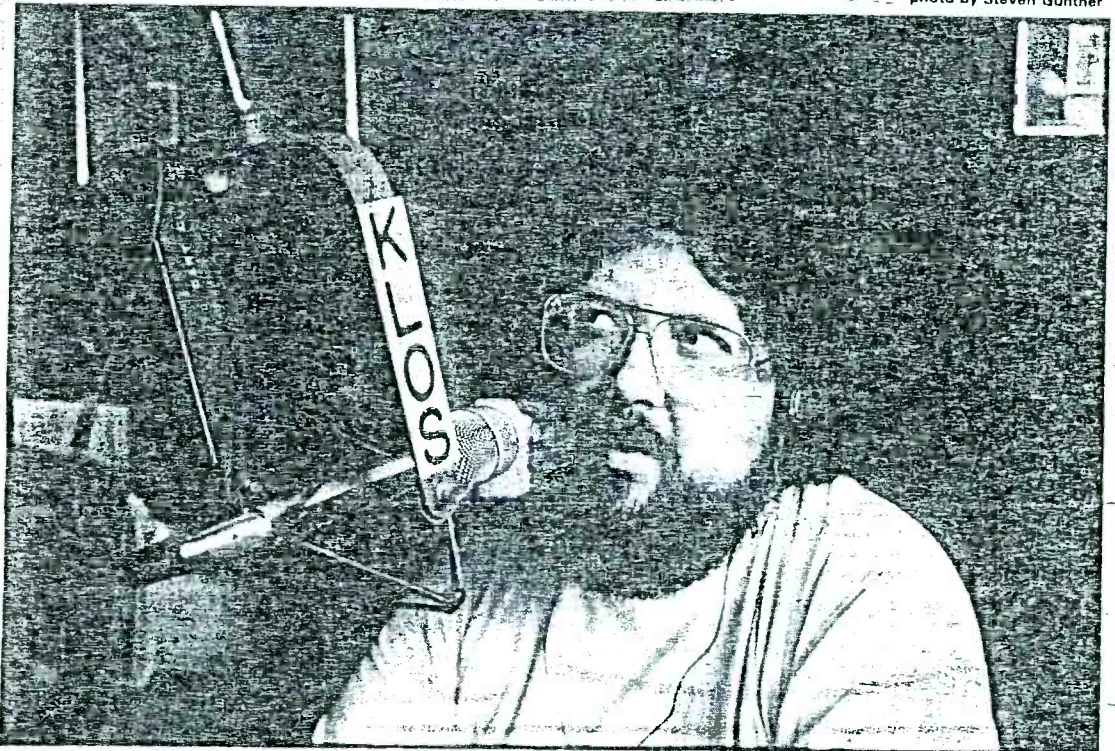


photo by Steven Gunther

Broadcasting Company counts Benner's time slot as part of its fulfillment of the Federal Communications Commission's public-service requirement and does not try to sell advertising for it. Which is just as well, since one show doesn't even have a rating. Still, Benner and his ABC employers have taken note that his unique, often political talk show seems to be catching fire. Benner says he can measure the public's response from the phone calls he gets and from the fact that more people are writing to him. His listeners send him a steady stream of books and magazine and newspaper articles, and Benner says he gets more mail than anyone else at the station.

It's more characteristic of Benner that he'll chastise radio's rating system as "horrible" and not at all accurate "because there kickbacks, graft and corruption" while simultaneously taking pride in the respectable rating one of his shows receives.

A stoutish, bearded, cherubic-faced, 33-year-old, Benner also knows there's a lot of power in his disembodied voice. Its rich, resonant sound first propelled him into radio in the long-ago mid-'60s days of folk songs and protests at Michigan State. He came to the university from the small, rural, segre-

gated town of St. Joseph, Missouri, and college was a cultural shock for him. Then the Vietnam War came along and radicalized him. After school, he went on to work on various free-form news and talk shows in Detroit, and that included even getting fired from one owned by ABC because of his radicalism.

Benner moved to Los Angeles in 1975 and survived for several months with odd jobs, including one for \$25 a week doing a talk show on KNAC in Long Beach. By 1976, however, he was a regular disc jockey at KWST, and by 1977 he was working at KLOS full-time. In addition to hosting the two talk shows, Benner fills in as reader of the station's hourly news reports, adopting a more conventional voice for the presentation of straight news.

You could call Michael Benner a kind of Norman Vincent Peale of the Left. Benner believes in the "power of the mind," only he's more interested in helping to save his species than enabling salesmen to increase their draw. He's convinced, however, that "power of the mind" will enable him to live to be 150 years old, just as he insists there are documented cases of "great masters" alive today who are many centuries old.

He recently told the *Herald-Examiner* that if he believed he could walk through

walls, then he'd actually be able to do it. Since he doesn't believe he can, he doesn't. His faith just isn't strong enough at present. On the other hand, he has had success with his "power of the mind" philosophy in more mundane matters, such as visualizing a parking space in front of wherever he needs to go, Benner says, and 80 percent of the time it will be there. Benner also "confessed" — his own word — that he has surrounded his loved ones and his automobile with a psychic shield. "It's an electromagnetic bubble you put around people and machinery that's charged with your mind, as crazy as that sounds. I don't usually tell people this stuff — I know it sounds pretty far out," he grins.

Benner was discussing these and other potential applications of the unlimited power of the human mind while sitting in the interviewer's living room with its view of Hollywood glistening dimly through the sunny smog. Several times Benner pointed at the sweeping vista and repeated, "Everything you see out there is a hologram of our mind's creating. The buildings and freeways are projections of our mind. Even war and racism are social agreements we project." Inevitably the conversation moved around to the subject of smog. "We have the answers to our

Continued on page 16

BENNER continued from page 15
problems. With technology, we could solve all the major problems that lead to wars, starvation, poisoned air and polluted food and water within a

decade."

Benner makes no bones about the fact that a lot of his philosophy came out of his '60s drug experiences, particularly with LSD. Benner believes a lot of LSD experiences "were valid." "When John Lennon talked of love shining all around us, that's true," Benner expounded. "The streaming [a Benner word] that we saw under LSD was evidence there was a reality we couldn't perceive when we're straight." Rapping a glass-topped coffee table in front of him, Benner explains, "This solid table is not so solid. This is a dance of swarming particles held together by energy bonds, and the space between the particles is enormous compared to the size of the particles." Benner credits LSD for "bridging the gap between my politics and mysticism." One result of this is

"I've moved from being a leftist to a New Age thinker in the last decade, and I'm sure that in the next decade my attitudes will change even more." One thing of which he is sure — he no longer seeks confrontation with the system. Benner believes it is crumbling under its own weight. The task now, he says, is to build new life-giving forms.

Despite the fact Benner sometimes talks like an anachronism, a holdover from the '60s, Benner denies he's a relic. When he says that technology could solve all our problems in a decade, Benner says, he wants his listener to understand he's not talking about any technology, but appropriate technology. "My understanding of technology comes from Buckminster Fuller, his concept of synergy, which says doing less is more. Bucky says we have all the right technology for the wrong reasons. It's not technology's fault that the rain is acidic or the air is poison; it's a fallout of technology being used for human greed instead of human need." Furthermore, Benner adds, to show that his New Age thinking is in line with the times, "Governor Jerry Brown has created a unique governmental agency called the Office of Appropriate Technology, or OAT, which is concerned with the same thing."

For example, Benner goes on, the technology exists now to significantly reduce air pollution from stationary sources, "but refineries and such find it more cost effective to be off these politicians, like Reagan, instead of investing in that technology."

Benner maintains man can ignore the physical realities to a surprising extent in redesigning his environment. If he wanted to build buildings whose foundations started three feet off the ground, it might someday be done. "People can walk on fire," cites Benner, "and do it through faith, but they know that to accomplish a phenomenal feat like that takes thousands of hours of preparation, meditation, prayer and fasting."

Benner is not necessarily trying to convince everyone that he's right about everything. Rather, his basic purpose is to provoke thought and this is why the show has been structured to emphasize issues rather than his personality.

Benner talks little about his private life. All he will say is that he "lives in Culver City with a woman I love, who is not my wife, and a cat and a dog." Not that Benner doesn't take a hard stand from time to time. Benner says there are not always necessarily two sides, two possibilities. He's most definitely of only one mind, for example, about nuclear energy. "If you know about it, you oppose it," he says flatly. "It's not controversial, any more

than war or starvation are controversial."

He is also proud of the fact that he sometimes gets "pretty outrageous, telling kids they don't have to register for the draft, and talking about the Legions of Death, yet never once has ABC pressured me to tone it down." Benner gets many of his calls because of his strong anti-militaristic stance. "The military spends 15 percent of its budget on defense and 85 percent trying to impose itself on people in foreign lands."

Despite the fact that Benner is opposed to war, starvation, nuclear and ecological holocausts, he enjoys confounding people who are trying to place him on the right-left political scale. He believes, for example, in free enterprise as well as his other more typically left political positions; but he says he is talking about the kind of free enterprise that existed before the robber barons of the last century — men like Mellon and Rockefeller. After them, "efficiency gave way to waste as a means to gaining profit," he says. Benner says he's not necessarily against bigness in business, but he is against one owner controlling a great many different kinds of unrelated businesses. He says the country badly needs new anti-trust legislation.

Benner predicts that his show will become more and more popular until he'll eventually be able to syndicate it nationally. He estimates that perhaps 15,000 people are listening to his show at any given time. "As many as a packed house at the Forum, except that every few minutes 2,000 new people come in and 2,000 leave," he points out. "Cumulatively, of course, it's many thousands of people each show." The fact is, he says, he is not the least amazed at the upsurge in his career. He knew it was coming. He's been keeping "pre-cognitive dream journals which show me what I'll be doing later in my career."

According to KLOS' manager of sales research Rosemary Roach, Benner does quite well on his time slot, but he's not number one. Of the 50 or so stations Arbitron rates in the nine-million-person metropolitan Los Angeles area on his Sunday morning 5 to 9 slot, for instance, KLOS is number six. This means he pulls in a cumulative audience — which is defined as people who listen for more than five minutes — of 100,000. KFVB, for example, which is number one in the same slot with its all-news format, pulls in nearly two and a half times that many.

To Benner, the Arbitron ratings, based on a sample of nearly 4,000 radio listeners who keep diaries of their listening habits, are nonsense. What is important is the fact that "there is nothing else like what I'm doing. I know I'm the only thing on the dial."

About the only thing that could change his career would be if his show stopped being non-commercial and he had to do advertising on the air. He says he wouldn't feel right doing commercials, since their messages often contradict his own. But if that were to happen, Benner would change his emphasis to print media. Right now he's writing a book called *Integrated Thinking*. It's about "the cohesiveness of mind that comes from studying various disciplines. That's like discovering Aladdin's lamp." In the book he'll write about everything from humanistic psychology to biofeedback, the various forms of Yoga and hypnosis, Mind Control and its spin-offs, est, dowsing, out-of-body experiences and fire-walking. The round and good-natured Benner is a cornucopia of enthusiasm for all of them. ■

KISFM HIT LIST

102.7

OCTOBER 12, 1981 - HITLIST #146

	<u>SONG TITLE</u>	<u>ARTIST</u>	<u>WEEKS</u>
1	ARTHUR'S THEME.....	CHRISTOPHER CROSS	8
2	ENDLESS LOVE.....	DIANA ROSS & LIONEL RICHIE	14
3	I'VE DONE EVERYTHING FOR YOU.....	RICK SPRINGFIELD	6
4	OUR LIPS ARE SEALED.....	GO-GO'S	11
5	STOP DRAGGIN' MY HEART AROUND.....	STEVIE NICKS	10
6	START ME UP.....	ROLLING STONES	7
7	WHO'S CRYING NOW.....	JOURNEY	12
8	URGENT.....	FOREIGNER	5
9	PRIVATE EYES.....	HALL & OATES	6
10	FOR YOUR EYES ONLY.....	SHEENA EASTON	10
11	SUPERFREAK.....	RICK JAMES	10
12	JUST ONCE.....	QUINCY JONES	8
13	EVERY LITTLE THING SHE DOES IS MAGIC.....	THE POLICE	3
14	HARD TO SAY.....	DAN FOGELBERG	4
15	SAY GOODBYE TO HOLLYWOOD.....	BILLY JOEL	4
16	SHE'S A BAD MAMA JAMA.....	CARL CARLTON	5
17	SHARE MY LOVE.....	KENNY ROGERS	5
18	THE VOICE.....	MOODY BLUES	8
19	TRYIN' TO LIVE MY LIFE.....	BOB SEGER	4
20	THE NIGHT OWLS.....	LITTLE RIVER BAND	2
21	WE'RE IN THIS LOVE TOGETHER.....	AL JARREAU	3
22	HERE I AM.....	AIR SUPPLY	2
23	PROMISES IN THE DARK.....	PAT BENATAR	2
24	NEVER TOO MUCH.....	LUTHER VANDROSS	1
25	OH NO.....	COMMODORES	3
26	LET'S GROOVE.....	EARTH, WIND & FIRE	1
27	PHYSICAL.....	OLIVIA NEWTON-JOHN	1
28	I REALLY WANNA KNOW YOU.....	GARY WRIGHT	9
29	THE OLD SONGS.....	BARRY MANILOW	1
30	I'M IN LOVE.....	EVELYN KING	8

HITBOUND

YOUNG TURKS.....ROD STEWART
WHY DO FOOLS FALL IN LOVE.....DIANA ROSS
WAITING FOR A GIRL LIKE YOU.....FOREIGNER
HILL STREET BLUES THEME.....MIKE POST
WHEN SHE WAS MY GIRL.....FOUR TOPS
SAUSALITO SUMMERNIGHT.....DIESEL

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KISS FM 102.7

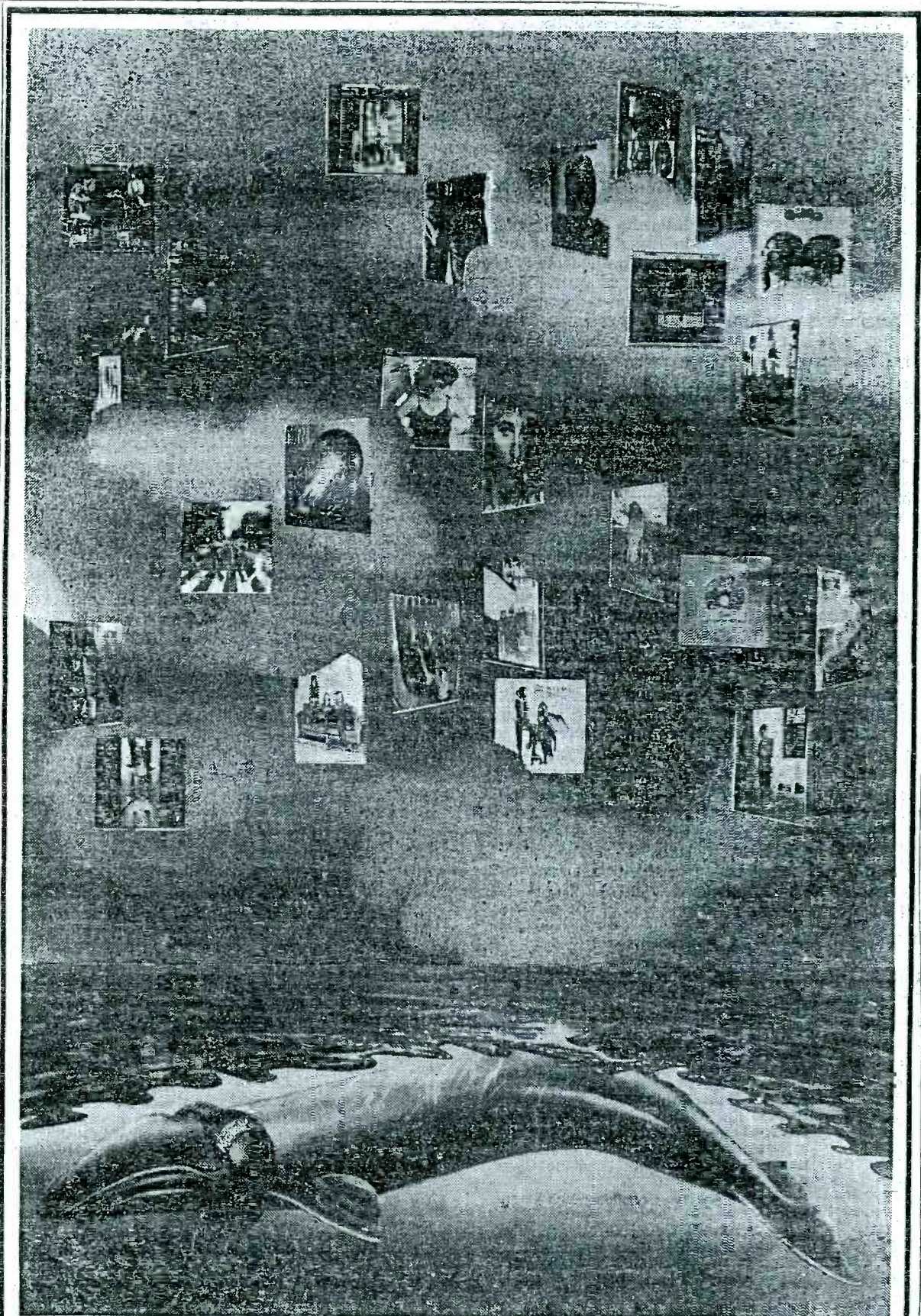
Rick Dees Comedy Show

Starring:

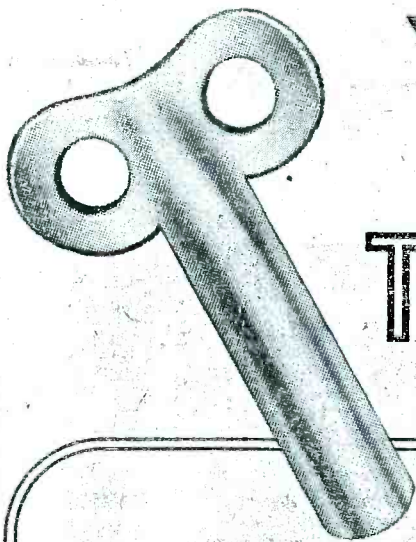
*Julie Dees,
Roger & Roger
Steve Bluestein,
Eddie McClurg
and many more!*



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HIGHLIGHTS—MONDAY, OCTOBER 12TH

10-11 AM

California Dreamin'.....Cliff Carpenter
 Love The World Away.....Kenny Rogers
 Rainy Days and Mondays.....Les Sands
 Like A Lover.....Earl Klugh
 If We Only Have Love.....Hugo Winterhalter
 Colours.....Percy Faith Chorus
 Breaking Up Is Hard To Do.....Franck Pourcel
 The Last Tango.....Claude Ciari
 Day By Day.....John Gregory
 I'll Never Love This Way Again.....Dionne Warwick
 When You're In Love With A Beautiful Woman.....J. Fox
 If You Leave Me Now.....Ronnie Aldrich
 All The Things You Are.....Barry Tuckwell
 Goodbye To Love.....The Magic Voices
 Happy.....Andre Kostelanetz

12-1 PM

Auf Wiederseh'n Sweetheart.....Frank Chacksfield
 Nadia's Theme.....Fifty Guitars
 Strawberry Fields Forever.....Astro Strings
 If.....Bruce Rowland
 Do-Re-Mi.....Living Strings
 Make It With You.....Alan Tew
 And Write Myself A Letter.....Mike Sammes
 All.....Sunset Singers
 The Old Fashioned Way.....George Greeley
 Desafinado.....Laurindo Almeida
 Wonderful, Wonderful.....John Fox
 Imagine.....Geoff Love Singers
 Pagan Love Song.....Bert Kaempfert
 Mrs. Robinson.....Frank Chacksfield
 La Vie En Rose.....Richard Clayderman
 And I Love You So.....Manuel

2-3 PM

I'll Play For You.....Lenny Dee
 Sing.....Boston Pops
 Too Beautiful To Last.....Engelbert Humperdinck
 Theme From "The Godfather".....Living Strings
 Je T'aime Moi Non Plus.....Raymond Lefevre
 Distant Shores.....Laurindo Almeida
 I'll See You In My Dreams.....Geoff Love
 To Be The One You Love.....Johnny Gibbs
 The Shadow Of Your Smile.....Ronnie Aldrich
 I Believe In Music.....Bill Loose
 Answer Me, My Love.....Anita Kerr Singers
 I Won't Last A Day Without You.....Botticelli
 Londonderry Air.....Norrie Paramor
 Cry Me A River.....John Fox
 Far Away Places.....Joe Reisman Chorus

4-5 PM

Love For Sale.....Golden Dream Orchestra
 I Believe In You.....Don Williams
 All You Get From Love.....Buckingham Strings
 I Don't Want To Walk Without You.....The Mantovani Orchestra
 Marilyn.....Norrie Paramor
 Because We Are In Love.....Karen Carpenter
 Sailing.....John Fox
 My Own True Love.....Laurindo Almeida
 La Flesta.....John Perrone
 Behind Closed Doors.....The Magic Strings
 When I Dream.....Nana Mouskouri
 Help Me Make It Through The Night.....Percy Faith
 Afternoon Delight.....Frank Chacksfield
 Where There's A Heartache.....McLendon Singers
 With You, I'm Born Again.....Jim Pirje

6-7 PM

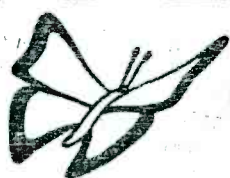
The Look Of Love.....Living Strings
 Remember.....Mike Sammes Singers
 Sweet And Lovely.....Norrie Paramor
 Just The Way You Are.....John Fox
 Moon River.....Johnny Douglas
 Sorry Seems To Be The Hardest Word.....Ray Conniff Singers
 Miss Felicity Grey.....Franck Pourcel
 Paper Mache.....Ferrante & Teicher
 Love Walked In.....Geoff Love
 Cavatina (From "The Deerhunter").....Stanley Black
 Natalie.....Pete Moore
 Snow Frolic.....Lee Holdridge
 Raining In My Heart.....Acker Bilk
 As Long As He Needs Me.....Percy Faith
 Yesterday, When I Was Young.....Geoff Love Singers

8-9 PM

Patricia.....Stanley Black
 We'll Be Together Again.....Golden Dream Orchestra
 Never Let Her Go.....Mike Sammes Singers
 Eye Level.....Norrie Paramor
 Watch What Happens.....Was Montgomery
 Once Is Not Enough.....Malcolm Lockyer
 Mood Indigo.....Joe Reisman
 Fernando.....Living Strings
 Everything A Man Could Ever Need.....Al Capps
 Cracklin' Rosie.....Bert Kaempfert
 Wishes.....Roger Whittaker
 Manhattan.....John Fox
 The Greatest Love Of All.....Ferrante & Teicher
 The Way I Want To Touch You.....George Greeley
 How Can You Mend A Broken Heart.....Pacific Pops
 Everyone's Gone To The Moon.....Ivor Raymonde Singers

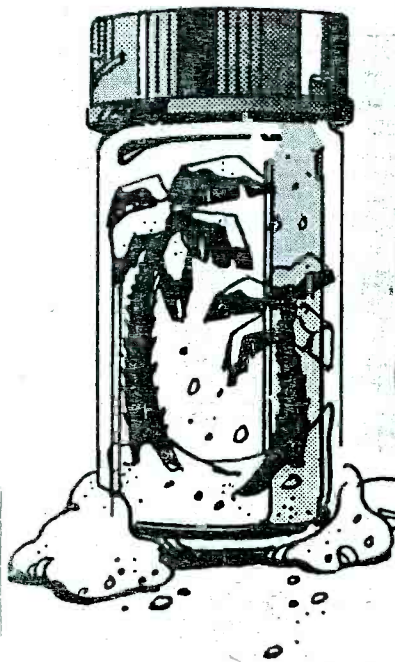
UNWIND

K-BIG FM 104



easy listening radio

It's
Snowing



In
Southern
California

What is Cocaine?

A safe recreational drug or subtle but deadly danger?

Why is cocaine so popular?

Who are the 5 types of users?

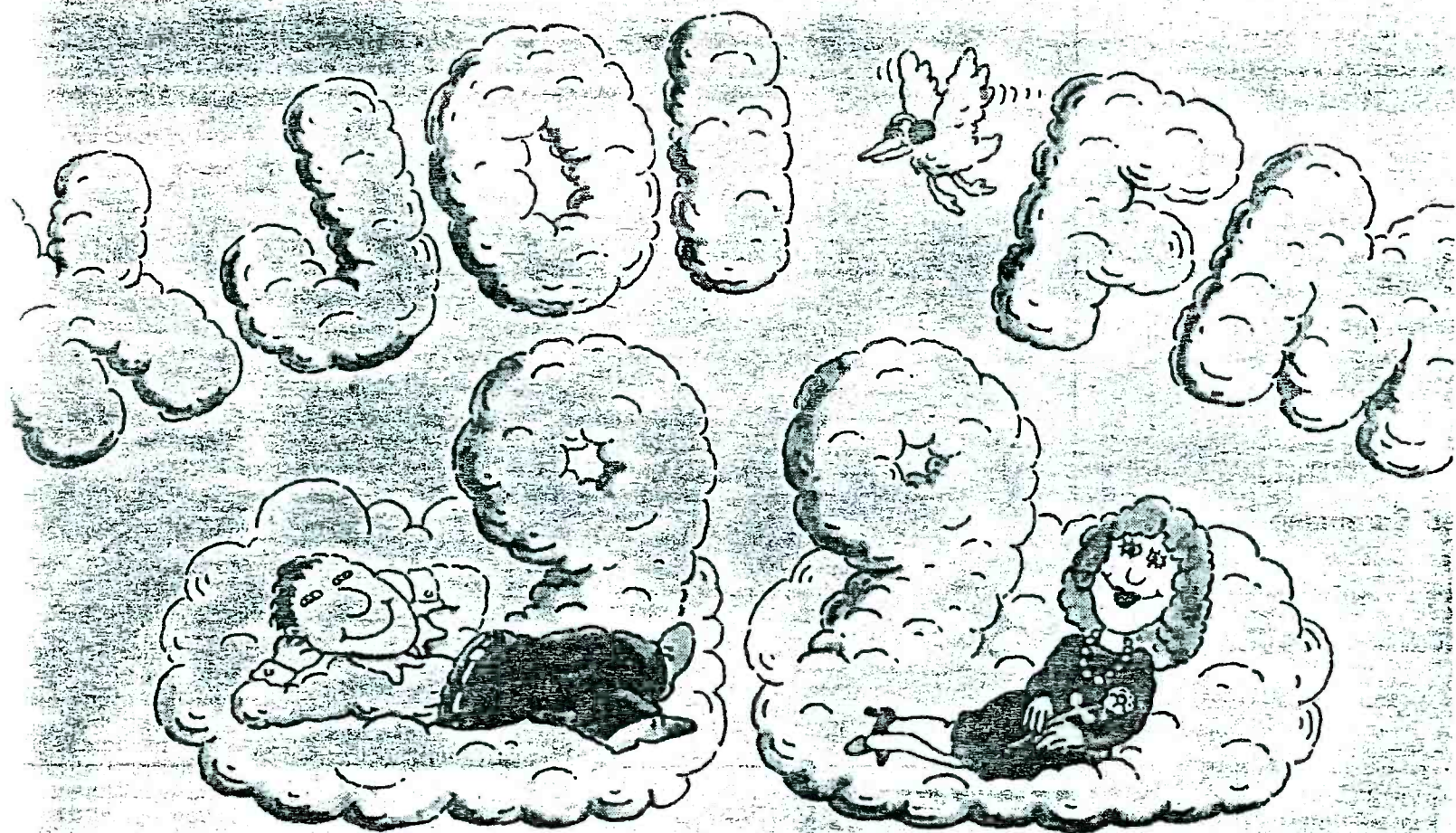
Is it addictive?

An in depth study of the cocaine phenomenon will be presented

Sunday, October 25th, 9am-10am

KRLA wishes to thank Dr. Ronald Siegel, UCLA; Dr. Andrew Weil, Univ. of Arizona; Dr. Leon Marder, Rancho Los Amigos; General William C. Louisell, Department of Defense; D.E.A.; L.A. Co. Sheriff's Department; and the men and women of CRI Help, Inc.

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WINDMILL

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106.7 FM KWEST

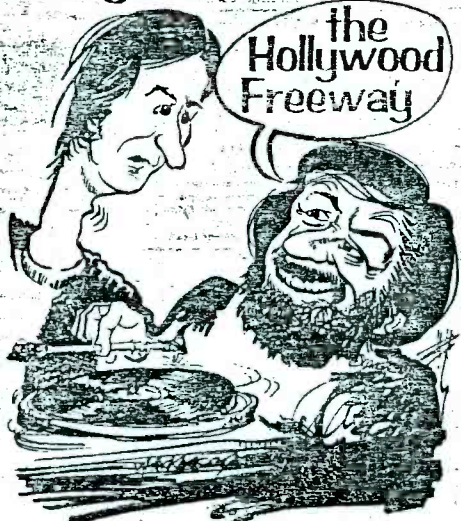
Did you hear what London and Engleman said this morning about



LISTEN again starting Monday morning at six to hear what they'll say next on

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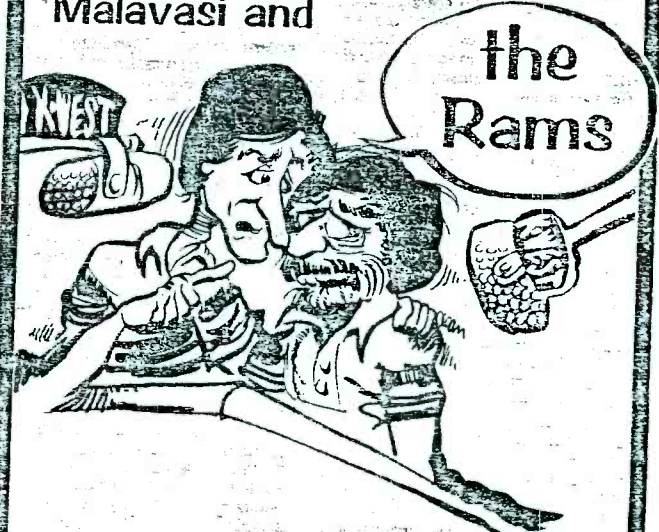
Have you heard what London and Engleman said this morning about traffic jams and



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Have you heard what London and Engleman said this morning about Malavasi and




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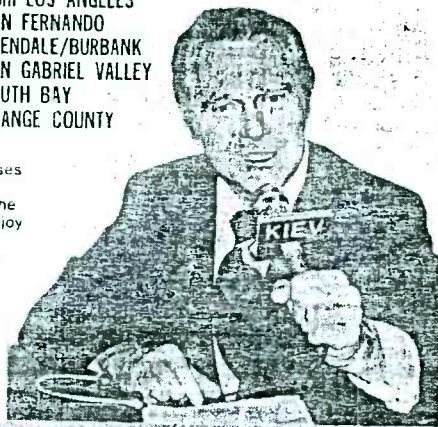
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- Executive Report (7:05 a.m.)** Tom Franklin's concise five-minute broadcast includes interviews with top executives on the status, growth, and problems of their industries. Also at 5:05 and 6:05 p.m.
- The Washington Report (7:30 a.m.)** This five-minute analysis from the Washington Bureau of the New York Times focuses on one major news event each day.
- Stock Market Report (7:35 a.m.)** In two-and-a-half minutes, Tom Franklin gives a detailed opening report of the stock market. Closing report at 4:05 p.m.



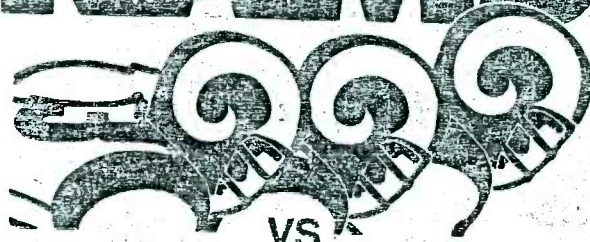
- E.F. Hutton Business News (8:00 a.m.)** Lee Olsen delivers a ten-minute summary of market activities, direct from the L.A. boardroom of E.F. Hutton.
- Today in Advertising (8:30 a.m.)** Five minutes of what's happening in the world of advertising, prepared by editors of ADWEEK magazine.
- Currencies & Securities Report (8:57 a.m.)** Tom Franklin reports on money for two-and-a-half minutes, including Zurich gold prices, London gold and silver, the money market, and the American dollar around the world.

KFAC's Business News Broadcasts - They give you a leg up.

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News/Talk Radio

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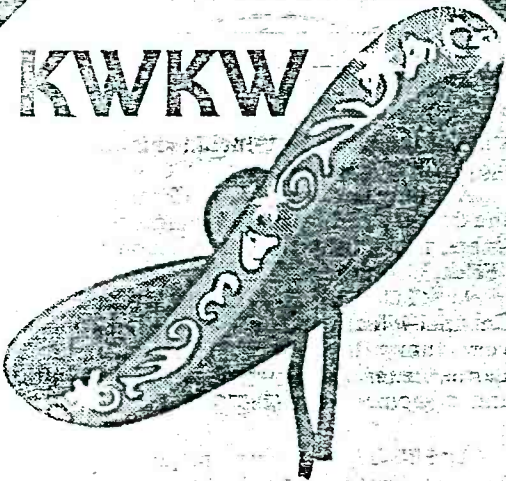
SUNDAY 12:25 PM

**PLAY BY PLAY WITH
BOB STARR/DICK BASS
WITH STEVE BAILEY**

KMPC *Radio* 710

**PRESENTED BY ANHAUSER-BUSCH, BANK OF
AMERICA, CHEVROLET AND CHEVRON/USA**

KWKW



**RADIO 1300
LA MEXICANA**

Sunday, Oct. 11
10:30 AM - 12:30 PM
HISPANIC DAY PARADE
with a salute to
many prominent
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With Rosario Rojas
and Hernan Quezada
on Broadway between
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El Pollo Loco
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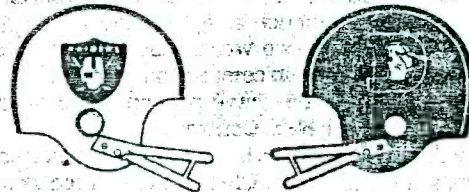
DATSUN
WE ARE DRIVEN

STOP-GO
MARKETS

GOODYEAR
SERVICE STORES

Ascot

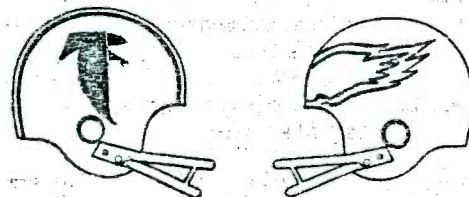
TODAY



RAIDERS vs BRONCOS

1:00 PM

MONDAY



ATLANTA vs PHILADELPHIA

6:00 PM

ON

KNX NEWSRADIO 10.70

FLEXIBILITY

"Radio talk show host Michael Jackson moved quickly Tuesday to fill his four hour KABC (TALKRADIO) AM program with reaction to the assassination of Egyptian President Anwar Sadat."

Lee Margulies, Los Angeles Times/October 7, 1981

CREDIBILITY

"He went on the air live at 9:05 am with Art Fak, editor and managing director of the Jerusalem Post in Tel Aviv... called Austria to discuss terrorism with psychiatrist Frederick Hacker director of the Institute of Conflict Research in Vienna... contacted Vladimir Sakharov former Soviet diplomat and KGB agent... spoke with Gerardo Rivera in New York, Greg Dobbs in London and Pierre Salinger in Paris..."

Lee Margulies, Los Angeles Times/October 7, 1981

RESPONSIBILITY

"Working with just a few hours notice, Jackson scrapped the planned guest schedule and worked feverishly with his staff of three to line up an international roster of journalists, lawmakers, psychiatrists and others to comment on and analyze the startling news out of Cairo."

Lee Margulies, Los Angeles Times/October 7, 1981

"This is what radio should be... flexible enough to respond to what's happening right now" (Jackson) told the Times... Michael Jackson, Los Angeles Times/October 7, 1981

MICHAEL JACKSON

"In depth... on target... up to the minute!"

KABC TALKRADIO is proud to bring Michael Jackson to the Los Angeles radio audience."



George Green, Vice President and General Manager

KABC TALKRADIO 79

"I'm Baxter Ward, you're on the air!"

It's your Forum tonight with Baxter Ward, former L.A. County Supervisor and ABC Eye Witness News Commentator on KABC TALKRADIO 79.

Tune in Baxter Ward tonight 10 pm—midnight on KABC TALKRADIO 79.

**"I'm Bruce Herschensohn,
you're on the air!"**

It's your chance to talk to the Commentator, Bruce Herschensohn, ABC Eye Witness News and KABC TALKRADIO Commentator.

Get involved, with Bruce Herschensohn Thursday, October 8, 10 pm—midnight on KABC TALKRADIO 79.

**The Station
that started all the Talk.**

KABC TALKRADIO 79

The KABC Ken and Bob Company
First Annual Sendoff and Farewell Party
When the Swallows Leave Capistrano

or
Bye Bye Birdies
Doo-Dah, Doo-Dah

Friday, October 23, 5-9 am on
KABC TALKRADIO 79

Tune in...
Say Goodbye to the Swallows
Say Hello to Ken and Bob on
KABC TALKRADIO 79

The Station that started all the talk...
KABC TALKRADIO 79



The #1 Radio Station adds The #1 Traffic Service

Starting Monday, October 19

KABC TALKRADIO/METRO TRAFFIC CONTROL

- Live on the spot reports
- 3 airplanes and 7 mobile ground units to cover all the freeways (L.A. & Orange Counties)
- Travel time estimates by computer
- Emergency on air coverage—up to the minute

5-9 am At 6 minutes past the hour and on the half-hour

4-7 pm At 6 minutes past the hour and on the half hour
& at 45 minutes past the hour

Immediate... Comprehensive... Complete...
Traffic Reports on **KABC TALKRADIO 79**

Wherever You Go, take The Dodgers and The Series with You!

Dodgers vs. Yankees

Friday, October 23	Pre-Game	4:55 pm
	Game	5:30 pm

Saturday, October 24	Pre-Game	1:00 pm
	Game	1:25 pm

Sunday, October 25	Pre-Game	1:20 pm
	Game	1:45 pm

Hear **Vin Scully** with all the World Series
Action, **LIVE** on KABC TALKRADIO 79



We go where you go.

KABC TALKRADIO 79 

KABC TALKRADIO Has All The World Series Games!

Dodgers vs Yankees

Wednesday, October 21
Pre-Game 4:55 pm P.S.T.
Game Time 5:20 pm P.S.T.

Hear Vin Scully
with all the Action LIVE on
KABC TALKRADIO 79

Wherever you go take The Dodgers
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