

**MEDIATRIX MARKET PROFILE:
BALTIMORE**

VOLUME 1

NUMBER 10



MEDIATRIX MARKET PROFILE

BALTIMORE

Volume 1 Number 10

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THE NEW
ORIOLES
1989



Baltimore's Orioles Station

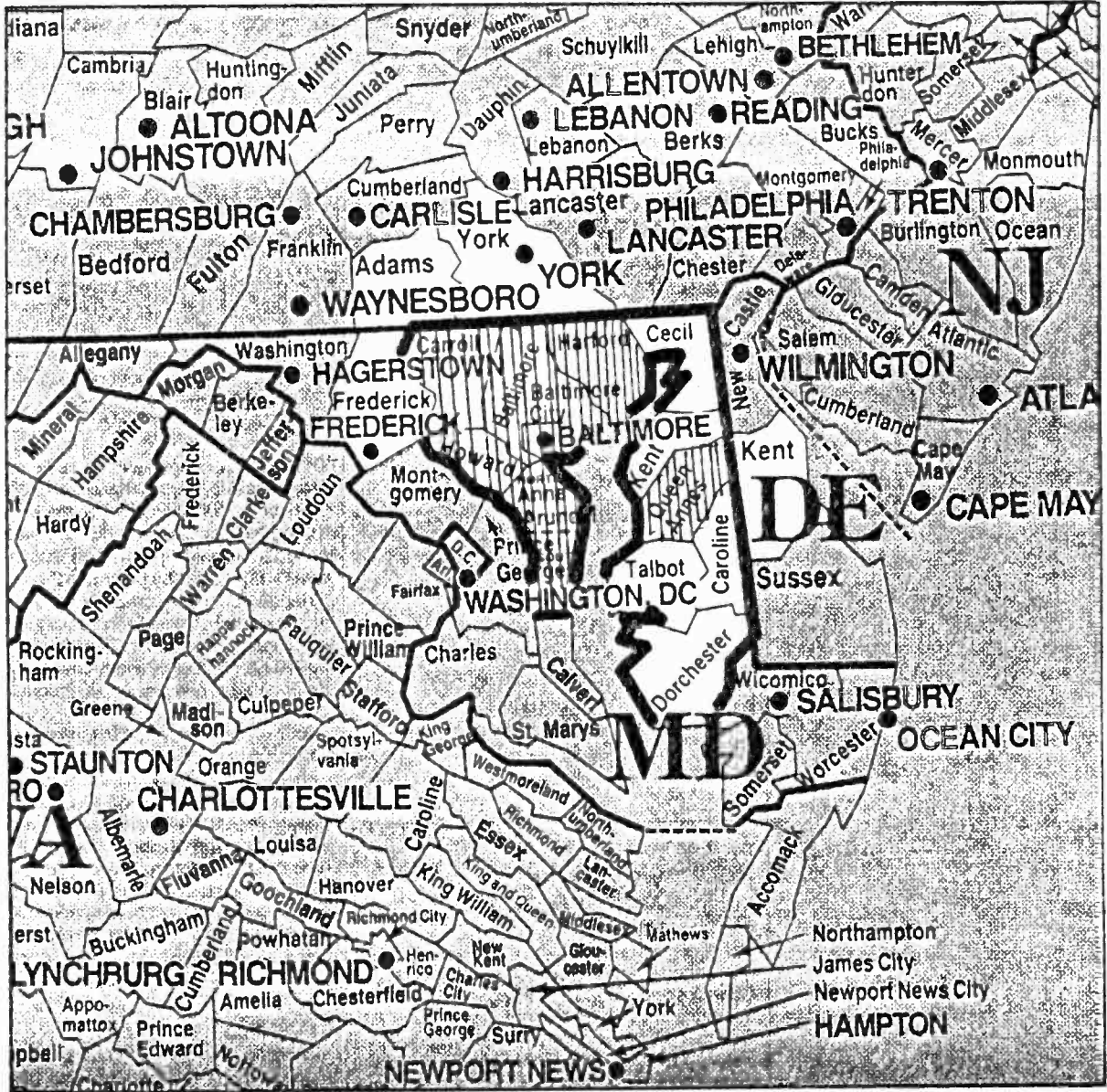


WFSI

*Speaking to you
in psalms and hymns and
spiritual songs,
we invite you to listen
to Christ-centered programming
24 Hours a Day at 107.9 FM*

Baltimore

and Baltimore ADI



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Metro
 TSA
 ADI

For definitions of Metro, TSA and ADI, see Paragraphs 18, 28 and 2 in the back of this report.

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Market Rank: 17

Market Surveyed: WINTER, SPRING, SUMMER, FALL

BALTIMORE

MARKET PROFILE

Listening took place: September 1988 and July/August 1989
 Information updated through: September 1989

MEDIATRIX, INC.

Dear Radio Friend,

As is getting to be a habit, I should first thank you for your patience and understanding-- as well as your encouragement. I hope you'll find Baltimore well worth the wait (and further hope you'll believe that you will have Washington, DC in your hands before the holdidays).

There have been a few additions to this issue, most notably the section on tower location and patterns, suggested by subscriber Randy Michaels. If there is something you'd like to see in future issues, please ask. As you know, many changes have been made over the past 10 profiles, all directly due to your input.

Speaking of which, the long awaited Annual is coming up after the DC issue. It's designed to be a companion to other Yearbooks and publications you already receive (i.e. Duncan), so if there is any information you'd like me to include, please let me know. The top 100 markets will be covered individually and collectively, and while much of the info is available elsewhere, I'm hoping the Annual will cut down on the tedium of finding it!

In case you haven't done so, please update your rolodex now:

Mediatrix, Inc. PO Box 17173, Denver 80217. (303) 971-0700.

That is also the number to be used for the Telephone Retrieval Network. Don't forget, if you've got a question about virtually anything (concerning radio-- I'm not so good at advice to the lovelorn), I'll do my best to confidentially uncover the information.

Baltimore, first suggested by subscriber Owen Weber, was a wonderful market to investigate-- rich in history, as you'll see. Of course, it wouldn't have been much at all without your help. At the top of the list, gratitude goes to Morris Blum. As many of you know, Mr. Blum signed on WANN in Annapolis in the '40s. His dedication then, and to this day, embodies the kind of spirit among the independent operators who made this business so seductive to us all. As dollars get bigger and operators more corporate, the Morris Blum's of the world are becoming just a memory. But to those of us truly hooked, memories mean so much.

To those of us more pragmatic, it's hoped that the information included here will be useful, as well as entertaining.

Thanks again for your support. I look forward to your feedback!



I.

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Baltimore -- Facts & Figures

Arbitron Metro Rank 1989: 17 Metro Population: 1,975,900

Baltimore City *		633,700
Baltimore County	(County Seat: Towson)	584,400
Anne Arundel North	(County Seat: Annapolis)	309,000
Anne Arundel South **		49,400
Carroll County	(County Seat: Westminster)	99,700
Harford County	(County Seat: Bel Air)	137,100
Howard County	(County Seat: Ellicott City)	135,600
Queen Annes ***	(County Seat: Centreville)	27,000

* Baltimore City is an independent city, not within a county.

** Anne Arundel is one county, broken in half for statistical purposes.

***Queen Annes was added to the Metro in 1984.

Because of the sizable black population, ethnic weighting is used:
Black: 23.9% (Arbitron, Spring '89)

Because of the relatively insignificant Hispanic populus, ethnic weighting is not used.

Metro Ethnic Breakdowns (1988):

White: 75.1% Black: 23.4% Hispanic: 0.9% Other: 0.6%
(Other comes from various ethnic groups. No one predominates.)

Metro Location:

On the eastern seaboard, snuggled approximately 40 miles north of DC and 190 miles southwest of Manhattan along the "New York / Washington corridor", Baltimore has excellent access (by rail, interstate and plane) to many of the nation's major cities. Located on Chesapeake Bay, the harbor (dating back to Baltimore's inception) has played a major role in its very separate identity from nearby DC.

The 7 county metro roughly surrounds independent Baltimore City, with some unique problems for most outlets located here, namely:

Howard County: The fastest growing county in the state contains a split populus-- some considering themselves Washingtonions (commuting daily to DC), some considering themselves locals, and some considering themselves Baltimoreans. (Mid county Columbia, a planned community (described under neighborhoods) is an excellent example: 2/3rds of the city commute, and of that number, 2/3rds commute to DC.) South of Columbia, cities like Laurel (which spans a three county area, described fully in the upcoming Washington profile), even though partially in Howard County, are strictly DC bedroom communities.

Carroll County: Originally a very rural area (the county seat, Westminster, was the home of the post office's 'first complete county rural free delivery service'); Carroll County is a formidable growth area, burgeoning with suburbs, people -- and nill problems for virtually every AM outlet in town which heretofore were unconcerned with the small rural population.

Queen Annes County: Its addition to the metro seems illogical when looking at a map (why Queen Annes and not Kent?), but the reasoning behind the move is simple: The Bay Bridge goes from Skidmore to Stephenville (linking Annapolis with the Eastern Shore). And with the escalating Annapolis housing prices, Eastern Shore communities (i.e. Stephenville, Grasonville or Queenstown) are becoming a viable option for commuters. Kent County, while closer geographically, has no such access. (The case could be made that they also have no other media, but at this point they remain TSA & ADI. Cecil, to the north of Kent (also in the TSA/ADI, is part of Wilmington's Metro.))

Neighborhoods:

That Baltimore is a big city populated by small town people is a concept echoed in virtually every piece ever written about the metropolis. Attitudes range from truce-like acceptance to awesome reverence for the differing cultures and neighborhoods jam packed into Baltimore's boundaries. Virtually every ethnicity is represented (if only in a two block radius) from Little Italy, to the "street arabs", who are not arabs at all (see Market Overview). Sizable pockets of Poles (and other Eastern Europeans, ie. Czechs and Lithuanians); Jews; Greeks; Asians (including a growing Vietnamese populus); Hispanics; Native American Indians (descendents of the Lumbee tribe) and of course a large number of blacks (and a growing number of West Indians) are just part of the ethnicity that makes Baltimore the melting pot that it is.

Neighborhoods within the city limits of Baltimore (and those in the surrounding counties-- most of which are not incorporated as municipalities, instead strictly governed by the county officials), number into the hundreds. To the uninitiated, it can be confusing-- however a few broad rules of thumb tend to apply. West is black (almost always, within the beltway); East and South tend to be middle class blue collar. (With the notable exceptions being housing along some of the waterways, i.e. Anne Arundel's Severn and Magothy Rivers; and of course the quaint (and expensive) area of Annapolis. Rivers such as the Back and Middle Rivers (near Dundalk) do not follow this exception, generally being too marshy to be considered desirable.) And North is upscale (particularly from Greenspring Road east past Loch Raven reservoir.

The upscale section in Baltimore City is known as Guilford. Expensive brownstones adorn this small enclave north of downtown on Charles Street, often inhabited by old line wealth. Illustrating the 'pocketed' feel of the city however, is Waverly, a decidedly black area which adjoins Guilford to the east. Two of the oldest sections of the city are Federal Hill and Fels Point (just south of downtown), with block upon block of the row houses classically reminiscent of what we expect Baltimore to be. In stark disrepair in the '60s (with the average row house selling for \$10,000-- if it sold at all), both areas have been greatly refurbished (with yuppies and original dwellers coming to a tense truce as neighbors), often netting over \$200,000 for a single home with a view of the Bay. Downtown, of course, has been the most visible example of urban renewal, though comparatively few Baltimoreans live in its small boundaries. Within the city limits, the 'East and South are blue collar, and North is more upscale' guidelines tend to hold up loosely, with 'West is Black' being a given.

With regard to the counties:

BALTIMORE COUNTY surrounds the City of Baltimore (except where Chesapeake Bay meets city land). The county seat of Towson, north of the city, is a fairly large, established, upper middle class community. (Ruxton to its West is much like Towson.) North of this area, however is what is known as "Hunt Country". From Greensprings Rd. to Loch Raven Reservoir, money is in evidence-- and not the nuveau riche feel of some subdivisions, but more substantial wealth in general. Areas such as Lutherville and Timonium are set among some of the prettiest countryside found along the East Coast.

To an extent "Hunt Valley" (which contains one of the areas larger shopping malls and a burgeoning office complex) is becoming a second downtown (not unlike Century City in Los Angeles). Developer McCormick Spices (which is headquartered here), recently moved its plant from the Inner Harbor to this region.

West of Hunt Valley is the growing area of Owings Mills. Located NW of Baltimore, Owings Mills sits between Garrison and Reisterstown, off Reisterstown Road and I-795. The latter, an interstate spur off the 695 Beltway, is the cause of some of that growth, as is the fact that the subway terminates here, making it the perfect bedroom community. Housing a large shopping mall (with a very Jewish clientele, and such stores as Saks Fifth Avenue), Owings Mills' subdivisions range from middle class to decidedly upper middle class-- all spanking new, as is the wealth of many of the residents.

Pikesville, inside the beltway on Reisterstown Road, is the area of Baltimore County (NW of town) that attracted the large Jewish populus looking to exit the city after WW2.

South of Pikesville, at Milford (west of the city, inside the beltway), black populus begins to sprinkle into these areas; equally mixed by Woodlawn (due west of Baltimore, inside the beltway); thinning out again at Catonsville (which is a split city-- newer developments but also a fairly well to do older section).

The county communities surrounding Catonsville to the SE are predominantly blue collar, ranging from lower middle to middle middle class. Arbutus, Halethorp, and Landsdowne in example.

East of the city, Baltimore County (from the Bay, north) is also largely blue collar. Dundalk for instance, between the Patapsco and Back Rivers was developed after WW2 as housing for the Sparrows Point steel workers. Typified as a 'Polish working class community', Dundalk's size encompasses several ethnic variations, though working class is a good rule of thumb.

Areas north of Dundalk (due east of the city) such as Essex are equally blue collar, as is Rosedale (to the NW of Essex) and Middle River (NE of Essex). Further out to the NE of town is White Marsh, a middle class community (housing White Marsh Mall, a huge structure catering to middle and upper middle classes). Similar in nature to White Marsh are the surrounding areas to its north and west, lying closer to Loch Raven (i.e. Perry Hall and Carney); while Chase, to the ESE of White Marsh, is again blue collar in mentality.

Following the Pulaski Highway beyond White Marsh (and Bradford), one comes to the Harford County Line:

HARFORD COUNTY, lying to the east of Baltimore County, typified by county seat Bel Air (also containing Aberdeen, Havre de Grace, and Edgewood) is decidedly working class. NW of Bel Air however, the county turns very rural, reminiscent of SE Pennsylvania (which it borders) with rolling hills, pastoral scenes, dairy farmers and Quakers.

CARROLL COUNTY, to the west and north of Baltimore County is also rural in nature, though affordable middle class suburbs are springing up almost overnight (in those previously mentioned nulls) surrounding Westminster. (Not only is the feel country-- so are the listening habits, WPOC ranks Carroll as its county of biggest (percentage wise) concentration.

HOWARD COUNTY, to the southwest of Baltimore is an interesting mix, predominantly white collar and middle-- to considerably upper middle-- class. Ellicott City, becoming somewhat yuppified, is the county seat. Built on hills the likes of San Francisco, it is one of the oldest areas surrounding the city, with its fair amount of wealth. Columbia, to its SW is a manufactured town-- in the positive sense of the word (if there is one).

A project of the Rouse Company, construction started on Columbia in 1966. The first houses were occupied in late '68. From its inception, the plan was for Columbia to be an integrated city, and it is. Infact, Columbia was the first development in the state to be aggressively integrated. Rouse (who is also the developer of Harborplace, downtown), considered quality of life in other areas as well. For instance, covenants insist that for every 4 acres of developed land, 1 acre of green space must remain.

Currently over 100,000 people live in this bedroom community (with sections ranging from the affordable to quite pricey), with the only complaint of residents being that it's 'too suburban'-- no night life exists, and though small shopping areas adorn various neighborhoods (along with a 'downtown' like area and the very nice Columbia Mall), and Merriweather Post Pavillion is in town, the feel is somewhat 'Stepford Wives' in nature. (As previously pointed out, it's largely a commuter town-- and commuters largely go to DC, however it's still very much a part of the Baltimore metro from the standpoint of ratings.)

ANNE ARUNDEL is south of Howard County (and East of Baltimore). It's broken in two by Arbitron, reflecting the extremely rural, sparsely populated nature of Anne Arundel South. With the exceptions of Annapolis (and nearby areas like Crofton) as well as some of the enclaves surrounding the waterways (i.e. Severna Park), Anne Arundel North is basically 'uninspired blue collar' to quote one resident, reflective of the various suburbs adjacent to BWI: Linthicum, Ferndale and Glen Burnie.

Finally, QUEEN ANNES COUNTY, the metro's newest edition, is a mix of the old line Eastern Shore conservative mentality (we've been here 200 years and our ancestors caught the same crabs, so to speak), and the shiny new hopes of a growing population who are escaping the high cost of housing in Annapolis by crossing the Bay Bridge into such subdivisions as Stephenville, Grasonville and Queenstown offering beautiful views and affordable homesites.

Climate:

It's a simple equation: water equals humidity. Expect it in the summer. The other half of that equation however is equally true: water equals warm winters. The average January temperatures range from a high of 42 to a low of 25, while July sports a high of 87 and a low of 67. Snow is hardly a problem (though occasionally the ice will get you in winter). Rain on the other hand is a habit in the late summer and early fall, as afternoon thunderstorms are likely (thanks to the Bermuda High, the pressure system that give Baltimore both it's muggy summers and mild winters).

Industry & Economy:

Once thought of as only a blue collar town, today Baltimore is the national home of the Social Security Administration which employs thousands of white collar workers. (It's also headquarters for various banking, financial and insurance concerns.) Grey collar professionals (such as those working at Martin Marietta in Baltimore; Westinghouse's defense plant near the airport; or Goddard Space Lab in Columbia) are increasingly more in evidence; but admittedly the overall feel of the metro (belied by the shiny new elegance of the Inner Harbor), is still colored blue. (For that reason, both drive times tend to be earlier, explaining the 5 am start for most morning shows.)

Sparrows Point is still operated by Bethlehem Steel, and although McCormick is less visible now in Hunt Valley (the old venerable spice plant downtown was demolished in August) and Western Electric is but a memory, Baltimore is still headquarters for Black & Decker and Crown Central Petroleum among others, as well as a plant site for a variety of manufacturers ranging from cars (GM Assembly) to raincoats (London Fog). Military installations also abound (from the US Naval Academy in Annapolis to the Army's facility in Aberdeen), as do governmental offices such as the Columbia based, National Security Agency.

Shipping, too, is pervasive in Baltimore-- ranging from the building of boats to the role of the Harbor as a port for both goods-- and people (the immigrants of days gone by). In fact, the Harbor (and its related activities) may well be the greatest cementing factor in creating Baltimore as its own city, separate and distinct from Washington, DC.

Cost Of Living:

Lower than DC, higher than Wilmington; Baltimore is pretty much average for a city of its size and location. Taxes are routine (with property taxes in Baltimore City being somewhat high). Insurance is pretty much standard (again with the exception of Baltimore City which could result in as much as a 50% increase over many county locations). Utilities are average to lower than average and home prices are generally in line with the nation (livable housing can still be had for well under \$100,000). BUT it's with a home purchase that the single biggest hidden charge can be found-- Baltimore has the second highest closing costs in America.

Salaries:

Jock salaries range from minimum wage to 6 figures. Sticking to the majors for a median-- morning personalities will average \$50,000, afternoons, \$30,000; and midday jocks, \$25,000. Program directors average about \$35,000 - \$80,000, with \$50,000 as a median. General managers of major facilities make a minimum (with few exceptions) of \$75,000, plus a liberal bonus structure.

Education:

Education level is relatively low compared to major cities: 38% of the populus did not finish high school. Of the 62% that did, 16.9% hold college diplomas (from four year degree granting institutions). At the same time, Baltimore is among the best locations in America for higher education, boasting over 2 dozen colleges and universities, including:

Johns Hopkins (and its world renowned medical center): 10 kw WJHU, 88.1
 Towson State: 10.16 kw WCVT, 89.7
 Morgan State (primarily black): 12.5 kw WEAA, 88.9
 Coppin State (primarily black)
 U of Baltimore
 U of Md (at Balt.) (inc. grad schools of law, medicine & social work*)
 U of Md (Baltimore County)
 College of Notre Dame (Catholic Women's)
 Goucher College (Women)
 Loyola College (Catholic Men's. Women as of '74)
 Peabody Institute of Music
 Maryland Institute of Art (associated with JH, Goucher & Peabody)
 St. Mary's Seminary (theology of all faiths)
 Ner Israel Rabbinical
 Baltimore Hebrew College (secular & religious studies)
 Community College of Baltimore: 50 kw WBJC, 91.5
 Harford Community College (Bel Air): 2.24 kw WHFC, 91.1
 Anne Arundel Community College (Arnold): 100 w. WACC, 89.9
 US Naval Academy (Annapolis)

*The University of Maryland At Baltimore's School of Social Work and Community Planning is the largest such school in the nation.

Sports on the air (88-89 season):

Professional:	WBAL	Orioles	Baseball
	WITH	Skipjacks	Hockey
	WCAO	Blasts	Soccer (MISL)
	WCAO	Redskins	Football (DC)
	WCAO	Capitols	Hockey (DC)
	WCBM	Md. Bays	Soccer
College:	WBAL	U of Md.	Basketball
	WCAO	Loyola	Basketball
	WFBR	Navy	Football
	WCBM	Hopkins	LaCrosse*

*LaCrosse, is a big deal here.

Also, it should be noted that several outlets carry other sporting events-- i.e. NASCAR races on WCAO and The Triple Crown on WCBM, the latter being a major promotion here because of Pimlico's location within the city of Baltimore.

Malls (for research purposes):

Owings Mills (NW) upscale, nuveau riche, largely Jewish.
Hunt Valley (N) upscale, serving the "hunt country", far north
White Marsh (NE) middle to upper middle
Marley Station (S) middle to upper middle
Golden Ring (E) lower middle to middle
Security Square (W) lower middle to middle
Mondawmin (W) exclusively black (in Baltimore City)

Columbia Mall (SW) middle to upper middle (in Columbia)
Annapolis Mall (S) middle to upper middle (in Annapolis)

Smaller malls such as Reisterstown Plaza and Eastpointe (both middle at best), as well as the more upscale, Towsontown might also be considered.

Entertainment Venues:

Memorial Stadium, in the city on E. 33rd. (home of the Orioles)

Joseph Meyerhoff Symphony Hall seats: 2,465 (home of the BSO)
Lyric Opera House seats: 5,300 (approx.)

Pier Six Pavillion (outdoor) seats: 3,100
Merriweather Post Pavillion (outdoor) seats: 7,500 (approx.)

(Merriweather and Pier Six are the main summer concert venues for contemporary music, ranging from rock to country. Merriweather is equally oriented to DC and Baltimore. And with the close proximity of the cities, many concerts held in DC are equally promoted in Baltimore.)

Media:

Daily Newspapers: Baltimore Sunpapers (Times-Mirror)*
(The Morning Sun, The Evening Sun, The Sunday Sun)

*It was 2 to 3 years ago when Hearst folded the "News American"--ironically, on the day before Times-Mirror bought the Sun from original owners, the AS Abell family-- long influential in Baltimore.

Community papers are as numerous as the neighborhoods themselves, ranging from geographically to politically and/or ethnically inclined.

Currently, the largest entertainment publication is The City Paper, a bi-weekly distributed free of charge. (The City Paper is an outgrowth of the City Squeeze, started by Johns Hopkins students in 1977. It's been in this form (reminscnt of Rolling Stone or the Village Voice) since 1977.)

Local Television: (Baltimore is 22nd ADI)

WMAR-TV	2	(NBC)	Baltimore	(Gillett, formerly AS Abell)
WBAL-TV	11	(CBS)	Baltimore	(Hearst)
WJZ -TV	13	(ABC)	Baltimore	(Group W, formerly Ben Cohen's WAAM)
WMPT-TV	22	(ETV)	Annapolis	(Maryland Public Broadcasting)
WHSW-TV	24	(IND)	Baltimore	(HSN, formerly Look & Live Minis.' WKJL)
WBFF-TV	45	(Fox)	Baltimore	(Sinclair)
WNUV-TV	54	(IND)	Baltimore	(NewVision)
WMPB-TV	67	(ETV)	Baltimore	(Maryland Public Broadcasting)

The undisputed local kingpin is WJZ-TV 13. It should also be noted that Washington outlets can be received for the most part over the air, and often are carried on the various cable companies in each county (or city). Local personalities are discussed in the Market Overview.

Cable Penetration: 32%

Current Percentage of FM Listenership (Winter '89): 72.69%

Alphabetical Listing Of Rated Outlets In The Baltimore Metro

WBAL-AM (Baltimore/Baltimore City - Nov. 2, 1925)
 3800 Hooper Avenue Baltimore, MD 21211 (301) 367-3000
 VP/GM David J. Barrett Sta. Mgr./PD Jeffrey Beauchamp
 Group Owner: Hearst Acq: 1-14-35 Co-owned: WIYY

WBGR-AM (Baltimore/Baltimore City - July 27, 1955)
 334 N. Charles Street Baltimore, MD 21201 (301) 727-1177
 GM Sam Beasley PD Naomi Durant
 Group Owner: Mortenson Acq: 11-7-80

WBSB-FM (Baltimore/Baltimore City - 1941)
 3701 Malden Avenue Baltimore, MD 21211 (301) 466-9272
 GM James P. Fox PD Chuck Morgan
 Group Owner: Scripps Howard Acq: 4-25-80

WCAO-AM (Baltimore/Baltimore County - May 8, 1922)
 8001 Park Heights Avenue Baltimore, MD 21208 (301) 653-2200
 VP/GM Roy Deutschman PD Johnny Dark
 Group Owner: Summit Acq: 1987 Co-owned: WXYV

WCBM-AM (Baltimore/Baltimore County - 1924)
 68 Radio Plaza Owings Mills, MD 21117 (301) 356-3003
 VP/GM Myron Laufer PD Joe Lombardo
 Acq: 10-88

WEBB-AM (Baltimore/Baltimore City - April 5, 1955)
 3000 Druid Park Drive Baltimore, MD 21215 (301) 367-9322
 Pres./GM Dorothy Brunson PD Ceasar Gooding
 Acq: 11-20-79

WFBR-AM (Baltimore/Baltimore City - June 8, 1922)
 1570 Hart Road Towson, MD 21204 (301) 685-1300
 VP/GM Winnie Brugman PD Lee Martin
 Group Owner: Infinity Acq: 6-1-89 Co-owned: WLIF

WFSI-FM (Annapolis/Anne Arundel North - May 16, 1960)
 918 Chesapeake Avenue Annapolis, MD 21403 (301) 269-6500
 Sta. Mgr./PD William A Sadlier
 Group Owner: Family Stations Acq: 1-7-72

WGRX-FM (Westminster/Carroll - November 1, 1959)
 540 E. Belvedere Ave. #204 Baltimore, MD 21212 (301) 435-9487
 GM Bill Hopkinson PD Steve McNee
 Group Owner: Shamrock Acq: 4-7-81 Co-owned: WTTR

WITH-AM (Baltimore/Baltimore City - March 1, 1941)
 5 Light Street Baltimore, MD 21202 (301) 528-1230
 VP/GM Thom Pemberton PD Jim Davis
 Acq: 7-28-87

(Transfer expected to Maryland State Network at any time)

WIYY-FM (Baltimore/Baltimore City - December 7, 1958)
 3800 Hooper Avenue Baltimore, MD 21211 (301) 481-1098
 VP/GM David J. Barrett Sta. Mgr. Chuck duCoty PD Russ Mottla
 Group Owner: Hearst Co-owned: WBAL

WLIF-AM (Baltimore/Baltimore County - December 24, 1970)
 1570 Hart Road Baltimore, MD 21204 (301) 823-1570
 VP/GM Winnie Brugman PD Lee Martin
 Group Owner: Infinity Acq: 6-1-89 Co-owned: WFBR

WPOC-FM (Baltimore/Baltimore City - February 4, 1960)
 711 W. 40th Street Baltimore, MD 21211 (301) 366-3693
 GM David C. Fuelhart PD Bob Moody
 Group Owner: Nationwide Acq: 8-15-74

WQSR-FM (Catonsville/Baltimore County - November 22, 1963)
 5200 Moravia Road Baltimore, MD 21206 (301) 485-2400
 Exec. VP/GM Brad Murray PD Sid Mills
 Group Owner: Scconnix Acq: 3-1-89 Co-owned: WBMD

WRBS-FM (Baltimore/Baltimore County - 1960)
 3600 Georgetown Road Baltimore, MD 21227 (301) 247-4100
 GM/PD J. Thomas Bissett
 Acq: 7-22-64

WWIN-AM-FM (AM: Balt./Balt. City -1948. FM: Glen Burnie/A.Ar.N. -1964)
 200 S. President St. 6th Fl. Baltimore, MD 21218 (301) 332-8200
 GM Barry Smith PD Harold Pompey
 Group Owner: Ragan Henry Acq: 4-87

WWMX-FM (Baltimore/Baltimore City - June 30, 1960)
 200 E. Joppa Road #201 Baltimore, MD 21204 (301) 825-5400
 VP/GM Robert J. Lind PD Don Kelley
 Group Owner: Capitol (Goodmon) Acq: 11-86

WXYV-FM (Baltimore/Baltimore County - December 15, 1947)
 8001 Park Heights Avenue Baltimore, MD 21208 (301) 653-2200
 VP/GM Roy Deutschman PD Roy Sampson
 Group Owner: Summit Acq: 1987 Co-owned: WCAO

WYST-AM-FM (Baltimore/Baltimore City AM: Nov. 25, 1947 FM: 1960)
 1111 Park Ave., Penthouse Baltimore, MD 21201 (301) 523-6900
 GM Scott Fey PD Dan O'Neil (AM) Jim Rafferty (FM)
 Group Owner: United Acq AM: 6/16/49
 Pending FCC approval, TA has agreed to purchase the United chain.

Rated Outlets In The Baltimore Metro By Format Classification

Adult Contemporary	Nostalgia
WWMX-FM	WITH-AM
WYST-FM	
	Oldies
AOR	WFBR-AM*
WGRX-FM (classic rock)	WQSR-FM
WIYY	WYST-AM
	Religious/Inspirational
Contemporary Hits	WBGR-AM (gospel)
WBSB-FM	WFSI-FM
	WRBS-FM
Country	Urban/Black
WCAO-AM	WEBB-AM
WPCC-FM	WWIN-AM
	WXYV-FM
Easy Listening	
WLIF	
News/Talk	
WBAL-AM	
WCBM-AM	

Note: As of Labor Day 1989, WFBR will drop oldies for Financial News, affiliating with BRN. (see page)

Rated Outlets In The Baltimore Metro By Dial Position

AM		day	night	directional
600	WCAO	5 kw/	5 kw	DA-1
680	WCBM	10 kw/	5 kw	DA-2
860	WBGR	2.5 kw/100	watts	DA-1
1010	WYST	1 kw/	21 watts	
1090	WBAL	50 kw/	50 kw	DA-N
1230	WITH	1 kw/	1 kw	
1300	WFBR	5 kw/	5 kw	DA-2
1360	WEBB	5 kw/1.7	kw	DA-2
1400	WWIN	1 kw/	1 kw	
FM				
92.3	WYST	10 kw	560 ft.	
93.1	WPOC	16 kw	850 ft.	
95.1	WRBS	50 kw	500 ft. (directional)	
95.9	WWIN	3 kw	300 ft.	
97.9	WIYY	13.5 kw	946 ft.	
100.7	WGRX	15.8 kw	861 ft. (directional, plus translator at 100.1)	
101.9	WLIF	13.5 kw	961 ft.	
102.7	WXYV	50 kw	437 ft.	
104.3	WBSB	50 kw	420 ft.	
105.7	WQSR	50 kw	492 ft. (directional)	
106.5	WWMX	7.4 kw	1217 ft.	
107.9	WFSI	50 kw	500 ft. (directional)	

Tower Locations Of Rated Stations In The Baltimore Metro

AM

- 600 WCAO: NW of Baltimore in Owings Mill, near Md. Pub. TV.
4 tower array, SE directional. Excellent signal.
- 680 WCBM: NW of Baltimore in Owings Mill, on Painters Mill Road.
4 tower array, SE directional. Good signal.
- 860 WBGR: East of Baltimore, in a Marsh in Essex off I-696
3 tower array, SW directional. Null to the north.
- 1010 WYST: Downtown in Industrial Flats, off 395 2 blocks from river.
New tower, good daytime signal.
- 1090 WBAL: NW of Balt. 1 1/2 miles West of I-795/I-695.
Highly directional at night (E), but provides the only solid
skywave in New England. Metro signal, good.
- 1230 WITH: 18 blocks N. of the inner harbor, in its original location
on top of a four story building off North Ave. Only covers
the inner city at night.
- 1300 WFBR: W of Balt. on Rolling Rd. (2 miles N of WPOC). 2 patterns,
both E. 4 tower array, biggest you can build on 1300, very
efficient, covers 85% of metro at night, loss occurs in
north suburban extremities, and SW far extremities.
- 1360 WEBB: Two sites (for day and night) both in the inner city.
Daytime: East of downtown, 3 tower array on Quad Ave.
Nighttime: NW of downtown, 3 tower array behind studios.
Gentle day pattern; night, directional, NE. Covers metro in
day. 60% of metro at night.
- 1400 WWIN: NE of downtown, in a shopping center. AM stereo. Strictly
an inner city signal at night, doesn't reach beyond beltway.

FM*

- 92.3 WYST: NW of downtown, on top of the old WTLF-TV tower. (Could be better. Has CP for 37 kw-directional, protecting DC because of co-ownership of WDJY and overall potential.)
- 93.1 WPOC: West, outside the beltway on its own tower adj. to Ch. 54.
- 95.1 WRBS: Due South, near 95/695. Directional, protecting the NW. One of the most complex directionals ever built, WRBS' is adequate in Balt. City and County. Excellent, south.
- 95.9 WWIN: SE of Balt. 1 mile W. of the 695 bridge. Good, inner city; excellent, south; weak, north.
- 97.9 WIYY: NW of town on TV Hill (3800 Hooper) on the Candelabra with 2, 11, and 13 located Hearst's property and owned as a joint venture of all three TVs.
- 100.7 WGRX: 25 miles NW of town in Hamstead. Directional SE/NW. Serious signal problems-- so bad downtown, station uses a translator on top of the World Trade Center at 100.1
- 101.9 WLIF: N/NE of Beltway in Towson at Providence and Hart Roads.
- 102.7 WXYV: NW of town, Reisterstown Rd. at Beltway on WBJC tower.
- 104.3 WBSB: 12 miles NE of Balt. off US 1 in Perry Hall.
- 105.7 WQSR: 3 miles E/NE of Balt. on Moravia Rd. Recent upgrade, now full coverage. Directional to protect 105.7 in York and 105.9 in Woodbridge, VA. (All three directionalize to protect each other.)
- 106.5 WWMX: NW of town. On Ch. 45 tower, adjacent to the TV Hill site on Hooper Rd. Great signal, 1 mv to Silver Spring.
- 107.9 WFSI: Due South, 15 miles from downtown, west of Annapolis on Donaldsonville Rd. Covers DC better than Baltimore on paper but doesn't completely cover either metro.

*Where not noted to the contrary, it can be assumed that FM signals adequately cover the metro.

Baltimore's Frequencies... And What's Been On Them

600 WCAO	680* WCBM	860 WBGR WAYE	1010 WYST WSID**	1090 WBAL	1230 WITH
1300 WFBR WEAR	1360 WEBB	1400* WWIN WCBM	92.3 WYST WLPL WSID WYOU WSID	93.1 WPOC WFMM WCBM***	95.1 WRBS
95.9 WWIN WGHT WHITE WWIN WBKZ WISZ	97.9 WIYY WBAL WFDS WMAR***	100.7 WGRX WTTR	101.9 WLIF WTOW WAQE WFBR***	102.7 WXYV WCAO	104.3 WBSB WITH WDJQ WITH
105.7 WQSR WKTK WBMD WCBC	106.5 WWMX WMKR WMAR WRLX WMAR WCBM	107.9 WFSI WXTC			

* In 1951, WCBM abandoned 1400 to upgrade power at 680.

** WSID began at 1570 in 1947, moving to 1010 in '49.

*** In the late 40s, WCBM-AM, WFBR-AM, and WMAR-TV briefly tried FM. None of the 3 lasted beyond 1950. (Baltimore's oldest FM still on air is 104.3, followed by 102.7; both of which signed on in '47.)

Stations In The Baltimore Metro By Arbitron Ranking
 (Mon.-Sun. 6AM-Mid., 12+ AQH Shares)

Spring '89	Winter '89
WBAL 9.6	WLIF 9.9
WLIF 8.6	WPOC 7.4
WXYV 7.6	WWMX 7.1
WWMX 7.3	WBAL 7.0
WIYY 6.7	WXYV 6.6
WPOC 6.5	WIYY 6.3
WBSB 6.0	WBSB 5.7
WQSR 2.8	WCBM 4.3
WCBM 2.6	WQSR 3.4
WYST-F 2.3	WYST-F 2.8
WBGR 2.1	WCAO 2.6
WGRX 2.0	WGRX 2.5
WWIN-F 2.0	WBGR 2.4
WWIN-A 1.7	WGHT 1.8
WCAO 1.5	WWIN-A 1.8
WITH 1.5	WEBB 1.4
WFBR 1.4	WITH 1.4
WEBB 1.3	WFBR 1.3
WRBS 1.2	WRBS 1.1
WYST-A .9	WYST-A .7

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Stations In The Baltimore Metro By Arbitron Ranking
 (Mon.-Sun. 6AM-Mid., 12+ AQH Shares)

Fall '88	Summer '88	Spring '88	Winter '88	Fall '87
WXYV 8.7	WBSB 8.6	WLIF 9.2	WLIF 9.6	WLIF 9.8
WLIF 8.7	WBAL 8.3	WBAL 8.8	WBAL 7.3	WXYV 8.7
WWMX 7.0	WXYV 8.0	WBSB 7.3	WBSB 6.8	WBSB 8.0
WBSB 6.0	WLIF 7.4	WXYV 6.8	WWMX 6.4	WPOC 6.6
WBAL 5.9	WPOC 6.4	WWMX 5.3	WXYV 5.7	WBAL 6.3
WPOC 5.8	WWMX 4.9	WPOC 4.9	WIYY 5.5	WIYY 4.6
WIYY 4.7	WIYY 4.4	WIYY 4.7	WPOC 5.3	WWMX 4.4
WQSR 3.7	WFBR 4.0	WFBR 3.9	WGHT 3.7	WFBR 3.4
WCAO 3.0	WQSR 4.0	WQSR 3.9	WQSR 3.6	WQSR 3.4
WYST-F 2.8	WBGR 3.3	WGHT 3.0	WYST-F 3.5	WGHT 3.0
WGHT 2.7	WGHT 3.1	WGRX 2.8	WGRX 3.4	WGRX 2.7
WGRX 2.7	WGRX 2.8	WITH 2.8	WFBR 3.0	WBGR 2.5
WBGR 2.4	WYST-F 2.8	WBGR 2.6	WCAO 2.5	WYST-F 2.5
WCBM 2.3	WCAO 2.5	WCAO 2.6	WITH 2.4	WCAO 2.3
WITH 2.1	WWIN 2.0	WYST-F 2.6	WBGR 2.3	WITH 2.1
WWIN 2.1	WITH 1.9	WWIN 1.7	WRBS 2.2	WEBB 1.8
WEBB 1.4	WEBB 1.2	WEBB 1.6	WEBB 2.0	WRBS 1.5
WFBR 1.3	WYST-A 1.0	WRBS 1.2	WWIN 1.9	WWIN 1.5
WRBS 1.2	WRBS .9	WCBM .6	WCBM 1.1	WCBM 1.2
WYST-A .9		WYST-A .5	WBMD .3*	WBMD .3*
WFSI .3		WANN .4*		WYST-A .3

Several Washington outlets routinely appear among the lower portion of these rankings. They have not been included here as they are not major factors here and will be dealt with fully in the next issue, the Washington Profile.

- * WANN 1190, is a black formatted Annapolis daytimer.
- WBMD 750, is a religious daytimer co owned with WQSR.
- WBMD 103.1 is a Class A licensed to Grasonville (Annapolis), a country outlet co owned with WYRE.

ARBITRON SPRING '89
DEMOS & DAYPARTS

Adults 25-54
Mon.-Fri. 6A-Mid

- 1 WWMX
- 2 WXYV
- 3 WIYY
- 4 WPOC
- 5 WBAL
- 6 WLIF
- 7 WBSB
- 8 WQSR
- 9 WYST-F
- 10 WGRX
- 11 WWIN-A
- 12 WBGR
- 13 WWIN-F
- 14 WCBM
- 15 WCAO
- 15 WRBS
- 17 WFBR
- 18 WYST-A
- 19 WEBB
- 20 WITH

Adults 25-54 Morning Drive
Mon.-Fri. 6A-10A
Top 5 Ranking Order

1. WWMX Mike McCarthy
2. WPOC Laurie De Young
3. WXYV Randy Dennis
4. WIYY Chris Emry
5. WBAL Bob Jones & Jim West

Adults 25-54 Afternoon Drive
Mon.-Fri. 3P-7P
Top 5 Ranking Order

1. WWMX Ken Merson
2. WIYY Russ Mottla
3. WXYV Tim Watts
4. WPOC Todd Grimstead
5. WLIF Lee Martin

ARBITRON WINTER '89
DEMOS & DAYPARTS

Adults 25-54
Mon.-Fri. 6A-Mid.

- 1 WWMX
- 2 WLIF
- 3 WPOC
- 4 WXYV
- 5 WIYY
- 6 WQSR
- 7 WBAL
- 8 WYST-F
- 9 WBSB
- 10 WWIN-F
- 11 WCBM
- 11 WGRX
- 13 WBGR
- 14 WCAO
- 15 WFBR
- 16 WRBS
- 17 WEBB
- 18 WGHT
- 19 WYST-A
- 20 WITH

Adults 25-54 Morning Drive

Mon.-Fri. 6A-10A

Top 5 Ranking Order

1. WWMX Mike McCarthy
2. WBAL Bob Jones & Jim West
3. WPOC Laurie De Young
4. WIYY Bob Rivers
5. WLIF Dick Ireland

Adults 25-54 Afternoon Drive

Mon.-Fri. 3P -7P

Top 5 Ranking Order

1. WPOC Todd Grimstead
2. WWMX Ken Merson
3. WLIF Lee Martin
4. WIYY Chris Emry
5. WXYV Tim Watts

ARBITRON FALL '88
DEMOS & DAYPARTS

Adults 25-54
Mon.-Fri. 6A-Mid.

- 1 WWMX-FM
- 2 WXYV-FM
- 3 WLIF-FM
- 4 WPOC-FM
- 5 WQSR-FM
- 6 WBSB-FM
- 7 WBAL-AM
- 8 WIYY-FM
- 9 WYST-FM
- 10 WCAC-AM
- 10 WWIN-AM
- 12 WBGR-AM
- 13 WGRX-FM
- 14 WGHT-FM
- 15 WFBR-AM
- 16 WCBM-AM
- 17 WYST-AM
- 18 WEBB-AM
- 19 WRBS-FM
- 20 WITH-AM

Adults 25-54 Morning Drive
Mon.-Fri. 6A-10A
Top 5 Ranking Order

1. WXYV Randy Dennis
2. WBAL Bob Jones & Jim West
3. WWMX Mike McCarthy
4. WPOC Laurie De Young
5. WBSB Don O'Brien

Adults 25-54 Afternoon Drive
Mon.-Fri. 3P-7P
Top 5 Ranking Order

1. WWMX Ken Merson
2. WXYV Tim Watts
3. WLIF Lee Martin
4. WPOC Todd Grmisteard
5. WQSR Steve Cochran

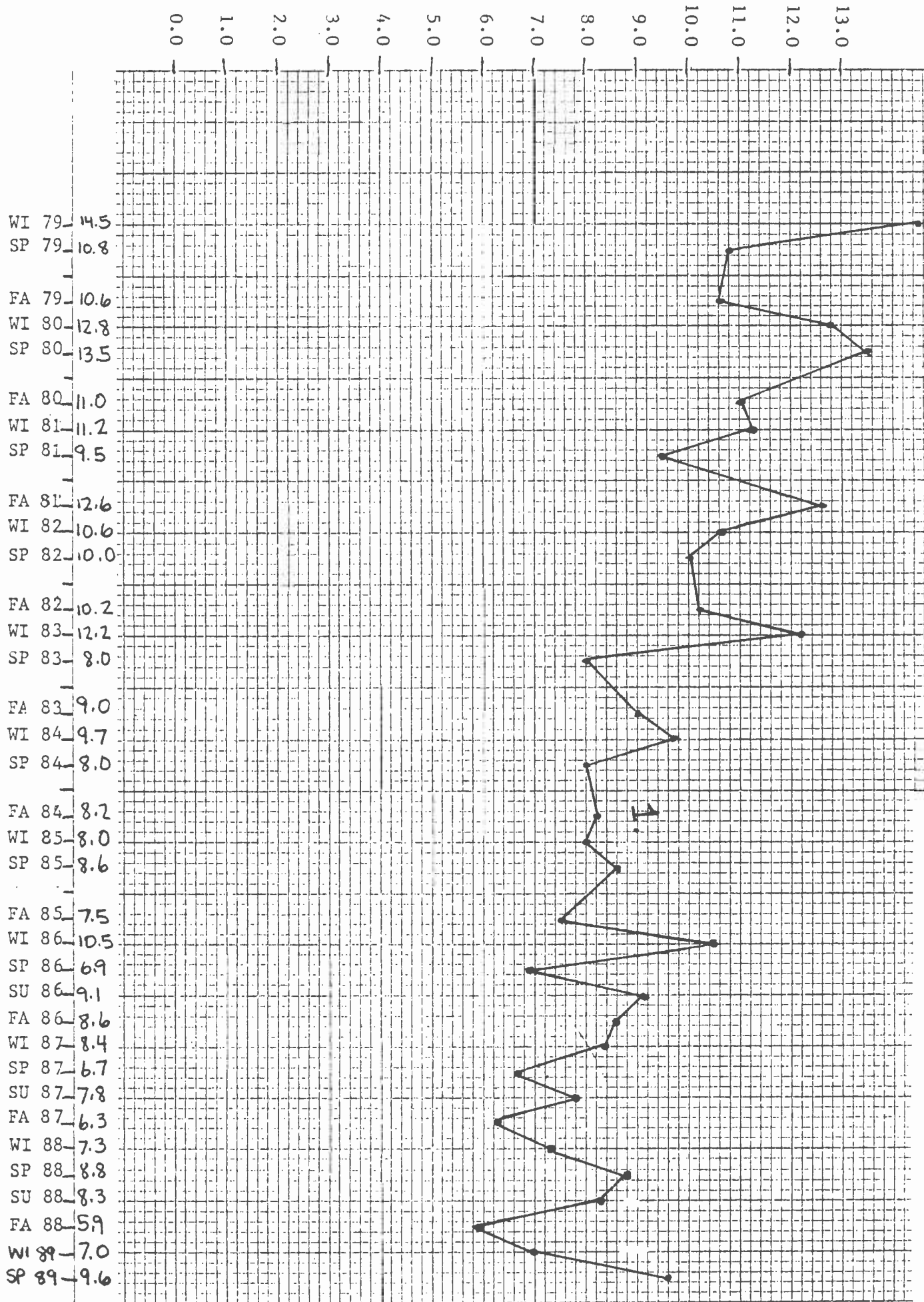
THE LAST DECADE: A HISTORICAL RATINGS OVERVIEW OF THE BALTIMORE MARKET
 (Top five stations from Winter '78 through Summer '87)

Summer '87		Spring '87		Winter '87			
WLIF-FM	8.9 E/L	WLIF-FM	9.8 E/L	WLIF-FM	10.5 E/L		
WBSB-FM	8.9 CHR	WBSB-FM	9.6 CHR	WBSB-FM	9.0 CHR		
WBAL-AM	7.8 N/T	WBAL-AM	6.6 N/T	WBAL-AM	8.4 N/T		
WXYV-FM	7.4 U/B	WPOC-FM	5.9 CTY	WXYV-FM	6.3 U/B		
WPOC-FM	6.6 CTY	WXYV-FM	5.7 U/B	WIYY-FM	5.1 AOR		
Fall '86		Summer '86		Spring '86		Winter '87	
WLIF-FM	10.0 E/L	WBAL-AM	9.1 N/T	WLIF-FM	10.2 E/L	WBAL-AM	10.5 N/T
WBAL-AM	8.6 N/T	WLIF-FM	8.8 E/L	WXYV-FM	7.7 U/B	WLIF-FM	10.0 E/L
WBSB-FM	7.2 CHR	WXYV-FM	8.7 U/B	WBSB-FM	7.3 CHR	WPOC-FM	7.7 CTY
WXYV-FM	7.2 U/B	WBSB-FM	6.7 CHR	WBAL-AM	6.9 N/T	WXYV-FM	6.6 U/B
WPOC-FM	5.7 CTY	WIYY-FM	6.1 AOR	WPOC-FM	6.6 CTY	WBSB-FM	6.0 CHR
Fall '85		Spring '85		Winter '85			
WLIF-FM	8.7 E/L	WLIF-FM	9.9 E/L	WLIF-FM	10.1 E/L		
WBAL-AM	7.5 F/S	WBAL-AM	8.6 F/S	WBAL-AM	8.0 F/S		
WXYV-FM	6.8 B/U	WBSB-FM	7.4 CHR	WBSB-FM	6.7 CHR		
WBSB-FM	6.7 CHR	WIYY-FM	6.9 AOR	WPOC-FM	6.0 CTY		
WIYY-FM	5.6 AOR	WPOC-FM	5.4 CTY	WIYY-FM	5.9 AOR		
WPOC-FM	5.6 CTY	WXYV-FM	5.4 U/B				
Fall '84		Spring '84		Winter '84			
WLIF-FM	9.7 E/L	WLIF-FM	8.8 E/L	WBAL-AM	9.7 F/S		
WBAL-AM	8.2 F/S	WBAL-AM	8.0 F/S	WLIF-FM	8.5 E/L		
WIYY-FM	8.0 AOR	WBSB-FM	7.5 CHR	WPOC-FM	6.7 CTY		
WXYV-FM	6.2 U/B	WIYY-FM	6.9 AOR	WBSB-FM	6.3 CHR		
WPOC-FM	5.8 CTY	WFBR-AM	6.4 A/C	WIYY-FM	6.2 AOR		
Fall '83		Spring '83		Winter '83			
WBAL-AM	9.0 F/S	WXYV-FM	8.2 U/B	WBAL-AM	12.2 F/S		
WLIF-FM	7.4 E/L	WBAL-AM	8.0 F/S	WXYV-FM	8.2 U/B		
WBSB-FM	6.8 CHR	WBSB-FM	7.8 CHR	WBSB-FM	7.5 CHR		
WIYY-FM	6.5 AOR	WIYY-FM	6.9 AOR	WIYY-FM	7.3 AOR		
WPOC-FM	6.4 CTY	WLIF-FM	6.5 E/L	WLIF-FM	6.2 E/L		
				WPOC-FM	6.2 CTY		
Fall '82		Spring '82		Winter '82			
WBAL-AM	10.2 F/S	WBAL-AM	10.0 F/S	WBAL-AM	10.6 F/S		
WXYV-FM	7.9 U/B	WXYV-FM	8.7 U/B	WXYV-FM	8.9 U/B		
WPOC-FM	7.2 CTY	WIYY-FM	7.7 AOR	WPOC-FM	7.9 CTY		
WBSB-FM	6.6 CHR	WPOC-FM	7.5 CTY	WIYY-FM	7.1 AOR		
WIYY-FM	6.4 AOR	WLIF-FM	5.3 E/L	WLIF-FM	6.8 E/L		

<p>Fall '81</p> <p>WBAL-AM 12.6 F/S WIYY-FM 9.7 AOR WLIF-FM 8.5 E/L WPOC-FM 6.1 CTY WBSB-FM 5.8 CHR WXYV-FM 5.8 CHR</p>	<p>Spring '81</p> <p>WBAL-AM 9.5 F/S WIYY-FM 8.3 AOR WLIF-FM 7.8 E/L WXYV-FM 7.7 U/B WCBM-AM 6.6 AC</p>	<p>Winter '81</p> <p>WBAL-AM 11.2 F/S WIYY-FM 8.7 AOR WPOC-FM 7.7 CTY WLIF-FM 6.7 E/L WXYV-FM 6.2 U/B</p>
<p>Fall '80</p> <p>WBAL-AM 11.0 F/S WIYY-FM 9.9 AOR WLIF-FM 8.9 E/L WXYV-FM 6.2 U/B WPOC-FM 6.0 CTY</p>	<p>Spring '80</p> <p>WBAL-AM 13.5 F/S WIYY-FM 7.7 AOR WXYV-FM 7.6 U/B WLIF-FM 7.4 E/L WPOC-FM 6.3 CTY</p>	<p>Winter '80</p> <p>WBAL-AM 12.8 F/S WLIF-FM 10.3 E/L WIYY-FM 7.9 AOR WCBM-AM 6.0 AC WXYV-FM 5.6 U/B</p>
<p>Fall '79</p> <p>WBAL-AM 12.8 F/S WLIF-FM 10.2 E/L WCBM-AM 7.2 AC WIYY-FM 6.6 AOR WXYV-FM 6.3 U/B</p>	<p>Spring '79</p> <p>WBAL-AM 10.7 F/S WIYY-FM 8.9 AOR WCBM-AM 7.6 AC WLIF-FM 7.3 E/L WFBR-AM 6.9 AC</p>	<p>Winter '79</p> <p>WBAL-AM 14.5 F/S WLIF-FM 8.9 E/L WIYY-FM 6.9 AOR WPOC-FM 6.8 CTY WCBM-AM 6.5 AC</p>
<p>Fall '78</p> <p>WBAL-AM 12.3 F/S WLIF-FM 7.6 E/L WIYY-FM 7.0 AOR WXYV-FM 6.5 U/B WCBM-AM 6.2 AC</p>	<p>Spring '78</p> <p>WBAL-AM 15.2 F/S WCBM-AM 9.0 AC WLIF-FM 8.2 E/L WCAO-AM 6.2 CHR WXYV-FM 5.3 U/B</p>	<p>Winter '78</p> <p>WBAL-AM 14.4 F/S WCBM-AM 10.0 AC WLIF-FM 7.6 E/L WPOC-FM 6.2 CTY WXYV-FM 6.1 U/B</p>

F/S is "Full Service", the rest are fairly universal. Format identifiers are used consistently-- even though it's obvious that WCAO in '78 was still called "top 40" not CHR. Likewise for "Urban" (U/B) WXYV which in the latter '70s was considered "disco".

WBAL-TV 1090

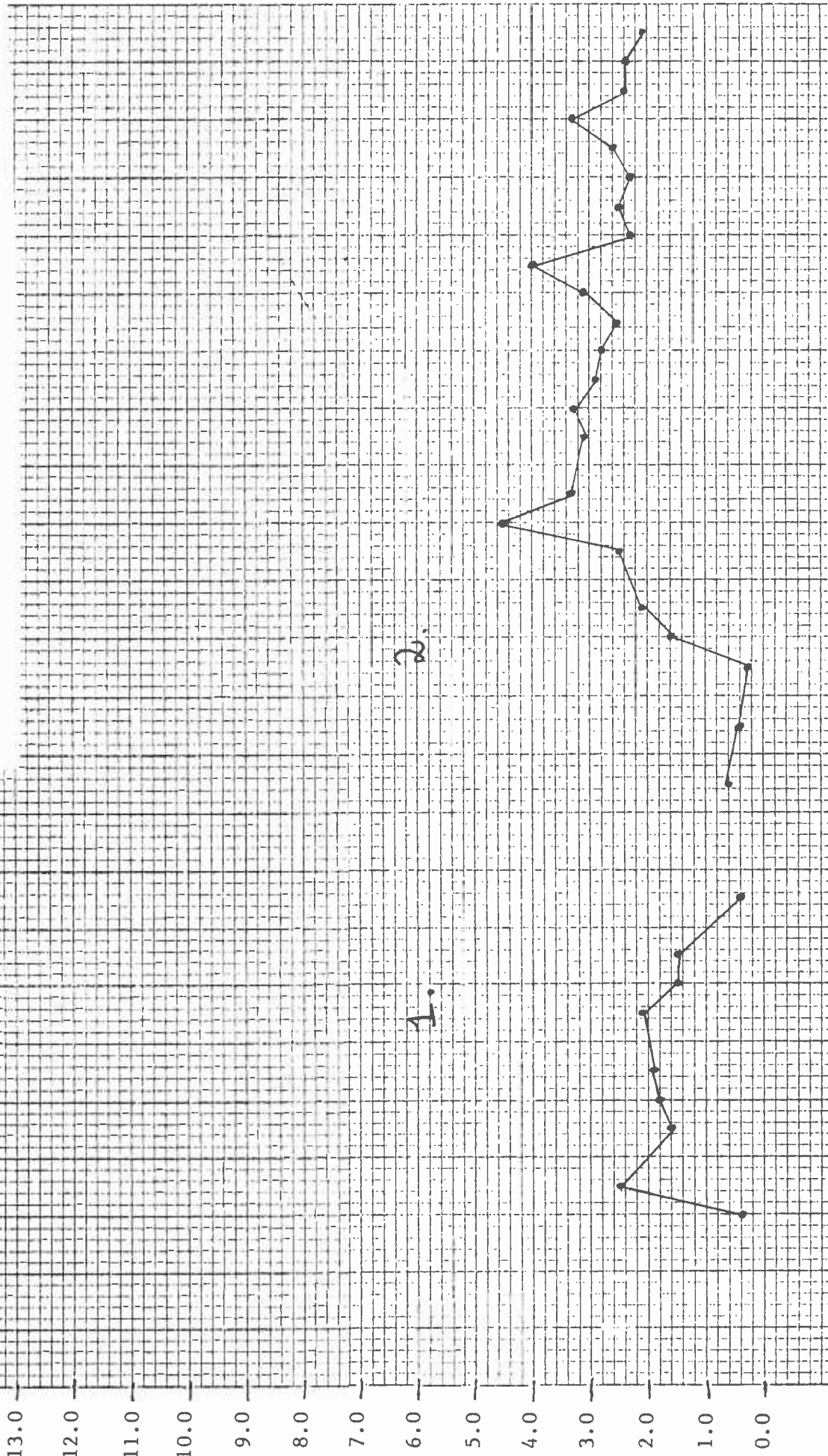


1. Fall '84: Transition from AC to news/talk complete.

1. 11/7/80: WAYE drops nostalgia.
New Owner (Mortenson) installs inspiration.

2. 12/83: Inspirational WAYE becomes
Gospel, WBGR.

WBGR-AM 860



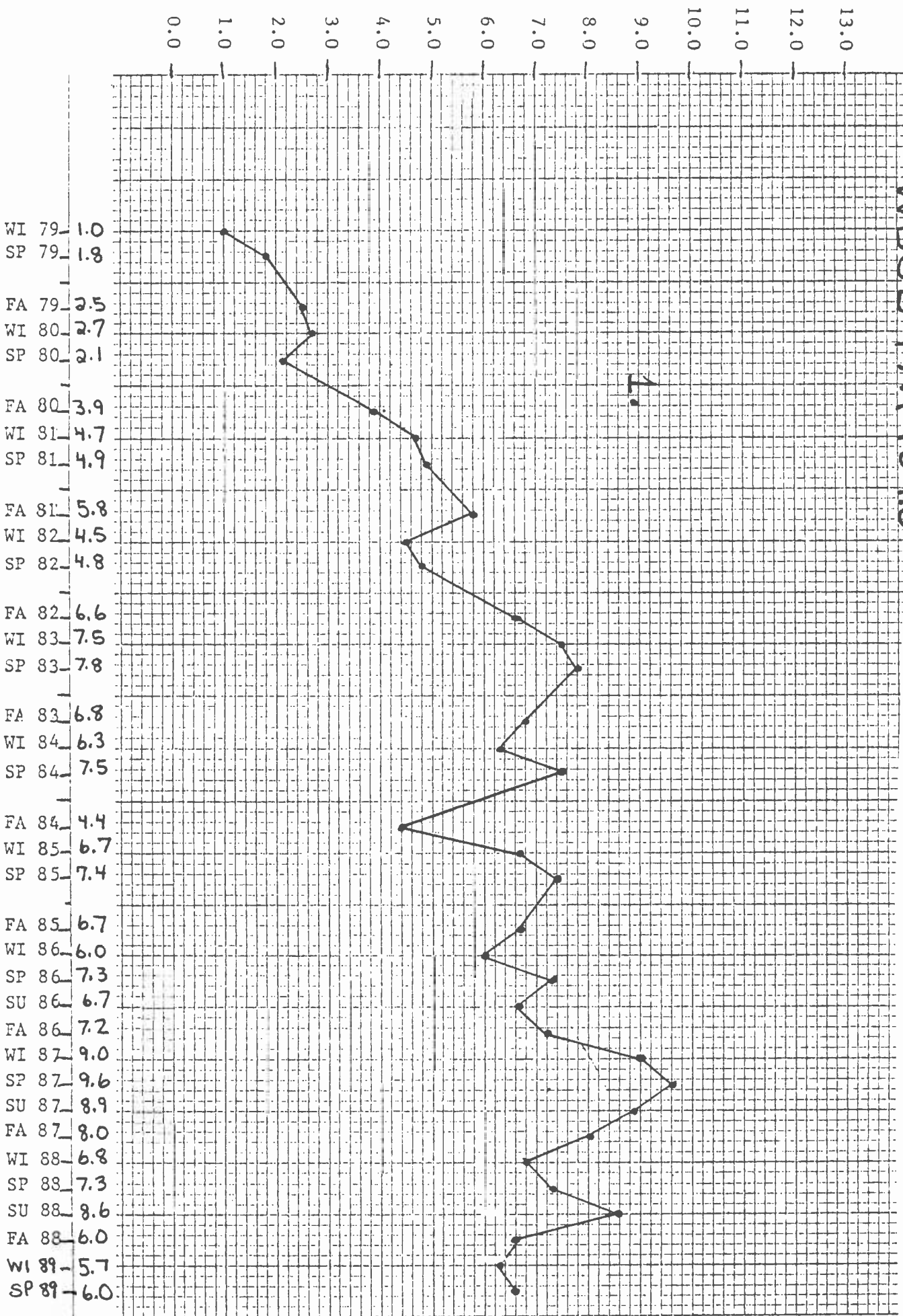
2.

1.

WI 79 .4
SP 79 2.5
FA 79 1.6
WI 80 1.8
SP 80 1.9
FA 80 2.1
WI 81 1.5
SP 81 1.5
FA 81 1.4
WI 82 2
SP 82 *
FA 82 .6
WI 83 2
SP 83 .4
FA 83 .3
WI 84 1.6
SP 84 2.1
FA 84 2.5
WI 85 4.5
SP 85 3.3
FA 85 3.1
WI 86 3.3
SP 86 2.9
SU 86 2.8
FA 86 2.5
WI 87 3.1
SP 87 4.0
SU 87 2.3
FA 87 2.5
WI 88 2.3
SP 88 2.6
SU 88 3.3
FA 88 2.4
WI 89 2.4
SP 89 2.1

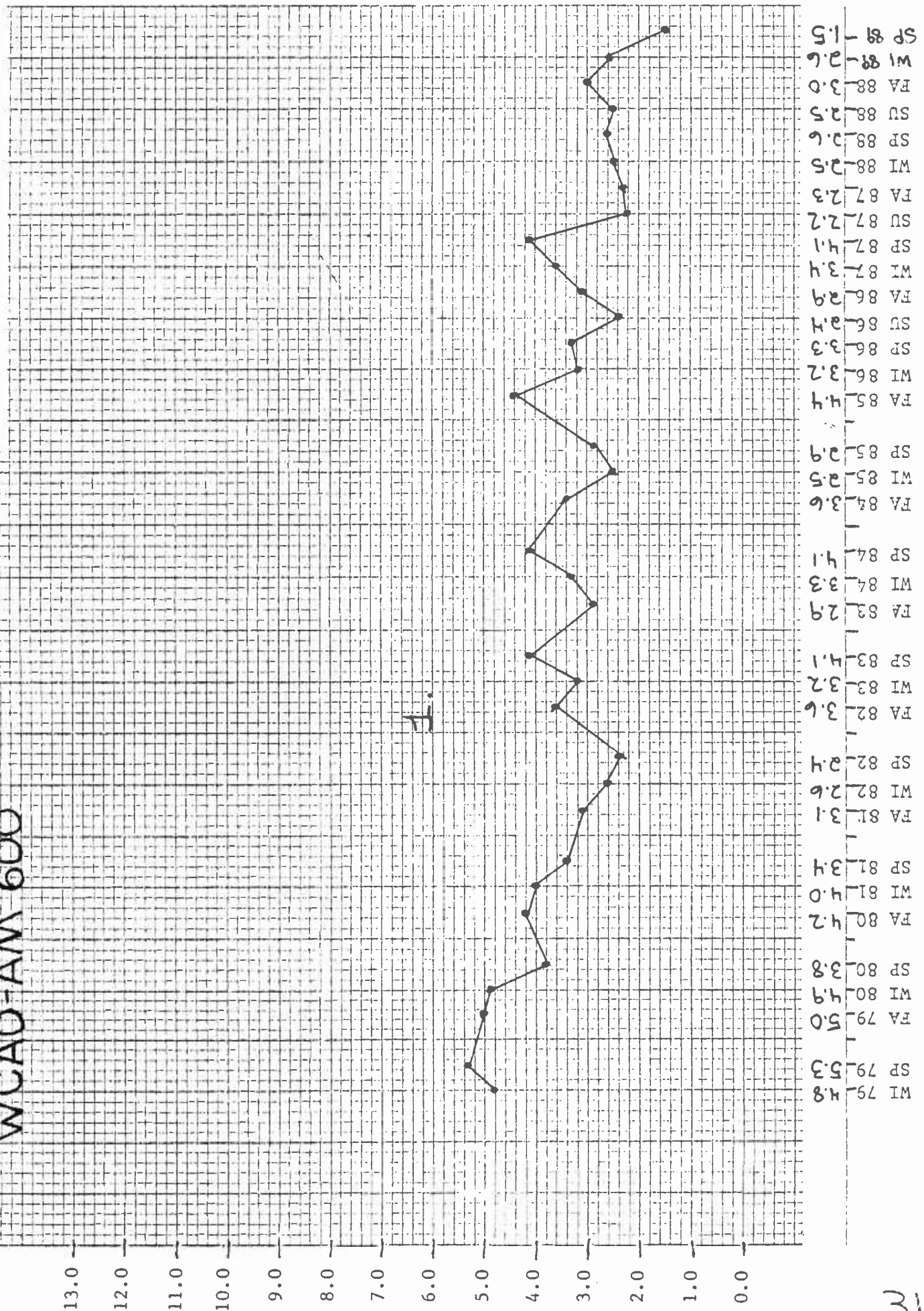
WBSB-FM 104.3

1. July, 1980: Top 40 WITH becomes top 40 WBSB.
(Reeves sells to Scripps Howard.)



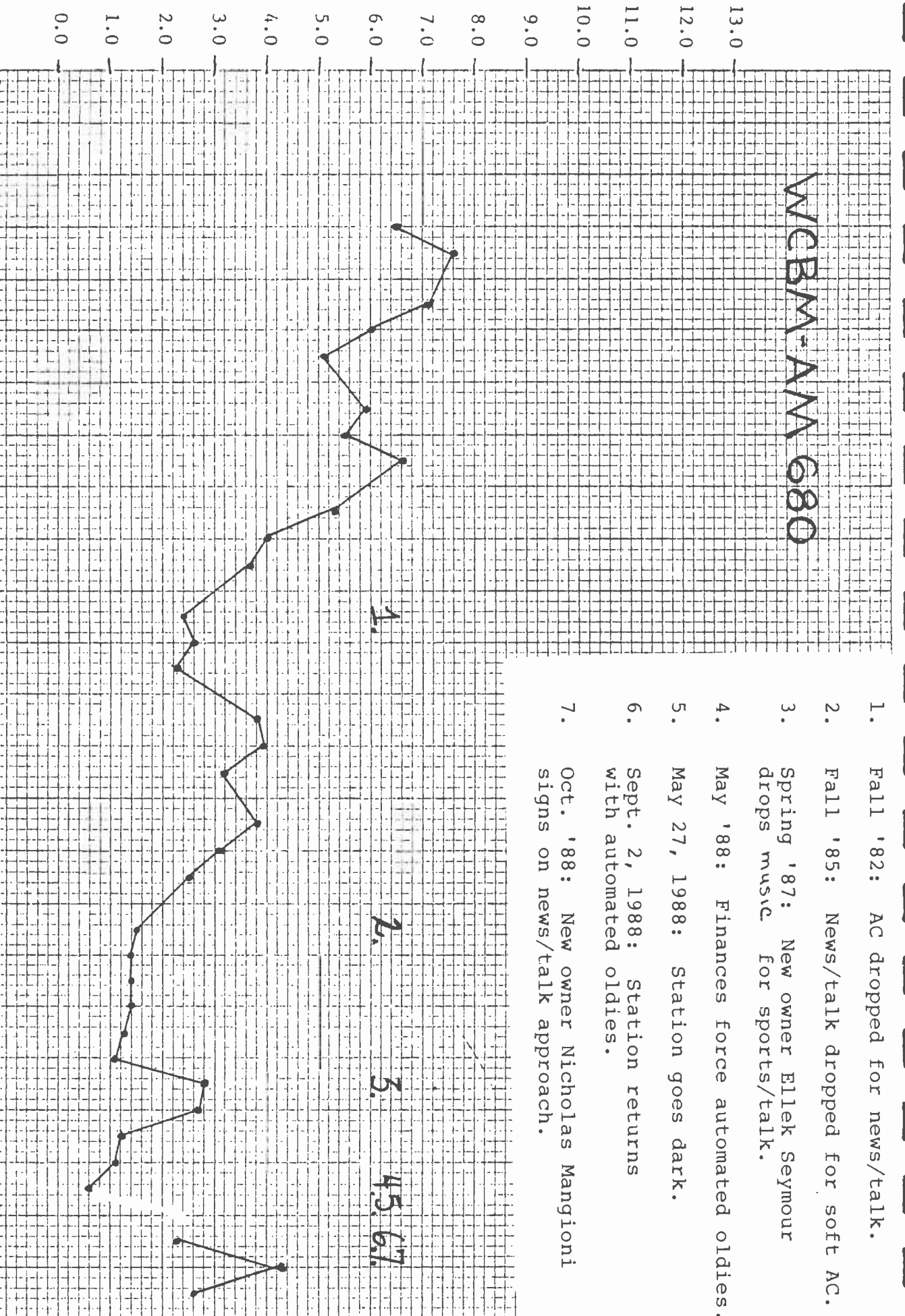
1. WCAO drops AC for country, September, 1982.

WCAO-AM 600



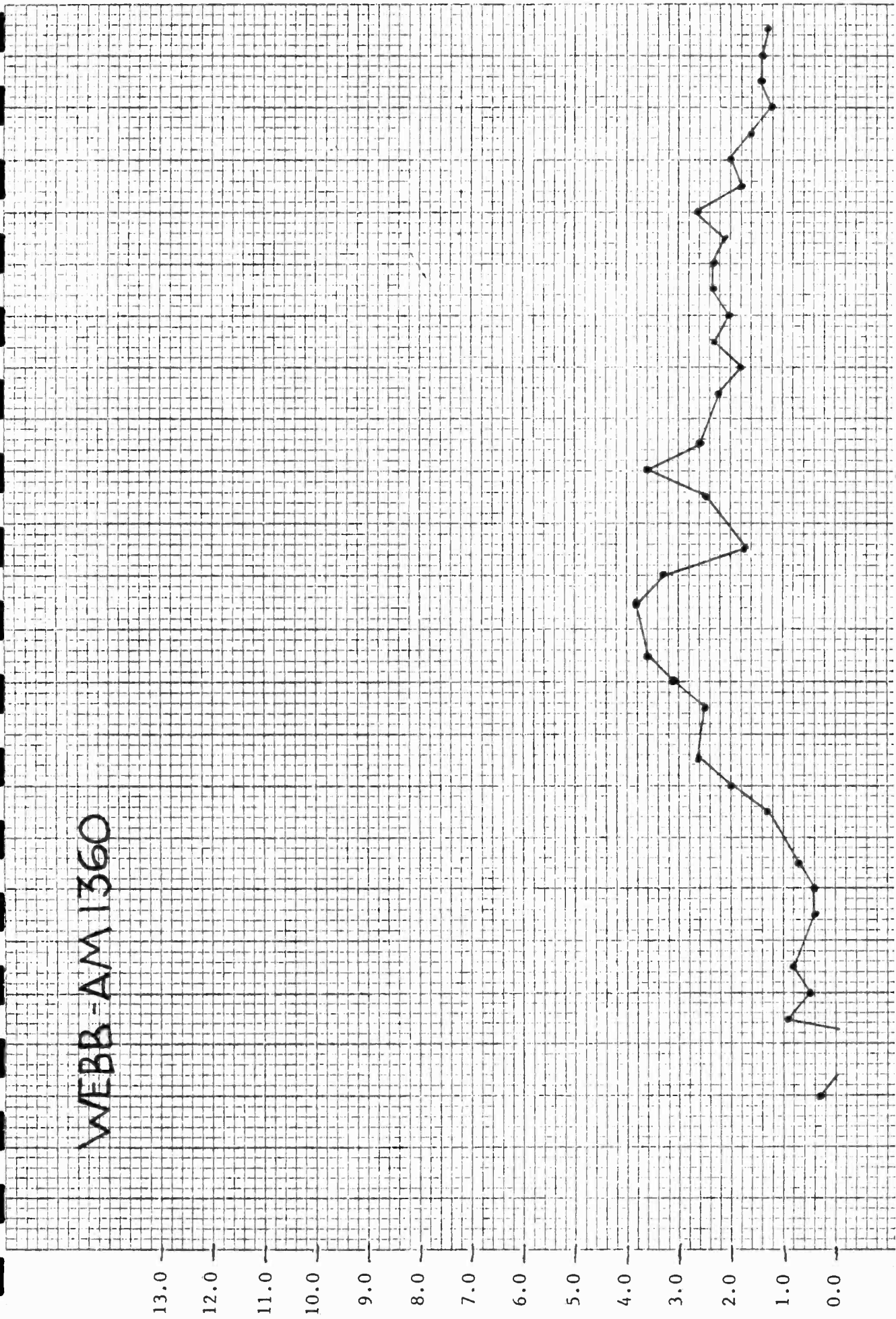
WCBM-AM 680

WI 79	6.5
SP 79	7.6
FA 79	7.1
WI 80	6.0
SP 80	5.1
FA 80	5.9
WI 81	5.5
SP 81	6.6
FA 81	5.3
WI 82	4.0
SP 82	3.7
FA 82	2.4
WI 83	2.6
SP 83	2.3
FA 83	3.8
WI 84	3.9
SP 84	3.2
FA 84	3.8
WI 85	3.1
SP 85	2.5
FA 85	1.5
WI 86	1.4
SP 86	1.4
SU 86	1.4
FA 86	1.3
WI 87	1.1
SP 87	2.8
SU 87	2.7
FA 87	1.2
WI 88	1.1
SP 88	.6
SU 88	+
FA 88	2.3
WI 89	4.3
SP 89	2.6



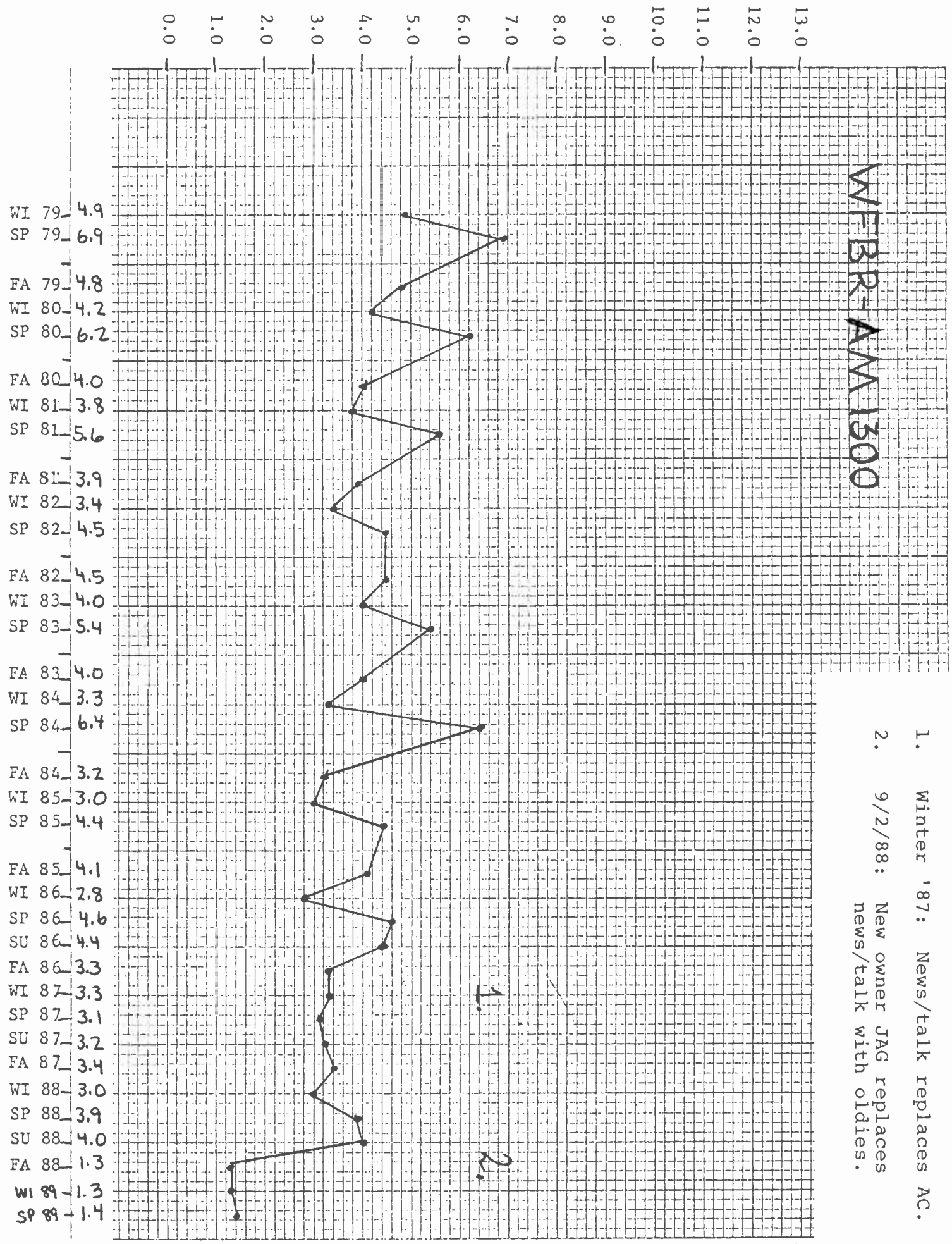
1. Fall '82: AC dropped for news/talk.
2. Fall '85: News/talk dropped for soft AC.
3. Spring '87: New owner Ellek Seymour drops music for sports/talk.
4. May '88: Finances force automated oldies.
5. May 27, 1988: Station goes dark.
6. Sept. 2, 1988: Station returns with automated oldies.
7. Oct. '88: New owner Nicholas Mangioni signs on news/talk approach.

WEBB - AM 1360



WI 79 .4
 SP 79 .*
 FA 79 .9
 WI 80 .5
 SP 80 .8
 FA 80 .4
 WI 81 .4
 SP 81 .7
 FA 81 1.3
 WI 82 2.0
 SP 82 2.8
 FA 82 2.5
 WI 83 3.1
 SP 83 3.6
 FA 83 3.8
 WI 84 3.3
 SP 84 1.7
 FA 84 2.7
 WI 85 3.6
 SP 85 2.8
 FA 85 2.2
 WI 86 1.8
 SP 86 2.3
 SU 86 2.0
 FA 86 2.3
 WI 87 2.3
 SP 87 2.1
 SU 87 2.6
 FA 87 1.8
 WI 88 2.0
 SP 88 1.6
 SU 88 1.2
 FA 88 1.4
 WI 89 1.4
 SP 89 1.3

WFBR-AM 1500



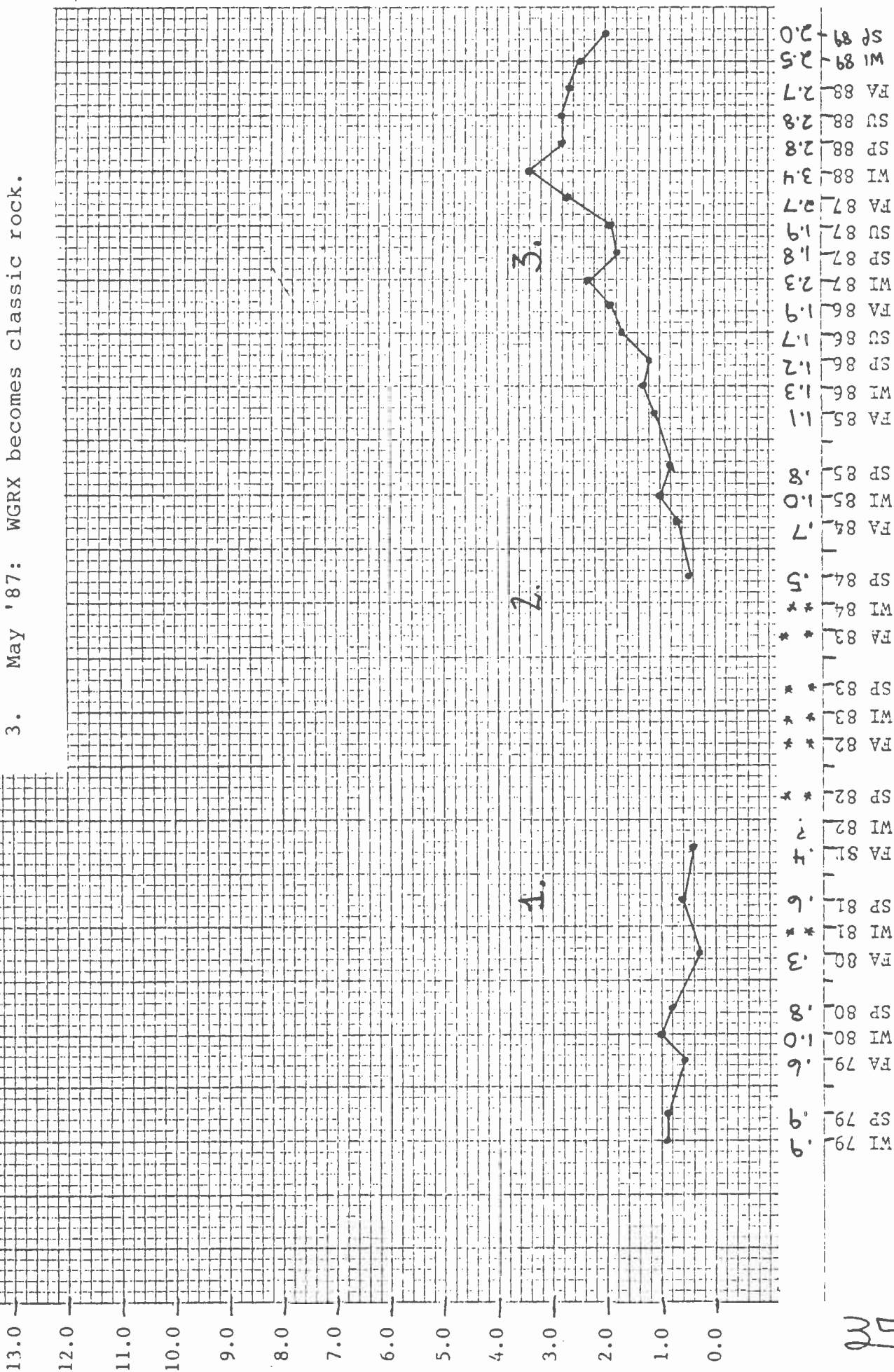
1. Winter '87: News/talk replaces AC.
2. 9/2/88: New owner JAG replaces news/talk with oldies.

1. Spring '81: AC WTRR becomes easy listening under new owner, Shamrock.

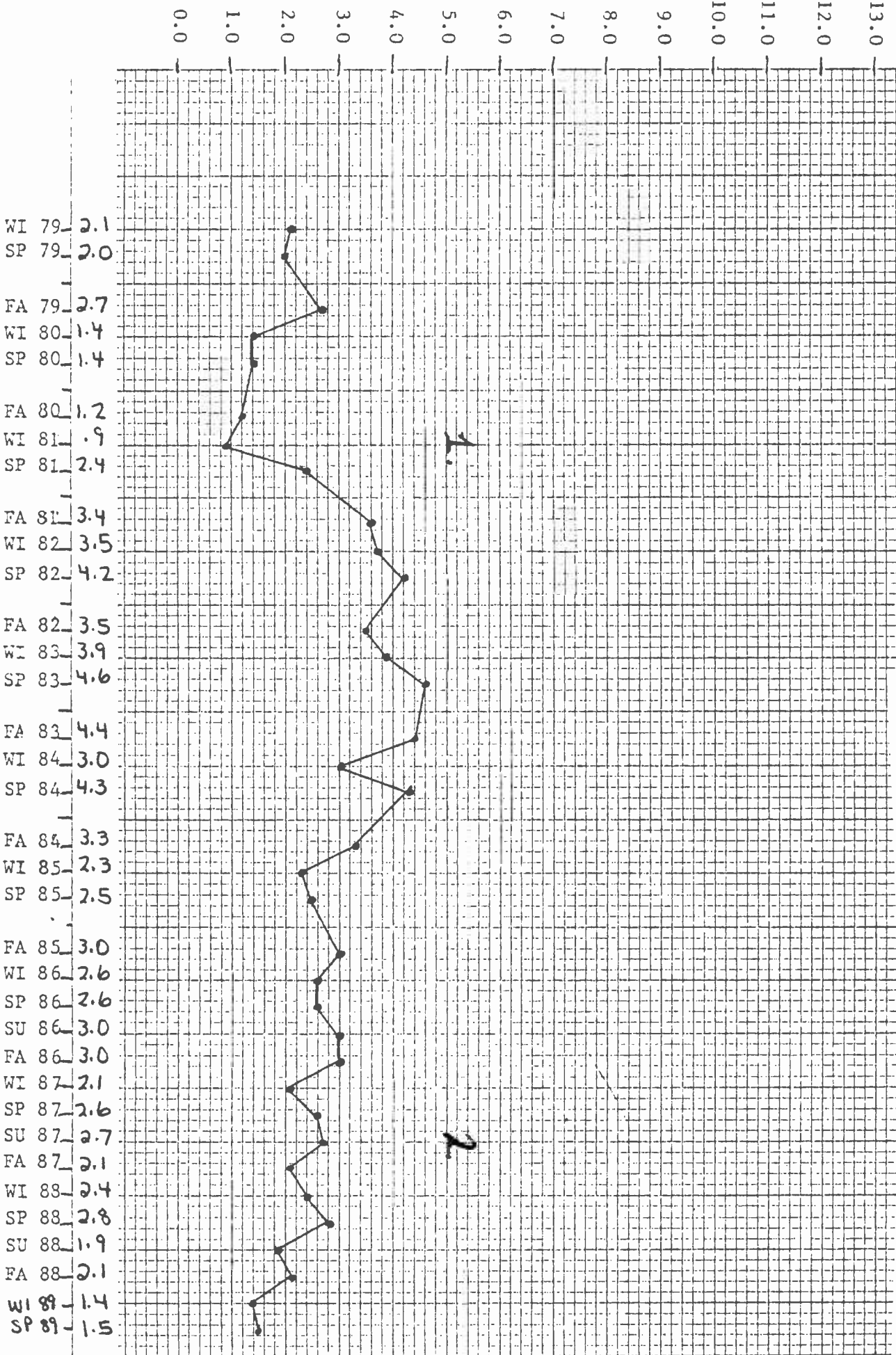
2. Winter '84: Easy WTRR becomes John Sebastian's first EOR client as WGRX (Gourmet Rock)

3. May '87: WGRX becomes classic rock.

WGRX-FM 100.7

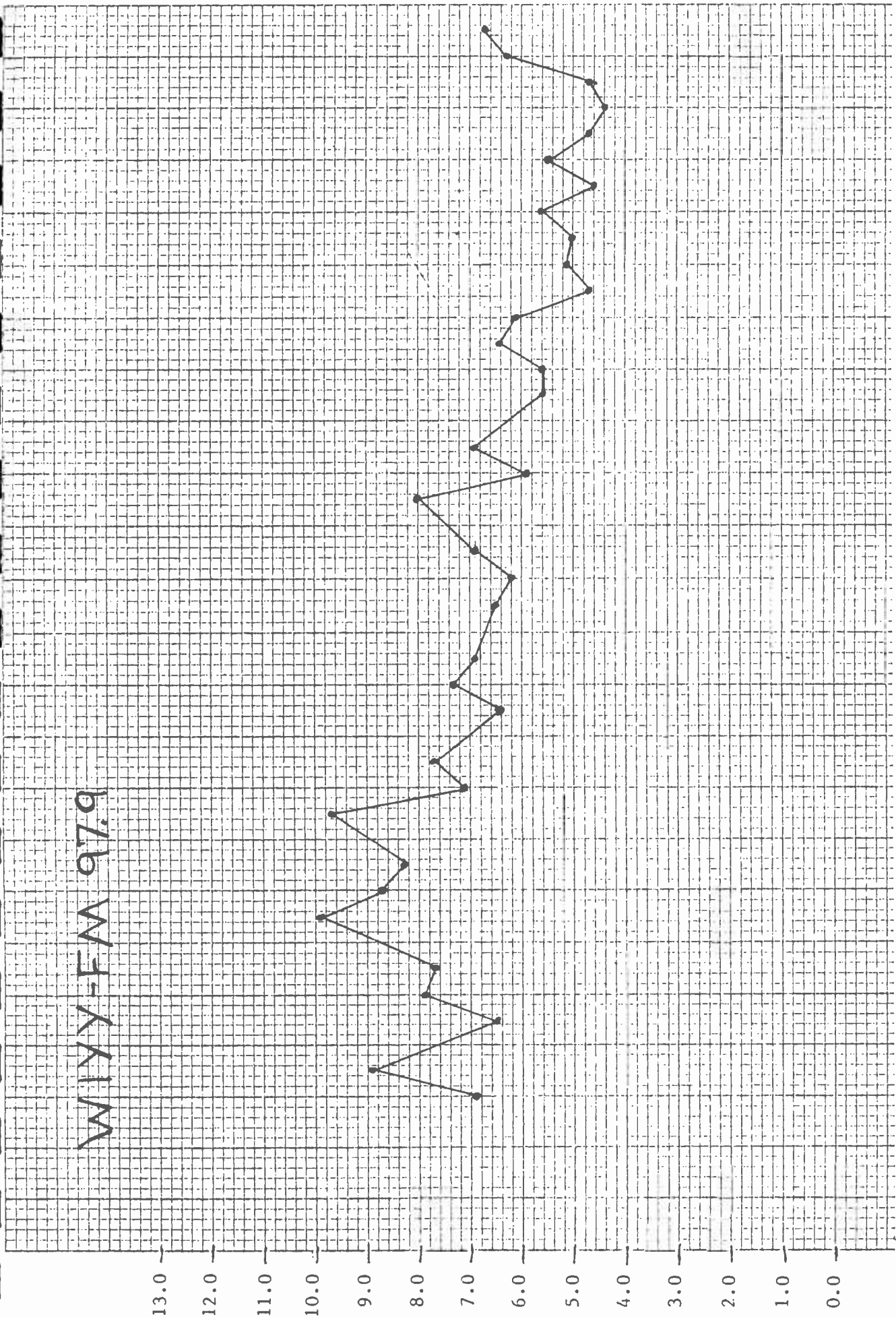


WITH-AM 1230



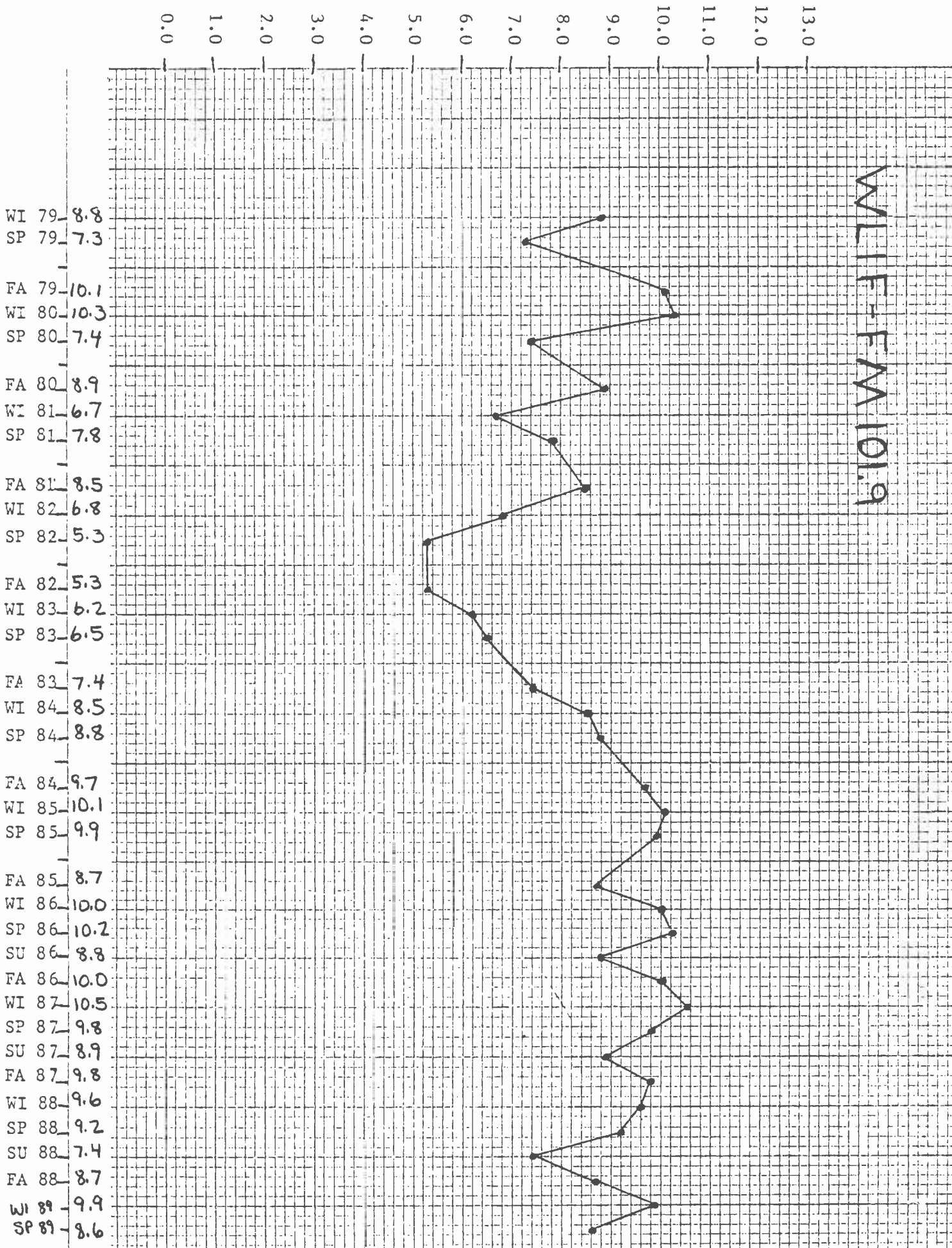
1. 3/13/81: Music Of Your Life replaces AC.
2. Summer '87: Nostalgia remains but MOYL is replaced by Primetime.

WIYY-FM 97.9

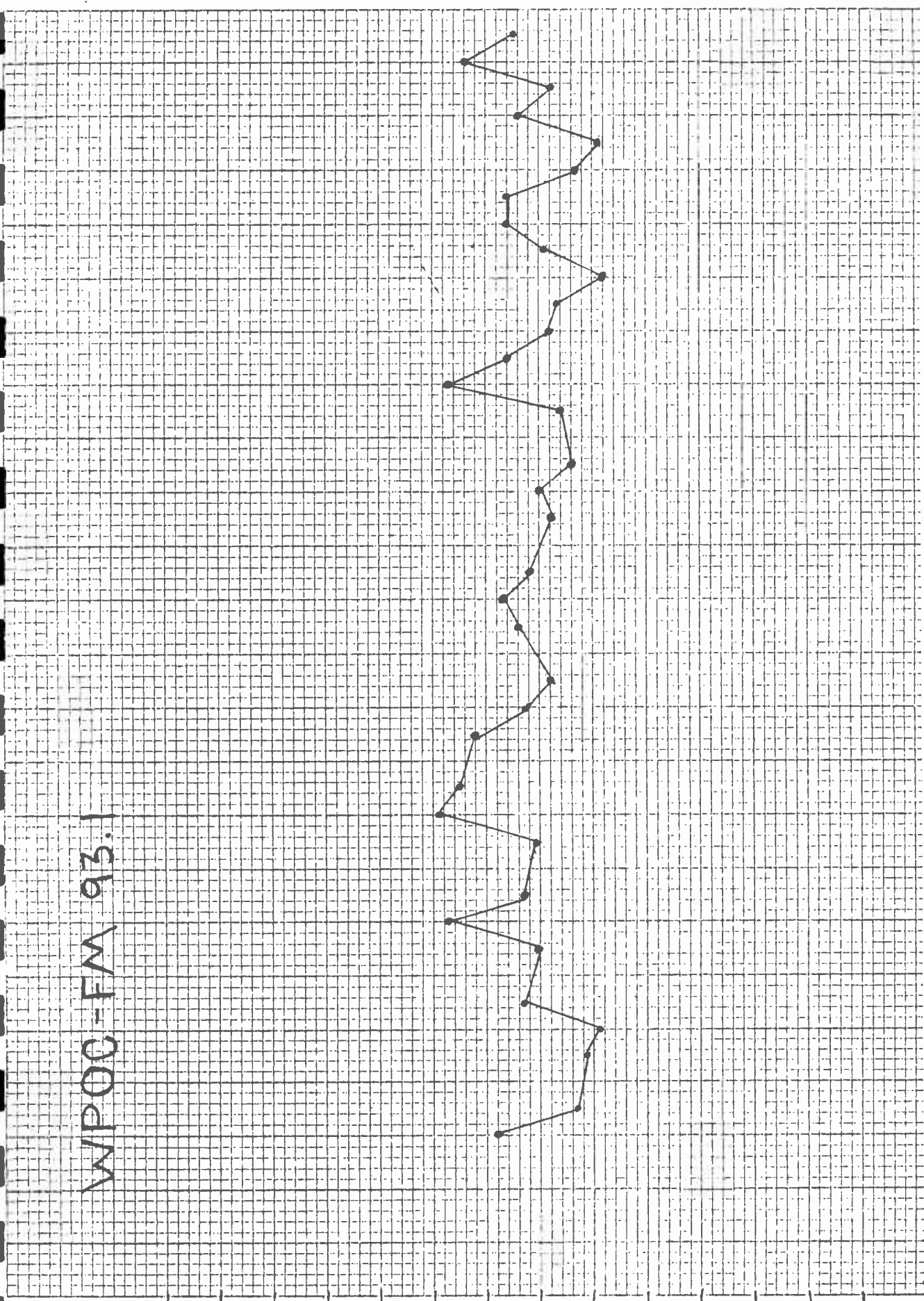


WI 79 6.9
 SP 79 8.9
 FA 79 9.9
 WI 80 7.9
 SP 80 7.7
 FA 80 9.9
 WI 81 8.7
 SP 81 8.3
 FA 81 9.7
 WI 82 7.1
 SP 82 7.7
 FA 82 6.4
 WI 83 7.3
 SP 83 6.9
 FA 83 6.5
 WI 84 6.2
 SP 84 6.9
 FA 84 8.0
 WI 85 5.9
 SP 85 6.9
 FA 85 5.6
 WI 86 5.6
 SP 86 6.4
 FA 86 6.1
 WI 86 4.7
 SP 86 5.1
 FA 86 5.1
 WI 87 5.0
 SP 87 5.6
 FA 87 4.6
 WI 88 5.5
 SP 88 4.7
 FA 88 4.4
 WI 88 4.4
 SP 88 4.7
 FA 88 4.7
 WI 88 4.3
 SP 89 6.7

WLIF-FM 101.9

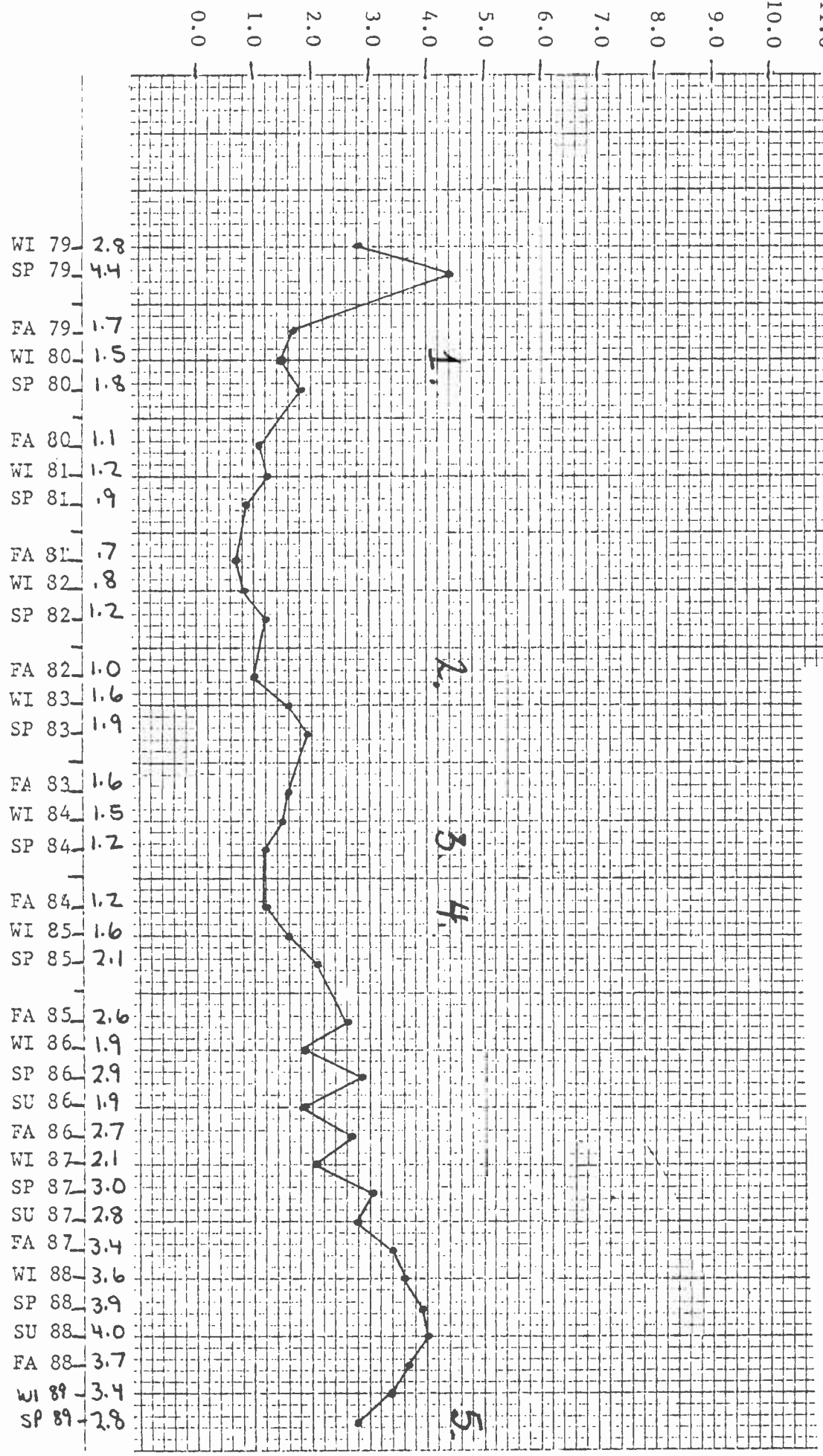


WPOC-FM 93.1

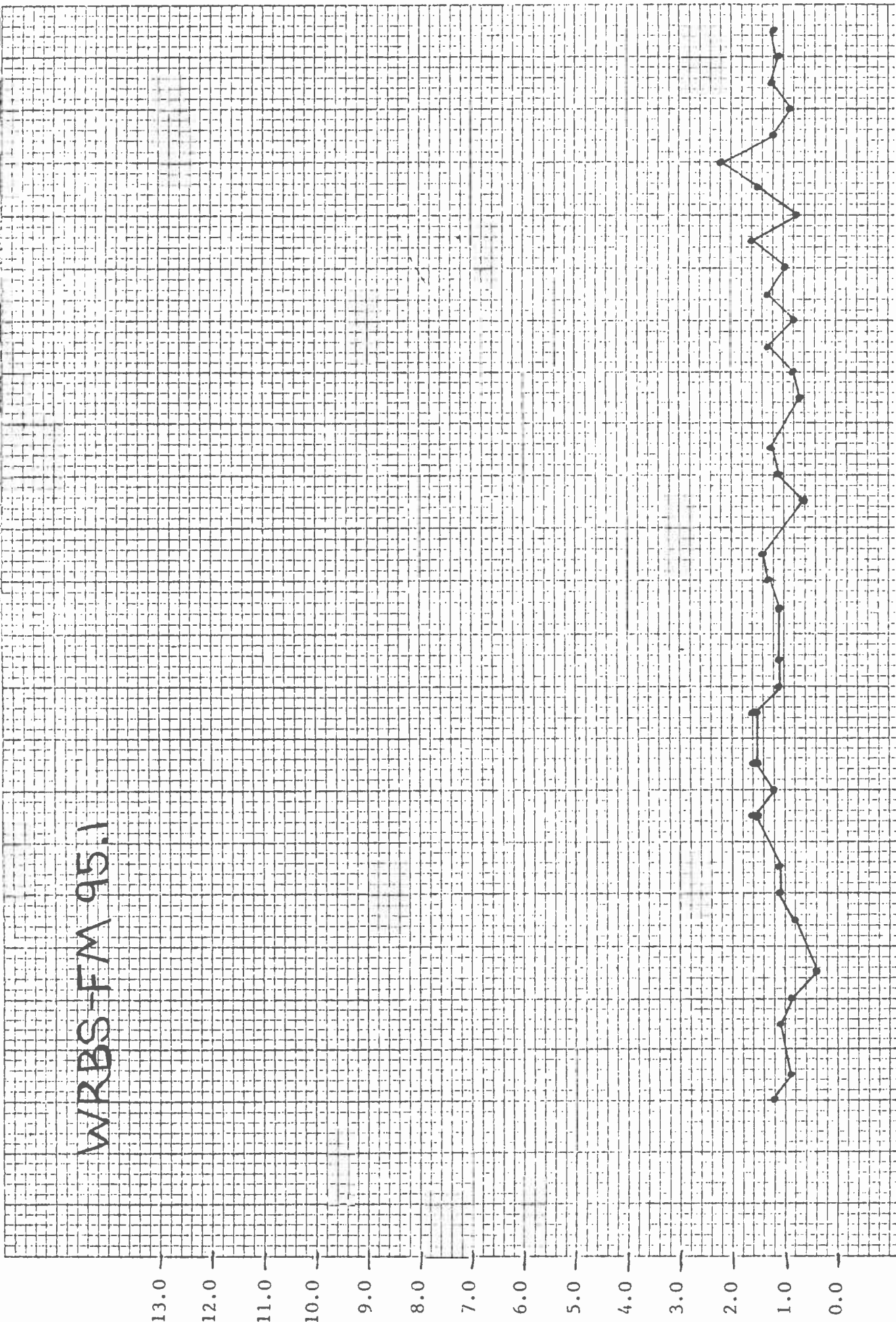


WQSR-FM 105.7

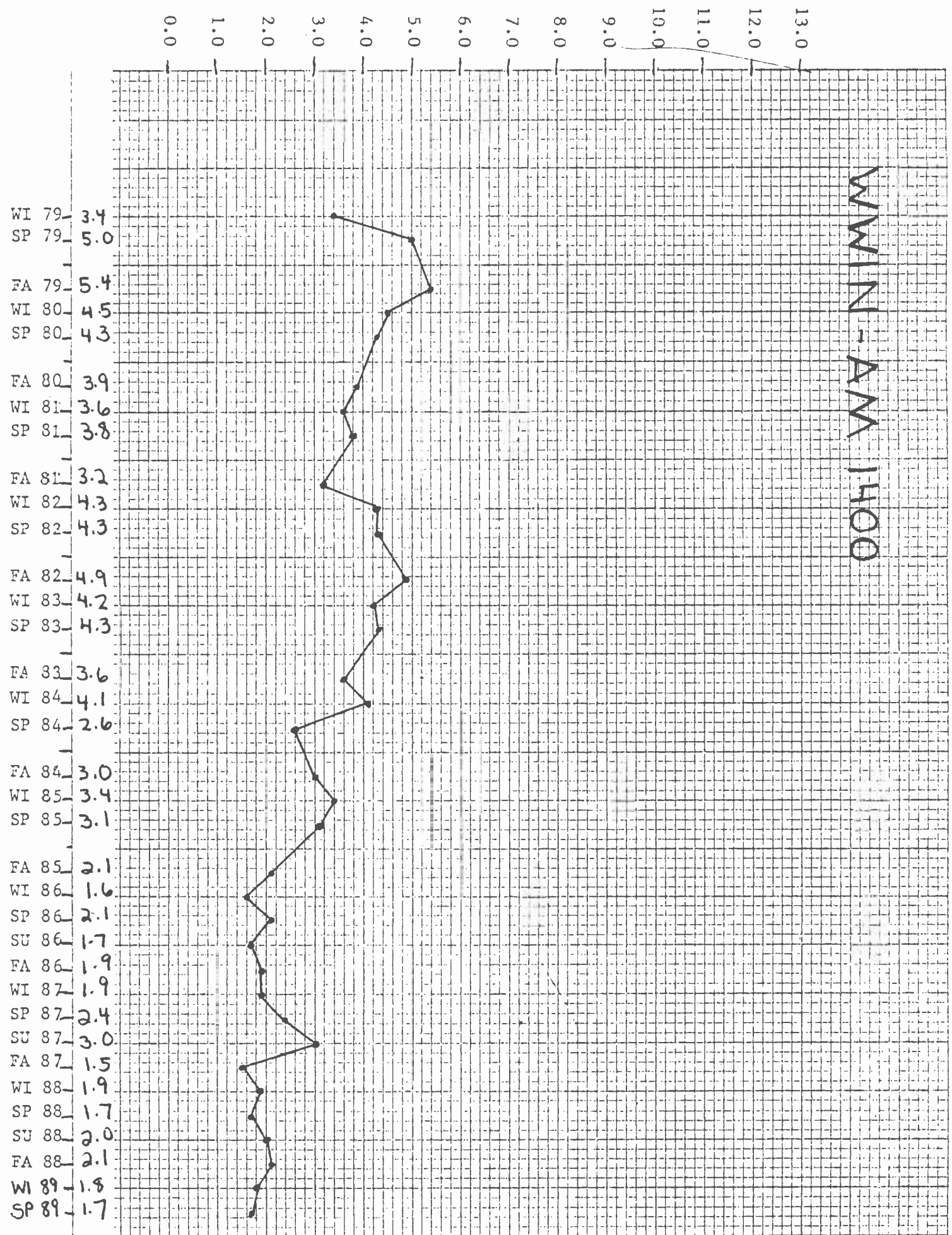
1. 1980: Disco replaced by top 40 on WKTK.
2. Fall '82: WQSR calls adopted in anticipation of ABC's "Superadio".
3. Spring '84: WQSR transitions to AC/oldies.
4. Fall '84: Transition to oldies, complete.
5. Spring '89: Sconnix buys, airing a highly researched oldies approach.



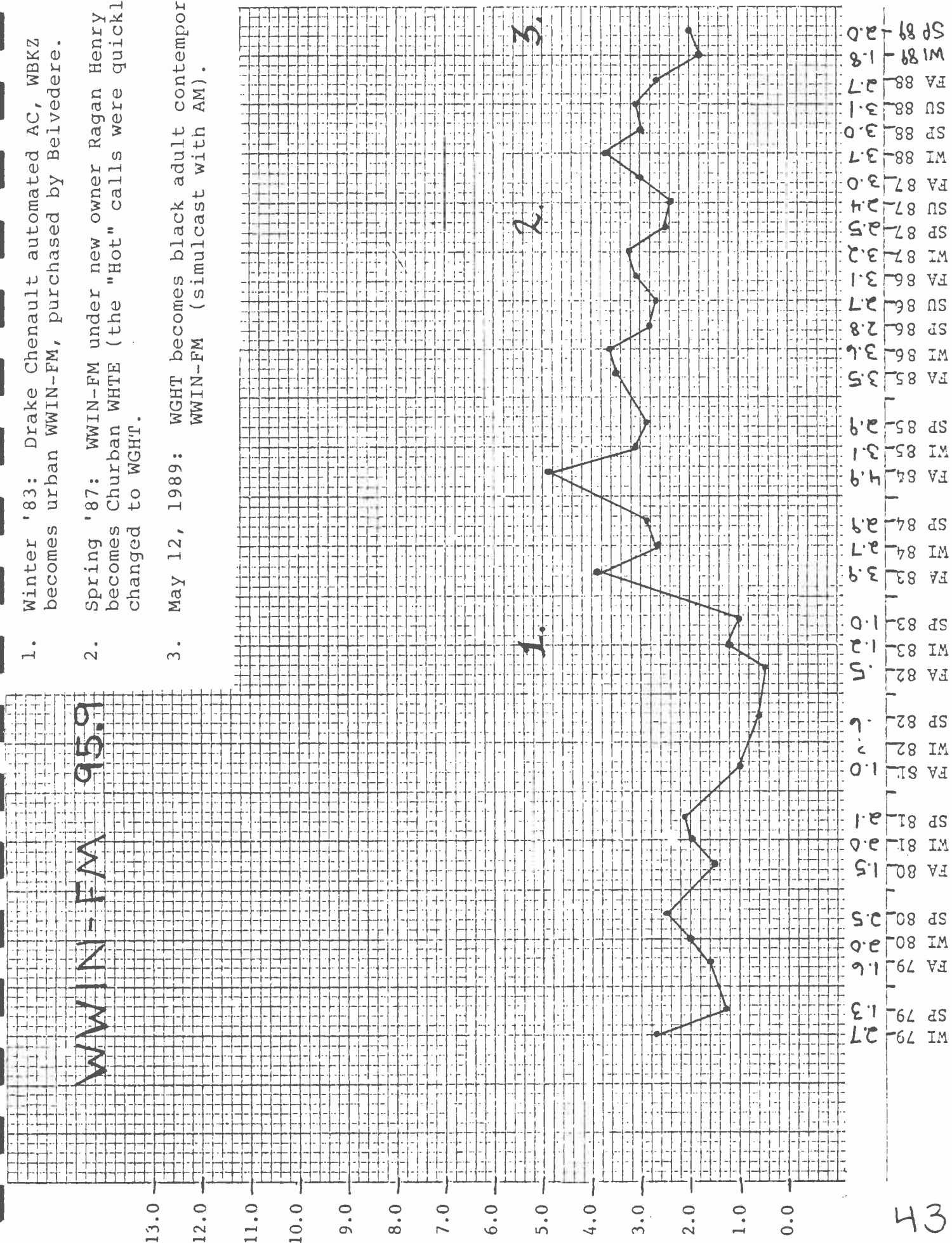
WRBS-FM 95.1



WWIN - AM 1400

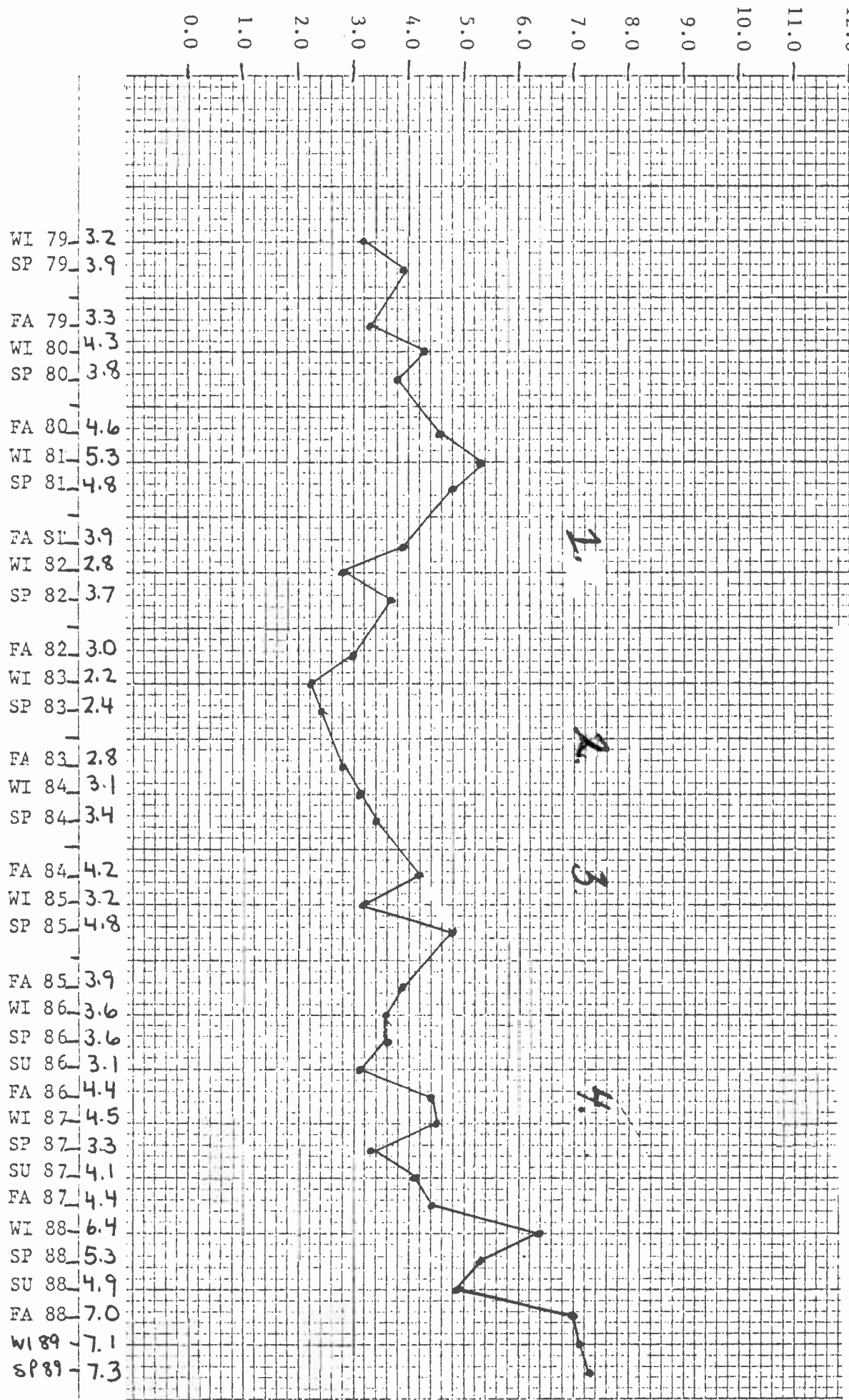


1. Winter '83: Drake Chenault automated AC, WBKZ becomes urban WWIN-FM, purchased by Beivedere.
2. Spring '87: WWIN-FM under new owner Ragan Henry becomes Churban WHITE (the "Hot" calls were quickly changed to WGHT).
3. May 12, 1989: WGHT becomes black adult contemporary WWIN-FM (simulcast with AM).

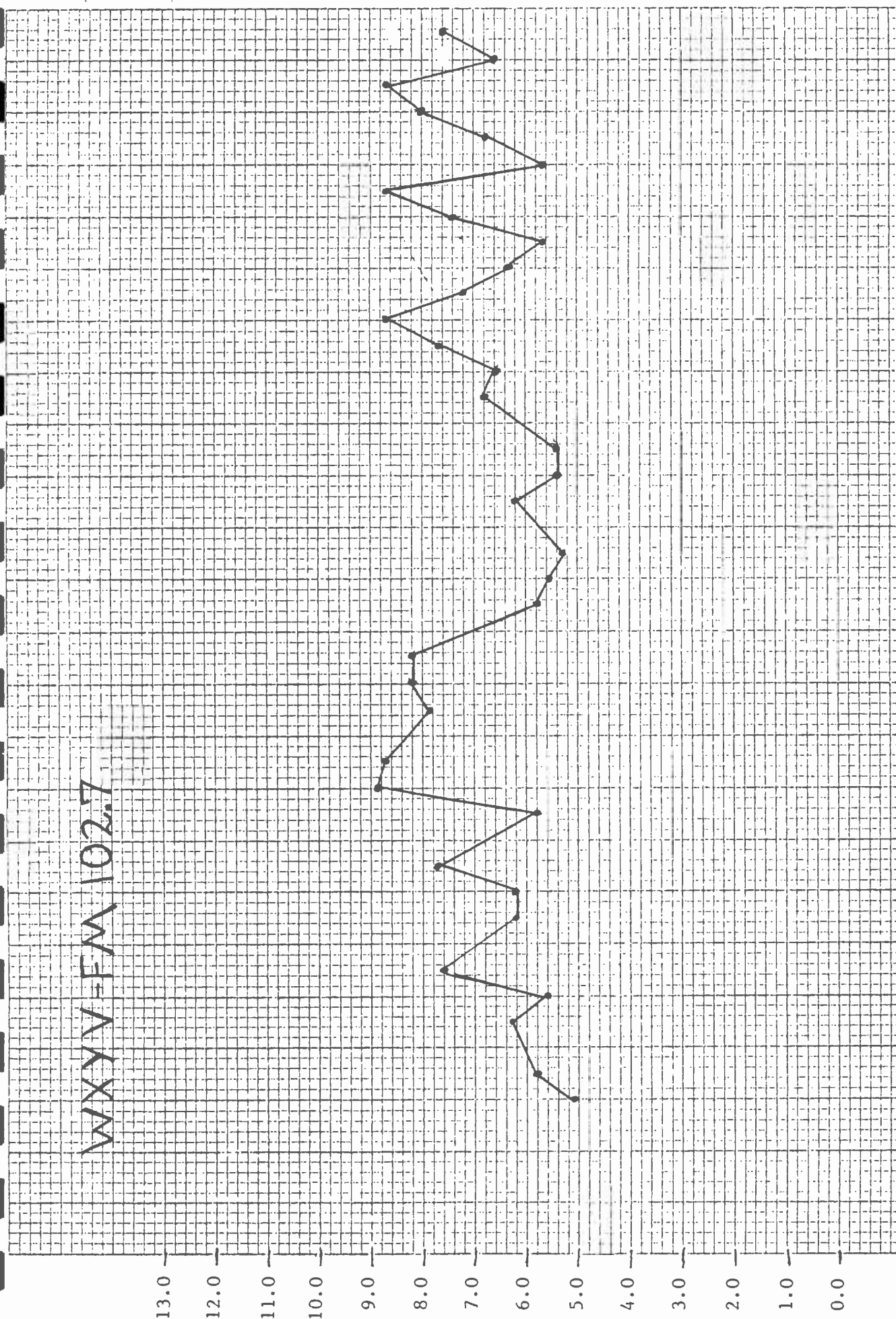


WMMX-FM 106.5

1. Fall '81: WMMR-FM becomes WRJX. FM100 replaces Bonneville on the easy listener.
2. Aug. '83: WMMR-FM returns this time as "Hot Hits"
3. Fall '84: WMMR becomes WMMR (reflecting ownership change)
4. 10/17/86: WMMR becomes AC WMMX (in anticipation of Capitol of Raleigh's purchase).



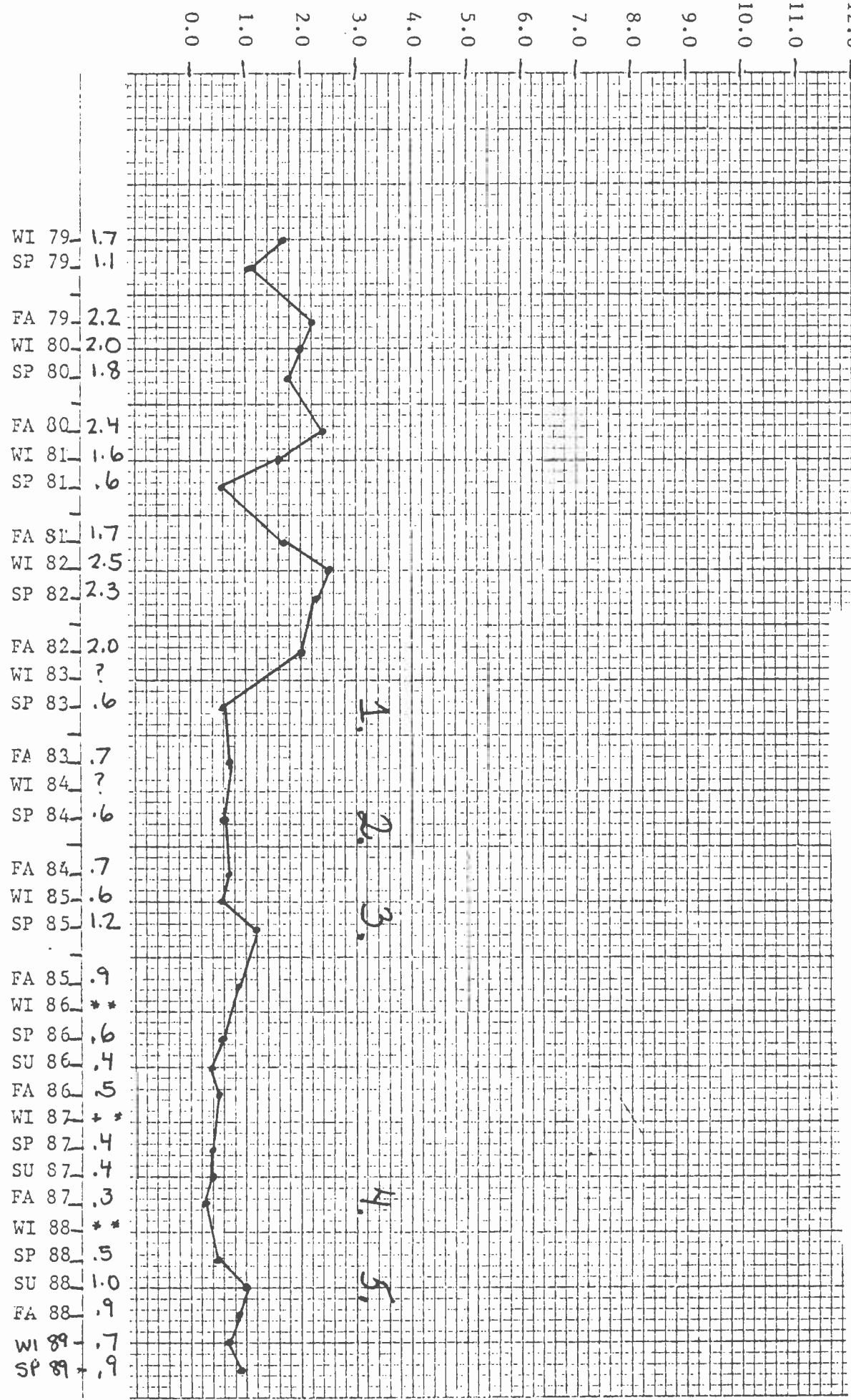
WXYV-FM 102.7



5.1 WI 79
 5.8 SP 79
 6.3 FA 79
 5.6 WI 80
 7.6 SP 80
 6.2 FA 80
 6.2 WI 81
 7.7 SP 81
 5.8 FA 81
 8.9 WI 82
 8.7 SP 82
 7.9 FA 82
 8.2 WI 83
 8.2 SP 83
 8.2 FA 83
 5.8 WI 83
 5.6 WI 84
 5.3 SP 84
 6.2 FA 84
 5.4 WI 85
 5.4 SP 85
 6.8 FA 85
 6.6 WI 86
 7.7 SP 86
 8.7 FA 86
 7.2 WI 86
 7.2 FA 86
 6.3 WI 87
 5.7 SP 87
 7.4 FA 87
 8.7 WI 87
 5.7 WI 88
 6.8 SP 88
 8.0 SU 88
 8.7 FA 88
 6.9 WI 88
 7.6 SP 89
 7.6 WI 89

WYST-AM 1010

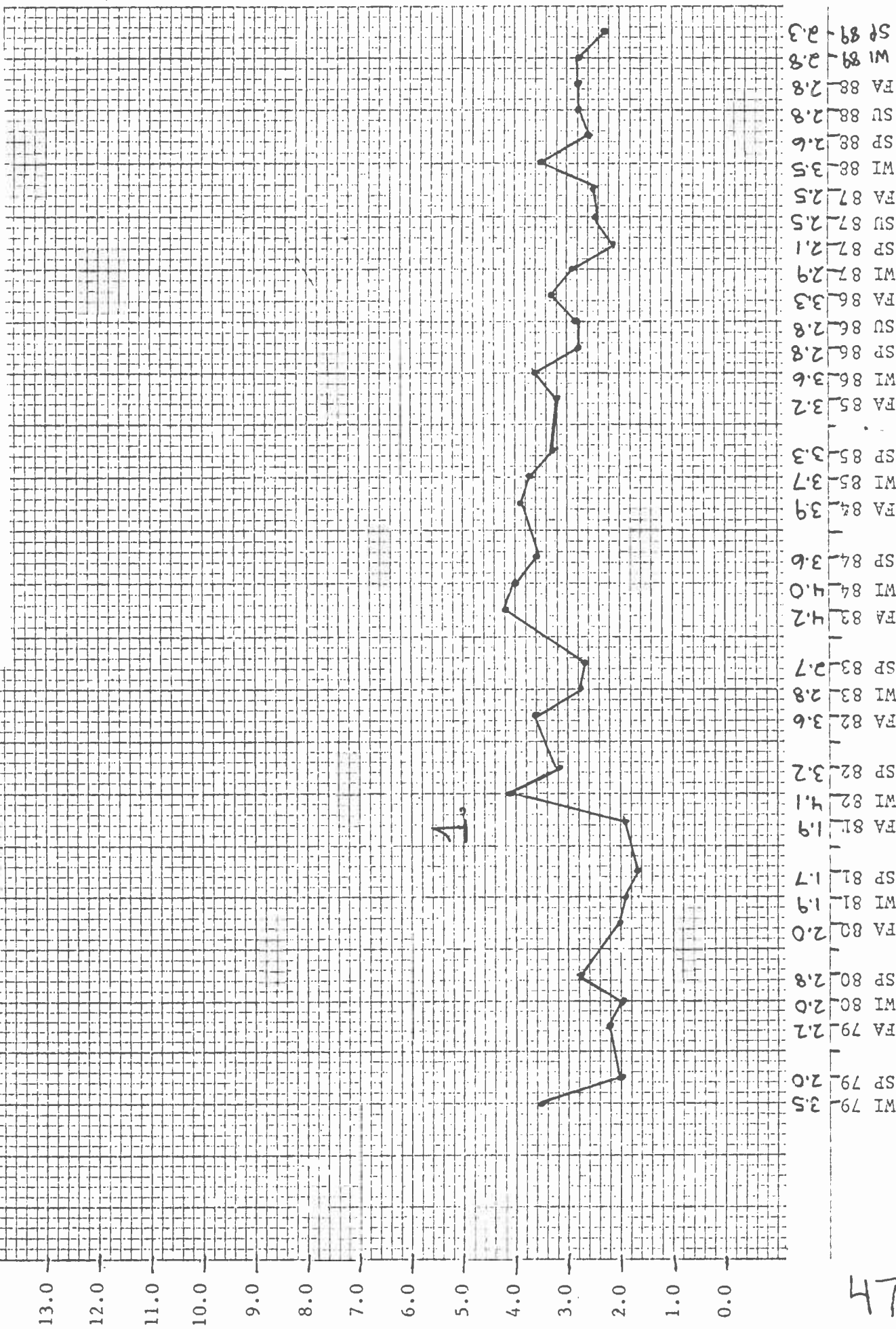
1. 4/8/83: Black oldies WSID becomes nostalgia WYST-AM.
2. 1984: Nostalgia to Motown oldies.
3. 1985: Oldies to Classic Rock.
4. Fall '87: CHR adopted.
5. 6/9/88: Oldies return (emphasis on '50-'63).



1.
2.
3.
4.
5.

1. Sept. '81: Top 40 WLPL becomes AC 92 Star,
WYST-FM.

WYST-FM 92.3



WBAL-AM 1090

SLOGAN: Radio 11 "Baltimore's Newstalk Station"
"Baltimore's Orioles Station"

FORMAT: Newstalk

LINEUP: 5 - 9 Bob Jones & Jim West, Alan Walden (news anchor)
9 - 1 Allan Prell (moderate/liberal) 7 years w/ WBAL
1 - 4 Ron Smith (moderate/conservative) 4 years w/ WBAL
4 - 6 Dave Durian's News Journal (2 hour news block)
6 - 7 Sports Line with Jeff Rimer
7 -11 play by play of Orioles & Maryland Basketball
if no sports-- John Stupak 3 years w/ WBAL
11- 5 Larry King

TARGET AUDIENCE: 35-64 (though baseball is 12+)

COMPETITION: The other talkers in town (WCBM and WITH) are fairly insignificant factors. More sharing is done with easy listening WLIF than anyone else (largely for format relief).

OFF AIR PROMOTIONS: Among local stations, WBAL is probably the largest user of billboards in the market. Station also runs a heavy schedule on WBAL-TV, and achieves further visibility through an emphasis on community involvement.

CONSULTANT: None

RATINGS: #1 12+ in the Spring '89 Arbitron (helped, obviously by the return of baseball from WCBM), up from #4 12+ in the Winter. Currently #2 in the 35-64 target, and #5 25-54, WBAL has ranked in the top 5 12+ perennially.

BRIEF HISTORY: On November 2, 1925 Consolidated Gas & Electric signed on WBAL. Hearst acquired the outlet on 1-14-35 keeping NBC's block programming until MOR became prudent in the '50s. So prudent, infact that the station went whole hog into a more music (easy listening style) approach dropping all personalities briefly in 1961. Full service MOR quickly returned and remained into the '80s which saw the facility move toward a talk approach. In the Fall of '84 the transition to news/talk was complete.

WBGR-AM 860

SLOGAN: "Baltimore's Gospel Radio"

FORMAT: Gospel (The black oriented facility is a mix of paid religion and music from current releases to oldies dating back to the '70s. Core artists would include The Winans, Rev. Bronson & The Thompson Community Singers and Keith Hunter.)

LINEUP: 5 -10 Pastor Naomi Durant
10-1:30 Midday Ministries (paid preaching)
1:30- 3 Kitty Broady
3 - 7 Cal Hackett
7 - Mid Brad Rogers
Mid - 5 Donald Janey

TARGET AUDIENCE: Women 25-54

COMPETITION: Being the only full time inspirational station in the market oriented to the black community, WBGR views other black outlets as competition (even though there is no music commonality) more so than other inspirational facilities. Hence WWIN (due to its older demo approach with black AC) and WXYV (due to its massive numbers) are the factors. (WEBB, which formerly was gospel in the mornings is now full time urban with a younger lean.)

OFF AIR PROMOTION: Nothing at this point but station is considering TV and boards for the Fall.

CONSULTANT: None

RATINGS: Currently at a 2.1 12+ (in the Spring Arbitron), the facility is in 11th place overall. The current 2.1 is the station's lowest share in five years, down from a 2.4 in both the Winter '89 and the Fall '88. Summer '88 had the station at a 3.3. 25-54 the station routinely ranks 12th. (In the targeted Women 25-54, station is currently tied for 10th.)

BRIEF HISTORY: On July 27, 1955 860 came to life as WAYE, in honor of owner Guy Erway. Originally it was a 500 watt daytimer licensed to Dundalk on which Erway attempted to present good music to a not so good audience. By the late '60s, a move was made to Underground (becoming the market's first such outlet) in an attempt to carve out some sort of identity, good or not. Progressive rock remained through the facility's 1976 sale to Stuart Frankel who tried (with PD Chris Emry) to maintain the stance against a growing number of FM outlets. By the close of the decade, a switch was made to nostalgia, which remained in place until the 11/7/80 sale to Reverend Jack Mortenson who promptly chose an inspirational format. In December of '83 that was amended to a black oriented approach as WBGR "Baltimore's Gospel Radio" debuted.

WBSB-FM 104.3

SLOGAN: "B-104" "B-104 Means Music"

FORMAT: Contemporary Hits (PD declines to reveal percentages of currents, recurrents, oldies-- or years of oldies. However from our recent listening and comments from listeners in the target demo, the station is largely recurrent. (See pages 69-70.)

LINEUP: 5:30-10 Chuck Buell & Roberta Gale (since 4/89)
10 - 2 Sean Phillips (6 months)
2 - 6 Gary Murphy (2 years)
6 -10 Tom Gilligan (1 1/2 years)
10 - 2 Billy Brown (6 months)
2 -5:30 Chuck Cruise (1 year)

TARGET AUDIENCE: 18-34 predominantly female

COMPETITION: No direct format competition, though the closest on the upper edge is AC WWMX (particularly for females). For males, the closest is AOR WIYY.

OFF AIR PROMOTION: Painted rotary boards (4); painted walls (7-8). TV in support of bumper stickers. (Stickers are in their 6th consecutive year.) Expecting a TV image campaign for fall.

CONSULTANT: None

RATINGS: The current 6.0 12+ puts WBSB in 7th place overall, with the station's past three books somewhat softer 12+ than the past. (5.7, Winter '89; 6.0, Fall '88, down from an 8.6 in the Summer of '88 and a 7.3 a year ago.) In the targeted 18-34 female, the station is in 3rd place behind WWMX and WXYV.

BRIEF HISTORY: 104.3 is the oldest FM facility in the market still on the air today. It was 1947 when Thomas Tinsley decided to put on an FM counterpart to complement WITH-AM which he signed on as the market's fifth facility (and first independent) in 1941. Initially WITH-FM was good music, a format which remained throughout the '60s when the combo was owned by Reeves. The '70s saw the station attempt its own identity, first as an oldies outlet and by the mid '70s as top 40 WDJQ (Q 104) which rather quickly evolved into a high energy approach as WITH-FM which it was still sporting in 1980 when the combo was acquired by Scripps Howard. SH immediately spun the AM off to Ragan Henry (see WITH). In July of 1980, WBSB debuted much as it is to this day.

SLOGANS: Radio 60 WCAO "Your Personality Station"
"Great Country"

FORMAT: Country. Mix: 2 - 1, in favor of oldies. With the heritage of being THE top 40 station in Baltimore, WCAO relies on a rock oldies base going back to the '50s (and a compatible country base going back to the '60s), providing a comfort zone for rock n rollers-turned-country fans.

LINEUP: 5 - 9 Johnny Dark & Ron Matz* (Matz: 10 years)
9 -12 RC Allen (21 years)
12- 3 Brenda Bissett (3 years)
3 - 7 Danny Reese (1 month in slot, 1 year part time)
7 -12 Johnny Dark voice tracks (board opped)
12- 5 RC Allen voice tracks (board opped)

*28 year WCAO vet Johnny Dark has been in mornings (this time) 2 months

TARGET AUDIENCE: 25-54, emphasis on 35-54.

COMPETITION: With regard to direct format competitor WPOC-FM, there is less concern than with other AM stations. (Diary analysis shows that percentage wise, WCAO's audience shares more with WPOC than vice versa, due to FM exclusive listening.) On the AM band: WBAL (Orioles) and WFBR (oldies) are considered, as well as to a lesser degree, WCBM (talk).

OFF AIR PROMOTIONS: TV to support promotions (direct mail or point of purchase). No billboards or busboards. Occasional newspaper.

CONSULTANT: Station does use an outside consultant but prefers to keep the information proprietary.

RATINGS: The current 1.7 12+ is the softest in the station's history. It's thought (by both WCAO management and competitors) that this is merely a ratings wobble. In the Winter, WCAO had a 2.6; Fall '88, a 3.0. A year ago (Spring '88), the station posted a 2.6. 25-54, their currently in 15th place, down from 14th in the Winter, 10th in the Fall.

BRIEF HISTORY: On May 8, 1922 The Saunders Company, a piano retailer, signed on WCAO (for owner CA Osborne). In Nov. of '25, Albert and A. Stanley Brager (of Bragers Of Baltimore department store) purchased the facility, presumably so that WCAO could brag about their radios. A year later Monumental Radio Corp. (Lewis M. and L. Waters Milbourne) picked up the facility (which moved to 600 in accordance with 1928's frequency reallocation plan). They held it until May of '56 when it was acquired by Plough, Inc. who, on 12/6/56, installed the now legendary top 40 format (in place of old line block network (CBS) programming). WCAO's success was assured in Baltimore by signal strength alone (its only true competitors over the years, WITH and WWIN, were severely hampered in this area). Top 40 remained until a transition to AC came about on 9/1/75, replaced by the current country approach, in 9/82. In 1984, WCAO (and its FM sister WXYV, along with other Plough stations) was acquired by DKM (headed by former Cox exec. Jim Wesley). In '87, DKM was acquired by current owner, Summit.

WCBM-AM 680

SLOGAN: "WCBM 680 The Talk Station"

FORMAT: Talk (The approach is strictly talk, to differentiate the facility from WBAL which has a heavy news/sports emphasis.)

LINEUP: 5:30-10 Joe Lombardo & Frank Luber
10-noon Bernie McCain (general interest)
noon- 1 Conference Call with Ken Maylath*
1 - 2 Bernie McCain
2 - 6 Tom Marr (conservative)
6 - 7 Specialty Hour**
7 -10 Sally Jesse (repeats 1-3)
10 - 1 Tom Snyder
3 -5:30 Ray Briem

*Conference Call has been in the market for over 30 years, formerly on WFBR where most of WCBM's current staff was until last year's switch.

**Varies nightly, ie Monday Medical Hour, Tuesday legal advice, etc.

TARGET AUDIENCE: Realistically 35+, secondarily 25-54

COMPETITION: WBAL

OFF AIR PROMOTION: Primarily TV (though no campaign now, planning for the Fall), and heavy use of small community newspapers.

CONSULTANT: None

RATINGS: Station has only been in the approach since the Fall. Since then, the 12+ shares have been: Fall '88, 2.3; Winter '89, 4.3; Spring '89, 2.6. Obviously the non-baseball Winter book shows the strongest numbers-- 8th overall. (25-54 in the Winter the station was in 11th place, 14th in the Spring. It's currently 9th, 35-64.)

BRIEF HISTORY: In 1951, WCBM abandoned its original 1400 dial position to move to 680, increasing its 250 watts to 10 kw D / 5 kw N. In Feb. of '64, Metromedia acquired the outlet (and its FM counterpart, see WWMX) from original owners John Elmer and George Roeder who remained on staff to manage the combo. Personality radio, WCBM was home to some of Baltimore's legends-- a trend that continued through the late '60s when the station successfully amended the MOR approach to an updated pop adult sound which remained through the '70s, moving to an oldies stance by the '80s. In the Fall of '82, AC was dropped in favor of news/talk (the market's first full time effort, not counting WIYY's NIS affiliation in '76) which remained until the Fall of '85 when Format 41 was adopted. In '86, Metromedia sold the facility to Ellek Seymour who promptly outbid WFBR, WBAL and WLIF for the rights to the Orioles at what proved to be a fatal cost. Augmenting that was a switch to sports/talk in Spring '87, which remained until May '88 when an economy cut forced automation (oldies). On 5/27/88, due to financial problems, the station went dark. In an effort not to lose the license, WCBM returned to the air on 9/2/88 (within the allotted 90 days) again as automated oldies. A month later, local developer Nicholas Mangioni acquired the facility, installed news/talk and hired the majority of the former WFBR staff (which had just abandoned the approach for oldies).

WEBB-AM 1360

SLOGAN: Energy 1360 WEBB

FORMAT: Urban (with a youth very oriented current sound, LP cuts mixed with hit singles-- 75% current, 23% recurrent, 2% oldies --one oldie per hour)

LINEUP: 5 - 7 JD Fowler
7 -10 Ceasar Party All The Time Gooding
10- 3 Jackie Get Down Midday Brown (w/ "Hot Energy Forum")
3 - 7 Kevin Thomas
7 -12 Chris The Hit Man Thomas
12- 5 Cat Simon

TARGET AUDIENCE: 18-49

COMPETITION: WWIN-AM-FM, WXYV

OFF AIR PROMOTION: Nothing yet, format installed June 26, 1989

CONSULTANT: None

RATINGS: Format not installed in time for Spring book. Average share in previous format (1980 to present): 2.0 12+. Average share, last 4 books: 1.3.

BRIEF HISTORY: On April 5, 1955, Samuel Feldman (a former ASCAP exec.) and Leon Back signed on WEBB as the second outlet in Baltimore oriented to the black community (WSID was first and both were daytimers). On 9-1-67, the facility was acquired by Howard Fischer. January 1, 1970 brought in a new owner: musician James Brown, who held it until the latter '70s when it went into receivership. On November 20, 1979, it was acquired by current owner Dorothy Brunson. Through several different tacks (from gold to gospel), WEBB has always remained black oriented. The current approach was installed this June.

NOTE: ON LABOR DAY 1989, WFBR WILL GO 'FINANCIAL NEWS', AFFILIATING WITH COLORADO SPRINGS BASED BRN (BUSINESS RADIO NETWORK). THE INFORMATION BELOW IS ACCURATE UNTIL MONDAY, SEPTEMBER 4, 1989.

WFBR-AM 1300

SLOGAN: WFBR 1300 AM "Good Time Rock And Roll Oldies"

FORMAT: Oldies. The widest variety of 50s and 60s product in the market. Over 2,000 titles in the library. Focus on 1955-1963.

LINEUP: 5:30-10 Jack Edwards (30 year market vet.)
10 - 3 Ira Seigle (1 year)
3 - 7 Bob Moke (1 year)
7 - 12 Mark Thoner (4 months)
12-5:30 automated

TARGET AUDIENCE: 35-64. For sales purposes, 25-54.

COMPETITION: WYST-AM, WQSR-FM.

OFF AIR PROMOTION: TV spots focusing on the music (produced by Welwood, Int'l.). Billboards focusing on music.

CONSULTANT: None

RATINGS: In 17th place 12+ with a 1.4 in the Spring book (up from a 1.3). 17th 25-54 and 17th 35-64 currently.

BRIEF HISTORY: On June 8, 1922, WEAR debuted in Baltimore. Located on the Fifth Regimen Armory grounds in the mid 20s, the calls were changed to WFBR (for First Broadcasting Regimen), especially suitable in light of the audible cannon fire in the background. In 1927, the facility was acquired by "The Baltimore Radio Show" principally owned by the Maslin and Barroll families. On September 2, 1988 JAG acquired the facility (with WLIF), selling the combo to Infinity which took over on 6/1/89.

The 40s and 50s were really the hey days for WFBR which had elaborate studios above the Senator Theatre seating 300 for everything from children's programs to audience participation. Truly a showplace, the facility was Baltimore's version of Radio City Music Hall on the corner of North and Charles. 1960 saw many changes including moves in location and approach with block programming largely replaced by an MOR sound which would remain in various forms for over two decades (save a few illfated but brief flings at top 40). Positioned as the more conservative MOR of the three (WBAL, WCBM and WFBR) in the '60s; the '70s brought an updated approach with PD turned GM Harry Shriver, one of the market's best merchandisers. Help came in the mid 70s from controversial morning man Johnny Walker (who remained until '87, complementing the '70s and '80s uptempo AC approach) and just when it appeared that even Shriver couldn't save an AMer in 1979, WFBR acquired the rights to the Baltimore Orioles which kept them in good stead through the 1987 season when WCBM outbid them. In Winter of '87 a news/talk approach ensued, remaining until the sale to JAG on 9/2/88.

WFSI-FM 107.9

SLOGAN: None

FORMAT: Christian (50% music, 50% preaching/teaching)

LINEUP: Programming is almost exclusively satellite delivered from the Oakland based Family Stations Incorporated which is also the group owner of WFSI.

TARGET AUDIENCE: The religious community of any age in the Baltimore/Washington/Annapolis area.

COMPETITION: WRBS is also targeting this group but the major difference (apart from WRBS' slightly more contemporary musical sound as opposed to WFSI's more traditional approach) is that WRBS is a commercial facility while WFSI, though on a commercial frequency, runs the station as a non commercial entity (as it has since its 1972 acquisition).

OFF AIR PROMOTION: No TV or boards, but WFSI does have well distributed bumper stickers and a program guide as well as visibility at numerous compatible events.

CONSULTANT: None

RATINGS: WFSI shows only occasionally in the Arbitron Ratings, the last time being the Fall of '88 when the station posted a .3. (Since our initial listening was done then, we've chosen to include them here.)

BRIEF HISTORY: In 1960, 107.9 came to life as WXTC, the FM counterpart to Morris Blum's WANN. Both facilities were (and still are) licensed to Annapolis. (Blum also signed on WANN in 1943-- which he owns to this day.) The format was good music (obviously, as "Ecstasy"), but in 1960, FM and "Good" were diametrically opposed in any format when it came to revenue or ratings. The '60s saw Blum try several options ranging from a brief foray into "underground" to an R & B/religious mixture. The latter is the format WXTC was sporting in 1972 when Blum decided-- not that the time was right, but that the new owners would be right-- and thus gave his blessings to Family Stations Incorporated. On January 7, 1972 WXTC became WFSI airing the same concept in evidence today.

WGRX-FM 100.7

SLOGAN: 100 GRX "Baltimore's Classic Rock And Roll"

FORMAT: Classic Rock. 90% oldies, concentrating on 65-80. (15-20% of the titles aired are post 1980 to the present, with very few currents.)

LINEUP: 5:30-10 Morning Zoo w/ Rocky Lapadula (who started 7/21)
10 - 3 Lee Geary (2 years)
3 - 7 Alan Courduff (2 years, though just moved into slot)
7 -12 John Panzarella (2 years)
12-5:30 The Hawk (4 months)

TARGET AUDIENCE: 25-44

COMPETITON: 98 Rock, primarily. DC101 (Washington) is also a factor, as is WCXR (DC) to a lesser degree, along with AC, WWMX.

OFF AIR PROMOTION: Have used TV in the past, using boards now, but also utilizing newspaper boxes (over 600) so when readers reach down for The City Paper (an entertainment freebee) they see the logo.

CONSULTANT: Harris Communications

RATINGS: Currently at a 2.0 12+, down from a 2.5 in the Winter, a 2.7 in the Fall '88, and a 2.8 in the Summer and Spring of '88. 25-54 the station is currently in 10th place. (25-49 they're also 10th.)

BRIEF HISTORY: 100.7 was put on in 1959 by engineer Russ Morgan as WTTR (a counterpart for WTTR-AM which he originated in '53). Both were licensed to the Carroll County community of Westminster. The format changed through the years, moving from AC to easy listening with the combo's 4/7/81 acquisition by Shamrock. In '84, WTTR became WGRX (Gourmet Rock) as Shamrock gave John Sebastian his first vehicle for his "EOR" format. Variations ensued with a switch to classic rock on 5/87.

WITH-AM 1230

SLOGAN: "Music With Memories AM 12 30 WITH"

FORMAT: Nostalgia (Primetime) 2p - 6a (6a-2p is brokered by the Maryland State Network who have agreed to purchase the facility, though the sale has been held up by financial difficulties for some months.)

LINEUP: 6 -10 Allen Christian (Md. State Net.)
10- 2 Les Kinsolving (Md. State Net.)
2 - 6 Jim Davis
6 -12 Fred Robinson
12- 6 automated

TARGET AUDIENCE: 35+

COMPETITION: News/talk outlets. (Even before the entrance of the Md. State Net., nostalgia listeners tended to come WBAL (and WFBR before their switch to oldies last fall) and now WCBM.

OFF AIR PROMOTIONS: None (both sides awaiting sale)

CONSULTANT: None

RATINGS: Whether ratings are relevant with the present chameleon-like aspect of the station is a question, but currently WITH has a 1.5 12+, up from a 1.4 in the Winter. In the Fall of '88 (the station's last full nostalgia book, WITH garnered a 2.1). In the 35+ demo, it's currently in 16th place.

BRIEF HISTORY: On March 1, 1941 Tom Tinsley signed on WITH, Baltimore's 5th station, and first independent. Because of the latter status, fellow broadcasters viewed it as doomed. Tinsley was so green that he willingly signed the ASCAP agreement. No one else here did. The prices were too high (so high that broadcasters formed BMI in protest), but since Tinsley became the only station in town allowed to air the popular music of the day, they were a bargain. The more music approach translated to Baltimore's first top 40 station in the 50s, which it remained through its 3/1/65 sale to Reeves Soundcraft, which kept the format until 1967, at which point it floundered through everything from easy listening to AC before its 1980 sale to Scripps Howard (and immediate spin off to BENI).

Under Ragan Henry's (BENI) ownership the station went Music Of Your Life on March 13, 1981 (with PD Jim Davis who came down from the original MOYL outlet in Springfield, MA). In '84, BENI sold the facility to Howard Sanders (Robinson Communications, which also owned Washington's WYCB), who in turn sold it to Jim McCotter and Rogers Kirvin. (McCotter and Kirvin, who also owned WNTR in Silver Spring, assumed partial ownership on 11/86, total in '87.) In Summer '87, nostalgia remained but MOYL was dropped in favor of Primetime. In Fall '88, Md. St. Net. contracted to buy WITH, brokering the 6-2 block as of late Jan. '89. The transfer was to be complete 3/1/89 and is now expected at any time.

WIYY-FM 97.9

SLOGAN: "98 Rock" "Baltimore's 12 Year Home Of Rock And Roll"

FORMAT: AOR: 50/50 mix of currents and recurrents to gold, with more of a top 40 lean as opposed to a harder feel. Oldies are primarily from the 70s & 80s, and currents often cross to and from top 40.

LINEUP: 6 -10 Chris Emry & Erika*
10- 3 Sarah Fleisher (12 years)
3 - 7 Russ Mottla
7 -12 Kirk McEwen
12- 6 Steve Ash

*Emry, a long time market vet, recently moved from aft. dr. to mornings

TARGET AUDIENCE: 18-34, 18-44

COMPETITION: The closest in the market is Classic Rock WGRX, but WIYY beats them 3 - 1. DC101 has always had a presence, though while a format competitor, its DC location makes them no sales threat. B-104 has until recently been the major competitor though the last two books show WIYY clearly ahead 25-54.

OFF . AIR PROMOTION: TV (on co owned WBAL-TV), bus boards, and a perennial sticker campaign.

CONSULTANT: Larry Bruce

RATINGS: Currently at a 6.7, WIYY is in 5th place 12+, 3rd place 25-54, and #1 in its 18-34 target-- their strongest showing in some time. (In the Winter book they were in 6th place 12+ and 5th place 25-54. Last Fall they were in 7th place, 12+; 8th, 25-54.) During WIYY's 12 year history, the station has generally ranked in the top 5 12+.

BRIEF HISTORY: 97.9 first appeared on in 1948 as Abell's WMAR-FM, vanishing as quickly as it came by the '50s. It reappeared on December 4, 1958 as WFDS, owned by Autophonic Corporation. Within a year, however, it became the property of Hearst, transformed into classical music WBAL-FM which it remained until 1976 when as WBAL-FM it adopted NBC's illfated NIS approach, becoming the market's first full time news/talker. Upon NIS' ending a year later, the station became progressive rock WIYY under PD Denise Oliver and consultants Burkhart-Abrams. Success was quick in coming, competitors (notably WKTK) were quick in going, leaving WIYY the lone AOR. Last year Burkhart-Abrams were replaced with Larry Bruce.

WLIF-FM 101.9

SLOGAN: WLIF FM 102 "The Light And Easy Place In Your Life"
"Today's Easy Listening"

Format: Easy Listening (Bonneville, augmented in house. The mix is 50% cover instrumentals, 8-10% New Age/Light Jazz, 40% Soft AC vocals.)

LINEUP: 5:30-10 Dick Ireland (19 years)
10- 3 Mark Williams (1 year)
3 - 6 Lee Martin (1 1/2 years)
6 - Mid Cary Cook (12 years)
12-5:30 automated

TARGET AUDIENCE: 35-64 primarily, 25-54 secondarily

COMPETITION: The most sharing is done with news/talk WBAL-AM. AC WWMX-FM is also a factor, as is to a lesser degree WYST-FM.

OFF AIR PROMOTION: A relatively heavy TV campaign (produced by Welwood, Int'l. of Albuquerque), painted rotating billboards and uncountable milk cartons all bearing the message "It's Today's Easy Listening".

CONSULTANT: Bob Lowrey

RATINGS: WLIF, if not the market leader, is certainly among them. Ranked #1 or #2 in virtually every book (save a soft Summer '88 when it came in 4th) in the past six years (a position assured with the passing of WMAR/WRLX (see WWMX) from the easy listening fold), WLIF is currently at an 8.6, trailing WBAL (and the Orioles) by a point, in second place. The Winter survey had them on top, while the Fall '88 had them second to urban WXYV. In the 35-64 target, they're currently number one. (25-54 they're #6.)

BRIEF HISTORY: 101.9 came back to life in 1960 (approximately a decade after it had disappeared in the early 50s after a brief incarnation as WFBR-FM). This time it was paired with Towson's WAQE (formerly WTOW) as WAQE-FM, owned by John S. Booth who held it until its 6/16/68 sale to TE Paisley, Jr. who reinstalled the WTOW handle, on both facilities. Formats for WAQE-FM varied under Booth, including a late '60s attempt at good music heralded by a billboard campaign proclaiming "Help Stamp Out Noise." Little did he know that Paisley would insure that slogan by turning the FM off prior to the 10/30/70 sale of the combo to Woody Sudbrink who installed his now famous religious AM/Schulke easy listening "Life" FM approach (here as WLIF which reappeared on 12/24/70). 7 years later (on 7/1/77) Cox acquired WLIF (The AM went to Hal Gore on 6/16/76, followed by Terry S. Jacobs on 11/21/80, with current owner American Sunrise picking it up 12/20/86, dubbing it WFEL. Religion remains to this day). Cox in turn sold WLIF-FM to Art Kern and former WLIF GM Allen Beck (American Media) who held it from 1/84-10/86, selling it then to JAG who sold it to Infinity 6/1/89.

WPOC-FM 93.1

SLOGAN: "FM 93"

FORMAT: Full Service Country. 50% current, 10% recurrent, 40% gold. (On oldies, WPOC will go back to 1957 with early rock, i.e. Elvis, Holly, Everly Bros. On pure country, 80% of titles are within the last 10 years. The overall sound is very contemporary with some currents being too traditional to receive air play, i.e. some George Jones, some Dwight Yoacum. Decisions are made title for title.) Full service is more than just a catch phrase, evidence by numerous news and such.

LINEUP: 5:30- 9 Laurie De Young (almost 3 years)
9 -11 Greg Cole (over 3 years)
11 - 3 Teri Norman (over 3 yeras)
3 - 7 Todd Grimstead (over 10 years)
7 -12 Diane Lyn (over a year)
12-5:30 Tony Girard (10 years)

TARGET AUDIENCE: 25-54

COMPETITION: While WCAO-AM is the only other country outlet in the market, WPOC-FM does not view them as direct competition, concentrating instead upon the FM outlets which attempt to reach the same demo base through different approaches. Sharing is most noticable between WPOC and AC WWMX, oldies WQSR, WBAL (Orioles), easy WLIF, and contemp. WBSB.

OFF AIR PROMOTION: TV campaign produced by Filmhouse. Two spots featuring De Young which ran in the Winter and Spring bolstering the WPOC Social C Curity contest. No TV planned for Fall.

CONSULTANT: None

RATINGS: Currently in 6th place 12+ with a 6.5 (down from a second place 7.4 in the Winter), WPOC consistantly performs well. 25-54 it's currently in 4th place.

BRIEF HISTORY: 93.1 dates back to the late '40s when WCBM-FM briefly occupied that position. It re emerged on Feb. 4, 1960 when a group of 15 WFBR engineers who had recently purchased Commercial Radio Institute (which offered ship to shore training) applied for the license. (They figured, 'Why not train radio engineers?' and applied for an AM and an FM--the FM came through.) Thus WFMM was born. The original format was classical, then good music (repped by Jim Schulke's QMI) which it remained until its 1974 to Nationwide for \$975,000 when it became country WPOC in the Summer of '74.

WQSR-FM 105.7

SLOGAN: "Good Time Oldies 105.7 WQSR"

FORMAT: Oldies. 1955-1975, however emphasis is on "1963 to Let It Be". Basically the years of the Beatles, in a highly researched approach.

LINEUP: 6 -10 Rouse & Co. (Steve Rouse & Linda Sherman) (a few years)
10- 3 Jack Scott (new)
3 - 7 Mike Cash (from nights to afternoons recently)
7 -12 Kolene Sharp (part time to full time recently)
12- 6 John Bailey (new)

TARGET AUDIENCE: 35-44 emphasis, 25-54 overall

COMPETITION: Anyone doing well 25-54. Station doesn't consider AM oldies outlets as competition. Thus WQSR views itself as format exclusive. AC WMMX with its success is clearly a target, and to a lesser degree, Star 92 (WYST-FM) and WBSB.

CONSULTANT: Rick Peters, VP/Programming, Sconnix.

RATINGS: At a 2.8 12+ in the Spring, WQSR is at its lowest point in almost three years (tied with its 2.8 in the Summer of '87). 25-54 the station is in 8th place (down from 6th in the Winter and 5th last Fall.)

BRIEF HISTORY: 105.7 was signed on as Catonsville's WCBC on 11/22/63 by J. Stuart Brinsfield. CBC was the Christian Broadcasting Company, and so was the format. Sold in '69 to Carl Brenner's Key Broadcasting, which also owned country WBMD-AM; WCBC became WBMD-FM, airing everything from rock to religion (and 40% simulcast). Redubbed WKTK in the early '70s, the approach remained scattered. For instance: when Quad was unveiled, WKTK hopped on it becoming 'God In Quad' in the mornings and 'Rock In Quad' in the afternoon and evening. (Needless to say, these were NOT advertising slogans.) When PD Pete Larkin exited in 1972 for New York, Barry Richards entered-- giving the station its first cohesive sound with a full time progressive format which continued until 1978 when disco was attempted, replaced by a top 40 approach in 1980. In '82, the staff was fired and the WQSR calls were installed in anticipation of being ABC's first "Superadio" affiliate. When that didn't happen, the station remained top 40, done in house until Spring '84 when WQSR began a transition to AC under PD Steve Cochran. By the Fall of '84 it became "The Greatest Hits Of your Life", a personality based 75/25 oldies to current mix which by the end of the year was positioned as an oldies outlet, the stance that continued to be in evidence until its 3/1/89 sale to Sconnix which is airing a significantly more sanitized sound than the more localized Key approach.

WRBS-FM 95.1

SLOGAN: FM 95.1 "Inspirational Radio"
"Voice Of The Peter & John Radio Fellowship"

FORMAT: Christian. 40% music, 60% preaching/teaching. Musically it's an MOR/Christian approach positioned between more contemporary WFEL (Towson, unrated) and more conservative WFSI. Preaching generally falls in middays and nights.

LINEUP: 6-noon David Paul (3 years)
noon-6 Steve Lawhon (5 years)
6-Mid. Art Bromwell (7 years)
Mid.-6 Henry Barnes (12 years)

TARGET AUDIENCE: 25-54

COMPETITION: Other religious formatted outlets. Just as in secular, each occupies a position. Unrated WFEL is the most contemporary. Noncommercial WFSI is the most conservative. And WBGR, while very successful, truly does target the black community almost exclusively. Unrated WBMD is also partially paid preaching within its block approach. From the standpoint of secular outlets, WLIF would be a factor, as would WCBM's more conservative hosts, i.e. Tom Marr.

OFF AIR PROMOTION: Nothing. At present the station feels it's priced out of the market for what it would take to be effective in TV, bus boards or billboards.

CONSULTANT: None

RATINGS: WRBS at a 1.2 in the current book 12+ is second from the bottom of the heap, a position it occupied with a 1.1 in the Winter. Winter '88 showed the station's strongest 12+ figures in over a decade at a 2.2. 25-54 the station ranks 15th presently.

BRIEF HISTORY: In 1960, John B. Reynolds, owner of WJBR Wilmington, signed on WRBS (the calls stood for Reynolds Broadcasting Service.) at 95.1 with a good music format. At \$80,000 it wasn't seen by many as a bargain, but Peter and John Bissett who had been on WANN Annapolis felt differently when they purchased it for that amount in 1964. (In a strange arrangement while Reynolds had the license, a guy named Schwaber who owned a theatre chain in Baltimore, owned the building and tower. Schwaber, for his part, immediately removed Peter and John.) Dedicated to the work of the Lord, WRBS was immediately transformed into a full time commercial inspirational facility which it remains to date.

WWIN-AM-FM 1400/95.9

SLOGAN: "The Best Songs And No Rap"

FORMAT: Black adult contemporary. 60/40 Gold to Currents. Oldies go back to the '60s. Material is both cross over and black only.

LINEUP: 6 -10 Jeff Morgan (mornings 3 months, joined WWIN 11/88)
10- 1 Harold Pompey (13 years)
1 - 6 Mike Roberts (3 months)
6 -10 Lee Cross (over 13 years)
10- 2 Kyle Cross (3 months)
2 - 6 James Pierce (3 months)

TARGET AUDIENCE: Black adults, 25-54

COMPETITION: Directly, any station appealing to blacks 25-54 in Baltimore. WHUR in Washington definitely does that, though it's not a sales competitor. WXYV is a factor because of their huge numbers, but since the bulk of their audience is not 25-54, they are not considered. WBGR, although Gospel, also targets 25-54 blacks.

OFF AIR PROMOTION: TV and boards have been done in the past, and will be again. Everything is being considered since the approach is so new.

CONSULTANT: None (President/COO Bob Hughes provides input)

RATINGS: Since the format debuted May 12th, it's too new for ratings results. The combo scored a 3.7 in the Spring Arbitron (for most of which it was black oldies WWIN-AM and CHurban WGHT). Winter garnered a 3.6; Fall '88 posted a 4.8. 25-54 the AM is in 11th place, the FM in 13th in the Spring.

BRIEF HISTORY: In '51 when WCBM abandoned 1400 moving to 680, 1400 became WWIN-AM, owned with WWIN-FM at 94.7. The move raised eyebrows at the time as Tom McNulty, the owner of WMCP-FM (turned WWIN-FM) proposed to duplicate his FM programming on AM. It became a moot point by the mid '50s, as McNulty (owner of Belvedere Broadcasting) quickly learned of AM's dominance, and thus the FM went dark. Through a fling at top 40 WWIN-AM found its niche in the early 60s serving the black community, which it does to this day.

95.9 debuted as a Glen Burnie Class A on 9/15/64 as WISZ (Wise, co-owned with WISZ-AM). While the transmitter tests were in a seductive MOR/jazz vein, the format quickly became country (simulcast with the AM), which remained until its mid '70s sale to WFBR owners, Baltimore Radio Show. New calls (WBKZ) and a new format (Drake Chenault AC) ensued until the end of the decade when a brief fling at automated disco was tried before a retreat to DC-AC prior to its 1983 sale to Belvedere when became WWIN-FM, moving in a black direction complementary to the AM. In April of '87, Ragan Henry bought the combo, bolstering the AM with black oldies, and moving the FM to CHurban (first as WHITE, though the calls quickly became an embarrassment, and subsequently as WGHT, "Hot"). On May 12th the current approach debuted.

WWMX-FM 106.5

SLOGAN: "WMIX Mix 106.5 Baltimore's Best Mix of The '60s, '70s & '80s"

FORMAT: Adult Contemporary. Musically 15% from the 60s, 20% from the 70s, 65% from the 80s (half of which is either current or recurrent). It's a broad based AC sound with examples of core artists being Phil Collins, Chicago, Beatles, Beach Boys, Supremes, Elton John & Doobies.

LINEUP: 5:30-10 McCarthy In The Morning (Mike McCarthy) (2 years)
10 - 2 Kathy Whiteside (station's only WMKR survivor)
2 - 6 The Merson Person (Ken Merson) (2 years)
6 -10 Scott Brady (2 years)
10 - 2 Mark Edmonson (2 years)
2 -5:30 Denise Edwards (1 1/2 years)

TARGET AUDIENCE: 25-54, sales. Musically, 25-34 skewed female.

COMPETITION: WBSB is the most notable, particularly on the younger end. 92 Star (WYST-FM) is also AC, but WBSB shows the most sharing. (Infact WWMX shares more with 98 Rock (WIYY) than 92 Star.)

OFF AIR PROMOTION: TV and boards generally tie into whatever tactical approach the station is taking, ie the station's mailer offering cash, or "10 In A Row", earlier on.

CONSULTANT: Allen Burns

RATINGS: WWMX is clearly the success story of the latter '80s here. Currently a 7.3 12+ puts them in 4th place overall (in 3rd place at a 7.1 in the Winter, and 3rd at a 7.0 in the Fall). 25-54 they've been the number one station for sometime now.

BRIEF HISTORY: 106.5 debuted in 1960 as WCBM-FM, simulcast with WCBM-AM owned by John Elmer & George Roeder. It was sold as a combo to Metromedia on 2/64 which held it until the latter '60s when the purchase of DC's WASH-FM mandated its sale (overlapping coverage rules). The AS Abell company purchased WCBM-FM, dubbing it WMAR-FM (after co-owned WMAR-TV--not completely Abell's first foray into radio as in 1948 they held a never used CP for WMAR-AM at 850 and briefly operated WMAR-FM at 97.9, circa '48-'51-- the same time that WCBM-FM first appeared, back then at 93.1). The good music format remained (through a few incarnations including Bonneville, FM100 and a brief change of calls to WRLX in '82) until August of '83 when WMAR-FM returned-- this time as Mike Joseph's Hot Hits. In Nov. of '84, Abell president Steven Seymour and radio division president Stuart Frankel formed S & F Communications, purchasing Abell's radio assets including WMAR which became WMKR (since Abell kept the TV facility). Little more than a change in calls occurred, as the format remained CHR until Oct. 17, 1986 when consultant Jim Herron installed the current AC approach in anticipation of the 11/86 transfer to Capitol Broadcasting of Raleigh. In March of '87, current PD Don Kelley arrived.

WXYV-FM 102.7

SLOGAN: "Music Power V-103"

FORMAT: Urban. 80% current, 20% gold.
(Of the currents, 10-15% are recurrents). Core artists would be Anita Baker, Luther Vandross, any of the Jacksons.

LINEUP: 5 - 9 Randy Dennis & Jean Ross (both since '84)
9 - 1 Sandi Mallory (since '79)
1 - 3 Roy Sampson (since '80)
3 - 7 Tim Watts (came back in '87)
7 -11 Frank Ski (1 year)
11- 5 LaDonna Monet (The Slow Jam) (2 years)

TARGET AUDIENCE: 18-49

COMPETITION. Every music station in the market. Sharing is notably done with WBSB, WWIN, and Washington's WPGC, WHUR. From a sales and demographic standpoint, CHR WBSB is the closest competitor.

OFF AIR PROMOTION: V-103 is the market's heaviest user of busboards. Of the fleet of 850, the station adorns 800 of them (on front, back, side, or inside). TV is used. The current spot, produced by Filmhouse, features the morning team. Direct mail is also done. Emphasis is placed on community visibility with a "Giant Boom Box" and the "Power Patrol Vehicle" (a mini van) giving prizes out on the street (and rewarding drivers with V-103 window stickers). Also, over 200,000 Power Cards (fantastic plastic type of discount card) have been distributed.

COSULTANT: Station does use outside consultant, but prefers to keep that information proprietary.

RATINGS: Currently at a 7.6, 12+; WXYV is in 3rd place, up from a 5th place 6.6 showing in the Winter; and down from a #1, 8.7 showing in the Fall. 25-54, the station is currently in 2nd place (behind AC, WWMX). It's also #2, 18-34 (behind AOR, WIYY).

BRIEF HISTORY: On Dec. 15, 1947, the Milbourne's signed on 102.7 as WCAO-FM; making it Baltimore's second FM facility (behind WITH-FM, see WBSB, which went on earlier that year). The original programming was simulcast, turning classical in the '50s, which it remained until May of '77 when the calls and format were replaced. Disco WXYV was primarily automated under the guidance of Candy Wessling at Plough in Atlanta. By '78, local personalities appeared in drive times (PD Larry Hall did mornings, Tim Watts did afternoons-- both were from WCAO-AM). By the end of the year, WCAO's Ed Fennessey was hired for nights, and WCAO's public affairs guy, Larry Wilson did middays. In '79, Wilson became PD, hiring Sandi Mallory for afternoons. By 1980, automated disco was long gone and the present urban approach was in place. Current PD Roy Sampson joined as a weekender in '80, moving up to PD (and afternoons) in '84. (For ownership stats, see WCAO.)

WYST-AM 1010

SLOGAN: 10 10 WYST "The Great Songs Of The 50s And Early 60s"

FORMAT: Oldies. Station goes back as far as the late 40s/early 50s on some titles, but never newer than '63. While "60 Minute Man" would be aired, so would "Tennessee Waltz".

LINEUP: 6 -10 Dave Young (since 6/88)
10- 3 Jennifer Steele (since 11/88)
3 - 6 Dan O'Neill (since 9/87-- was at WYST-FM)
6 - 7 Phil Wood/Sportstalk (since 9/88)
7 -12 Ron Hunt (several years)
12- 6 Tony Hill (simulcast with FM)

TARGET AUDIENCE: 45-54

COMPETITON: WFBR on AM is the most direct, WQSR on FM is also considered

OFF AIR PROMOTIONS: Some TV this summer with spots touting the music promise of "18 In A Row". No boards.

CONSULTANT: Exec. VP Bill Parris

RATINGS: At a .9, the station is in last place 12+. The goal of WYST-AM's current approach however is to bolster the FM numbers for sales purposes, and that it has done since its format switch last June.

BRIEF HISTORY: On November 25, 1947 Sidney H. Tinley, Jr. signed on WSID, in his honor, licensed to Essex at 1570. In '48, the facility was sold to Richard Eaton who seized the opportunity to move into Baltimore City on 1010 (after a 1947 CP for that frequency had expired), and thus 1570 went dark (until 1955 when it became WTOW-AM). It was in '49 that Eaton debuted Baltimore City's first full time black oriented outlet (or as fulltime as you can be on a daytimer --both 1570 and 1010 were daytimers) after acquiring DC's WOOK. WSID quickly became a profitable (yet shoestring) operation which remained targeted to the black community until April of '83 when black gold was dropped for nostalgia as WYST-AM (the WYST-FM calls had been adopted by WSID-FM in September of '81, see WYST-FM). From nostalgia it evolved into Motown oldies a year later, evolving again into classic rock a year after that (in '85) which it remained (as "Rock Hits") until the Fall of '87 when CHR was chosen, abandoned for the current approach last June 9th. For a time it appeared that the late Richard Eaton's will would prohibit the family from selling WYST (and all of United-- unless the family wanted to donate the proceeds to charity). TA Assoc. found a solution, and the transfer of United to TA is expected in Oct.

WYST-FM 92.3

SLOGAN: 92 Star "Easy Favorites"

FORMAT: Soft AC. Very light on current and recurrent product, less than 10% of total. Oldies base from '55 to the present. Emphasis on '70s and '80s. Going more for a specific sound with core artists being Neil Diamond, Barbara Streisand, Beatles, Lionel Richie, and Whitney Houston-- with a Johnny Mathis or Platters hit also in evidence.

LINEUP: 6 -10 Bernie Lucas (since 5/89)
10- 3 Ted Douglas (8 years)
3 - 7 Mike Logan (2 years)
7 -12 EJ Foxx (2 years)
12- 6 Tony Hill (5 years)

TARGET AUDIENCE: 25-54, leaning 35-54, 60/40 females to males.

COMPETITION: easy listening WLIF, AC WWMX, oldies WQSR.

OFF AIR PROMOTION: No TV or boards now. Both are expected in the Fall.

CONSULTANT: Exec. VP Bill Parris

RATINGS: Currently at a 2.3 12+, the station is in 10th place overall. (The Winter's 2.8 also had them in 10th.) 25-54 they're currently 9th.

BRIEF HISTORY: Richard Eaton signed on WYST-FM in 1960 as WSID-FM, a counterpart to WSID-AM. It quickly became WYOU sporting a brief but interesting jazz approach that equally quickly became WSID-FM again, which it remained until the end of the decade brought WLPL to 92.3 (easy listening as "Land Of Pleasant Living", a slogan he adopted from National Bohemian Beer's long running ad campaign). Pleasant living (also quickly) became unpleasant progressive rock at night, and a variety of things in the day. WLPL was block programmed --most likely, inadvertently. The early '70s featured Eaton's brand of what was mostly top 40 and occasionally AOR on WLPL--approaches which remained through the decade. On Sept. of '81, WYST-FM was born as "92 Star" with an AC tact. Initially the emphasis was on oldies, but the '80s have seen the gentle evolution to the soft sound now in evidence. (As with WYST-AM, the takeover by TA is expected in October.)

WBGR-AM 860 GOSPEL

WEDNESDAY JULY 19, 1989 2:30 - 3:00 PM

I've Been Down That Road Before - Williams Brothers
Only Jesus Can Turn Things Around - Walter Hawkins
The Lord Will Make A Way Somehow - Sineas Andrews
Glory Hallelujah - Matty Moss Clark
I've Been In The Storm Too Long -
-
Highway To Heaven -

WBSB-FM 104.3 CONTEMPORARY HITS

WEDNESDAY JULY 19, 1989 7 - 7:30 AM MORNING DRIVE

Girl You Know Its True - Milli Vanilli	R
Green Eyed Lady - Sugarloaf (mystery oldie)	O-70
The Right Stuff - New Kids On The Block	R

WEDNESDAY JULY 19, 1989 5 - 5:30 PM AFTERNOON DRIVE

Baby Don't Forget My Number - Milli Vanilli	C-4
How Can I Fall - Breathe	R
Forever Your Girl - Paula Abdul	R
Kokomo - Beach Boys	R
Into The Night - Benny Mardones	C-10
Chains Of Love - Erasure	R
Satisfied - Richard Marx	R

WBSB-FM 104.3 CONTEMPORARY HITS

MONDAY SEPTEMBER 12, 1988 6 - 7 AM MORNING DRIVE

Monkey - George Michael	C-1
Take My Breath Away - Berlin	O-86
Sign Your Name - Terrence Trent D'Arby	C
Out of The Blue - Debbie Gibson	R
Another Part Of Me - Michael Jackson	C
I'll Always Love You - Taylor Dayne	C-2
When It's Love - Van Halen	C-3

MONDAY SEPTEMBER 12, 1988 5 - 6 PM AFTERNOON DRIVE

Pride (In The Name Of Love) - U2	O-84
I'll Always Love You - Taylor Dayne	C-2
Electric Blue - Ice House	R
Fast Car - Tracy Chapman	C
Things Can Only Get Better - Howard Jones	O-85
The Flame - Cheap Trick	R
Faith - George Michael	R
Another Part Of Me - Michael Jackson	C
Is This Love - Whitesnake	R
Pour Some Sugar On Me - Def Leppard	R
Don't Worry Be Happy - Bobby McFerrin	C-19
When It's Love - Van Halen	C-3
All Cried Out - Lisa Lisa & Cult Jam	O-86

WCAO-AM 600 COUNTRY

WEDNESDAY JULY 19, 1989 6:20 - 7:00 AM MORNING DRIVE

I Guess It Never Hurts To Hurt Sometime - Oak Ridge Boys	O-84
There I've Said It Again - Mickey Gilley	
9 To 5 - Dolly Parton	O-80
Blue Suede Shoes - Carl Perkins	O-56
Nobody Loves Me Like You - Anne Murray & Dave Loggins	O-84
Heartaches By The Number - Guy Mitchell	O-59
Dear Me - Laurie Morgan	C

WEDNESDAY JULY 19, 1989 4:00 - 4:30 PM AFTERNOON DRIVE

Gentle On My Mind - Glen Campbell	O-68
You Ain't Going Nowhere - Byrds	O-68
If I Said You Had A Beautiful Body - Bellamy Brothers	O-79
My Heart Is An Open Book - Carl Dobkins, Jr.	O-59
Real Good Feel Good Song - Mel McDaniel	R
Daytime Friends - Kenny Rogers	O-77
Show Her You Love Her - Ronnie Milsap	O-83

WCAO-AM 600 COUNTRY

MONDAY SEPTEMBER 12, 1988 7 - 8 AM MORNING DRIVE

Gentle On My Mind - Glen Campbell	O-67
Y'All Come Back Saloon - Oak Ridge Boys	O-77
You're 16 - Johnny Burnette	O-60
Too Gone Too Long - Randy Travis	R
Lady - Kenny Rogers	O-80
Bye Bye Love - Everly Brothers	O-57
Stand By Me - Mickey Gilley	O-80
Suspicion - Ronnie McDowell	C
To Know Him Is To Love Him - The Trio (Parton/Ronstadt/Harris)	O-87
I Love - Tom T. Hall	O-74

MONDAY SEPTEMBER 12, 1988 4 - 5 PM AFTERNOON DRIVE

Rocky Mountain Music - Eddie Rabbitt	O-76
I Should Be With You - Steve Wariner	C
Crying My Heart Out Over You - Ricky Scaggs	O-82
Crazy - Patsy Cline	O-61
Satisfy You - Sweethearts Of The Rodeo	R
If I Needed You - Emmylou Harris & Don Williams	O-81
It's Hard To Be Humble - Mac Davis	O-80
Talkin' In Your Sleep - Crystal Gayle	O-78
Spanish Eyes - Willie Nelson	C
Nobody - Sylvia	O-82
For The Good Times - Ray Price	O-70
I Wouldn't Have Missed It For The World - Ronnie Milsap	O-81

WCBM-AM 680 OLDIES (now News/Talk)

TUESDAY SEPTEMBER 13, 1988 6 - 7 AM MORNING DRIVE

I Love You 1000 Times - Platters	0-66
Hungry - Paul Revere & The Raiders	0-66
The Boxer - Simon & Garfunkel	0-69
Walk Away Renee - Left Banke	0-66
Speedy Gonzales - Pat Boone	0-62
Come & Get It - Badfinger	0-70
You Light Up My Life - Debby Boone	0-77
Denise - Randy & The Rainbows	0-63
Clair - Gilbert O'Sullivan	0-72
Just Like Romeo & Juliet - Reflections	0-64
Corinna Corinna - Ray Peterson	0-61
To Know Him Is To Love Him - Teddy Bears	0-58
Mean Woman Blues - Roy Orbison	0-63
I'll Have To Say I Love You In A Song- Jim Croce	0-74
The Pied Piper - Crispian St. Peter	0-66
Come Go With Me - Del Vikings	0-57
The Night They Drove Old Dixie Down - Joan Baez	0-71
How Do You Do It - Gerry & The Pacemakers	0-64

MONDAY SEPTEMBER 12, 1988 2 - 3 PM AFTERNOON DRIVE

The Name Game - Shirley Ellis	0-65
Magical Mystery Tour - Beatles	0-LP
Make Me Smile - Chicago	0-70
Close Your Eyes - Peaches & Herb	0-67
The One Who Really Loves You - Mary Wells	0-62
And I Love You So - Perry Como	0-73
Nobody Does It Better - Carly Simon	0-77
Out Of My Head/ Can't Take My Eyes Off You (Medly) - Lettermen	0-68
Call Me - Al Green	0-73
Spooky - Classics IV	0-68
Since I Fell For You - Lenny Welch	0-63
Homeward Bound - Simon & Garfunkel	0-66
Midnight Train To Georgia - Gladys Knight	0-73
Sloop John B. - Beach Boys	0-66
Pleasant Valley Sunday - Monkees	0-67

WEBB-AM 1360 GOSPEL/BLACK

TUESDAY SEPTEMBER 13, 1988 3 - 4 PM AFTERNOON DRIVE

Twist & Shout - Salt 'n' Pepa	
I'm Addicted To You (remix) - Levert	C
Husband - Shirley Murdock	R
Sleepless Weekend - Howard Huntsberry	C
Hold On - Evelyn King	
Young Love - Tony Terry	C
I Love The Way You Love Me - Karen White	C
Thanks For My Child - Cheryl Pepsii Riley	C
Another Part Of Me - Michael Jackson	C

(Mornings are gospel. See Urban/Black.)

WFBR-AM 1300 OLDIES

WEDNESDAY JULY 19, 1989 8:30 - 9:00 AM

Kansas City - Wilbert Harrison	0-59
I'm In Love Again - Fats Domino	0-56
Going To A Go Go - Smokey Robinson & The Miracles	0-66
Splish Splash - Bobby Darin	0-58
Big Girls Don't Cry - 4 Seasons	0-62
Maybe - Chantels	0-58
Let's Go - Routers	0-62
Only Love Can Break A Heart - Gene Pitney	0-62

WFBR 1300 OLDIES

THURSDAY APRIL 13, 1989 3:50 - 4:20 PM AFTERNOON DRIVE

Tell Him No - Travis & Bob	0-59
Dreamin' - Johnny Burnette	0-60
This I Swear - Skyliners	0-59
Everybody - Tommy Roe	0-63
Watermelon Man - Mongo Santamaria	0-63
Get A Job - Silhouettes	0-58
Chain Gang - Sam Cooke	0-60
Ubangi Stomp - Warren Smith	(uncharted) 0-56
When My Little Girl Is Smiling - Drifters	0-62

WGRX-FM 100.7 CLASSIC ROCK

WEDNESDAY JULY 19, 1989 8 - 8:30 AM MORNING DRIVE

Maggie May - Rod Stewart	O-71
Fire & Rain - James Taylor	O-70
With A Little Help From My Friends - Joe Cocker - Little Feat	O-68
The Last Time - Rolling Stones	O-65
Mrs. Robinson - Simon & Garfunkel	O-68

WEDNESDAY JULY 19, 1989 4 - 4:30 PM AFTERNOON DRIVE

The Waiting - Tom Petty	O-81
The House Of The Rising Sun - Animals	O-64
Train In Vain - Clash	O-80
Roadhouse Blues - Doors	O-70
Ventura Highway - America	O-72
Sugar Magnolia - Grateful Dead	O-73

WGRX-FM 100.7 CLASSIC ROCK

MONDAY SEPTEMBER 12, 1988 7:05 - 8:10 AM MORNING DRIVE

Stone Free - Jimi Hendrix	O-LP
Rock On - David Essex	O-74
With A Little Help From My Friends - Joe Cocker	O-68
- Boston	O-LP
Tenth Avenue Freeze Out - Bruce Springsteen	O-LP
8:00 AM Legal ID	
Let It Rain - Eric Clapton	O-72

MONDAY SEPTEMBER 12, 1988 4 - 5 PM AFTERNOON DRIVE

- Little Feat	
Day Tripper - Beatles	O-66
Soul Sacrifice - Santana	O-LP
Walk This Way - Aerosmith	O-77
Takin' It To The Streets (Long Version)- Doobie Brothers	O-76
See Emily Clay - Pink Floyd	O-LP
Crack In The Sky - Ice	
Gimme Shelter - Rolling Stones	O-LP
Easy Rider - Jimi Hendrix	O-LP
Hotel California - Eagles	O-77
49 Reasons - CSN	O-LP

WITH-AM 1230 NOSTALGIA

MONDAY AUGUST 7, 1989 5:40 - 6:10 PM AFTERNOON DRIVE

Green Eyes - Jimmy Dorsey	O-41
Walk Away - Matt Monroe	O-64
Does Your Heart Beat For Me - Russ Morgan	O-U
Galveston - Glen Campbell	O-69
What A Wonderful World - Jerry Vale	O-U
Instrumental cover of Ted Weams' Heartaches	
6:00 PM Top of the Hour ID	
Cherish - Association	O-66
- The Music Makers	O-U

WITH-AM 1230 NOSTALGIA

TUESDAY SEPTEMBER 13, 1988 6 - 7 AM MORNING DRIVE

Please Don't Talk About Me When I'm Gone - Ray Price	O-U
Passing Strangers - Sarah Vaughn & Billy Eckstine	O-U
Stay Here With Me - Tommy Dorsey	O
From Russia With Love - Matt Monro	O-U
Green Dolphin Street Way - Les Brown	O
GI Jive - Johnny Mercer	O-44
Yesterday - Perry Como	O-U
Saturday Night Is The Lonliest Night Of The Week - Spitfire Band	O
I Won't Last A Day Without You - Maureen McGovern	O-73
Flat Foot Floogie - Mel Torme	O
New York, New York - Steve Lawrence	O-U

MONDAY SEPTEMBER 12, 1988 2 - 3 PM AFTERNOON DRIVE

Chattanooga Shoe Shine Boy - Red Foley	O-50
The Bilbao Song - Andy Williams	O-61
Little Things Mean A Lot - Kitty Kallen	O-54
Love Is All - Englebert Humperdinck	O-73
Moonlight Serenade - Glenn Miller Band	O
If I Had You - Jimmy Durante	O
My Dreams Are Getting Better All The Time - Les Brown & Doris Day	O-45
An Old Song Is Like An Old Friend - Tony Sandler & Ralph Young	O-U
On The Rebound - Floyd Cramer	O-61
Sentimental Me - Ames Brothers	O-50
I Love You More & More Every Day - Al Martino	O-64
The Girl From Ipanema - Steve Lawrence	O-U
Red Sails In The Sunset - Nat King Cole	O-51
Octave Jump - Bob Chester	O

("U" indicates records that did not make the national record charts.
Titles recorded prior to 1940 could not be verified.)

WIYY-FM 97.9 ALBUM ROCK

WEDNESDAY JULY 19, 1989 7 - 7:30 AM MORNING DRIVE

All The Days Of My Life - Mammouth	C
Do Wah Diddy - Manfred Mann	O-64
Oh Sweet Child Of Mine - Guns & Roses	R
Here I Go Again - Whitesnake	O-87

WEDNESDAY JULY 19, 1989 4 - 4:30 PM AFTERNOON DRIVE

Jackie Brown - JC Mellencamp	C
Keep Your Hands To Yourself - Georgia Satellites	O-87
Takin' Care Of Business - Bachman Turner Overdrive	O-74
Let The Day Begin - Call	C
Where Were You - Little America	
Right Here Waiting - Richard Marx	C
Burnin' For You - Blue Oyster Cult	O-81
Forget Me Not - Bad English	C

WIYY-FM 97.9 AOR

MONDAY SEPTEMBER 12, 1988 7 - 8 AM MORNING DRIVE

? - Aerosmith	
Sleeping Bag - ZZ Top	O-85
Parody ("Dan Quayle")	
? - Robert Plant	
Ride My Seesaw - Moody Blues	O-68
Already Gone (Long Version) - Eagles	O-74
These Dreams - Heart	O-86

MONDAY SEPTEMBER 12, 1988 4 - 5 PM AFTERNOON DRIVE

All Cried Out - Pat Benatar	
The Angel - Lum	
The Boys Are Back In Town - Thin Lizzy	O-76
Don't Be Cruel - Cheap Trick	C
Voodoo Thing - Colin James	C
Bad Medicine - Bon Jovi	C
Runaway - Bon Jovi	O-84
On The Edge - Bon Jovi	
Wish I Had A Girl Like That -	
Hot Blooded - Foreigner	O-78
Hallelujah - Sweathogs	O-71
Straight From The Heart - Bryan Adams	O-83

(The Bon Jovi three play above was selected by the daily winner of the "Work Force Block"-- see the AOR section for more information.)

WLIF-FM 101.9 EASY LISTENING

WEDNESDAY JULY 19, 1989 6:30 - 7:00 AM MORNING DRIVE

The Greatest Love Of All - Whitney Houston O-86
Instrumental Cover: Love Can Conquer All (86)
I Don't Know How To Love Him - Helen Reddy O-71

Instrumental Cover: Words Get In The Way (86)
Midnight Blue - Melissa Manchester O-75
Instrumental Cover: I'm Happy Just To Dance With You (65)

WEDNESDAY JULY 19, 1989 5:00 - 5:30 PM AFTERNOON DRIVE

Nobody Loves Me Like You Do - Anne Murray & Dave Loggins O-84
Instrumental (light jazz)
You Are So Beautiful - Joe Cocker O-75

Superman Theme (Can You Read My Mind) - Maureen McGovern O-79
Instrumental Cover: Soul Coaxing (Ame Caline) (68)
Diary - Bread O-72

WLIF-FM 101.9 EASY LISTENING

MONDAY SEPTEMBER 12, 1988 6 - 7 AM MORNING DRIVE

Whatever Happened To Old Fashioned Love - BJ Thomas
Instrumental (Theme From Dallas)
Shangri La - Lettermen

Instrumental (unknown)
Summer Love - Neil Diamond
Instrumental (unknown)

Words Get In The Way - Miami Sound Machine
Instrumental (Homeward Bound)
Run To Me - Barry Manilow & Dionne Warwick

Instrumental (unknown)
I Don't Want To Lose Your Love - Crystal Gayle
Instrumental (Higher And Higher)

TUESDAY SEPTEMBER 13, 1988 4 - 5 PM AFTERNOON DRIVE

Instrumental (You'll Never Find Another Love Like Mine)
Instrumental (unknown)
I Left My Heart In San Francisco - Tony Bennett

Instrumental (unknown)
Instrumental (Sealed With A Kiss)
Lady In Red - Chris de Burg

Instrumental (One More Night)
He Touched Me - Barbra Streisand
Instrumental (Sukiaki)

Instrumental (Running Scared)
Instrumental (Shangri La)
Love Can Make You Happy - Mercy

(Selections are played in 3 record sweeps. Hit vocals are back announced, title and artist. Some of the instrumental covers are back announced, title only.)

WPOC-FM 93.1 COUNTRY

WEDNESDAY JULY 19, 1989 7:00 - 7:30 AM MORNING DRIVE

Three Time Loser - Dan Seals	O-87
Love Has No Right - Billy Joe Royal	C
Life As We Know It - Kathy Mattea	R
Honkey Tonk Heart - Highway 101	C

WEDNESDAY JULY 19, 1989 5:00 - 5:30 PM AFTERNOON DRIVE

You Can't Stop Love - Skyler, Knoblock & Overstreet	O-86
Timber, I'm Falling In Love - Patty Loveless	C
The Bed You Made For Me - Highway 101	O-87
Card Carrying Fool - Randy Travis	C-LP
I'm Still Crazy - Vern Godsen	C

WPOC-FM 93.1 COUNTRY

MONDAY SEPTEMBER 12, 1988 7 - 8 AM MORNING DRIVE

Queen Of Hearts - Juice Newton	O-81
Joe Knows How To Live - Eddy Raven	C
Miami My Amy - Keith Whitley	O-87
Crazy - Patsy Cline	O-61
That's What Your Love Does To Me - Holly Dunn	C
It's A Heartache - Bonnie Tyler	O-78
Alive And Well - Gatlin Brothers	C
Tear Stained Letter - Jo-El Sonier	C
Desperado - Eagles	O-LP

MONDAY SEPTEMBER 12, 1988 4 - 5 PM AFTERNOON DRIVE

Bop - Dan Seals	O-85
If I Said You Had A Beautiful Body - Bellamy Brothers	O-79
We Believe In Happy Endings - Emmylou Harris & Earl Thomas Conley	C
Nobody's Angel - Crystal Gayle	C
Baby Blue - George Strait	R
The Closer You Get - Alabama	O-83
Strong Enough To Bend - Tanya Tucker	C
Blue Love - O'Kanes	C
Tennessee Flat Top Box - Roseanne Cash	R
Thanks Again - Ricky Scaggs	C
When You Put Your Heart In It - Kennny Rogers	C

WQSR-FM 105.7 OLDIES

WEDNESDAY JULY 19, 1989 7:30 - 8:00 AM MORNING DRIVE

Listen To What The Man Said - Paul McCartney & Wings	0-75
Angel Of The Morning - Merrilee Rush	0-68
Soul Man - Sam & Dave	0-67
Mrs. Robinson - Simon & Garfunkel	0-68
Satisfaction - Rolling Stones	0-65

WEDNESDAY JULY 19, 1989 4:30 - 5:00 PM AFTERNOON DRIVE

Sooner Or Later - Grass Roots	0-71
Wonderful Wonderful - Johnny Mathis	0-57
The Boxer - Simon & Garfunkel	0-69
Hey Baby - Bruce Channel	0-62
Do You Want To Know A Secret - Beatles	0-64
Paint It Black - Rolling Stones	0-66
I Feel Good - James Brown	0-65

WQSR-FM 105.7 OLDIES

MONDAY SEPTEMBER 12, 1988 8:05 - 9:12 AM MORNING DRIVE

Let's Live For Today - Grass Roots	0-67
See You Later Alligator - Bill Haley & The Comets	0-56
Mercy Mercy Me (The Ecology) - Marvin Gaye	0-71
I Can Never Go Home Anymore - Shangri-Las	0-65
Along Came Jones - Coasters	0-59
Tracks Of My Tears - Smokey Robinson & The Miracles	0-65
Under The Boardwalk - Drifters	0-64
Come & Get It - Badfinger	0-70
Monday Monday - Mamas & Papas	0-66
Foolish Little Girl - Shirelles	0-63
9 AM Legal ID	
Dream Weaver - Gary Wright	0-76
Game Of Love - Wayne Fontana	0-65
There's A Kind Of Hush - Herman's Hermits	0-67
Put A Little Love In Your Heart - Jackie de Shannon	0-69

MONDAY SEPTEMBER 12, 1988 2:55 - 4 PM AFTERNOON DRIVE

Lyin' Eyes - Eagles	0-75
3 PM Legal ID	
Venus - Shocking Blue	0-70
Lady Godiva - Peter & Gordon	0-66
You Ought To Be With Me - Al Green	0-72
Happy Birthday, Sweet Sixteen - Neil Sedaka	0-62
Smoky Places - Corsairs	0-62
In My Room - Beach Boys	0-63
Turn Back The Hands Of Time - Tyrone Davis	0-70
Hushabye - Mystics	0-59
Brandy - Looking Glass	0-72
On Broadway - Drifters	0-63
Lady Willpower - Gary Puckett	0-68
Let It Be Me - Everly Brothers	0-60
You Can't Hurry Love - Phil Collins	R
American Woman - Guess Who	0-70
ABC - Jackson 5	0-70

WWIN-AM-FM 1400/95.9 BLACK ADULT CONTEMPORARY

WEDNESDAY JULY 19, 1989 7:30 - 8 AM MORNING DRIVE

Machine Gun - Commodores	O-74
You Bring Me Joy - Anita Baker	O-87
Love To Love You Baby - Donna Summer	O-75
Sarah Sarah - Jonathan Butler	C
I Know I'm Losing You - Rare Earth	O-70
Can't We Try - Teddy Pendergrass	O-80

WEDNESDAY JULY 19, 1989 4:30 - 5 PM AFTERNOON DRIVE

Let Me Be Good To You - Lou Rawls	O-79
Mr. Pitiful - Otis Redding	O-65
What You Won't Do For Love - Peabo Bryson/Natalie Cole	O-80
She's Gone - Tavares	O-74
License To Kill - Gladys Knight	C
Cold Sweat - James Brown	O-67
Liberian Girl - Michael Jackson	O-LP

WGHT-FM 95.9 URBAN/CONTEMPORARY HITS

MONDAY SEPTEMBER 12, 1988 6 - 7 AM MORNING DRIVE

Heaven Is A Place On Earth (remix) - Belinda Carlisle	R
If It Isn't Love - New Edition	R
Restless - Star Point	O-86
Spring Love - Stevie B.	C
Faith (remix) - George Michael	R
Please Don't Go Girl - New Kids On The Block	C
Just Got Paid - Johnny Kemp	R
Man Eater - Hall & Oates	O-82
Do You Want A Ride In My Mercedes - Pebbles	R
Don't Worry, Be Happy - Bobby McFerrin	C
The Way You Make Me Feel - Michael Jackson	R
I Would Die 4 U - Prince	O-84
7:00 AM Legal ID	
Always - Atlantic Starr	O

MONDAY SEPTEMBER 12, 1988 5:15 - 6:15 PM AFTERNOON DRIVE

What You See Is What You Get - Brenda K. Starr	C
I Need You Tonight - INXS	R
You're Some Kind Of Lover - Jody Whatley	R
Red Red Wine - UB 40	C
Roll With It - Steve Winwood	C
The World Don't Need Another Lover - Giant Steps	C
Catch Me I'm Falling - Pretty Poison	R
If It Isn't Love - New Edition	C
Chains Of Love - Erasure	C
Please Don't Go Girl - New Kids On The Block	C
Strong Man - Rick Astley	C
I Know I'm Losing You - Uptown	O-84
Don't Worry, Be Happy - Bobby McFerrin	C

WWIN-AM 1400 BLACK/OLDIES

TUESDAY SEPTEMBER 13, 1988 7 - 8 AM MORNING DRIVE

Woman's Got To Have It - Bobby Womack	0-72
Too Busy Thinking About My Baby - Marvin Gaye	0-69
Never Found A Girl - Eddie Floyd	0-68
Do it Fluid - Blackbirds	0-74
Jump - Aretha Franklin	0-76
With A Child's Heart - Stevie Wonder	0-66
After The Love Has Gone - Earth Wind & Fire	0-79
(Love Is Like A) Baseball Game - Intruders	0-68
Love It Away - Ashford & Simpson	0-82
Funky Broadway - Wilson Pickett	0-67
You Made A Believer (Out Of Me) - Ruby Andrews	0-69
We Are One - Maze/Frankie Beverly	0-83
Do You Love Me - Contours	0-62

TUESDAY SEPTEMBER 13, 1988 3 - 4 PM AFTERNOON DRIVE

Early In The Morning - Gap Band	0-71
Superstar - Temptations	0-65
The In Crowd - Dobie Grey	0-65
Too Late To Turn Back Now - Cornelius Brothers & Baby Sister Rose	0-72
It's Gonna Take A Miracle - Royalties	0-65
Wild Flower - New Birth	0-74
Someday We'll Be Together - Supremes & Temptations	0-69
Try It Baby - Marvin Gaye	0-64
Do It Anyway You Wanna - Peoples Choice	0-75
Bad Girl - Donna Summer	0-79
Stop In The Name Of Love - Supremes	0-65
Love Won't Let Me Wait - Major Harris	0-75
Ain't Too Proud To Beg - Temptations	0-66
Instant Replay - Dan Hartmann	0-79
A Little Bit Of Soap - Jarmels	0-61

WWMX-FM 106.5 ADULT CONTEMPORARY

WEDNESDAY JULY 19, 1989 7 - 7:30 AM MORNING DRIVE

Always Something There To Remind You - Naked Eyes	O-83
Into The Night - Benny Mardones	C
My Life - Billy Joel	O-79
In The Air Tonight - Phil Collins	O-81

WEDNESDAY JULY 19, 1989 5:30 - 6 AM AFTERNOON DRIVE

Caribbean Queen - Billy Ocean	O-84
Don't Want To Lose You Now - Gloria Estafan	C
Do Wah Diddy - Manfred Mann	O-64
Make It Real - Jets	R
Heaven Help Me - George Michael/Deon Estus	C
6:00 PM ID	
I Want To Hold Your Hand - Beatles	O-64

WWMX 106.5 ADULT CONTEMPORARY

MONDAY SEPTEMBER 12, 1988 8:15 - 9:15 MORNING DRIVE

You're No Good - Linda Ronstadt	O-75
Sara - Starship	O-85
Reflections - Supremes	O-67
Groovy Kind Of Love - Phil Collins	C
She's Gone - Hall & Oates	O-76
Tell Her About It - Billy Joel	O-83
I Can Dream About You - Dan Hartmann	O-84
Morning Has Broken - Cat Stevens	O-72
I Got My Mind Set On You - George Harrison	R
The Way It Is - Bruce Hornsby & The Range	O-86
Time In A Bottle - Jim Croce	O-73
I'll Always Love You - Taylor Dayne	C

MONDAY SEPTEMBER 12, 1988 3 - 4 PM MORNING DRIVE

Human - Human League	O-86
Drift Away - Dobie Grey	O-73
Valerie - Steve Winwood	R
Crazy For You - Madonna	O-85
I Can See Clearly Now - Johnny Nash	O-72
Perfect World - Huey Lewis & The News	C
In Too Deep - Genesis	R
She's Like The Wind - Patrick Swayze	R
Night Moves - Bob Seger	O-77
Make Me Lose Control - Eric Carmen	R
Good Vibrations - Beach Boys	O-66
Head Over Heels - Tears For Fears	O-85
One Good Woman - Peter Cetera	C

WXYV-FM 102.7 URBAN

WEDNESDAY JULY 19, 1989 7:30 - 8:00 AM MORNING DRIVE

If You Ask Me To - Patti LaBelle	C
Lost Without You - BeBe & CeCe Winans	C
Keep On Moving - Soul II Soul	C
Top of the Hour ID	
Just Because - Anita Baker	R

WEDNESDAY JULY 19, 1989 4:30 - 5:00 PM AFTERNOON DRIVE

Lost Without You - BeBe & CeCe Winans	C
Shower Me With Your Love - Surface	C
Just What I Like - Michael Cooper	C
Can't Get Over You - Maze	C

WXYV-FM 102.7 URBAN/BLACK

MONDAY SEPTEMBER 12, 1988 6 - 7 AM MORNING DRIVE

She's On The Left - Jeffrey Osborne	C
Roses Are Red - Mike Mann & The McCambell Brothers	C
Take Your Time - Pebbles	C
Nothing Can Come Between Us - Sade	C
Say Amen -	
What Have You Done For Me Lately - Janet Jackson	O-86
Showdown - Isaac Hayes	C
Off On Your Own Girl - Al B. Sure	R
Any Love - Luther Vandross	C
You're Not My Kind Of Girl - New Edition	C

MONDAY SEPTEMBER 12, 1988 5 - 6 PM AFTERNOON DRIVE

Mamacita - Troop	C
Bad Girl -	
I Can't Wait - Deniece Williams	C
Sleepless Weekend - Howard Huntsberry	C
Nice 'n' Slow - Freddie Jackson	C
Mr. Bachelor - Loose Ends	C
One Moment In Time - Whitney Houston	C
She's On The Left - Jeffrey Osborne	C
Giving You The Best That I've Got - Anita Baker	C
Don't Rock The Boat - Midnight Star w/Ecstasy of Whodini	C

WYST-AM 1010 OLDIES

WEDNESDAY JULY 19, 1989 7:50 - 8:30 AM MORNING DRIVE

The Way You Look Tonight - Letterman 8:00 AM ID	0-61
Good Timin' - Jimmy Jones	0-60
Are You Sincere - Andy Williams	0-58
Lonely Weekends - Charlie Rich	0-60
Angel Baby - Rosie & The Originals	0-61

WEDNESDAY JULY 19, 1989 4:00 - 4:40 AFTERNOON DRIVE

What Am I Living For - Chuck Willis	0-58
Oh Boy - Buddy Holly	0-57
Pretty Blue Eyes - Steve Lawrence	0-60
Spanish Harlem - Ben E. King	0-61
Two Faces Have I - Lou Christie	0-63
Mama Didn't Lie - Jan Bradley	0-63
Kansas City - Wilbert Harrison	0-59
Can't Get Used To Losin' You - Andy Williams	0-63
Swinging School - Bobby Rydell	0-60
Young Love - Sonny James	0-57
Only The Lonely - Roy Orbison	0-60
Short Shorts - Royal Teens	0-58
Blue On Blue - Bobby Vinton	0-64
Bye Bye Love - Everly Bros.	0-57
O Dio Mio - Annette	0-60
I'm In Love Again - Fats Domino	0-56

WYST-AM 1010 OLDIES

MONDAY SEPTEMBER 12, 1988 8:07 - 9:12 AM MORNING DRIVE

Next Door To An Angel - Neil Sedaka	0-62
I Hear You Knocking - Gale Storm	0-55
Tom Dooley - Kingston Trio	0-58
Handy Man - Jimmy Jones	0-60
It's Only Make Believe - Conway Twitty	0-58
Denise - Randy & The Rainbows	0-63
Ruby Baby - Dion	0-63
I'll Be Home - Pat Boone	0-56
Kookie Kookie Lend Me Your Comb - Ed Byrnes & Connie Stevens	0-59
Born To Be With You - Chordettes	0-56
You Are My Destiny - Paul Anka	0-58
You Don't Know What You've Got - Ral Donner	0-61
One Night - Elvis	0-58
Wild One - Bobby Rydell	0-60
From A Jack To A King - Ned Miller	0-63
9 AM Legal ID	
Break It To Me Gently - Brenda Lee	0-62
You Belong To Me - Duprees	0-62
Still - Bill Anderson	0-63
Catch A Falling Star - Perry Como	0-58

MONDAY SEPTEMBER 12, 1988 3 - 4 PM AFTERNOON DRIVE

Ramblin' Rose - Nat King Cole	0-62
Walk On By - Leroy Van Dyke	0-64
Nutrocker - B. Bumble & The Stingers	0-62
Rainbow - Russ Hamilton	0-57
I Know - Barbara George	0-62
Old Rivers - Walter Brennan	0-62
Tennessee Waltz - Patti Page	0-48
The Night Has A Thousand Eyes - Bobby Vee	0-63
Billy - Kathy Linden	0-58
16 Candles - Crests	0-59
New Orleans - Gary US Bonds	0-60
She's Not You - Elvis	0-62
Everybody Loves A Lover - Doris Day	0-58
Little Darlin' - Diamonds	0-57
Please Love Me Forever - Cathy Jean & The Roomates	0-61
Who's Sorry Now - Connie Francis	0-58
I Only Have Eyes For You - Flamingos	0-59
Rebel Rouser - Duane Eddy	0-58
Runaway - Del Shannon	0-61
Shutters & Boards - Jerry Wallace	0-63
My Prayer - Platters	0-56

WYST-FM 92.3 ADULT CONTEMPORARY

WEDNESDAY JULY 19, 1989 6:25 - 7:00 AM MORNING DRIVE

Unchained Melody - Righteous Brothers	O-65
We'll Never Have To Say Goodbye Again - England Dan & JF Coley	O-78
Lady - Kenny Rogers	O-80
Eternal Flame - Bangles	R
Young Girl - Gary Puckett	O-68
Isn't She Lovely - Stevie Wonder	O-LP
Sounds Of Silence - Simon & Garfunkel	O-66

WEDNESDAY JULY 19, 1989 5:30 - 6:00 PM AFTENOON DRIVE

Almost Paradise - Mike Reno & Ann Wilson	O-84
Break My Stride - Matthew Wilder	O-84
How Sweet It Is - James Taylor	O-75
Back In My Arms Again - Supremes	O-65
I Wouldn't Have Missed It For The World - Ronnie Milsap	O-82
So Much In Love - Tymes	O-63
Wings Of Love - Jeffrey Osborne	O-82

WYST-FM 92.3 ADULT CONTEMPORARY

MONDAY SEPTEMBER 12, 1988 8:15 - 9:15 AM MORNING DRIVE

The Time Of My Life - Bill Medley	R
Dance With Me - Orleans	O-75
Truly - Lionel Richie	O-82
Piano Man - Billy Joel	O-74
Wishin' & Hopin' - Dusty Springfield	O-64
My Prayer - Platters	O-56
Lady Willpower - Gary Puckett	O-68
Let Me Love You Tonight - Pure Prairie League	O-80
And I Love Her - Beatles	O-64
The Way You Do The Things You Do - Temptations	O-64
Blue Bayou - Linda Ronstadt	O-77
9:00 AM Legal ID	
Dancin' Queen - Abba	O-77
Suddenly - Billy Ocean	O-85
Summer Breeze - Seals & Crofts	O-72
Islands In The Stream - Dolly Parton & Kenny Rogers	O-83
Yester-Me, Yester-You, Yesterday - Stevie Wonder	O-69

MONDAY SEPTEMBER 12, 1988 3 - 4 PM AFTERNOON DRIVE

He Will Break Your Heart - Jerry Butler	O-60
Let It Be - Beatles	O-70
Oh No - Commodores	O-81
Heartbreaker - Dionne Warwick	O-82
Just The Way It Is - Bruce Hornsby & The Range	O-86
Old Fashioned Love Song - Three Dog Nite	O-71
Break It To Me Gently - Juice Newton	O-82
Laughter In The Rain - Neil Sedaka	O-74
Baby Come Back - Player	O-77
Groovin' - Young Rascals	O-67
Wonderful Wonderful - Johnny Mathis	O-57
California Girls - Beach Boys	O-65
Most Beautiful Girl - Charlie Rich	O-73
Drive - Cars	O-84
The Right Thing To Do - Carly Simon	O-73
Since I Lost My Baby - Temptations	O-65
A Thousand Miles Away - Heartbeats	O-57

BALTIMORE - MARKET OVERVIEW

In the 1960's, Baltimore was but one of many American cities a decade in decline. What distinguished her by the '70s was that unlike her counterparts, deeper in despair; Baltimore was turning around. By the '80s, she had arrived. While the Clevelands and Detroits continued their rust belt erosion, Baltimore in the '80s became the 'hip' place to be-- maybe more so than at anytime in her rich history. Why?

The answer is as simple as it is complex. It encompasses politicians, benefactors, and a proud pluralistic populus. In short, Baltimore turned the corner because she IS Baltimore. For the same reasons that she's always been fiercely independent and fiercely loyal-- never seeing, let alone climbing under-- the umbrella of the bigger, more powerful Washington, only 40 miles away.

From the very beginning, Baltimore has been a city unto itself. And not a city at all. Neighborhoods numbering into the hundreds, are more like self contained enclaves, where everybody knows everybody-- and everybody is oblivious to the bigger city; while at the same time forming the heart of it. Within two blocks, a walker can go from obvious wealth to desperate poverty; span languages from any point on the globe, and all the while retain the essence that is Baltimore.

The idea that that essence would fade away under the guise of 'changing times' was unconscionable to one and all here. As early as 1950, Mayor Tommy D'Alesandro, Jr. (Tommy The Elder, a product of Baltimore's Little Italy who served from '47-'59, distinguished from his son, Tommy The Younger, who served as mayor from '67-'71) entered legislation to approve an urban renewal project. Under his tenure, the problems were targeted, at a time when other cities didn't recognize that problems were coming. Attacked in the '60s, real resolution jelled under the man many consider to be Baltimore's finest Mayor, William Donald Schaefer, today Governor of Maryland.

Actually, from the D'Alesandro's (through Mayors Grady and McKeldin) to Schaefer; politics never got in the way of serving Baltimore, a city teaming with rich benefactors. The mayors knew who to hit; and once beckoned, wealthy individuals like the Blaustein's (Amoco Oil), and the Abell's (Sunpapers) proudly enlisted the aid (financial and otherwise) of their peers. Infact, as the story goes, when bids were being taken for The Charles Center (at the cornerstone of urban renewal in the early '60s) and Blaustein was not chosen; he simply said, 'Alright, I'll build my own contribution' (and did, a 30 story building featured in a 1962 WCBM ad in Broadcasting Yearbook, see page 170).

If it were just impending financial loss that was motivating those with a healthy stake in the city, the plan would have failed miserably. Infighting alone would have brought Baltimore to its knees. (With any proposed change, detractors will surface, and its no different here. From the early 50's outcry against the beltway, to the 70's outrage against proposed freeway changes, to the few souls still wishing for the dilapidated structures of the old inner harbor to magically return; never can everybody be satisfied.)

In Baltimore it appears that the commonality is an emotion for the city that spans all differences from racial to economic to political. That's not to say people are grinning from ear to ear about being here--grumbling about the weather, the Orioles' loss, rising prices or new fangled ideas, is routine among long time residents. But should an outsider mention it's nicer in DC; get ready for the fall out.

Abe Sherman, an 80 year old news dealer summed it up in an article written for "Baltimore, A Living Renaissance": 'It's the best city I've ever been in. I wouldn't live anywhere else. It's a city of hundred thousand dollar millionaires. Sure, it's a nickle town, but it's a good town. This is a town where ethnic groups are respected. I just want to die here with my boots on.'

Needless to say, Baltimore is a breeding ground for 'characters'-- from street people to TV performers. In the latter category, one stand out from days long gone must be mentioned: Buddy Deane.

If you've seen John Waters' movie "Hairspray", then you know all you need to know about Deane, the real life Corny Collins. This was not a loose portrayal. It was an exact replica, down to the racial problems that forced him off the air in '63. But to go back to a better time:

It was the latter '50s and Arkansas bred Buddy Deane, the big morning man on WITH, was also the host of WJZ-TV 13's "Buddy Deane Show", seen 6 days a week from 3 - 5:30. (And if that wasn't a tough enough schedule, he'd often appear at night time hops at Collins Amusement Park.) Underlining his popularity was the fact that not only was Dick Clark never seen during those years in Baltimore, but for the most part, while only 90 miles away, he was virtually unheard of here.

Granted, the latter '50s spawned a number of local dance show hosts, but none of them (including the very popular Milt Grant, detailed in the Washington profile) had the presence of Buddy. Not only was he a star, but the kids who danced on the show were stars. (And as depicted in "Hairspray", there indeed was a committee-- which in actuality was headed by one Buzzy Bennett. (Other committee members included Dave Carrico and Joe Cash, later to become record exec's.))

Unfortunately, the racial issue was equally real. And here is where the dark side of Baltimore did exist. Not normally thought of as a "Southern State", particularly with its location north of the long integrated DC; Baltimore, none the less, is below the Mason Dixon line, a fact reflected in its thinking overtly until the latter '60s (and to an extent, covertly until today).

To put it into perspective, however, it must be remembered that when dealing with raw numbers, the populus is largely blue collar, largely uneducated. What that means then is you have lower class whites and lower class blacks going at each other on a purely emotional stereotypical level. More so then, than now. Not only because of potentially higher social consciousness, but more importantly because of the growing number of more lucrative white collar positions for both blacks and whites in the 'new' Baltimore. But back to Buddy.

Deane saw no problem with integrating the show (which until '63 was all white). Pressure was coming from blacks to do so, and he believed they were right. However equal pressure was coming from whites to keep teens safely segregated. As a compromise, Buddy tried a show featuring blacks only, once a week. This plan served to enrage both sides-- the blacks, who felt he wasn't doing enough; and the whites, who called him... well you can imagine. And so it was, that in less than the blaze of glory seen in "Hairspray"; Buddy left the air (and the town, saddened because he genuinely was trying to do the right thing), returning to Pine Bluff, Arkansas where he bought KOTN, staffed by select members of The Committee (including Buzzy Bennett who got his start in radio there). (These days, Buddy returns on occasion for reunion shows.)

While Deane was captivating the youth, athletes such as Colts' players Gino Marchetti and Alan Ameche were covering more bases than the Orioles. Both football stars had their own fast food franchises-- Gino's hamburgers, and Ameche's chicken. And both flourished, at a time before fast food was hip-- in a town known for fine dining. (Baltimore's food, could easily be a separate feature-- from Restaurant Row, to the four star Conservatory atop the Peabody, to the old spots in Little Italy; not to mention Maryland's world famous crab cakes. But this, no matter how we stretch it, is decidedly off the subject. So:)

If "Hairspray" embodies Buddy (and it does), then Deane's audience (and the Baltimore youth mentality) is equally well depicted in "Diner", which is accurate of the values inherent in the numerous lower middle class sections here.

Which is not to say that Baltimore doesn't have wealth, or influence. Because it was both of these that were successfully tapped in order to turn Baltimore from decay and decadence (portrayed in national news magazines as just beyond seedy and dirty). But the winning combination has to be the earthy respect and love for the area coupled with the financial means to improve its lot.

"Improve" is an understatement. Complete transformation is more like it. Once a dreary area, the Inner Harbor today is impressive to virtually every visitor (staying in the nearby pricey hotels, shopping at the expensive Harborplace, enjoying Harborfest with natives, or coming here on business). The area reeks of money. Business men in their Gucci's are seen lunching, a tribute to the successful turnaround. Yuppies abound in a modern setting, working here and living in nearby restoration areas. It could be nauseatingly cute-- but it isn't. And even though danger signs like this year's removal of City Fair, (a downtown gathering of residents since 1970, relocated outside the Inner Harbor after complaints from local businesses) do exist-- this too shall pass. Afterall, it's still Baltimore, a new Baltimore with new hopes for a populus building its future on Baltimore's rich past-- a past, that is perhaps unconsciously protected, because it can not die.

Perhaps that's the simple answer: Maybe Baltimore was never in real danger. You see, all the money, and all the plans, and all the buildings, can't revive a city once the spirit has died. But Baltimore's spirit, even at her lowest point, was never even sickly.

From a radio standpoint, the mentality of Baltimore is ideal: Listeners have both loyalty to the old, and eagerness for the new. Unlike Western thinking markets (i.e. Portland and Denver) which are so slow to react, so hard to motivate; Baltimore (much like Philadelphia and Cincinnati) is open to everything. That's not to paint it as wishy-washy. People here know immediately what they like. And they're always ready to find it. Until recently, it could have been argued that Baltimore was hardly a city looking for an upscale oriented adult contemporary outlet. Yes, there was a burgeoning yuppie population, but even so-- not Baltimore. WWMX has proved that statement wrong. Or has it? We'll start our profile with The Mix.

ADULT CONTEMPORARY

It's quite possible that The Mix's success has nothing to do with its chosen musical format. It could be that WWMX would have been a winner with any approach it selected. Because at the heart of its victory lies constant attention to detail and an unwavering focus on consistent positioning from the commercials aired to the news items used, all aimed at one well defined target: in this case, the prototype of the FM AC listener. But would the results have been much different if another segment of the populus was chosen and attacked as strategically?

Percentage wise, just how many true AC listeners live in Baltimore is a fair question. The answer isn't anywhere near as high as in some cities but it is a growing group, and even if it were not, WWMX likely has captured most of them that fall into the true psychographic pattern. We listened on three different occasions, the last time being in July, and it was the latter scan which really displayed PD Don Kelley's efforts.

To put our personal bias into perspective, we don't like AC. We don't like the music, we don't like the approach, we don't like the mental attitude of the listeners or air people. All that said, we came away with complete respect for what WWMX is doing. It was everything we'd expect the stereotype to be and more-- and what started out to be repulsion at the beginning of our listen, later became compulsion, as we tried in vein to find a non-targeted element.

McCarthy In The Morning (Mike McCarthy) is exactly what you'd expect. He's innocuous, friendly and non-offensive. The delivery is pleasant and professional, attention to basics are unwavering, and he's not a personality. He's sanitized for listeners comfort in a way that's guaranteed to work in this approach.

That's not to say he's a time and temp guy; the show does have content, including regular weekly features such as: Movie Monday (a contestant has to identify a clip, or finish a well know line from a carefully selected movie); Name That Tunesday (either a drop from a song is played, or listeners have to sing the next line (chosen so that no one can reach the high note), or better yet, a line from a song is read over organ music; all with relatively funny outcomes); Wednesday features "True Or False", where listeners have to correctly answer 3 out of 5 questions (during one of our listens on the day before the anniversary of the moon shot, 'the lunar edition of true or false' was played, again targeting the lifestyle of that AC listener who was likely a young kid enthralled with the landing, 20 years ago); TV Thursdays (which work like Movie Mondays) are followed by The Friday Morning Joke Off, where listener's contributions (by phone or fax) are judged accordingly.

Tamara Nelson normally does news, however our last listen caught Pat Mokel filling in who did an excellent job of both writing for the lifestyle and reading to them. Five well chosen short stories, (and the mandatory Orioles mention) filled the less than two minute cast followed by Earl Finkel's Four Day Forecast and a variation on the expected liner: "WMIX, first in variety with Baltimore's best mix of the '60s, '70s & '80s". (Generally its said by the jocks verbatim: WMIX, Mix 106.5 Baltimore's best mix of the '60s, '70s & '80s-- and its said often. PD Kelley mentioned being somewhat offended when a publication logged his folks as saying it 33 times. "33? That should have been more like 133!"

Indeed, attention to basics (from repeating that liner and its occasional variations ad nauseum to double time checks in mornings) are flawless-- and to our pleasant surprise, the music, while much as you'd expect (see list), is not treated as a throwaway. Back announcing (except on the very obvious ie, Beatles oldies) is standard fare-- infact it's noted on the log as "backsell" particularly at points in the clock where new music is aired.

Kelley is one of the few PDs who actually understands that adult listeners, particularly AC listeners, but indeed, listeners in general; aren't as familiar with the tunes as their younger counterparts. And they do get frustrated at not knowing the title or artist of something they like (even when it has been out quite a while). Focus on the music goes beyond backselling however, as evidenced by the following promo:

"We believe your opinion's important. So WMIX has Yes/No radio. Your chance to tell us which shongs you like and which ones you don't like. When you hear a song you like call 481-9992. If you hear a song you don't like, call 481-9993. Call anytime. 481-9992 for Yes. 481-9993 for No. Yes/No radio, only from WMIX Mix 106.5. We listen to you, because we want you to listen to us."

Hardly a new concept (originated by Bill Weaver at KLOK San Jose years ago) but while some stations make this sound as schlocky as it appears, WWMX carries it off in a complementary fashion.

In addition to telling the audience how much they play, listeners are rewarded for knowing what they play-- but unlike the top 40 approach where callers are asked to keep track of the last dozen songs aired and repeat them in order, adults here are asked, ie, "What's the last Phil Collins record we played?" (Another reason that backselling is a feature.)

(One bit not in evidence during our recent listen that was particularly amusing last year was "Tabloid Trash Roulette". Obviously the AC crowd would go to their graves before admitting an affinity for the Weekly World News, and so it was that a confused listener had to identify the correct headline (out of a choice of three including: Desperate Bachelor Marries A Dog (Doberman Hex's wedding presents include new flea collar); Overweight Swimmer Mistaken For Killer Whale; World's Dullest Man Issued Blank Vanity License Plate). Variations on this theme from other stations include offering a headline and asking the listener to concoct the story.)

Afternoons feature "The Merson Person", Ken Merson, a veteran of this market for more than a decade who again gives you exactly what you'd expect and more-- from well read liners to decent backells. (And regularly scheduled features like "The 60s At 6": "Howdy, the Merson Person with tonight's 60s at 6. It's a six pack of 60s greats. Songs you grew up with and you know all the words to, brought to you by Miller Genuine Draft, as real as it gets"-- into "I Want To Hold Your Hand".)

Cross plugs and promos (from pre recorded morning mentions by McCarthy to liners for the WMIX Visa at 13.9% interest) are in evidence as are liberal mentions in both drive times touting pilot Duke Brooks from the Mixcopter, "Baltimore's Only Traffic Helicopter"-- which leads you to ask who has fixed wing? Metro traffic (used on several stations) as well as WBAL/WIYY's plane.

Contesting includes "Listen While You Work" (in winter; in summer its called "Hot Crabs And Cold Beer"). Workers send in their names and co-workers names and a winner is announced each Monday morning at 10:30. It's promoted regularly with liners through the day and entries are staggering (sometimes literally-- a radiator company sent their entry in on an old radiator. A tie manufacturer sent his on a custom tie, etc.). Those selected receive catered breakfast at the office (in winter) and 'hot crabs and cold beer' (in summer).

Direct mail (and appropriate on air tie ins) were greatly in evidence in the past (done a few times since last fall), along with supporting TV campaigns. While not blaringly obvious during our last listen, the station still fulfills its "10 in a row" pledge, which was the subject of a major billboard campaign after their '86 sign on.

But the real tribute to Kelley's effectiveness in positioning the facility comes in a listen to the paid inventory. Not one spot that we caught sounded out of place-- not only from the standpoint of quality, but also from the items advertised. Infact some of them are so right on for the target (i.e. baby furniture shops) that they blend in almost as public service announcements. The battles must be legendary! But according to Kelley, 'It's like a homeowners association. The covenants say you can't have an RV on the street. It may be a great RV, but in the context of the neighborhood it doesn't work. And in the context of the radio station, there are commercials that just don't fit.' Sounds utopian, and if we had more time to listen, we'd find out if it was. But for a few hours, at least, we didn't catch any errors.

106.5 has had a long and speckled history (see onesheet), cemented solidly for the first time with the current approach. It was on October 17, 1986 that CHR was replaced by AC, in a somewhat unorthodox fashion, as S & F still owned the facility but had agreed to its purchase by Jim Goodmon's Capitol Broadcasting. It was Capitol's research that indicated the move, and so it was that consultant Jim Herron came into the facility to make the change (a month before their takeover).

The article in the paper that day started out: At 6 o'clock tonight, loud rocking WMKR-FM 106.5 will cancel its screaming cymbal clashing top 40 format forever. Instead Baltimore's radio audience will tune to a new station known as WMIX FM 106.5 offering a mix of adult contemporary hits from the 60s through the '80s. "Mellow is a good word for it, but the key word is 'The Mix'" says Stuart Frankel, co owner of S & F Communications

That mix was exemplified as "Carly Simon to the Bee Gees" with at least four songs in a row and no more than 8 commercials an hour. Mix was to "fill a gaping hole in the radio marketplace between hard rock and easy listening. 92 Star has no real image. Mix is geared to the person who drives a BMW or wants to drive one."

If we were betting then, we'd have placed our money on less (or at the very best, equal) success to the previous Hot Hits! approach. And exactly why didn't Hot Hits! (first installed by Mike Joseph in August of '83) take off? There likely is no one answer (is there ever?). But one of the factors, certainly is timing. Hot Hits was tried at a time when its direct competitor, B-104 was on a roll. And though there was a point (Fall '84) when they were virtually tied (WBSB, 4.4; WMAR 4.2), there was also a problem of timing as Seymour & Frankel had just acquired the facility from Abell. (Granted, that was little more than a name change on the surface, but even though the two were neck in neck, WMAR's 4.2 was clearly predicated on a teen base-- #1 in teens while BSB was #4, and by the next book WBSB again rebounded to the top of the teen heap, with then WMKR down to a 3.2 12+.)

Perhaps that teen base could have been strengthened and broadened. But from Capitol's perspective, it would be more lucrative to attract the AC crowd, which was heretofore untargeted. (So what owner wouldn't like the ease of sale inherent in an AC success story?-- Countless have failed in its pursuit: Witness Jeff Smulyan who wanted success badly in AC in Los Angeles. Magic was anything but a cash cow until it became Power attracting a less desirable urban target-- but attracting so many of them.)

Why did it work with Capitol? Timing again is a factor. AC's of a sort did exist, but none were psychographically targeted. The audience for the approach here is not in the majority as compared to the general populus, but it does exist-- and all it took was someone who could truly identify and target the lifestyle. Upwardly mobile, northern suburbs, married (or looking) with a family (or hopes of one), generally younger, usually professional (he may be an accountant, she a legal secretary), decidedly white collar, decidedly white-- not too hip, but not niave either-- all generalizations, but likely not far off.

However it was done, Herron identified the target. Success, on the other hand, has truly come from serving it-- and the man who has successfully done that is Don Kelley. Arriving from Syracuse's WYYY in March of '87, Kelley became Mix's first (and only) on line PD. (His background also includes NewCity's Worcester AM AC, WFTQ.) So what did he do, exactly? He came to work each day with good old fashioned diligent attention to detail. So why isn't the Mix a sterile failure? He brought creativity along with him.

Also serving the AC audience, but from a somewhat different psychographic and demographic perspective is WYST-FM (92 Star). For one, the target is decidedly older. (While still 25-54, 92 Star leans 35-54 while Mix concentrates on 25-34). And if the Mix listener is more likely to frequent the mall in Owings Mills; 92 Star's crowd is probably at Golden Ring. (Which is not to say these are K-Mart shoppers, rather the bulk of the audience is true middle-middle class. And to 92 Star's credit, they play to this audience rather than attempt to upgrade and abandon it-- which may soon spell trouble for WQSR, see oldies.)

Actually, psychographic targeting is almost imperceptible-- as if 92 Star welcomes everybody, and is delighted whomever they get. (Listening to winner locations (i.e. Glen Burnie) confirms the middle/middle core.) The current thrust is on the "Frequent Listeners Club". Individuals register by phone or mail. Once they do they're eligible for any station contest (giveaways occur at regular intervals during the day, ranging from weekend getaways to an upcoming car). Additionally names are called out, with respondents receiving \$100 in cash. (Sponsor tie ins are also used, as the Frequent Listener Club has served the station with a giant mailing list-- members receive regular correspondence including updates about the station, discount membership cards, and advertiser coupons.)

Current morning man Bernie Lucas (in the slot since May of '89, replacing Jennifer Steele who moved to the AM) is keen on basics, cross plugs, promos and most of all, backells. He's definitely an adult. He's not a personality, but he's what you'd expect in the overall approach, with a somewhat deliberate attention to business.

"Good morning, I'm Bernie Lucas with a Kenny Rogers song next and our Frequent Listeners Club \$100 giveaway at 6:55 this morning. Now this news update with Wendy Corey." "Your most music morning continues with Kenny Rogers on 92 Star." "You're moments away from our Frequent Listeners Club \$100 giveaway, then an easy favorite by Simon & Garfunkel. And at 8:55, I'll play 12 easy favorites in a row for you on 92 Star." "I'm Bernie Lucas. In our next half hour together, Percy Sledge, Blood Sweat & Tears, Neil Diamond, Chicago and lots more easy favorites to help you wake up on a Wednesday morning. Now to keep you informed, here's Wendy Corey with a news update." It's not pre-read, but the basic feel is an 'augmented liner card' approach, such as:

"It's 6:55 and time for the 92 star Frequent Listener Club \$100 giveaway. Beverly Silverman, you now have 92 minutes to call us at 481-Star and claim your prize of \$100 cash, plus since this is concert week, a pair of tickets to see Carole King in concert at Merriweather Post Pavillion on Friday July 28th, courtesy of Miller Genuine Draft. That name again is Beverly Silverman. The next \$100 giveaway comes up at 11:55. For your chance to win, join the 92 Star Frequent Listener Club. Send your anme, address, birthday and telephone number to 92 Star, 1111 Park Avenue, Baltimore 21201. Then keep listening to the only station that rewards its frequent listeners, 92 Star."

In addition to Corey (and meterologist Ken Phillips on tape); Lucas is surrounded with features like Kent Klein's "Morning Star", which on the morning we heard it featured a minute or so update on blindnews. (Klein is also the afternoon newsman on both the AM and FM.)

Afternoons are similar in timbre, with the more music promise always in evidence "92 Star, winding up another 40 minuts of easy favorites. The love song from the movie, Footloose, "Almost Paradise" by Mike Reno and Ann Wilson. Before that we heard "Come Saturday Morning" by the Sandpipers; Bertie Higgins' "Key Largo"; "Scarborough Fair" by Simon & Garfunkel"; Bette Midler's "Wind Beneath My Wings"; Harold Faltermeyer; BJ Thomas; from 1957, the Everly Brothes and "Bye Bye Love"; The Spinners; Whitney Houston with "The Greatest Love Of All"; the Fortunes; and we started out with "Baby Come To Me" by James Ingram and Patty Austin. It's 5:35, I'm Mike Logan. We have another 40 minutes of easy favorites coming up at 5:55. Before that Matthew Wilder, The Supremes and more..." (he then goes on to congratulate a Frequent Listener Club winner, announce the time of the next Frequent Winner Club name (with EJ Foxx at 8:55 (pm)) and intro Kent Klein's news.

If that is the only thing you read about 92 Star, you'll know everything you need to know in order to grasp the approach, which obviously relies on the musical benchmark: 40 minutes of music every hour (outside of morning drive). News occurs twice an hour in mornings, twice (total) in afternoons. The traffic service is Traffic Team (a local version of Metro). At present no boards or TV is in use, though TV is expected this fall (as is the transfer of the station to TA Associates from United).

The present approach is an evolution from the September 1981 switch to "92 Star", which back then was decidedly more oldies oriented in its AC lean under PD Ralph Rhoades (who had been a top 40 jock on WLPL before its move to WYST-FM). The oldies emphasis drew some attention because while AM oldies outlets were in evidence (notably WCBM at the time) no one had done it on FM here. Ralph exited in December of '82 (after WCBM had switched to news/talk); replaced by Gary Mercer (who had been ops manager at United's Spanish language KALI, in LA), who remained until September of '85 (returning to KALI), at which point current AM PD Dan O'Neil returned from United's WDJY (in DC, where he had been PD), remaining until moving to the AM on August 8, 1987. From Rhoades, through Mercer and O'Neil to current PD Jim Rafferty, there never were any harsh format moves (away from oldies or to anything else). Instead there has been a gradual and consistent change, which has culminated with the sound now in place.

AOR

Little did anyone realize in 1976, that WBAL-FM's move away from classical music to NBC's illfated NIS, would irrevocably change the contemporary scope of the FM band forever. It wasn't what NIS did, rather what it didn't: it didn't make it. And so in 1977, after taking the plunge away from classical a year earlier, Hearst executives were searching for a new direction.

They found it quickly in AOR, an outgrowth of progressive rock (and underground) that had certainly been tried here before, and in fact, was on the air then, but never at the hands of a major player. Underground first appeared in 1968 on AM daytimer WAYE, but the approach (even though it lasted for several years at least in partial programming) was never a contender. Nor had Catonsville's WKTK, still in the format in '77, ever amassed major numbers (though its influence particularly in '72 under Barry Richards, was certainly felt. And at the time of Hearst's move, WKTK was still firmly in the '3s). United's WLPL had been in and out of the approach, in the half hearted vein which it seemed to try everything (rocking back and forth between top 40 and AOR for most of the '70s). Amazingly, there were also no major contenders for top 40 on FM at the time either (even though legendary WCAO-AM had segued to AC in '75), though attempts were being made by outlets such as Reeves' WDJQ.

FM in '77, of course, was the home of the ultra successful easy listener, WLIF; as well as the unchallenged country leader, WPOC which was up to a 5.0 in the Spring of '77. But beyond that (and the half less than stellar attempts of everybody from Eaton to Metromedia (the latter, with Drake Chenault automated AC) and the coming of Plough's automated disco on FM) --the FM band was wide open for major players.

And so it was that WBAL-FM became WIYY, Rock 98 under consultant Lee Abrams and PD Denise Oliver (from successful DC 101). (Actually the move was suggested by WBAL's lesser known consultant at the time, New York based Bob Atkinson, who recommended Abrams.) The reaction was both positive and immediate: WIYY had a 4.7 by the Fall of '77, and has never looked back. (Actually the trend in '78 dropped the station to a 3.7 followed by a 4.2, but by the Winter of '79, it was up to a 6.9-- see ratings graph.)

If nothing else, WIYY served to eliminate even the chance of small time competitors, and in fact, no one of major stature has come at them directly over the past dozen years either (unless one would count Shamrock's WGRX, detailed below). Even so, WIYY through the '80s, as with every AOR that has successfully remained in the approach nationwide, has seen a decade of change. 1988 watched it routinely fall into the 4s, (something it had never done since '78). '89, however has been much more encouraging up to a 6.3 in Winter; a 6.7, Spring.

What happened? Particularly in light of the exit of celebrated morning man Bob Rivers? (Afterall, the demise of Brian & O'Brien has been blamed in part by WBSB PD Chuck Morgan for their current problems.) Actually, a number of things, including the hiring of consultant Larry Bruce (in place of Burkhardt-Abrams) and PD Russ Mottla (in place of Tom Evans). (Denise Oliver, who left in '81 was replaced by staffer Chuck DuCoty, a former WTKRer ('76-'79). DuCoty remained in that spot until becoming station manager and hiring Evans at the beginning of '86. Evans was replaced by Russ Mottla in the Spring of '88, when Burkhardt Abrams were dropped. Bruce joined in 9/88.)

But if any one thing has strengthened WIYY in the past year, its focusing on a locally targeted consistant music approach, which in '89 in Baltimore is going to have a definite CHR lean to it. Research is a hallmark (the station was one of the first to ever do cluster analyses) though very little, if any, is farmed out. With an inhouse deparment that handles everything from auditorium tests to keeping an eye on requests; WIYY is unconcerned where else it works, as long as it works here. (Auditorium tests are recruited and conducted by in house staff, though number crunching is farmed out.)

From music research to off air promotion, the one only guideline ever in place is: be market driven. In keeping with that philosophy, Chris Emry has recently moved into morning drive, filling the void created by Rivers' earlier exit. (It was Rivers, as you'll recall, who caused all the commotion last year by keeping an on air vigil until the Orioles won a game-- which, with a 21 game losing streak, was quite a while. 258 on air hours, total. It was not designed to be a world record, strictly a promotion built around the amazing force of the Orioles here, recognized by all radio people (causing victory for some, defeat for others-- even when they have the team, see WCBM). During the last game, when the score was 6-0 in favor of the Orioles (over the White Sox), Rivers noted, "Well it's early." With a final score of 9-0, Rivers ended his extended airshift, with two (printable) off air comments-- one of advice; the other, concern: If you're going to do a promotion, know when it's going to end. And, 'If my numbers don't go up big time, I'll look like a failure.' How were those numbers? In the 18-34 target he was down to a 10.7 in the Spring (which spanned this period-- he began his watch on 4/19/88), from the Winter '88 high of a 12.6. (Summer '88 was also a 10.7, followed by a 9.3 in the Fall. Winter '89 was back up, at a 16.6; followed by a 14.6 in the Spring of '89-- during which he exited (in May).

We listened to Rivers, and he's good (though catty inside comments sprinkled his show last fall when we caught him-- obviously upset with management). Not to take anything away from him (and his obvious creativity-- some of his song parodies, for instance, are classics), but to our ears, Emry in this slot is the right move.

For one, he's been in this market forever, dating back to the original underground AM. For another, he and side kick Erika (unlike Chuck Buell and Roberta Gale, see Contemporary Hits) genuinely enjoy working with ecah other. Their newsman "Lopez", we targeted as a standout when we heard him last year (he's been with the station it became WIYY):

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"A shocking story out of the National Endowment for the Humanities which declared in a report to congress that television is actually good for American Culture. Can you believe it? The report says that while much of television is quote, unsubstantial-- that's their fancy way of saying that it sucks-- nevertheless it makes the arts and humanities available to millions. And we're nominating Vanna White to head the National Endowment for the Humanities as soon as that term is up."

Listening to him interact with Emry, he didn't let us down this time either. He's a personality in his own right, as well as an agile writer, understanding what the target wants to hear and how they want to hear it. Emry too, caught our attention last year, while he was still ensconced in the afternoon slot.

It was obvious to us that both his voice quality and the attitude he took more than complemented the AOR approach. His interaction with Detour Dave (Dave Sandler, WBAL and WIYY's airborne traffic reporter) was witty, yet laid back. He didn't push it, and at the same time, he definitely entertained us. The approach was more music (back then the promise was 10 in a row), but he had a distinguishable quality both in sound and content (intersperced with drops from folks like Morton Downey) that made him a personality in spite of the time limitations.

In mornings, he's gotten the chance to strut his stuff, and he's been doing it well. The chemistry is there, and although the music is for a generation different than us, we were comfortable listening to him interact with Erika and Lopez. The question of the day, "What to do with the fishmarket," was the kind of localism for which duCoty strives.

(The Fishmarket, a multi million dollar entertainment complex downtown housing seven clubs and two restaurants, closed suddenly earlier this summer after less than a year of operation. It was managed by Opryland which had poured five million into it before insisting that the Boston developer immediately come up with a million dollar line of credit. The developer didn't, and so it was that the doors were padlocked. The closing did not reflect any downturn in Inner Harbor business, rather it was a concept destined to fail. The Fishmarket was interesting, the attractions (including name acts) were varied-- however the price was a killer. Parking was expensive. The cover charge to get in was \$7 a head (allowing you access to any of the venues)-- but even so, you were out \$20 a couple before you had your first drink. Actually, it is only one of two ventures to close since the Harbor's redevelopment-- the other being The Power Plant, an indoor theme park (in the old power plant) operated by Six Flags that was too close to the Maryland Science Center, both in location and conception. The Inner Harbor resplendent with attractions can support more-- but at this point there's enough going on that they better be well planned and executed-- and fairly priced.) So back to Chris and Erika:

Listener suggestions (our personal fave was, 'turn it into cheaper parking for the Fishmarket') were intersperced with music and during the news, when Lopez read his final story (a kicker about Uncle Bootle opening a "Bibleland" in Nashville), Emry was quick to jump in saying, "Maybe that's what could be done with The Fishmarket." Decidedly funny, definitely Baltimore.

Erika handled celebrity gossip and was a good sport about being called 'the queen of sleeze'. Detour Dave The Traffic Slave also got into the act, giving the offering that elusive 'winning in the halls' quality that makes you believe the group really does get together for drinks.

Afternoons are now handled by PD Russ Mottla who displayed (as we'd expect) a knowldge of the basics (including back announcing! Even the morning team was reasonably good at that). The ten in a row promise has now turned into 40 minutes: "Is your radio station playing crap? We're not. This is a 40 minute free ride, commercial free from Baltimore's coolest damn radio station. Absolutely. 98 Rock."

Liners that succinctly summed up the station's positioning (in addition to the 40 minute free ride), naturally played off the music, as Mottla's delivery was competent, professional and adult-- reminding us that indeed, "98 Rock IS Baltimore's home of rock and roll.

The problems at 100 GRX, have less to do with what's on the air and more to do with the fact that in many areas-- nothing's on the air. Signal problems have always plagued this Westminster outlet, and even with the help of a downtown translator (on top of the World Trade Center at 100.3), lack of coverage to this point has been a real hindrance.

When engineer Russ Morgan signed on the facility in 1959, he intended it to be a counterpart to his Westminster AM. Downtown Baltimore was hardly on his mind. The combo was meant to serve Carroll County, and it did. Obviously, Shamrock (which purchased the pair in '81) had bigger hopes (for the FM at any rate). Whether they realized that the problems would be somewhat insurmountable is unknown. After all, by the early '80s, move ins were common. Suburban stations coming into major markets were the rule, not the exception. (Though to quote Jeff Smulyan, sometimes 'It's easier to invade Austria than move a tower'.)

Austria would be a piece of cake compared to the crowded arena here. And so it was that WTTR (which went easy listening under Shamrock) relocated downtown, leaving their signal behind. The translator provided some relief, but Baltimoreans had never heard of the concept before, so an education process was needed as much as increased power. It's less of a problem than it was several years ago-- but it's still not a panacea. (Potential buyers investigating Baltimore facilities almost routinely (and correctly) shy away from this one.)

In January of '84, Shamrock gave John Sebastian his first outlet for EOR. WTTR became WGRX (for Gourmet Rock). But Baltimore is a hamburger town. And Carroll County is country oriented. And don't forget that signal. If Sebastian could have had additional negatives, we can't imagine what they'd be (short of being on WTTR-AM). It was hardly a fair test (for the approach which would later be comparable to 'The Wave'), and so it was no surprise that it remained a 1 share station. (Nobody could hear it, and worse yet, nobody wanted to.)

The current Classic Rock stance is more taylored to Baltimore's personality (the move from Gourmet to Classic was complete in the Spring of '87) and the station is now firmly entrenched in the 2s (with a standout high of a 3.4 in the Winter '88-- these are all 12+ figures). But the 2 is more representative of the fragile signal than programming problems.

PD Steve McNee, a Philadelphian, joined the station on April 20th from Atlantic City's WZXL. He's aware of the limitations, but not paralyzed by them. The approach is professional, the jocks sound major market. And everything we heard (including, low and behold, decent reception at the Baltimore Travel Plaza where we did our listening), belied the previously mentioned problems.

McNee has recently added a new morning man, Rocky Lapadula (who started the day after we left) to head "The Morning Zoo" (which has been the umbrella name for the show for the past five years). Alan Courduff who is now in afternoons, previously did AM Drive. It's unfair to judge him on his last day before moving to afternoons-- but we can say that the basics were good, his delivery was uptempo, he was brief and to the point and actually, he was probably all we needed. We'd also like to mention his predecessors, Mark and Tim, who if they weren't the target audience, were excellent actors.

Traffic is handled by Jim Reigner from Metro, who delivers the info over Star Trek theme music, (called just about everything, ie: Capt. James T. Reigner in Starship Inner Thighs). News is done by Scott Wall. Bleacher Creature does sports.

Afternoons hold the more music promise, "100 minute music marathons all day, every day. This is 100 GRX." The repetitive positioning slogan, "100 GRX Baltimore's Classic Rock And Roll" is in evidence throughout the day as are numerous features such as the Classic Cafe at noon (a block of faxed in requests made to sound as if the show is actually emanating from a lunch setting with cafe-like sfx: "There's another way to get requests on during the day. It's called the Classic Cafe, Lee Geary will do it by your fax or by your mail, weekday afternoons at 12, brought to you by Bud Light. And you have a chance to have lunch with five co-workers at the Rustler Restaurants."); Car Tunes (cellular requests) are featured daily in the 4 - 5 hour ("On the way great classic rock from The Doors, America, Led Zepplin. A couple of car tunes have come in already and we'll take more if you've got a cellular phone. Here's one from The Clock on Baltimore's Classic Rock, 100 GRX." "100 GRX Baltimore's Classic Rock with cellular requests. 481-9GRX for a tune." "Requests 'til five that we call car tunes.") --Who knows, maybe listeners have better luck hearing it in their cars.

CONTEMPORARY HITS

When Scripps Howard acquired WITH-AM-FM in 1980 (immediately spinning the AM off to Ragan Henry), the format choice seemed obvious-- or did it? There was certainly a hole for an FM top 40 station, but top 40 in 1980 had become somewhat of a dirty word (evidenced by its re-titling as "CHR" when it re-emerged in '82 with the likes of Houston's KKBQ, LA's KIIS, and New York's WHTZ). Even so, it was the obvious choice here.

Looking at the FM band: WIYY had settled into a comfortable AOR slot; WLIF was still the easy listening kingpin; WXYV was the solid black leader; WPOC had the country market sewn up. Everybody else was an also ran. And FM top 40, amazingly had never been attempted by a major operator (or maybe not so amazingly, as major operators were relatively scarce in Baltimore until the '80s). Ironically it had been done a few times before on the 104.3 frequency which would become WBSB but never-- as WDJQ or WITH-FM-- did it become a leading market factor. WLPL's tries were equally lackluster, as were WKTK's. And so it was that in July of '80, Scripps Howard turned WITH-FM, a fledgling top 40 outlet into WBSB, B-104, a major top 40 contender, virtually overnight. (The first book, Fall '80, showed the station going from a 2.1 to a 3.9-- since then, its never looked back.)

It's also had only one real competitor over the years, and fortunately it was well entrenched in the 6s and 7s in the Summer of '83 when Mike Joseph's Hot Hits! debuted on WMAR-FM. More importantly, it had been in the approach long enough to broaden its teen demos to the point where it was an admirable sales power. (Equally importantly Hot Hits! came at B-104 during the tenure of its two strongest PD's: Jan Jeffries (briefly) and Steve Kingston, who is regarded by many as the biggest factor in guaranteeing B-104's success. Not only is Kingston a fine PD (now at Z-100, New York) but his love of the city was evident in virtually every station element.) It also didn't hurt that Brian & O'Brien, the station's strongest morning team, debuted in '84.

(If you're confused, here's the WBSB chronology: First PD Joel Denver (in his last programming job), stayed 3 months (80). Denver was followed by Jan Jeffries who stayed 3 1/2 years (80-84). Kingston followed Jeffries, remaining 3 years (4/84-4/87), exiting at the station's peak. Brian Thomas came in from Orlando for a year (4/87-4/88). And current PD Chuck Morgan entered from DC's Q107 on 5/15/88.)

(As for morning jocks, the standout team by far was Brian & O'Brien, however previous personalities doing B-104 mornings included Lou Roberts (with WCAO in days gone by) and Pat Riley. The Brian & O'Brien team reads like a soap opera, but to condense it: In '84 Don O'Brien (from WASH in DC) and Brian Wilson (from WABC New York) were looking for work. By late spring they found it, teamed at WBSB (hired by Kingston). Neither of the duo were entirely free from personal problems, and every now and then it looked like one of them would be gone. Remarkably, they

lasted as a team until January of '88, when O'Brien exited, resurfacing in a swing shift (for his old buddy Kingston) at Z-100. Brian remained, paired with a number of contenders (including KKBQ's Ron Parker), but in the end (being May of '88) O'Brien returned. Whether they actually did a show together again might be in question, for just as O'Brien came back, Brian exited (suspended for format and contest rules violations. As legend goes, there was a Birthday Contest, and for some reason Brian didn't like the birthdate, so he changed it.). In any event, he then went up to old buddy Kingston, and today is doing mornings on Z-100, reteamed with his original WABC partner, Ross Brittain. O'Brien meanwhile, remained as a solo act until earlier this year. In April, the current pair, Chuck Buell and Roberta Gale, debuted.)

Hot Hits! left the market in the Fall of '86, while Kingston was still firmly entrenched. And for WMAR-turned-WMKR-turned-WWMX, the move was a excellent one. Yet many have to wonder whether it wouldn't eventually have carved out a nice niche for itself, particularly in looking at the station's current vulnerability. Brian Thomas, who followed Kingston, is a fine program director. He's done very well in Oxnard/Ventura, and very well in Orlando. But he didn't like Baltimore, and just as Kingston's love for it showed almost imperceptibly, Thomas' dislike was also subliminally apparent. The real problems however have surfaced under current PD Chuck Morgan's tenure.

The past three books have been considerably softer than they should be (especially considering the lack of direct competition). Morgan, to his credit, admits there are problems and doesn't try to shrink from them under such rhetoric as, 'it's a cyclical downturn'. He sites the morning team as an area needing work, and on that we agree. (Where we may disagree however is in its fate-- he sees it as salvagable, we see it as hopeless.)

Have you ever gone over to a friend's house while he was having a fight with his wife? It's that kind of thick air and tenseness that pervades the Chuck and Roberta fiasco. (They're every bit as uncomfortable to listen to as WIYY's Chris and Erika are comfortable.) One listener described it as sounding as if they worked with their backs to each other. We think it's more like separate rooms.

Chuck Buell is an excellent jock. He's understands pacing. He's warm, relatable, and attractive-- to Denver. Hailing from Rapid City, his career (a majority of which was spent in Denver, mostly at KIMN but also in the morning slot at KRXY, Y-108) includes Chicago (WLS); Houston (KULF); San Francisco (KFRC); and most recently St. Louis' CBS facilities. But as much as he sounds like Denver, he doesn't sound like Baltimore. And more to the point, he doesn't sound like he likes Roberta.

For her part, she's an overly aggressive side kick (with a background in Cleveland and Miami, among others), who seems to get on Buell's nerves. We caught them the first week they were on (at which time we would have believed Buell was goading her into quitting); and again in July (by which time they had settled into an awkward truce). Chalk it up to "chemistry", but to our ears, no amount of work will make this jell.

To their credit, some of the produced bits (such as the parody "Honey, I've Shrunk The New Kids On The Block") were excellent (though others were a direct lift from Readers Digest). But in any case, Buell's structured top 40 background gives him the agility to use them correctly. Sean Hall does news (with short pieces read over wire copy machine sound), and adds his comments to the show as well. Traffic is provided by a designated Metro Traffic reporter.

Afternoons produced the expected more music (and more liners) approach with Gary Murphy: "B-104 giving you a chance to stick it and win all summer long. Be one of the first 50 cars with a Supersticker on your bumper at the Wa Wa Food Market...and catch the Pringles Fun Bus to the Bangles concert at Kings Dominion." (Kings Dominion, a Great America theme park, is between DC and Richmond.)

Ironically, the afternoon show also produced the best chemistry we caught as Murphy and spotter 'Hot Toddles' interacted in an up, fun approach that actually made us want to get one of those stickers.

According to promotion manager John Pavlos (who, like GM Jim Fox, has been with the station since its 1980 inception), B-104 is in its 6th consecutive year of the Supersticker contest. (The first four years, the sticker was sponsored by Coke; the last two, by Wa Wa, a convenience market chain.) The current giveaway culminates with the awarding of a 2 bedroom condo on Saturday, Sept. 9.

Regularly scheduled features include such syndicated offerings as both Casey Kasem and Shadow Stevens in addition to the usual local stuff-- the nightly Top 8 at 8, sponsored by Waxie Maxie's which awards the top 8 tunes to the listener selected to recite them in order.

Overall, to our ears the station sounds stale and unexciting. The music is largely recurrent, the liners and features sound old. The latest attempt to spruce up the morning show adds stand up comic Dan Rosen on a trial basis who has been coming in to deliver the sports (and one liners). What WBSB really needs is another Steve Kingston-- to come in permanently and deliver the audience.

COUNTRY

In 1974, country music was experiencing unprecedented growth. Million selling country artists such as Charlie Rich were considered mass appeal --and mass appeal artists such as Olivia Newton John were considered country. In Nashville however, country music was experiencing unprecedented turmoil. Old line acts such as Bill Anderson (and believe it or not, Barbara Mandrell) in fear, formed ACE (the Academy of Country Entertainers); protesting the CMA awards presented to Rich, Newton John, et al. So where was country radio in all of this?

For the most part, exactly where it always was. Country was still seen as an alternative (almost ethnic) format. And while top 40 stations were becoming commonplace on FM along side their progressive competitors, country was virtually non-existent on the band (save simulcasting and a smattering of independents who chose it generally out of desperation). That is not to say that country giants did not exist-- generally they did-- in the country. From old line powerhouses like Tulsa's KVOO (with its 200 record playlist), to markets like Houston where KENR and KIKK battled it out-- in what we'd think of as 'country' markets, country radio did quite well.

1974 would bring a few startling changes, five years before cowboys (urban or not) became hip. In the fall, Chicago's WMAQ would make the switch (under PD Lee Sherwood and MD Bob Pitman) --putting music row into apoplexy when it unveiled its "short" (about 40 records) list. And even before WMAQ's arrival, Nationwide stunned many in the industry when it announced country as its chosen format for its newest acquisition, an FM in Baltimore which would become WPOC (for Pride Of the Chesapeake).

Certainly Baltimore had (and has) definite country pockets, but by and large it was not regarded as a country market. The format here (as in areas like Philadelphia), had never made much of a showing-- but then again, no one made much of an attempt. Suburban WISZ-AM-FM was still in the approach when WPOC entered the arena but was truly a Glen Burnie combo. WBMD, a daytimer at 750, was also still plunking away at it. But never had a major operator adopted the approach. And in 1974, many other choices were wide open on FM. But be that as it may, Pete Porter arrived in August, becoming the first PD of country WPOC.

By the coming of the '80s, the station had truly come into its own. Competitors vanished, urban cowboys appeared-- and country was hip, even in Baltimore. So hip, that in '82, it attracted an opponent. Venerable WCAO entered the arena, but from a different perspective entirely, described below. (While timing was clearly an element in WPOC's success, it was also no small factor that the station was very well programmed. Pete Porter was replaced by Larry Clark in '77 who maintained a colorful reign until January of '84 when Doug Wilson stepped in. Current PD Bob Moody entered in May of '87.)

Moody is an excellent choice for the slot. And it was almost destiny that he got it-- considering that his first inspiration back in 1963 was his hometown station, KOTN in Pine Bluff, Arkansas-- owned and operated by Baltimore dance king, Buddy Deane (and staffed by Deane's former Committee-- Buzzy Bennett, Mike Miller, Ron Nabors and Dave Carrico).

Not only did KOTN provide Moody with his first job in '67, but it also gave him his first on stage exposure 3 years earlier. In order to win tickets to "Hard Days Night," listeners were asked to submit a poem on why they wanted them. 10 winners got tickets and transistor radios, and the best of them was chosen to read his poem on stage-- so there was 13 year old Bob Moody, standing next to Deane, reciting this stirring couplet: "If I don't win, I know something's rotten, at 1490 in the land of cotton." --He got the job three years later, anyway.

In '69, Moody left for college (putting time in at University of Arkansas' KKEG, and University of Missouri's KTGR). His first real job came from a real powerhouse-- San Antonio's WOAI in '72 (under George Cooper and Cliff Hunter), followed by KTLK Denver in '73 (when Tom Bigby was PD and John Rook consulted). From KTLK, Moody reached the pinnacle of his on air career at CKLW in Detroit. But although CKLW was a winner, Detroit was not-- at least not to Moody and so it was that he began to spend more time in Louisville with his former CKLW air mate, Gary Burbank (then at WHAS). Eventually WAKY PD Johnny Randolph took Moody's request seriously, and offered him a job.

Randolph was replaced by Gary Guthrie, who in turn was replaced by Mike McVey, after which, Moody got his shot, upped from assistant PD/MD into the PD ship, which he retained (along with an airshift) until the coming of '86 when he joined George Francis' KRMD in Shreveport (after 10 years at WAKY), remaining in Louisiana until May of '87 when WPOC beckoned.

Moody is a combination of top 40 rigid and southern sensitive, coupled with a love for Baltimore. It's as if his whole life were in training for this position. He inately understands the country audience while never forgetting radio basics. A PD we respect from another format in another city was in Laurel looking over diaries recently. Upon his return we asked about Baltimore radio. His only comment, 'Damn, 'POC is well programmed.'

Our first listens last year too immediately pointed out how well executed 'POC is. It's the WWMX (described under AC) of the country set-- though we have to admit, we weren't sold on the morning show right off. That took some time, but once we put it into perspective, our distain turned to respect.

Laurie deYoung is the morning personality. At first listen, her voice may grate on you. Her happy attitude and cute stupidity may make you nauseous. You may write her off. If that was all we had to go on, we would have. But the more you hear her, the more you understand that there is a unique quality in her approach, compelling to the target audience-- so compelling that research shows her as the third most recalled personality in Baltimore (behind #1 Johnny Walker (a former WFBRer) and #2 Brian & O'Brien).

The key words in the latter statement are "in Baltimore". It's doubtful whether Laurie would do as well in another area-- but here, her unique qualities in the uniqueness of Baltimore itself add up to popularity of amazing proportions. Even diary mentions are stunning. "You'd think we had Florence Nightingale on staff," says Moody who inherited her as part of a team. Rocky & Laurie (Rocky Marlowe) debuted in the Fall of '85-- when Rocky's contract expired 3 years later, he hired a high powered negotiating lawyer who convinced him he could get amazing money. He demanded it. WPOC declined. And so Rocky walked out on a deal that was already over six figures (and remained out of work a year before winding up in Atlanta).

Moody meanwhile thought it might be interesting to bring in his old buddy, Bill Bailey. It was anything but. Bailey, a star in his own right in Louisville, was more than over the hill here. Laurie would bring up LA Law. Bailey would mention Arthur Godfrey. After a few months Bailey talked about Godfrey in Louisville, and Laurie talked about whatever she wanted-- soloing in Baltimore. (It also doesn't hurt her success that she happens to be attractive-- and visible on Maryland Public Television's "New Country Video", simulcast on POC on Sunday nights.

We listened to her show on several occasions to really get the feel for what she's about. And after a while, depth began to surface-- sometimes only in inflection, other times in innuendo-- as did personality. And what appeared initially to be fluff, underneath was confidence. She's no fool and she has a sense of humor. Besides, her basics were flawless-- and effortless. In fact, we had to listen closely to realize that she covered them all.

News is a major component on the station, not only in morning drive. Winner of numerous awards (including Most Outstanding Radio News Operation from the Chesapeake RTNDA-- as well as AP, twice; voted Maryland/Virginia best radio news operation by AP-- the first time an FM station got that award (in '87)), WPOC's news staff may outnumber its jocks. News director Merrie Street does middays, Pat Nason handles mornings along with Marian Koubek, who is often heard throughout the day on multi part news features. Jim Miller does afternoons. Street reporter Bill Vanko actually lives in Annapolis during the legislative sessions. Ted Patterson does sports. Augmenting Elliot Abrams' Accu-Weather is WJZ-TV 13's Marty Bass (who works extremely well with Laurie --their back and forth bantering and bickering takes on the natural sound of friendship, with the forecast almost an afterthought). Jim Conway, Baltimore's true traffic veteran (after more than 2 decades on WBAL, he joined WPOC) is now grounded (due to his age: 65), but his credibility and image have no such limitations. (He's aided by info from the local Traffic Team). Syndicated offerings range from Paul Harvey (picked up as of April 17th, once WBAL dropped its affiliation-- see news/talk) to Gary Burbank's classic "Earl Pitts, American!"

Afternoons feature Todd Grimstead, a station vet of more than 10 years, who like Laurie is an agile juggler of a multiplicity of elements, always sounding relaxed and natural-- and never forgetting the basics.

The major promotional ploy is the WPOC Social Security contest (taken from Jim Tyson at WZZK in Birmingham, but a natural here, considering Baltimore is the national home of SSI). It's played only on Tuesdays, and works like this: DeYoung calls out the middle two digits of a social security number. The first caller with that number wins \$10,000 (smaller prizes are again offered later in the day). It's certainly simple enough, quick enough-- and to the audience, believable enough. In the Winter and Spring it was supported by a TV campaign (with two spots featuring Laurie and a hunk known as Travis who does her bidding)

If we had to describe WPOC in a sentence, we'd probably rely upon it being: a full service radio station targeted to Baltimore that happens to be on FM and happens to play country music. That may sound somewhat trite-- but "true attention to basics" doesn't sound exactly new either. But no matter how its said, WPOC sounds like a winner. When we told Moody (who also serves as director/group programming services for Nationwide overseeing Cleveland's WGAR-AM-FM and WKZL in Winston Salem) how great we thought the bases were covered, he replied: "We're by no means perfect. But we did some focus groups a few weeks back, and the audience is satisfied. We asked them what they'd change. They said, 'Nothing!'".

To a large extent, full service can also be used to describe WCAO-AM which switched to country in 1982-- but if only because of WCAO's history and tradition, both outlets are taking vastly different approaches to what may not even be the same audience. When looking at the background of top 40 radio, it is impossible to ignore the role of Plough, Inc. (the Memphis based drug manufacturer which acquired its first radio station, hometown WMPS in 1945, followed by Chicago's WJJD in '53; Baltimore's WCAO and Boston's WCOP in '56; and Atlanta's WAGA turned WPLO in '59), one of the four key players in the development of the format-- if only by virtue of the stations owned.

While the other three-- Storz, McLendon and Bartell-- emphasized outlandish promotions, Plough ignored such tactics (as did Storz for a brief period in '56 after promising the FCC that he'd immediately stop all contests if they'd grant him the license for WQAM in Miami. They did. He did. At least for a while. (Plough, incidentally was an unsuccessful bidder on 'QAM.)). Spectacular contesting designed to hype audience estimates was not only avoided by Plough, it was pointed out as a weakness of the others in a number of trade ads which touted their copyrighted "method of presentation" (see page 169), as being so effective not to need such gimmicks.

Actually that "method" was not unlike Storz', in that central control was exercised; and to an extent, the Plough philosophy was the forerunner to the Drake approach (at least in concept!) with a de-emphasis on disc jockeys (in some cases, house names were used), and emphasis on the overall sound. That's not to say that WCAO didn't have personalities (they had some standouts as we will mention)-- or contests (many were in evidence)-- rather that the frenetic pace of the McLendon/Storz/Bartell approach was somewhat toned down at the more conservative Plough.

In any case, December 6, 1956 saw the entrance of top 40 in the truest sense in Baltimore. (WITH had loosely been in what could be termed a top 40 approach since its 1941 sign on-- in that the independent programming featured solely music and personalities-- see nostalgia; but top 40 as we think of it, with weekly music lists and all the other benchmarks, really came with WCAO's conversion.) WCAO's reign spanned almost 19 years (before a move to AC was made in '75), and in that time, never did a serious contender appear.

WITH had its moments (particularly in '65 under George Wilson) but if for no other reason than lack of coverage, WCAO (which had nothing, if not coverage-- serving as the choice of DC's teens for some time by virtue of that signal) did them in. Likewise for WWIN, which attempted the approach in the '50s and early '60s. (WITH switched to easy listening in '68, WWIN opted to become the market's third black outlet in '62.)

Ironically, the stiffest competition came from outside the format-- and not at night. All three black stations in the '60s had killer afternoon personalities. Fat Daddy (Paul Johnson) was on WSID (and later, nights on WITH followed by WWIN) talking rhymes at a jet powered pace, amazing both black and white kids alike as "Mama papa choppa cool kitty from Baltimore City" would occasionally have a "soul attack", when the same record would be repeated for about a half hour. Rockin' Robin (Fred Robinson), "the big bad boss bird-- set your air thermometers, we're going to flap our wings at 43,000 feet, the big bad boss bird's over Baltimore." He wasn't Fat Daddy, but he was the next best thing. And at the same time, Hot Rod (Maurice Hulbert, who came from WITH) was doing his thing on WWIN. (Hoppy Adams, who poured into the market every afternoon from Annapolis' WANN, also held his own.-- Personalities on these outlets were hardly limited to afternoon drive-- nor were they limited by color, see urban.)

But for the most part, massive signal and major owners allowed WCAO the luxury of being somewhat untouchable. It quickly became THE rock and roll station of all time in Baltimore with a somewhat unlikely crew (including overnigher Jack Edwards (most recently doing mornings on WFBR until their Labor Day switch) who hosted the "All Night Serenade Show"-- with top 40 music and such cliches as "All of our stars on record, all of our records a star"), but WCAO's real standout-- Johnny Dark, the man who has become synonomous with Baltimore-- arrived in '61.

At the time of his debut, WWIN was waning, WITH was coming on. Johnny, who once vowed he'd never work in Baltimore (not thrilled with the dirty looking city when driving through it from Ft. Belvedere to his Massachusetts home in the '50s), was ready to win. (To chronicle his background, Dark (whose real name is Al Bennett) started in Medford, MA at WHIL (today WXKS-AM) in '53, moving to WEAM while in the service (doing the nightly remote show from Topps Drive In, Topps Telequest Time).

He did so well, WPGC owner Max Richmond got him out of town by hiring him for his Boston outlet, WMEX. The staff was great, but Max's principles were not, and so it was that Johnny quickly got out of his contract (threatening to take Richmond to court-- his doctor agreed to testify that he'd have a nervous breakdown working for him). Then came the call from Plough's WCOP. When Johnny explained that while he wasn't able to work in Boston but would love to go to WCAO, within 48 hours he was on his way.

Initially doing middays, Dark was moved into nights when PD Larry Monroe took over. As a night man (where he was most comfortable) he was an immediate hit, amassing a 63 in the Winter of '62. When Monroe exited in '63, Dark moved into afternoons (with 'the hits and picks twixt 2 and 6'), hiring WCAO's only other night time stand out: Kerby Scott (and his 'armadillo yell', a carted warble used at every opportunity.)

Scott, went on to local tv fame, doing what may have been the first integrated dance show, "Wing Ding" on Milt Grant's TV 20 in DC; reappearing again in Baltimore on WBAL-TV (on The Kirby Scott Show, but by that time, the era for the approach was over). (He also did a brief stint on Annapolis' WYRE.) Today, he uses his real name-- Kerby Confer and is the sole owner of Keymarket Communications. (His former partner, Paul Rothfuss, was Paul Rogers-- the guy who followed him on the air each night at WCAO.)

In '64, Dark abdicated his PDship and afternoon post to go back to Washington (and back to WEAM-- voluntarily, under Harry Averill. He is one of the very few personalities to survive (and flourish) under Harry.). In '65, he returned to WCAO, doing nights (in place of Scott who went to DC) for PD Gene Creasy, the morning man who had been upped to that slot when Dark left. (Dark subsequently moved back into afternoons.) The coming of the '70s brought Chicago personality Ron Riley in as program director, who remained until the '82 switch to country.

Whether Riley was good for the station or not is a topic of debate. There are those who feel the decline of 'CAO in the '70s need not have happened. Never did a direct competitor threaten them on any serious level. Until 1980, never did a major player try top 40 on FM. Maybe times were changing, and maybe top 40 on AM was no longer viable, but more likely, for whatever reason, WCAO defeated itself. In any event, on September 1, 1975, WCAO softened its sound with an AC approach.

Results were less than stellar, and so it was that in 1982 a perceptual study (by Reimer-Gersen) was undertaken, netting two choices: WCAO could go oldies-- or country. Since WCBM was a reasonably good AM oldies station in '82, and the only country available was on FM (WPOC), the choice seemed logical. (Ironically, WCBM would move to a news/talk approach later that year.)

Not only was it logical, but for Plough, it was also comfortable. The chain had already transitioned a number of its former top 40 giants into country (including WPLO, Atlanta; WJDD, Chicago; and had even managed some success in the format on WCOP in Boston).

Interestingly Plough's approach to the WCAO switch included keeping as many personalities on board as possible, their philosophy being that listeners would be more likely to remain through the switch if some familiarity was left in place. (PD Ron Riley exited, replaced briefly by Plough's Larry Coates from Atlanta. Dark, who remains the PD to this day, followed Coates.)

To an extent, the familiarity philosophy is still in place today. Dark treats the format musically with recognition that the bulk of his audience for WCAO's country format today was a part of its top 40 core 20 or 30 years ago. For that reason, rock oldies (especially from the '50s) are going to be more in evidence, and hard core country oldies (i.e. Nat Stucky), are not going to be heard. While some outlets across the country claim it; in Baltimore, WCAO truly is 'the station that grew up with you'.

If Dark treats WCAO's history with reverence, he treats its future more pragmatically, realizing that it is necessary to offer more than tradition to keep an audience. And keeping that audience is presently on his mind (in light of the Spring 12+ figures which have the station down to a 1.7 overall-- the lowest in its history). (Actually the showing was equally disturbing to Dark and WPOC PD Bob Moody, the latter being concerned that if WCAO continues to decline, country might be seen as an attractive alternative for an FM competitor.)

Dark, who at this point chalks up the downturn to diary placement (or more accurately, returns-- from areas not as partial to country; a possibility since 'POC too is down almost a full point); is less concerned with WPOC than he is with other AM music outlets-- a rapidly diminishing group, in light of WFBR's announced move to financial talk on Labor Day. (Not counting black or religious outlets, that leaves only WCAO and oldies WYST, since part time Prime Time outlet WITH is expected to go all talk as soon as the sale is final-- see nostalgia.)

Listening to the morning show which is now headed by Dark (Walt Howard exited two months ago), Johnny's execution of the basics reveals his top 40 training. (It's hoped his presence (and name value) will bolster sagging ratings.) Dark is joined on the effort (known as "The Waking Crew" ala WSM) by ten year station vet, Ron Matz ("The Ronster" who serves as much as a team mate as he does a newsman and sports commentator). Traffic is done by Metro's Jim Epperline; weather, from Allen Archer. It's a fast paced, cohesive offering-- clearly one of the better AM presentations here.

Liners and jingles throughout the day remind us that Radio 60 WCAO is: "Playing Maryland's Favorites"; "Your motor racing network station"; "Baltimore's personality station"; and, on the legal ID, "a service of Summit Broadcasting, an equal opportunity employer" --so equal, that it's one of only three union stations still remaining here (the others are WBAL/WIYY).

Ownership changes are chronicled on the one sheet, but by far the biggest change in WCAO came with the demolition of its towers (new ones were obviously erected first-- see tower locations). Blanketing local news (and the cover of R & R), WCAO's towers collapsed as expected (looking somewhat like the accordion effect was choreographed) on January 17, 1989.

EASY LISTENING

In 1970, for the first time in radio's history, two FM outlets led their markets overall: WEAT in West Palm Beach and WOOD, Grand Rapids. Both were "good music", and both were Schulke. By 1970, Jim Schulke's automated approach to easy listening was a well refined winner, with virtually the same sound-- and the same success coast to coast (not always #1, but almost always profitable).

While Schulke was programming them, Woody Sudbrink was buying them-- with the same unwavering dedication to his own formula: buy under utilized FMs (weren't they all?); automate good music with Schulke (often calling them "Life"); improve the signal when necessary (it was almost always necessary); pair them with an AM daytimer when possible (turning the AM to God-- Sudbrink had all the right connections in the religious radio community to make them instant cash cows); and sell them later-- at an unbelievable profit.

It worked in Houston (where Pasadena's KLVL was upleveled to Houston's KYND, see Houston Profile); it was charmed in Miami (Sudbrink got Paul Brake's WWPB for about a quarter of a million, selling it as WLYF to Storer for over \$6 mil less than a decade later-- see Miami profile); and here in Baltimore, it went off without a hitch-- on both bands.

The combo was Towson's WTOW-AM-FM. Never a solid success story (see onesheet) by the end of the '60s, it was in such trouble that what Sudbrink bought was a non-descript (and non-listened to) AM daytimer, along with an FM that was dark. Acquiring the pair on 10/30/70, his formats were in place before you could say Happy New Year! --WTOW-FM re-appeared as WLIF the day before Christmas, giving Baltimore just what it needed as a present-- another good music station. (The AM followed Sudbrink's religious formula-- see one sheet-- and today is unrated WFEL.)

Good music around 1970 in Baltimore was everywhere-- on AM as well as FM. Ranging from classical (WBAL and WCAO) to instrumentals (WFMM, WITH-AM-FM, WMAR-FM and WLPL-FM-- at least temporarily), Baltimore had it covered. Clearly there was no hole-- not that any one of these outlets was what you might consider a market leader, but even so, carving out a niche would be costly in time, if not dollars.

Sudbrink was a patient man. Never varying the approach, WLIF (which under his guidance more than blanketed the market) simply offered a very well executed Schulke sound. One by one, competitors left the field. (Some by sales such as WFMM becoming WPOC; others, such as the classical outlets by recognizing dollars in more contemporary approaches; and still others, who opted away as if on the "format du jour" plan.) In 1977, when Sudbrink sold his six figure investment to Cox for just under \$4 million, the only real competitor was Abell's WMAR (using Bonneville, which later took itself out of the arena, going CHR in '83-- see WWMX).

As for WLIF, Cox wisely left it alone, selling it 7 years later at almost a \$2 mil profit (to former WLIF GM Allen Beck and Art Kern, who formed American Media). American Media, however made the real killing-- turning it over to JAG two years later for \$25 mil. (JAG held it until this June, when Infinity took over.)

What you'll hear on WLIF today, is not wholly unlike what you would have heard almost 19 years ago (including morning man Dick Ireland who has been with the station since its easy listening inception), and vastly different at the same time. The crises easy listening has gone through in the last decade are well chronicled. Threatened by extinction from everything from dying demos to closer AC alternatives, outlets across the country (some even owned by Bonneville) have left the arena in droves. Many chains predicated on the format (Group W's FM's for instance), have sought to lower the demos with soft AC (such as Dallas' KQZY). So what did 'LIF do?

Nothing. And everything. For one, it has never apologized for its format (to the listeners, or anyone else). For another, it has never made any harsh adjustments to that format. On the other hand, it has kept a solid eye on music tastes and gently has evolved into a very different sound-- a sound that truly is easy listening for 1989.

PD Lee Martin (see Philadelphia Profile) came on board 18 months ago from Philly's WEAZ, where he first impressed us. His demeanor is both confident and low key (displayed also in his airwork-- he handles afternoon drive), as he describes the station sound as "a combination of new age, light jazz, and contemporary arrangements of familiar tunes as cover instrumentals as well as soft adult contemporary vocals." (For percentages, see onesheet.) Actually, that could be a prescription for failure as easily as it could spell success, because the real key in pulling it off is creating an overall feel (not unlike the hazards of "The Wave" approach, abysmal in so many attempts).

The basic service is Bonneville (WLIF went to it when Bonneville acquired Schulke some five years ago), but Martin is adept at knowing how to augment it, attracting younger demos (relatively) without blowing off the primary core.

If you've heard a quality easy listener, you've heard WLIF. News is featured hourly (and on the half hour in drive time) in a complementary fashion. Traffic is handled by Traffic Team. Vocals are virtually always backsold (or prepromoted) by title and artist; recognizable cover instrumentals are often backsold by title; and music sweeps come in threes (in every instance we caught over the last year). Pre-plugs tend to center around a broad base of image artists for the desired target: "Coming up, Englebert Humperdinck, Simon & Garfunkel and the Beach Boys." "Coming up in the next half hour, the Mamas & Papas, Englebert Humperdinck, Art Garfunkel and Kenny Rankin."

Promotions are continually in evidence, often centered around the music (from plugs for the Sunday Morning "Special Of The Week", a three hour feature done in house by Ken Lamb which includes a 'power hour' of requests, an hour highlighting newly released CDs and records, and an hour saluting an artist or event-- to the sponsorship of concerts).

"You can enjoy summer with WLIF and the Summer Sunday Concert Series in the Harborplace Amphitheatre. This week's concert begins at 7 and features the USAF band, "Spectrum". The WLIF Summer Sunday Concert Series, brought to you by the Energy Consultants, BG&E."; said one liner, heard in afternoon drive. Ticket giveaways are routine, and by no means limited to WLIF sponsored events. Acts appearing at Merriweather Post Pavillion are a natural, as are local cruises through the Inner Harbor. Charitable events are also a long standing tie in, from the BPME award winning "Life Around Maryland" Calendar (in its sixth year, the picturesque calendars sell for \$2 each with proceeds going to Santa Claus Anonymous) to the Crystal Light Million Dollar Hole In One golf classic benefitting United Way.

Augmenting all that is a relatively heavy television campaign, underlining the fact that WLIF, while routinely on top, is far from complacent. With excellent numbers (and dollars to match), it's our guess that rumors of a format switch under Infinity originated well outside the company. But we can also see how they're fueled at present by the upcoming Labor Day switch of LIF's AM counterpart (see WFBR, oldies).

NEWS/TALK

When WBAL-FM took the plunge away from classical in '76, becoming Baltimore's first full time news/talk outlet (see WIYY), little did anyone realize that less than a decade later, WBAL-AM would lead the market in that approach. Actually, as with many old line AMs, the moves leading up to it were relatively natural.

Hearst's WBAL, a clear channel affiliate of the NBC Network, muddled through the post-television '50s like all such giants, making a bold departure from the once successful block format by virtually eliminating personalities in favor of consistent good music in '61. (Actually personalities were still employed, but jock names were dropped from the program listings in favor of such tripe as "Morning Overture" and "Serenade In The Afternoon".) Good, as in music or otherwise, IS a relative term, and in this case it had nothing to do with sound-- or success. The approach was quickly amended to MOR in the classic sense, with news, personalities, and music in a decidedly conservative vein. Just how conservative was it? Ask Dick Purtan.

To paraphrase his tale (heard on W4's History Of Detroit Radio): Purtan came into WBAL in '69, and went out six weeks later-- for saying the word 'guts'. He'd been doing an interview with Geno Marchetti, the Baltimore Colt's defensive end who had been playing on a bad knee since the famous 1958 Colts-Giants NFL championship game until his retirement, at which time he had the necessary surgery. Purtan said 'that must have taken alot of guts to play for ten years on a bad knee.' Right after he got off the air, the PD came into the studio and said, 'Dick, Al Burk (WBAL's long standing GM) wants to see you.' He went into the office and according to the story: Burk said, 'Dick, we're going to have to let you go.' Dick said, 'Why, I like it here.' Burk replied, 'Well you said a non-WBAL word in your interview with Geno Marchetti.' Purtan said, 'What word?' Burk replied, 'Guts.' 'GUTS?' asked Purtan. 'Guts.' replied Burk, 'And we're going to have to let you go'.

On the other hand, one of the more successful names most associated with WBAL in the '60s was Harley Brinsfield, a jazz enthusiast who was such a cult figure in this town that a chain of sub shops bearing his name flourished for years here. Harleyburgers were such a must, that they even sponsored Jack Edwards' overnight show on WCAO, while Brinsfield worked on the competition. His radio career (always centered around his love for jazz) began in 1945 on WITH. In '50, he moved to 'CBM where he stayed for a decade, followed by 17 years at WBAL before returning to WITH prior to his retirement.

The '70s saw the MOR fare continue on WBAL (under PD Jack Lacy "Listen To Lacy", the legendary New York personality), interspersed with night time talk (replacing Brinsfield later in the decade) and various stabs at contemporizing the outlet, which by the '80s meant more talk and less music. In '84, when GM Dave Barrett arrived from Doubleday's WAVA, the station was predominantly talking (with music restricted to 9 to noon, 1 - 3 and an occasional offering in afternoon drive). Percentage wise, music was less than 40% of the overall sound, diminishing daily. By October 1984, the transition was complete.

Actually, it could be said that WBAL was on the forefront of network talk-- though carrying the Herb Jepko show is at best a dubious distinction. Nevertheless, it was 1976 when Jepko (already hugely successful on KSL where he originated "The Nightcaps" in the overnight slot, also carried on Tulsa's KVOO, Seattle's KIRO and Louisville's WHAS) arranged to purchase WBAL's overnights, hoping to add the East Coast to his audience of geriatrics. (We'll assume you've heard The Nightcaps. If not, we'd need a special edition to describe this offering (producing one hell of a mailing list) fully.)

At best Jepko got New England, as WBAL's night time signal is highly directional. In any event, he got the attention of Mutual which signed him up as their first overnight talk venture. Shortly thereafter he was replaced by New York's Long John and Candy (dutifully carried by WBAL); and not too long after that, Larry King (who is heard on WBAL to this day-- or night).

But by far, the biggest news in the last decade for WBAL is the return of the Orioles. When the team moved WFBR after the '78 season, WBAL lost more than play by play rights (and the accompanying dollars). Baseball (particularly in light of the overwhelming regard Baltimoreans have for this team) was a unifying element on the station, serving as a real focal point at a time when MOR outlets needed just that. Their departure, to an extent, caused WBAL to flounder for a direction. And to that extent, the loss may have been a plus. Without them, the station had to refine its sound. No longer could they coast on the strength of the team.

And so it was, that by the time of their return in the '88 season, they were an addition to, not the only thing, on solidly programmed WBAL. That's not to say that the Orioles aren't once more the focal point-- they are that and more, but now the station sound doesn't depend on their presence (except, of course, at night during the season when it's assumed that a game will be played-- on the rare nights that one isn't, lawyer John Stupak holds down open talk).

Name a major network. WBAL's been associated with it at one time or another. Forever the voice of NBC here, a move was made to ABC around 1980, replaced this past April by CBS when Barrett had his fill of ABC's contractual obligations and the excessive commercial premium they placed on Paul Harvey. (He also felt their news sound was slipping.)

One thing is certain, WBAL's sound isn't slipping. Listening to the morning news block, headed by Bob Jones and Jim West reveals a relaxed and entertaining pair who seem to genuinely enjoy each other, and their jobs, handling a mind boggling number of elements in an amazingly short period of time, while never sounding rushed. If one wasn't listening closely, they'd likely never realize how many elements they heard, let alone the preparation behind them. Here, like in any truly professional effort from radio to gymnastics, the competence of the air people is belied by how effortless they make it seem.

Content is well targeted. (It ranged during our last listen from a kicker about recently uncovered Ernest Hemmingway correspondence to insight into the Fishmarket closing not heard elsewhere, to the first news of a local plane crash into a residential neighborhood-- we tape several stations simultaneously, listening back later; so we have a pretty good idea who is doing what, when.) Basics are always in evidence. Cross promos are commonplace: "When there's breaking news in the afternoon, we've got you covered on Dave Durian's News Journal. Live interviews with whoever's making news and continuous updates on the day's top stories. Join us this afternoon from 4 to 6. You'll be the first to know." The top of the hour ID proclaims: "Hear the Red Hot Orioles, loud and clear on WBAL, Baltimore's News/Talk Station," with ploys such as the "Lucky 7th Inning Contest" adding to the excitement.

("We'll tell you whose going to play our Resorts Roundtripper Lucky 7th Inning Contest today. If an Oriole hits a homer during the 7th inning of this afternoon's game, then Gordon Carroll of Bel Air and a guest will receive limo service from Baltimore, dinner, a show and luxurious accommodations at the Resorts International Hotel in Atlantic City. Good luck to Gordon and the O's this afternoon. To enter our contest, all you have to do is send your name, address and phone number to WBAL Radio, Resorts Roundtripper, 3800 Hooper Avenue, Baltimore, Maryland, 21211. You must be 21 years or older to enter and there's no purchase necessary. Good luck!")

Middays find topical talk with the more liberal Allan Prell, followed by Ron Smith, on the more conservative side. And even though we're far from liberal, Prell to our ears is a standout. Somewhat acerbic, he's bright, quick and agile-- and better still, he focuses on local issues, making what could be bland and boring, hot and interesting just by his approach to both topics and callers. More than once he made us smile as he joked with some, calmed down others, and genuinely seemed interested in all, while moving along before we would have urged him to. Here again is a personality who understands the basics. Prell is definitely in command of the show, but he's good enough that it never seems like he's abruptly terminating calls.

Produced cross plugs are also liberally used here from the Orioles to: "If your landlord won't make repairs, get in touch with WBAL Radio's Call For Action. Call 366-5900 between 11 and 1, Monday through Friday. WBAL Radio's Call For Action is where you turn when you need help."

Promotions? Need you ask? The Orioles are the central theme, but not at the expense of the station's long standing community involvement. If it's happening in Baltimore, WBAL is there-- or on the air talking about it. And the man orchestrating this effort, station manager Jeffrey Beauchamp who started here in 1974 as a news anchor, has put in over 15 years doing just that.

When considering competition for WBAL, they're really in a class by themselves. Owned by Hearst (who formerly ran the Baltimore Sun's now defunct daily competitor and continues to operate WBAL-TV 11), WBAL's clear channel voice and decades of tenure have long dominated the credibility market here. Adversaries have more than a mountain to climb. When taking on WBAL in '89, they've got an entire range. Not that stations haven't tried it-- and not that any aren't trying it now. For WCBM, the only full time news/talker against them at present, this isn't the first time they've done it.

Joe Lombardo, who programs WCBM, isn't interested in head to head competition. His attempt is to re-position WBAL as more of a news and sports station, while he tries to build his facility into 'The Talk Station.' "We're the only station that you can call 24 hours a day and get on the air," he's quick to point out.

The current WCBM staff is basically an outgrowth of WFBR's talk approach which ended abruptly last fall when the station was acquired by JAG. (As of Labor Day, WFBR will loosely be back in the format-- see oldies.) And if the goings on at WFBR sound like a soap opera, the tumultuous history of WCBM-- particularly in the past few years-- is nothing but.

WCBM's earlier history is chronicled on the one sheet. But the real break from days past came in the latter '60s under PD Dale Andrews who updated the old line network sound (WCBM, a long time Mutual affiliate had opted for CBS when WCAO went top 40) and MOR programming, in favor of a more contemporary pop adult slant which kept the outlet on solid ground well into the '70s. With the coming of the '80s, AC became oldies-- which remained just long enough to cause WCAO to discount the approach (see Country-- 'CAO was debating between oldies and country, choosing the latter in part because of WCBM's presence).

In the Fall of '82, WCBM became Baltimore's first locally programmed full time news/talk outlet which it remained until the Fall of '85. At that point-- a year after WBAL's immersion into the approach-- Metromedia made its move. Numbers were declining (from the 3s to the 2s), though it must be pointed out that the switch to soft AC (Format 41, if memory serves) may well have helped the bottom line, but it also plummeted the AMer into the 1s, where it has remained (save the two Orioles books in '87 which put it back in the 2s) to this day.

In '86, Metromedia sold the outlet for \$2.5 mil to Ellek Seymour's Resort Broadcasters, a small chain of predominantly SE based stations, funded through Sillerman-Magee. Seymour, fueled by the knowledge of continually escalating radio property values throughout the country, felt he could do no wrong. Onlookers felt he was doing everything wrong-- case in point, the Orioles: On WFBR for almost a decade, the radio rights to the team became available again for the '87 season. It was assumed that WFBR might not have been able to outbid WBAL (or WLIF, which also wanted them); but no one anticipated WCBM outbidding them all-- at a fatal cost.

To augment the games, Seymour, in the Spring of '87, took 'CBM in a "Sports/Talk" direction-- no cheap matter, either. By May of '88, he was most likely out of ideas-- and definitely out of money. The station immediately moved to automated oldies with a drastically reduced staff, but even then, Seymour couldn't meet payroll. And so, on May 27, 1988 one of Baltimore's oldest and proudest radio stations went dark.

It re-emerged out of necessity in September. (Bob Bloom, the GM who authorized the sign off, also stepped in to sign them on-- this time on behalf of the court appointed receiver, so that the license wouldn't return to the FCC, which it would have if it had been off the air for more than 90 days.) The format and reasoning were both the same-- oldies appeared as a place holder, this time until the facility could be sold, which it was a month later.

Actually, it was current WCBM PD and morning man Joe Lombardo who enticed local developer Nicholas Mangioni into investigating the property. Lombardo, a 7 year Baltimore talk radio vet, was introduced as someone who could tell him about the broadcasting business-- something that appealed to Mangioni. The two hit it off, Mangioni bought WCBM, and now the pair are looking for additional properties.

"This will not be (Mangioni's) last. We're looking at other properties right now. No question that we're looking for an FM in Baltimore, but we're looking everywhere. Nick has interests everywhere (including golf courses, hotels and land-- all three are in evidence in his "Turf Valley Hotel & Country Club" here) so it makes sense to look (in areas where he's already doing business," says Lombardo who pinpoints the SE, particularly Florida and the Carolinas as areas of prime interest.

The transfer of WCBM was not as clear cut as it sounded. A number of people (predominantly existing chains) were looking at the property, but ultimately Sillerman-Magee and Metromedia (the primary creditors) chose locally based Mangioni, not previously a broadcaster.

Listening to the morning offering of Lombardo and Luber gives one a feeling of deja vu. Didn't we hear the same show last year on WFBR? (And didn't we hear Frank Luber doing news on WCAO in the early '60s?) Yes, to both. As for Lombardo, his background (in addition to WFBR's morning show) includes four years of night time talk on WBAL; Metroscan Traffic in New Orleans (The locally based traffic service used by virtually everyone there was established by Lombardo, after a stint on WGSO there.); WRNG, Atlanta; WHO, Des Moines; and WCCO, Minneapolis, among others.

If we had to compare it to WBAL, we'd immediately say that WCBM is more accessible. Not only in the fact that listeners can call and chat, but in overall feel. If WBAL is the big time, WCBM is the back fence. Damn near literally when it comes to afternoon conservative Tom Marr. We've caught him three times in the past year-- the first, on WFBR; the second two on WCBM. And in all three cases, two of the same callers appeared. They were obviously regulars, but what was most outstanding during one of our listens, was the addition of yet a third regular who not only "knew" Tom, but the other callers as well-- whom he lambasted for using phony names when calling conflicting views into a recent WBAL program. Worse yet, all three had heard it! Marr not only knew every caller by name, but could also recite their views. A tribute to his memory, but also a detriment to the show.

Marr's good, but this club-like atmosphere (heard in other dayparts as well), is definitely a deterrent to broadening the cume. And while we're on the subject, maybe the 24 hour call in availability is not always a positive: Listening to Lombardo's final morning show on WFBR (prior to anyone's public knowledge that he would reappear, with much of the rest of the staff, on WCBM a few months later), one elderly lady commiserated in the wake-like atmosphere generated by numerous callers. Her contribution? "This is very disappointing to us shut ins." Now there's a live demo.

In truth, however, there's more than enough room for an alternative to WBAL. And while the approach is more intimate and personalized, it's also quite professional including all the elements germane to the format and more. Conference Call, a program continuously heard since 1962 on WFBR, is still on the air from noon to 1 here. It's also still hosted by Ken Maylath (who joined the program in '63). And former WFBR GM and Conference Call regular Harry Shriver is still featured a few times a week. (The show, basically a roundtable discussion, features in depth interviews with political leaders and local newsmakers.)

Traffic is handled by Metro; sports (other than often scheduled morning drive updates) is generally de-emphasized in light of WBAL's time commitment to the Orioles, though some play by play, notably Hopkins LaCrosse and Maryland Bays pro soccer has been done in the past, and the station does carry the Triple Crown (see page).

On air promotions are often targeted to program content (such as the recently concluded 'Bastille Day' contest offering callers who correctly answered "French Revolution Trivia" a weekend for two at a local hotel, lunch with the morning team, a golf outing (all at one of Mangioni's properties of course), a months supply of Kronenbourg Beer, mugs and sun umbrellas). Visibility is a major consideration, with live remotes at everything from the Maryland State Fair to a week of morning drive at Pimlico ("Sunrise At Old Hilltop"), leading up to the Preakness.

If little WCBM is offering a viable alternative to giant WBAL for a select segment of the populus (and we believe it is), than exactly what is WITH doing? That has been a question here for almost five decades. We'll try to answer it next.

NOSTALGIA

WITH is a station in transition-- exactly when that transition will take place is anyone's guess. But at the moment, it's nostalgia formatted (with Prime Time) from 2 p.m. until 6 a.m.-- and brokered by Maryland State Network which presents two talk shows (Allen Christain, followed by Les Kinsolving) from 6 a.m. to 2 p.m. (Both Baltimore talk vets are also heard on MSN's other affiliates: WAMD, Aberdeen; WMET, Gaithersburg; WCEI, Easton. Kinsolving is additionally heard on Morris Blum's urban oriented WANN, Annapolis.)

To our ears, the pair comes closer to small town WCBM in feel than market giant WBAL. (However, we should mention that in evaluating this approach, we realize that surrounding elements from the local affiliate are also a subliminal factor. Consequently we strove to evaluate the pair on content alone.)

Christain, who is also president of MSN, strives for a fast paced show, covering a variety of topics. With a long time background in talk radio (coming to the market in '71 for WCBM's night time talk block which the station had instituted in the '60s, he subsequently moved to WBAL's night spot before returning to CBM in the early '80s, moving to WFBR until its sale to JAG), Christain understands that in morning drive, the luxury of hour long topics (even interspersed with basic elements) is not viable. Consequently he'll go through some 30+ items while juggling the standard fare, news updates in particular. Obviously that could describe virtually any morning talk approach in America. So to position it, we'll again mention that small town feel, when compared with the vast resources of Hearst.

Kinsolving is exactly what you'd expect to find in a midday talk show in any of the country's medium to large markets. He's definitely a conservative (siding with a newspaper editorial just to the right of the Weekly World News' Ed Anger); clearly opinionated-- but not obnoxiously so, as he's generally well informed and often clever in speech ('jacuzzi vigilante' with regard to Carl Rowen, was a personal fave). He's agile at vacillating between heated topics (such as gun control) to lighter fair (plugging a 'messy desk contest'), all under the banner of "uninhibited radio."

When we heard him plugging the phone number incessantly, we had to remind ourselves that this was a network (of sorts), especially after when a protracted call generated banter about Kinsolving's recent (and past) TV appearances (including an argument as to what radio station his sports jacket came from). --Again, it was closer to the front porch, than it was interstate borders.

Maryland's borders are exactly what Christain hopes the MSN will soon cover, largely with owned and operated stations. Christain hopes to bring Maryland the quality of national shows with the advantage of local involvement from topics selected to the fact that compromise for time zone changes are completely unnecessary. Even weather is generally the same.

He realizes however, that regionality brings with it its own challenges: "The strength of a regional network is based on stability of the product. Ownership guarantees that stability." But nothing guarantees ownership.

The bizarre history of WITH since its inception may actually prove that enough wrongs can equal a right. In 1941, Tom Tinsley decided he wanted to put on a radio station. Exactly why, is anyone's guess since he knew virtually nothing about them. (Actually we have to admit, that still happens today.) In any event, armed with his mother's money, he went to the FCC and told them of his desire. For their part, they walked him through the licensing procedure (which definitely doesn't happen today).

And so it was that on March 1, 1941 WITH appeared on 1230 (and a few other places according to Bill LeFevre, the engineer on duty at 1300 WFBR where it was also heard), becoming Baltimore's first independent outlet (and fifth station in the market). Since the thought of TV later eclipsing radio was hardly on anyone's mind, the fact that WITH would be an indy was seen as guaranteed failure by many.

What they didn't realize was that Tinsley was not an informed man. Not only did he know nothing about radio, but he didn't know he couldn't be a successful independent. He also didn't know that he shouldn't sign the ASCAP licensing agreement. No one told him it was over priced (so over priced that the resultant flap from radio stations coast to coast produced a competitor-- BMI).

For Tinsley, that overpriced contract became the bargain of the decade. While none of the majors could air the songs of the day, WITH was playing them over and over. Tinsley didn't realize that he may have hit on what would become top 40, he simply didn't have a network, so what else was there to do?

One thing Tinsley did, however, smacked of genius. He hired Jake Embry to run the facility. Jake was a born promoter. No obstacle was too big not to be transformed into a toutable benefit. Take the lousy 250 watt signal. It barely covered the city, let alone the metro-- and nighttime coverage was worse. Only Embry could call it "Pinpoint Power", buying the front cover of Broadcasting Magazine (April 1, 1957) to let advertisers know they weren't getting any "waste coverage" (see page 167).

In January of '53 alone, call letters appeared on 350 busses (not to mention billboards); 4 million matchbook covers; every Welcome Wagon package; local newspapers; movie theatres-- and elsewhere. Did it work? Well in '52, WITH grossed over \$800,000. '53 bested it.

Actually WITH was unwittingly the market's first top 40 station. The popular music of the day, intersperced with personality and news had always been the approach, so when the popular music of the day turned to rock and roll, so did WITH. But it was really WCAO's entrance that showed them what the format was all about. By the '60s, they more than understood the premise. And if it weren't for lack of signal, it's entirely possible that the sound put on by PD George Wilson could have more than given Plough a run for its money.

By that time, Tinsley was long gone-- having sold the outlet to Reeves Soundcraft-- those fine folks who brought you audio tape (later sold to Capitol Magnetics). Reeves (which also operated one of New York's largest sound studios and tape duplication facilities, mainly used for dubbing commercials), for its contribution, muddled through the remainder of the '60s and '70s much as Tinsley had trundled through the 40s and 50s-- in somewhat of a fog.

Wilson's top 40 approach was memorable (featuring everyone from Buzz Bennett to Barry Richards-- see page 146), but brief. For Bennett, it was his first taste of radio stardom (after being visible on Buddy Deane's Committee, years earlier) and he played it to the hilt, becoming the Sixth Hermit (since Murray the K already occupied the Fifth Beatle slot), running around town in the Buzzy Mobile, a black Riviera.

But at the top of classic WITH tales must go the Fat Daddy story: WITH, long used to capitalizing on its disadvantages, realized its only hope at night with power limited to the inner city, was to be black in appeal-- something that was routine for them by the mid '60s. However, when the opportunity arose to hire WSID's killer afternoon personality, Fat Daddy, WITH couldn't resist. Unfortunately WSID owner, Richard Eaton, who held a non-compete on Fat Daddy, could. He promptly got an injunction. Aah, but here's the good part: WSID was a daytimer, so WITH put Fat Daddy on at night-- successfully arguing in court that since WSID wasn't on the air, WITH couldn't possibly hurt them. To quote Fat Daddy, "Great Cucamooga!"

To give you an idea of Fat Daddy's importance: WITH sponsored The Supremes in concert at the Lyric Theatre. George Wilson and his cast of characters (all white) showed up in their pristine blue blazers (with a logo from hell-- featuring a man's head with a wide open mouth through which a lightning bolt emanated). Fat Daddy (very fat Daddy, and very black Daddy) showed up in a robe and a crown. All the white guys came out carrying Fat Daddy on a throne. They set him down and bowed to him. Then out came Dianna Ross who kissed his ring before she started the show-- because after all, Fat Daddy was the high priest of soul.

In '67, Reeves elected to go "good music" which was somewhat hard to believe considering how the approach had been handled on the FM: WITH-FM was automated with a makeshift system that sensed blank space on tape (where emulsion had been removed, in order to activate the next function). This was no problem with music, but somewhat awkward for spots. Since this is pre-cart stuff, all the commercials were on a reel similarly configured, but they clearly couldn't be played back to back. For that reason yet another reel of tape was used-- with short instrumentals 60 seconds in length that would play while the system searched for the next spot.

Operating properly, what you'd hear was the regular musical mulch, followed by a spot, followed by a minute of musical mulch, followed by a spot, followed by the regular music once more. Generally these strange breaks would occur six times an hour. (If this system sounds familiar, you may remember it from the Toms stations.)

Anyhow, at WITH, the AM jocks were notorious for not rewinding the music reels (and Fat Daddy couldn't make it up and down the stairs in the allotted time anyway). So more often than not, what you heard on WITH-FM was weird sounding minute long instrumentals back to back.

The AM good music approach was a bit cleaner. But not much more successful. By the time Ragan Henry acquired the station (in a spin off from Scripps Howard), AC was in place-- which remained until '81 when Music Of Your Life was put on by PD Jim Davis, who remains to this day. Talk to him now, and you get a confused individual. To explain why, it's important to understand exactly what's been going on for the last 8 years.

Actually the nostalgic oriented format is about the only thing that hasn't changed (though MOYL was dropped for Prime Time in the Summer of '87). The real ups and downs have come with a variety of ownerships, culminating in what, we're not exactly sure (neither is Davis).

In '84, Ragan Henry sold the outlet to Howard Sanders' a principle in Robinson Communications which also owned DC's WYCB. Actually the license went to Robinson Communications, but explaining who got what between the two outlets is more than we're willing to tackle. Suffice it to say that Mrs. Robinson likely had a greater percentage of ownership here while Sanders had greater control.-- So with regard to the station's fate, it was Sanders' baby.

--which it remained until November of '86 when he sold part of it to "The Profit Group," comprised of Jim McCotter and Rogers Kirvin, who also owned Silver Springs' WNTR. (Hard to believe, but neither outlet had a signal that would have put the pair in violation of overlapping coverage rules.) In the Summer of '87, McCotter and Kirvin bought the remaining portion.

Still no real problems here. And when Christian's Maryland State Network contracted to buy the facility in the Fall of '88, it could have been just another routine transfer. Except it wasn't. Christian's group has had more than its share of problems (initially from folks wanting to save nostalgia, but for some time now entirely centered around raising the money required for closing). Everything was fine for MSN until the deal was actually ready to go down (on more than one occasion) and then suddenly, as will happen with vulture capital, investors weren't on hand.

This wouldn't have been a major problem for Jim Davis-- except that in late January, 1989, MSN began brokering the 6 a.m. to 2 p.m. block in anticipation of a quick take over (which almost 9 months later still hasn't happened). Since McCotter and Kirvin are in the process of selling and MSN is in the process of buying, neither are willing (or in the case of MSN able) to put anything into the facility. (A situation fairly routine through transfers, but generally not lasting more than a couple of months.)

With a duration going on a year, WITH is running out of things. Paper clips for instance. Pens. Notepads. Not to mention, patience. Promotions? On hold. Advertising? On hold. Plans for the future? On hold.

When (and if) MSN takes over, the hope is to expand their network offerings to a 24 hour talk approach. Until then, nostalgia will remain from 2 p.m. to 6 a.m. --And so we dutifully listened. And so Davis dutifully performed: handling it with the same professionalism he brought in when he came on board some eight years ago. (News is provided by Mutual, traffic done by Traffic Team.) And so what will Davis do next? That's as unanswerable today as the format of WITH tomorrow.

OLDIES

In the '50s and '60s, DC and Baltimore were among the hottest breakout markets in the country-- DC in particular. For Baltimore's part, she specialized in local acts who in this city often eclipsed the sales generated by national smashes. Some broke out of the market (like the Royalettes, a club act which became so big here that MGM signed them, distributing their only national effort, "It's Gonna Take A Miracle", which was a considerably bigger hit when Deneice Williams covered it years later). Others (like the Van Dykes who played at The Rhapsody) remained as local as the Queenstown-- a dance indigenous to B-more that resembles South Carolina's "Shag". Bars like Hollywood Park flourished, each with their own live entertainment-- one more soulful than the next.

Ignoring a heritage like that would be suicidal for a local oldies outlet-- or would it? WQSR will soon find out. (As of Labor Day, with the passing of WFBR from this approach, the oldies arena will be populated only by WQSR-FM and WYST-AM, hardly direct competitors, though they both fall into this category.)

The history of WQSR is detailed on the onesheet, and worth reading if only to chuckle over the "Superadio" part (whence came the 'QSR calls). From a more historical perspective, its role as the first major progressive factor (as WKTK in '72, programmed by Barry Richards) is of note, as is the fact that George Hull's Key Broadcasting (which also owned WBMD-AM) employed a number of significant Baltimore folks over the years including, in the '40s & '50s: PD Tom O'Connor (who would go on to manage WBAL-FM); GM H. Shelton Earp (who later ran WWIN); and chief engineer Russ Morgan (who subsequently signed on his own facilities, Westminster's WTTR-AM-FM). (It was in 1960 that Carl Brenner, the name most associated with Key, took over.)

However, the only history germane to the present came with the completion of WQSR's transition to oldies in the Fall of '84, five years ago. And to the surprise of many, the Catonsville facility has done quite well in the approach (appearing in the top 5 25-54 in the Fall of '88, coming in at #6 25-54 in Winter '89-- hardly numbers in need of great improvement). But that's exactly what new owner Sconnix has attempted to do-- and so far they've improved them right into the 2s (12+, where the station hasn't been in the past two years).

To be fair, it's far too early to tell what effect the adjustments will have. Sconnix only acquired the facility this March. But to date, our opinion is that they might not understand what they had, and they might not be able to achieve what they want. To explain, WQSR managed those numbers by being truly a local concoction. From a strange music mix (which actually was pretty generic during our sample a year ago, see music lists) to unorthodox personalities (like the Flying Dutchman in middays, a former WFBR morning jock who definitely took some getting used to), WQSR on the surface seemed at best a hodge podge. But what it really was, was a reflection of Baltimore. Not Owings Mills. Not Towson, Reisterstown, or Pikesville. Rather Bel Air, Ellicott City, Glen Burnie. Demographically both in music and personality it truly spoke to those 25-54, and it was able to do that because psychographically it was miles apart from The Mix.

This is not to say that WQSR was doing everything right. In fact, what they were doing right would likely be a shorter list than what they were doing wrong. And maybe it was unconscious, but somehow they stumbled on a servable core. But let's face it. What station wouldn't prefer that upscale audience enjoyed by a number of AC/oldies outlets? As we pointed out in the adult contemporary section, countless operators have met defeat trying for that rarified crowd. In some cases, it's obtainable. In others...

Here, the way we view it, WQSR had a good thing going, inspite of the possibly more downscale audience. But seeing as how that's the majority of the city, it's entirely plausible that handled correctly, WQSR could have added added more like minded converts to their flock, maybe even owning 25-54 but definitely giving Mix a run for its money, because while the ages would be identical, the lifestyles would be anything but.

As it stands, we won't soon be testing our hypothesis because Sconnix has taken another approach. The format is the same as it was, the target audience is the same as it was-- but now the lifestyle is the same... as Mix. Is there room for both outlets to serve the same group? Rick Peters, VP/Programming for Sconnix, clearly sees the possibility. Citing the lack of "oldies based AC" in the market, Rick is hoping to fill the void with WQSR's current sound which has undergone extensive research of late. (Through auditorium tests, FMR Research investigated every song now heard on the station.)

And that's exactly how it sounds. Sanitized. Non-offensive. All familiar (ad nauseum familiar). But remember, these are the words we use (with reverence) to describe Mix's successful sound. So if that's the target, we have every reason to believe that it will like what it hears-- if it hears it, and with Mix's current strength, that might be a fair question. In the meantime, we also have every reason to believe that the core built by WQSR under Key will not like what it hears, which may explain the current dip in ratings. If timing is everything, Sconnix might have to wait a long time before vulnerability in The Mix surfaces.

All that said, how did it sound? Exactly as you'd expect from a 'Big Chill' oriented outlet. Peters describes the musical core as, "The years of the Beatles; '63 to Let It Be," and that sums it as well as we could. As for the morning show, Rouse & Co. are interchangeable with many AC offerings across the country being fairly non-descript in a yuppy sort of way, spouting liners with the best of them. ("Nobody plays more oldies than Baltimore's Good Times Oldies Station, WQSR.") News is handled by sidekick Linda Sherman, while Steve Rouse heads the effort which also features Metro Traffic, Orioles color commentator Tom Davis with sports, and a variety of bits including "Baltirama, Baltimore's premier trivia game".

On air features include the Oldies Cafe (lunchtime requests); a two hour nightly block of requests; Dick Bartley on Saturday Nights-- and in an effort to satisfy the hard core finatics (like us) "Forgotten 45s", a Sunday night oldies show done by Allen Lee focusing on Baltimore Blues and other rarities. ("It takes the pressure off of me with the rest of the day," notes Peters who adds: "It's really out there in left field, you'll never hear this stuff anywhere else, but it's one of the most popular features on the air. When we got here we said, hey, if it works, it works. Let's not fool with it.") Music is also at the heart of the current on air promotion "Quick Cash," which awards \$100 to a caller each time a specified artist is played.

Sid Mills is the current PD, replacing Steve Cochran whose checkered past with the station dated back to the '60s-- he can now be heard doing weekends on WIYY. As for Mills, he hails from Cincinnati's WRRM, hardly a failure. To date he's done an excellent job of implementing Scconnix's plans. We can't quibble with any of the basics. The execution is professional. But again we have to wonder: did Scconnix throw away a viable core in the hopes of attracting something which may be close to unachievable right now? We've been wrong before.

One thing about WYST-AM: No one would accuse it of being yuppy oriented. Make no mistake about it, this is a United Broadcasting Station. To understand that comment, you've got to know a bit about its history:

In 1947, Sidney H. Tinley, Jr. signed on WSID, a daytimer at 1570. That same year Ben and Herman Cohen (who put on WAAM-TV 13 in '48, selling it to Group W in the latter '50s at which point it became WJZ) held a construction permit for 1010 AM which they never used. In '48, Richard Eaton after buying Washington's WOOK (detailed next month) purchased WSID, picking up the 1010 CP the following year. So in '49, 1570 went dark (reappearing as Towson's WTOW in '55), and 1010 (also a daytimer), came alive as Baltimore's first black oriented facility. (Actually, Morris Blum's WANN predates it by some 6 years but it's licensed to Annapolis.)

The best quote we've ever heard to describe Richard Eaton's methods comes from a former WOOK staffer: "He was operating a damn plantation in downtown DC." It was worse in Baltimore. Examples? In the '50s the WSID studios were in a little corregated room about 9 X 9 in the middle of a large floor in a loft like warehouse. Needless to say it got quite hot during Baltimore's humid summers, and so the benevolent Eaton installed "air conditioning": a large washtub in which was placed a block of ice beside which was a fan, pointed at the announcer. As lore goes, when one unsuspecting guy (today a major New York urban radio exec.) actually lost the tip of his finger, (nipping the blade while reaching for a record) Eaton promptly fired him for carelessness.

Legend continues, that the mental health of staffers was equally in jeopardy, many of whom were shaking from the pressure of an impossible commercial load-- literally impossible. In order to play the astronomical number of spots (generally sold on the barter system-- want a spot? how much (money) ya got?), records were shortened-- down to less than a minute, followed by, maybe 9 ads.

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Just how unscrupulous was Eaton? Go to the FCC for that one. They pulled more than one United license. (Washington's WOOK was a juicy story, covering most bases, including the numbers racket according to widespread reports.) Actually numbers, particularly on black outlets, were not a foreign commodity. There were several ways to work it. The most obvious came from black preachers spouting bible quotes (which of course would be the numbers of the day). Especially in Baltimore, where the illegal game was hugely successful, the poor black populus was looking for any help-- divine or otherwise. Initially what you could hear on the radio went something like: 'Sister, meet me at Sundown. I have what you need. You'll be blessed by morning.' You went, and what you got was a slip of paper that said something to the effect of 'Verse 7, Chapter 13'. Bonanza! 713 was the number of the day.

After a while preachers were more bold. Numbers, disguised as bible quotes were given out over the air, which would have been fine except occasionally the number of the day didn't correspond to any quote from any bible. --Did operators know what was going on? Most did, take Morris Blum who knew exactly how it worked and prohibited it completely from WANN.

The best description we've heard of the late Richard Eaton came from a fellow broadcaster: 'I was frightened by him. He used to walk with two cains, wearing tennis shoes (later he would be wheelchair bound). He was like the mean scrooge who walked down a flower laden path, saw a little hummingbird, looked around and didn't see anyone-- and took his cain and whap!' Another added, 'Anything that happened to him couldn't have happened to a nicer guy.' He certainly wasn't winning any popularity contests inside the building either. One former manager upon being offered a better job, resigned. It's claimed that Eaton convinced him to stay-- only to fire him after the other position was no longer available.

Whether he was honorable or not, he certainly was no fool. A French immigrant (leaving the country before German troops entered), Eaton spoke several languages fluently and served as a War Correspondent in World War I. He ranged from bizarre to bon vivant, married at least three times. (As legend goes, while married to his third wife he would bring along his second wife, and the three of them would take vacations together.) To the listeners, he was the voice of a 15 minute inspirational talk that was heard on every Eaton station daily at 8:30 a.m. "PHFriends!.." his overmodulated voice would say, heralding the time to turn the dial.

Even after his death, Eaton wanted to assure he'd have the last laugh. Not only did he record those inspiring talks (damn near into perpetuity, heard until two or three years ago), but stations were obliged to run them. Worse yet, his family was obliged to own those stations. Upon his death (around 1981), his will provided that his chain (known as United Broadcasting (which then included 9 outlets: Spanish language KALI-AM, Los Angeles; Urban KSOL-FM, San Francisco; Urban WDJY-FM, Washington; oldies/AC WYST-AM-FM, Baltimore; AC WINX, Rockville; Spanish WKDM, New York; and Urban/CHR, WJMO/WRQC Cleveland) could never be sold by his heirs. And excepting some very fine print; if it was sold, then all money would go to charity.

Leave it to Boston based TA Associates to find that fine print. By the Fall, TA which is known for funding outlets, will own United. It certainly can be argued that many of the properties are under utilized. But no one can claim that Eaton didn't try. Everything.

The black approach (including several variations) remained in place until early '83 when black gold was dropped for nostalgia as WSID became WYST-AM, adopting the calls that its FM counterpart had taken two years earlier (see AC). Nostalgia (predominantly pop standards, i.e. Sinatra), a year later became Motown oldies, followed by classic rock a year after that, culminating in CHR in the Fall of '87-- which remained until June 9, 1988 when the current oldies approach was installed.

PD Dan O'Neill has been with the company since coming to WYST-FM just after the '81 switch away from top 40 WLPL. Working on the air under PDs Ralph Rhoades and Gary Mercer, he left to program United's WDJY, returning to Baltimore as PD of WYST-FM which he remained until August of '87 when he moved to the AM side as they adopted CHR.

The switch away from that approach to the current oldies sound was a bottom line decision. While audience reaction was growing, numbers weren't-- and they weren't likely to, due to the strange power limitations. Until '87, WYST-AM was a daytimer and for all intensive purposes it still is-- but once United was allowed to apply for a limited night time signal, they jumped on it (amassing a lovely 60 watts for an hour after sunset, dropping to 21 after that)-- not because they thought 21 watts would make a difference (though actually their downtown tower location does allow them to cover the tourist areas and Inner Harbor), rather to insure more power down the road. (The station has two years to apply for a more powerful but directional signal which it fully intends to do.)

As for now, however, WYST is technically on the air 24 hours (though in Winter, much after 4:30, you'd need an expedition team to find it), which certainly hurts their overall ratings. Not surprisingly, the station was absent from the Winter books (in '86, '87, and '88) while in the Summer of '88 (under the CHR approach), it had broken into the 1s for the first time in over 3 years.

The CHR abandonment then, while emotionally tough on some staffers who saw promise, was economically dictated. In order to build on that CHR potential, United could have spent millions and at best would have been an also ran. The replacement plan was two fold: find a format, any format that would appeal to the older listeners still on AM-- and make sure that format, whatever it was, would be complementary to the demos on FM, so it could at worst bolster a combo sale.

Oldies became a somewhat logical choice, made more so, by narrowing the field to include only those songs released pre-Beatles. The sound is geared to the 45-54 cell who fall between nostalgia WITH (which airs pop standards that compliment this demo, but big bands that alienate it) and WQSR (which often airs material too current for this crowd).

The results? For the first time since '85, WYST-AM is back in the Winter book (at a .7; the Spring shows a .9). And even though it's near the bottom of the 25-54 heap, it's nonetheless the additional help for a combo sale for which United was looking. It's not now, and likely will never be, a market leader. But it's also not a cash drain.

Morning drive finds as complete an offering as available anywhere-- from solid news (Scott Harris) to traffic (Traffic Team) to sports (Phil Wood who also hosts the station's 6 - 7 pm sports talk block does the updates). Music really does cover the 45-54 spectrum (see music lists) from Andy Williams to Rosie & The Originals. And host Dave Young sounds like a top 40 throwback to a time when these songs were popular-- somewhat artificial in delivery, but definitely up-- and aware of the basics.

Overall, it sounds like what it is. A lesser AM facility that's really trying its best. Sometimes it sounds small town (ie, heard in morning drive: "It's 8:05. We'll announce your birthday or anniversary. Just call it in, anytime at 481-1010.")-- other times, it's as well positioned as anything here.

The liners most in evidence, of course, tout the music-- and, outside of morning drive, the amount of music. "1010 WYST, Baltimore's only radio station devoted exclusively to the great songs of the '50s and early '60s." "1010 WYST, the station that plays 18 songs in an 18 song serenade, every hour." --the 18 in a row promise is the benchmark on which WYST relies.

The current promotion "Sizzling Summer Sweepstakes" works thusly: Each afternoon an artist is identified ("1010 WYST Sizzling Summer Sweepstakes continues tomorrow. Hear Dave Young play a Coasters song between 6 and 10, then be the 10th caller and win a valuable sweepstakes prize from 1010 WYST."). When the appropriate caller is selected, he or she will then push a button on their touchtone phone which will identify the prize they've won. (Contestants each day will be told the range of prizes, but only when they actually make a selection do they find out what they'll get.)

And to further prove that not only is the staff not apologetic about their somewhat limited facility, but indeed, aggressive: WYST is one of the few outlets we've found still producing their own in-house musical documentaries. The 3 hour copyrighted Elvis feature (including new interviews with Sam Phillips and DJ Fontana among other) was in production the last time we called.

We could tell you all about what WFBR is doing, but the only thing certain is that by the time you read this they won't be doing it anymore. Current owner Infinity has just announced that WFBR will become an affiliate of the Colorado Springs based Business Radio Network, as of Labor Day, 1989. --Just another variation in the station's long and winding history which is detailed on the onesheet (along with the soon to be vanishing format).

A separate book could easily contain the illustrious history of this venerable facility. It's popularity culminated in the '40s and '50s when it broadcast from showplace studios atop the Senator Theatre which were so elaborate that, like Radio City Music Hall, tours were routinely given to groups intent on seeing the New York style circular control room around which were several studios ranging from those which could house 300 to intimate settings for interviews. Each of the latter extremes were of interest to two very diverse groups-- teenagers and the Pentagon. As for the teens: post WW2 they were enthralled with what was truly the precursor to Buddy Deane. The Meoldy Ball Room, heard each afternoon, featured the top stars (when in town) who performed for the dancing kids lucky enough to be in the studio audience. Hosted by Bill LeFevre and Randy Phillips (among a few others toward the end), it survived into the latter '50s.

Now about the Pentagon: Conference Call (the previously mentioned show, heard today on WCBM), then hosted by both the morning and evening news team on WFBR, ran the gamut from local stories to anything of interest. And in the latter '50s/early '60s, flying saucers were of interest in Baltimore. What was of interest to the Pentagon was Lou Corbin, a semi regular who became a household name after his remarks about the alleged crafts. Corbin, you see, was a retired Lt. Colonel, Army Intelligence. (We're not sure if the Pentagon found him an embarrassment or a threat, actually.)

--But then again, considering that the call letters (FBR-- First Broadcasting Regiment) came from a long standing army relationship (the station was located on government grounds), and early programs did unwittingly feature gunshots and more (sort of a mini 'War Of The World' effect, causing some listeners to wonder whether Baltimore was under seige), Flying Saucers is a natural.

In 1960, WFBR shut the doors on those grand old studios for the final time. A new decade had dawned. Times had changed, though maybe not for the better. Besides, a nearby bank needed the room for expansion. (Well it wouldn't be the last time that a bank took over a radio station.)

But WFBR made it through the '60s as a viable entity. Predominantly MOR, every now and then, top 40 would be flirted with-- if only for a moment. The '70s brought new life, both on and off the air. PD Harry Shriver became GM and really showed his marketing prowess. Even before the locally infamous Johnny Walker came into mornings, his predecessor The Flying Dutchman was making noise. Walker's drive time presence was surpassed in shock value only by his club act which was often rated X. Night time featured what really was top 40, with a jock in the early '70s called only The Commander, who sounded much like Jim Nettleton.

If Walker wasn't promotable enough, Shriver happened upon a real piece of luck in '79-- the broadcast rights to the Orioles, which he kept until '87 (outbid by WCBM). By then, the writing was on the wall, and so it was that long time WFBR owner (since '27) "The Baltimore Radio Show" had its last performance on WFBR (after talk was installed in the Winter of '87). On September 2, 1988, JAG acquired the facility, paired it with WLIF, and turned it to oldies. But now that too is changing under Infinity.

From what we've heard, the Business Radio Network will not rank among the high points in WFBR's evolution-- but we'll try to hear it soon, and let you know the results (in a mini-mention in the upcoming Washington Profile). In the meantime, WFBR's current oldies approach is outlined on the onesheet.

RELIGIOUS/INSPIRATIONAL

Four outlets currently find themselves in this approach fulltime. But while three of them battle it out among each other, gospel WBGR with its emphasis on the black community really sees its rivals as the secular stations which also appeal to that group, most notably WWIN-AM-FM and WXYV.

As for the other three-- unrated WFEL (the former WTOW-AM, licensed to Towson, now sporting 236 watts at night, 5 kw days) is the most contemporary of the group, WRBS-FM finds the middle ground, while WFSI-FM holds down the conservative fort (with programming almost exclusively provided by group owner, Family Stations Incorporated.) --all appealing to the general (largely white) populus.

'FSI, while on a commercial frequency (107.9 licensed to Annapolis, formerly Morris Blum's WXTC), has been operating in a non-profit, non-commercial fashion since its acquisition and conversion in 1972. That is perhaps the biggest factor separating it from its fellow FM competitor, WRBS. Both feature a mix of music (presented in an easy listening fashion) and preaching/teaching. WRBS by far holds tenure in the approach, dating back to 1964 when The Peter & John Radio Fellowship (previous to that heard on other local outlets such as Blum's WANN, Annapolis) acquired the facility (95.1 licensed to Baltimore) from John B. Reynolds (who was ready to give it away at almost any price). The programming and history of both are chronicled on the onesheets.

The story at WBGR is hardly that simple. Dating back to the earliest black oriented stations, gospel has always been a part of the programming. Even in the heyday of WSID, WEBB or WWIN, gospel was in evidence (usually in mornings or middays)-- truly an inspiration to a struggling people. Infact until June, WEBB was still airing Gospel every morning (until at least noon). With the coming of the '90s and the 'urbanization' of black radio; that segment of programming in Baltimore is now left entirely to WBGR. However its audience, long used to hearing secular music as well on the outlets that were aimed at them, for the most part still find themselves cuming other stations.

For those in that group who grew up in Baltimore, listening to WBGR is like coming home. Much of the former staff used to work at WWIN (both on and off the air.). GM Sam Beasley (who returned to the market in '87 from Gannett's Denver TV outlet (KUSA-TV 9) cut his radio teeth at WWIN doing weekends and fill in, in '63. PD Naomi Durant was then a receptionist there. Midday personality Kitty Broady did traffic. Production Manager Champ Higgins was also on staff. Consequently there credibility extends from the power of the Lord to the heart of the community.

The target is women 25-54, and the sound is both adult and empathetic. When Broady punctuates a particularly moving title with Amen Brother, you know she's been there. Preaching is not pushed down your throat during the music segments, but the understanding is loud and clear-- you've got a friend in the Lord on WBGR. (And real solace comes in knowing that the emphasis may well be on friend. --WBGR truly reflects and understands its target.)

Paid programming, like on its religious oriented general market counterparts, is certainly in evidence though restricted here from 10 a.m. to 1:30 p.m. Music is interspersed with lifestyle features such as "Living Today" with Carol Lee. Also hosting the 'Midday Ministries', thereby providing a cohesive sound to what might otherwise be a somewhat out of place block, Lee puts together a 'news you can use' type of short which runs several times a day. Carl Rowen is carried as is Jesse Jackson. NBN news is heard hourly, and offerings from the network such as Carol Davis' "Educational Facts" (which was a very well done piece on Student Loans when we caught it) are also standard fare. Traffic from Metro is done with a designated reporter known as "Spirit Man" who often plays the foil for Pastor Durant as they debate the days events, particularly the fate of the Orioles.

Listening to Broady in middays, we found a caring older woman with a slow deliberate delivery who made sure you got everything-- from a boost in morale, to detailed record info. We got the feeling she'd be great at nursing us through a cold. Cal Hackett, filling in for Durant was considerably more uptempo as he attended to all the basics at hand, but certainly no less genuine.

Take away the music (and inspirational chatter) and what you've got is a full service black AMer-- programmed very well. Naomi Durant can take the credit for that one-- she's been guiding the station since its December '83 switch. (WBGR's 860 frequency is detailed on the one sheet-- and worth reading if only to learn that as WAYE it was the first 'underground' station here.)

URBAN/BLACK

When looking at the history of most major radio markets, black radio played at best an ancillary role, super serving an ethnic core that general market stations and advertisers would have just as soon ignored. De facto segregation was the rule, even in the '50s and '60s when blacks were not only striving for general market recognition, but their music was certainly receiving it.

In Baltimore, such was not the case with black radio which is somewhat ironic in that racial prejudices and separationist policies were as strong here as in other points below the Mason Dixon line. (As we pointed out in the market overview section, in 1963 Buddy Deane's dance show came to an abrupt end over heated emotions-- all centered around whether black kids should be dancing on the same show with white kids.)

But when it came to radio, color lines tumbled down. Not because they weren't visible, not because of some strange dual social consciousness-- rather that the old adage that the only way to fight racism is with excellence really proved itself here with regard to teenage listening habits. WCAO was a giant, but even they felt a dent from the three black men who held down the afternoon drive spots on WSID, WEBB and WWIN. (Fat Daddy's antics are described throughout this volume, but suffice it to say he was the undisputed soul leader, and if he were writing this section, every line would rhyme in time to the beat of our feet as we headed on down to the haberdashery that he hawked on WSID as regularly as Dennison's was heard on WABC.) Rockin' Robin on WEBB and Hot Rod Hulbert on WWIN were along the same lines. (As was Hoppy Adams who is heard to this day on Annapolis' WANN.)

But cross over popularity was by no means limited to blacks being of interest to whites. It worked the other way around too-- particularly with WWIN. Overnight man Lee Cross sounded black, thought black-- and looked as white as he was. WWIN morning man Jack Gale (from their top 40 days) not only took Baltimore by storm, but DC too for a brief period of time when his night time "Hound Dog" show (only the name resembled the late George Lorenz in Buffalo) was also heard on WOOK (an easy feat since the show was sponsored and paid for by White Tango Wine). Gale, who didn't reveal his true identity, was strutting his stuff, beating on phone books like they were African native drums (with carted dog howls in the background) and generally putting out a product that rivaled the records he played.

Of course by the time WWIN joined the black foray as the third such station in '62, they had an immediate advantage over their competitors-- a full time signal. WSID and WEBB were daytimers, so just by sounding as good, WWIN was immediately victorious. But also by being on at night, WWIN was prone to direct competition from WITH which knew even back then that their limited night time signal virtually dictated a black slant.

To go back even further (and a great deal of the history of all three is contained on the one sheets), WSID entered the arena first, going black in '48. WEBB followed in '55. WWIN at this point was dabbling in a top 40 approach (meaning personalities jocking records) as was WITH. WCAO, on 12/56 installed Plough's formula (truly top 40 as we think of it), with WWIN and WITH both benefitting from their ideas and suffering because of their signal. In '62, WWIN-- which like WITH realized it was largely serving the inner city at night-- plunged into the black arena full time.

That set up remained through the '60s as WSID, WEBB and WWIN waged war with each other, particularly from the standpoint of advertising dollars. All three had their share of gospel as well (with WSID using Pauline Wells Lewis, a star in her own right who handled mornings).

WWIN may have had the fulltime coverage advantage, but in 1970 WEBB (which earlier gave WABC's Chuck Leonard-- then 'Tall thin and mighty mighty cool Chuck Leonard'-- his first job) had what they felt was a weapon in a new owner: James Brown. The ID at the top of every hour proclaimed "Good God, it's a James Brown radio station, WEBB, Baltimore," punctuated by the mandatory Brown scream. As one former announcer reminisces, "it was pretty neckbone and porkchop," containing all the stereotypes including a PD sporting a gold tooth with a diamond embedded in it.

The coming of the '80s would see a very different picture. FM had arrived, and with it, the first real FM attempt at serving the urban crowd. Originally when WCAO-FM became WXYV in 1977, Plough's automated disco was installed in place of classical to take advantage of the growing dance craze among the general populus. By 1980, however, it had evolved into a locally programmed urban facility targeting the black community with a well executed sound, as professional and respectable as any general market facility. In short, WXYV, like many similar outlets in other markets, was on the cutting edge of what would become widely known as urban contemporary a few years later. In the 5s and 6s in '79, jumping into the 7s by 1980; WXYV's ratings this decade have not once fallen below those numbers (overall). By far it is the victor in this race, though competitors have not gone away.

Listening to WXYV (V-103) morning man Randy Dennis (who joined in '84 from New Orleans' WAIL), you'll find an adult communicator equally appealing to blacks and whites in his mainstream (yet streetwise) delivery of all the basics. We were pleasantly surprised by his attention to detail-- even to the extent of backselling most of the product (which in the case of the "V Song Of The Day", was done both before and after its airing. Generally the "V" song is a recurrent (though it was "Lost Without You" by BeBe and CeCe Winans, a current, when we heard it), which awards money thusly: "Your V-song of the day for more free money. When you hear it again, be the 10th caller at 481-V103 and score \$103 instant cash dollars and a gift from Puma. And we're going to have a winner before 10 o'clock on 102.7 FM Music Power. Power 103." --At ten, listeners would be again given a window of time in which it would be played. Three winners: middays, afternoons and nights, come up daily.)

Exhibiting decent show prep (including pre-recorded interviews with upcoming acts appearing in Baltimore), Dennis was also adept at interacting with newswoman Jean Ross with whom we were also impressed. Make no mistake about, Ross sounds urban with a faint accent of the streets. But not only could she write and organize (with a good head for story order as well), targeted to the intended audience, but her command of the basics (and the goals of the station) even within the newscast was excellent.

Afternoons feature Tim Watts, who has been with the station since '78 (leaving for a while in the '80s, returning in '87). With an energy level to match the music (and the skill of getting in and out of other elements (i.e. traffic which is pre-recorded by Metro) so as not to interrupt the 'more music' feel, Watts is as adept at selling the liners as anyone else in the market: "102.7 FM. The fresh new music first and a better variety. A brand new one from Maze is coming up. We'll do the Electric Boogie and we'll spend the night with Guy Moore. It's happening right here. Music Power V-103." "Baltimore's Music Power. V-103 with another 30 minute non-stop power sweep starting now."

PD Roy Sampson, with the station since 1980 has a sincere dedication to both the product and the market demonstrated by his pastime upon his arrival: spending day after day at the library, Sampson would investigate old articles to determine exactly what made Baltimore, Baltimore. And what made radio work here. Obviously, young people doing that in the future will find Roy's name displayed.

Now about those V-103 competitors. At present they include WWIN-AM-FM and WEBB-- both having just gone through major transformations.

Cesar Gooding is now the program director at WEBB. And that's more than in title. Owner Dorothy Brunson has really taken a hands off attitude, saying, 'just do what you said you would.' Since he's only been doing it since June 26th, it's too early to say if he will-- and too early to know if Brunson will allow him such freedom in the future. But for now he's got it, so the sound we heard is all his.

Coming from Raleigh's WLLE, Gooding's plan is to go after the youngest numbers of the three urbans (18-49 is the stated demo), with a music mix that's highly current-- though not necessarily instantly recognizable to everyone (and largely unrecognizable to us). However, to current urban album buyers, the cuts (which during our listen were as in evidence as singles) are all well known. 98% of the music has been released in the last year (with 75% currently out), while oldies are restricted to about one an hour (We didn't hear any.).

The music may be young in appeal, but the format of the midday show (with Jackie Get Down Midday Brown who also comes from Raleigh) contains a decidedly full service element: The Hot Energy Forum. Brown picks a topic and listeners voice their opinions. The day we caught it, Jackie brought up the impoliteness of city bus drivers-- several of which immediately called in their rebuttal. But what really impressed us was Brown's comment that she took that bus every day. It gave her immediate credibility and relatability with her core.

(On the negative side, basics were largely ignored and transitions from music to calls were often choppy with no set up involved, leaving us in the dark for several minutes as to what was going on.)

We didn't catch mornings, but traffic is handled by Metro and several features are used i.e. "On The Phone With Tyrone" (at 8:30); John Madden Sports Quiz (at 7:35) as well as Star Quiz. Weekends feature a variety of syndicated programs from Jerry Boulding, Donnie Simpson and Ken Spider Webb to the BB King Blues Hour on Sunday nights.

Promotionally, there's a "Phrase That Pays" (My station for energy winnings and energy hits is Energy 1360 WEBB.). Album giveaways are routine-- as are trip giveaways: "This Monday morning after 7 a.m., listen for more details on how you and your sugar can win roundtrip airfare and hotel accommodations for sugar weekend in Myrtle Beach, SC from the radio station that's coming on strong and the competition knows it. We're Energy 1360 WEBB."

Whether the competition knows it, we're not sure. However the national advertisers on the various syndicated offerings certainly do. In our 45 minute midday listen, for instance, the only spots in evidence came from such sponsors.

The current book has the station at a 1.3 overall-- but the survey ended before Goodings approach was in place. (Gospel was heard in the mornings with well known personality Vashta McKenzie who was professional, warm and relatable and very well respected here. Afternoons featured a typical urban mix. See music list.)

We were going to list the music we heard during our recent listens. But we couldn't identify it, urban jocks couldn't identify it, and the urban listeners we found also couldn't identify it. However, we assume WEBB's core can. Although, with this liner, who knows? "Already you can hear the difference. We're building a new radio station. So pass the word to your friends about Baltimore's freshest sound. Energy 1360 WEBB." But then again, whatever that music is, it's "More of what you've been waiting for. More continuous music in a row on Energy 1360 WEBB."

Truth be known, WWIN-AM-FM may just be what we've been waiting for. It's Black AC sound was so appealing, we left it on as background music while doing market research. And that's saying a lot, since we were horrified to learn of the passing of WWIN-AM's black oldies approach in favor of the simulcast. (About the passing of former WGHT-FM's CHurban fare, we weren't concerned). To back it up a little here:

Ragan Henry acquired the combo in April of '87. Both the AM and the FM had long and rich histories. And strangely enough, the AM's history can be traced back to the FM band in 1951. That was the year that WCBM abandoned the 1400 dial position (moving to 680 for better coverage). Tom McNulty, an FM operator who signed on WMCP at 94.7 in '48, applied for the frequency with the intent of duplicating his FM programming on AM. While that's commonplace today (and exactly what Ragan Henry is doing with this combo), it was unheard of in '51.

It wasn't long before McNulty realized why. With an AM full of potential and an FM lacking any, the FM went dark-- the AM full speed ahead. As previously mentioned the move to black came in '62, where it still remains.

As for WWIN-FM. This WWIN-FM (not to be confused with the original at 94.7-- today that frequency appears in Bethesda-- as WLTT, where Ragan Henry president Bob Hughes used to work) is an outgrowth of WISZ. Licensed to Glen Burnie, the lackluster (but odd at times) history including everything from country (as WISZ) to Drake Chenault automation du jour (as WBKZ, co-owned with WFBR) was tried prior to its acquisition by McNulty in '83 (who probably by then realized he should have held on to 94.7, with its much better signal, in the first place!).

Anyhow, in '87, Ragan Henry got the black combo which was programmed separately, but if you asked anyone exactly what the difference was, they would have had a hard time explaining it. (And infact, did. Henry's people asked. Definitive answers weren't forthcoming.) So it was that Henry decided upon shoring up the AM with an oldies approach, locally done (and we mean locally-- we're tremendous R & B fans, and we didn't even recognize all of this stuff-- see music lists).

The FM, meanwhile, became a hybrid urban/CHR (emphasis on CHR, see music lists found after WWIN for that one). If the call letter debacle was a sign of things to come, then the FM was in trouble from the start. The handle, safely enough, was to be "Hot." Henry instructed his FCC attorney to find a set of calls that could relate to it-- something with an HT in it. The attorney handed it over to a paralegal who followed instruction to the letter-- literally. What they got was WHITE. What they said was 'not just any call letters with HT in it. Those won't work.' What the competition said of course is obvious: 'They're abandoning the black community. Even their call letters spell 'white'.

Henry, a very distinguished lawyer and broadcaster who also happens to be black, took that argument away as soon as it was raised, immediately changing the calls to WGHT (which may have still spelled 'white' phonetically, but at least not as obviously). In actuality the format spelled no color, as the CHurban approach went after both groups (truly, not just for advertising whitewash purposes). Unfortunately, what they got-- according to the ratings, was neither. Results within the year later peaked at a 3.7 (12+ in the Summer of '88), steadily dropping after that.

Actually, Henry's research showed that the station was making serious progress, but the ratings told another tale-- and since there's no ratings 'court of last resort', other approaches were considered, with Black Adult Contemporary selected and implemented on May 12th. Clearly the current Spring ratings (during which the change was made) are of no value in evaluating it. Summer will show the first full book, but even that will be premature. The real test will come this fall.

We don't have a prediction, though emotionally we're routing for it for a number of reasons. (Infact the only real drawback we heard was the FM processing. We checked twice to make sure we weren't listening to the AM. WGHT, during its CHurban period was pumping. Certainly we wouldn't expect the same approach for Black AC. But what we heard sounded more like they sent their AM signal to the FM transmitter. Management assures us they didn't, so we have to wonder if they desire this effect.)

As for those positives-- most importantly Henry isn't apologizing for the approach. He isn't calling it something that it's not. (We remember hearing Inner City's San Francisco station in '83 and writing about it for Billboard. It was a tasty soft soul sound ("Quiet Storm") that management insisted was adult contemporary. By no industry definition was this the case, as we thusly reported. Their angry retort suggested other places for us to reside, with the underlying feeling being that it would be very hot in all of them. (As it turned out, their positioning fought their programming to such a degree that the station was the biggest fatality in the battle.)

This is not the case at WWIN-AM-FM. They're not only serving the black adult, they're proud to say they are. (And while Henry happens to be black, the president of his company, Bob Hughes, with a long background in AC (WASH and WLTT) is anything but.) To listen to Hughes, is an education in marketing:

"The black audience is an audience that's worth appealing to, depending on what you're trying to sell. We believe very strongly that one of the major problems with the black format is not the format, not the nature of the audience but the way that mostly white operators have understood it and sold it. There is no question that blacks don't have as much disposable income as whites do. But they dispose of it. And I think that the major problem in the black oriented media is that alot of people have tried to talk sociology when they should be talking business. We're not out there talking about how we ought to get our fair share, that people owe us the right to a living. What we're saying is we have a valuable audience and we'll prove it to you. By using our radio station we can cause your cash register to ring. And if you buy time on our radio station and it doesn't work, then don't ever use us again. But try us once. You're going to see increased store traffic, increased profits. Your business is going to be better off."

We truly back that philosophy. We're also biased favorably towards the fact that WWIN is targeting the black adult, who until this time had to find quality radio on the younger-targeted WXYV or the general market stations. Says Hughes:

"One of the things that we as a society don't have is an image in our minds of a middle class black family. Whether it's a single parent household, or not; that person shows up for work every day, does an excellent job, takes home a decent paycheck, pays their mortgage, pays their car payment and pays tuition bills, buys clothes and all the other necessities of life. We don't have an image of that person. We have an image of blacks who are too poor to afford the basics, or blacks who are so rich because they're musicians or athletes that they can buy what ever they want four or five times over but that group in the middle who are solid citizens, who vote based upon their pocketbooks and their hearts-- we don't have an image of them existing in the black community and they certainly do.

"Most people see the ghetto. But I think most of the people who are operating ethnic formats don't really understand the audience. For example, just because you live in the ghetto doesn't mean you don't have money to spend. It may mean because you have a decent income and because you spend far less of a percentage of it on housing that you have more of it to spend on other things. It's interesting that large amounts of French champagne and Cognac, large amounts of luxury products are sold in black neighborhoods. The people selling them know it, but the manufacturers are mostly unaware of it.

"For example, the BMW dealers here in Washington have been after BMW to move some of their advertising into black media here. BMW of North America is saying that blacks don't buy their cars. Well I tell you what, tell that to a couple of the dealers. Stand in their service lines and watch the people driving the cars and you'll quickly come to the conclusion that if they didn't have black customers, they wouldn't have any damn customers at all."

As to why a simulcast was chosen, Henry knew first hand how well the format did on AM (on his WDIA which is now #5 in the market and the leading AM with a 7.8 12+-- his FM there, WHRK, is #1). Since it worked so well rebuilding one AM, the hope is that it will do likewise for another. (Not to mention it both saves money and gives staffers a single focus. --The AM is still separate on Sundays however, when it's largely sold out to preachers.)

At this point it's still too new to have promotion plans in granite. Everything from positioning to giveaways are still being investigated. But as to how it sounds, it's mellow and black-- and a pleasure to listen to. The basics are solid, the format is tight. Liners are heavily relied upon at this point-- but the station fulfills all promises: "WWIN with the best songs and no rap." "The only station in Baltimore that plays the best songs and no rap. WWIN AM & FM." "The longer you listen, the more variety you'll hear on the station with the best songs and no rap, WWIN." "Next hour WWIN plays more favorites from the '60s, '70s & '80s. Here's a free sample ('Backfield In Motion' was the '60s selection). Keep it locked in for more of the best songs and no rap."

As the produced promo says: "When you want the best songs and no rap, you want WWIN 1400 AM and now FM at 95.9." Frankly, it's too early in the format to provide a real analysis of how it sounds and what it will do, so we'll end this profile with a personal comment. We probably shouldn't mention it at all, because stations we personally crave generally owe points, but for the first time, when we heard a liner, we were in total agreement. WWIN told us that when we wanted the best songs in Baltimore, we wanted WWIN-- and damned if we didn't!

Writing this profile would never have been possible without a number of individuals. From help in getting people on the phone, to untangling station histories, most everyone we encountered was gracious and eager to lend a hand. We're listing them here and hoping that we didn't forget you:

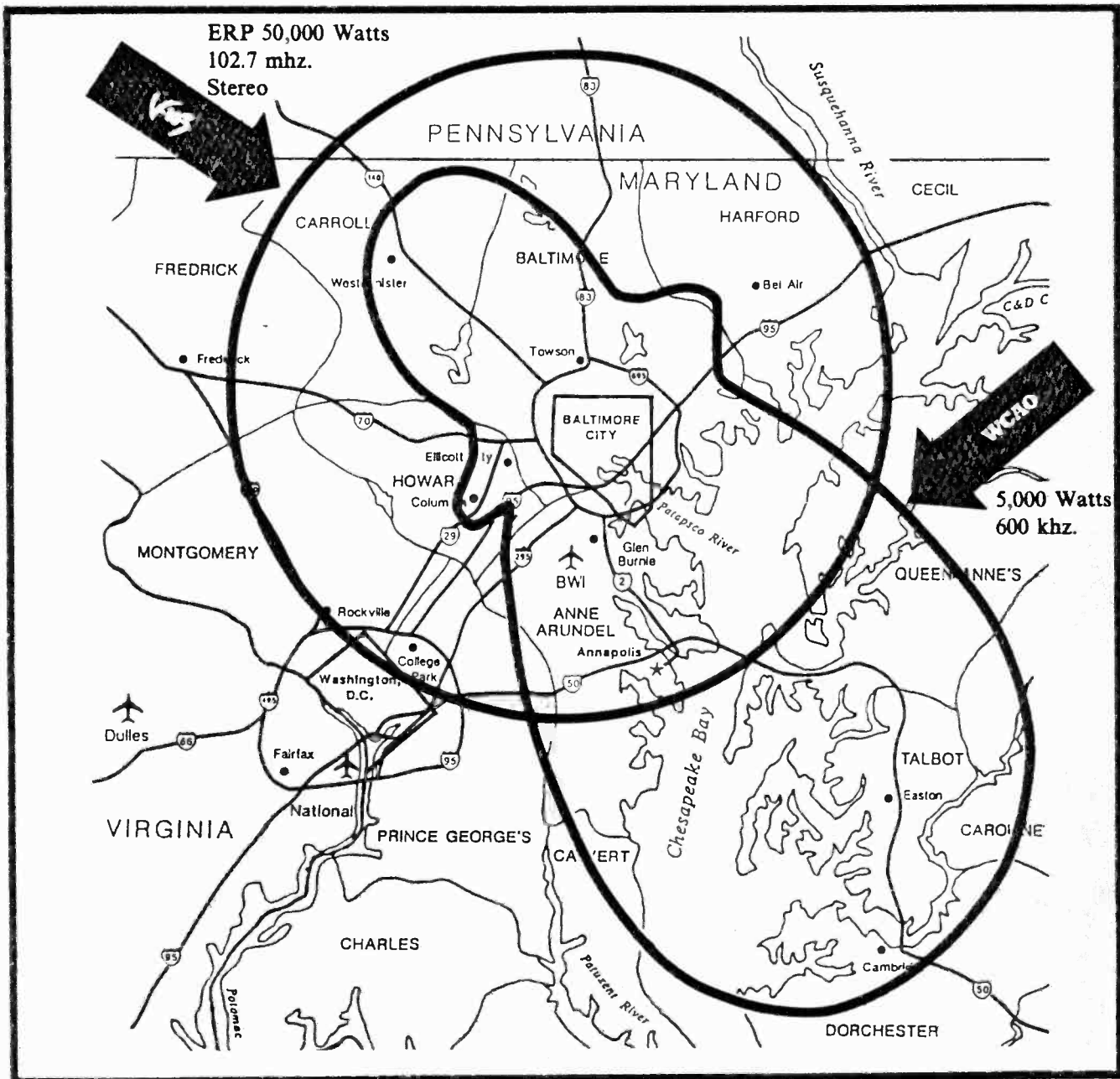
Thom Moon, Bob Moody, JT Anderton, Morris Blum, Bill LeFevre, Barry Richards, Bill Sadlier, Dave Barrett, Chuck DuCoty, Roy Deutschman, Johnny Dark, Roy Sampson, Laurie at Summit in Atlanta, Owen Weber, Don Kelley, Bob Hughes, Steve McNee, Bill Taylor, Rick Peters, Sid Mills, Jim Davis, Sam Beasley, Joe Lombardo, Dan O'Neill, Jim Rafferty, Tom Bissett, Lee Martin, Ben Wolfe, Mike Lorenzo, Allen Christian, John Pavlos, Chuck Morgan, Ceasar Gooding, Barry Smith, Ray Kassis, Louis Iacueo, Carol Ford, Diane Allen-- and as always, Randy Michaels:

Your input and encouragement made the real difference. Thank You.

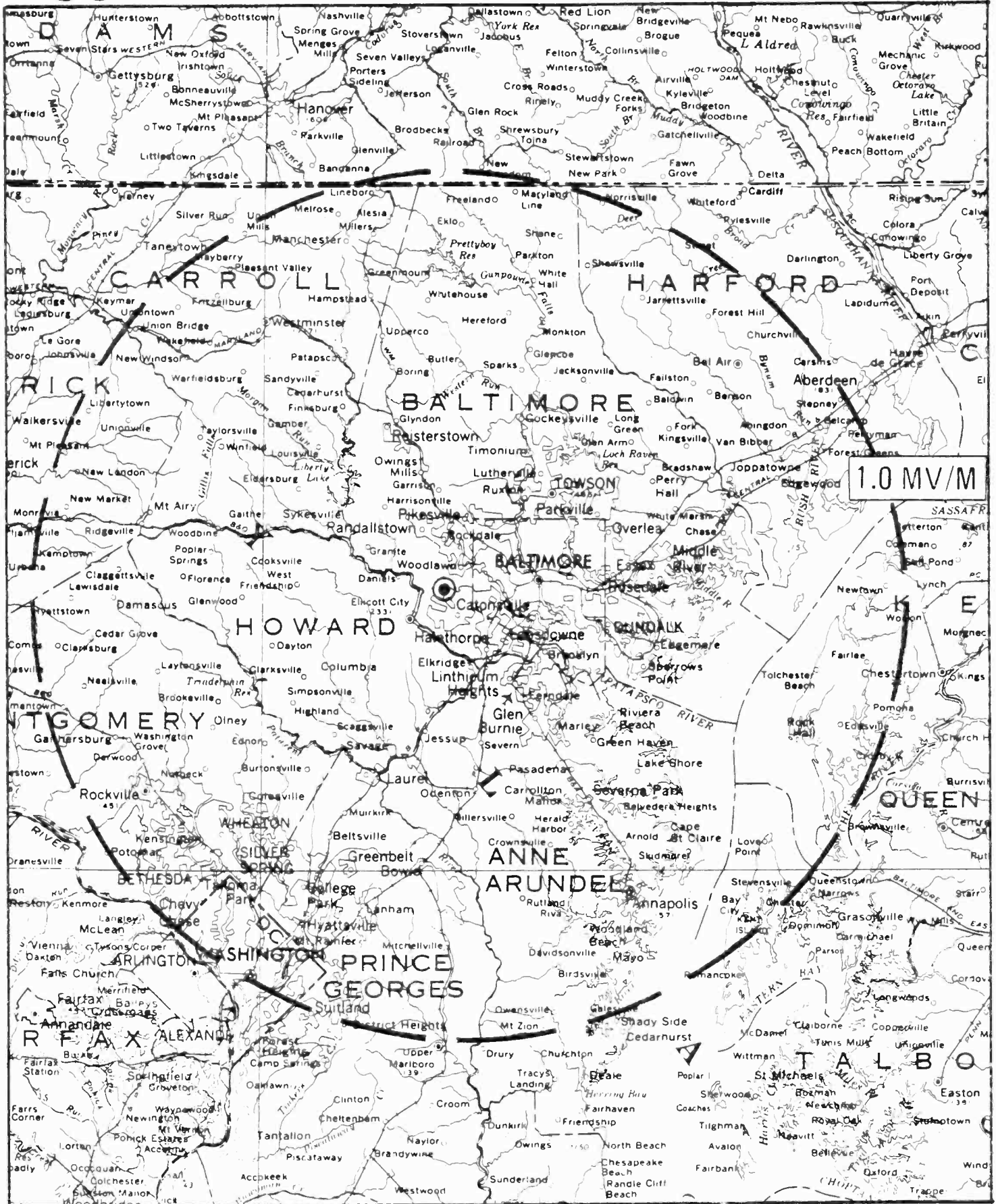
WXYV

WCAO

COVERAGE



COVERAGE MAP



WPOC, BALTIMORE, MD.
 50,000 WATTS (ERP), 93.1 MHz

WPOC
 FM 93.1

Computed from Information
 Supplied by:
 Cohen & Dippell, P.C.
 Consulting Engineers
 Radio-Television
 Washington, D.C.

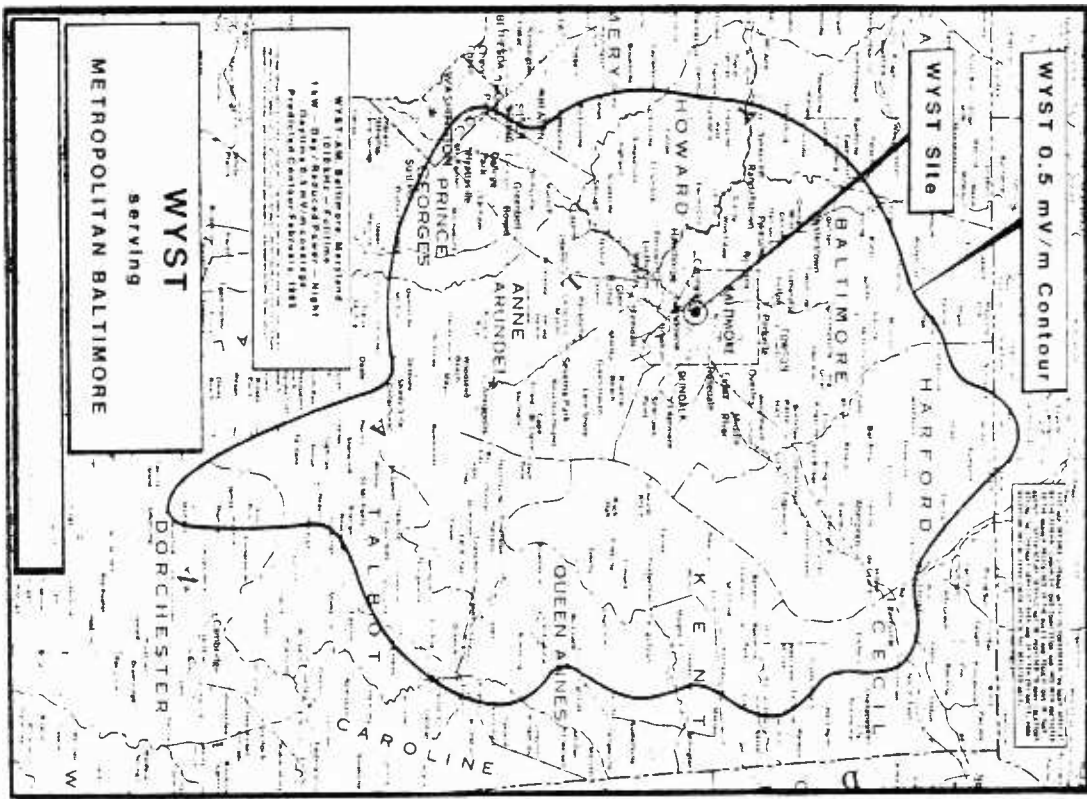
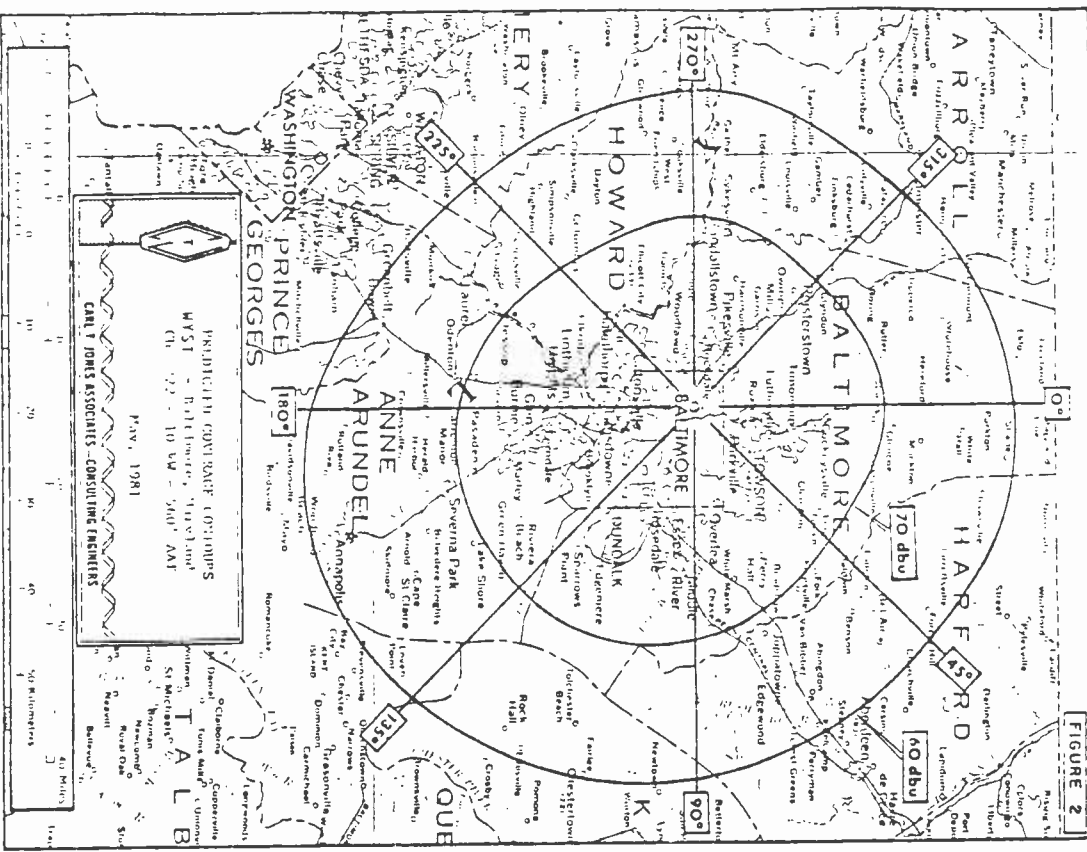
92 STAR WYST

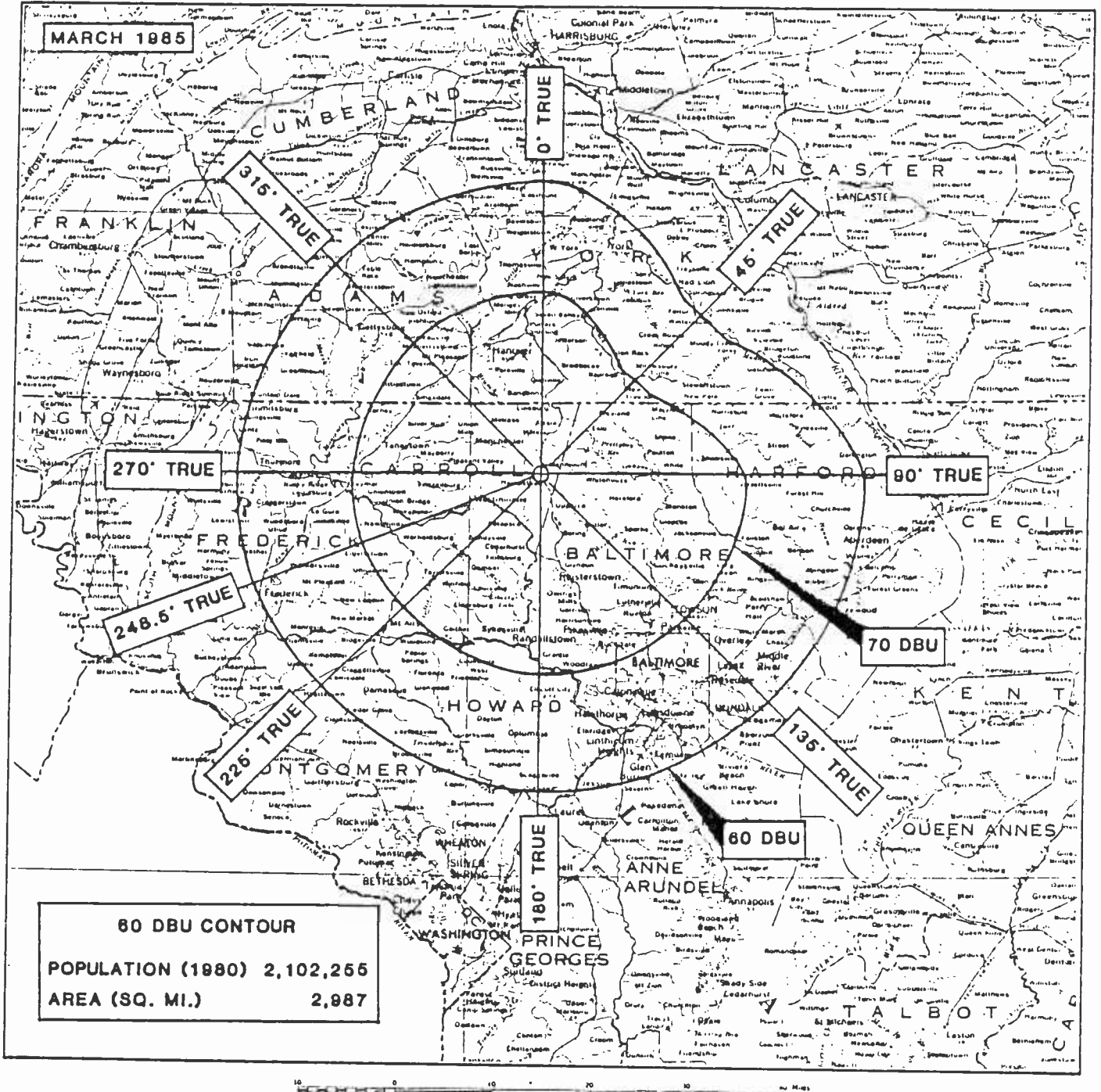
92.3 FM

1010 AM

WYST-FM COVERAGE MAP

WYST-AM COVERAGE MAP





60 DBU CONTOUR
 POPULATION (1980) 2,102,266
 AREA (SQ. MI.) 2,987

WGRX

PREDICTED COVERAGE CONTOURS

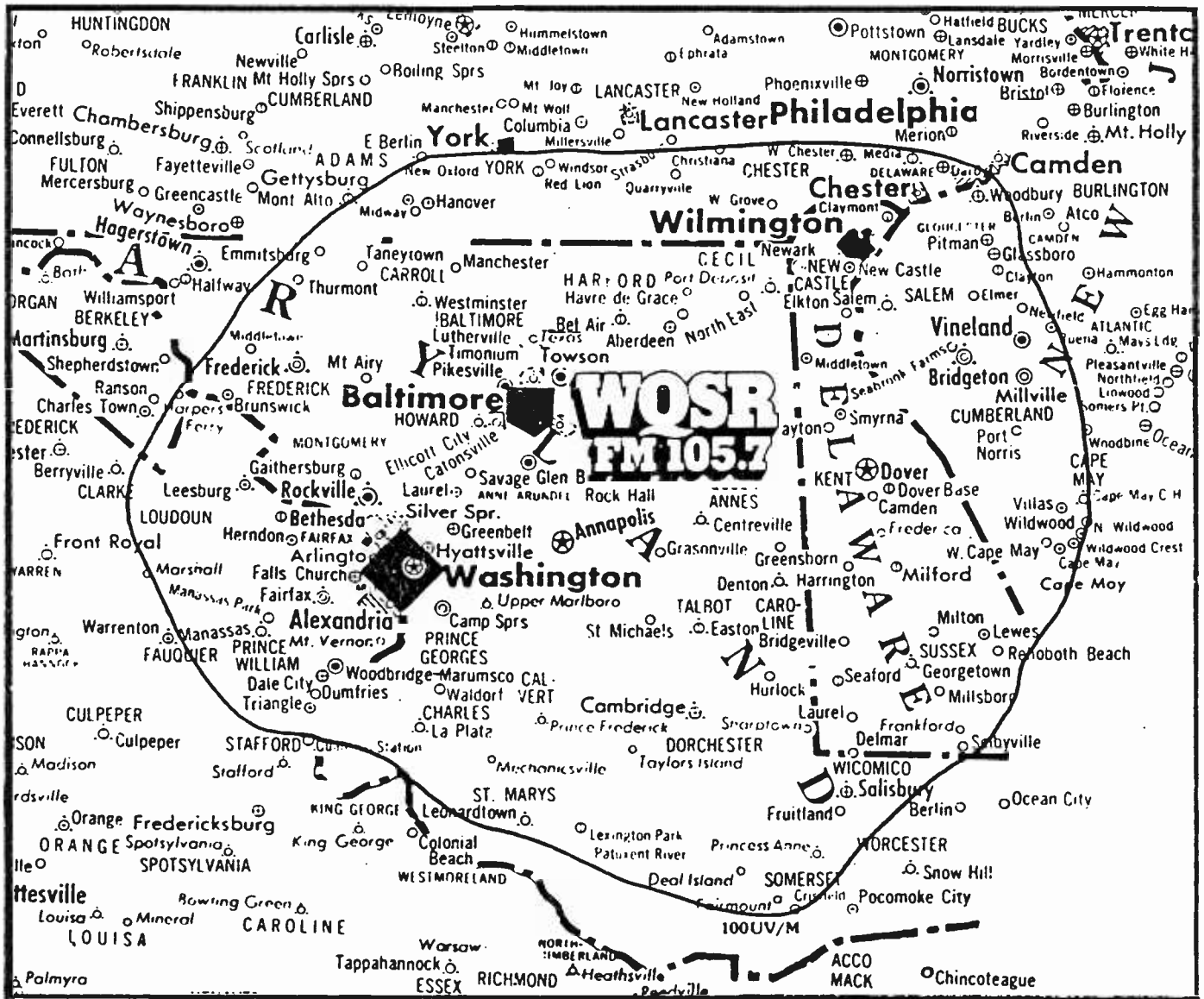
SHAMROCK COMMUNICATIONS, INC.

RADIO STATION WGRX

WESTMINSTER, MARYLAND

CH 264B 16 KW (MAX-DA) 861 FT

duTreil - Rackley Consulting Engineers



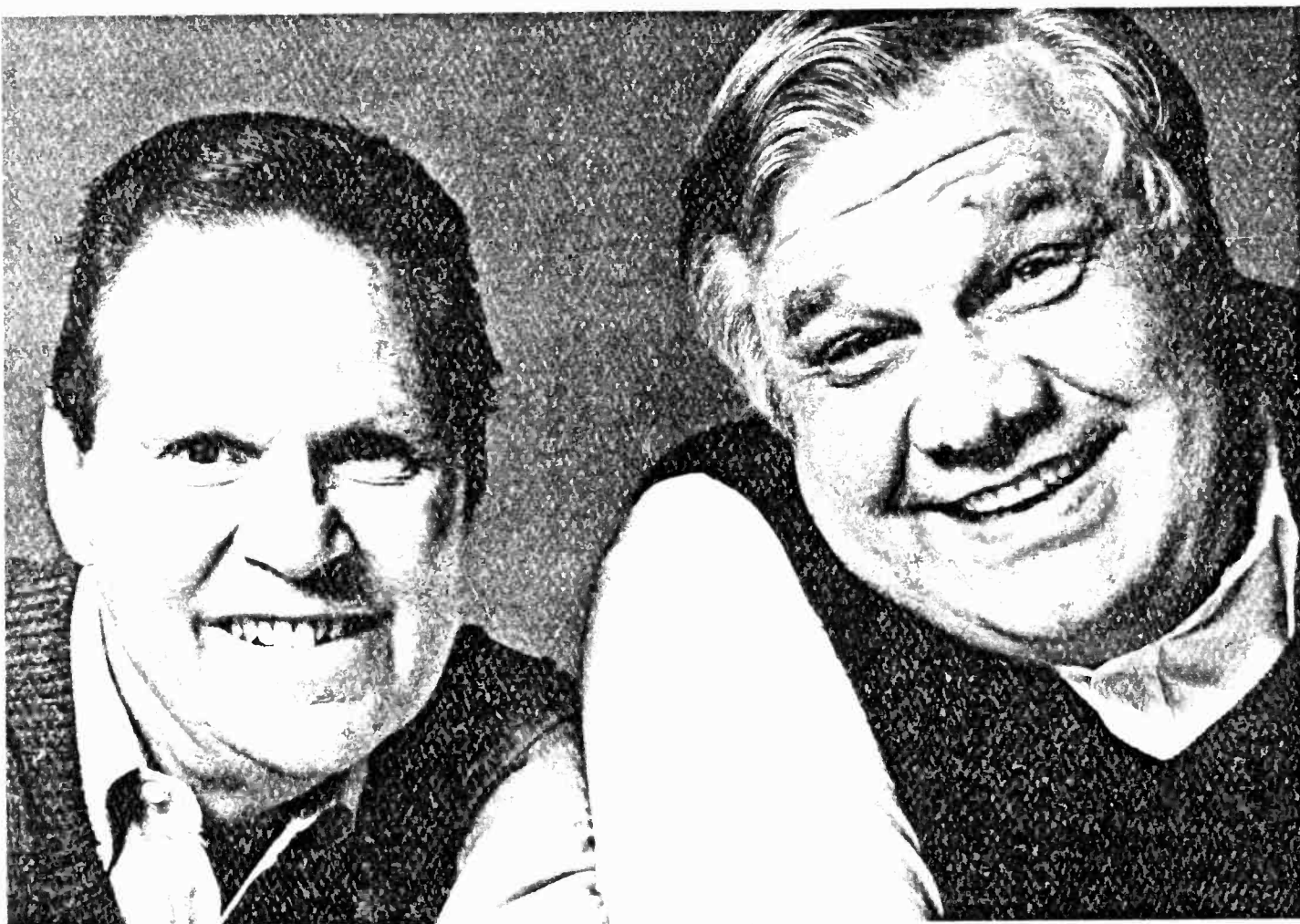
PRIMARY — 30 Miles
 FREQUENCY — 105.7 mhz

SECONDARY — 60 Miles
 POLARIZATION — Circular

BROADCASTING 24 HOURS A DAY IN STEREO
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MORNINGS SUNNYSIDE UP

Bob Jones and Jim West are prime movers in prime time!

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They're friends who help families start the day with a smile and with the information they need to get going.

INFORMATION, that's what mornings on WBAL are all about. We deliver all the

news, weather, sports and traffic that Baltimore needs to get off on the right foot. That's why more people wake up to WBAL than any other radio station.

From left to right: Jim West and Bob Jones.

*Mornings on WBAL –
the information and entertainment that our city relies on.*

1967

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and you've bought Baltimore!

Your selling job's as good as done with WBAL. That's why in a 16 station market local advertisers invest better than 1 out of every 4 radio dollars on WBAL,* Maryland's only 50,000 watt station.



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164

1965

RADIO Programs

WBAL (1090)—NBC
 WYAE (860)—CBS
 WWIN (1400)—ABC
 WCAO (600)

WCBM (680)
 WFBR (1300)
 WNAV (1430)
 WASA (1330)

WBMD (750)
 WAQE (1570)
 WEBB (1360)
 WVOB (1520)
 WISZ (1590)
 WITH (1230)

Friday Evening

<p>6.00 WBAL: Baseball: (Baltimore vs. Cleveland) (Doubleheader) WWIN: Hot Rod Show WCAO: Paul Rodgers WFBR: World at 6.00 WCBM: News WBMD: Jamoree WYAE: Great Albums Of Music WEBB: Rockin' Robin WITH: Ruzz Bennett WISZ: Wally Horton WASA: News & Sports WAQE: Paul Harvey 6.10 WCBM: Sound-Off WAQE: Music For Dining 6.15 WCBM: Ted Rado WASA: Three Suns Music WBMD: Rosary for Peace 6.20 WFBR: Jack Wheeler 6.30 WEBB: Sign Off WASA: Sign Off WBMD: Sign Off WYAE: Sign Off WAQE: Sign Off WVOB: Sign Off WFBR: News</p>	<p>6.55 WCBM: Sports Time 7.00 WFBR: J. Wheeler WITH: Paul Johnson WCAO: Kerby Scott WWIN: Kelson Fisher WCBM: News Report WNAV: Fulton Lewis Jr. 7.05 WCBM: Ted Rado 7.30 WCAO: Kerby Scott WNAV: World Today WWIN: Kelson Fisher WCBM: Ted Rado 8.00 WFBR: Jack Wheeler WCBM: News WITH: Pat Daddy WISZ: Gene Bond 8.05 WCBM: David Shenenbrun 8.30 WCBM: Ted Rado 9.00 WFBR: Jack Wheeler WWIN: Kelson Fisher WCBM: News WNAV: Moonlight Melodies 9.05 WCBM: John Sterling 10.00 WCAO: Kirby Scott WISZ: Country Jubilee WWIN: Kelson Fisher. 10.30 WBAL: David Brinkley</p>	<p>WFBR: Conference Call WNAV: Music Till Midnight 11.00 WBAL: News and Sports WFBR: World News WISZ: Bob Murphy WWIN: Kelson Fisher WCBM: 11 P. M. Report 11.10 WCBM: Orioles Follow-Up 11.15 WBAL: Harley Show WFBR: Music Before Midnight WCBM: John Sterling 12.00 WBAL: NRC News WCAO: Jack Edwards WWIN: Johnny O Show WITH: Barry Richards WYAE: Night Watch WISZ: Bob Murphy WFBR: Mike James Jazz 12.05 WBAL: Harley Show 1.00 WCBM: John Contino WFBR: Sign Off 2.05 WBAL: Night Call 3.05 WBAL: All Night Show</p>
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Saturday Morning

<p>6.00 WBAL: Town And Country WITH: Barry Richards WCAO: All Night Serenade WCBM: News WNAV: Night Watch WWIN: Johnny O Show WEBB: Wiley Daniels WISZ: Woody Wooden 5.05 WCBM: John Contino 6.30 WBAL: News WASA: Country Music 6.45 WASA: Farm News 6.00 WBAL: Perry Andrews WFBR: Joe Knight WCAO: Bill Sanders WITH: George Wilson WASA: Early Bird WEBB: Wiley Daniels WWIN: Larry Dean WNAV: Al Gregg WCBM: Dave Lindsay WAQE: Tom Price 6.45 WYAE: Great Albums of Music 6.55 WCBM: Lord's Prayer 7.00 WBAL: News WEBB: Wild Child WCBM: News WAQE: Tom Price WBMD: Jamboree 7.05 WCBM: Dave Lindsay WVOB: Morning at VOB 8.00 WBAL: News WFBR: Joe Knight WYAE: CBS News WWIN: Larry Dean</p>	<p>WBMD: Jamboree 8.10 WYAE: Music Albums 8.15 WBAL: Perry Andrews 9.00 WBAL: News WCAO: Alan Field WFBR: Joe Knight WBMD: Peter & John WYAE: CBS News WEBB: Wild Child WAQE: Tom Price WWIN: Larry Dean WCBM: News WITH: George Wilson 9.05 WBAL: Perry Andrews WASA: A. P. G. News 9.10 WYAE: Music Albums 9.15 WCBM: Lee Case WASA: Hour of Stars 9.30 WBMD: 20th Century Reformatoin 9.45 WAQE: Baltimore County Library 10.00 WBAL: News WCAO: Alan Field WWIN: Swinging Sam WFBR: Bill Jeager WCBM: Lee Case WITH: George Wilson WASA: Hour of Stars WYAE: CBS News WISZ: Norm Cannon WBMD: Christian Jew Hour WNAV: Middy Varieties WAQE: News WVOB: Bainbridge</p>	<p>Report 10.05 WASA: Bainbridge News WAQE: Paul Berman 10.10 WBAL: Listen To Lacy WYAE: Great Albums Of Music 10.15 WBMD: Hebrew-Christian Hour WVOB: Morning at VOB WASA: Hour of Stars 10.30 WBAL: Weekend Gardener WBMD: Gospel Hour 10.35 WBAL: Listen To Lacy 11.00 WBAL: News WCAO: Alan Field WFBR: Bill Jeager WITH: George Wilson WBMD: Voice of Truth WWIN: Swinging Sam WCBM: News WISZ: Norm Cannon WEBB: Wild Child WYAE: CBS News WASA: Hour of Stars WVOB: Morning at VOB 11.05 WAQE: Paul Berman WCBM: Lee Case 11.10 WBAL: Listen To Lacy WYAE: Music Albums 11.15 WBMD: Hymn Time 11.30 WBAL: Youth In the News WBMD: Italian Hour 11.35 WBAL: Listen To Lacy</p>
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165

Meet The **WITH** Tigers!

The Swinginest, Jumpinest, Grooviest Dee Jays in Town!



GEORGE WILSON
6 A.M. TO 9 A.M.



BOBBY DEE
9 A.M. TO 12 P.M.



BILL TAYLOR
12 P.M. TO 3 P.M.



BUZZ BENNETT
3 P.M. TO 7 P.M.



PAUL "FAT DADDY" JOHNSON
7 P.M. TO MIDNIGHT



BARRY RICHARDS
12 A.M. TO 6 A.M.

1·2·3 on your dial!

Quick! Turn On

WITH

Tiger Radio IT'S GRRREAT!!!



October 1965

Local Newspaper Ad

(1965)

PIN POINT POWER GETS BEST RESULTS

Radio Station W-I-T-H "pin point power" is tailor-made to blanket Baltimore's 15-mile radius at low, low rates—with *no waste coverage*. W-I-T-H reaches 74% * of all Baltimore homes every week—delivers more listeners per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to hit the sales "bull's-eye" for *you*, too.

*Cumulative Pulse Audience Survey

Buy **W-I-T-H**
Tom Tinsley
President
R. C. Embry
Vice Pres.

CONFIDENCE

Who else but WITH
could sell low power
as an advantage ??

(1957)

Less than 2 months on the air...



Forty Top Tunes
of Greater Baltimore

Top Tunes of Greater Baltimore, according to Record and Sheet Music Sales, Coin Machine Operators, and Radio Requests, as determined by the WCAO Weekly Survey.
Copyright Plough Broadcasting Co., Inc., 1957

WCAO TOP FORTY TUNES - WEEK OF FEBRUARY 11, 1957 - SURVEY #28 - VOL. 1

THIS WEEK	TITLE	ARTIST	RECORD NUMBERS	LAST WEEK	WEEKS ON CHART
1	TOO MUCH	Elvis Presley	VIC 6800	1	4
2	YOUNG LOVE	Sonny James	CAP 3602	2	7
3	LOVE IS STRANGE	Mickey & Sylvia	GRO 0175	3	6
4	JIM DANDY	LaVerne Baker	ATL 1116	6	4
5	SHIRLEY	The School Boys	OK 7076	13	4
6	LITTLE BY LITTLE	Micki Marlo	ABC 9762	5	6
7	BLANCHE	The 3 Friends	LID 500	11	7
8	BANANA BOAT (DAY-O)	Harry Belafonte	VIC 0322	7	4
9	DON'T FORBID ME	Pat Boone	DOT 15521	4	10
10	MOONLIGHT GAMBLER	Frankie Laine	COL 40780	10	5
11	WHO NEEDS YOU	Four Lads	COL 40811	17	4
12	BLUE MONDAY	Fats Domino	IMP 5417	8	9
13	WISDOM OF A FOOL	Five Keys	CAP 3597	14	6
14	LUCKY LIPS	Ruth Brown	ATL 1125	31	2
15	BANANA BOAT SONG	The Tarriers	GLO 249	12	8
16	YOU DON'T OWE ME A THING	Johnnie Ray	COL 40803	23	4
17	LOVE ME	Elvis Presley	VIC EPA-992	9	13
18	SINCE I MET YOU BABY	Ivory Joe Hunter	ATL 1111	15	11
19	TRAIN KEPT A-ROLLIN'	Johnny Burnette Trio	COR 61719	16	9
20	KNEE DEEP IN THE BLUES	Guy Mitchell	COL 40820	28	3
21	CINCO ROBLES	Russell Arms	ERA 1026	24	5
22	THOUSAND MILES AWAY	Heartbeats	RAMA 216	18	11
23	BAD BOY	Jive Bombers	SAV 1508	40	2
24	WRINGLE WRANGLE	Bill Hayes	ABC 9785	26	4
25	CITY OF ANGELS	The Highlights	BAL 1016	20	11
26	BUTTERFLY	Charlie Gracie	CAM 105	--	1
27	MY HAPPINESS	Jimmie Beasley	MOD 1009	32	6
28	ONE IN A MILLION	The Platters	MER 71011	19	8
29	ARMEN'S THEME	David Seville	LIB 651	27	8
30	I FEEL GOOD	Shirley & Lee	ALA 3338	25	12
31	SINGING THE BLUES	Guy Mitchell	COL 40769	21	17
32	MARIANNE	Terry Gilkyson	COL 40817	--	1
33	WITHOUT LOVE	Clyde McPhatter	ATL 1117	--	1
33a	WITHOUT LOVE	Toni Arden	DEC 30180	--	1
34	UBANGI STOMP	Warren Smith	SUN 250	--	1
35	ONLY ONE LOVE	George Hamilton IV	ABC 9782	--	1
36	DRIVING HOME (Part II)	Charles Walker	HOL 2604	34	7
37	I AIN'T GOT NO HOME	Clarence Henry	ARG 5259	22	11
38	CHOO CHOO CH'BOOGIE	Bill Haley	DEC 30148	29	9
39	PRISCILLA	Eddie Cooley	ROO 621	36	16
40	CAN I STEAL A LITTLE LOVE	Frank Sinatra	CAP 3608	--	1

NOTICE!

The success of the program formula of the Plough, Inc., Stations: Radio Baltimore—WCAO; Radio Boston—WCOP; Radio Chicago—WJJD and Radio Memphis—WVPS, is widely recognized not only by the public but by local, regional and national advertisers, and other broadcasters.

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For information on how you may obtain exclusive rights to use this copyrighted production and program formula, contact: President, Plough Broadcasting Stations, P. O. Box 248, Memphis, Tennessee.

BROADCASTING • TELECASTING

June 17, 1957 • Page 1

Plough's
Copyright
Ad
... a legend
in their own
corporate
mind.
(1957)

Little did Guy Erway realize in 1963 that those 'good music' albums he was pushing, would by '68 become albums of another type. Erway's AM was Baltimore's first underground station.

Baltimore's Quality Station

Adult Programming offering a full range of broadcast activity while maintaining an overall theme of Quality Music Entertainment.

WAYE

Great Albums of Music

MID
DIAL **860** KC

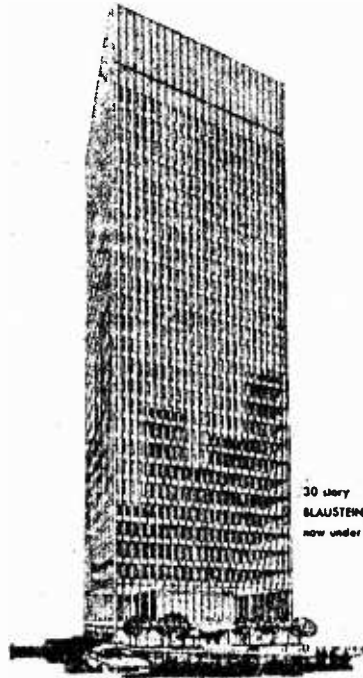
1963

WAYE 860 kc
CBS

The 'good' music
sound for
BALTIMORE
QUALITY... RESULTS

1967

As Baltimore grows
so grows WCBM



30 story
BLAUSTEIN BUILDING
now under construction

The infamous
Blaustein Building
(see page 100)

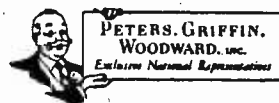
even makes WCBM's
trade ads!

WCBM
ADULT RADIO
reaches the
ever-expanding
audience of
**DECISION
MAKERS**

Everywhere you go in Baltimore and its vast suburban area you see growth . . . BIG GROWTH . . . more homes, more stores, more shopping centers, more construction of all types including the \$100,000,000.00 Charles Center in downtown Baltimore. BIG GROWTH means BIG SALES for all products and services! Keep pace with this amazing growth through WCBM.

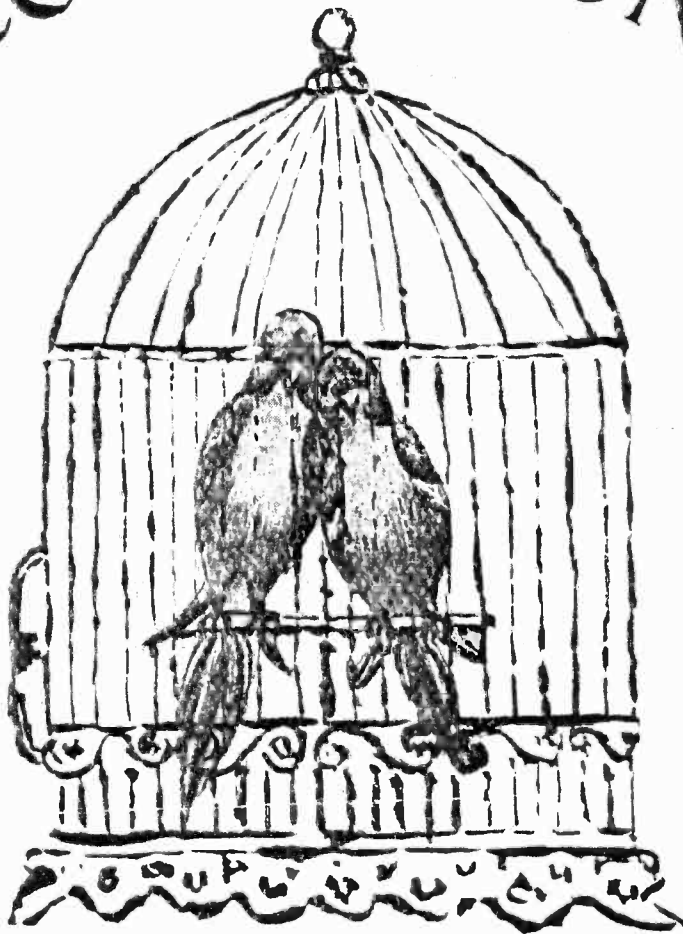


A CBS RADIO AFFILIATE
10,000 Watts on 68 KC & 106.5 FM
Baltimore 13, Maryland

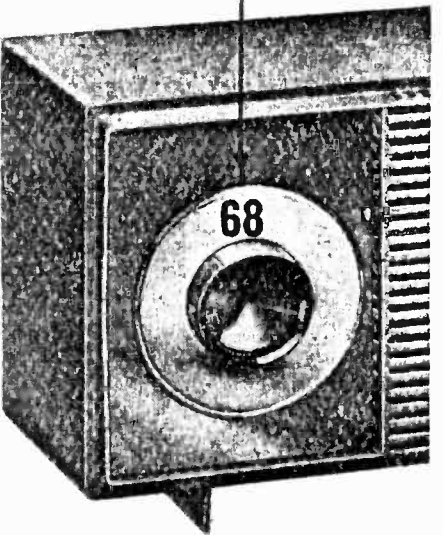


A HAPPY

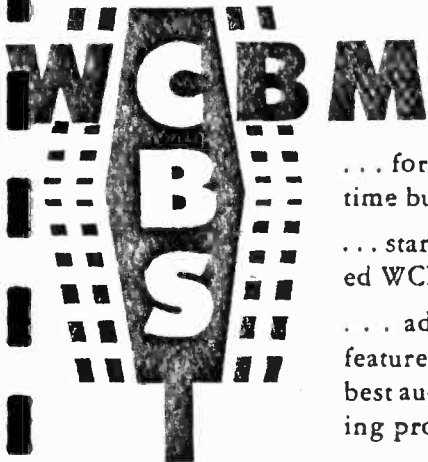
COMBINATION



Trade
Ads



YOU GET "SELECTIVE" COVERAGE at 68 radio in Baltimore! Because WCBM programming aims exclusively at—and reaches—the adult audience. These are your people—the adults with money to spend in the huge Baltimore market. Adults have shown a longtime preference for WCBM's programming . . . the intensive local news coverage gathered by a fast-moving staff of legmen . . . likeable personalities . . . good music . . . plus CBS radio features. No doubt about it, in Baltimore radio the best spot to PRE-SELL is . . .



... for lower cost-per-thousand radio time buying in Baltimore!
... start with top-rated, well established WCBM local shows!
... add famous CBS radio network features . . . and you end up with the best audience-building, audience-holding programming in Baltimore!

Since WCBM offers more listening pleasure to more Baltimoreans throughout the day and night . . . you can sell more products to more Baltimoreans at a lower cost-per-thousand . . . when your Baltimore radio schedules include . . . WCBM.

CBS RADIO AFFILIATE • **10,000 WATTS ON 680 K. C. BALTIMORE 13, MD.**

Exclusive National Representatives THE BOLLING COMPANY, INC.



A CBS RADIO AFFILIATE
10,000 WATTS ON 68 KC & 106.5 FM
Baltimore 13, Md.

National Sales Representatives

Metro Broadcast Sales

A SERVICE OF
METROPOLITAN BROADCASTING

1963

1957



BROADCASTING

*with 100%
Quality Negro
Programming!*

MOTIVATING

*a prestige-
conscious
audience
TO BUY!*

MERCHANT-ISING

*to "bridge
the gap"
between
advertiser
and retailer!*



**5,000 WATTS
BALTIMORE**

Samuel E. Feldman
Exec. Vice-President & Gen. Mgr.

Represented by

BERNARD HOWARD & CO., INC.
20 E. 46th St., N.Y.C. OXford 7-3750

Trade
Ads

WEBB

5000 Watts!

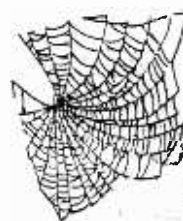
BALTIMORE'S

No. **1** NEGRO
Programmed
STATION

... gives you

MORE

audience than any
other station in
Baltimore Negro Homes



See the
1957
issue of
NEGRO PULSE
ASK STARS NATIONAL
FOR FACTS!

WEBB

Covering Baltimore-Washington
Markets
Baltimore 16, Md.

1958



5000 Watts
100% Negro Programming
Baltimore 16, Md.

Represented by
Bernard Howard & Co., Inc.
20 E. 46th St., New York 17, N. Y.
OXford 7-3750

Your Best Buy in the
Baltimore **NEGRO** Market

The **LEADER** in

- PROGRAMMING
- PUBLIC SERVICE
- SALES PROMOTION
- MERCHANDISING
- MARKETING

Serving Baltimore
thru Community Interest

1964

1961-62

SUCCESS REPEATS ITSELF!

In the Baltimore Negro
market of 380,000

W-E-B-B

is

1st

AGAIN!

In every Pulse segment . . .
throughout the broadcast day . . .

W-E-B-B is NUMBER 1!

(Source: Negro Pulse, May 1960)

100% Negro-programming
5,000 Watts • 1360 kc.



WEBB

Baltimore 16, Md.

Represented by
Bernard Howard
and Co., Inc.

20 East 46th St., NYC.
OXford 7-3750

WSID

BALTIMORE, MD.

• **BALTIMORE'S PIONEER
NEGRO PROGRAMMED
STATION**

• **NON-DIRECTIONAL
1010 KC**

• **AIDING YOUR
PRODUCT SALES
THROUGH**

WSID

PLUS

MERCHANDISING

Trade
Ads

3 cities in 1 signal

PLUS THIS RICH FARM AREA
... with an average annual income of \$12,930 per commercial farm!

WAYE
THE ERWAY STATION

Guy S. Erway, President
Baltimore 1, Md.
VE 7-5160

National Representatives: HIL F. BEST COMPANY
NEW YORK—101 Park Avenue
CHICAGO—228 N. LaSalle
DETROIT—Park Ave. Building
ATLANTA—Mortgage Guarantee Bldg.
SAN FRANCISCO—Monadnock Bldg.
LOS ANGELES—439 La Cienega

While WSID & WEBB were
targeting the inner city
(competitors appearing together
inadvertantly in 1960),

WAYE in '57 was after
farmers with one of the
few ads touting .1 MV
coverage.

WSID

BALTIMORE, MD.

- BALTIMORE'S PIONEER NEGRO PROGRAMMED STATION
NON-DIRECTIONAL 1010 Kc
- AIDING YOUR PRODUCT SALES
THROUGH WSID PLUS
MERCHANDISING

U

B

C

1958

WARK

CBS IN HAGERSTOWN

1. Capital of Western Maryland
2. 2nd in Sales

WARK Leads the Entire Area

so mark

WARK

YOUR KEY



TO THE NEGRO MARKET

TOP RATED

WSID

BALTIMORE, MD.

Highest rated station devoting 100% programming to the Baltimore Negro Market. Hooper Survey, 1962.

1000 Watt clear channel station in the heart of an expanding Negro Market. Baltimore's pioneer Negro station . . . ever ready to aid your product sales through WSID PLUS MERCHANDISING.

WSID

ONE OH! ONE ON EVERYONE'S RADIO

Trade Ads

Baltimore's top-rated station with 100% NEGRO PROGRAMMING
Source: Negro Pulse

WSID

RADIO

The heart of an expanding, spending Negro market

WSID RADIO

A Division of United Broadcasting Co.

Representatives:

NEW YORK

U.B.C. Sales, Robert Wittig, 7 E. 43rd St.

ATLANTA

SOUTH—Dora Clayton Agency
720 Carnegie Bldg., Atlanta

CHICAGO

U.B.C. Sales, Warren Daniels
Wrigley Bldg., 410 N. Michigan Ave.

HOLLYWOOD

Savall-Gates, Jim Gates
6331 Hollywood Blvd.

1961-63

1964

174

**Your FIRST station to sell the
BALTIMORE, MD.
NEGRO MARKET
WSID**

**Negro Metro Pulse April, May, June '64
Shares - Mon. - Fri.**

	6 AM - Nn.	Nn. - 6 PM
WSID	33	34
Negro Station -A	16	14
Negro Station -B	20	27

**W
S
I
D**

- 100% Negro Programing
- 1000 — W Clear Channel Station @1010f
- Baltimore's First established Negro station
- Top talent with a format for everyone
- Ready to sell your client's product to the Baltimore Negro market

**Call our representa-
tive in your area for
more details**

1965

1966
WSID - AM - FM

WMET-TV CHANNEL 24 DEBUTS SPRING 1966

100% NEGRO PROGRAMMING

BALTIMORE'S LEADING PERSONALITIES

**4340 PARK HEIGHTS AVENUE
(301) 542-1021**

UBC SALES - NEW YORK - CHICAGO

175

the "LEADER" in BALTIMORE 'NEGRO' RADIO!



If you're looking for Results, and Baltimore's Leading Personalities, in addition to high ratings, then WSID is the only station to consider.

FOR OUTSTANDING RESULTS in BALTIMORE'S PROGRESSIVE NEGRO MARKET . . . WRITE, or PHONE . . . BALTIMORE'S 'most imitated' NEGRO STATION . . .

WSID

RICHARD EATON, *President* • J. HERMAN SITRICK, *General Manager* • PIERRE EATON, *Vice President*

4340 PARK HEIGHTS AVENUE • BALTIMORE, MD. 21215 • 542-1021 (A/C 301)

NEW YORK (212) MU 2-1833 • CHICAGO (312) 467-1632 • ATLANTA (404) JA 5-7841

Affiliated with **WMET-TV** Channel **24** Baltimore's First Independent TV Station

1967

176



BALTIMORE'S

TOP 30 PLAYLIST

for the week of
April 30, 1979



Wake up on the right side of the dial:
Johnny Walker 5:30—10AM
Playing the music you want to hear most



BALTIMORE'S

TOP 30 PLAYLIST

for the week of
March 10, 1980



Baltimore's solid midday favorite:
Larry Walton 10AM—3PM
Playing the music you want to hear most



BALTIMORE'S

TOP 30 PLAYLIST

for the week of
October 22, 1979



An afternoon delight:
Dave Harrison 3—7PM
Playing the music you want to hear most



Johnny Walker's
caricature was every
bit as crazed as
he was ...



BALTIMORE'S TOP 30 PLAYLIST

for the week of

March 24, 1980



Baltimore's "Good Time Charlie":
Charlie Donovan 7PM—Midnight
Playing the music you want to hear most



BALTIMORE'S TOP 30 PLAYLIST

for the week of

May 7, 1979



Bill Zahner (Midnight - 5:30 AM)
helps you make it through the night
Playing the music you want to hear

Right wing talk show
host Tom Marr doing
sports... →

**ECKMAN
MARR
PATTERSON
STEADMAN
TANTON
ON**

THE SUBJECT IS SPORTS.

WFBR's unique telephone sport-talk
show. Call in your sport questions
one hour before the Oriole game, week
nights. Then, listen to Tom Marr's
pre-game show before the game.



Where you hear all the Oriole games.



