

**MEDIATRIX MONTHLY MEMO**

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**June 1986**



MEDIATRIX MONTHLY MEMO

Volume 1      Number 5  
June 1986

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The Miami issue of the Mediatrix Monthly is dedicated to the  
memory of two of radio's true friends:

TODD STORZ  
who started it all

and  
the innovative spirit of  
DICK STARR

This issue is also dedicated to the 1959 Todd Storz Disc Jockey  
Convention-- a symbol of the excitement that captured us all.

# MEDIATRIX, INC

600 W. Ninth St. Suite 502 • Los Angeles, CA 90015 • (213)623-2750

Rollye Bornstein  
President

Dear Radio Friend:

You'll notice that this issue of the Monthly is somewhat different from the previous four in that the contents deal solely with the market profile, in this case Miami.

Initially the change was made to accomodate the unexpected size of the report. In checking with a number of subscribers however, it appears that the monthly profile is the overwhelming reason for readership.

Consequently, we're considering expanding the profiles and devoting our exclusive attention to them in the future. As always, the decision is up to you. Please take a moment to write or call and let us know if you'd prefer larger profiles, the additional features we now include, or radio related topics with which we have not dealt as yet.

Next month's issue, Tampa, will contain the features previously included: Find File, Positioning For Profit, and the conclusion of the two part combined Economic Insight and Question Of The Month. What we do beyond that will be determined by your response.

If you're going to be at the NAB, why not stop by and let us know personally. We'll be at the Marriott in Allied Broadcasting's suite, #3228. The folks at Allied are long time friends who are going to attempt to help us with subscription growth.

To that end I'm happy to note that the good news is our subscribers have doubled since our first issue. Of course the bad news is that we're still far from profitable. So please continue to spread the word! Again, subscription blanks can be found in the back of this issue. Do pass them along to a friend, and let them know how committed we are, morally and economically to the future of this venture. .

Speaking of which, the future beyond next month's Tampa issue includes New Orleans and Seattle, both markets have been seconded by several subscribers-- Seattle in particular, since we mentioned them last month. We've still got New York scheduled, and now, due to your demand, we will include Chicago before year's end. The rest, of course, is up to you.

And it's you I thank, sincerely, for your continuing interest and support.



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For the most part, the history of a particular frequency will be delineated under the frequency's present format.

**4-100**  
AMERICA'S  
**MEGASTATION™**  
100.7 FM • FT. LAUDERDALE • MIAMI • THE PALM BEACHES

FM 101.5  
**WLYF**

WMXJ FM  
**Majic 102.7**

CLASSIC HITS of the 60's, 70's and 80's

**Love**  
**4** FM

**WFTL**

**WAXY FM 105.9**

*Radio Suave*  
12-60 AM

**79 WNWS**

MIAMI PROFILE

**93** FM

ROCKIN' WITH GLASS

**W-QBA**



**wshe**  
FM 103.5 FT. LAUDERDALE/MIAMI

**HOT**  
**105** FM

**SUPER**  
108 **Q**

**56**  **WQAM**  
COUNTRY RADIO

**KISS**  
WKQS 99.9 FM

**94 NEWS**  
**WINZ**  
94AM

**AM**  **WQVAC** FM

**97 A:1A**

**POWER 96**  
WPOW FM MIAMI • FT. LAUDERDALE • PALM BEACHES

**WIOD**  
**610 RADIO** 5

Current Arbitron Ratings in the Miami Metro  
 (Mon.-Sun. 6AM-Mid., 12+ AQH Shares)

Station	Fall '85	Winter '86	Spring '86
WLYF	7.4	8.9	8.6
WSHE	5.6	6.0	5.9
WQBA-AM	5.7	5.7	5.6
WHYI	5.1	5.7	5.3
WHQT	3.9	3.3	4.9
WJQY	4.2	3.8	4.5
WNWS	3.9	3.1	4.0
WAXY	4.3	4.0	3.9
WCMQ-FM	4.0	3.6	3.9
WEDR	4.2	3.8	3.7
WIOD	3.3	3.1	3.7
WINZ-AM	3.4	4.1	3.6
WKQS	3.4	3.5	3.3
WAQI	1.8	3.5	3.2
WINZ-FM	3.5	3.5	2.7
WPOW	2.0	1.5	2.3
WAIA	2.3	2.3	2.2
WKAT	1.6	1.9	2.2
WQBA-FM	2.2	2.7	2.2
WRHC	2.9	3.2	2.2
WMXJ	1.8	2.1	2.1
WTMI	2.2	2.2	2.1
WFTL	1.3	1.4	1.9
WLVE	2.9	2.5	1.8
WCMQ-AM	2.5	1.7	1.7
WSUA	1.8	1.4	1.3
WMBM	1.0	.8	1.1
WQAM	1.4	1.3	.9
WRBD	.7	.9	.9
WOCN	1.7	1.0	.8
WTHM	.3	.3	.7
WRMF			.5
WEAT-FM	.4	.4	.4
WVCG	.4	.6	.3

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Rated Outlets in the Miami Metro by Format Classification

Adult Contemporary

WAIA-FM (Soft Rock)  
WAXY-FM  
WJQY-FM (Format 41)  
WLVE-FM  
WMXJ-FM (Classic Hits)  
WRMF-FM

AOR

WSHE-FM

Classical

WTMI-FM

Contemporary Hits

WHQT-FM (CHR/urban)  
WHYI-FM  
WINZ-FM (CHR/AOR)  
WPOW-FM (CHR/urban)

Country

WKQS-FM  
WQAM-AM

Easy Listening

WEAT-FM  
WLYF-FM

News/Talk

WINZ-AM  
WIOD-AM  
WNWS-AM

MOR/Nostalgia

WFTL-AM  
WKAT-AM

Spanish

WAQI-AM  
WCMQ-AM-FM  
WOCN-AM  
WQBA-AM-FM  
WRHC-AM  
WSUA-AM

Urban/Black

WEDR-FM  
WMBM-AM  
WRBD-AM  
WTHM-FM

Block Programmed

WVCG-AM

Rated Outlets in the Miami Metro by Dial Position

AM

560	WQAM	5 kw / 1 kw	
610	WIOD	10 kw	DA-2
710	WAQI	50 kw	DA-2
790	WNWS	25 kw	DA-2
940	WINZ	50 kw / 25 kw	DA-2
1080	WVCG	50 kw / 10 kw	DA-2
1140	WQBA	50 kw / 10 kw	DA-2
1210	WCMQ	25 kw / 2.5 kw	DA-N
1260	WSUA	5 kw	DA-2
1360	WKAT	5 kw / 1 kw	DA-2
1400	WFTL	1 kw	
1450	WOCN	1 kw	
1470	WRBD	5 kw / 2.5 kw	DA
1490	WMBM	1 kw	
1550	WRHC	10 kw / 500 w	DA-2

FM

92.3	WCMQ	41 kw / 300 ft.	
93.1	WTMI	96 kw / 1006 ft.	(Gannett)
93.9	WLVE	96 kw / 1006 ft.	(Gannett)
94.9	WINZ	96 kw / 1006 ft.	(Gannett)
96.3	WPOW	100 kw / 1006 ft.	(Gannett)
97.3	WAIA	98 kw / 790 ft.	(Ch. 10)
97.9	WRMF	100 kw / 1350 ft.	(Malrite)
98.3	WTHM	1.1 kw / 462 ft.	
99.1	WEDR	70 kw / 175 ft.	
99.9	WKQS	100 kw / 980 ft.	(Candelabra)
100.7	WHYI	100 kw / 1006 ft.	(Gannett)
101.5	WLYF	100 kw / 813 ft.	(Ch. 10)
102.7	WMXJ	100 kw / 1006 ft.	(Gannett)
103.5	WSHE	100 kw / 1006 ft.	(Gannett)
104.5	WEAT	100 kw / 520 ft.	(moving to Malrite)
105.1	WHQT	100 kw / 1006 ft.	(Gannett)
105.9	WAXY	100 kw / 1049 ft.	(Candelabra)
106.7	WJQY	100 kw / 1024 ft.	(Candelabra)
107.5	WQBA	100 kw / 500 ft.	

The Ganett tower is temporarily at half power until Harris completes necessary changes in the antenna configuration. Full power should be achieved by mid September.

Alphabetical Listing of Rated Outlets in the Miami Metro

WAIA-FM (Miami)  
1401 N. Bay Causeway  
Miami, FL 33141  
(305) 759-4311  
VP/GM Bob Reich  
PD Mary Catherine Sneed  
Group Owner Cox

WAQI-AM (Miami)  
2960 Coral Way  
Miami, FL 33145  
(305) 445-4040  
GM/PD Armando Perez-Roura

WAXY-FM (Ft. Lauderdale)  
1975 E. Sunrise Boulevard  
Ft. Lauderdale, FL 33304  
(305) 463-9299  
VP/GM Douglas Donoho  
Exec. Dir. Pgm Rick Shaw  
PD Kenny Lee  
Group Owner RKO

WCMQ-AM-FM (AM, Miami Springs; FM, Hialeah)  
1411 Coral Way  
Miami, FL 33145  
(305) 854-1830  
Pres/GM Herbert S. Dolgoff  
PD Betty Pino

WEAT-FM (West Palm Beach)  
2406 S. Congress Avenue  
West Palm Beach, FL 33406  
(305) 965-5500  
GM Jim Connor  
PD Paul Dunn  
Group Owner Curt Gowdy

WEDR-FM (Miami)  
1437 NW 35th Street  
Miami, FL 33142  
(305) 633-1487  
Pres/GM Jerry Rushin  
PD Leo Jackson  
Group Owner Dee Rivers

WFTL-AM (Ft. Lauderdale)  
Box 70310  
Ft. Lauderdale, FL 33307  
(305) 485-4111  
VP/GM Bill Wheatley  
PD Mike Roberts

WHQT-FM (Coral Gables)  
377 Alhambra Circle  
Coral Gables, FL 33134  
(305) 445-5411  
VP/GM Chuck Goldmark  
Ops Mgr Duff Lindsey  
Group Owner EZ Communications

WHYI-FM (Ft. Lauderdale)  
2741 N. 29th Avenue #300  
Hollywood, FL 33020  
(305) 925-7117  
Pres/GM David R. Ross  
VP/Pgm Robert W. Walker  
Ops Mgr Tony Novia  
PD Rick Stacy  
Group Owner Metroplex

WINZ-AM-FM (AM, Miami; FM, Miami Beach)  
4330 NW 207th Drive  
Miami, FL 33055  
(305) 624-6101  
VP/GM Gary Lawrence  
FM PD Gabe Baptiste  
AM PD Marc Kuhn  
Group Owner Guy Gannett

WIOD-AM (Miami)  
1401 N. Bay Causeway  
Miami, FL 33141  
(305) 759-4311  
VP/GM Bob Reich  
PD Jere Sullivan  
Group Owner Cox

WJQY-FM (Ft. Lauderdale)  
2100 NW 21st Avenue  
Ft. Lauderdale, FL 33311  
(305) 484-8107  
GM RW Skip Schmidt  
PD Ray Schilins  
Group Owner Amaturro

WKAT-AM (Miami Beach)  
1759 Bay Road  
Miami Beach, FL 33139  
(305) 531-8181  
VP/GM Howard Premer  
PD Jack McDermott

WKQS-FM (Boca Raton)  
9881 Sheridan Street  
Hollywood, FL 33024  
(305) 431-6200  
VP/GM Jeffrey Greenhawt  
PD Bob McKay  
Group Sunshine Wireless

WLVE-FM (Miami Beach)  
194 NW 187th Street  
Miami, FL 33169  
(305) 654-9494  
VP/GM Dean Goodman  
PD John Moen  
Group Owner Gilmore

WLYF-FM (Miami)  
20450 NW 2nd Avenue  
Miami, FL 33169  
(305) 653-8811  
VP/GM Dennis P. Collins  
PD Larry Travers  
Group Owner Jefferson Pilot

WMBM-AM (Miami Beach)  
814 First Street  
Miami Beach, FL 33139  
(305) 672-1100  
VP/GM Edward Margolis  
PD Abraham Thomas (acting)

WMXJ-FM (Pompano Beach)  
3000 N. 28th Terrace  
Hollywood, FL 33020  
(305) 731-4800  
VP/GM James R. Butler  
PD Cliff Blake  
Group Owner Sconnix

WNWS-AM (South Miami)  
20450 NW 2nd Avenue  
Miami, FL 33169  
(305) 653-8811  
VP/GM Dennis P. Collins  
Ops Mgr Lee Fowler  
Group Owner Jefferson Pilot

WOCN-AM (Miami)  
1779 W. Flagler Street  
Miami, FL 33135  
(305) 649-1450  
VP/GM Maria Perez-Roura  
PD Jorge Luis Hernandez

WPOW-FM (Miramar)  
8350 NW 2nd Avenue #300  
Miami FL 33169  
(305) 653-6796  
VP/GM Greg Reed  
PD Bill Tanner  
Group Owner Beasley-Reed

WQAM-AM (Miami)  
9881 Sheridan Street  
Hollywood, FL 33024  
(305) 431-6200  
VP/GM Jeffrey Greenhawt  
PD Gene Bridges  
Group Owner Sunshine Wireless

WQBA-AM-FM (Miami)  
2828 Coral Way  
Miami, FL 33145  
(305) 441-2073  
VP/GM George C. Hyde  
AM PD Julio Mendez  
FM PD Jose Luis Rodriguez  
Group Owner Susquehanna

WRBD-AM (Pompano Beach)  
4431 Rock Island Road  
Ft. Lauderdale, FL 33319  
(305) 731-4800  
Owner/GM John Ruffin, Jr.  
PD Charles Mitchell

WRMF-FM (Palm Beach)  
1500 N. Flagler Drive  
West Palm Beach, FL 33402  
VP/GM George Mills  
PD Russ Morley  
Group Owner Fairbanks

WRHC-AM (Coral Gables)  
330 SW 27th Avenue  
Miami, FL 33135  
(305) 643-1121  
Pres/GM Salvador Lew  
Pgm Co-ord Ricardo Jorge

WSHE-FM (Ft. Lauderdale)  
3000 SW 60th Avenue  
Ft. Lauderdale, FL 33314  
(305) 581-1580  
VP/GM Charles Bortnick  
VP/Pgm Rick Peters  
PD Michael Dalfanzo  
Group Owner TK Communications

WSUA-AM (Miami)  
2100 Coral Way  
Miami, FL 33145  
(305) 285-1260  
VP/GM Enrique Landin  
PDs Susy Rabre & Carlos Grillone

WTHM-FM (Goulds)  
20938 S. Dixie Highway  
Miami, FL 33189  
(305) 253-4393  
VP/GM Fred C. Jacob  
PD Frank Walsh

WTMI-FM (Miami)  
2951 S. Bayshore Drive  
Miami, FL 33133  
(305) 443-5251  
GM Steven Krakow (acting)  
VP/Ops Alvis Sherouse

WVCG-AM (Coral Gables)  
377 Alhambra Circle  
Coral Gables, FL 33134  
(305) 445-1080  
VP/GM Mark Thomas  
PD John Latsko  
Group Owner Statewide

## MARKET PROFILE: Miami

The old adage that "ignorance is bliss" is misleading at best. Often, ignorance leads to decidedly non-blissful conditions; hatred, and fear among them. The misconceptions about Miami have branded it a no-mans land, with little interest to any but the lowest common denominator of existence.

Pretty heavy stuff, considering that Birmingham just surpassed Miami in murder rate. As one newsman joked, 'Come on Miami, you can do it. Do you want to see Miami Vice move to Birmingham, Alabama?' (see page 78). His humor puts it all into perspective. (And by the way, Miami in the '60s was also ranked in that same elite high crime group.)

Little has changed. And everything has changed. And the irony in Miami's metamorphosis is that as Miami and Ft. Lauderdale, from a geographical standpoint have grown into one cohesive land mass with nothing but an imaginary border separating Dade and Broward County; from a sociological perspective, the two areas today are considerably further apart than they were 30 years ago.

Miami in the '50s and '60s was a mixture of native Floridians, predominantly of Southern Baptist descent, a relatively small black population, and an overwhelming group of transplanted northerners, specifically from the Mid Atlantic states and largely of Jewish background; not to mention the burgeoning group of "snow birds", residents of the North seeking a season of sun, causing the population to predictably swell from March through October, particularly on Miami Beach.

"The Beach" at that time was still a haven of tourism, catering to the crowd with glittering hotels presenting glamorous nightlife. From the Fountainbleu to the Diplomat (the Broward County exception to this largely Dade phenomenon), names the likes of Frank Sinatra would entertain nightly.

The early Cuban immigrants found in the '60s represented that country's upper echelon, bravely arriving with little more than the clothes on their backs, giving up a life of wealth for the prospect of freedom. True to their nature, they became immediately productive. Former doctors, lawyers, and other professional people set themselves up in new lucrative ventures. S.W. 8th Street, largely abandoned by Miamian's, became their headquarters as "Calle Ocho" began to flourish with a culture unknown to residents outside the small area.

The idea of sectionalization was one accepted for years in Miami. Even the "restricted" communities, long abandoned by many cities, still stood firm. Bal Harbour, Bay Pointe, La Gorce Island on Indian Creek, and other areas were off limit to the majority. Even Miami Beach prohibited blacks at night. To that end, Miami was still a working part of the South in the mid '60s.

The black community, though small, was tight knit, with the infamous ghetto being "Liberty City" (N.W. 54th Street). Blacks in better economic positions found homes to the north in Opa Locka; centrally in Allapattah; south in parts of Coconut Grove; and further south in Richmond Heights and Goulds.

Year round Miami Beach residents were in drastic contrast: from the economically impoverished aging community of South Beach, to the affluent home owners on the Islands that dotted the Intracoastal Waterway, with both groups sharing their Jewish heritage.

Some of the affluent Miami Beach families formed the base of the newly constructed "Skylake" region of North Miami Beach in the early '60s, differing in ethnicity from largely protestant upscale areas such as Miami Shores and Coral Gables.

The traditional middle class white Southern Baptist sections were typified by areas such as Perrine and Hialeah. Hialeah was truly an entity all its own, a throwback to the Miami of days gone by (now predominantly Cuban) with its own street numbering system that is still a mystery to the county at large, bordered by the slightly more affluent airport area of Miami Springs.

Miami's growth in the '60s was mostly southward, as upwardly mobile families began to inhabit Cutler Ridge and like developments amongst Perrine. The area's first indoor mall, "Dadeland" on N. Kendall Drive was constructed as a showplace to meet the newcomer's shopping needs.

North Dade County grew as well, though the target there was the less affluent homeowner. Areas such as Carol City were among the first integrated neighborhoods-- not so much out of social conscience as affordability. West Miami continued to be a largely middle class white neighborhood, and growth there, though not tremendous, was due in no small part to the Palmetto Expressway.

In the mid '60s, Miami had two major highways. The North South Expressway, (today I-95) which ran from the Cloverleaf (today the Golden Glades Interchange) to US-1, just south of downtown; and The Palmetto Expressway, which also began at the Cloverleaf, headed West, and then curved South, paralleling the North South and continuing further into South Miami. Since the North South predominantly ran through a lower middle class portion of Miami, growth due to its emergence was minimal. The Palmetto, on the other hand, traversed largely uninhabited areas, which began to grow into desirable communities including (in the latter '60s and early '70s) Miami Lakes.

Broward County, centered around Ft. Lauderdale, to a great extent was another world. From a radio standpoint, South Florida was much like the rest of the nation in the '60s. FM meant little. And from signal standpoint, AM meant trouble. First, Florida is not a haven of ground conductivity, but more important, the vastly different signal strengths of local stations made competition in this spread out area dependent largely on coverage --even more so than in other markets.

For a number of years, Miami and Ft. Lauderdale were treated as two separate entities. When the combined book emerged (in addition to the separate reports, still generated in the '60s and '70s), facilities able to cover both counties gained an unfair advantage. Infact, there was no Broward County AM licensee able to fully penetrate Dade. The reverse was not true. WQAM blanketed the two counties as did WIOD, for instance.

The Broward County landscape, like Dade, in the '50s and '60s was highly pocketed, and rapidly growing. While Miami had long been a major entity, Ft. Lauderdale grew into one. From a smaller city, a major metropolitan area sprang. With that growth came an influx of new residents, though the ethnicity level remained relatively low. Beyond pockets of blacks, and a largely rural farming area to the West known as Davie, the majority of the County housed middle and upper middle class white protestants.

If for no other reason than zoning, Ft. Lauderdale Beach bore no resemblance to Miami Beach. Geographically unconnected (Miami Beach, emanating at First street, continues through Surfside, Bal Harbour, Haulover, Sunny Isles, and Golden Beach at the county line connecting with Broward's Hallandale Beach, Hollywood Beach and Dania Beach (lying just east of Broward's inland communities bearing those names) before turning in land. Beach front land reemerges quickly in Ft. Lauderdale at Bahia Mar, and heads north to Palm Beach County.), Ft. Lauderdale Beach prohibits ocean front building. Those wide expanses of public beach featured in "Where The Boys Are" still remain today (as do many of the Easter Break College Kids, who still appear in droves annually).

Pompano Beach, lies to the north of Ft. Lauderdale, as do Hillsboro, Deerfield and at the county line Boca Raton. While Miami contined to head south, Ft. Lauderdale's greatest growth pattern has by far been towards the West. The '60s communities of Coral Springs, Lauderhill and Inverarry, once at the Western end of civilization surrounding Davie are now considered fairly central.

The major change, perhaps, has been the migration of many former Dade County residents, north into Broward. It is these people, unhappy with the newly found international flavor of Miami who are its worse detractors. As these former residents witnessed Miami's growing foreign populus, largely Hispanic, they saw the area become sociologically Latin as well in that it to a great extent has become an area of have and have not-- with little middle ground.

Broward County today, then, is much like the Miami of 25 years ago. The Hispanic population-- nearly 50% in Dade County, is a mere 5% in Broward. Long time residents of middle class areas are now surrounded by new communities, and new neighbors who are culturally different.

Since the combining of these two areas several years ago (into what is now the 11th largest radio metro), the broadcaster's mission is to reach and serve the two county area. And as the future emerges, there's talk of a THREE county metro, incorporating Palm Beach-- yet another vastly different populus.

What once was separated, not only geographically but largely logistically, is now contiguous as evidenced by the emergence of two Palm Beach facilities in the Miami/Ft. Lauderdale Book, which brings out another interesting factor about the market at present:

The overwhelming majority of all FM facilities in Dade and Broward County share a common tower site. While land, eternally flat, is conducive to FM; necessary antenna height is not readily available. Several years ago, the "Candelabra" was erected to meet broadcaster's needs. Now that has been largely replaced by Guy Gannett's showplace (see WINZ-FM, page 34).

Palm Beach, in the meantime, currently has the option of Malrite's TV 29 tower, and for WRMF which has taken advantage of the location, serving Miami, at least in signal strength, is a reality (see page 43 ). Like Dade and Broward, Palm Beach too is an area of contrast. Housing the state's wealthiest residents (usually seasonal, many of these folks claim Florida as a permanent address taking advantage of the lack of state income tax), Palm Beach County is also the site of significant welfare recipients and a vast number of migrant workers.

But for now, the challenge remains a Dade/Broward one. Combined, the area represents virtually every form of humanity, vibrating with a formidable energy level. A level so high as to frighten away a number of broadcasters who fail to see the incredible opportunity and rich rewards of Miami. "Don't tell 'em that," laughs one Miami Vice worker, "We have a reputation to uphold!"

It's been said that in Miami, you can't tell the players without a scorecard. (We've heard that about our profiles on occasion as well. Therefore we have designed a "scorecard" for this one.) After considering several options, we decided that a chronological call letter run down by frequency might be the best way to graphically tell the tale. What follows is the product of memory. Ours and others. We apologize for any potential omissions.

Miami's Frequencies... And what's been on them

560 (Miami) WQAM	610 (Miami) WIOD WCKR WIOD	710 (Miami) WFTL WGBS WAQI	790 (So Mia)* WFUN WNWS
800 (Miami)* WMBM	940 (Miami) WINZ	980 (Pmpno Bch) WLOD WPIP WBSS	990 (Miami)** WFAB
1070 (Crl Gbls)* CP: WMUY WVCG	1080 (Crl Gbls)* WVCG	1140 (Miami) WMIE WQBA	1170 (Ft. Laud) WAVS
1210 (Mia Spgs)* WCMQ	1220 (Miami)* WFEC WMBM WMET WOAH WLTO WCMQ	1260 (Miami) WMMA WAME WWOK WHTT WSUA	1320 (Hollywood) WGMA WADY WLQY
1360 (Mia Bch) WKAT	1400 (Ft. Laud) WFTL	1430 (Hmsted)** WSDB WIII WRSD WQDI WRBA	1450 (Miami) WWPB WKSP WOCN
1470 (Pmpo Bch) WRBD	1490 (Mia Bch) WBAY WTTT WAHR WMET WMBM	1520 (Oklnd Pk) WIXX WEXY	1550 (Crl Gbls) WRIZ WRHC
1580 (Ft. Laud): WBRD, WWIL, WSRF			

88.5 (Sunrise) WKPX	88.9 (Miami) WDNA	89.7 (Miami) WMCU	90.3 (Ft. Laud) WAFG
90.5 (Crl Gbls) WVUM	91.3 (Miami)* WTHS WLRN	91.7 (Miami) * WLRN	

92.1 (Hialeah)* WCMQ	92.3 (Hialeah)* WHMS WQXK WCMQ	93.1 (Miami) WKAT WAFM WKAT WTMI	93.9 (Mia Bch) WLRD WAHR WMET WMBM WMVJ WGOS WBUS WWWL WLVE
94.9 (Mia Bch)* WQAM** WAEZ WOCN WINZ	95.5 (Miami)* WQAM	96.3 (Miramar)** WGBS WJHR WMYQ WMJX WCJX WPOW	97.3 (Miami) WIOD WCKR WIOD WAIA
98.3 (Goulds) CP: WOOA WGLY WTHM	99.1 (Miami) WEDR	99.9 (Boca Raton) CP: WINZ WVOG WKQS	100.7 (Ft. Laud) CP: WMFP WMJR WLQY WHYI
101.5 (Miami) WWPB WLYF	102.7 (Pmpo Bch) WRBD WCKO WMXJ	103.5 (Ft. Laud) WWIL WSRF WSHE	105.1 (Crl Gbls) WVCG WYOR WEZI WHQT
105.9 (Ft. Laud) WFLM WIXX WAXY	106.7 (Ft. Laud) WFTL WGLO WSDO WEWZ WWJF WJQY	107.5 (Miami) WIGL WJOK WQBA	

\* indicates frequency change as follows:

1. 800 was dropped when Rounsaville moved to 790 in 1960.
2. 1070 was dropped when WVCG moved to 1080.
3. 1220 was dropped when WCMQ moved to 1210 in 1985.
4. 91.3 was dropped when WLRN moved to 91.7 in 1966.
5. 95.5 was dropped when WQAM moved to 94.9 in 1948.

\*\* indicates dark frequencies as follows:

1. 990 Spanish language WFAB, La Fabulosa was a bit too fabulous resulting in loss of license over a decade ago. The ensuing fight over the frequency (with every conceivable splinter group represented) was resolved recently with a new facility soon to emerge in Dade County. When it does, Pompano's Blue Suede Radio, WBSS, will be virtually wiped out in Miami, which may be a moot point considering its inability to crack the current Arbitron book. Then again, where else can you hear a direct segue from Joe Cocker to the 4 Preps?

2. 1430 This Homestead frequency has never been known as a money maker, though countless approaches (predominantly country) have been tried, the most recent of which, WRBA went dark earlier this year-- financial difficulties.

3. 94.9 In 1951, the concept of FM was hardly a haven for profit. Consequently WQAM-AM-FM owner, The Miami Herald, did the prudent thing by respectfully returning the "worthless" license to the commission. It was a decade before 94.9 came alive again, this time as WAEZ, named for owner Arthur E. Zucker (see Contemporary Hits, WINZ).

4. 96.3 The 1978 FCC decision denying 96X's license is legendary (see page 28). The Wodlinger's unusual format and windfall profit in acquiring and subsequently selling the license may likewise be put in the "legendary" category (see Contemporary Hits, WPOW).

Also note: When CP is specified, the call letters after it were the set stated on the construction permit only. The calls used at sign on are found below them.

## AOR

The top of the hour ID says "She's Only Rock and Roll". It doesn't mention that She's also the number one contemporary radio station in South Florida, with 15 years tenure in the format. Nor does it state that Ft. Lauderdale's WSHE is not only rock and roll, but THE only rock and roll outlet in the metro at present.

That last fact has not escaped current competitors who look at SHE's success with envy, attempting to gain a portion of it while not committing themselves totally to the approach. They remember the relatively recent attempt of neighboring WCKO (today WMXJ, see Adult Contemporary), and have decided against a frontal attack. Instead, they are trying to chip away at the rock, hoping for an additional share or two.

Who are "they"? At present they include WAIA (see AC) and to a lesser extent WMXJ from the adult contemporary arena, while WINZ-FM (see contemporary hits) is trying to blend the approach with its more CHR sound. It's still very early, but for now (and the foreseeable future) it appears WSHE remains on top.

Why? Celebrating its 15th anniversary this year doesn't hurt. Nor does the local tenure of the airstaff, specifically PD Michael Dalfonzo. VP/programming Rick Peters is also a well known and highly successful South Florida entity who smiles as he says "WSHE's always been AOR. 15 years in the format. You can't buy that kind of tradition."

Concerning things you can buy, Peters credits the current success in part to the station's extensive promotion campaigning which in the last year has included 11 car giveaways and the handing out of 2 million bumper stickers (putting the station's visibility at an all time high-- on par with anyone in the market). The current promos tout the soon to be won Cigarette racing boat, a \$117,000 value.

Of course, the majority of She's success can be attributed to the on air sound which stresses creativity and mass appeal music. Peters equates She to a WMMR in Philly as opposed to a YSP (see Vol. 1, No. 1-- the Philadelphia Profile) with a broad based 25-54 target. "We have an incredibly broad playlist, a large number of currents. We will play CHR tunes as long as they're rock and roll. We're not going to play El Debarge, for example but we will and have played Belinda Carlyle."

She also looks at rock and roll historically, playing Buddy Holly on occasion, for instance. Overall, the station is softer than some AORs as Peters' music policy strictly prohibits heavy metal. Infact he admits that the outlet would be most vulnerable to a hard rock, heavy metal competitor (though the potential economic success of such a move would be at best, questionable).

The presentation is mature and creative, with a large dose of specialized programming including "Psychedelic Psunday"; "Electric Lunch"; and the "She Side at 5" (where afternoon personality/PD Michael Dalfonzo plays one side of a selected LP in its entirety).

In addition to Dalfonzo, the line up includes Jim McBean and Skip Herman in mornings; Nancy G., middays; Drew Townshend, evenings; Tom Griffiths, nights and Harris Allen, overnights. A listen to Dalfonzo's 5 p.m. hour gave us Eric Clapton as the "She Side" (the "Behind The Sun" album was featured, and the side containing "Forever Man" was played); followed by Peter Gabriel's "Sledgehammer"; "The Kids Are Alright" by The Who; Danny Wilde's "Isn't It Enough"; Journey's "Girl Can't Help It"; Peter Townshend's "Let My Love Open The Door"; and Heart's "Nothin' At All".

Dalfonzo was efficient, relatable and personable as he referred to the traffic reports as "Car Wars", and informed us that the "Rock War" at 9 that evening pitted The Beatles' "Fool On The Hill" against Led Zeppelin's "Fool In The Rain". Touting the sale of WSHE's "15th anniversary shirts", and backselling many of the tunes, we felt at home with his presentation and even more so with the top of the hour summer song medly promo featuring a wide range of artists followed by the affirmation "Rockin' With She All Summer Long, 103.5 WSHE, Ft. Lauderdale/Miami."

(Mornings, by the way, were also entertaining, as Herman and McBean have nicely filled the vacancy left by Sonny Fox's departure to Y-100 a few years back. The duo presented several bits, live interaction, and some excellent phone material including the "Potato Game", where callers had to call in with a question. The answer was "Street Pizza" (and the winner, with a nice breakfast break thought, offered, "What do you call your pet cat Tabby after she's been run over on the Palmetto Expressway?") --typical AOR humor, with not so typical callers. All lucid, most educated, representing everyone from laborers to lawyers. Musically, it was Lover Boy's "When It's Over"; into Simple Minds' "Alive and Kicking", followed by Jagger's "Ruthless People"; and Billy Ocean's "Flesh For Fantasy.")

Actually WSHE was not the first AOR outlet to grace the South Florida airwaves. That distinction belongs to WEDR (see urban). Infact, it wasn't even the second (and that distinction goes to WBUS, today Love 94, --see adult contemporary). Signing on on October 18, 1971 in place of WSRF-FM's automated oldies, WSHE became the third such outlet, (though WEDR quickly switched to black).

Owned by Gene Milner, the heir to the Milner Hotel chain, WSRF-AM-FM was home to a number of colorful personalities including the late Tommy Milner, Gene's young son who called himself Tommy Judge, in honor of the car he drove, a GTO Judge. The firing of PD/afternoon personality Johnny Dark, when Gary Granger came on board and convinced the Milners to adopt a new approach, turned out to be a blessing for Dark who quickly moved to WMYQ (see WPOW, urban), followed by Milwaukee's WMYQ, Boston's WRKO, and New York's WNBC. (Today he's back in Boston's with the CBS-FM group.)

On the other hand, Granger may have been just the lifeblood the station needed, as a modification of the format he installed 15 years ago, remains in place today. During the '70s, She was also joined by WINZ-FM, as Zeta 4 in 1974, with WCKO following suit not many years later.

WBUS left the format in favor of "Love 94" in the latter '70s. 1980 saw Zeta 4 become I-95. And last year, she's lone competitor, K-102 (WCKO) magically became WMXJ.

Peters' background in South Florida reads almost as intricately. A University of Miami graduate, he found himself at WSHE initially in 1973, moving to Zeta 4 a year later where he remained until joining "Love 94" in 1978. His success there (still unduplicated to this day) in the then-Mellow Rock approach netted him an offer to program CBS's WEEI-FM in Boston (which he did through the changeover to WHTT). In September, 1984 he returned to Miami, this time as head of programming for TK Communications, which acquired WSHE and WSRF from the Milners in November, 1979.

Perhaps the only thing unchanged about the FM facility since its 1959 sign on is its address and phone number. Still 581-1580-- in honor of WSRF's 1580 dial position, and still off of State Road 84 in Davie, amidst a field full of towers-- seven of them, if we counted correctly, and all part of WSRF-AM's tight night pattern.

When Davie was still weeds (pre Nova University across the highway-- and pre trailer park that now sits in front of the station studios), WSRF was Broward County's top 40 voice. It was to Broward what WFUN was to Dade (see WNWS). Both outlets were capable of local coverage, but neither were able to penetrate the other's county. Therefore both outlets shared a common competitor, WQAM. And both relied on exciting promotion and a more aggressive music policy to gain audience.

By far, WSRF found itself in a smaller market situation, compared to Dade County stations, but PD Johnny Dark was blessed with good ears, and while some of the records he picked did not emerge as national smashes, he was often first on product (and sometimes "only"), netting WSRF a flavor all its own which provided Broward County teens with a tasty alternative to the more polished "Tiger Radio" (WQAM).

## Contemporary Hits

Y-100 remains comfortably in the five shares, where it's been since last fall when WSHE dethroned it as the leading music station in Miami (save upper demo easy listening), and like WSHE to a certain degree, Y-100 is somewhat alone in the approach.

To be sure, three other outlets fall into this arena at present, but none of them are adopting a true top 40 stance. Like She, the "Y" is being fractionalized, as opposed to a direct hit. The players are as follows: WHQT, with a decidedly urban slant; WINZ-FM, leaning toward AOR in an attempt to share cume with both Y-100 and She; and the newest entry "Rock'n Rhythm, Power 96".

A listen to Y's music turns up a broad based, mass appeal top 40 outlet including, in afternoon drive "Come On Eileen" by Dexy's Midnight Riders; Regina's "Baby Love"; "Don't Forget Me" by Glass Tiger; Run DMC's "Walk This Way"; "All At Once" by Whitney Houston; "Missing You" by The Stones; New Edition's "Earth Angel"; "Danger Zone" by Kenny Loggins; Madonna's "Papa Don't Preach"; and Michael McDonald's "Sweet Freedom".

Mornings provided Jermaine Stewart's "We Don't Have To Take Our Clothes Off"; Belinda Carlyle's "Mad About You"; "Rumors" by the Timex Social Club; Daryl Hall's "Dreamtime"; "Revolution" by The Beatles; and Banarama's "Venus".

It becomes obvious from a scant listen that Y-100 is combatting potential splintering by ignoring it, remaining mainstream and acting instead of reacting. Whether this strong offense will remain the outlet's policy is yet to be seen as the programming reigns have recently changed hands.

Long time PD Robert W. Walker has moved himself upstairs and out of day to day combat, concentrating more on his afternoon show. Aggressive promotion director Tony Novia as operations manager now oversees the daily details, while Rick Stacy comes in as PD.

For Stacy, it's actually a return to Miami, if you count a three week (or was it three day?) stint at I-95, which Stacy left on principle, returning to Orlando when he realized that the GM would not give him the control he needed to win. That said, it becomes obvious that at Y-100 he most likely will have that control, so it remains to be seen exactly what direction the station will take to return to the top.

The current line up is a good one with Sonny Fox in mornings. Fox, who joined the outlet three years ago from neighboring WSHE has more than held Bill Tanner's previous numbers. He's appealing (and looks the part in publicity shots, and out on remotes), personable and relaxed-- a veteran of many moons dating back to his success on Philadelphia's WYSP-- and beyond. Few remember his role with Jay Walker & The Jayhawkers years ago in Michigan, but Fox, the consummate entertainer, lead that immemorable band which offered your basic mid '60s Dylan fare.

Joined by news director Ron Hersey; "Athlete's Foot" with sports; and traffic ace, "Captain Y", Fox was warm, somewhat funny and to the point. The highlight for us were the produced show intros (dropped in throughout the morning offering) such as: "And now live from South Florida, home of the Intracoastal Waterway, it's time for Florida's most listened to radio show, Sonny in the morning. I'm Sol The Security Guard, and now here he is Sonny Fox." --Somehow we never thought of "Home of the Intracoastal Waterway" as a major selling point, and it's that offbeat humor that keeps "Sonny in the Morning" on track.

Middays are handled by Kathy Cruise; Paco Lopez does evenings; Harley Davidson handles nights; Al Chio does overnights; and Robert W. Walker remains firmly entrenched in afternoons where he's been for well over a decade, first coming to Miami's attention as an integral part of the original WMYQ line up (see WPOW, below) in 1971 and remaining visibly entrenched in South Florida ever since. A listen to Walker for the uninitiated can be surprising at first. To say the least, his voice is light-- but it's effective. He's the guy you grew up with, who never grew up. His exuberance matches his youthful sound, as he sells you on the fact that you've just got to win tickets to Y-100's 13th Birthday, can't possibly touch that dial, and don't want to miss what ever he's up to now. "I'll tell you why I'm all fired up," he confides as he makes us believe a routine liner, which are hardly routine when he adds his personality to the printed copy. "This is Robert W. Walker feeling those tones comin' on for free tickets" --decidedly more enticing than 'Stay tuned to win'.

And win you will, as Y-100 is the yardstick by which other South Florida stations measure promotional effectiveness. As always, the annual Birthday Party is a major summer event. Held this year on August 16 at Miami Marine Stadium, over three thousand tickets were given away for a concert including Jermaine Stewart, Miami Sound Machine, El DeBarge, and Expose. Additionally, over \$100,000 in cash and prizes has been allocated to your basic "what's the last record we played?" contest.

But major cash giveaways have been a part of the station's philosophy since day one, which occurred in August of 1973. Prior to that, the outlet at 100.7 had been WMJR, an easy listening facility in Ft. Lauderdale's Kenann Building where Andre and Bea Baruch did mornings.

Bought by Heftel in '73, Dick Casper, a former Bartell exec. was brought in as General Manager, with the thought being to dethrone WMYQ. The original call letters Casper chose were WLQY-- he wanted to call the station "Lucky 100". Consultant Buzz Bennett would have none of that, so at sign on Y-100 was born and the calls were quickly changed to WHYI, providing better graphics for billboards and such.

Interestingly, the original morning man was none other than Roby Yonge, a WQAM legend who went on to New York's WABC, only to return to WMYQ. In order to keep Roby under contract until sign on, Y-100 actually paid him full salary for nearly a year-- which might have been worth it if he did more than one show. As it turned out, he didn't. After a fight with Dick Casper, Yonge exited, making him the highest paid morning man ever. Tens of thousands of dollars for one performance.

Bennett was aided by another WQAM/WMYQ vet, Ronnie Grant, Y-100's first PD. (Grant, who left Y-100 early on to put his own facility on the air in his home state of Mississippi, did so-- and subsequently tragically took his own life last year. A fine broadcaster, and a good person, he is missed by all who had the pleasure of knowing him.)

And if Y-100 was not exciting in and of itself, their kick off promotion did the trick: Answer your phone with "I listen to the new sound of Y-100" and you'll win \$50,000", an unheard of amount for a single winner in 1973. Needless to say, even little old ladies in trailer parks had the slogan taped to their phones, and it was one such lady who walked off with the first giveaway.

To say the station was an overnight sensation was not an exaggeration. And it was in a solid position of strength when Bill Tanner was brought in over a year later. To Tanner's credit, the station continued to build under his ten year tenure, and to an outsider, it looked as if he were the master architect.

But as it turned out, Y-100, like any good outlet, was group effort. Tanner's exit to Washington's WASH in January, 1983 did not weaken the "Y". Infact, the station actually rose further after his departure. WASH, on the other hand, was brought to new lows during Tanner's reign, from which it has yet to recover.

In so far as competition, Y-100 first faced WMYQ (which later became WMJX, 96X), and if Y didn't put the last nail in 96's coffin, the FCC did. After the station went dark, WINZ-FM entered the CHR arena as I-95, with the last year bringing us both WHQT and WCJX. Last month, WCJX became WPOW, giving Tanner his third outlet from which to woo Miami listeners.

Ironically, WMYQ, WMXJ, WCJX and WPOW share more in common than a format category. All four resided on 96.3. The history of the frequency dates back to the early days of FM radio, when WGBS-FM was the stepchild of the AM bearing the same calls, in honor of owner George B. Storer (see Spanish, WAQI). Storer later gave the FM its own identity, WJHR, and its own format. Formats, actually, as everything from easy listening to jazz was featured at one time or another, largely through automation.

In 1971, Storer had the opportunity to sell the non producing FM, and he did: to Bartell Broadcasting for \$495,000 (if memory serves). The word that Bartell would be buying reached a young Lee Abrams, fresh out of high school and an internship at WQAM where he learned the top 40 basics, and formed a desire to blend those concepts with progressive music. If this sounds like the basis for his highly successful "Superstars" format, it may well be. And while the proposal he sent to Bartell was far from polished, the ideas he set forth would later prove to be highly effective.

Bartell passed on the format, but hired Lee as an airstaffer on what was arguably the first major top 40 outlet on FM. WMYQ was born with great fanfare (see page 121) and some strong coincidences. Less than two blocks away from reigning WQAM on Arthur Godfrey Road, even the call letters bore some similarity.

WMYQ (like most early FM top 40s in the '70s) realized that its major advantage over the AM institution of WQAM was its stereo quality. Production values that were immaculate meshing with a high energy staff, exciting yet controlled, gave Miami a sound not heard previously.

WQAM was still dominant, as it would remain throughout the early '70s, but turmoil was taking its toll. The entire personnel changeover resulting from its now infamous "strike" (see Country, WQAM), didn't hurt WMYQ, nor did the fact that both WFUN and WSRF had inadequate signals.

Actually, as it turns out, WMYQ hurt itself. Staff turnover was astronomical. It's been said that no fewer than 50 jocks and 12 PDs walked through those halls in its eight year history. We can't substantiate that figure, though we have little reason to doubt it. The Q's first PD, Al Casey, was a reasonably good one, and under his direction the station beat all expectations, resulting in his promotion to St. Louis' KSLQ.

Other notable programmers included Jack McCoy, Kris Eric Stevens, Robert L. Collins, and Jerry Clifton to name four. Jocks of note are many including Bobby Rich (fresh from Davenport's KSTT, another infamous revolving door at that time); and Malrite national PD Jim Wood, among a cast of dozens. If you're reading this in a radio station, walk up and down the halls. You'll find someone who worked at WMYQ, or WMJX as the station later became in an attempt to freshen its image. Image freshening, even an ownership change (Bartell was assumed by Charter Oil) didn't help and in 1978, the FCC had something to say about the station's practices...

RADIO T-V AND GENERAL

(WASHINGTON) -- A FEDERAL COMMUNICATIONS COMMISSION ADMINISTRATIVE LAW JUDGE DENIED A LICENSE RENEWAL WEDNESDAY TO MIAMI RADIO STATION W-M-J-X F-M, CLAIMING ITS HANDLING OF CONTESTS VIOLATED F-C-C RULES.

JUDGE THOMAS FITZPATRICK SAID THE OWNER, BARTELL BROADCASTING OF FLORIDA INCORPORATED, BROADCAST FALSE, MISLEADING AND DECEPTIVE INFORMATION ABOUT CONTESTS CONDUCTED BY W-M-J-X.

HE ALSO SAID NEWSCASTS ABOUT THE STATION-CONDUCTED CONTESTS WERE DISTORTED.

FITZPATRICK ALSO FOUND THAT BARTELL OVERCHARGED 20 ADVERTISERS 19-HUNDRED-59 DOLLARS FOR COMMERCIAL ANNOUNCEMENTS NOT BROADCAST.

THE JUDGE NOTED THAT IN 1974 THE F-C-C ADMONISHED BARTELL FOR A STATION CONTEST WHICH OFFERED A "MASSIVE" TREASURE WHEN THE PRIZE ACTUALLY WAS SUBSTANTIALLY LESS THAN THAT.

FITZGERALD SAID A STATEMENT BY GEORGE WILSON, CHIEF EXECUTIVE OFFICER OF BARTELL, PROMISED TO GUARD AGAINST SUCH ACTIVITY.

BUT SHORTLY AFTER THIS, THE JUDGE SAID, THE STATION INAUGURATED SEVERAL CONTESTS WHICH MISLED THE LISTENING PUBLIC INTO BELIEVING THAT ONE-THOUSAND DOLLARS CASH COULD BE WON WHEN NO SUCH PRIZE WAS BEING OFFERED.

THE JUDGE SAID THIS WAS SHEER AND UNADULTERATED FRAUD ON THE LISTENING PUBLIC.

ANOTHER PROMOTION, THE JUDGE SAID, INVOLVED MISLEADING NEWSCASTS CONCERNING A "DEVIL'S TRIANGLE TRIP" PROMOTION AND "FIND GREG GREY AUSTIN CONTEST."

THE DECISION IS EFFECTIVE IN 50 DAYS UNLESS THERE IS AN APPEAL OR THE COMMISSION DECIDES THE REVIEW IT.

AP-NA-0119 0104AES

1/18/78

The frequency went dark on Feb. 15, 1980. And like most dark frequencies, 96.3 was in great demand. In 1985 when an original field of 60 applicants was whittled down to a handful, Connie and Mark Wodlinger did the prudent thing: they bought out the competition, and so it was that Kansas City based Wodlinger Broadcasting (Mark made a small fortune from the sale of KBEQ, and later he and wife Connie purchased Leavenworth's KZZC, ZZ 99) became the licensee of 96.3 (this time around allocated to Miramar) for \$2.95 million in May of '85.

Be generous, add a million or so for equipment and expenses and you're still under \$4 mil-- considerably less than half of the over ten million dollar price tag that Beasley swallowed to assume the outlet less than a year later.

96.3 under the Wodlingers again became 96X, this time as WCJX. The programming was designed to create immediate attention-- and it did. The top 16 songs were played repeatedly, and on schedule --a schedule that appeared regularly in the Miami Herald, and was overseen by Todd Chase, who at the time of WMYQ's original emergence, was one of the WQAM staffers on strike (see page 48).

Actually, the results garnered by WCJX were not all bad. The repetitive format debuted with a 2.0 in the fall, dipped to a 1.5 and came back this spring with a 2.3, just prior to the announcement that 96X would become "Power 96", the highly effective handle used throughout the country, predominantly on urban and CHR outlets. (What's of passing interest is the choice of call letters, WPOW, especially when placed next to Miami. MIAMI's POWER might just give one to wonder if we weren't engaging in another war.)

The war in which WPOW is entrenched, is far too early to call. Infact, during the week we caught them, their new approach was found only in on air mentions. Produced promos narrated by the highly recognizable voice over talent responsible for the resonant island accent heard on a recent soft drink campaign, proclaimed: "We are now in the midst of plans for a very different radio station. In just about a week you'll hear a different radio, Oh but I can't tell you yet. We need your ideas for at least another week. What kind of music shall we play? What kind of deejays do you like? Give us your ideas at 550-9696. Just one more thing. Please don't ask us to continue this-- this, 96X."

Interesting concept, though we've got to wonder about its impact. It would seem to us that listeners of 96X did not hold it in the same disdain that the promo purports. Few people turn on stations they don't like, do they? And we didn't see any off air advertising enticing new folks at the time that promo schedule ran.

With Beasley and WPOW came part owner/GM Greg Reed, and Bill Tanner. Tanner had just been released from WHQT (where he went after exiting WASH in January, '85) and while his contract there prohibited him from airwork, it did not address programming. At this point then, Tanner remains on EZ's payroll while he merrily programs Power 96. It's expected that in January when his on air non compete runs out he'll join the morning show currently being handled by Mindy Frumkes and Mark Moseley.

Following that duo is long time Tanner associate Cramer Haas in middays; with the infamous "Cox on the radio", Don Cox, in afternoons; Dennis Reese in evenings; Eric Ward on nights; and Gino Reyes, overnights. Also joining Power, as MD, is Colleen Cassidy who has performed that function for Tanner at Y-100, WASH and WHQT.

Though the music now is decidedly different from the last week of WCJX that we caught; it appears that the concept could be placed between the more urban sound of WHQT, and the more mass appeal Y-100. In affirmation of the approach, the station van boasts the "Rock 'n Rhythm" slogan. What excitement Power may create, if any, remains to be seen, but if Don Cox's first broadcast is any indication, the folks at Beasley should be happy.

Cox, of course, is one of Miami's infamous bad boys. His arrest on cocaine charges is well known, as is his beating, last year, allegedly for speaking out on payola. Some focus group reports hold him in a bad light, but like the old publicity adage, any light is better than no light. Many question his image, some question his talent, but all recognize his name.

The fact that he was going to kick off the new format atop the well known Coppertone billboard on I-95 at the Golden Glades interchange was not particularly worthy of much local press in and of itself. The Coppertone board draws attention because of a mechanical dog which bobs its head up and down, holding a little girl's bikini pants in its mouth, covering and uncovering her untanned bottom. The gimic board has been a part of the Florida landscape (originating downtown) forever.

And never has it done any damage to anyone-- save Cox, who distracted by lightening, walked into the path of the dog, receiving a cut needing seven stiches (after which he resumed his broadcast.) With a kicker like that (no pun intended), the story was irresistable to the local papers who gave the sign on the kind of press that money can't buy. To say Tanner leads a charmed life, is an understatement at this point.

(For the record, the titles heard during WCJX's last week included "Can You Feel The Beat"; "Higher Love"; "Papa Don't Preach"; "Manic Monday"; "Walk This Way"; "Two Of Hearts"; "Sledgehammer"; "Neutron Dance"; "Rumors"; and "We Don't Have To Take Our Clothes Off" in afternoons. Mornings gave us "All At Once"; "A View To A Kill"; "Roaches"; "Separate Lives"; "Two Of Hearts"; "The Greatest Love"; "Higher Love"; and "Axel F".)

WHQT's contemporary debut came with Tanner's arrival in January, 1985 and a large piece of irony. Just prior to WHQT, the station had been WEZI, programmed by John Moen. Moen was released by EZ when Tanner was hired to return to South Florida from WASH. Moen, in turn was hired to return to Washington (where he had been group PD for United prior to joining WEZI) to program WASH! (And to make matters more interesting, Moen is now back in town, programming "Love 94" (see Adult Contemporary).)

The history of WHQT's 105.1 dial position had been a relatively calm one until the '80s. Signed on by George Thorpe as classical WVCG-FM, it garnered its own stately identity under owner Ted Niarhos in the '60s as easy listening WYOR, in upscale Coral Gables. Its first owner of national note was Broad Street, which purchased the Miami Combo in 1976 (see Block Programming, WVCG) at the request of Insilco, which had acquired about a third of Broad Street's stock. Insilco's then chairman was interested in radio and was willing to put forth the capital to buy these particular outlets, which Broad Street held until their 1983 sale. The AM went to Statewide, the FM to EZ.

The initial plan of attack was adult contemporary for WYOR-turned-WEZI (EZ 105). Moen did a credible job, but the station was far from the success EZ Communications had envisioned, so in January of '85, Tanner was brought on board to create "Hot 105", a particularly interesting decision considering that the EZ exec.'s were privy first hand to the sound of WASH under Tanner.

The approach could probably best be described as a top 40 based urban station (as opposed to Power's urban based top 40), with WEDR taken for granted (see urban), as Y-100 and I-95 became the primary targets.

To that end, it may well have been the addition of WHQT that caused I-95 to change its direction (described below) over the past year, though Y-100 is still firmly positioned on top. As for black/urban WEDR, it has managed to hold its own.

Tanner's debut book, Spring '85, was an impressive 3.9-- ahead of WEDR's 3.5, but far behind Y-100's 7.3. I-95 had a 5.2. The Fall numbers had him remaining flat, with WEDR jumping past him to a 4.2, Y-100 dipping to a 5.1, and I-95 falling to a 3.5.

The winter book was not as hopeful. WHQT fell to a 3.3, which kept it behind WEDR (which also fell, to a 3.8), Y-100 (which rose to a 5.7) and WINZ-FM (flat at a 3.5). Among contemporary and urban stations then, with the exception of WCJX, "Hot 105" was in last place.

EZ opted to release Tanner from his contract (though the station rebounded handsomely this spring to a 4.9). XHRM San Diego PD Duff Lindsey was brought in, and it was his handiwork we heard during our listens.

Musically, "Hot 105" treated us to El DeBarge's "Love Always"; Peter Gabriel's "Sledgehammer"; "Point Of No Return" by Nu Shooz; "There'll Be No Sad Songs" by Billy Ocean; "Rumors" by the Timex Social Club; SOS Band's "Borrowed Love"; and "Diamond Girl" by Nice and Wild, in afternoon drive.

Mornings produced "Sledgehammer"; Lionel Richie's "Dancin' On The Ceilin'"; "The Heat Of Heat" by Patti Austin; Michael McDonald's "Sweet Freedom; and "Baby Love" by Regina, amidst the personality of G. Michael McKay, and the annoying sounding giggle of his sidekick, a female called Ferarri.

Listening to her, our first impression was that someone had told her that her laugh was infectious (as are most viruses which we would have much preferred to battle than listen to her). We hoped it was poor stage direction, but quickly gave up when it became apparent she could not tell time. It's 4 before 7 said G. Michael McKay. 7:04 chimed in Ferrari. (McKay, showing great restraint, simply corrected her.) She as always, laughed. The only thing missing was Bill Tanner, who had been there until recently, and infact, hired the pair.

Cedric Hollywood continues in middays; with Bad Bobby in afternoons. Bo Griffin does evenings; Freddie Cruz handles nights; and Sandy Thomas pulls down overnights.

Promotions? The liners say it all: "Hot 105, Bad Bobby with the name of another hot money song to listen for, for a hundred and five bucks in hot cash and a key for your chance to win one of four Suzuki Samuri's. The song is Easy Daily, "Say It, Say It". Caller ten with your hot card from Hot 105."

Positioning? The liners suffice here too: "Hot 105 is South Florida's Fresh Music Leader, with hot new Strong Songs from Janet Jackson, DeBarge, Five Star, and Bob Rosenberg's Run DMC Hot Mix. Hot 105, South Florida's Fresh New Music Mix."

At this point, Hot 105, is less worried about the potential impact of Tanner at Power, and more concerned with the ultimate goal, beating Y-100. They're bouyed by recent Birches, and are betting that a consistant approach of being first on product will turn the tide.

At "95 INZ" as WINZ-FM is now known, the target is also Y-100-- and WSHE. Unlike Power and Hot, which position themselves between urban and CHR; INZ falls between CHR and AOR. The thinking there we assume is the lure of a large pot of gold on either end of that spectrum (SHE's impressive numbers, and Y's perennial success). Whether that combination can yield a winner in South Florida remains to be seen.

The history of WINZ's 94.9 dial position is a rich one dating back to 1948 when WQAM-FM occupied the spot, moving there from 95.5. Going dark three years later in 1951, the frequency was once again activated in 1962 when Arthur E. Zucker debuted WAEZ.

How to describe the sound of "Ways"? Actually, it was best said by author John D. McDonald in "The Quick Red Fox", the Travis McGee novel published in 1964. McGee was a mans man, a lady killer, and a competent detective, of course. Living in style in a houseboat docked at ritzy Bahia Mar in Ft. Lauderdale, McGee talked of his new stereo system including a new pair of AR-3's; Fisher amplifier and a Scott tuner, locked into WAEZ which was broadcasting the Columbia recording of Bernstein conducting the Shostakovich Fifth.

That about sums it. Of course, location was important here too, WAEZ was housed in showcase studios in the lower lobby of Miami Beach's Deauville Hotel, for all to admire, or at least notice. And so it was, until Ed Winton needed an FM counterpart for WOCN (see Spanish) in 1967. As WOCN-FM, it served nicely until its 1972 sale to WINZ-AM owner Rex Rand, (see News/Talk, WINZ) who promptly sold the combo to Maine based Guy Gannett.

After some brief attempts at adult formats, WINZ-FM on February 4, 1974, became progressive "Zeta 4", which it remained until the close of the '70s when I-95 emerged under Keith Isley. Actually I-95 gave Y-100 a run for its money-- particularly in Dade County. A Hispanic only breakout in the early '80s showed I-95 the overwhelming choice of Cuban teens, for instance. The return of 96X and the emergence of Hot 103, however, did much to usurp that position, as the station quickly fell from a 5.2 in the Spring of '85, to a 3.5.

GM Stanley Cohen at the time decided something needed to be done, and it was then that Rick Stacy made his brief appearance, leaving quickly when it became obvious that Cohen was not ready to make wholesale changes. Cohen has since left, replaced by Gary Lawrence, with Gabe Baptiste, from co owned KKZX, Davenport, in as PD.

The current line up includes Roger Cary in mornings; Jean Cashman in middays; Al Carson, afternoons; Earl the Pearl, evenings; Rockin' Ron, nights; and George Corey, overnights; with Ace Young as news director, and Mark Shands doing swing shifts and serving as music director. At this point the time slots are still temporary as Carson, who normally handles nights, is filling the afternoon drive slot until it is decided who will permanently replace Don Cox now that he has left for Power 96.

The music mix in afternoons included The Jets' "Crazy For You"; Peter Gabriel's "Sledgehammer"; "Games People Play" by the Allen Parsons Project; Jagger's "Ruthless People"; "Along Comes A Woman" by Chicago; Journey's "Open Arms"; "Don't You Forget About Me" by Simple Minds; Simply Red's "Holding Back The Years"; "Let The Music Play" by the Doobies; Daryl Hall's "Dreamtime," and Stevie Nicks' "Talk To Me"; while mornings gave us "Rocket Man" by Elton John; Outfield's "All The Love In The World"; Simply Red's "Holding Back The Years"; and the Moody Blues' "Your Wildest Dreams".

Morning listeners are also treated to Roger Cary's personable approach including (when we caught him) a running bit on Elvis' underwear (which happened to be in the news that day and was a popular topic-- Roger is off the wall at times, but in this case, the topic was legit). We've caught Cary before-- in Phoenix, San Diego, Dallas and Oklahoma City, to name a few and he's sounding comfortable in Miami, though clearly abbreviated. (His recent arrival is a return engagement, having worked at WQAM and others in the '70s.)

Staffers describe the format as C.A.R., and for a moment we were afraid that KHJ's ill fated "Car Radio" had made it cross country but CAR, in this case, is Contemporary Adult Radio, perhaps best described in the liner used repeatedly: "Rockin' With Class. 95 INZ".

While we're on the subject of class, it should be noted that one of the classiest things about South Florida radio is the Gannett tower site. Overseen by Gannett's VP/engineering Rick Edwards who is assisted by WINZ-AM-FM technical director Mitch Wein, the site is not only an engineering masterpiece, but a showplace as well housing, WTMI, WLVE, WINZ, WPOW, WHYI, WMXJ, WSHE, and WHQT. The common site puts each facility on relatively equal footing in the true spirit of competition.

## ADULT CONTEMPORARY

Loosely speaking, six outlets fit this category including WJQY's Format 41 approach; WAIA's Soft Rock stance; WMXJ's Classic Hits presentation; WAXY, with a strong oldies heritage; "Love 94", WLVE; and Palm Beach's WRMF.

What can you say about Format 41? It works, and has been for some time on this Amaturio outlet (which changed its calls from WWJF to WJQY last year). Infact, it may well be the greatest success the 106.7 dial position has seen here.

Debuting, typically, as WFTL-FM, the stepchild of Ft. Lauderdale's WFTL, the station in 1972 found its own identity in "Glow", easy listening WGLO (Churchill, if memory serves). The latter '70s saw the sedate "Glow", erupt into the hot flames of the disco craze, as WSDO, "Studio 107", a good sounding, though short lived, approach. Studio was replaced once more by the strains of easy listening, this time as WEWZ, sporting the sound of Schulke II. WEWZ, five years ago on August 2nd turned into "Joy" and Schulke II subsequently gave way to Format 41.

Still owned by Amaturio (the AM was spun off a few years back), the outlet is managed by Skip Schmidt and programmed locally by Ray Schilins, who as Ray Carpenter handles mornings. Long time market vet, Ken Warren, heard on WIOD in the '60s, hosts the 9 to 10 p.m. "Joy 107 Concenrt Hour" featuring the likes of Barbra Streisand, Barry Manilow, and Neil Diamond, as expected. Occasionally though, the hour is devoted to a particular theme such as "Joy 50s Style"; "The Storytellers"; "Joy Over 21"; or "By Your Suggestion".

Positioned as "Joy 107, Light, Easy Going Favorites" we were treated to Paul Anka's "The Times Of Your Life"; Elton John's "Your Song"; "The Way Of Love" by Cher; Peter Paul & Mary's "Leavin' On A Jet Plane"; "Rise" by Herb Alpert; and "I'll Be Back" by the Beatles, in morning drive as we were reminded that there was a "Better Variety Of Music With Less Talk On Joy"; and told this was "Joy 107, WJQY, Ft. Lauderdale, Miami, and The Palm Beaches. All Music, All Memories, on 107 FM."

Afternoons were straight from the satellite, with a couple of interesting local promos including a cute ID using kids-- tasty to the intended demo, which is lapping this stuff up. Overall, at a 4.5 at present, "Joy" leads this format category by a nice margin.

Coming in behind them in the AC arena is another Ft. Lauderdale outlet, RKO's WAXY. WAXY has two things going for it: longevity and Rick Shaw-- who has had more of an impact on Miami radio than most local personalities combined.

Shaw first emerged in Miami on "Wacker Radio" (see WIOD), and managed to survive as the station went through various approaches heading back towards adult radio and the return of WIOD. Though WCKR was less than successful, Shaw's pull was evident, and when it became obvious that Shaw would be available, WQAM PD Charlie Murdock wasted no time in hiring him.

Shaw in the '60s was the pied piper to Miami teens. He set the pace for all to follow. He walked right, talked right, and conveniently dealt with an acne problem! (Making him all the more believable when he'd hawk Aktex-- 'That's A K T E X!' shouted Shaw on virtually every teen venue.) His "coolness factor" was astronomical, and he played the part to the hilt.

His 7 to 11 p.m. program on WQAM was cued by every self respecting teen in Dade and Broward County. The content was as would be expected, though the rapid fire delivery was well above the norm. Among professionals, if there is one quality from that period for which Shaw will be remembered, by far it will be his skill with a razor blade. His production techniques were flawless, as was his interaction with callers and drops, (specifically Tonto and the Lone Teen Ranger).

The mid '60s saw Shaw open his own dance location, "The World" which was housed in a hollowed out airplane hanger in North Miami. Beyond personal appearances, Shaw was no stranger to television. His local dance show, Saturday Hop, on WLBW-TV 10, for instance, was such a smash in the mid '60s, that it was seen in place of American Bandstand. Teens wishing to see Dick Clark were forced to watch him through the snowy signal of Palm Beach's Channel 12. In addition, he also appeared on a weekday morning strip show centered around lip syncing.

Shaw was a quick learner, and when he left WQAM in 1970, it was to use his tv experience as head of Miami Teleproductions (you can see him waxing a car top on the Nu Vinyl spots to this day), returning to radio, first on WINZ in '71 and '72, and again on WAXY where he's been since 1976.

While it can be argued that the population churn in Miami is sufficient to negate such longevity, the fact remains that any teen in town for more than two days in the '60s will remember Rick Shaw.

Back then WAXY was first easy listening WFLM (Phlegm radio?-- who knows what was intended), and later WIXX which had a jingle that was supposed to say "WIXX, Shotgun, Country Request"-- only a "re" was left out-- it was never known if it was "Country Quest" or a solicitation for something more obscene.

If the intended result was a mystery, the format wasn't. WIXX was country radio. And while it was far from polished, it was several steps above "Cracker Jim at the North 40 of the Tadpole Ranch" (see WLVE, below). But the most historical thing about the often hysterical WIXX was its ownership. Albert Tedesco.

Does the name ring a bell? Minnesota based Tedesco Broadcasting was every bit as active in station transactions as Robert W. Rounsaville, and many attribute the anti-trafficking "Three Year Rule", at least in part to these two groups. Whatever. In this case, Tedesco held the property longer than three years, with RKO acquiring WAXY in 1973. (WIXX-AM, became WEXY, and like most marginal AM signals, is not a market factor today).

Initially under RKO, Waxy sported Drake Chenault's "Hitparade", featuring a wide variety of oldies ranging from Frankie Laine's 1950's hit, "Lucky Old Sun" to decidedly more current material, and all in all, the sound wasn't bad.

1974 saw a brief attempt at top 40 (complete with E. Alvin Davis, who subsequently went to Y-100, and John Gambling III). Under national PD Paul Drew's direction, the station resumed an oldies stance, and in July, of '76 Shaw came on board.

Since that time, the station's positioning has evolved from all oldies to a more AC approach, with an emphasis on the older fare-- the exclusive domain of Shaw's 2 to 5 p.m. weekday show, and the mainstay of Mark Denver's 8 to midnight, "Classic Tracks".

The remainder of the day features Greg Budell in mornings joined by Don Agony, Jeff Chase, Bob Carter, John St. James and Dawn Murray; L'il Ellen Jaffe in middays; David Scott, 5 to 8 p.m.; and Toni Garbiras, overnights.

The current slogan is "The radio station that loves you the most" and as if to punctuate that statement, WAXY is never sans promotion. Infact, it is the only local station to regularly engage in television cross promotion, with Shaw popping up on local tv with alarming regularity. (Currently it's a tie in with WTVJ-4 in a Tom Selleck promotion that includes the giveaway of four cars.)

A listen to Shaw turns up your basic oldies ("Year Of The Cat"; "I Got You Babe"; "What You Won't Do For Love" (Bobby Caldwell is a local boy); and "Walk Like A Man") and basic Shaw, though we've got to admit his delivery is still most believable when he keeps up a rapid pace. Occasionally in mellow moods he comes off a bit ingenuous which is far from the truth, as Shaw takes it all quite seriously.

Budell's morning show is garden variety stuff, though a scant few listens is hardly enough time to judge his talent. He's done nobly over the past few years, on the air and off, as he's battled personal problems to emerge victorious at present.

The running bit on the morning we caught him, amidst solid AC current hits, dealt with confessions. Church music in the background, callers would emote over their transgressions and Budell would absolve them. Some how it played a bit funnier than it reads here, though not much. A highlight of the show was Jeff Chase's news. It wasn't his delivery, or even his writing, necessarily. Just a solid choice of stories targeted specifically to Waxy's intended audience, making him a relatable part of the team.

Exactly what WAIA is trying to relate to is perhaps a bit more obscure, though the Cox station has only been in the "Soft Rock" format for a few months.

It would appear that the approach here is not totally unlike 95 INZ in philosophy. In this case, WAIA wants to hold on to its AC cume, but broaden it to include some of SHE's upper demos. At least we think that's what they're attempting with the format which is not wholly unlike that used by the CBS-FM Group in some areas.

Musically, the afternoon drive selections included Crosby Stills & Nash's "Carry On"; "Glory Of Love" by Peter Cetera; Billy Joel's "Still Rock n Roll"; "Peace Of Mind" by Loggins & Messina; Santana's "Evil Ways"; 10 CC's "I'm Not In Love"; and "America" by Simon and Garfunkel. (Morning titles included: "Physical Attraction"; "Tonight's The Night"; "I Need You"; "Dance With Me"; "The Heat Is On"; "Harden My Heart"; and "Glory Of Love".)

Following the old adage, when in doubt, listen to the liners; we found the station positioned as "The new 97 WALA, South Florida's only Soft Rock station.". We were also told, "Don Henley, Kansas, Phil Collins, ELO. Hear all of them and many others off of compact disc on the new 97.3 WALA, South Florida's compact disc station." (ALA, by the way is pronounced like the highway.)

The current line up includes Jeff Allen in mornings; Eric Brandon, middays; and Ron St. John, (a veteran of various Miami facilities since his arrival at WQAM in the early '70s, from Cypress Springs' WGTO), in afternoons. Evenings are currently handled by swing people until a permanent decision is reached, and Vic James does overnights.

Programmed these days by consultant Mary Catherine Sneed, WALA's current variation on a theme has yet to see a rating book, as it debuted after the Spring numbers were compiled which showed the station a distant third in the AC format.

WALA's historical roots, like most FM outlets, parroted the actions of WIOD (see News/Talk) in call letter and approach until gaining independence as adult contemporary WALA considerably well over a decade ago.

Coming in just a tenth of point behind WALA's 2.2, is WMXJ's 2.1. And though it would appear that WMXJ's "Classic Hits" approach would have much in common with WAIA's current stance based on slogan alone, the sound we caught on "Magic" was a decidedly more mainstream one which took us pleasantly by surprise.

Mornings, for instance, included "Celebrity Ball" by Three Dog Night; Billy Joel's "Stiletto"; "Love Makes The World Go Round" by Deon Jackson; Elton John's "Stop Stop Stop"; "I'll Be Around" by the Spinners; the Supremes' "Baby Love"; Neil Diamond's "Kentucky Woman"; "It Keeps You Runnin'" by the Doobies; Richard Harris' "McArthur Park"; "Penny Lane" by the Beatles; "Give Me Just A Little More Time" by the Chairman of the Board; and "Loves Me Like A Rock" by Paul Simon.

A listen to afternoon drive turned up Martha & The Vandellas' "Jimmy Mac"; "Silly Love Songs" by Wings; James Taylor's "Fire and Rain"; "Black Cow" by Steely Dan; "Sail On" by the Commodores; Joe Jackson's "Steppin' Out"; and "Crimson and Clover" by Tommy James.

Morning man Barry Michaels was personable though brief as he delivered the basics, and a handful of liners that let us know we were listening to "Classic Hits, Magic 102.7" and were "in the middle of a commercial free hour on South Florida's Magic, playing the classic hits of the '60s, '70s, and '80s. Nobody plays more music than Magic!"

At the time of our listen, PD Jerry King did middays-- but King exited the station recently (with Cliff Blake in from Milwaukee). Mark Roberts follows in afternoons, Scott McLeod does evenings, and Mike Knight handles overnights.

Listening to Roberts' afternoon show, we heard a promo which encouraged listeners to call King with suggestions. (Paraphrasing, 'When it comes to talking to a radio station, some people get cold feet. We offer a direct line to Jerry King, our program director. He'll help you break the ice.')

We decided to check out truth in advertising-- the direct line turned out to be the station switchboard, but we were pleasantly surprised, when asking for King without giving our name, he immediately picked up the phone, and we chatted for a few moments, before we let him know who we were.

The station, at present, uses two consultants, Gary Guthrie and Mike McVay. King's association with McVay predated his arrival at Magic six months ago, as he had been station manager at McVay consulted WWWM, Toledo.

The present format, 100% oldies but more mainstream than the "Classic Hits" handle generally implies, is actually the completion of a gradual transition from an AC/gold approach, and in some ways a return to 102.7 of yesteryear.

Originally WRBD-FM, the outlet broke away from the soul format of its AM counterpart in the late '60s, but retained the WRBD-FM calls in a soft soul approach, leaning on a heavy oldie mix. The result was one of the tastier sounds in town, thwarted primarily by the lack of FM receivers.

With a format all its own, call letters followed, and WCKO came along, playing roughly the same fare until its switch to AOR in the '70s. The format, to a loose degree, remained until the station's sale to Scconnix (the AM was sold separately, see Urban) in the Spring of '85.

Scconnix brought in the AC approach, as well as GM Jim Butler, who recently held that post at cross town "Joy", and boasts a local sales background that dates back to WQAM in the early '70s. Having made it into the terrible 2s (the station's three book trend shows a 1.8, 2.1, 2.1), Magic is bolstered by the recent Arbitrend showing positive growth in key demos.

WLVE, squarely in the middle of the AC fold in positioning and direction, fell dramatically in the recent book-- down to a 1.8, putting it fifth in the format category, and 24th in the market overall. To say the least, those unexpected results have dealt a blow to "Love 94" (where the three book trend has gone from a 2.9 to a 2.5, down to the present 1.8). What the station will do, if anything, remains to be seen, and for now, it looks like PD John Moen's strategy is to remain consistent.

The slogan is "South Florida's Mellow Rock", and the station has been known as "Love 94" for over a decade. Like the format, personalities, too have longevity, with morning lady Irene Richard showing a decade of tenure. (She's joined by news director Keith Allen and Kris Evans with traffic.)

Stevie Knox's recent exit from the midday slot remains unfilled with Dave Love in for the time being. Miami mainstay Jim Kelly, a vet of over eight years of tenure at "Love" does afternoons, with "Hutch" (John Hutchinson) on evenings. Geoff Fisher does nights, and Winston (Wright) handles overnights.

Morning drive music included: L.R.B.'s "Reminiscing"; Stephanie Mills' "I Never Knew Love Like This Before"; "I'll Be Around" by the Spinners; "All Shook Up" by Elvis (tying in nicely with a humorous news story); and Lionel Richie's "My Love". The basics were there, but Richards was not-- out on vacation during our listen, which included such liners as "Lauderdale Lakes favorite Mellow Rock from Love 94"; and "The Summer Of Love could mean thousands of dollars in cash and free vacations from WLVE, Miami Beach, Ft. Lauderdale and the Palm Beaches."

Afternoons, like mornings, were music intensive in focus, with Jim Kelly keeping it brief. "Love 94 with more music during the summer of Love. Comin' right up with Miami Sound Machine and Al Stewart." As promised, "Year Of The Cat" was played as was "The Words Get In The Way", in addition to Lionel Richie, Ambrosia and Jeffrey Osborne.

Hands down, WLVE wins the "most colorful history" award. And nobody but nobody remembers it as WLRD ("Lard Radio"?) which it was until switching to WAHR in the '50s, the FM counterpart of a forgotten AM legend. Among those working the variety format of WAHR, was a young Larry King.

By 1960, WAHR had become WMET-AM-FM, the area's first (and only, until years later) AM-FM Spanish combo. In 1962, it became WMBM-FM, the result of some frequency swapping on the AM side (see News/Talk WFUN, and urban WMBM and take notes). From that point forward (until 1984), the AM at 1490 and FM at 93.9 was owned by Allan Margolis.

The physical plant until the latter '60s was a site to behold. Located between fruit shippers on Miami Beach's industrial First Street, visitors slamming the door too hard may well have been accosted by falling acoustic ceiling tiles.

Initially the black format offered on WMBM-AM was duplicated in whole. A subsequent switch to a more upscale black target brought WMVJ-- Miami's Voice Of Jazz, which was replaced in turn by the gospel sounds of WGOS.

To say the least, gospel was short lived on 93.9. Spots sold for \$2. Actually they didn't sell. Finally, Margolis managed to get one client-- Chicago based Muntz tv, who were literally buying the time at "a dollar a holler", as the phrase goes.

Excited over the prospect of hearing the spot, Margolis began to listen to the gospel fare. And listen he did, but his spot he never heard. Inquiring with the station PD, he discovered that the spot would never run. It was explained to Margolis, who is of Jewish descent, that the spot was ungodly. It advertised television.

That stumped Margolis until it was further explained that television, went beyond smoking and drinking-- it actually showed people dancing, and dancing was of course a major sin. Margolis turned gospel WGOS into the country formatted "Wild Goose" almost overnight.

The Wild Goose was the Country and Western cliché come to life. The PD was Curly Smith, jocks included Rodeo Ronnie and George Daye ("Listen to Daye, tomorrow" he'd intone at the close of his show over his theme song, "Tabasco Road" by Orville and Ivy.) not to mention Cracker Jim, broadcasting from the North 40 of the Tadpole Ranch; and Cowgirl Connie.

Connie, was actually far from a Cowgirl. Her real name was Irene Rose, and her real love was R & B, so it was more than once that accidentally monitoring the station's black counterpart, resulting in WGOS listeners being treated to the latest wax from Stax.

For a while it was thought that Connie (who played the part well, dressin' up right, and showing up at the remotes, playing a guitar, even) and Margolis had eyes for each other. As it later turned out, they did. Today, Irene is Mrs. Allan Margolis.

The Wild Goose stopped roaming the airwaves in 1967. At that point there was a rumor (started by Jerry Powers most likely, see urban, WEDR) that the new call letters would stand for "Best Underground Sounds". Actually, WBUS back then stood for "BUSINESS and information radio". From the stockyards to the stockmarket went 93.9.

The approach was not unlike the block programming widely employed today by all news outlets, emphasizing financial reports-- the NYSE, the American Stock Exchange, Commodities, and more were featured at regularly scheduled times in addition to an afternoon wrap up presented as a two hour talk block. (With little filler, the station generally padded with big band titles.) Then the market crashed.

If Best Underground Sounds didn't sound good before, the "Magic Bus" was just the ticket. The progressive rock format, debuting well after WEDR began a similar direction (see Urban) grew out of your typical underground outlet. But Margolis was ready for the anti war protestors, he'd been dealing with black rights demonstrations for over a decade in the South.

In the '70s, the "Magic Bus" was traded in for a newer model, the "Jazz Bus" featuring Miami's top jazz personalities: Joe Rico, Allan Grant, Symphony Sid and China Valles, and that approach remained until its latter '70s switch to "Love 94", WWWL, initially debuting what was then known as "Chicken Rock". With Rick Peters' 1978 arrival, the station moved in a hip AC direction which gave the station its first success.

Its second success, resounding actually, was its 1984 sale. Margolis was forced to divest the FM (terms of his divorce, since his father in law, Joe Liedman, was an original partner in the purchase). In reality 93.9 was not purchased by either Margolis or Liedman. It came along, free of charge, with 1490 (see urban, WMBM). And so an outlet, thrown in for nothing, landed Margolis over \$10 million dollars.

Since its acquisition by Gilmore Broadcasting, the call letters have changed from WWWL to WLVE, but "Love 94" and its AC approach remain-- and almost as if a throwback to the past, jazz is again in evidence: 8 p.m. to 2 a.m. weekdays feature "Love Jazz" while Sunday morning sees the eclectic approach from 8 a.m. to noon.

WRMF is really a Palm Beach station, and definitely a very good one. Standing for owner Richard M. Fairbanks, the property-- the former WJNO, was not a part of the Fairbanks sale to Blair, which works out well for Richard M., who is your basic Palm Beach socialite type. (Indiana born and bred, Fairbanks, Alaska is named after an ancestor.)

There was some wonder when Jim Hilliard went with Blair and George Johns stopped consulting the facility whether WRMF would falter. Rest assured, it has done anything but, and happily, this is one outlet where the programming matches its signal strength.

Perched atop TV 29 (Malrite's Palm Beach tower), the facility virtually blankets South Florida, from Ft. Pierce to Miami. Programmed in house by Russ Morley (since 1977, prior to its 1979 acquisition by Fairbanks), the station is known as "A South Florida Original", and original WRMF is, as evidenced by its annual contest, underway when we cued them.

Called "The Pirates Plunders", winners are taken by boat (through the Devil's Triange) to West End, Grand Bahama where they are housed in luxury before being dropped off for the day on deserted "Treasure Island" with only a map and shovel. (The previous day, WRMF staffers hit the Island and bury "treasure" according to the map layout. 20 winners, and 20 treasure chests. Everyone comes up with something but one person comes back with over \$10,000. The event is broadcast live in chunks on WRMF, and is one of the station's biggest attention getters.

The current promotion scheduled for fall includes the giveaway of a car a week for 10 weeks with winners choosing from 20 different makes and models. Needless to say, WRMF leads the Palm Beach ratings-- and even manages a .4 below the line in Miami.

The current line up includes Kevin Kitches in mornings; Morley from 9 to noon; Ken Lemann, noon to 3; Don Wright (the Miami institution who came WFUN in the '60s) in afternoon drive; Steve Street, nights; and Mark Stansell, overnights.

A midday listen included your garden variety AC fare from Michael McDonald to Billy Joel, and your not so garden variety report from Morley and the winners, "We're entering the Bermuda Triange now," said Morley undaunted. We stuck around to see that he made it out.

## COUNTRY

If it's country in South Florida, it's owned by Sunshine Wireless, the corporation which holds the licenses of both WKQS and, since 1985, WQAM. The combo is not only alone in the approach, but both outlets also have several years of country tenure here.

WKQS, or "Kiss" as its known, features Scott Evans in mornings; Roseanne Vincent, middays; Bob Tracey, afternoons; Steve Lewis, evenings; and Steve Brady, overnights. Musically it's mass appeal country all the way-- with mornings producing the Judds; Hank Williams, Jr.; and Dolly Parton, for instance.

Afternoons were much the same-- more Hank Jr.; Billy Swan; Reba McEntyre; Exile; The Oak Ridge Boys; Michael Murphy; and Willie Nelson, all pleasing to listen to for country converts and hard core fans alike.

Programmed in house by Bob McKay, the station sits comfortably in the 3's positioned in a more music approach ("South Florida's Continuous Country Station").

Originally, WKQS' 99.9 dial position was slated to become WINZ-FM, but as it turned out the facility was saved by the almighty, and WWOG-- The Wonderful World Of God, debuted on the frequency and remained there well into the '70s-- until the coming of country-- and WKQS.

Until 1985, WKQS' primary competition was WQAM (although it wasn't much of a battle as WQAM's former top 40 mega shares were reduced to mere fractions (well 1's actually, though at present the station IS in the fractions-- with a .9). But the competition stopped when Sunshine Wireless purchased the lone remaining Storz Broadcasting outlet-- for around \$2 million-- (sadly, it was significantly less than the outlet would have brought in the '60s).

Today, WQAM features Mike Bell in mornings; Joe St. Peter in middays; and Rick Singer in afternoons. Daytime programming is overseen by morning news anchor Gene Bridges, though the country fare from 7 p.m. to 6 a.m. weeknights, and throughout the weekend is delivered by Transtar's satellite service.

A listen to Mike Bell turned up a fast paced, brief but personable delivery, as he gave us the basics, waded through the liners aimed at quarter hour maintenance and found time to pre sell a new title (Ronnie Milsap's "In Love"). His line about the summertime weather conditions ("Gee, if you could go to bed at noon every day, you'd think the summer weather was great!") was very relatable (we encountered unexpected afternoon thunderstorms daily). Bridges' news was delivered with authority and overall, the show outperformed its sagging ratings.

Musically, it too, was mass appeal: The Judds; Crystal Gayle; Johnny Lee; Michael Murphy; Willie Nelson; Charley Pride; and Milsap in mornings. And while we also enjoyed an afternoon listen to Rick Singer, including Haggard, Kenny Rogers, and Leon Everett, we thought back to the "Tiger Club" of days gone by when Singer pushed, "Being a member of the WQAM 56 Country Club really pays. If you'd like to join in the winning of cash and other prizes, fill out a 56 Country Club application at (sponsor)."

The history of WQAM, in many ways, is the history of South Florida radio, it being the first outlet in Miami-- back in 1922, allegedly housed in someone's garage. It was said that the call letters were chosen for "Winning Queenly All Miami", though one wonders why as Miami is known as the "Magic" city.

Subsequently bought by The Miami Herald, the outlet then stood for "We Quit At Midnight", which it did, until Todd Storz' 1956 purchase. With Storz' arrival, Miami radio witnessed a sedate mainstay being transformed into a shrine to teenage music virtually overnight. This was the start of top 40 radio, and here like in other markets, its acceptance was immediate.

Initially alone in the format, the remainder of the '50s saw two direct competitors (WAME, see Spanish, WSUA; and WCKR, see News/Talk, WIOD), but both fell to defeat in record time. Storz, known as the originator of the top 40 approach, was not only innovative, but a master at choosing associates as evidenced by WQAM's early PD's including Kent Burkhardt and Charlie Murdock.

A year after Burkhardt's exit, Storz' hosted the now infamous "2nd Annual Todd Storz' Disc Jockey Convention", at Bal Harbour's Americana Hotel, planned by national PD Bill Stewart (who sadly, took his life last December). The first was held in Kansas City at the Muehlebach Hotel and was a rousing success. It was designed to improve the image of the rock and roll disc jockey (which to the general public was only a shade above criminal) and promote relations between old line radio and record exec's (such as Mitch Miller) and these brash young top 40 upstarts.

History of course shows the top 40 concept of Storz (and McLendon) to be the biggest factor in saving radio from the decline due to television, but back then, rock and rollers were held in worse light than their FM underground counterparts a decade later.

Like the first; the second disc jockey convention was also a rousing success, though it will most likely most be remembered as a rousing party. In reality, the stories from it are much better than the actual events-- though some of them make us smile to this day, and most are not printable here. (The well known top 40 takeoff, "Chaos Pt. 1 & 2", by Arbogast and Ross, was passed out as a luncheon party favor, by the way-- and it typified the common man's thinking of the medium.)

But the real significance of what has to be the greatest convention ever, was the attendance of one unnoticed free lance writer, who not only did a story for a national magazine, but sold one to the local paper. "Booze Broads and Bribes" blazed the headline, in giant letters. So much for the image of the disc jockey. Worse than that however, the journalist's writings led to the well known payola investigations of 1960, the outcome of which certainly eliminated the earlier concepts of each jock choosing his own music.

During Murdock's tenure (he left in '65 to manage Cincy's WLW), WQAM saw potential destruction from the outside-- and inside. Briefly, in the late '50s, WINZ attempted the approach (complete with a young Cousin Brucie, and one Bob Green, who subsequently married Anita Bryant); but the most serious competitor was Rounsaville's WFUN (see News/Talk, WNWS) which adopted the approach in the fall of '60 and didn't waiver from that stance until the '70s.

In December of '61, Storz got the bright idea of saving money by automating WQAM. Harris 901, to be exact-- which of course it never was. More than one of the station's four jocks at the time (including a newly arrived Allan Freed, fresh from the ravages of the payola hearings) were caught introing imaginary elements. One day, as Murdock was driving to work, he heard all of his wild tracks fire non stop. They weren't that funny when positioned properly, but sequentially over the latest top 40 hit, they made him out to be moronic.

Worse yet, were the jingles. Some salesman sold Todd on the idea that the melody must be memorable. He furthered that contention by claiming the most remembered tune was the child's limeric, "Ten Little Indians". Jingles were produced at great expense (\$24,000 in 1962 dollars) in New York.

Problems ensued when jingles for time, temperature and station break ran back to back, giving listeners not ten, but 30 little indians-- and a pain in the neck. \$24,000 for jingles that aired less than three weeks.

The location was no prize either. When the automation moved, the station did too-- from the DuPont Building into smaller studios on the mezzanine of the McAllister Hotel. Complaining about the cramped conditions, Murdock once disgustedly commented, "It's like trying to interview Connie Francis in a phone booth."

In November of '62, the automation left and sanity returned-- if you could call early top 40 sane. While the studios might have been nothing to look at, the station's image was pictured everywhere-- anchored by a long time "money match book" promotion which circulated 16 million match books throughout the Dade Broward area, each bearing the "Tiger" logo (WQAM, for years was "Tiger Radio", with the basic tiger used by KBOX, QXI and others) and a serial number-- called out hourly and worth big bucks.

Though WQAM was the overall dominant station, there was a time, just after the automated nightmare, that WFUN reigned supreme. (See News/Talk, WNWS.) Murdock combatted that primarily with community involvement, with the station making over 200 personal appearances in 90 days. If a school assembly was being held, one of the QAM jocks was surely in attendance.

The post automation line up included Lee Sherwood, Ted Clark, Jim Dunlap, Charlie Murdock, Rick Shaw, Allen Courtney, and a variety of overnights from Mac Allen to Jack Sorbi. The ringer there was Allen Courtney, an older gentleman who hosted a decidedly out of place talk show left over from the '50s. As the strains of Shaw's theme song (Ray Peterson's "Goodnight My Love") would fade, teens across the county would be tuning to WFUN.

1964 brought a young weekender, fresh from his helicopter traffic reports heard previously on WCKR-- Roby Yonge. Yonge, in the mid '60s, was the consummate teen jock. Naming himself "The Big Kahuna", his "surf meets" were attended by record crowds. Though he couldn't bring in the surf, he could bring in the numbers-- which in 1968 led to an offer with New York's WABC, under some interesting circumstances.

But no one could accuse Yonge of not working hard-- for a time in the mid '60s, he was heard on 'QAM doing a split shift-- 3 to 6 p.m. and back again 9 to 11 p.m. (with Shaw inbetween). Other notable personalities included a very brief appearance by Tom Tyler, a not much longer stint from Steve Clark, and with more tenure: Stu Bowers, Ronnie Grant, Tom Adams, Gene Weed, Al Martinez, Joe Glover, Jerry Goodwin, John Paul Roberts, Jim London, newsmn Bob Kaye (today, a district attorney), and later Jon Powers, and countless others including Sally Jesse as a Sunday night public affairs talk hostess. (Sally was also seen on Channel 10 back then.)

With Murdock's departure in '65, Lee Sherwood was named PD, which he remained until leaving to replace Jim Hilliard as PD of Philadelphia's WFIL. Sherwood in turn was replaced by Dan Chandler, a top 40 convert from WIOD. Upon his departure, Jim Dunlap was given the nod-- a much deserved promotion, since he'd been handling the music since the mid '60s. The mid '70s saw Dunlap replaced by Tom Birch, after which the station went country.

In 1964, Todd Storz succumbed to a heart attack, and the chain was taken over by his father, Omaha beer brewer Robert Storz. At the time, Bud Armstrong had been Todd's right hand man, so it was in Bud, that Robert placed his confidence. Basically, the chain continued to operate on Storz' philosophies-- even when they were out dated in the '70s, as evidenced by the group's resistance to FM.

Two years after Todd's death, GM Jack Sandler passed on. By that time the group headquarters returned to Omaha (where they originated until Todd moved them to South Florida around 1960), and WQAM moved from the McAllister hotel into the former headquarters building on Arthur Godfrey Road. The equipment had been state of the art-- but as the years went by and nothing was updated, the production room became a classic (but well maintained) relic, including operational McKenzie cart decks used into the '70s.

Sandler was replaced briefly by Storz' general counsel, Herb Dolgoff, who returned to Omaha when Stan Torgeson was hired. But Torgeson's reign as GM lasted not long at all. This time Dolgoff came to stay (which he did until moving to WWOK, see spanish, WSUA). He in turn was replaced by Phil Trammell, who left in the mid '70s for sister outlet KXOK, St. Louis, replaced by Ron Ruth.

Trammell was on hand for the "strike". In 1971, the jocks felt that they were worth more than the \$175 a week paid by Storz. Contacting AFTRA, they joined the union as a group. When the station refused to negotiate, they struck (see page 117). After it got old, they hired pickets. When the government instituted a wage freeze, they agreed to return to work-- only to find themselves jobless.

Florida is a right to work state, and Trammell went right out and hired new staffers. Only PD Jim Dunlap was not affected. Out were the likes of Johnny Knox, and Todd Chase, among others. In were Dave Berges (from Gainesville's WGGG); Tom West (from co owned KOMA, Oklahoma City); Scott Sherwood (from Cape Girardeau, Mo.) and Ted Green (WTIX's engineer, on loan-- though he stayed).

It took a while, but the staff eventually gelled. Timing however was clearly against them. FM was coming, and coming fast. Though WMYQ was unable to top their dominance, Y-100 was. Jim Sumpter, on WQAM in 1976 as Dr. Boogie, remembers the sinking feeling of being on the air one Saturday afternoon only to find Y-100's Robert W. Walker pulling up to WQAM in the "Y-Roller" and broadcasting, "We're parked in front of the graveyard. The next hundred people who drive up get a hundred bucks." Sumpter knew full well that more people were outside the station, listening to Y-100, than the total listening to him, inside.

From Sumpter's vantage point, it was all over when he aired the following promo. "56 QAM, and we're not going to play any of that disco junk." Right then and there, "Q56" handed Y-100 its cume.

--And Ruth Peterson handed Storz a lawsuit. Peterson had been Todd's secretary since the '50s, and by the '60s, she was in effect the national sales manager. By the '70s, she was virtually running the place. Justifiably, she applied for the GM post. The first few times, she was placated by the fact that more experienced gentlemen were given the nod.

Then it happened. A fairly green kid from a considerably smaller market was brought in and it was expected that Ruth would "train" him. With virtually every past employee on her side, she filed suit-- and won. Her lawyer's were so impressed with her abilities that they offered her a job, which she subsequently accepted.

The station continued to dwindle until its sale to Sunshine Wireless, which moved the facility to its Broward County site-- and now the studio's on Arthur Godfrey Road stand empty-- a tribute to what was-- just 20 years ago when they were first filled with THE sound of Miami radio.

## NEWS/TALK

Three outlets find themselves in this category, the more news oriented WINZ-AM; WNWS, with a heavy talk commitment; and WIOD, leaning towards sports and talk.

Leading the pack, according to the Spring Arbitron figures, is WNWS, which at present is an amalgamation of the former WGBS sold by Jefferson Pilot (to a Cuban group--see Spanish, WAQI) and recently acquired WNWS.

Actually, the 1985 transaction raised more than a few eyebrows, since it has traditionally been the case that WGBS possessed a far superior 710 signal, compared to WNWS' problematic 790 spot. (That thinking is somewhat altered since the FCC has granted WNWS a 24 hour 25 kw signal, in response to Cuban jamming.)

From the standpoint of impact and success, however, there was logic in the purchase. WGBS, in the format for the past few years, did little to make inroads into the approach; and when it became obvious that WNWS would once again be for sale (this time by Neil Rockoff), it made sense for Jefferson Pilot to buy its way to dominance.

The result is a combined staff lead by PD Lee Fowler, who came on board from WGBS. Currently, Tom Schafer anchors a 5 to 9 a.m. morning drive news block (which was co anchored by Miami mainstay Ken Taylor, the recent victim of a stroke); with talk, the remainder of the day-- a recent policy change, since afternoons previously contained a news block.

The remainder of the line up includes talk from Al Rantel from 9 to noon; Shirley Peters, noon to 3; Steve Kane, 3 to 6 pm; Lee Fowler, 6 to 9 pm; Jerry Wichner (heard in Miami since the '50s, previously playing music), 9 to 1 am; and Don Webb, overnights.

Though the emphasis (with the exception of mornings) is on talk, the commitment to news is still evident with hourly reports, and the station's slogan "W-News", used in place of call letters throughout the day.

Listening to the W-News morning block we caught Bob Mayer with Tom Schafer, which was somewhat ironic since Bob worked at the outlet in the '60s when it was WFUN, before moving to television. Not only was his voice a throwback but we had to smile at the liner: "You're listening to another continuous ten minute news sweep on WNWS!"-- We were waiting for 'Seven stories in a row, no talk.'

The news block moved well, included a number of topical features and kept our interest. Actually, when all is said, we found it to be considerably more entertaining than the talk segments we heard from Shirley Peters, and Steve Kane. But it's hardly fair to judge talk on a single listen. The topic might have been tough, or it could have simply been an off day. Obviously, WNWS has listeners-- and Peters has had them since the '70s in Miami.

The history of WNWS' 790 dial position is the kind of stuff of which legends are made. It began in the fall of 1960 at the present site of the Goodyear Blimp base on Miami Beach's McArthur Causeway. It was then that Robert Rounsaville was able to upgrade his facility (then WMBM) at 800, to 790, netting him a strong 24 hour signal (though the night pattern left much to be desired). It took a great deal of engineering, and required an allocation change to South Miami (where the station subsequently moved).

When it was all said and done, Rounsaville decided the best use for the new facility, would not be the R & B sound he was known for, but instead, he'd give WQAM a run for their money. Since WMBM had been associated with the black sound, he acquired WFUN from an outlet in Huntsville, Alabama.

Buying call letters in those days was illegal, but arrangements could be made. For instance, Allan Margolis who owned WMBM's competition-- WFEC, a daytimer at 1220, which stood for Florida East Coast, the now defunct railroad-- wanted the WMBM calls. He got them, on Christmas Day, 1960 after purchasing 50 chairs from Rounsaville, who in exchange, let it slip, exactly when the calls would be available. (See Urban, WMBM.)

WFUN came on strong from the start. Long time Buffalo personality Frank Ward who had been in Miami at WAME, came across town as program director. Bud Connel consulted. (And here's a piece of trivia, former Doubleday president Gary Stevens was a jock there.)

As the outlet began to pick up steam, WQAM played right into their hands with the ill fated automation attempt. But 'QAM had one thing FUN didn't-- total market penetration.

The FUN airsound was a good one, with an early line up including (in '63) Bill Holley, Jim Howell, Al Dunaway, Dick Starr, Greg Warren and James Madison Bey. But that 790 signal, particularly at night, was not so good. It was going to take some doing to beat QAM. And the person who did it, albeit briefly, was the late Dick Starr, who would stop at nothing to win.

Infact, the competitive stance of WFUN so infuriated WQAM GM Jack Sandler, that he sent them a "Copy Cat Kit", including jingles, stationary, and promos narrated by WQAM midday man Ted Clark. WFUN retorted by hiring Clark. (Legal action prevented it, and Clark followed Bob Green (WQAM's Bob Green, not Anita Bryant's Green) to Detroit's WKNR.)

More than once, Starr-- or one of his employees, was found rifling through the WQAM trash for anything that might unveil the competition's future plans. And when all else failed, he'd resort to deceit. For instance, WQAM was in the habit of airing "Beatles Exclusives". Seemed Murdock had a friend in England supplying him with early product. Starr was so incensed, he sent a cease and desist order to WQAM-- signing it Capitol Records. He timed it to arrive late on Friday so it would be Monday before WQAM could check its accuracy. Playing it safe, QAM pulled the offending product-- which ran hourly on FUN.

If WQAM was hosting a concert, WFUN would be there (generally with banners making it appear that they were at least co-hosts). And the competition for dance locations was equally heated. WQAM had a circuit known as Miami Bandstand (consisting of armories and the usual slew of teen venues). WFUN retorted with Florida Bandstand, in similar locations. Both would outdo the other on who could come up with the name attraction-- it was haven for a record guy, who was assured instant airplay-- and usually top ten status on the nightly platter poll done by both outlets, when a band was promised. Local legends included, "The Birdwatchers"; "The Canadian Legends"; Steve Alaimo; "Clef's of Lavendar Hill"; and of course, The Montells.

H.M.S. Montells actually, and "His Magesty" was none other than Doc Downey, afternoon personality on WFUN in '65. Downey (Sean Morton Downey, Jr.) in an overzealous mood announced to his afternoon cume, "If you'd like to have the personal phone number of Gerry & The Pacemakers, phone -----", which might have been alright, if Charlie Murdock weren't listening.

As fate had it, Murdock was on his way home from work early because his pregnant wife Ceil was feeling ill. Taping the competition, he caught Downey's remark. It was a few moments before he realized why the number sounded so familiar. It was HIS number, and the Murdock's were besieged with calls for days.

(Murdock sent the tape, and a formal complaint to the FCC, and the station's license was put on probation. Co-incidentally, that decision was rendered on the day Murdock started as WSAI's GM in Cincinnati.)

The mid '60s saw FUN neck and neck with QAM, and along with Starr were Mike E. Harvey (the giant purple eyed rabbit), hired out of Valdosta, Ga.; Big Fat Chrissie Edwards; Bob Gordon; Tom Campbell; Jim Howell and a number of other folks, not to mention Bob Harris. Harris, a childhood friend of Starr, had been selling advertising space at the Miami Herald, but his real forte was promotion, and together the duo were awesome. Both caused a lesser facility to outperform anyone's expectations.

The latter '60s saw Starr move on to San Francisco's KYA, with KIMN Denver PD Jack Merker coming in for a brief time-- just long enough to hire a young Gerry Peterson (today Gerry Cagle) and Bob Baker. Actually Baker only lasted four weeks, but he went on to greater success working for Paul Drew in several locations from WIBG to KFRC, as Duke Roberts-- a household word in Toronto for a time during his tenure on CHUM and CFTR.

Harvey replaced Merker as PD, bringing in Don Wright to do his former night show (originally as Bill Barry, until a weatherman with the same name made it a legal issue), and Larry Dean (Frank Lassiter). Harvey was replaced with the return of Bud Connel as consultant which saw Richard Ward Fatherly in as morning man/operations director, and Tom Kennington doing middays.

Perhaps the most stand out performance heard on WFUN at that time came from Pamela Britton, a college co ed at the University of Miami. Pretty Pamela was hired to drive the station prize patrol car, spotting stickers and handing out prizes. She looked, acted, and sounded the part-- especially on that fateful afternoon when following too closely on U.S. 1 during a live phoner. 'I'm following a light blue 1968 Dodge, license plate 1-' (at that time the crash was most audible) 'Gee, I guess we've got a winner,' she happily replied.

Musically, the station should best be remembered during Harvey's tenure. Mike, like most Georgia boys, loved black music, particularly the Carolina phenomenon known as "Beach Music" (a select group of R & B titles heard on the jukeboxes along the Carolia shore, most with a characteristic beat). If it were not for Harvey, Miamian's would have missed the joys of the latest singles from The Showmen ("39-21-46"); Barbara Green ("Young Boy"); The Tams ("Be Young, Be Foolish, Be Happy"); or the older sounds of Jewel & The Rubies ("Kidnapper"), for instance. And speaking of oldies, Harvey's Saturday night oldie show had more than a loyal cult following. No wonder he's doing "Supergold" today.

The early '70s saw WFUN dealt a fatal blow. It was not the fault of personnel-- including morning man Michael Meier Dineen as much as the coming of FM. With WFUN's signal liabilities, there was little it could do. While WMYQ may have only chipped away at WQAM-- it decimated Fun Radio.

Bwana Johnny appeared in those waning days, and when he was fired, he did the only pragmatic thing-- got a job in one of the nation's largest markets-- Publix. He was the only bag boy in town doing live breaks. 'Bwana Johnny bagging your groceries, Good afternoon, this is Publix, it's ten past three,' heard startled shoppers.

The mid '70s saw the outlet sold to Woody Sudbrink, as Fun Radio became a memory. Actually, the call letters remained, as Sudbrink attempted an AM easy listening approach. The WNWS handle appeared with the ensuing all news stance-- afterall, with most news "Fun radio" just doesn't fit. The call letters went up for grabs-- and landed in Ashtabula, Ohio-- on 970.

WIOD calls itself "South Florida's Sports Authority" and punctuates that line in a variety of ways including a nightly sportstalk program, as well as play by play of the University of Miami, and of course the Miami Dolphins.

Though the majority of the station is talk and sports, morning man Mike Reineri is a throwback to the MOR sound of days gone by, still playing music. A listen to his show turned up Cat Stevens; 10 CC; Pat Boone; and Olivia Newton John. And though fans of his top 40 days from Cleveland's WIXY and Jacksonville's WPDQ may hardly recognize him now, his style fits the venue quite well.

He's your basic cantankerous sort, with a glib line here and there. Listen long enough and he'll grow on you. Joined by Henry Barrow with news, the chemistry is good. The duo banter back and forth good naturedly in a relatable, topical fashion.

Sandy Payton follows in middays, with a following all her own; but we tend to prefer afternoon personality Mike Miller-- and have been following his success since his days in Orlando in the '70s.

Miller manages to make boring topics interesting-- and when he's got an interesting topic, watch out. He also has the ability to adlib for a good quarter hour, without taking calls, on most any subject. The day we heard him, it was camps for rich kids-- an item in the news. Miller picked up on it like a cat takes to a canary, and 15 minutes later we were still listening, amazed he was able to hold our attention completely.

Sonny Hirsch follows from 6 to 8 p.m. with Sportstalk, and South Florida sports fans regard him as much a part of the scene as the Dolphins-- he predated them, working on various facilities, including WKAT. The remainder of the evening is usually devoted to play by play something, followed by Larry King.

Larry may be big time now, but to Miamian's he'll always be a local boy. Fans here have followed his many antics from station to station (television too), through good and bad. Infact, he was a local talent at WIOD when Mutual picked him up. It's said that the connection was made because Ed Little was then with the network. Little, for years, owned Hollywood's WGMA and witnessed King's ability first hand.

For years WIOD stood for "Wonderful Isle Of Dreams" and though that logo still stands outside the 79th street causeway studios, it's little more than a memory. Infact, the last time we recall it used on the air was prior to its late '50s switch to "Wacker Radio", WCKR (like WCKT, channel 7 which was co-located with the AM/FM combo). Wacker had a number of interesting personalities including Gary Stevens, Pete Conners, Bobby Lyons, Biggie Nevins, Rick Shaw, and Johnny Midnight (who was several folks, all sharing the same jingle which was cheaper considering how often the overnight shift was vacated).

The station had talent, but the owners weren't committed. Several approaches were tried, including that ill fated early 60s disaster known as "hootenanny" heard in several unfortunate markets. By '63, it became prudent to return to a more adult approach. WIOD returned, Shaw went to WQAM, and Nevins became PD.

WIOD under Nevins was a formidable station-- by far, the best sounding adult outlet in town. From personalities to music (done for years and years by Yolanda Parapar) to news, WIOD had the image. Even features like "Laugh Line", hourly excerpts from comedy albums by Shelly Berman, etc. were right on the money. It was a masterpiece.

And so it came to pass that when Cox acquired Los Angeles' KFI in the early '70s, Biggie Nevins was appointed PD. In the move, the company managed to decimate two facilities. (When KFI didn't catch on immediately, everything was tried, including what must have been an LSD move-- the station voluntarily gave up the Dodgers! WIOD meanwhile began to slide, and while it's far from a loser today, it has still not recaptured the magic of the latter '60s and early '70s.)

At WINZ-AM, it's a no nonsense news stance-- at least from 5 a.m. to 6:16 p.m., as the station delivers continuous news, in an approach not wholly unlike the stuff put forth by the CBS-AM group. (Comparitively in our short listens, WNWS' news block would be more like a Westinghouse.)

Mornings are anchored by Frank Mottek, Rhonda Victor and Michael Woulfe while afternoons feature Mary Muldoon, Tom Gallagher, and Steve Daily. Additionally heard are station meteorologist Brian Norcross; Ron Harrison and Steve Shane with sports; market fixture Al Abraira (dating back to Murdock's afternoon show on WQAM) with traffic; Don Stotter with entertainment features; Charles Kimball on real estate; and Steve Birnbaum with editorials-- among others.

Referred to on the air as "94 Winz", cross promotion is constantly in evidence such as "Not tuning in 94 Winz for Al Abraira's traffic reports is like not putting gas in your car. Either way, you don't stand much of a chance of getting where you want to be when you want to be there. Gas up and tune in. Al Abraira traffic reports. Another exclusive feature of 94 Winz."

John Broward follows the news block with talk from 6:15 to 8 p.m. with Neil Rogers in from 8 to midnight. Neil has a huge following of fans who swear by his nightly show. A quick listen will uncover a man who knows his audience and what to give them.

Overnights are the domain of ABC Talkradio, specifically Ira Fistell and Ray Briem, on "WINZ Miami, Ft. Lauderdale. Your weather station with updates every few minutes."

Like WIOD and WNWS; WINZ, too had a fling at top 40, a few of them infact-- though of considerably shorter duration than anyone else in town. The early '60s saw consultant Mike Joseph in for a few moments, with the biggest standout being Cousin Bruce, who wasn't standing out too far, and no one, not even Bruce, invisioned the success he'd eventually have in New York.

The early '70s saw top 40 tried again-- complete with Rick Shaw, Dick Starr, and later, the likes of Grady Brock, et al. But by the '70s, Miami was ripe for FM.

Actually WINZ's biggest stand out was not Bruce-- rather owner Rex Rand. Sexy Remy they called him, British accent and all. And fittingly the flamboyant Rand went down in flames, the unfortunate victim of a helicopter crash after the sale of the outlet to Guy Gannett.

With Gannett's arrival came Al Anderson, as PD of the then-AC sound. Anderson and Gannett parted company a few years later, and he found himself spending a portion of the '70s across town at WIOD, while WINZ searched for the identity it subsequently found in News/Talk.

## EASY LISTENING

WLYF is not only on top, but virtually alone in this approach, though for the record we've got to mention that Palm Beach's WEAT does break into the book, falling below the line with a .4.

Also for the record, it should be noted that WEAT holds the distinction of being the first FM station in America to dominate a market 12+, (back in 1970) beating out all competition, AM and FM using Schulke's automated "good music", as the World Book Encyclopedia 1971 Yearbook referred to it in writing up this feat. (It should be noted that similarly programmed WOOD in Grand Rapids achieved the same success in 1970, quite startling at the time.)

Since that time, WEAT has changed hands (Curt Gowdy acquired the outlet in '74, along with it's AM counterpart), but never formats. With Schulke since "day one" says PD Paul Dunn, WEAT would still be using the service if it hadn't been purchased by Bonneville. Now the outlet, known as "Relaxing 104", uses Bonneville's "Matched Flow".

The biggest change at WEAT has been in dial position. In preparation for the move to Malrite's tower (thanks to the 80-90 docket) WEAT had to move from 104.5 to 104.3, so as not to short space WHQT. With a .4, prior to the move, it will be interesting to see if the Miami shares are affected when WEAT joins WRMF at the TV 29 site.

Like WEAT, WLYF also uses Bonneville, but instead of "Matched Flow", Miami based "Life" uses "Ultra Mainstream" which at present is ultra successful. WLYF is the number one station overall in Miami, by an almost three point margin, and it has been for some time.

The slogan is "It makes you feel good", and "Life" is making the folks at Jefferson Pilot feel wonderful. In combination with WNWS, it's an unbeatable sale.

A morning drive listen turned up your basic beautiful music approach, hosted by Ron King (from 5:30 to 1), not unlike the remainder of the day, with the exception of traffic reports, and more frequent weather and time checks amidst a flurry of liners including:

"Coping with traffic is a breeze when your dial is set at FM 101.5. Take Life easy, WLYF" and "Do it the easy way, like Tropic Air Conditioning and Refrigeration Supply Co. in Miami by enjoying Life in your office or business. We play the songs you know and love while you work. Easy listening WLYF, FM 101.5".

If you haven't heard ultra mainstream, the selections we caught included an instrumental version of "We'll Sing In The Sunshine"; Bobby Vinton's "Blue Velvet"; an unknown instrumental; an instrumental of "Come To Me"; an almost unrecognizable instrumental version of "Funny How Time Slips Away"; "What Kind Of Fool Am I" by Sammy Davis; instrumentals of "Way of Love", "Sunshine On My Shoulder" and "Daybreak"; and Ray Charles' "Georgia On My Mind".

It isn't a combination we'd like to hear again, but when it's not broke, you don't fix it-- and WLYF is not broke. The upper demos german to the Miami marketplace certainly are a factor in its success, but even so with an 8.6 overall, things couldn't be much better.

WLYF's 101.5 dial position sprang to life as WWPB, located along the river in downtown Miami and owned by Paul Brake (hence the call letters). It was acquired in 1970 by Woody Sudbrink (after Sudbrink had acquired WRIZ-- and WAME's studios see Spanish WSUA, WRHC) for \$250,000. Take a moment to weep.

Now it's time to laugh. George B. Storer, who sold his FM, WJHR (see Contemporary Hits, WPOW) in 1971 for under half a million dollars, rethought FM ownership, and in the mid '70s, bought WLYF (Sudbrink had changed the WWPB calls to WLYF upon purchase), for \$6.2 million.

Pretty amazing stuff, but the late George B. Storer was often an amazing guy. It's said he merged Northeast Airlines (Remember the Yellowbirds? Well, they were owned by Storer.) with Delta for less than the value of the planes. And of course, the tales of the Wibbage sale were equally entertaining. Word was he sold Wibbage on a golf course, came back and told the board of directors and they informed him that WIBG was their only profit center. (Isn't heresay wonderful. We don't vouch for this paragraph, though.)

It's further interesting to note that Jefferson Pilot made out well on its 1980 purchase of the Storer combo. In addition to WGBS and WLYF, JP also got the property. THE property. At 710 Brickell. And we're not talking about the intimidating three story red brick building that reeked with class, though that would be nice in and of itself. It's the land that it sat on, which we are discussing. The land worth millions of dollars in one of the highest property value areas in the county. Zoned just right.

Need we mention that Jefferson Pilot moved the combo to North Dade? (As for Storer Broadcasting-- the interest is now cable, and even their former location-- 1177 Kane Concourse, a nice shrine on Bay Harbor Islands complete with a yacht dock, is no more. The building still stands, but it's housed by some distainful thing like a stock brokerage firm.)

## URBAN/BLACK

The decision concerning which outlets fell into this format category was somewhat difficult due to the hybrid stance of WPOW and WHQT (see Contemporary Hit). We finally decided to exclude them from this genre since they clearly were trying for a mass appeal audience, and though decidedly urban in music, were strictly mainstream in presentation.

The four stations dealt with here, all target the urban community, specifically Miami's true minority: blacks. Looking then at WEDR, WTHM, WRBD, and WMBM; it becomes immediately obvious that the success story here is WEDR.

While the formats have been many, the call letters, dial position and ownership of WEDR has remained unchanged since its initial sign on in 1963. Standing then for E. D. Rivers (now deceased, as is E.D., Jr.-- the station is owned today by his grandchildren as Dee Rivers Broadcasting), WEDR was the FM counterpart of WMIE (see Spanish, WQBA).

By the time WEDR came on, WMIE was religion by morning and Spanish in the afternoon. WEDR, in turn, was Spanish by morning, and country in the afternoon. When Rivers sold WMIE to Susquehanna, he agreed not to compete with its Spanish programming and so WEDR decided to take a shot at Rhythm and Blues. Briefly.

Needless to say, rhythm and blues in the mid '60s owned by a Southerner was done by white personalities-- Ray Kassis and Tandy Way among them. Also probably superfluous is the fact that no one wishing to hear the format at that time owned an FM radio.

Three months after it started, R & B turned into a number of things, chicken rock mostly. And so it was, in 1966, WEDR became Miami's first FM top 40 station. Well sort of.

Mornings were done by chief engineer Glynn Walden, middays were hosted by Tom Durr (real name Helmut, complete with real German accent) in sort of MORish vein called "Music For Mrs. Miami". Top 40 returned in afternoons, but only long enough to be interrupted by "The Reverend Carl T. MacIntire and the 20th Century Reformation Hour from Collingswood, N.J." (described in vivid detail in the Philadelphia profile, Vol.1, No.1) at 6 p.m.

It was McIntire who paid the bills (and Dr. Fernando Penabaz, and other like him) since few people advertised on FM in 1966, save such accounts as the "Stay Dry Enuretic Service". What preceded Dr. McIntire, was stranger still: An hour long show known as Record Review.

Back then, WEDR was like most FM stations, sans record service, and budget. Ray Kassis, then the 20 year old GM, came up with a way to fix that. He offered the promo man of every major label and distributor a half hour of free time each week to plug what ever they wanted. They all came. CBS' Chuck Thagard; Liberty's Danny Alvino; and Mercury's Eddie Lambert, among the more notable.

Evenings (after McIntire's tirade) had one of the better oldies shows (yes, oldies in 1966, and we're only talking about ten years of product, so the show went deep) hosted by Kassis, known as The Wax Museum. On that, there was a sponsor: Lee's Dinette And Music Center. Lee didn't serve food-- he sold dinette sets and oldies, a combination we still can't figure. (The dinette sets are gone, but Lee is still there, out on S.W. 8th Street, though for oldies we much prefer John Miller's Record Museum on W. Dixie Highway.)

WEDR was not above taking money for any program, and Sunday's proved it. International Day. No fewer than 12 languages (besides Spanish and English) were heard-- some never before or since. Highlights included everything from Jacob Schakter's Yiddish American Program, to auto racing results. It was a simple policy-- 'you got the money, you got a show.'

One buyer was a young Jerry Powers, fresh from somewhere else. He presented the Friday night Coca Cola dance party, and got Coca Cola to buy it. When he couldn't sell Allan Margolis on underground (see AC, WLVE), he started Miami's first such newspaper, the now infamous "Daily Planet". Most recently he's been heard on WVCG (see block programming).

As fate would have it, WEDR did subsequently move in an underground direction in the late '60s, but not with Powers. A guy from California named Mike befriended Kassis (who can't even remember Mike's last name now), and convinced him the approach was just the ticket an FM outlet needed.

Back then WEDR was not only in mono, but 18,000 watts (Today, in stereo at 41,000 watts, it's still on the same ridiculous 175 ft. antenna outside its old Allapattah studios, just around the corner from the "new" place.). And Kassis, was not your basic hippy. Infact, he was a Christian (who later started the National Christian Network, subsequently sold to Jerry Falwell). No wonder the station's logo, a peace symbol, was missing a spoke. As it was, it looked like a sign that the motor reports would return.

About that time E.D. Rivers, who never cottoned to the approach in the first place, sent Martha Quigly down from Georgia to police the boys. And it wasn't long before Kassis, Mike who-ever-he-was, and the rest of the oddball crew were replaced by Rivers' real love, R & B. This time around, however, he opted for a black staff.

And so it was, that WEDR went black in the early '70s and has remained in that genre ever since. A listen to morning drive turned up Trinere's "How Can We Be Wrong"; Whodini's "One Love"; Smokey Robinson's "Good To You"; Whitney Houston's "How Will I Know"; and Chaka Khan's "Love Of A Lifetime".

Afternoons featured Jeffrey Osborne's "Your Love"; "Midas Touch" by Midnight Star; Ashford & Simpson's "Count Your Blessings" Run DMC's "Walk This Way"; and something by Grand Master Flash.

The line up includes James Thomas in mornings (with SBN news); Jane Carnegie in middays; PD Leo Jackson, afternoons; George Jones, evenings; Jimmy Griffin (a name who's been around since the '60s on WMBM), nights; and Huey Anderson, overnights.

The current positioning has the station calling itself, "Star Force 99". Produced top of the hour IDs proclaim it to be "The Force Of The City, WEDR Miami, A Dee Rivers Station", but in reality, WEDR is positioned as the force of the black community from presentation, to music-- and most telling, sponsorship.

Its FM signal and updated presentation long ago made mince meat out of its AM competitors (notably WMBM); and WTHM's class A signal, emanating from South Dade, is no match for "The Force". But what was obvious was a lack of true urban radio in South Florida.

The burgeoning Cuban population is the most likely target for such an approach, and until recently, their needs were partially filled by I-95 and Y-100, with no domain of their own. Among Hispanics, Cubans tend to react more like Mexicans than Puerto Ricans-- preferring a more melodic approach as compared to the frenetic rap records embraced by blacks. For that reason, WEDR, has never attempted, nor been able, to satisfy them.

This obvious fact became the basis for WHQT's decision to move into the urban arena, and most likely forms the basis for Power, as well. So far, to our ears, no one has found the right formula --and when they do, the effect will be felt more by mainstream outlets (as it was by I-95, see Contemporary Hits) than tightly targeted black facilities such as WEDR.

The fact that WTHM (Rhythm 98) could muster a .7 is a miracle in itself. The station absolutely can not be heard with any clarity north of Coral Gables. If ratings are the intended result, WTHM, on signal alone, has a fatal problem.

Licensed to Goulds, the class A facility is far from the big time, though the afternoon we listened, "The Tiger" (as he calls himself) was prepared, alert and musically innovative: "And it's time now for our school's out after school monster mega mix cassette and today it's a medley of songs from around 1977, alot of classic type dance mixes, and it's coming your way right after this."

It did. All 20 titles, some of which we've never heard before, all of which blended well. It took some work to put it together, more work than most suburban stations are usually willing to do. We were offered the chance to win a Meli'sa Morgan Cassette, and Tiger sold us on the fact that we'd want it. We were also promised a "full hour of non stop jammin' up next," and we got it-- complete wiith Teddy Pendergras, Art of Noise and Anita Baker.

WRBD, on the AM band, is in somewhat in the same boat as "Rhythm 98"-- you can't hear them either. Not if you're in Dade County. Since they cover Broward fairly well, it's on Lauderdale, and the surrounding areas that they concentrate.

And in the '60s every self respecting Broward County black teen concentrated on them-- afternoon personality the Crown Prince, specifically. Crown could out rhyme the best of them on this daytime only facility (which in the '70s was granted 24 hour status) at 1470. Known as "The Rockin' Big Daddy", a sign proclaiming that slogan in enormous letters stood outside the studios-- in the country off the Sunshine State Parkway, until Inverrary was built. Then the dirt road leading to the off beat location became a paved thoroughfare in the middle of town.

But WRBD has stuck it out-- still on Rock Island Road, and still adjacent to Inverrary. When their FM counterpart was sold to Sconnix last year, WRBD-AM was purchased by Sunao Broadcasting, which has them positioned as "Your Community Station" featuring Charles Mitchell and Champagne Holliday in mornings; Rory T., middays; Rodney Baltimore, afternoons; Mario DeJesus, evenings; and Ebony Love, overnights.

When we heard them, we were informed we were "listening to WRBD. Pompano Beach. Ft. Lauderdale, and the Palm Beaches-- where the music is always fresh"; and reminded, "The Phrase that pays is WRBD is my community station"; and teased, "today at 5:30, WRBD has a major concert announcement". But what we found most entertaining were the commercials, "Betty's. Formerly Chuck's Double O Soul", with production to match as we were touted on a jock's appearance there that Saturday.

Miami's WMBM continues to serve the black community, as it has been for decades, but instead of the soul approach of the '60s, the station is now coming from a more heavenly direction-- "WMBM, Your Gospel Tower Of Power" is the slogan, and the outlet lives up to the image from the music it plays to the discussion programs regularly aired. And though it sounds vastly different on first listen, the philosophy of serving the black community is unchanged.

Interestingly, the WMBM call letters have found a home on three different dial positions in Miami over the years. Originally at 800 (owned by Robert W. Rounsaville, see News/Talk, WNWS), when Rounsaville's WFUN signed on at 790, Allan Margolis acquired the calls.

The acquisition was a financially important one for Margolis who had been operating WFEC-- an AM daytimer at 1220 targeting blacks. Not only did the WMBM calls come to 1220, but the bulk of the business as well. Two years later, Margolis had the opportunity to buy Miami Beach's WMET, a full time Spanish language facility at 1490. By selling 1220 (see Spanish, WCMQ), he needed only \$27,000 additional dollars-- and WMET's owners threw in their simulcasted FM, free of charge (see AC, WLVE).

Margolis took the WMBM calls to 1490, and the business as well, and the '60s saw him competing primarily with WAME (see Spanish, WSUA) using an all star line up including Fred Hanna, C.T. Taylor, Geno Hudson, Donnie G, Ernie Fields, Jimmy Griffin, Vanilla Williams and Butterball, among others. Butterball weighed a good 500 pounds, but he was pure profit. For a time, it looked like WMBM stood for "We Make Butter Money".

Donnie Gee was an interesting phenomenon as well: a white boy named Donald Gould who patterned his act after Jerry Blavat, and patterned it well. Even Blavat's off the wall New Jersey girl groups (like the Marvels' "Go On And Have Yourself A Ball") were aired. He was a star in his own right, appearing nightly at the clubs that lined N.W. 2nd Avenue. (He was shot and killed in the '70s, allegedly drug related.) But even at the height of WMBM's success in the '60s, Sundays' belonged to the Lord, with such offerings as "Mother Francis".

Owned to this day by Allan Margolis, the current approach is overseen by his son Ed, who now manages the property still located on Miami Beach's First Street.

## MOR/NOSTALGIA

At present two rated stations fall into this category, but from the standpoint that WKAT only covers Dade County and WFTL serves only Broward, each are seemingly sans competition.

WFTL's roots date back to its sign on in 1945 (the call letters previously had been used on the 710 dial position which became WGBS), when the outlet was put on by a group of investors headed by Reggie Martin (the broker), Chicago broadcaster Gene Dyer, and Congressman Paul Rogers. Sold a few years later to the owner of the Ft. Lauderdale News (RH Gore), Joe Amaturio purchased the facility in 1958. Throughout the 40s, 50s and 60s, it was the venerable voice of Broward, though its 1400 dial position and class IV signal made it unknown in Dade.

Amaturio managed the station from '58 to '60, leaving to run Indianapolis' WIRE and subsequently Hartford's WPOP, returning to hands on operation in 1970. In the early '70s, it was obvious the station needed freshening-- like most MORs at that time, WFTL was destined to become AC. With a top 40 background himself, Amaturio hired a top 40 PD-- Michael O'Shea from KLIF. The teaming of Amaturio and O'Shea was a good one, and for the first time, the Ft. Lauderdale outlet was put on the map nationally. O'Shea's ability to find and motivate the right staff was a big asset, particularly in the hiring of Ray Smithers, a former Chicago personality who has to be one of the most creative production people this business has witnessed.

The station ranged from "Loveable Lupton" (John; still on the air today) to psychic Page Bryant. O'Shea left all that excitement in 1976 (to program WLW, Cincinnati), returning seven months later (He missed the weather, and Joe.). His exit to Golden West's KVI Seattle a year later was permanent, with Mike Harvey (yup, the same one from 'FUN) taking over as PD.

By the time Harvey left, the writing was on the wall-- Miami and Ft. Lauderdale would be totally combined, ratings wise, and WFTL would not be a contender, which suits the station just fine, these days.

Managed by Bill Wheatley (who first came to Miami in the late '60s as PD of WWOK-- bringing credentials that would choke a horse-- Wheatley had been PD of Philadelphia's WIBG and KFWB Los Angeles), the MOR fare is overseen by Mike Roberts.

Bob Gordon does mornings (THE Bob Gordon-- WQAM, WFUN, WKAT, WLQY and we may have left something out); with almost as much market longevity, John Lupton does 10 am to 1 pm; Bill Gardner does 1 to 3 pm; and Mike Roberts follows in afternoons. 6 to 7 pm is devoted to "Money Matters" hosted by Ken Brown; and 7 to 8 pm features "Broward PM", a talk show devoted to Broward issues ranging from medical and legal to travel, entertainment, and the perennial favorite, gambling. Earl Wood follows from 8 to midnight; with Vince Kelly doing overnights.

The format is described in station literature as full service; stressing the 7 member news team, and music featuring "Manilow to Martino, Sinatra to Streisand". The target is 35+, and if you didn't know better, you might think you'd happened upon a 50,000 watter.

To this day, WFTL, Ft. Lauderdale's first station, remains a respected commodity. Sold in '84 by Amaturro, the station again changed hands May 31, with the new owners being local-- King Paul (Paul Bronstein) and Ben Panther.

The current slogan is "We play more of the music you remember", and in our casual listens we not only found music we remebered (from Nat King Cole, Jimmy Dorsey, and Louis Prima & Keely Smith) but we were also treated to the world's oldest sponsor jingle, for Castro Convertibles-- voiced by daughter Bernadette.

At Miami's WKAT, the slogan is "Your music memory station" with the memories we heard including "Have Your Heard" by Joni James; Englebert Humperdinck's "Last Waltz"; "The Man With The Banjo" by the Ames Brothers; Nelson Riddle's "Then I'll Be Happy"; "Canadian Sunset" by Andy Williams; "Guantanamo" by the Sandpipers; Frankie Laine's "We'll Be Together Again"; "It Takes Two To Tango" by Pearl Bailey; and Barbra Streisand's "Sanctomoro", "all on Lucky 13 AM 1360 WKAT, the home of music memories all day and night."

That about says it. And that's saying a mouthful considering "Lucky 13" and "AM 1360" were competing stations just a year ago. The "Lucky 13" handle belonged to Hollywood's WLQY (which is now block programmed brokered time, and didn't crack the current book), with "AM 1360" being WKAT on Miami Beach.

When it was announced that WLQY would abandon ship, WKAT arranged to buy a month long schedule (the spots were done by WLQY's PD!) advising listeners that "Lucky 13" would move down the dial a bit from 1320 to 1360. (With it came the syndicated "Music Of Your Life" approach, though WKAT PD Jack McDermott does a local interpretation that tends to be more uptempo and broader based, encompassing ove 2,500 titles.)

The current "Lucky 13 AM 1360" line up includes one of radio's legends, Big Wilson, in mornings joined by Lisa Ford who also handles middays. PD McDermott follows in afternoons; Scott Morrison does nights; and Larry Hayes holds down overnights.

The line up is enhanced by several regularly scheduled features. The noon to 1 hour weekdays, for instance finds a top ten countdown of the songs popular on that day back in time spanning 1939 to 1965, though selections from the '60s are carefully screened. (Friday, the noon to 1 block features the self explanatory "Requestfully Yours".) McDermott's 6 to 7 p.m. hour each evening highlights a feature artist-- Harry James, Frank Sinatra, Peggy Lee. And Morrison's 9 to 10 hour houses "Down Memory Lane".

Weekends too, are largely feature oriented including a Saturday and Sunday afternoon offering from "Stan The Music Man" as well as select syndicated shows, a weekly live broadcast (very well attended) of McDermott at the Bayshore Lounge, the usual public affairs stuff and Pepe Fields. Fields has been in Miami almost as long as WKAT (which is celebrating it's 50th Anniversary next year) and her "House Party" is an old timers favorite.

Owned from its inception by Frank and Ucola Katzentine (hence the WKAT calls), the station still resides in the original building (complete with Western Electric transmitter)-- a throwback to radio's original 30s heyday. The large studios (suitable for an orchestra) and raised control room present an awesome ambiance.

For years, the programming matched the facility-- which by the '60s, was somewhat outmoted. In 1967, the music left, and talk began-- the first such outlet in South Florida. Like most early talk outlets, the biggest battle WKAT faced was not ratings, but demographics. Few advertisers wanted the ultra old audience talk generally attracted. To that end, a number of interesting promotional campaigns were tried, as well as a unique lineup (including a young Ronn Owens, now on San Francisco's KGO) anchored by "Alfred".

"Alfred" was an original, and it was here on talk radio that his full talents were utilized. Playing music as "Al Martinez" he was one of the crowd, but doing talk, he was a standout. Alfred was capable of coming in to the studio and talking-- for three hours, without calls, without preparation, without anything but his unique insight on the world that day.

He took common situations and made them funny-- the mark of a true comedic mind-- only Alfred was just calling them as he saw them-- and he never saw them like the rest of us. If he had been willing to leave the comfort of South Florida back then, his story may have ended in greatness. He did have offers: Group W's national PD heard him by accident while staying in Miami for the Republican National Convention and touted him on KDKA-- but Pittsburgh to Spanish Harlem born and bred Alfred was tantamount to Ethiopia for the rest of us. Today he's retired in Miami.

With Frank Katzentine long deceased, Muzak and WKAT-FM (see classical WTMI) long sold, the AM institution was acquired by Nevada's senator Hernstadt eight years ago. Then the fun really began. He sent his wife in as GM, and it was a situation comedy to all not in the situation. In one year, she managed to lose a million and a half dollars. The subsequent headlines "Owner fires wife, tells her to clean out desk drawers" said it all. She then fired him-- or divorced him, at any rate.

In February 1981, the music came back-- the same music, then it was current, now it's nostalgic, and the real kicker is that Jack McDermott, who was the last person on WKAT to play a record in 1967 was rehired and became to first person to play a record in 1981.

McDermott interestingly came to South Florida from Boston years ago to be a rock jock at WAME, but before he arrived, the station switched format. He landed on WINZ (in the Bruce Morrow days) moving to WGBS and WKAT. As WKAT gradually transitioned to talk, he remained until that last record-- and hadn't been back on the air until the '81 switch.

As for WKAT-- it looks like the old studios will soon be no more. A "For Sale" sign adorns the building. Apart from the maintenance and wasted space, the stigma attached to being "a little Miami Beach station" (with audience to match) is one the owners wish to erase.

## SPANISH

In Miami, Spanish stations are plentiful-- eight of them fall into this category at present. And like their Anglo counterparts, these stations run the format gamut. By far, the most popular approach is news/talk where granddaddy WQBA-AM competes with (in order of ratings strength) newcomer WAQI, WRHC and WOCN. WCMQ-FM leads the music pack followed by WQBA-FM, WCMQ-AM and WSUA.

It becomes rapidly apparent when looking at Hispanic radio markets in America that Miami would have to be considered the most influential. With a good number of highly rated facilities at present (one in the top 5, and two in the top 10), smart advertisers will include this large segment in their buying plans.

But happily for Miami's anglo outlets, the ad dollars for Spanish stations do not come out of the general market till. Separate Hispanic allocations are provided for this purpose. To a great extent then, Miami is two separate markets with Anglo stations battling each other, and likewise for Hispanic facilities.

But Spanish radio's real mission is not to outsell a direct competitor as much as convince advertisers to allocate more bucks for the medium. The illusion that Miami's Cubans can be reached with an anglo buy is generally just that.

Several interesting facts should be noted. In the first place, the idea that Cubans arrived after the Missile Crisis in the early sixties and now have 25 years of assimilation behind them, pertains to only a small segment of Miami's Cubans-- let alone Hispanics. Spanish outlets tend to show not more than 10% duplication with their Anglo counterparts.

The next belief, that the longer a Hispanic is in Miami, the less he's likely to listen to Spanish radio, is also a fallacy. Of course as generations progress, this transference will take place but for now, Hispanics tend to come back to Spanish radio. We say "come back" because Hispanics 12-24 are primarily users of Anglo stations. (And we know they come back because we can track that smaller group of Cubans here since the '60s.)

More than language, Spanish stations in Miami tend to rely on talk dealing with the issues of interest to Hispanics, who because of their own turbulent background hunger for news about Cuba and Central America. Which brings up another fallacy-- Miami's Hispanics are poor, illiterate, or undesirable in some way.

Like any group, such souls fall into the Hispanic sector, but by and large Cubans are increasingly influential-- not only do you have upwardly mobile professionals with years in South Florida, but many of the less endowed, more recent arrivals are interested in quick assimilation, making the money they do have very fluid, and very available to advertisers. Since they are newcomers, they are more likely to depend on sponsor messages to inform them where goods and services are available.

Aside from the group of younger Hispanics who cume Anglo radio (with much different tastes from both their elders, and their Anglo counterparts-- tastes that are being targeted by outlets such as "Hot" and "Power"), adult Hispanics tend to listen to the radio quite differently than the general populous. For one thing, AM still dominates. And the dominant AM is far and away WQBA.

The history of WQBA-AM's involvement with Cuban issues and Spanish language predates both call letters and ownership, going back to the Cuban Missile crisis, when the station's aid to the government netted it an outstanding service commendation from John F. Kennedy. Formerly a country outlet, WMIE at 1140 had a directional signal that blanketed Cuba. Since time was of the essence and the VOA could hardly construct a facility overnight, the government asked for the use of WMIE so the VOA could transmit messages back to Havana (including the names of those who arrived safely on the boats, so their relatives at home would not worry).

By the time the station was no longer needed, the identification with Spanish language was sufficient enough to continue the programming. WMIE in the early '60s was then a hodgepodge of religion in the morning and Spanish after noon. Since WMET had left the ballgame (see AC, WLVE and urban, WMBM), WMIE faced competition only from WFAB (which subsequently lost its license).

WMIE was purchased by Susquehanna in the mid '60s and Herb Levin was sent to Miami as general manager of the facility with studios then still co-located with WEDR on NW 36th Street. The station in short order began to gain influence. WFAB, "La Fabulosa" was a more traditional Spanish outlet while WQBA dealt specifically with issues of interest to a volatile displaced group. (Discussions were heated, to say the least. Infact one later car bombing caused loss of limb to a WQBA commentator.)

Today, WQBA is largely an outgrowth of those turbulent times-- still talk, still issues oriented with the primary goal of being a social service to the community, a community with needs different from the populus as a whole.

Called "La Cubanissima", WQBA-AM, ranking third overall and leading the Spanish category by a wide margin has become THE place to turn for help. The current line up includes Tomas Garcia Fuste in mornings followed by Tomas Regalado, Alexis Fari, Fernando Penabaz, Jaime Aldeaseca, Eduardo Gonzales, Aleida Leal, and Nestor Cabell. Topics range from political and international to moral issues, social security and even a night time offering called "Solo Para Major" (for adults only).

In 1979, WQBA gained an FM counterpart at 107.5. The frequency was put on the air in the early '70s by Jack Roth who owned WWOK. Initially called "Wiggle", WIGL; it wasn't long before it became WJOK-- parroting WWOK's "OK Radio". The '79 sale to Susquehanna saw the outlet become WQBA-FM, "Super Q".

The target for "Super Q" is the second generation of Cubans who have assimilated but still remain close to their tropical heritage. The presentation is somewhat bi-lingual, and the music is a combination of Latin and Anglo, with a Michael McDonald in evidence every bit as much as a Salsa tune. Overall the blend is rhythmic and somewhat mellow-- pleasing to Hispanic and Anglo alike.

The line up includes Maria Cristina Ruiz in mornings, PD Jose Luis Rodriguez in middays; Annie Lanz, from 1 to 4 pm; Francisco Senti, 4 to 8; Agustin Acosta, 8 to midnight; and Alberto Rodriguez, midnight to 4.

By far the biggest standout in that line up is afternoon lady Annie Lanz, whose delivery, while primarily Spanish, is excellent --by far the best young adult Hispanic personality we've heard, and better than most Anglos in the market.

With the overwhelming success of WQBA-AM, and the ability of Super Q to hold its own, the stations are not sold in combo. Purchased individually, however, Super Q's 18-49 target and WQBA's 35+ core are representative the entire Spanish marketplace.

For WQBA-AM-FM, the biggest competition would most likely come from combo-sold WCMQ-AM-FM. These two AM-FM pairs are represented on 95% of all Hispanic buys. WCMQ-FM, ranks ninth overall, coming in second behind WQBA-AM among Spanish outlets, with WCMQ-AM considerably further down the line.

WCMQ-AM-FM is run by Herb Dolgoff, who entered the ownership arena in 1972 with the purchase of then-WLTO, on Allan Margolis' former 1220 daytime only frequency (see Urban, WMBM). When Margolis had a chance to move WMBM from 1220 to 1490, the frequency was acquired by Leonard Walk's Pittsburgh based Dynamic Broadcasting who filled the void left by WMIE's move to Spanish with country formatted WOAHH (Wonderful Whoa).

(Ironically, former frequency holder Margolis wound up as WOAH's primary competition for a while when he took WMBM-FM in a country direction as WGOS (see AC, WLVE). Beyond that, country in the '60s was scarce-- Homestead's WIII; Hollywood's WGMA; Ft. Lauderdale's WIXX-AM-FM, none with great Miami penetration.)

WOAH, like WGOS, was your prototypical country outlet. George Daye worked here too, as did Dave Edwards, Jay Robbins, and of course Happy Harold. Harold was a Hialeah institution dating back to the '50s. He had both supporters and detractors, and a country kind of business smarts. And it was he and Dynamic's Leonard Walk who decided it was high time for cable television to come to Hialeah. (See page 79, for a brief television overview.)

When it became apparent that country was not the ticket to success, WOAH became WLTO, competing primarily with WQBA. And it was this outlet that Dolgoff bought in 72, changing the calls and keeping the format. Two years after acquiring the AM, Dolgoff purchased Hialeah's class A, WQXK (a country outlet that had first signed on in 1969 as WHMS at 92.3), which he then operated as WCMQ-FM-- the area's first FM Spanish language outlet (save the much earlier WMET-AM-FM of 1960).

In '84, Dolgoff was able to move the AM frequency from 1220 to 1210, giving WCMQ-AM its first full time signal, while earlier this year he moved the FM from 92.1 to 92.3-- upgrading the class A signal to 41,000 watts (a tower move is also impending).

In addition to being virtually the first FM Spanish outlet, "FM 92" as WCMQ is known, is also more successful in the ratings than the more youthful oriented "Super Q". Like its AM (known as "Radio Alegre"), WCMQ-FM targets a 25-54 crowd, with a format that would be akin to adult contemporary. (As with Anglo FM facilities, Hispanic FMs also tend to reach a younger more upscale crowd than their AM counterparts, and WCMQ is no exception.)

Compared to WCMQ-FM; the AM (also in stereo) is more uptempo in sound-- and at present it inches out its only AM Spanish music competition, WSUA, by less than half a point.

As its slogan would indicate, WSUA "Radio Suave" is decidedly more mellow than any of its music competitors in an approach not unlike soft/AC. A glance at their current promotional material shows solid class in a trendy blue and pink design. Positioned on advertising pieces as "Your 'Quality' Spanish Radio Buy in South Florida," the target is the upscale 25-54 Hispanic looking for the Spanish alternative to "Format 41"

One interesting selling factor not missed in WSUA's literature is that "Radio Suave is non-political-- an important consideration in volatile South Florida. With Radio Suave, your announcement is featured in an entertainment format, one with positive transferrance."

Ask WSUA owner Herb Levin about Latin politics-- he knows them well, having managed WQBA from its inception until 1983 when he left to purchase WSUA, an AM facility at 1260, the original home of WMMA.

But it was WMMA's conversion into top 40 WAME that generated the most talk. Programmed by Frank Ward, the station's sound and staff were unique (including a couple of kids Ward knew in Buffalo-- Joey Reynolds, and Gary Stevens). Ward would later go on to WFUN (FUNDamental News, one of his more memorable concepts), and subsequently to WWRL, and WOL-- creating some of the greatest sounding R & B stations the genre has heard.

It's fitting then, that after his departure, WAME subsequently became an R & B facility. Unable to compete with WQAM and WFUN (and the waining WCKR), a soul sound was adopted, and for the better part of the 60s "Wamie in Miami" gave WMBM a run for its money.

In the latter '60s, WRIZ owner Jack Roth purchased WAME, keeping the WRIZ studios on Coral Way, and selling the WRIZ daytime only signal at 1550 to Woody Sudbrink who also picked up WAME's studios in the deal. Woody promptly went religion (and today the outlet is WRHC, described below).

Roth, on the other hand went country. But the long association the Wame calls enjoyed with the black community were perceived as a negative, so San Antonio based Roth who had also also acquired Charlotte's WWOK, decided to swap the two call signs.

High irony, considering that "OK" had long enjoyed a black connotation nationwide. (From the black formatted "OK Group", to Ft. Worth's KNOK and Washington's WOOK, the identity was well associated. Infact, the WWOK calls were brought to Charlotte in anticipation of a move to black radio.)

In any case, WWOK became country-- the first outlet to do it with style. The GM was WQAM's Herb Dolgoff, the PD was Bill Wheatley (see MOR, WFTL). Subsequent GMs and PDs included well respected market vet Cy Russell, Dick Kelsey, Mal Harrison, and Ted Cramer. The on air lineup too was notable featuring (among others) Fred Sanders, George Means, Bill Taylor, Joe Nuckols, Pat Appolson, Bob Cole, Richard Ward Fatherly, Johnny Gilbert, even a brief appearance by Barney Pip, and of course, Evan Carl.

Carl was a newsman in the CKLW tradition. When a car jumped a curb and struck and killed a guy on his front lawn, Carl opened with, "Mowed down while cutting the grass was.." More than anything else, WWOK proved that you could be both country and professional, a message that the sales team succeeded in spreading.

In 1979, the station was sold to Metroplex who hoped to pick up the young Hispanic core not listening to Y-100 by targeting them with an R & B crossover sound known as "Radio Hit", which was at best a near miss. The WHTT calls went to Boston's CBS outlet (with Miami's Rick Peters programming it at the time) in 1983 when the station was again sold-- this time to Herb Levin.

The current line up includes Robert Vengochea in a morning offering called "Relogmusical" (the morning clock); Carlos Grillone doing middays, highlighted by music sweeps including three songs by the same artist; Julio Vergara in afternoons; Marta Casanas (a popular actress for Cuba) at night with a variety program including requests, dedications and even and occasional poetry recitation; and Osvaldo Alvarez on overnights.

While music is the major element, hourly news is featured all day, with a larger news block at 5 p.m. Promoting the effort at present is a contest designed to increase store traffic at participating locations, demonstrating the value of WSUA.

Known as "La Loteria" (the lottery-- which like gambling is a hot issue and not yet legal), over one million leaflets have been distributed. (Seven time a day, numbers are called, with winners receiving trips to Disney World, \$1,260 in cash and so forth.)

The newest entry into the Hispanic arena is WAQI, an outgrowth of the 710 dial position which for years housed Storer Broadcasting's WGBS which garnered a quality reputation for solid MOR fare, anchored by morning man Arnie Warren. As the '70s ensued, WGBS found itself looking in all directions for any direction. Even a brief attempt at a night time "underground" rock show was heard-- hosted by Trish Robbins. China Valles was heard playing jazz, and broker Reggie Martin was a WGBS sports fixture. Even Storer's Ed Salamon, and PD Charlie Cook had a later hand in it.

Its December, '79 purchase by Jefferson Pilot (see easy listening, WLYF) brought an initial desire to shore up the faltering AC fare under GM Dan DiLoretto. A number of people walked those hallowed halls, but when PD Larry Knight walked out for the final time, the AC approach went with him, replaced by news/talk and Lee Fowler. When Jeff-Pilot was able to acquire WNWS last year (see news/talk), WGBS went to a local Cuban group, becoming WAQI.

Entering the crowded Spanish talk arena is difficult, but in less than a year, WAQI has managed to surpass both WOCN and WRHC, ranking third among all Spanish outlets, and second in talk. One of the keys to success in Hispanic talk is recognized, respected personalities and WAQI seemingly has many. The approach is block programmed, reminiscent of "Talkradio", Spanish style with mornings featuring a news block anchored by Armando Perez-Roura including Walter Macado's horoscopes and Lourdes Montaner's entertainment reports.

Middays house a soap opera and an astrological call in show with Macado as well as Agustin Tamargo's news. The 2 to 4 p.m. block is devoted to "Frontier Of The Mind", a psychological telephone talk show hosted by Raoul de La Cruz. News follows from 4 to 6 anchored by Enrique de la Torre; with Agustin Tamargo hosting a roundtable debate from 6 to 7. 7 to 8 features Amrmando Perez Roura interviewing community leaders, while 8 to 9 is devoted exclusively to immigration and social security issues, of great import to newer arrivals. News follows from 9 to 10, with music (Cuban hitparade mostly, targeting 25-54) from 10 p.m. until the return of news at 4 a.m. (Sundays, likewise, are all music.)

Hispanic talk is also the mainstay of WRHC which stands for "Radio Havana Cuba" and holds the distinction of being the first American outlet owned entirely by Cuban-Americans. It was purchased from Woody Sudbrink in 1973 and is considered to be the American legacy of Havana's "Cadena Azul" (blue network). To be sure, the Cadena Azul phrase is found repeatedly on jingles, letterheads and logos.

A look at WRHC's promotional literature unveils a station intent on displaying a quality image, which it does in well conceived expensive advertising pieces stressing credibility, reliability and integrity. The current lineup includes Nirson Pimentel, Armando Garcia SiFredo, Marta Flores and Zully Martin. As the slogan says, WRHC is "All news, All talk, All Spanish at heart." And to be sure, the target is the heart of the Spanish community.

The 1550 dial position, now 24 hours, started out as daytimer WRIZ, and the biggest problem the MOR outlet had was convincing folks to come down to the end of the dial where little else was. Promotional literature for 1550 "Rise" (as it was known) stressed "Rise to the right side of your dial".

The station rose alright. All the way to a higher authority with its purchase by Woody Sudbrink. The call letters seemed somewhat appropriate and so they remained, until Radio Havana took over.

Spanish language WOCN also has an Anglo heritage. Originally an AM good music station onwed by Paul Brake (see easy listening, WWPB), few remember this 1450 outlet as WWPB-AM. Likewise for WKSP. It wasn't until Ed Winton set "The Ocean in Motion", complete with wave sound effects (sweeping from left to right on WOCN-FM-- see Contemporary Hits, WINZ-FM), that WOCN had a real identity in Miami.

One of WOCN's more memorable formatics was the practice of playing three versions of the same title in a row. This was particularly entertaining to those who liked the title in question.

About 12 years ago, the Ocean washed up a group of Hispanic broadcasters on 1450, and they've been there ever since. Owned today by a group of Cuban Americans, the approach is predictably news/talk. Called La Voce de Miami (the voice of Miami) the current promotion, in an attempt to shore up sagging ratings-- WOCN is currently in last place in this format-- is a major one. The station is giving away a house during the fall book.

But from our perspective, the biggest problem we encountered with WOCN is internal-- on repeated occasions, we phoned the station and were informed that no one there spoke English. (Eventually we used enough Spanish to determine when someone who did speak English would be in. We called them and they were courteous and helpful.)

The problem here, is not a personal bias. Rather an economic concern. Since most of the major Hispanic buys are placed through agencies, and agency people in South Florida speak English almost exclusively, we can't help but feel business is being missed. While we don't believe that Anglos need be hired (though Dolgoff's WCMQ, for instance, uses sales manager Pete Sautter effectively), it would seem mandatory that someone bi-lingual be on hand at all times.

## CLASSICAL

When WTMI VP/broadcast operations Alvis Sherouse informed us that while there was no direct format competition for the classical outlet in Dade and Broward but added, "Unless every other listener in town is listening to us, we have competition," we applauded his aggressive stance, but neglected to mention that Chinese water torture would be our personal preference over a scant quarter hour of the stuff.

It's not easy to find water torturers these days, so we sat back, gritted our teeth and listened to Aaron Copeland's "Billy The Kid", at least that's what the guy with the decidedly European accent told us we had listened to, just before he mentioned that Richard Jay's Opera Showcase would be heard on Saturday, just before the opera. We made plans to leave town.

As always, we confess, we wouldn't know a good classical station from a bad one-- though WTMI is reported to be quite good in that regard. Ken Martin does mornings, Mamta Chaudhry Fryer does middays; Alan Corbett (Alvis Sherouse in disguise) handles afternoons; Dave Connor does nights; and Miami mainstay China Valles breaks the format with his all night jazz show.

Like most similarly programmed outlets, the classical fare is broken up by a variety of features, concerts, operas and the like including ballet (don't you have to SEE that?). (We're hoping Sherouse never sees THIS, he was rather uppity about the station's fare-- almost emotionally attached to it. Rather like us and Beach Music.)

"Stereo 93" as WTMI refers to itself, started out in life as Mono 93, WKAT-FM. An attempt at an individual identity (WAFM) revealed far too few individuals in ear shot of FM receivers. WKAT-FM returned.

Subsequently purchased by San Juan Racing, the classical format ensued in 1971, and has remained ever since. It's current owner, Marlin, Ltd. (Howard Tanger), purchased the outlet-- which consistantly garners shares in the 2s-- in '84.

## BLOCK PROGRAMMING

WVCG is block programmed-- brokered actually. Yes you too can be a radio star. The current pay for play line up includes the "Caribbean Experience" in mornings; Radio Viva, middays; Ben Zohar's "Tradition Time" (Yiddish Music) from 2 to 4 p.m.; Al Beshany's Money Line, 4 to 5; Ed Kaplan's Sports Exchange at 5 and at 6 it's "Sex With Marilyn"-- she doesn't engage in it, she talks about it, being a trained sex therapist. The Caribbean Connection follows from 7, with the remainder of the day (8 p.m. to 6 a.m.) devoted to "Radio Familiar", a Spanish religious show hosted by Pastor Adib Eben.

What does it sound like? Pure profit to Statewide Broadcasting president Scott Ginsburg (who also owns WCFL, Chicago; KLTY, Dallas; and WJAX-FM Jacksonville) as WVCG is sold out.

But we've got to admit, it's not what George Thorpe had envisioned. Thorpe's Peninsular Broadcasting was the original owner of WVCG-AM-FM, a classical combo acquired in 1967 by Ted Niarhos who ran WVCG as an upscale MOR outlet and WVCG-FM-turned-WYOR, in an easy listening vein. Its 1976 sale to Broad Street saw the FM remain easy listening while the AM ventured off, eventually settling on an oldies direction.

Programmed by Jere Sullivan, you could expect anything from WVCG, and usually you'd get it. Former WQAM personality Roby Yonge was resurrected, but often was in no condition to broadcast. A comment about Roseanne Cash's bustline did him in-- that time. (Crashing a station car through a downtown theatre and replying to the officer, 'I always wanted to break into show business,' was no help.)

WVCG also had the distinction of being the only outlet outside of the Philadelphia area to carry Jerry Blavat, on tape every afternoon. While questions arose as to just who remembered some of the stuff Blavat played, they were quickly answered when a personal appearance on a rainy night drew record crowds.

When Broad Street divested the outlets in '83, the FM went to EZ (see Contemporary Hits, WHQT) and the AM went to Statewide. The oldies were gone.

--But not for long. Until recently, Jerry Powers (Daily Planet, WEDR, etc) purchased the morning block playing 50s fare. For a while, even Roby Yonge was heard daily, and we've got to admit, if he could clear up some personal problems, this is a very funny man. As for Powers, he sounded a lot like Blavat to us, in delivery and music content including "My Juanita" by the Dedications; and a live acapella version of "Gloria" by Jimmy Gallagher of the Passions.

Stu Grant who followed from 9 to noon was decidedly more mainstream although we did hear some obscure Drifters and "Guardian Angel" by the Imaginations. But the real stand out was Michael Mann's news:

"Born again chickens, murders in Miami, cigarette smoking in a cancer ward, drug dealing in playgrounds, attempts to sober up the Pope, prayers for money and corpses in cars. Stay tuned or I'll hold my breath til I turn purple."

With an intro like that, we weren't going anywhere...

"Miami's murder rate has fallen from 3rd to 7th in the nation. Hey, what's goin' on out there? We have a reputation to maintain. Murder capital: Detroit, MI, followed by Gary, IN, Richmond, VA, St. Louis, MO, Newark, NJ and then Birmingham, Alabama? Come on Miami. You can do it. Pull out all those guns you've got hidden under your front seat and wipe someone out today. Do you want to see Miami Vice move to Birmingham, Alabama? And by the way, here's some good news: On the same poll, Ft. Lauderdale has moved up from #22 to #11. So let's give them a big hand up there in Lauderdale. They know what they're doing.

"A few weeks ago we had the exclusive report about the guy who got a ticket for driving in the carpool lane without a passenger, only the guy claimed he wasn't alone because he was driving a hearse and he happened to have a stiff in the back. The case finally came to court last week and the judge had no sense of humor and ordered that the fine be paid. So if you've been carrying around old Aunt Gladys' corpse in the back seat to beat the carpool rules, it's time to dump her off a bridge or something because it's just not going to work. This is Michael Mann and I don't know what I'm going to do with poor old Uncle Seymour. I've been schlepping him around for a month now."

Although we haven't heard it, we can't fathom the Caribbean Experience topping that.

Special thanks to Mitch Wein; Bob Harris; Allan Margolis; Pete Sautter; Ray Kassiss; Jack McDermott; Rick Peters; Tony Novia; Micki Dahne; and Patty Samios. And grateful appreciation to each and every staffer who took time out to talk with us for this profile, particularly the support people-- assistants, secretaries, and the unsung folks who are our most important allies in this research. Likewise, a tip of the hat to all the gracious folks at the Spanish stations who suffered through language barriers to give us the info we needed.

And then there's radio with pictures....

A Miami television profile would equal the preceding radio profile in size. We won't even attempt an accurate picture. But to fill readers in on the Hialeah cable television story---

As mentioned, Dynamic's Leonard Walk and Hialeah personality Happy Harold had acquired the rights to Hialeah's cable franchise, but in order to put it on the air, the issue needed public approval by vote. Now cable tv in the '60s was non-existent. CATV was flourishing in areas sans service, but the spectre of cable was easily confused with the then-current hoopla over the coming of "Pay tv".

Pay tv was an emotional issue-- especially to those who felt they had much to lose. Particularly those who not only owned television facilities, but movie theatres as well. Such was the case in Miami, and so it was that the CATV vote was accompanied by such tactics as posters in movie theatres showing dad shrugging his shoulders, pockets outstretched and empty, hands in the air, as the kids sat weeping by a darkened tv with a coin box on top. The caption warned of the pay tv monster encroaching upon your home-- or some such rhetoric.

The vote against it was overwhelming-- and many felt that Miami lagged behind comparable cities in cablization at least in slight part due to that fiasco.

Television in Miami, until the latter '60s, consisted of 3 VHF network affiliates and a split educational /public facility. Closed circuit 8 and 9 were piped into the Miami Beach hotels, but off limits to residents.

In so far as television personalities went, WTVJ-4 had newsman Ralph Renick-- delivering news since before there was news, or so it seemed (he recently unsuccessfully campaigned for governor), and for the kiddies, "Skipper Chuck" Zink. WCKT-7's kiddie offering was hosted by Charlie Baxter-- The Dungeon, it was called, a Saturday afternoon horror show. WLBW-10 had Jumpin' Jack O'Brien. O'Brien was amazing. Known for his rapid fire delivery on Municipal Auto Sales spots, each one was more hysterical than the last. The cars would roll by and as O'Brien kicked a tire, patted a windshield or fender, they'd fall apart in front of your eyes. "3060, 3061, 3059 and the economy corner at 3058 NW 36th Street" became a household phrase, but only O'Brien could utter it in under two seconds, after which he'd identify the sponsor, smile sweetly and utter, "Thank You."

O'Brien was also the typical host of the Dialing For Dollars movie, your usual sportscaster, and unusual kiddie host. "Jumpin Jack's 4 O'Clock" club came on daily at 3:30. It was as if he wanted the kiddies to miss it-- as it was they missed the humor. Jack, dressed up as granny (long before Carson) could be quite R rated if you listened closely.

This was also the station where you could see Rick Shaw's wife, a former playboy bunny, touting his Saturday afternoon dance shows. Rick, by far, was the most visible radio personality on television as mentioned earlier.

Heck, with all of this, Miami didn't need an independent. But they got one. Originally, it was Channel 51 located in North Ft. Lauderdale, which went on and off with little fanfare and large debts. The first real independent then was Channel 6, WCIX. Debuting in the late '60s with the basic "Ann Southern Show" and "My Little Margie", the local star was another kiddie host-- "The White Baron" who drove up to the white circular building housing the studios on Brickell in his white outfit and white Corvette. But even more amazing, to all three residents with FM radios in their cars, WCIX was accessible at the left hand end of the FM dial (as are all channel 6s, of course).

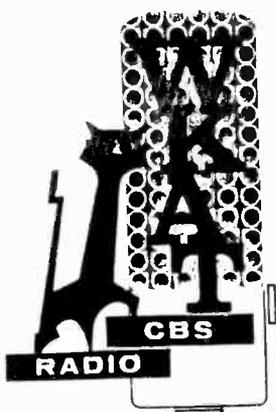
Following WCIX was the age of UHF television with Channel 23 (today Spanish) and the return of 51. This time around 51 was located in Dania on the then site of Pirates World, a kiddie theme park. With the call letters WKID, the approach was all kiddie TV, and might have generated more excitement if it was all kiddie porn.

Taking a cue from its radio counterparts, WKID in the mid '70s (located with studios in a warehouse and a control room in a mobile van) elected to broker time. Everything from 65 year old lady tap dancers to all night movie hosts sponsored by "The Gamecock Theatre" were seen-- including a wide variety of working and formerly working disc jockeys. Russ Oasis, Dave Dixon, and even former WKAT personality Alfred (who at the height of his popularity was seen on Channel 10), joined by his then-wife, psychic Micki Dahne, were among the regulars.

From that point, the UHF independent picture began to mushroom to the point we find it today. And we're not going to even pretend to have the room for those stories-- Milt Grant, Lester Summerall and so much more.

Miami: A retrospective Pictorial

- Page 82 Early logos, bumper stickers, license plates, stationary and even the return of Roby Yonge for a somewhat limited engagement.
- Page 83 More bumper stickers-- including WMYQ's original effort in 1971, and Arnie Warren's alter ego, Amos T. Rutledge's run for the presidency, platforming on Warren's WGBS morning show daily. (WQAM's Lee Sherwood tried that during the 1964 election with equal success. Instead of stickers, Sherwood handed out buttons.)
- Also pictured, the WAXY license plate-- not too durable, made out of cardboard infact, as well as the contrasts of WBUS: a logo from there business and information days and the stickers displayed by progressive fans of the Magic Bus.
- Page 84 Logos, and more logos, and a less than stellar WINZ campaign. Two of them infact.
- Page 85 More of the same-- in this case, a couple of bumper stickers and two print ads
- Page 86 The country collection, highlighted of course by WGOS' flamboyant stationery. At least their correspondence was short-- it was impossible to write much with that logo center page.



1360/AM FM/93.1

*The Talk of Miami*



from the desk of BILL SMITH . . .



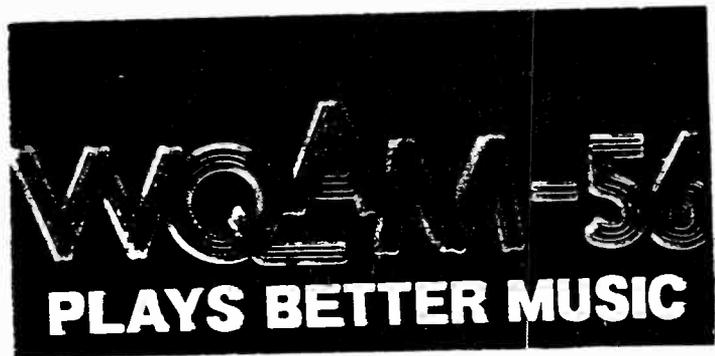
790  
RADIO

WFUN

5000 W.



WQAM  
560



Jerry Powers—Roby Yong  
Morning Madness

**WVCF 1080 AM**

OLDIES and GOLDIES

**WMBM**  
1490

814 FIRST STREET  
MIAMI BEACH, FLORIDA 33139

**ROCK WMMYQ FM 96.3**



**AMOS**



**FOR PRESIDENT RADIO**

ALL HITS

**SQUARES**  
FM 106

FM STEREO 96 100,000 WATTS



**WBUS FM 93.9**

Business & Investment Radio, 814 First St., Miami Beach, Fla. 33139

**WMMYQ**

**AFRO WMBM**



**WVCG  
1080**



**WINZ  
94**

A million  
miles  
of music

**WFLM**

FM STEREO | 105.9 | 100,000 WATTS

**WOCN RADIO**

**W.A.I.A.**  
MIAMI STEREO  
97



radio

50,000 WATTS

**SWIND  
W.A.I.A.**

**GO DOLPHINS  
GO MERCURY ON WVCZ 102.7**

**SWAVS 1190**

\*

swing'er (swing'er), n. One who or that which swings

\*

swinger (swin'jer), n. (Slang), something extraordinary of its kind

**Waxy** RAD  
AN FM RADIO STATION

**WINZ 94 AM RADIO**

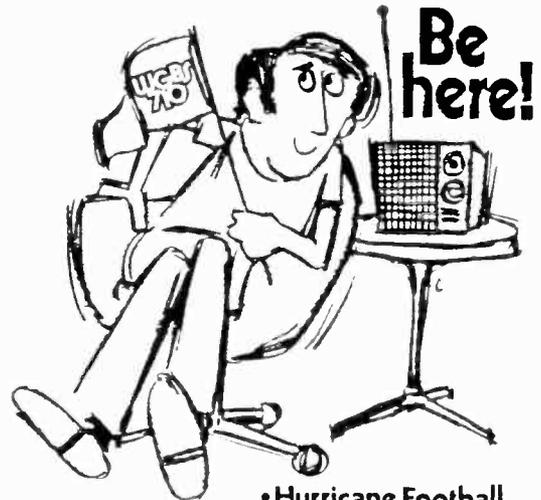
**WVCG  
1080**

**the SWINGER**

# WTMI FINE ARTS RADIO 93.1 FM STEREO

If you can't be there...

## LISTEN TIGERS!



**WGBR  
710**  
Radio

- Hurricane Football
- Floridian Basketball
- Oriole Baseball
- Doral Open
- Racing Reports
- Dolphin Coverage

YOU CAN WIN OVER 400  
EXCITING GIFT PRIZES...  
PLUS CASH...  
TOTAL VALUE  
MORE THAN **\$10,000.00**

GRAND PRIZE... ALL PRIZES GUARANTEED TO BE GIVEN AWAY BY CHRISTMAS

**\$1300.00** ADMIRAL HOME ENTERTAINMENT CENTER INCLUDING:  
23" COLOR T.V., HI-FI STEREO, AND AM-FM RADIO.

LISTEN, TIGERS! FOR THESE GREAT PRIZES!!!  
MOTOROLA PORTABLE T.V. SETS... NA-  
TIONAL BRAND APPLIANCES... ZENITH  
STEREO RECORD PLAYERS... JAMES  
BOND ATTACHE SETS... REVLON MAN-  
ICURE SETS... G.E. ELECTRIC KNIVES  
... UNIVERSAL COFFEE POTS... KODAK  
CAMERAS... ELECTRIC TRAIN SETS...

LADIES' & MEN'S JEWELLED WRIST  
WATCHES... POLAROID #100 CAMERAS  
... WILSON & SPAULDING GOLF CLUBS  
... TABLEWARE... SHAKESPEARE & PENN  
FISHING TACKLE... SUNBEAM ELECTRIC  
RAZORS... BICYCLES, GIANT DOLLS...  
GAMES... PLANES...  
PLUS CASH — CASH — CASH!

NOTHING TO BUY...NO BLANKS TO FILL OUT...JUST LISTEN!!!

# WQAM

560

THE MOST GENEROUS STATION IN THE NATION!  
JACK L. SANDLER, VICE-PRESIDENT/GENERAL MANAGER

# WAME

## SOUL RADIO 1260

# WGOS 93.9

SOUTH FLORIDA'S OL' TIME COUNTRY MUSIC STATION

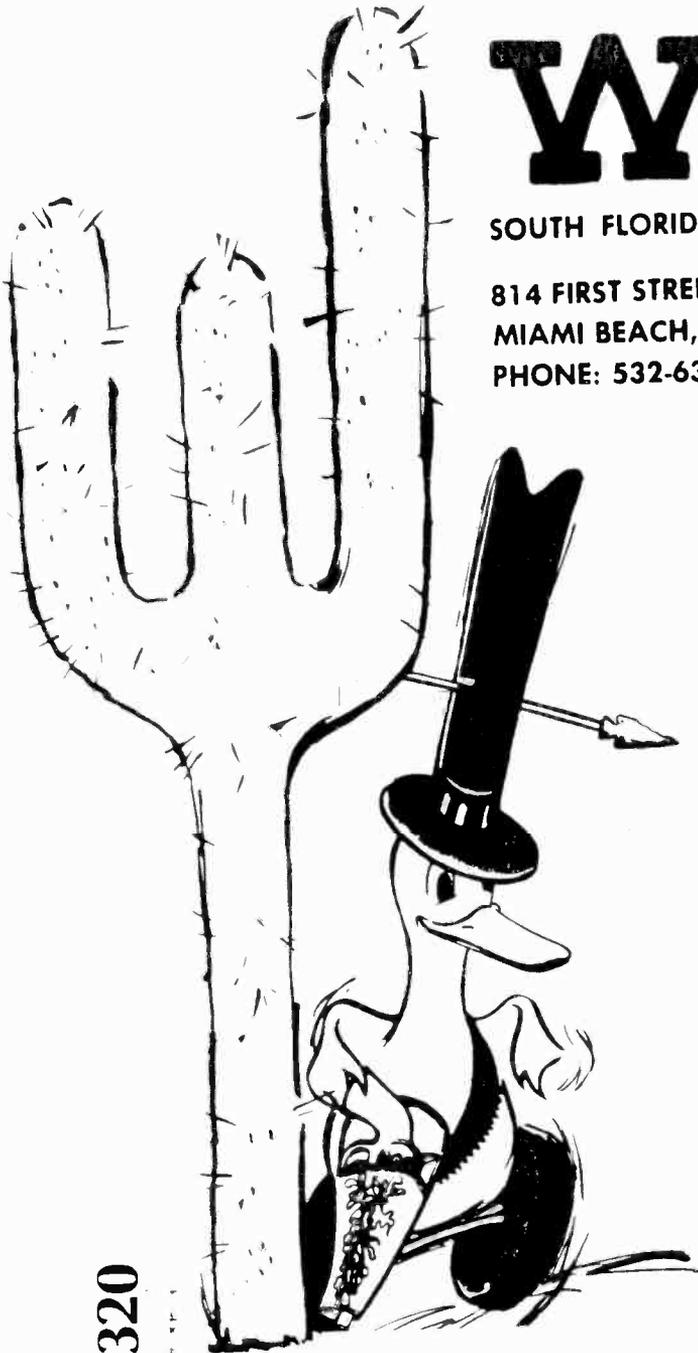
814 FIRST STREET  
MIAMI BEACH, FLORIDA 33139  
PHONE: 532-6347



Nº 3925



## SHOPPER GUIDE



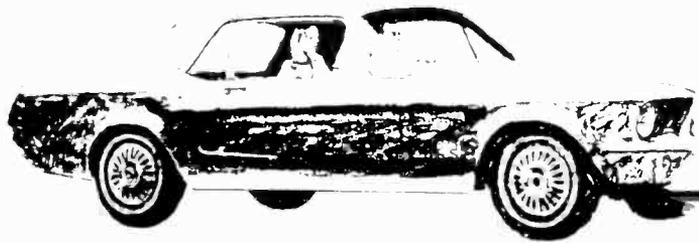
WGMA/RADIO 1320

top gun  
radio



1520 AM

105.9 MC



WIN A  
BRAND NEW MUSTANG



WFUN

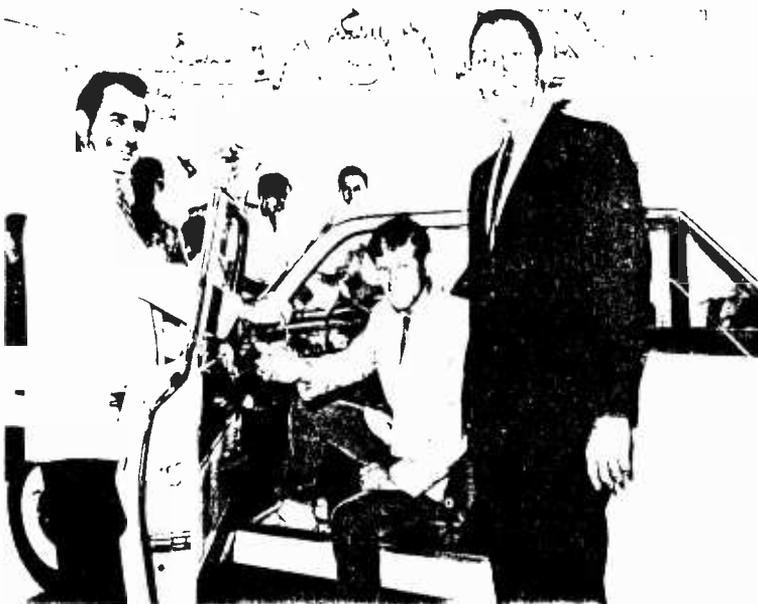
Page 88/89      What WFUN lost in signal, it made up in promotion, from treasure hunts to book covers, the expected was always in evidence.

Page 90/91      Of course, the unexpected was likewise in evidence.

Page 92          WFUN's second rate card. Note the date-- in 1962 dollars, the station was doing well.

Page 93          WFUN window stickers, survey sheets and promotions were a part of Miami's landscape in the '60s.

Page 94/109      All two issues of WFUN's noble attempt at journalism --years before they picked up syndicated "GO".



Miami Lincoln-Mercury sales manager Fred Korman and WFUN general manager Arnold Kaufman congratulate 24-year-old Richard Kedjersky, winner of the 1965 Mercury Comet automobile.

## TREASURE HUNT

THOUSANDS SEARCHED daily for WFUN treasure chest keys, to win over \$3,000 in prizes, including a 1965 Mercury Comet!

Culminating in the showroom of Miami Lincoln-Mercury, 30 lucky key finders opened their treasure chests . . . the suspense was TERRIFIC and so was the TRAFFIC to Miami Lincoln-Mercury from listeners who trekked out for 30 days, to get the bonus clue which was posted there daily.

The WFUN Treasure Hunt was a lot of FUN and a great success—for Miami Lincoln-Mercury—and for WFUN!



WFUN's Jim Howell with one of the 30 winners.

**T**ypical WFUN promotion—

**N**ever trite—

**T**remendous results!!!



Seventy-three-year-old key finder, Mrs. Alma Felton proves there's no age limit on FUN! Good Guy Dutch Holland assists Mrs. Felton in opening her treasure chest.



Treasure chests and prizes on display at Miami Lincoln-Mercury.



Robert E. Eastman & Co., Inc.  
Representing America's Best Radio Stations



# WFUN

5000 WATTS, 790 KC—24 HOURS

6101 Sunset Drive  
Miami, Florida 33143

8

**FOLLOW THESE DIRECTIONS**



1—FOLD COVER SIDE TO SIZE OF BOOK.



2—FOLD COVER END AND TUCK IN.



3 and 4—FOLD OTHER END AND TUCK IN.



**free!**

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 Makers of AKTEX have decided to allow you a saving on your future purchases of AKTEX. This will mean a substantial saving for you. We will give you to take advantage of this offer. Just fill in coupon, clip and mail to: S & S Pharmaceutical Co., 1400 N.E. 131st Street, North Miami, Fla.

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AKTEX DISCOUNT COUPON

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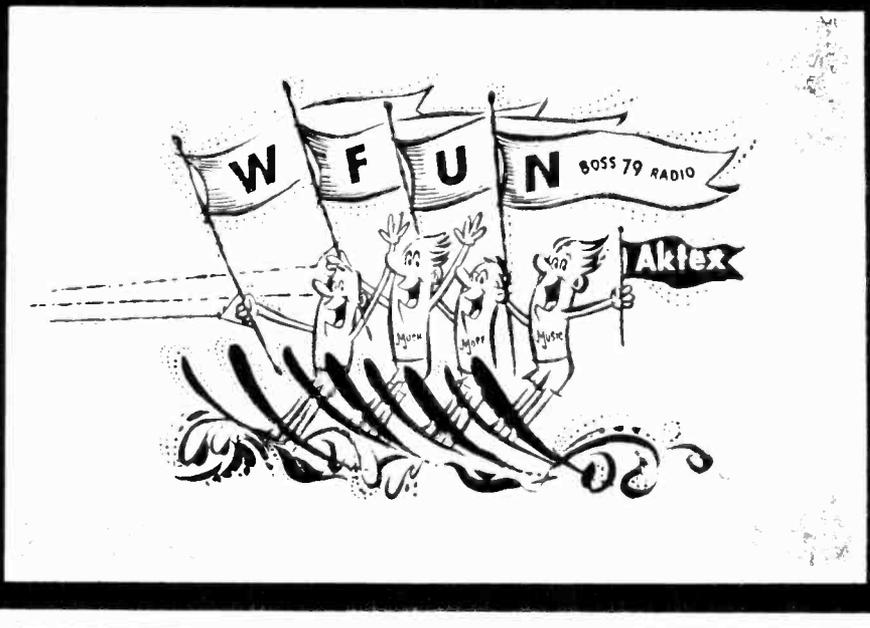
CLIP AND MAIL TO: S & S Pharmaceutical Co., 1400 N.E. 131st Street, North Miami, Fla.



NAME \_\_\_\_\_

BOOK TITLE \_\_\_\_\_

**WFUN** **BOSS 79 RADIO** **WFUN**





Dear wFUN Listener:

Congratulations! You are now the proud owner of your very own "LITTLE ROUND WHITE THING WITH FOUR SHORT PRONGS!"

#### Instructions

1. You will find that your "little round white thing with four short prongs" works at its best when near a radio tuned to wFUN.
2. Hold your "little round white thing with four short prongs" in your right hand. Place your right hand behind your back and face south. You will now find that in this position your "little round white thing with four short prongs" will always point to the north. Used as instructed, you will never get lost.
3. Place your "little round white thing with four short prongs" at the bottom of your left shoe; place shoe on foot; leave it there for seven hours. You will now discover that your left foot is sore.
4. Your "little round white thing with four short prongs" will work equally well on the inside or outside.

5. Some people find their "little round white thing with four short prongs" works better in a vertical stance, while others prefer a horizontal position.
6. At extremely high altitudes, you will find that your "little round white thing with four short prongs" will not operate to the best of its ability. This malfunction can be remedied by a slight adjustment.
7. CAUTION: Do not attempt to alter or repair the "little round white thing with four short prongs" yourself. Leave all technical adjustments to your nearest authorized "little round white thing with four short prongs" service repairman.
8. Since your "little round white thing with four short prongs" contains no moving parts, it is guaranteed for a lifetime. Have fun with it.

Sincerely,

THE FUN GOOD GUYS

BH:bp

A collection of handwritten signatures in black ink. The signatures are arranged in two rows. The top row includes 'Bill Hobbie' and 'Guy Warner'. The middle row includes 'Mac Allen' and 'Jim Howell'. The bottom row includes 'Dave Archard', 'A. M. B...', and 'Al Dorsey'. There are also some smaller, less legible signatures on the left side, including one that appears to be 'Gene'.

# WTFUN

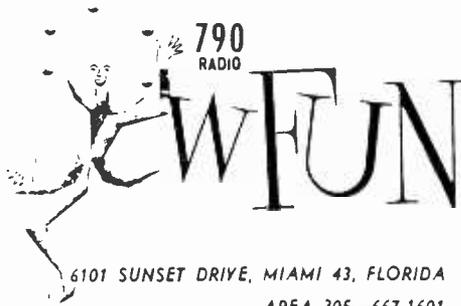
POPULATION DATA

Subject	Male	Female	Total
Primary Coverage Area 0-5 My. M. Line	731,426	765,773	1,497,199
Secondary Coverage Area 5-10 My. M. Line	57,746	57,685	115,431
Population Within Coverage Area	789,172	823,458	1,612,630

Source: U.S. Census of Population 1960 • Bureau of Census  
 • U.S. Department of Commerce



PRODUCT RATE CARD \*2  
EFFECTIVE AUG. 1, 1962



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Vice President—Station Mgr.

WM. ARTHUR SELLEY, JR.  
Executive Vice President—Product Sales

ARNOLD C. KAUFMAN  
Vice President—Retail Sales

McGAVREN-GUILD COMPANY, INC.  
National Representatives

## Drive Times

(6:00 a.m. to 9:30 a.m. and 3:00 p.m. to 7:00 p.m.  
Monday through Saturday)

1 minute:		
Fixed Position or	12 times	\$29.00
less than 6 weekly	35.00	18 times
6 times	30.00	24 times
		27.00

## Housewife & Weekends

(9:30 a.m. to 3:00 p.m. Monday through Saturday,  
and 10:00 a.m. to 7:00 p.m. Sunday)

Fixed Position or	12 times	\$22.00
less than 6 weekly	27.00	18 times
6 times	23.00	24 times
		20.00

## All Other Times

Fixed Position or	12 times	\$16.00
less than 6 weekly	20.00	18 times
6 times	17.00	24 times
		14.00

## Bulk Frequency

	Drive Times	Housewife & Weekends	All Others
1	\$35.00	\$27.00	\$20.00
50	32.25	25.00	18.50
100	29.75	23.00	17.00
150	27.50	21.25	15.75
250	25.25	19.75	14.50
300	23.25	18.25	13.50
500	21.00	16.50	12.25
750	19.75	14.75	11.00
1000	17.75	13.25	10.00
1500	15.50	11.50	8.75
2000	13.50	10.00	7.75
2500	11.75	8.75	6.75

30 seconds - 80% of applicable 1-minute rate  
10 seconds - 50% of applicable 1-minute rate

## Personality Package

(Sunday through Saturday)

6 announcements per day:  
 1 daily from 6:00 AM to 9 AM  
 1 daily from 9:00 AM to noon  
 1 daily from noon to 3:00 PM  
 1 daily from 3:00 PM to 6:00 PM  
 1 daily from 6:00 PM to 9:00 PM  
 1 daily from 9:00 PM to midnight  
 42 1-min. announcements each \$15.00, weekly \$630.00

## Family Plan

6 spots from 6:00 AM to 9:00 AM Monday thru Saturday  
 6 spots from 3:00 PM to 6:00 PM Monday thru Saturday  
 4 spots from 6:00 PM to 10:00 PM Monday thru Saturday  
 4 spots from 9:00 AM to 3:00 PM Saturday  
 4 spots from 9:00 AM to 6:00 PM Sunday  
 24 1 min. announcements each \$19.00, weekly \$456.00

## Frequency Discounts

Consecutive Week Discounts  
(Personality Package & Family Plan Only)

26 weeks	5%	52 weeks	10%
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All plans and announcements cross-combinable except in Personality Package and Family Plan.

30-second Personality Package & Family Plan Announcements - 80% of applicable rate.

Schedules of two or more products may not be combined to form Personality Package or Family Plan.

Newscasts - 1 1/2 times applicable 1-minute rate.

## Conditions:

1. Maximum contract period, one year.
2. Rate protection for six months from date of increase providing advertising is consecutive.
3. 15% commission paid to all authorized advertising agencies.
4. Customary policy on continuous discount observed.
5. Advertisers may combine schedules of two or more products to earn maximum discounts, provided products are of the same parent company.

# Product Rates

# WFUN

No. 58188 WW **790 RADIO**

WET THIS SIDE  
PRESS AGAINST  
INSIDE OF  
REAR WINDOW

## WFUN BOSS 79 SURVEY

WFUN'S BOSS JOCKS



Tom, Dutch, Dick, Jack, Davey, & Jim



JIM HOWELL

## WFUN BOSS 79 SURVEY

# WFUN IS FIRST

Radio station *WFUN* is proud to bring South Florida another fantastic first! *WFUN*, the station that is always first with what's happening, is first to bring you this special issue of Florida's first exclusive radio newspaper.

Now, at back-to-school time, we present this souvenir paper as a special summer's end reminder of the boss times we had during the swingin' summer of '65.

The entire gang at *WFUN* wishes you all the best for the upcoming school year, and we hope you'll stay with radio 79/*WFUN* for the tops in listening!

## BOSS 40 INSIDE



### WFUN BOSS JOCKS

come ashore in the famous "car that swims". Inside, read articles by your favorite Radio 79 deejays: Dick Starr, Dutch Holland, Jim Howell, Jesse James, Davey O'Donnell, and Jack Wilder.



### CHER

and husband, Sonny, have been hitting the *WFUN* Boss 10 with smash after smash all summer long.



### BOB DYLAN

scored a No. 1 victory recently with his boss song, "Like A Rolling Stone".



### THE SEARCHERS

take a break backstage at Dinner Key Auditorium during *WFUN*'s last show there.



WFUN News Director Larry Kane has spent more time with the Beatles than any other radio reporter in America! Larry returns to Miami this week from a 16 day tour across America with John, Paul, George and Ringo. Last summer Kane traveled for 30 days with the boys from Britain. Here is Larry Kane's own story of what it's like to be part of the exclusive Beatle party.

# LARRY KANE Beatle Exclusive



LARRY KANE

Again the mobs came. Again the crowds cheered, and again that wonderful, wild world known as "Beatlemania" thoroughly enveloped the United States of America.

Several years ago, the word "Beatles" meant nothing to me. Who would ever have known that I would be one of the only American reporters allowed to travel with what some have termed, the most electrifying act in show business.

It happened last year when the four Beatles played before more than 250,000 fans in America and Canada. And it happened again this past month when I started on one of those experiences that only occurs once in a lifetime. In my case it was twice.

I thought that it would be a one-time experience, but, no, it happened all over again.

That sense of the unbelievable started in New York City when John, Paul, George and Ringo arrived to one of the most breathtaking scenes I've ever witnessed. A human wave of emotion and hysteria, followed by a never-before-seen automobile motorcade through the big city.

And then there were the Beatles themselves, showing

that sincere frankness at their press conferences that have made them, not only musical favorites, but personal favorites.

And who will ever forget the Hollywood Bowl? Streams of human beings in the most beautiful outdoor theater in the world. Thousands of others waited outside, pining for one rapid glance, one shocked, one bullet fast look at four heads of hair.

These were the visual, the physical experiences that one remembers and always will remember, but, most of all, forgetting the surface experiences. I will remember the Beatles at their best, in the quiet of the charter air craft, or the sullenness of the hotel rooms.

John Lennon is probably the wittiest person in the world. I sat with him numerous times, tried to out-talk him, out-joke him, but failed everytime. Throughout the trip, John consistently rapped reporters of gossip columns, who intimated that he had a child on the way. His favorite quip in connection with that statement is, "I would know about my mother."

And then there was Ringo. Ringo has a lot more depth than most people would believe. His consistently publicized lack of formal education never shows. He's perceptive and intelligent and since last year, has developed a profound wit. From all I could gather, married life has done him no harm.

The single Beatles, Paul McCartney and George Harrison are still as carefree and pleasant. It amazes me what a tremendous sense of humor they both have. When the unusual antics are pulled-off, you can expect it's McCartney or Harrison behind the wheel.

My days, my nights and

my very existence were filled with conversations and discussions with the Beatles. Whether on tape or off, it was always interesting. It was always interesting to hear Paul McCartney talk about his marriage plans (latest word is that he's not married) and George Harrison speak out about his profound dislike of rumors.

With John Lennon, it was more a matter of laughing first and then trying to understand what he said. The Lennon world is a mish-mach of personal anecdotes, such as the now famous "Hello Larry, 12345794, how do you do? 2, 5, 31869 are you?" or his self styled words that have become world famous.

Ringo is still the most serious of the bunch, although he can laugh quite a lot when he's winning at poker.

And so it was. Reflections, reflections and more reflections:

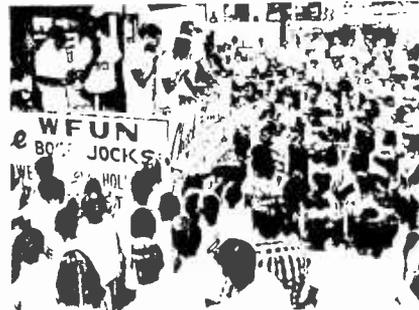
... A girl pushing herself against a chain-link fence to get to her boyed ones ... A policeman selling at the top of his lungs ... Ringo beating on the drums and getting hit by jellybeans tossed on the stage ... A detective who doesn't believe I'm really a reporter but thinks I'm a furious fan.

A John Lennon statement checks a reporter and a reporter checks John Lennon ... Policemen seeking autographs ... Boys seeking autographs ... Girls seeking autographs ... Mothers seeking autographs ... Alleyways of escape for John, Paul, George and Ringo ... A meeting with fan club officers where the Beatles are almost torn apart.

These are my reflections about my experiences with the Beatles. Believe me, as long as I live, I'll never forget them.



PAUL REVERE & THE RAIDERS brought their West coast act to Miami this summer for the WFUN-promoted Columbia Go-Go Show at the Americana Hotel. This FREE show also starred the Byrds, Billy Jo Royal and other great stars.



The DeeJay Donut Eating Contest brought out over 1,000 spectators to see which Boss Jock could eat the most donuts. Some cheating was observed (Davey O'Donnell, upper right) but judge and Mister Donut shop owner, Chuck Hariss kept everything in line until near the end when the cream-filled donuts started flying. The trophy winner: Dick Starr, with 87 donuts eaten in 10 minutes!



DICK STARR AND JIM HOWELL WITH THE YAMAHA WINNER IN WFUN'S MONKEY DANCE CONTEST.



JIM MCQUINN and THE BYRDS were among the top stars to appear this summer on the Florida Bandstand.



Beatle Paul McCartney with WFUN's Larry Kane

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# VICTORY AT SEA

BY DAVEY O'DONNELL



## THE CAR THAT SWIMS

sets sail for another day of FUN in the sun. Driving is WFUN Boss Jock Dick Starr. Dutch Holland is on the far right. Jack Wilder in the center, and of course it's Jesse James in the cowboy hat.

## MISS TEEN MIAMI HUNT ON NOW

By Jesse James

Who will be Miss Teenage Miami for 1966?

Search for the winner, whotober 2 at the Everglades Hotel will actually represent all of the following a series of six South Florida in the nation on weekly pre-judging and ally televised Miss Teenage Miami semi final rounds which start America Pageant at Dallas, of August 14.

Miss Teenage Miami will be in stake in the national fly with her chapetone. All ex finals is a scholarship a new penses paid, to Dallas for automobile, and thousands of week long festivities which dollars in other prizes. All culminate in the televised girls between 13 and 17, in the South Florida area, are eligible to enter the local contest sponsored each year by WFUN radio and Richards Department stores.

Area finals will be held Oct. 13. All judging, local and national is on the basis of appearance, personality, talent and intelligence. Contestants will not appear in bathing suits.



The Miami finals of the Miss Teenage America Contest are exciting and glamorous. Highlighted by the appearance of America's top recording stars and the WFUN Boss Jocks, this year's finals will be held in the Everglades Hotel.

Entry form and full contest details are available at all five Richards Department stores. Each entry must be accompanied by a photograph which Richards will make free of charge on request.

## Mobile Cruiser Goes Back To School(s)

The WFUN Mobile Cruiser is now back on the streets of South Florida visiting area schools and awarding prizes

Last at sea, stuck in the sand, margined with beautiful, bikini clad lovelies, or almost drowning in the Haulover Beach inlet. These are some of the almost tragic experiences that the WFUN Boss Jocks shared with the WFUN Amphicar this swinging summer of '65. Of course there was a lot of fun involved too as the Boss Jocks roared to the beaches in the car that swims. The "car that swims" has since departed the scene, going to a lucky WFUN listener, but the memories linger on.

There was that day I tried to go through Haulover inlet. It's something I'll remember

as long as I live. I was bound and determined to get on to Haulover Beach and give out

some of those prizes to all our WFUN listeners in that area. As you probably know, you have to launch all boats on the bay side of U.S. 1

The only way to get to the beach is to come through the bay and around to the inlet and then on through to the ocean and then to the beach. I didn't realize that this would be an impossible task for such a little swimming car.

I found out later that it was a tough job even to get a big 42 foot cruiser through there sometimes. There I was caught with waves tumbling over the windshield into our little car, soaking everything we had in there, including the many prizes tucked away for our listeners. I thought the car was going to capsize

at any minute. I didn't even have an Ever ready loaded flashlight to save me. After what seemed to be an eternity, I finally managed to get the car turned around and we came through the inlet again to safely and a very cool drink and fifteen tranquilizers. I vowed never again to take that little car into that big, big sea and I never did. I still have bad dreams about it.

On the day Jim Howell got stuck in the sand and up to the hip deep in Dutch Key. One WFUN listener came to Jim's rescue in a small outboard. They took the small boat to the beach and outboard motor and a couple of hundred yards away in a tin can of Jim's. Jim was in a boat. The motor was a Coast Guard sent out

a Trawler with three of America's finest at the helm. Well, after about ten minutes of sizing up the situation and after giving one little tug on the rope they attached, they abandoned the rescue efforts,

saying it was impossible to dislodge the car until high tide which was five hours away. What a hopeless feeling, deserted by the Coast Guard, and left to the perils of the mighty Atlantic. Well, less than two hours later, a group of young men made the scene, rocked the car a little, and in five minutes had it afloat. Jim told his story on the air a few times and caused some agitation among the Coast Guard personnel. The WFUN Fencebusters had just defeated the Coast Guard team in softball a few nights earlier, which might account for Jim's being abandoned as he was. They didn't even leave him any water or sea-rations.

Then, how about the day Jack Wilder wanted to make a big splashing entry at Matheson Hammock for a big crowd that had gathered. What he didn't know did hurt him. He forgot to seal the side door and water poured into the Amphicar. It's a good thing he was as quick as a Jack (Wilder) Rabbit. He came out of the water much faster than he went in.

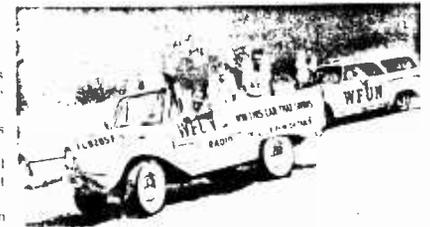
Remember the day Dutch Holland got stranded out in the ocean with the "mystery girl" from Marlin. It sounds like it might be fun but it was really quite an experience for Dutch, the girl and her French paddle. The whole thing started at Lauderdale beach when some WFUN listeners helped Dutch push the car over the sand into deep water. After making a northern sweep of the beach

he found out that there wasn't any way out. For a half hour, and many miles north of Lauderdale, he finally was rescued by the Coast Guard, the police and about fifty people who had come to see the fun at the Hillsborough inlet.

Or the day Dick Starr, leader of our amphibious forces, drove the Amphicar into the Miller Road Lake rock pit at full speed and choked out the engine by grabbing the wrong knob. In full view of over a hundred people, in the recently obtained Amphicar, Dick had to sit and do nothing but get red in the face until a WFUN listener swam out and helped him unchoke the choke.

And we'll never forget the day Jesse James, who is more at home on a horse than in the Amphicar, got surrounded, not by injuns but by sandbars, out in Biscayne Bay. Jesse's solution was to cry for about an hour or so until some WFUN listeners came to the rescue with a boat and a line.

We'll miss trying to get the top up on the Amphicar in the middle of the bay when a rainstorm hits, we'll miss being stopped by the Sheriff's boat. We'll miss mostly, the wild fun of beach patrol and moaning beach mks face to face and hearing them laugh when we do something that we didn't want to do. Next summer we'll be back at the beach with you, maybe with another Amphicar, maybe on surfboards, or balloons, or seaba equipment who knows? But we'll be there and we hope you'll stay in it and we'll make your life and our just a little bit happier than it was before. Tunda Runda Tunda Lusa, Darlin' Face.



Jim Howell tips his hat as the Boss Jocks take a break on Beach Patrol.

## SCHOOL SCENE ON 79

Again this school year WFUN is offering a variety of features and programs designed for the junior and senior high school student.

SCHOOL NEWS is featured in capsule reports from high school correspondents each night on the Dutch Holland Show, 6 p.m. 11 p.m.

SCHOOL SPORTS, particularly high school football, will be covered by WFUN. On game nights Jack Hough telling will broadcast his PIG SKIN PREMIUMS at 7:30 p.m. Quarter by quarter

SCORES will be heard on WFUN 20, 20 Sports at 8:20, 9:20, 10:20 and 11:20 p.m.

YOUTH BOARD OF THE AIR is heard on Sunday mornings, 10-10:30 a.m. Six local teen panel members discuss subjects such as "Teenage Sex and Drinking," "Miami Teen's View On Integration," "Problems of Going Steady," and other topics suggested by the panel members and by listeners.

LUNCH MENUS are read each morning on the Jim Howell Show to warn you ahead of time of what's coming for you in the cafeteria

HIGH SCHOOL PICK HITS are played throughout the day on BOSS RADIO. These are hit soundtracks favored at area schools as surveyed by the WFUN teen reporters.

Other programs and features will be added as the school year goes along. Suggestions are welcome from all listeners. Just jot them on a card or letter and mail to: Program Director, WFUN Radio, 601 Sunset Drive, Miami, Florida, 33143. WFUN is your station and we want to present what YOU want to hear.

NOW AT PILGRIM'S  
TRACY'S NEW NEW

**"NOTHING" blouse**

5 exciting colors  
with contrasting smocking

- blue
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- white
- mist
- gold

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**PILGRIM'S** *for men and women*      7469 Dadeland Mall  
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# WFUN PLAYS MORE MUSIC



THE ROLLING STONES



ELVIS PRESLEY



FREDDIE and the DREAMERS



JOHN LENNON



CHAD and JEREMY



(left to right) LARRY KANE, JIM HOWELL, DUTCH HOLLAND, HERMAN, JESSE JAMES, DICK STARR.



JAN and DEAN



MARIANNE FAITHFULL



P. J. PROBY



THE BYRDS



GARY LEWIS



GENE PITNEY

## BOSS 40 SURVEY

1. GET OUT OF THIS PLACE.
2. END OF THE WORLD
3. CATCH US IF YOU CAN
4. LIKE A ROLLING STONE
5. YOU WERE ON MY MIND
6. HELP
7. NOTHING BUT HEARTACHES
8. IT AIN'T ME BABE
9. YOU'VE GOT YOUR TROUBLES
10. NEW ORLEANS
11. YOU'D BETTER COME HOME
12. IT'S THE SAME OLD SONG
13. BABY DON'T GO
14. BABY I'M YOURS
15. HEART FULL OF SOUL
16. WHO'LL BE NEXT IN LINE?
17. HANG ON SLOOPY
18. SAD, SAD GIRL
19. UNCHAINED MELODY
20. HOME OF THE BRAVE
21. SINCE I LOST MY BABY
22. THROUGH THE EYES OF LOVE
23. JUJU HAND
24. THE "IN" CROWD
25. SUGAR DUMPLING
26. TAKE WHAT I GOT
27. WHERE THE MUSIC'S PLAYING
28. HOUSTON
29. A LITTLE YOU
30. HIGH HEEL SNEAKERS
31. I GOT YOU BABE
32. SUMMER NIGHTS
33. TRACKS OF MY TEARS
34. LONG LONELY HIGHWAY
35. HOLD ME, THRILL ME
36. AGENT OO-SOUL
37. EVERYONE'S GONE TO THE MOON
38. SAVE YOUR HEART FOR ME
39. CALIFORNIA GIRLS
40. DON'T JUST STAND THERE

- Animals
- Herman's Hermits
- Dave Clark
- Bob Dylan
- We Five
- Beatles
- Supremes
- Turtles
- Fortunes
- Eddie Hodges
- Petula Clark
- Four Tops
- Sonny and Cher
- Barbara Lewis
- Yardbirds
- Kinks
- McCoys
- Barbara Mason
- Righteous Brothers
- Bonnie and Tereasures
- Temptations
- Gene Pitney
- Sam the Sham
- Ramsey Lewis
- Sam Cooke
- Twilites
- Drifters
- Dean Martin
- Freddie and Dreamers
- Little Stevie Wonder
- Sonny and Cher
- Marianne Faithfull
- Miracles
- Elvis Presley
- Mel Carter
- Edwin Starr
- Jonathan King
- Gary Lewis
- Beach Boys
- Patty Duke



WAYNE FONTANA and DUTCH HOLLAND



EDDIE HODGES LESLEY GORE



DUTCH, JESSE, DAVEY and the ZOMBIES

### FLASHBACKS TOP 10-5 Years Ago

- |  |                |
|--|----------------|
| 1. IT'S NOW OR NEVER                                 | Elvis Presley  |
| 2. ITSY BITSY TEENIE WEENIE, YELLOW POLKA DOT BIKINI | Brian Hyland   |
| 3. WALK DON'T RUN                                    | Ventures       |
| 4. TWIST   | Chubby Checker |
| 5. I'M SORRY   | Brenda Lee     |
| 6. ONLY THE LONELY                                   | Roy Orbison    |
| 7. VOLARE  | Bobby Rydell   |
| 8. FINGER POPPIN' TIME                               | Hank Ballard   |
| 9. MISSION BELL                                      | Donnie Brooks  |
| 10. QUESTION   | Lloyd Price    |

### This Week's ENGLISH TOP 10

- |                                   |               |
|-----------------------------------|---------------|
| 1. HELP                           | Beatles       |
| 2. YOU'VE GOT YOUR TROUBLES       | Fortunes      |
| 3. WE GOTTA GET OUT OF THIS PLACE | Animals       |
| 4. CATCH US IF YOU CAN            | Dave Clark    |
| 5. EVERYONE'S GONE TO THE MOON    | Jonathan King |
| 6. THERE BUT FOR FORTUNE          | Joan Baez     |
| 7. TOSSING AND TURNING            | Ivy League    |
| 8. IN THOUGHTS OF YOU             | Billy Fury    |
| 9. WITH THESE HANDS               | Tom Jones     |
| 10. SEE MY FRIEND                 | Kinks         |

### FLASHBACKS TOP 10-1 Year Ago

- |                            |                    |
|----------------------------|--------------------|
| 1. LAST KISS               | J. Frank Wilson    |
| 2. G. T. O.                | Ronny and Daytonas |
| 3. HAUNTED HOUSE           | Gene Simmons       |
| 4. HOUSE OF THE RISING SUN | Animals            |
| 5. IT'S ALL OVER NOW       | Rolling Stones     |
| 6. BABY I NEED YOUR LOVING | Four Tops          |
| 7. IF I FELL               | Beatles            |
| 8. HOLD ME                 | P. J. Proby        |
| 9. BREAD AND BUTTER        | Newbeats           |
| 10. BECAUSE                | Dave Clark         |

# WFUN SOFTBALLERS BUST FENCES, RECORDS, EVEN THUMBS!

Nowhere in the annals of softball will a historian find such a collection of strange events, weird occurrences, and downright impossible plays as have been recorded this season in WFUN's first softball semester. Amazingly, the Boss Jocks of Radio 79, with considerable help from the News, Sales, and other departments of the station, have fashioned a winning record of 14 wins against 11 losses, without resorting to contests against such teams as the Campfire Girls or the Budapest String Quartet (who turned down a game request because they were shorthanded). The crowds that turned out for each game were quite sizable, often enormous, and they were rewarded with some real squeakers, as the WFUN Boss Jocks, who were somewhat wishfully named the Fencebusters, provided many an hilarious evening for thousands of fans, but still retained their record of having a paid attendance of zero, since no fan was ever charged for admission to watch these spectacles. On several occasions, the opposing team was allowed to pass the hat for donations to worthy

causes, with the gifts being strictly on a voluntary basis. And somewhere in the Miami area, a young boy will be able to have a much-needed eye operation this winter because of the collection taken on his behalf at a Fencebuster outing. The season's excitement was not without its minor tragedies and injuries, however. It was a source of great pride, enthusiasm and at times amusement to the team that the General Manager of WFUN, Mr. Arnold Kaufman, was the regular first baseman and cleanup hitter as the season began. This is basically the same social situation that would arise if Mr. August Busch were to play first base for the St. Louis Cardinals . . . certain social amenities had to be observed. As a result, the Boss Jocks simply had their names on their softball jerseys, such as Dick, Jim, Dutch, Davey-o, Jack, and Jesse, Mr. Kaufman's back was observed to read: ARNOLD, SIR, and, of course, there were certain mechanical difficulties to overcome in playing the infield with the boss. For instance, a low

throw to first base, should it go into the dirt and then skip by the outstretched glove of the very capable first baseman, might well result in an inter-office memo the next day lamenting the deficiency of someone's arm. It was all in good WFUN, however, and the team was sailing along on a modest winning streak when an injury forced Mr.

Kaufman to retire from the team after 13 games. As a measure of the respect, admiration and appreciation which the team held for their leader, a FENCEBUSTER HALL OF FAME was established, and Mr. Kaufman's jersey and imposing offensive statistics were therein enshrined. His 186 batting average, 17 runs scored, and 11 runs batted in are on display now for posterity, to serve as a deathless reminder that bosses can have fun.

The injuries continued to mount as the season progressed, and at this writing the team has lost its leading hitter, its starting pitcher, and even its captain and coach, Jim Howell, who suffered a broken thumb in a fearless encounter with the Playboy Bunnies during a



## WFUN FENCE BUSTERS

(Left to right) Top row: Dave Archard, Bob Kaufman, Suzanne Gelman (Bat Girl), Jesse James, Middle: Ron Fischman, Davey O'Donnell, Jim Howell, Dutch Holland. Bottom: Ted Gilbert, Dick Starr, Arnold Kaufman, Doc Downey.

non-league game. The team has demanded that the Bunnies be included in their league next year, at all costs, and it is suspected that revenue is not their motive. Highlights of the very exciting season:

The Fencebusters clobbered a team that featured All-American basketballer Rick Barry, 196, despite Rick's tremendous home run of more than 200 feet to the opposite field and Rick's revenge upon the Boss Jocks when he brought in a team made up entirely of University of Miami basketball and baseball stars, and blasted another homer in extra innings to clinch the Fencebusters, 8-7.

The Fencebusters splitting a pair of decisions with the Palmetto High faculty in the two toughest games of the season in both contests. The winners came out with three runs in the first inning to win by a much tally. Palmetto took the sport 11-0 and the Boss Jocks came back a month later to win 8-7.

The new arrival of the baseball department when the team opened its training camp was cheered out of the plot by an excellent and final score of 18-17 in favor of the Fencebusters.

The Fencebusters' season ended when they considered a 2-0 decision, then came back the next week to clinch the Carol City Little League managers, 29-22.

The final game of the season, when the Fencebusters

squeaked by the Southwest Boys' Club, 8-7, leaving the bases full of Southwest boys in the final inning.

Complete statistics were kept by assistant manager Steve Jacobson of every play, of every game, leading to a tremendous amount of interest and rivalry between the team members. The final tally shows that Boss Jock Davey O'Donnell, star shortstop, won the batting title with an amazing .532 average, followed by Arnold Kaufman (Sir), Jim Howell, and Ron Fischman, Sales Executive, all of whom topped .470 mark. "Legs" Fischman won the slugging crown, with a .908 slugging percentage over Jim Howell's second-place .817, and Ron led with homers with 7. Captain Howell fought off a crippling knee injury that hospitalized him for a week, then returned with the aid of special exercises to regain some of his legendary speed and led his team in doubles with 17, triples with 6, total hits with 11, and runs scored with 10.

Dick Starr led the pitching staff, calling the pitches and handling the erratic mound ball in 17 games. Able to add to the attack with a lullly .309 average, Jesse led the infield with panache like grace, and chipped in an offense with a combined average of .460 Dutch Holland led the team in

games reported, his broad casting duties precluded his appearance at all but two of the tilts. The News Department lent added strength with Larry Kane and Phil Hayes coming up with the big hits when called upon. Operations Manager Dave Archard began with an early season home run then for the pool of the team cut down on his swing and punched singles at a 314 clip, while letting the effect of his arm in the outfield weigh heavily upon the opposition's ill-starred attempts to take the extra base.

Each game featured the appearance of one or two guest players with the Fencebusters, and their addition lent camaraderie, savoir-faire, and occasional high humor to the compilation of the enviable record below.

# WFUN PLAYS MUCH MORE MUSIC

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Opponent	WFUN	Opponent	W-L
Dooley House, U. of M	11	6	Won
Carol Gables Faculty	8	9	Lost
Miami High Faculty	11	18	Lost
Palmetto High Faculty	10	11	Lost
Carol Park High Lettermen	8	14	Lost
Dreyburne School Faculty	18	10	Won
Hollywood Little League Coaches & Managers	19	2	Won
N. Dade L. L. Coaches	11	7	Won
Dade Jr. College Ox Club	27	14	Won
Hialeah High Faculty	9	12	Lost
Sunland Lions Club	27	6	Won
U. S. Coast Guard (M. B.)	10	14	Lost
Hard Foundation	30	17	Won
Miami Rad. TV Dept. (U. of M)	19	6	Won
Miami	8	7	Won
Palmetto High Faculty (2nd)	7	8	Lost
U. of M. Basketball Team	30	4	Won
Kendall Optimist Club	29	22	Won
Carol City L. L. Managers	12	13	Lost
Dade County Bee Dept	8	14	Lost
Miami High Band	15	9	Won
Khoury League Managers	13	11	Won
U. S. Coast Guard (Dinner Key)	4	9	Lost
Delta Airlines	17	18	Lost
Hialeah Police Dept.	8	7	Won
SW Boys' Club			

# Florida Bandstand Enters Its Seventh Year, Nears Its Millionth Fan

By JIM HOWELL

Sometimes it seems, to a deejay that he attends as many dances and record hops as he does radio shows. He really gets to see all kinds of operations, meet all different groups of youngsters, and see how different the dance promotions run. And believe me, there are many ways to run a dance before you even open the doors. There are so many details to operating a young adult dance that time forbids their enumeration. But you may take the word of a spectator who has "covered" at least one or two of these dances every week for the past eight years. If you don't make the enjoyment of your patrons a personal goal, you just are not going to make it, period.

For the past three years I have had the good fortune to attend a series of show-dances known to all South Floridians as the FLORIDA BANDSTAND. As the master of ceremonies, my duties include much more than just bringing the acts on stage to a ringing applause. I have the run of the backstage area, have the chance to chat with the stars who parade across the Florida Bandstand stage in a seemingly endless array, and most important, I get the opportunity to consult with the teenagers themselves during the show. If there is anything lacking at a dance, you can expect a teenager to give you about five minutes, and then you'll hear about it. They know what they want and it is a source of great pride to everyone involved with the presentation of the Florida Bandstand shows that they get it.

We speak of record hops and showdances in the same sentence but they are as different as a wooden plank from a surfboard. One might just sit there but the other one GOES. And believe me, the showdances presented by the Florida Bandstand GO. That's the result of experience, not only the past six years that the Florida Bandstand itself has been a tremendously successful operation but also the years of experience in other teenage promotions that the Florida Bandstand directors have put in. They know the importance of renting the best facilities available, having them run by people who enjoy being with the youngsters (they are serving) and the importance of having the proper supervision by an adequate number of personnel. It is my belief that the fine behavior of the Florida Bandstand crowds can be attributed to the fact that plenty of supervisors are there if needed and also to the fact that they are not under-let. They even

but don't hover. And that's important to a youngster who wants to feel he's there on his own, enjoying the evening his way. The chaperone can stay, but not in the way. And the chaperones, if you'll pardon the use of an outdated word, are well aware of their functions as silent partners, and stay that way.

Did I say Florida Bandstand CROWDS? The word is permissible, for now, at the beginning of the seventh year of operation, the Florida Bandstand is fast approaching its MILLIONTH admission. And for the first few years of operation, the Florida Bandstand schedule was limited to only one show-dance per week.

I can remember so many instances when the attendance neared and even topped the two thousand mark at the original show-dance location, the Fort Lauderdale War Memorial Auditorium. It was this particular show-dance series that prompted many dance promoters from the north to come down and observe the workings of a Florida Bandstand show-dance as a model for their own presentations. And now the Florida Bandstand itself has spread out to its largest weekly schedule in its history.

Action is the word for it, for in spite of all the preparations in the world, no show-dance will go if a man can't put on the exciting show. And when judging the Florida Bandstand's track record, it is only necessary to list a few of the stars who have appeared. I can't go back only a few months and come up with names like GARY U.S. BONDS, LONNIE MACK, JAY & THE AMERICANS, STEVE ALAMO, JIMMY CLAYTON, DEE DEE SHARPE, JERRY LEE LEWIS, FRANK WILSON, BOB CHRISTIE, THE ENCHANTERS, CYNDE WEAVER



Monkey anyone?

If we were to extend that list to cover the entire history of the Florida Bandstand, we would have to publish a supplement to this paper. Let's not forget another very important function of the Florida Bandstand operation, to discover, train, and introduce new talent from our own backyard. And make no mistake about it, South Florida takes a back seat to no one when it comes to producing swingers, groups and single singers who really HAVE it. Two years ago, one of our favorite groups was a quartet of young men called the Ardells. I sang my first song with them on the Florida Bandstand stage (I mention that so you'll know that nothing phases them) where are they now? They were able to tear themselves away from my solos to go on an international tour that has extended more than a year, and they are known to fans all over the Western Hemisphere as the American Beatles. Other very talented groups who are now recording artists include the very exciting Canadian Legends, the Twangies, the Madlins with Joey Gee, Andy Dio, the Montells, the Sting Rays, Ken Ferris, Clancy Reed, and the Delmaras.

And there are more to come. Of the promising groups recently added to the roster of the Florida Bandstand, some of the standouts are the Roadrunners, the Bossmen, the Mystics, the Bushmen, the Bluetones, the Quivettes, and Travis & Coventry. Add to this the excitement of our own exciting go-go girls, who perform on stage during the performances, and you have the ingredients of a show-dance series that has set the pace in young adult entertainment for over six years. It's a good place to meet your favorite Boss Jack as singer, too. All of us make an appearance at least once a week to serve as host. So if your evenings have been dragging lately, and you're wondering where all your friends have been cutting out to, better check in at the nearest Florida Bandstand show-dance, and find out what you've been missing. You can always get details of the whereabouts and the stars, or at least hourly over WFUN.



ENGLAND'S ZOMBIES APPEARING FOR A WFUN SHOW

## TWO MORE BOSS JOCKS FOR WFUN

Sometime in September, shows. The new deejays are two new pop disk jockeys will be being added to give the be heard on WFUN. One of the new Boss Jocks will fill the new Boss Jocks will fill and best deejay staff in Florida a daytime slot, while the other will team up in the six to minute period with Dutch Holland, Jim Howell, Davey O'Donnell, Jesse James, Dutch Holland, Jack Wilder and Dick Starr, will continue with their top rated WFUN ident. Arnold Kaufman says

"WFUN's two new disk jockeys will be two of the sharpest, top-rated men in America. We are proud to welcome them to Miami and WFUN." Contract negotiations are now being made with the two new deejays. The identity of the new personalities will be revealed as soon as contracts have been signed and sealed.

### THE RIGHT FOOTWEAR FOR BACK TO SCHOOL

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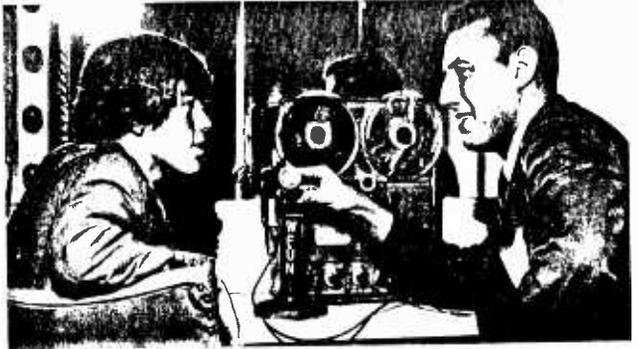
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# HERMAN Digs Dutch



HERMAN AND DUTCH CHAT BACKSTAGE

Dutch Holland was one of the first deejaays in America to play a record by Herman's Hermits. Since that time Dutch has been one of Herman's biggest fans. When Herman came to the Miami for the WFUN Bundle From Britain Show, Dutch and Herman met face-to-face. Here is Dutch's own story.



DUTCH HOLLAND

"Hello Dutch, this is Herman calling from Los Angeles." Yeah, sure fella. Well, I'm right in the middle of my show, and too busy for practical jokes. "No, really it's me, Peter Noone. Here, talk to my manager."

Well, what can I tell ya it really was Herman if you were listening to the show, you heard him call not only from Los Angeles, but from New York and Nashville as well. The main portions of the conversation were heard on the air, but we also kidded around off-mike and by the time Herman and the Hermits got to Miami for the WFUN Bundle From Britain spectacular, we were already verbally well acquainted. When he and the guys piled into their limousines at the airport, Herman saw the Mobile cruiser and waved for me to come over and put WFUN on the radio in the car. (Actually, the groovy driver had already beat me to the punch.) He said everybody was really looking forward to getting to the hotel and would I meet him there? Since Herman was my assignment for the day, nothing could have been better.

The Seville Hotel scene was wild, but rather than describe all that and sound like Larry

Kane in his Beatie story, suffice it to say my day was much the same as Larry's sixteen. Herman could not have been a better guy, had we been life long friends. In one of their rooms, before the press conference there were constant introductions Managers, promotion men, record people, reporters, photographers, policemen, and even the bellhop that brought the ice had to be introduced all around. In the midst of this mad scene, Herman took me aside and asked what he could do for WFUN. He even asked if WFUN would be offended if he cut interviews for other radio stations. Since everyone knew it was a "Boss Radio Show," I readily gave my consent. Just to have him ask gives you a glimpse of Peter Noone, the gentleman.

I recorded the press conference and could not have been more impressed with Herman's answers to even the most ridiculous questions. After about an hour of snoring questions and answering them a pro at it for photographers, he really wanted to try the Seville pool. The whole crew then hit the water and really let their hair down. The swim was short lived because of a shower so they retreated for dinner. In

the meantime, I split for the station to get the tapes I had, on the air.

Herman and the crew next caught up with me and the other "Boss Jocks" at the Convention Hall (right before the Hermits' portion of the show, we cut some more tapes, and decided to get together around 11:30 at the hotel. After the wild show, Dick Starr and I, loaded down with messagers and gifts for Herman, finally got back to the upper stories of the Seville Hotel. Things were pretty quiet and some of the more interesting aspects of the conversation went like this:

**Dick:** What in the world are you guys gonna do with all that stuff?

**Lek:** We try to read all the letters we can on the plane, and some of the gifts and toys are great to take home as souvenirs.

**Dutch:** Herman, do you get asked the question about teen marriages very often?

**Herman:** Yeah I guess a lot of the fan type magazines have written about my sister, and they know what I'll answer. She really is very happy.

**Dick:** Jesse's downstairs with Wayne Fontana and the Mindbenders. How would you like to join them?

**Road Manager:** I'd really like the guys to stay up here awhile until Bobby (the new Miami singer) officially makes sure things quiet down a little.

**Barry:** I'm really tired I don't think I'll make it anywhere.

**Dutch:** Do you guys get a chance to go out very much on a tour like this?

**Lek:** Don't really as much as we'd like to. We usually have to leave early in the morning like tomorrow. I understand there's a good show in town tonight we'll have to miss.

**Karl:** Who are we going to except for the airport? You're you get to go to an A G I Go miss? a smashing guy, Mancini, but room with Jesse James.

**Herman:** It's an R & B you sure do make a real thing out of a couple of miles. **Lek:** Why don't you go with Dutch and Dick to the big R & B show? If I weren't so tired I'd sure make it.

**Dick:** Yeah There's Otis Redding, Joe Tex, Billy Stewart, and a whole bunch of people! **Dutch:** Of all the groups you've seen perform, who do you really dig?

**Herman:** Mon, we've got to come back for a holiday sometime so I! **Herman:** There's no question that the Beatles are king! We've never seen Elvis, but he's really the fifth king, the Promotional Director for Animals and the Stones real MGM Records). I'd be happy to knock me out every time you'd just get to see I hear them.

**Herman:** You keep telling everyone you've been there in Hollywood. You keep telling everyone you've been there in New York in a week or so doing an adult night club conference that he was in Hollywood. The others chimed in that they weren't Herman really good. They just aren't still insisted that he was as big in this country. **Karl:** The Stones are real right? **Herman:** Frank, you really big in England now.

**Barry:** Yeah, but I bet out of that! What's the difference a couple of miles on the new album will put them back on top. **Frank:** Once you get to Hollywood you'll realize the Bob Lang of the Mindbenders.

**Herman:** After today I say I was in Miami. Actually, I've never left Miami Beach. **Bob:** It's not everyday that

**Wayne:** Yeah, Hey, Dutch, you told me about that this afternoon. Are we going or not? **Road Manager:** You guys aren't going anywhere except to the sack.

**Wayne:** My friend the kill joy! **Herman:** We've really got to come back for a holiday! And then Dutch and Dick Starr are going to show us the town... all expenses paid.

**Dick:** We'll definitely do that, and let Danny (Danny Alvino, local MGM promotion man) pick up the tab.

**Danny:** You got it! **Dutch:** How 'bout let's keepin' in touch! **Herman:** O K When we come back from England, we'll call you and let you know when we can make it down, because we're definitely going to holiday here. I promise we'll call as soon as we have a moment free.

**Lek:** Miami, we shall return! I anxiously await that return. How 'bout you?

**LISTEN TO**  
*The Dutch Holland Show*  
**6 p.m. 11 p.m.**  
**MON. - SAT.**



DUTCH with WAYNE FONTANA and the MINDBENDERS

WFUN BOSS JOCK DICK STARR IS PROGRAM DIRECTOR OF WFUN. AS P. D., DICK COMES IN DAILY CONTACT WITH RECORD STARS AND CELEBRITIES, RECORD COMPANY EXECUTIVES AND MANUFACTURERS. STARR IS OFTEN FIRST TO FIND OUT WHAT'S HAPPENING ON THE MUSIC SCENE AND HERE ARE HIS CANDID NOTES ON THE LATEST EVENTS!



DICK STARR

Hi there! Here's the latest scoop on what's going on with your and my favorite "stars." The boss Beatles who have just completed their tour of America (along with WFUN's Larry Kane) are returning

home to England for about two months of relaxation. The Beatles will definitely not tour Britain this year. The film of the Beatles big New York concert at Shea Stadium may be seen on TV around Christmas time.

Marianne Faithfull is expected... Marianne's coming event has caused her to cancel appearances in the U.S. and Mexico. The Animals are reportedly going behind the Iron Curtain this autumn... looks like a two-week concert tour of Poland in mid-November.

Gene Pitney is touring England. Sounds like a great show. Gene along with Peter and Gordon (the Rockin' Berries) and Loby and the Tw

Other American artists making appearances there this month.

The Pretty Things, who are still looking for their first big hit in America are now playing dates in Japan, Singapore, and Germany... What a tour!

Remember Chubby Checker? While not making it here at home, Chubby is doing well abroad... His appearances this week are sold out in Ireland.

Roy Orbison is becoming a movie star! Shooting on his first film starts next month with MGM. Roy says he's not out to collect any Academy Awards but he thinks he'll be able to make some good pictures... so do I.

Dave Clark of the DC-3 is "plane" unlucky... Dave has been aboard three airplanes in America which have had emergency trouble. Latest mishap occurred earlier this month when the plane returning Dave to England had to return to New York with a damaged undercarriage.

Look for Herman's Hermits and Connie Francis to make eyes at each other when they appear in the forthcoming Dick: When the Boys Meet the Girls.

My main man, Bob Dylan is doing a one man show September 3rd at the Hollywood Bowl. I'll bet that's a

whose hit records have brought him a long way since he first started making them around 1959, has just finished his first movie... It's called "The Fat Spy" and was filmed entirely in Florida.

Eddie Hodges is also doing the movie bit... His next cinema will be, "Let's Live A Little."

Peter, Paul and Mary really get around... This week they wind up a round the world tour that hit Honolulu, Brisbane, Sydney, Paris, and London.

It's hard to believe but beautiful Dusty Springfield is suffering from a suspected ulcer! What'dya' think she worries about?

Elvis Presley birthday gift manager Cal Tom Parker with an electric golf cart... I wonder if it's like Jackie Gleason's?

Reports from the coast say the Righteous Brothers are giving up on their "shut-in" style of their first records. (I am they want to go high class... good grief!)

Well that's about it for the "Starr-Stuff"... Hope you'll dig my show each afternoon on Boss radio. Stay cool!





# 79/WFUN

# BOSS BEAT

VOL. 1 NO. 2

MIAMI, FLORIDA

DECEMBER 1965 ISSUE

## WE WISH YOU A MERRY CHRISTMAS



### THE WFUN BOSS JOCKS HAVE DONE IT AGAIN!

Here's another FUN filled issue of Boss Beat, loaded with pictures and stories about your favorite record stars and your favorite WFUN deejays. In this issue, you'll also find the current WFUN Boss 10 record survey. Also, stories by the WFUN Boss Jocks, pictured above: (left to right) Jack Armstrong, Dutch Holland, Dick Starr, Jim Howell, Tom Campbell, and Davey O'Donnell.



### ANOTHER WFUN FIRST

WFUN now has airplane to go along with the famous WFUN Mobile Cruiser. The WFUN "Eye In The Sky", a 1966 Cessna-150, is used daily for morning and afternoon traffic reports on radio 79. The WFUN airplane is equipped with a special two-way broadcast transmitter which enables the Boss Jock in the air to communicate with the main WFUN studios and to go on the air "live" while flying the plane. The award winning WFUN news department will also use the plane for special coverage of news events, and other activities. So if you see a red and white Cessna with "WFUN" painted on the wings and the fuselage, give us a wave and keep your eye on the sky for WFUN's Eye In The Sky.



Dutch Holland gives yo-yo lesson to McCoys!

# FREE... FREE... FREE...

Dear  
Tom Campbell.....

WFUN BOSS JOCK TOM CAMPBELL IS WFUN'S POPULAR EVENING DEEJAY, HEARD EACH NIGHT FROM 7 P.M. - 12 MIDNIGHT. EACH DAY TOM RECEIVES DOZENS OF LETTERS FROM 'FUN FANS. HERE ARE RECENT EXCERPTS FROM THE TOM CAMPBELL MAILBAG AND TOM'S OWN COMMENTS ON THESE LETTERS.

DEAR DEBBIE: You had to ask about a day in the life of a Boss-Jock when the only day I can think about is "yesterday" — a day I'm almost convinced should have been spent in the sack!

It began far too early, the night-before having been spent sipping soda in the company of Freddie & the Dreamers. (I don't drink anything stronger 'cause if Dean Martin is really serious, he probably has enough company already!) None of us had much dreamtime because we talked into the wee hours and, when tired head met soft pillow, I felt like I'd just lost in hand-to-hand combat with James Bond.

Upon arrival at the Boss studios, I was greeted (?) by a grim mailman, who attributed his weakened knees to the job of hefting the Boss Jocks' mailbags. Our usually fat secretary, accomplished from finger fatigue at the host of all, spent a delight thought of answering all the letters. They chorused, with WFUN, talking with you, threatening postures, that I was no help at all!

A flaw in the make-up of Tom Campbell, Boss-Jock and Human-Being, is the peculiar consistency of my normally resilient brain fibers when the Sandman hasn't been seeing eye to eye. I have an annoying habit of creating new words and demolishing old ones, realizing immediately that my tongue was wrapped around my eye teeth and I couldn't see what I was saying. Hence, a few hours spent in produc-

tion studios, doing retakes. Boss-boss, Dick Starr, finally came to the rescue, cheering us all with a rousing speech:

"Boss-Gents!" he spoke, "in the interests of U.S. space exploration, in cooperation with NASA and ALL associated with this HIGH endeavor..." (Dick always did like puns) "... it is our PATRIOTIC DUTY on this day-to-be-remembered-in-history, to MEET MISS UNIVERSE!"

Well, naturally, when he said "patriotic duty," we rushed to our trusty WFUN Mobile Cruiser and spent the afternoon — uh — star-gazing.

Returning to WFUN Studios with a new outlook and my mind attuned to the business at hand, I was able to diminish the stack of mail, placate our secretary, accomplish all that had been left undone and, ed from finger fatigue at the host of all, spent a delight thought of answering all the letters. They chorused, with WFUN, talking with you, threatening postures, that I was no help at all!

DEAR LYNN: I'm glad you were able to solve your problem about not being allowed to date. Your folks really did have your best interests at heart. Family conferences work wonders where other problems are concerned, too. They clear the air and help promote a deeper understanding between you and your parents. And remember, your most loyal allies are Mom and Dad.

DEAR STEVE: Listing my

favorite record artists, I'd have to include the Beatles, the DCS, Leslie Gore, and so many others that maybe I shouldn't mention any of 'em!

DEAR ANN AND JIM: You both wrote separately but share the common problem — how to let your steady down without hurting his/her feelings. Well, I've always felt that it's both gentlemanly and ladylike (depending on your gender) to let the one being dropped feel like he/she is doing the dropping. Then, when it's over, you'll feel better about it, and so will the ex steady. And, from a more selfish viewpoint, YOU won't get the reputation for being a rat!

DEAR LARRY: My favorite leisure activities are "ham" radio, boating, shooting pool, and talking to people.

AND ESPECIALLY—DEAR YOU: Thanks so much for taking the time to stop and chat. I want you to know how pleased I am that you're a Boss Radio listener and enjoying it. And I like to thank you, too, for using me and not abusing my personal telephone line. I know I'd be able to count on you! Hope you got some FUN from streaming open the above letters. Maybe they answered a few questions of your own. And, if not, just go ahead and ask! Until then, be good and -

Happy listening!



TOM CAMPBELL WITH MISS UNIVERSE (Are you winking, Tom?)

BEATLE STAYS WITH CAMPBELL

WFUN Boss Jock Tom Campbell recently had a famous house guest when former Beatle drummer Pete Best spent a FUN in the sun Miami weekend.

Pete Best was the drummer with John, Paul, and George in the early, pre-Ringo days. Pete says he still likes the Beatles and admires them very much.

During "Best of the Beatles" stay in Miami, he made several exclusive appearances for WFUN's Florida Bandstand Dances, in addition to his numerous sit-ins during the Tom Campbell Show.

'SPECIALS' PLANNED By BOSS JOCKS

Three hour-long "specials" are in the works for the WFUN deejays this month.

December 21th, the entire WFUN deejay staff will be heard on the special program "Christmas Eve With The WFUN Boss Jocks." It's sixty minutes of FUN with the WFUN deejays singing Christmas songs, telling Holiday stories, and in general having a Good time.

December 31st, it's "New Year's Eve With The WFUN Boss Jocks." The scene is the WFUN New Year's Eve party and the Boss Jocks will be

reliving many of the great events from 1965. In addition to the top records of the year, you'll also hear tapes of many of the mad, kooky things the Boss Jocks have done during the past 364 days.

Also set for the year's end is a sixty minute show loaded with exclusive interviews with the Beatles in a program called "Beatles '65." WFUN news director Larry Kane is host for this show, presenting many of his exclusive interviews with the Beatles in addition to many of the top songs the Beatles have pro-

duced during the Beatleful year of 1965.

Exact broadcast times have not been set yet, but the schedules will be announced on Radio 79 WFUN well in advance of the broadcast date.

These specials are written and produced by WFUN operations manager Dave Archer and WFUN program director and Boss Jock, Dick Starr. Each 60 minute show takes over 12 hours to record and produce and all three "specials" promise to be great 'FUN listening.

THE BEATLES

2 BIG, EXCITING HITS!

HELP!

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ELEANOR BRUN VICTOR SPINETTI ROY KINNEAR  
STORY BY WALTER SHENSON MUSIC BY CHARLES WOOD MARG PERLA RICHARD LESTER  
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WILFRID BRAMBELL  
WALTER SHENSON ALAN OWEN RICHARD LESTER UNITED ARTISTS

NOW! at your Local Theatre and Drive-ins



TOM CAMPBELL RELAXES AT HOME WITH A FAST GAME OF POOL.

# BEATLES EXCLUSIVE! BY LARRY KANE

It's all over but the shouting and there's always plenty of shouting when the Beatles are involved. Whether before, after, or during one of their magnificently unbelievable tours of the United States of America.

During this year's coast to coast whirlwind of excitement, the Beatles and yours truly established an even better working relationship than in 1964, and some of our interviews covered subjects never before discussed by Paul, John, George and Ringo.

One of the most shocking hours I've ever spent anywhere was on August 31st in the Cow Palace, a huge convention-like arena on the outskirts of the beautiful city of San Francisco. It was there that a wild Beatle crowd had become an uncontrollable crowd and a near riot ensued. In fact, some of the press in the Beatles' entourage helped to ward off frantic on-rushers who were practicing about on the stage, some of them authentic Beatle fans, others mischievous masqueraders who were obviously trying to hurt the Beatles. Four minutes after the frantic concert was over, I had dinner with the Beatles in their makeshift trailer, parked in the rear of the Cow Palace. It was there that I pulled out my tape recorder, and the following conversation developed:

Kane: "I don't believe it!"  
Ringo: "Believe me Larry, I thought we'd get killed. Another few minutes and we would have been dead."

John: "It was sheer robbery."

Kane: "Did you ever think of leaving the stage and stopping the act?"

Paul: "No."  
George: "At times, but there were so many others who had come to see the show."

Kane: "Paul, you were in serious danger of being hurt by flying objects. Did this scare you?"

Paul: "A little I got hit just once, but I'm glad it's over. I'm glad."

Kane: "John, would you say this was one of the wildest, most dangerous Beatle concerts?"

John: "Hmm. Yes, one of the worst. I mean wildest."

Another interesting discussion was with Ringo about his marriage. I found him to be very happy with his new way of life.

Kane: "Ringo, how do you like married life?"

Ringo: "It's a gas man. Real great. I'm strictly a homebody. Would rather be at home than anywhere else. A real domestic you know."

Kane: "Do you think you've lost any fans?"

Ringo: "Some, yes, but the loyal one will always stay with us."

Kane: "What do you consider the most important thing to give your next important child?" (The baby had not arrived yet.)

Ringo: "Love. What else man?"

There was an interview during which Paul McCartney spoke about rumors of marriage.

Kane: "Paul, what do you think about all those rumors of your marriage?"

Paul: "I am married. Only kidding of course, Larry old chap, but everyone says I am, so they're getting me to believe it. No I'm not married, but I do have 20 children, only kidding again. All these rumors can drive you buggy sometimes Larry, are you married?"

Kane: "Yes."

Paul: "I'll tell you one thing I don't like rumors but sometimes they make me laugh very, very hard."

And that was the last discussion of the meeting with Elvis.

Kane: "Did you like Elvis?"

John: "Groovy."

Kane: "Did you discuss music?"

John: "Yes. We told him he should do more of his early stuff. You know, the real rockers."

Kane: "Was he friendly?"

John: "Very much so. He made us feel very comfortable. Very at home."

This year's Beatle trip was another unforgettable experience. Everybody asks me if it was anticlimactic. It was not. It was not, because, the more and more I see of the Beatles, the more I admire them for their perseverance, the impact they've made on the world and the graciousness with which they accepted their fame.



John Lennon and Larry Kane aboard Beatles' plane.



Larry Kane chats with George Harrison.



Paul and Ringo both called WFUN while in Nassau.



John, Paul, Larry, Ringo and George backstage during the 1965 Tour.



Here's Larry recording more exclusive Beatle interviews for WFUN, the Boss Beatle station.



WFUN First with the Beatles, EVERYTIME!



Larry Kane was with the Beatles in Nassau when this scene was taken for the flick "Help".

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# MEET JACK ARMSTRONG The All-American Boss Jock

When I was asked to write an article for the Boss Beat I completely lost my cool trying to determine what I would write about. Well, that was weeks ago and I still haven't come up with any motivating ideas so I thought that I would just pass along to you some Boss happenings in the early mornings.

Since my introduction to the late night shift and late night people, it has been a continual source of amazement to me how seriously our teenagers take the nightly ritual of dedication time. It appears that they achieve a sort of status symbol, or become "in" with others of their age and group, by having their voices on the air. Also, they use 79/WFUN as a constant source of information as to who is dating whom, and who is dedicating records to whom.

I never cease to be amazed, being on the receiving end of phone calls from all over South Florida, and sometimes other states and even countries, at some of the questions I am asked pertaining to my personal life, station policies, etc. Many is the time that I have wondered if I asked as many questions, wondered about so many things, was interested in so many subjects and did so much when I was a teenager. All in all, I know of no other branch of work where a person is able to stay in touch so thoroughly with the younger generation as they can by being a Boss Jock.

Actually it's always a challenge to pick up the phone during the wee hours of the morning, because you never know who will be on the other end of the line. Take for example one night, about 3 a.m., one of the phone lines rang and I picked it up and the conversation went something like this: "Jack Armstrong?" "Yes." (I normally answer to that name when called it). "This is Bill Medley of the Righteous Brothers." To which I answered, "Oh yeah!" Well if you were listening you know that it did turn out to be Bill Medley and Bobby Hatfield, The Righteous Brothers. It turned out that they were in Miami on an unannounced two day rest period and were really digging WFUN Boss radio. Since that telephone conversation a few weeks ago, you have heard, live, on the Armstrong thing, Leslie Gore, Freddie and the Dreamers, and The Canadian Legends. It all goes to prove one thing, you just can't tell who might be functioning after midnight.

In closing I would like to express my sincere appreciation (or should I say sympathy) to everyone in the Miami area for being so nice during the past three months. Looking forward to talking to you soon.



ONE BIG ADVANTAGE in being an all-night deejay is that you can really spend your days having FUN in the sun. Here's WFUN Boss Jock Jack Armstrong getting set for a quick dip in his pool.



DAVEY O'DONNELL covered with lemon meringue after several direct hits.



## ANYONE?



A near-miss as a chocolate cream pie hits Boss Jock Dick Starr on the shoulder.



WFUN Boss Jocks (left to right) Jack Armstrong, Davey O'Donnell, Jack Wilder, and Dick Starr, BEFORE the pies started flying.

## PIES FLY

It was a rainy night as the WFUN DJ's faced the pies for over an hour in an effort to raise funds for charity.

The scene of the "throw-a-pie-at-your-favorite-deejay" event was in front of the Gables Theatre on the premier night opening of the movie, "The Great Race." Anyone who made a contribution to the charity was given a gooey pie which she or he could throw at the WFUN Boss Jocks.

At the end of an hour, WFUN had raised several hundred dollars for the charity and the Boss Jocks, dressed in tuxedos, were covered with pie from head to toe. It was all for FUN and WFUN was proud to be able to raise funds for a worthwhile cause. (Crittendon Home of Dade County).

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Void after Jan. 20, 1966.



Davey-O started this scene when he made a contribution to charity and tossed a pie at Jack Armstrong. Quickly, the rest of the Boss Jocks got into the act, and the fight was on. Not pictured here is the mess back at the WFUN studios after Dick Starr returned to the station with a strawberry pie and threw it at Tom Campbell while he was on the air.

# RECORD STARS VISIT HOLLAND

## (Dutch, That Is!)



Keith Richard of The Rolling Stones shakes hands with Dutch and thanks him for being such a Boss fan of the Stones.

It's been stars, stars, stars, galore in the south during the last few months, and Boss Radio certainly cornered everyone. From Atlanta to Homestead, WFUN had me on the scene to get pictures and interviews. I've met, and talked with some old friends, some fast rising stars, and some of the biggest names in today's record world. James Brown, "The Man Himself," appeared in Miami early this fall. The poor sound system in the auditorium ruined his show, but James, the Flames, and his unbelievable band are the greatest. They've been fantastic for years, and it's good to note that today's teens are giving him due recognition.

During my two weeks of military duty at Fort Benning, Ga., I got over to Atlanta to see and interview one of today's most complete talents... Bob Dylan. His show impressed the large crowd and yours truly. His off-hand comments were a gas.

Homecoming weekend at the University of Florida in Gainesville, brought to town the Newbeats, The Drifters, and the Dutchman. The Newbeats called Tom Campbell, (they're old friends), and conned my date into fixing them up after the show. Then

we all proceeded to see an act that has been tops for a long time... The Drifters. A medley of their hits is a show in itself. They are pros in every sense of the word.

The Temptations and Little Stevie Wonder headlined another Miami show, and were great. They have the poise and showmanship of the great Detroit city acts. Their special trip over to the WFUN studios was appreciated by all the WFUN staff.

The most frantic week occurred in November. Johnny Tillotson started it off when he came by to renew old friendships with the Boss Jocks. Later in the week Freddy And The Dreamers hit town with their wild laughter.

There were many wild parties which we'd better not talk about now. Billy Joe Royal headlined our Florida



**DUTCH HOLLAND**  
Noon - 4 p.m.

Bandstand dances that week. His two big hits have certainly tossed a great guy into the limelight. On Saturday of that week I flew to Jacksonville with Billy Joe and Freddy to interview the McCoy's, The Beau Brummels, Ronnie Dove and Ian Whitcomb. The McCoy's although very young, are well managed and very talented. Ian Whitcomb just graduated from college and is now making show business his career. Ronnie Dove has had ballad hit upon ballad hit and is a great in-person performer. The Beau Brummels are nice guys, but only fair performers, in my opinion.

Most of you know that three of The Rolling Stones were in Miami for a short vacation. Dick Starr and I caught up with Keith Richard late one night at the Island Club. We were invited to join his party and found him friendlier than most of the reports from around the country indicated he would be. Let's hope we can get the Stones here soon.

My last trip to Jacksonville was right before our deadline. Here I got to meet and see The Dave Clark Five and The Toys. The D.C. Five are unbelievable. These guys are great on the stage, and their outgoing personalities really score after the show. The Toys really have a strange singing style, but who can argue with success.

It's really been a Boss Time with the stars since the last "Boss Beat." I'm sorry I didn't have more space to go into more details about the fine people that are today's stars. Hopefully, the interviews that we play on WFUN will give you more insight. WFUN is the station of the stars, "Boss is Where It's At."



Freddie gives "Freddie" lessons to Davey O'Donnell, Dutch Holland, & Jack Armstrong.



Johnny Tillotson visits Dutch.

Ian Whitcomb and The Dutchman.



Dick Starr and Dutch Holland catch Billy Joe Royal and the pillow fight is on!



Dick escapes but the Beau Brummels catch Dutch.

# WFUN MORE MUSIC SURVEY

In this issue of WFUN's Boss Beat, we present an expanded version of the WFUN's Boss "40" survey in order to show the TOP 79 hits in Greater Miami this week. As Miami's "much more music station", WFUN not only plays more records every hour and more records every day, but WFUN plays more new hit bound sounds and more new record releases than any other Miami station. So, if you tune for MUSIC, remember that you'll always hear MUCH MORE MUSIC on Radio 79/WFUN.



ROY HEAD



BILLY JOE ROYAL



JOHN



PAUL and GEORGE



RINGO



RONNIE and the DAYTONAS



CHER

WATCH FOR 1965'S TOP 40 HITS LISTED ON THE DECEMBER 31st ISSUE OF WFUN'S BOSS 40 SURVEY!!



THE LOVIN' SPOONFUL



HEDGEHOPPERS ANONYMOUS



TOM JONES

## MIAMI MUSIC SURVEY FOR DEC. 17-24, 1965

1. DAY TRIPPER/WE CAN WORK IT OUT	Beatles
2. EBB TIDE	Righteous Bros.
3. SHE'S JUST MY STYLE	Gary Lewis
4. SOUNDS OF SILENCE	Simon and Garfunkel
5. FEVER	Mc Coy
6. I FOUND A GIRL	Jan and Dean
7. FLOWERS ON THE WALL	Stallier Bros.
8. SANDY	Ronnie and Daytonas
9. OVER AND OVER	Dave Clark
10. LITTLE GIRL I ONCE KNEW	Beach Boys
11. I WILL	Dean Martin
12. ENGLAND SWINGS	Roger Miller
13. I'M A MAN	Yardbirds
14. TURN, TURN, TURN	Byrds
15. HANG ON SLOOPY	Ramsay Lewis Trio
16. MY BABY	Temptations
17. MYSTIC EYES	Them
18. AS TEARS GO BY	Rolling Stones
19. WALK HAND IN HAND	Gerry and Pacemakers
20. MY GIRL HAS GONE	Miracles
21. SHE'S A MUST TO AVOID	Herman's Hermits
22. MAKE THE WORLD GO AWAY	Eddy Arnold
23. SOMETHING ABOUT YOU	Four Tops
24. SUNDAY AND ME	Jay and Americans
25. THE DUCK	Jackie Lee
26. ONE HAS MY NAME	Barry Young
27. IT'S GOOD NEWS WEEK	Hedgehoppers Anon.
28. RUN BABY RUN	Newbeats
29. A LOVER'S CONCERTO	Toys
30. I CAN NEVER GO HOME	Shangri-La's
31. HAVE TO BE SO NICE	Lovin' Spoonful
32. GOT TO BE SOMEBODY	Billy Joe Royal
33. A TASTE OF HONEY	Herb Alpert
34. A SWEET WOMAN LIKE YOU	Joe Tex
35. NO MATTER WHAT SHAPE	T-Bones
36. THUNDERBALL	Tom Jones
37. MY GENERATION	Who
38. LOOK THROUGH ANY WINDOW	Hollies
39. JENNY TAKE A RIDE	Mitch Ryder
40. I AIN'T GONNA EAT	Young Rascals
41. CHILLS AND FEVER	Paul Kelly
42. AIN'T THAT PECULIAR	Marvin Gaye
43. CRAWLING BACK	Roy Orbison
44. I CAN'T GO ON	Charlie Rich
45. IT'S MY LIFE	Animals
46. HOLE IN THE WALL	Packers
47. DON'T THINK TWICE	Wonder Who
48. SEESAW	Don Covay
49. I GOT YOU	James Brown
50. ROSES AND RAINBOWS	Danny Hutton
51. YESTERDAY MAN	Chris Andrews
52. SPANISH EYES	Al Martino
53. IF YOU GOTTA MAKE A FOOL	Maxine Brown
54. PLEASE DON'T FIGHT IT	Dino, Desi and Billy
55. LITTLE ROY	Four Seasons
56. ATTACK	Toys
57. A WELL RESPECTED MAN	Kinks
58. I WON'T LOVE YOU ANYMORE	Lesley Gore
59. I HEAR A SYMPHONY	Supremes
60. FIVE O'CLOCK WORLD	Vogues
61. RESCUE ME	Fontella Bass
62. LIES	Knickerbockers
63. TELL ME WHY	Elvis Presley
64. LOVE	Martha and Vandellas
65. SATIN PILLOWS	Bobby Vinton
66. A YOUNG GIRL	Noel Harrison
67. HARLEM NOCTURNE	Viscounts
68. ELUSIVE BUTTERFLY	Bob Lind
69. I SEE THE LIGHT	Five Americans
70. JUST ONE MORE DAY	Otis Redding
71. JUST LIKE ME	Paul Revere
72. CRYING TIME	Ray Charles
73. LOOK IN MY EYES	Three Degrees
74. GET OFF MY CLOUD	Rolling Stones
75. YOU'VE BEEN CHEATIN'	Impressions
76. 1-2-3	Len Barry
77. LET'S HANG ON	Four Seasons
78. UNDER YOUR SPELL	Johnny Rivers
79. LITTLE BLACK EGG	Nightcrawlers

## England's Top Ten

1. THE CARNIVAL IS OVER	Seekers
2. MY GENERATION	Who
3. WE CAN WORK IT OUT DAY TRIPPER	Beatles
4. TEARS	Ken Dodd
5. WIND ME UP	Cliff Richard
6. YESTERDAY MAN	Walker Brothers
7. MY SHIP IS COMING IN	Sandi Shaw
8. HOW CAN YOU TELL	Byrds
9. TURN! TURN! TURN!	P. J. Proby
10. MARIA	

# O'DONNELL WINS RACE

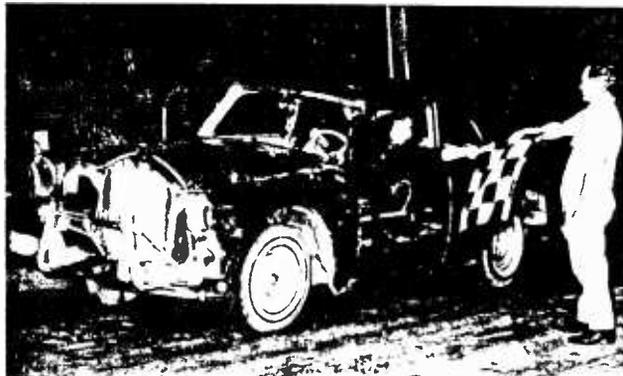
WFUN early morning (6-9 a.m.) deejay Davey O'Donnell hauled away the largest of the trophies in the recent race at Hialeah Speedway as the WFUN Boss Jocks displayed their skills on the asphalt track.

Dutch Holland scored the wipeout of the evening, spinning his super Ford on the No. 2 turn and sliding into the infield with a blown radiator.

Dick Starr finished second, followed by Jack Armstrong and Jim Howell.



**WFUN BOSS JOCKS** (left to right) Davey O'Donnell, Dick Starr (aka The Great Leslie, dressed in white), Jack Armstrong, Jim Howell, and Dutch Holland, shortly before their blistering race at Hialeah Speedway. Veteran stock car drivers called the WFUN DJ race, "frightening", "tough", "bed", and other assorted adjectives.



DAVEY O TAKES THE CHECKERED FLAG



THE CHAMPI

JIM HOWELL IN HIS BOSS MACHINE



## YAWN By Davey O'Donnell

Good morning from the Davey "O" Show. I hope these are the words you hear every morning as you begin your day. We try our best to get you out of that sack with a smile on your face and a Top 40 song in your heart, pardon the pun. We also try to let you know about things that will affect your day. We give the time often so you won't be late wherever you're going. The weather is important too, so you'll know how to dress. Traffic conditions are a must for dad as he heads for work. A little humor to put you in a good mood to face another trying day, some of it added to the Davey "O" Show by my good buddy Charlie Watercloset whom we've grown to love. I must add that this was a difficult task, loving Charlie, that is.

There are many difficulties connected with doing a morning show. Getting yourself up and swinging is probably the hardest. There are many rewards connected to the morning show too. Like having someone call and say, "Davey, if it wasn't for you, I don't think I could make it through the day." It's things like this that make all the hardships worthwhile.

What kind of hardships? Well, how about getting up at five in the morning, going out to your car, and finding a flat tire? How about stumbling around the house, trying to get dressed without waking up the baby and stubbing your big toe on the dresser, or how about running out of gas about two miles from the station with your show due to start in five minutes? That morning I broke all existing records for the two-mile run.

I think the funniest thing that has ever happened to me took place just a couple of weeks ago. We had put the kids in bed and then off to dreamland the wife and I went about ten o'clock. The next thing I knew, it was morning. I could have sworn I heard the alarm go off. Out of bed I spring, stumbling around for my clothes in the dark, splashing cold water on my face while trying to wake up and wondering why I feel so sleepy. Out the door I go, into the driveway when I hear my wife say, "What in the world are you doing?" I told her I was going to work. She almost laughed herself right out of bed. Then she told me to look at the clock. I did, and I almost had a heart attack. It was eleven o'clock and I had been in bed for less than an hour.

It's all worthwhile though. Just plan to give us a call once in a while or drop me a line if you have the time and I'll be the happiest guy in the world.

**GET UP AND GO WITH DAVEY "O" EVERY MORNING, MONDAY THROUGH SATURDAY ON WFUN. Unda Runda Tunda Lova Darlin' Face.**

**WE'VE GOT EVERYTHING**  
(BERNICE & PAUL, THAT IS)

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GOOD ON CARD UNTIL FEBRUARY, 1968

# THE ONE SHOT-ARTIST, AND WHY, OR TODAY'S CHART-TOPPER MAY BE TOMORROW'S SHARE CROPPER

by Jim Howell



JIM HOWELL, Miami's most popular mid-morning deejay, is heard daily from 9 a.m.-Noon on 79/WFUN.



Boss Jock Dick Starr and Jim Howell on stage during a dance contest at one of WFUN's popular Florida Bandstand "boss" show-dances.

Anybody ever wonder why there are so many "one-shot" artists on today's hit charts? The name pretty well says it. A "one-shot" artist is a performer who has a big hit record, perhaps even a number one smash in the national ratings, and suddenly he is gone, never to be heard from again. Let's suppose that the artist had everything going for him, good looks, fine voice, great projection, personality, but after his first blockbuster, he's just nowhere to be found on the hit charts. What happened? And most important, why does this happen so often?

Back in what our parents call the good old days, or even just eight or nine years ago, a hit record made a singer or a group good for a whole string of winners. You may never have heard of singers like Gene Austin, but your parents know him. And where names like Bing Crosby, Rudy Vallee, Perry Como, Kaye Starr, and Rosemary Clooney are more the names of personalities than singers to you today, these are stars who just could not miss in their heyday. Any record with their name on it was guaranteed for sales and chart action. Oh, yes, my apologies to Jo Stafford, who practically owned the first record listings, published around the turn of the half century. Even as recently as 1957, the one-shot artist was vastly outnumbered by the consistent hitmakers. Groups like The Platters, The Four Teds, and The Four Aces just couldn't make a bomb. Elvis Presley was continuing to write a legend of his own, and he was being pressed by many consistent top-selling names. How

oldie goldies do "you" have from the likes of Pat Boone, Frankie Avalon, Rick Nelson, Fats Domino, The Everly Brothers? It gets pretty hard to pinpoint an exact time, but somewhere along about 1958 the "name" began to get replaced by the "sound." Sure, there were still some consistent chartmakers coming along, like Bobby Byrdell, Chubby Checker, Neil Sedaka, The Drifters, and The Coasters, but they were getting fewer and fewer, and their reigns as top hitmakers were beginning to get shorter. By the turn of 1960, the great majority of the hit charts, like the WFUN Boss

40. was made up of one-shotters. Many of the former "singles" champions had turned to albums. Many, like Johnny Mathis and Doris Day still cannot miss in the album field. But in the world of single records, it's the "sound" that sells today, and often that sound is a gimmick that goes well for one record, but just isn't strong enough to carry a career.

Some prime examples of that "gimmick" sound were the speeded-up, four tracks in the Chipmunks' records, and in Sheb Wooley's "Purple People-eater." The Chipmunks producer, David Seville, also used the same hit in "Witch Doctor." Another special effect that was popular for a spell, and still pops up in a hit record here and there, is the big echoed boom bop-a-boom background that comes on really strong, as in The Marcels' big hit "Blue Moon," and in Johnny "Guitar" McVie's "Mr. Bass Man." But where are these artists now? I could go on, but you get the picture.

Sometimes a "sound" does lead to a consistent career. The Four Seasons certainly can't be mistaken for any other group, and The Beach Boys and Jan and Dean have ridden the "best coast surfing" sound to the top. The biggest success story in

## TWO MORE FUN FIRSTS

The WFUN Boss Jocks landed two giant-sized exclusives during the past few weeks.

The Beatles' latest single "Day Tripper" and "We Can Work It Out" were first played on WFUN's Jack Armstrong show, almost two weeks before the planned release of the disc by Capitol records. The demand generated by this WFUN exclusive caused the record company to release the single ahead of schedule.

Then, about a week later, WFUN was first again with the Beatles, this time with the Beatles' new album release, both the American and the English versions.

How WFUN manages to get these exclusives weeks ahead of release to radio stations is a carefully guarded secret with the Boss Jocks. All that can be told is that WFUN has a snout very close to the Beatles, and that the exclusives will continue on 79/WFUN.

American groups today is The Supremes, who give out with what is called the "Detroit sound." But the big news in single records today is written by the record producers, and many of the recent top hits are credited to the men in the recording studios, behind the control switches, rather than to the artists who are featured. Phil Spector are featured. Phil Spector brought in the "big" background sound, and turned out the biggest "soul" releases, featured most prominently by The Righteous Brothers in "You've Lost That Lovin' Feeling." Phil, by the way, got his start as one of the Teddy Bears, and wrote his first hit song from a phrase he copied from his own departed father's healthstone, "To Know Him Was (Is) To Love Him." It's interesting to see how many performers have turned to producing records for others. Gene Pitney, Ray Stevens, Brian Auger, Chet Atkins, Terry Melchor of the Rip Chords, and many others. If you have an extensive record collection, browse through the labels, and see how many times the names of Bert Bacharach, Leiber & Stoller, Quincy Jones, Barry Guraly, Bob Crewe, Jack Gold, and Lee Hazlewood pop up. On the English records, you'll see the names of Andrew Oldham (the records the Rolling Stones, Marianne Faithful and many others) and Mickie Most, best known for producing the records of Herman & the Hermits. Behind the scenes, when records are judged, so many names are looked for first. The artists usually get much less attention nowadays.

The prime exception? The Beatles, you say? Well, just remember this. The Beatles not only sing and write their own songs. They produce them too. You might say they had the whole problem solved anyway you look at it. They have even begun to produce other artists' offerings. The Silkies' "Hide Your Love Away" was produced by John Lennon. And who had a better right? He and Paul wrote it, of course. I don't know where they find the time, but they sure seem to do it all. Let's pose the question: Is the producer more important than the artist? Maybe the cycle will go around again, and the artist will again become the top factor in a record's success. But for now, you can count on the big producers being around a good deal longer than the singers they work with. Like the man says: today's chart-topper may be tomorrow's share cropper. And the producer will probably own the farm.

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MORE  
MUSIC**

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**Wister DONUT**

2300 S.W. 87th AVENUE at CORAL WAY  
Reg. Price 75¢ **NOW 55¢**



Jim Howell with England's Wayne Fontana who scored with the hit "Game Of Love" earlier this year.

# STARR STUFF

WFUN BOSS JOCK DICK STARR IS PROGRAM DIRECTOR OF WFUN. AS P. D., DICK COMES IN DAILY CONTACT WITH RECORD STARS AND CELEBRITIES, RECORD COMPANY EXECUTIVES AND MANUFACTURERS. STARR IS OFTEN FIRST TO FIND OUT WHAT'S HAPPENING ON THE MUSIC SCENE AND HERE ARE HIS CANDID NOTES ON THE LATEST EVENTS!

Hello again! In the wonderful world of "stars," here's what's happening. I've just learned that The Supremes will be one of the first pop groups to tour American bases in Vietnam... next month.

Elvis Presley will be within range of WFUN's signal when he makes his seventh film for MGM in February. Title of the new flick will be "Always At Midnight." Elvis plays the leader of a music combo who gets a crush on a rich society chick from Palm Beach.

Maybe the King will come to Miami... let's hope so.

Sonny and Cher are really getting rich. Last year they're supposed to have made only \$3,000. This year, over \$2 million!

Road manager Malcolm Evans recently joked: "If next year the Rolling Stones are awarded MBE's, the Beatles will send their back!"

The Dave Clark Five will star in a special on TV next month. There'll be a 17th Century London setting... should be a gal

Paul McCartney says the Beatles don't like protest songs. According to Paul, he feels the coming thing is comedy song songs with jokes in them. You'll find some of these FUNny type songs in their new LP.

Watch out Elvis... Guinness Book of Records states that the Beatles have sold 115 million and Elvis Presley 110 million discs.

The Rolling Stones had their reservations cancelled at New York's Warwick Hotel. That's the same

place the Beatles stayed last summer... I guess they chickened out.

Roy Orbison makes his film debut in 1966 and it will be in a movie originally scheduled for Elvis Presley. The movie is called "The Fastest Guitar In The West." Would you believe that Roy plays a cavalry officer who has to return stolen gold across America without being detected during the Civil War? During the process he sings about six songs.

Herman of Herman's Hermits has signed a four-year movie contract. It seems like everyone is making movies. I only hope that the films are as good as the records.

Steve Alaimo is really getting around with his "Where The Action Is" TV show. Our Miami "star" is sure doing good.

Billy Joe Royal told me that he thought his big hit "I Knew You When" was going to be a bomb. He never expected it to get

placed on the air, much less become a giant nationwide smash.

Johnny Tillotson is to be commended for the fine work he does each year to raise funds for the school for retarded children in Florida. He's really a great guy!

More "Starr Stuff" on my show. Hope you'll listen each afternoon from 4 till 7 p.m. Thanks for the many letters and Christmas cards I've received... and a cool Yule to you, too!



(L-R to R-R) DUTCH HOLLAND, JOHNNY TILLOTSON, and DICK STARR having 'FUN' at the WFUN studios.



DICK STARR WITH HIS "BEST FRIEND", FRITZI.



Freddie Gerry of Freddie and The Dreamers answers listeners' questions during his recent visit to WFUN and The Dick Starr Show.

## HO-HO-HO!!! Merry Christmas

FROM THE GIANT



SPARKLING SERVICE

GIANT BURGERS

THICK SHAKES



SIX CONVENIENT LOCATIONS:

- \* 444 Hialeah Drive
- \* 87th Ave. & Coral Way
- \* State Road #7 & Davie Blvd. (Ft. Lauderdale)
- \* N.W. 7th Ave. & 58th Street
- \* N.W. 7th Street & 24th Avenue
- \* N. Federal Hwy. & 23rd Street (Pompano)

IT'S FUN TO EAT AT BURGER CASTLE



## WHO?

Who is this? The picture at the left was received by the WFUN Boss Jocks. The envelope containing the snapshot was sent from London, England. There was no return address and no note or message to indicate who sent the picture and/or why?? Do you think Radio Caroline is jealous because WFUN played the Beatles "Day Tripper" and "We Can Work It Out" first as a WFUN exclusive??

HEAR ALL THE TOP HITS OF 1965



- MUSICAL MEMORIES
- FLASHBACKS
- GOLDEN GOODIES



STARTING DECEMBER 31 ON WFUN



WFUN BOSS RADIO 79

1966

WQAM

Page 111/114 An early WQAM all star line up. Recognize the names?  
Remember Trendex?

Page 115/116 WFUN had the amphacar, WQAM had the "Sea-Doo"

Page 117/119 WQAM memories, including the infamous strike.

**WQAM**

1723 duPont Building  
MIAMI, FLORIDA  
FRanklin 4-6121

On the Air  
**24 HOURS**

5000 WATTS

**JACK SANDLER**  
Vice President - General Manager

5  
6  
0

K  
C

R A D I O  
**P**rogram schedule for **WQAM**

Summer - Fall  
1959

**THE**

*New*

**WQAM**

*Miami's First Station* \*

**First in the Morning . . . First in the Afternoon . . .  
First All Day . . .**

*TRENDEX . . . . .	Monday-Saturday
*HOOPER . . . . .	Monday-Saturday
*PULSE (Metropolitan) . . . . .	Monday-Saturday
*PULSE (Area) . . . . .	Monday-Friday

**PROGRAMMING**

YORK	CHICAGO	ST. LOUIS	DETROIT	DALLAS	LOS ANGELES	SAN FRANCISCO	BOSTON	ATLANTA	SEATTLE
450 Ave. Superior 7-2300	520 N. Michigan Ave. Superior 7-2300	937 Post Office Bldg. Chestnut 1-5888	617 Ross Bldg. Woodward 1-8030	487 Rio Grande Nat Bldg. Riverside 1-4228	3460 Wilshire Blvd. OQuark 1 3811	2502 Post Bldg. DOvelia 2-3188	118 Newberry St. KEmore 8 1472	101 Marietta Street Bldg. Jackson 5-8482	White-Henry Street Bldg. Main 3-6270



*Representing leading radio stations*

1E STORZ STATIONS  
JDD STORZ, President

5 55  
6 00 30 55  
7 00 30 55  
8 00 30 55  
9 00 30 55  
10 00 30 55  
11 00 30 55  
12 00 30 55



JACK PURRINGTON

5 MINUTE NEWS (PLUS FARM BULLETINS)

560

FIVE MINUTE NEWS — AL MARTINEZ

**BREAKFAST CLUB**

FIVE MINUTE NEWS — ROBERT KAYE

**JACK PURRINGTON**

FIVE MINUTE NEWS — ROBERT KAYE

**THE**

FIVE MINUTE NEWS — ROBERT KAYE



ROBERT KAYE

**LYONS DEN**

FIVE MINUTE NEWS — ROBERT KAYE



BOBBY LYONS

**BOBBY LYONS**

FIVE MINUTE NEWS — PAUL RUST

*The Bob Gaynor Show*

FIVE MINUTE NEWS — PAUL RUST

NEWS  
Music  
Dade County Agriculture  
NEWS  
Radio Gospel Fellowship  
Hour of St. Francis  
Heartbeat Theatre  
Wings of Healing  
Bible Study Hour  
Radio Bible Class  
Word of Truth  
Miami Rescue Mission  
The Search  
Message of Israel and News  
Greater Miami Lutheran Church  
Coral Gable Methodist Church  
Platter  
Poll  
NEWS

Red Check Marks Indicate Minute Availabilities

Blue Check Marks Indicate Chainbreak Availabilities

1

00  
30  
55



BOB GAYNOR

*Bob*  
**GAYNOR**

FIVE MINUTE NEWS — ROBERT KAYE

**SHOW**

Platter  
Poll  
NEWS

2

00  
30  
55

FIVE MINUTE NEWS — PAUL RUST

Platter  
Poll  
NEWS

3

00  
30  
55

*The Bobby Lyons Show*

FIVE MINUTE NEWS — PAUL RUST

Platter  
Poll  
NEWS

4

00  
30  
55

**TOP**

FIVE MINUTE NEWS — BOB GAYNOR



PAUL RUST

Top 40  
Show  
NEWS

5

00  
30  
55

**40 SHOW**

FIVE MINUTE SPORTS NEWS — BOB GAYNOR

Top 40  
Show  
Sports News

6

00  
30  
55



CHARLIE MURDOCK

**WITH CHARLIE MURDOCK**

FIVE MINUTE NEWS — BOB GAYNOR

Top 40  
Show  
NEWS

7

00  
30  
55

*Joe Glover Show*

FIVE MINUTE NEWS — JOE GLOVER

Platter  
Poll  
NEWS

Red Check Marks Indicate Minute Availabilities.

Blue Check Marks Indicate Chainbreak Availabilities.

8

00  
30  
55



JOE GLOVER

# JOE

FIVE MINUTE NEWS — JOE GLOVER

# GLOVER SHOW

FIVE MINUTE NEWS — JOE GLOVER

Platter  
Poll  
NEWS

9

00  
30  
55

Platter  
Poll  
NEWS

10

00  
30  
55

# ALAN

FIVE MINUTE NEWS — JOE GLOVER

# COURTNEY

FIVE MINUTE NEWS — JOE GLOVER



ALAN COURTNEY

Platter  
Poll  
NEWS

Platter  
Poll  
NEWS

11

00  
30  
55

12

00  
30  
55

# PROGRAM

FIVE MINUTE NEWS — JOE GLOVER

MUSIC  
THROUGH THE NIGHT

1 am  
to  
6 am



AL MARTINEZ

# Music Through The Night WITH AL MARTINEZ

Red Check Marks Indicate Minute Availabilities.

Blue Check Marks Indicate Chainbreak Availabilities.

# The Incredible Voyage of the "Sea-Doo"

SATURDAY  
AUGUST 16th, 1969

# WQAM

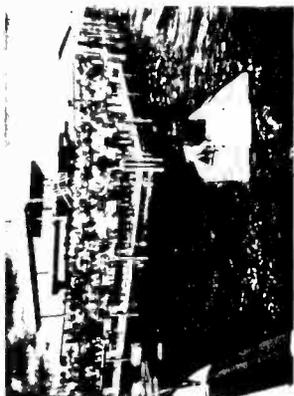
RADIO



The moment is here! Ronnie sets foot on Pier 66 completing his historic voyage in two hours, 52 minutes, and 12 seconds. Hundreds are eyewitnesses; Ronnie's trunk's rip.



Dan Chandler and Ronnie discuss the voyage for the WQAM listeners by direct, wireless broadcast.



With two, claps-d-true, clocks spinning off the record, the Sea-Doo approaches the throng of well-wishers at Pier 66.



Ronnie enjoys a Pepsi, while Jan Kanter entertains him for the crowd. The Sound of E:3 played for an occasion.



Dan and Ronnie hear a challenge to race to Bimini. Roni-Ron doesn't look too eager. Perhaps later, when he can sit down.



all over now but the autographs!



"I'm not gettin' this straight. I'm gonna sit on that aila way to Ft. Lauderdale?" Rommie has second thoughts during the pre-voyage tune up of the Sea-Doo.



C.G. Rommie's trainer conditions him for the wind and the sun he'll be getting. Also the kites at deckside.



The first ladies. Pioneer Key's bound for Pier 66. Who invited the "stamp boat"?



Rommie checks out his two-way radio with Ken Roehlf, Commodore of the Miami Outboard Club, who escorted the Sea-Doo.

He was a man with a mission, this Rommie Grant. His voyage was to prove that a third century Bronx holy man could have carried civilization up the Intracoastal Waterway from Miami to Fort Lauderdale aboard his "Sea-Doo." Even the threat of Hurricane Camille didn't stop him. Scare him maybe. Stop him, not!

Escorted by the Miami Outboard Club's Commodore Ken Roehlf and a convoy of volunteers, the "Boatercade" made its way up the waterway to Pier 66 in Fort Lauderdale. There the "Sound of Evil" Band played for the crowd assembled to welcome the weary seaman. Pepsi Cools were raised in a toast.

We had hoped for a significant comment from WOMM's Grant but as we go to press, Fort Lauderdale authorities have not yet released him from the decontamination module!



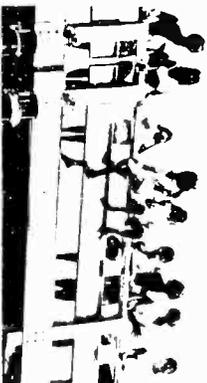
Not Rommie or This is the front right? Rommie boards the Sea-Doo at Dinner Key.



Rommie gives the tenderboat the thumbs-up sign as the "Boatercade" approaches the Hallandale Boat-card bridge.



Jan Kantor kept listeners posted on the Sea-Doo's progress via the Golden Tiger CTO.



We'll students find the bridge over the intracoastal waterway. Those three confide. Same three breaks.



The boatercade grows by boats and launches. Channel 51's color cameras (foreground) filmed a documentary of the historic voyage.



The Waco Williams talks to the radio audience his radio. Below: In sign, Rommie?



Rommie gestures hypnotically. The bridge looms.



Rommie maneuvers near the tender boat for last minute instructions. And a sand-suck. And a cold drink.

MARK FLANAGAN

Dade 531-6651  
Broward 524-9933



CHARLIE MUROCK



RICK SHAW



TED CLARK



JIM DINLAP



JEFF SILVERWOOD



JACK SORRI



Who is this handsome devil. Is he Ronnie Grant, the 'Waco Wildman'? Why is he holding up his chin? Why are we asking?

**WQAM NEWSMEAN ON STRIKE!**

THE LATEST  
HOOPER & PUI  
SURVEYS  
REALLY PUT  
**WQAM**  
IN IT'S PLACE!

**No. 1**  
IN ALL OF  
SOUTH FLORIDA

**WQAM**  
RADIO  
560

RIDA 33140

BIG PRIZES  
can be yours  
Listen To  
**WQAM**  
and turn on  
**MAXAMILLION**  
The Mechanical  
Money Monster

# WQAM

FOR YOUR INFORMATION!

South Florida's FIRST and Only  
OFFICIAL Music Survey

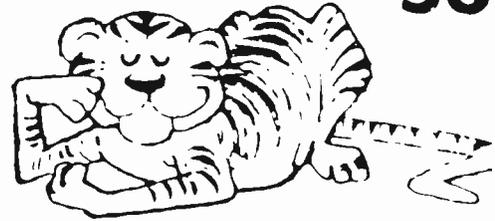
WATCH FOR W Q A M 's  
TIGER IN A MUSTANG!



WQAM's Rick Shaw is shown  
standing beside the new fast-  
back Mustang, loaded with  
prizes for you.

# WQAM

# 56



## FABULOUS

## 56 SURVEY

FOR WEEK ENDING OCTOBER 10, 196

This WQAM survey is a true, accurate and unbiased  
account of record popularity based upon sales reports,  
juke box plays and telephone requests.



THE MIAMI TIGERS!!!

**WQAM**  
**Miami POP**  
FESTIVAL  
AT GULFSTREAM PARK

SATURDAY, DEC. 28, 1pm-10pm	
JOSE FELICIANO	JONI MITCHELL
PROCL HARUM	PROCL HARUM
BUFFY SAINT-MARIE	JAMES COTTON
COUNTRY JOE	BLUES BAND
AND THE FISH	BUFIE HAVENS
THREE DOG NIGHT	THE BOXTAPS
CHUCK BERRY	
THE INFINITE McCOYS	MONDAY, DEC. 30, 1pm-10pm
BOOKER T. AND	JOSE FELICIANO
THE M.G.'S	IRON BUTTERFLY
FLEETWOOD MAC	THE TURTLES
PACIFIC GAS	CANNED HEAT
& ELECTRIC	THE GRASSROOTS
THE BLUES IMAGE	JR. WALKER AND
	THE ALL STARS
SUNDAY, DEC. 29, 1pm-10pm	IAN AND SYLVIA
STEPPENWOLF	CHARLES LLOYD
MARVIN GAYE	QUARTET
THE GRATEFUL DEAD	SWEET INSPIRATIONS
HUGH MASEKELA	SWEETWATER
FLATT AND SCRUGGS	THE JOE TEX REVUE
BUTTERFIELD	
BLUES BAND	

**COVERING SOUTH FLORIDA**  
**56 WQAM**

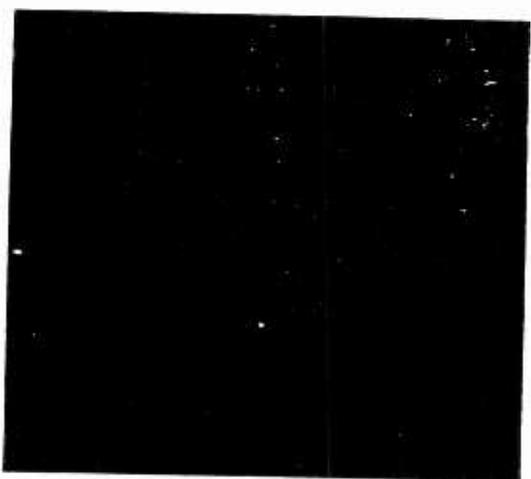


**ROBY "BIG KAHUNA" YONGE**  
**THE WORLD'S HANDSOMEST D. J. ???**

LISTEN TO  
 THE ADVENTURES  
 OF...

**CHICKENMAN!**

DAILY ON ...  
**WQAM 560**



This is a picture of TOM ADAMS  
 WQAM's Newest Disc Jockey  
 from 2:00 a. m. to 6:00 a. m.  
 Where have we seen this face before?  
 Have we seen this face before?  
 And furthermore over, in the second place,  
 isn't the lighting a little poor?

WMYQ

Page 121 The Sign on Promotion-- If you answer your phone with WMYQ plays less commercials... With the winners are a young Robert W. Walker and PD Al Casey.

Page 122 The second WMYQ rate card-- nine years after WFUN's, the printed rates are actually lower! (Also note Bob Collins picture-- then another in a continuing series of PDs.



ROBBY SHAKES UP DOROTHY WALTON WITH HEAVY GREEN!

Dorothy Walton of Opa-locka won the first jack-pot and started a dynamo-promotion that is blowing minds all over South Florida! She's putting money aside for her son's education. (Evidence that the 'New Q' has groovy listeners!



WMYQ  
DOES IT  
AGAIN!

# The NEW



## Keeping Florida GREEN!

\$9,338.<sup>40</sup>

CASH - IN 2 DAYS

\$25,563.<sup>60</sup>

CASH

IN 2½ MONTHS



GANGIN' UP ON OLD AL CASEY!

Mrs. Charles Smith of Pompano Beach is getting a big surprise! She's getting a big bouquet of flowers from Mr. Casey. Mrs. Smith said, "This is a big surprise to me. My husband Mr. Smith has been promising ever since we've been married."

131

**CLASS AA**

6 am - 10 am 3 pm - 7 pm  
Monday thru Friday

Times per week	60 Sec	30 Sec
1	\$24.00	\$17.00
6	22.00	15.00
12	21.00	11.00
18	20.00	13.00
24	19.00	12.00

**CLASS A**

10 am - 3 pm Mon - Fri  
6 am - 7 pm Sat & Sun

Times per week	60 Sec	30 Sec
1	\$22.00	\$15.00
6	20.00	13.00
12	19.00	12.00
18	18.00	11.00
24	17.00	10.00

**CLASS B**

7 pm - 12 midnight  
Monday - Sunday

Times per week	60 Sec	30 Sec
1	\$20.00	\$13.00
6	18.00	11.00
12	17.00	10.00
18	16.00	9.00
24	15.00	8.00

**CLASS C**

50% APPLICABLE CLASS B RATE

FIXED POSITIONS ADD \$7.00

10 Sec - 50% APPLICABLE CLASS B RATE

**NEWSCASTS:**

APPLICABLE CLASS B RATE PLUS 25%

**WEEKLY R.O.S.**

ALL ANNOUNCEMENTS SUBJECT TO SEVEN DAY STATION PLACEMENT

Times per week	60 Sec	30 Sec
10	\$19.00	\$17.00
20	18.00	11.00
30	17.00	10.00

CONSECUTIVE WEEKS DISCOUNT APPLICABLE TO FIXED POSITION ONLY - 5% - 52 WEEKS AS EARNED

**SPECIAL MONTHLY R.O.S.**

ALL ANNOUNCEMENTS SUBJECT TO SEVEN DAY STATION PLACEMENT

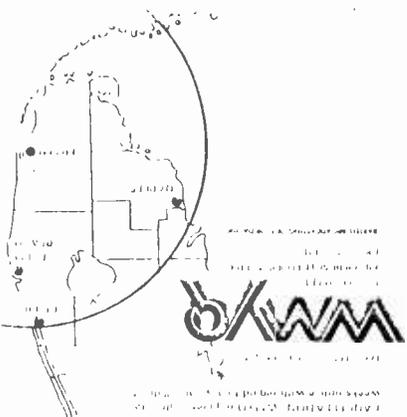
Times per month	Minutes	30 Sec
100	\$16.00	\$9.00

**ANNUAL BULK PLAN**

	500 Spots	1000 Spots	1500 Spots
60 Sec.	\$17.00	\$16.00	\$15.00
30 Sec.	10.00	9.00	8.00

ALL ANNOUNCEMENTS SUBJECT TO SEVEN DAY STATION PLACEMENT

THIS OFFER IS SUBJECT TO CARRIER'S CANCELLATION POLICY. ALL SPOTS ARE SUBJECT TO SEVEN DAY STATION PLACEMENT.



WMYQ is a radio station serving the Tampa Bay area. The station's signal covers a wide geographic area, including St. Petersburg, Clearwater, Dunedin, and Palm Bay. The station is committed to providing quality programming and service to its listeners.



101.1 FM 101.1 MHz 100,000 WAITS



**STATION**

**Robert L. Collins**

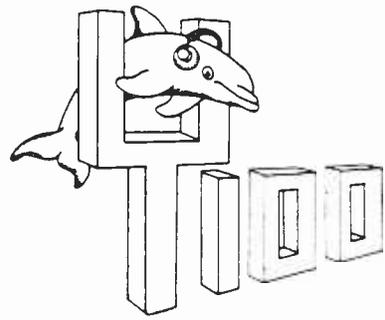
**TOTALLY IN CONTROL**

**3-6 p.m. TODAY**

**WMYQ FM-96**

122

- Page 124 The start of it all. Y-100's original survey. Note the graphics, and references to PD Ronnie Grant and consultant Buzz Bennett.
- Page 125/128 WIOD in the mid '70s, including a South Florida original, Larry King.
- Page 129 "Rise to the Right Side of your dial", they called it, as the tower rose out of the water off a local key.
- Page 130/132 The WKAT family, talented black sheep Al Martinez, and the 1971 line up.
- Page 133 Happily for all concerned, the jocks did not sing on the WCKR Twist, although their names were prominently mentioned in the lyrics, and displayed on the label copy.
- Page 134 The WINZ jocks didn't sing either, the label here is from a 16 inch ET containing the station's jingles.
- Page 135 One of the more creative mailers, the copy says it all. (Interama is still not built, and WINZ didn't have a football team.)
- Page 136 Modern WINZ studios, and brand new newsmobile!
- Page 137 WFTL then-- and now.



**Y-100**  
**100.7 FM STEREO**

**albums**  
**ONE: BROTHERS & SISTERS**

**singles**  
**ONE: STAIRWAY to HEAVEN**

**Y-100**  
**lyric of the week**



1. ALLMAN BROTHERS / BROTHERS AND SISTERS
2. ROBERTA FLACK / NO TEARS
3. CHECK & CHONG / LOS COCHINOS
4. JETHRO TULL / PASSION PLAY
5. PINK FLOYD / DARK SIDE OF THE MOON
6. CHICAGO VI
7. ERICK CLAPTON / RAINBOW
8. STEVIE WONDER / INNERVISION
9. GRAND FUNK / AMERICAN BAND
10. WAR / DELIVER THE WORD
11. CAT STEVENS / FOREIGNER
12. DOOBIE BROS. / CAPTAIN AND ME
13. EDGAR WINTER / THEY ONLY COME OUT AT NIGHT
14. MARVIN GAYE / LETS GET IT ON
15. STORIES / ABOUT US
16. SLY / FRESH
17. LED ZEPPLIN IV
18. DEEP PURPLE / MACHINE HEAD
19. HELEN REDDY / LONG HARD CLIMB
20. POCO / CRAZY EYES
21. J.C. SUPERSTAR / SOUNDTRACK
22. DIANA ROSS / TOUCH ME
23. ROLLING STONES / GOAT HEADS SOUP
24. LED ZEPPLIN / HOUSES OF THE HOLY
25. MARSHALL TUCKER BAND

- \* 1. STAIRWAY TO HEAVEN (Available Only on ZEPPLIN's 4TH)
- \* 2. BROTHER LOUIE / STORIES
- \* 3. DELTA DAWN / HELEN REDDY
- \* 4. AMERICAN BAND / GRAND FUNK
- \* 5. TOUCH ME / DIANA ROSS
- \* 6. FREE RIDE / EDGAR WINTER
- \* 7. LOVES ME LIKE A ROCK / PAUL SIMON
- \* 8. LET'S GET IT ON / MARVIN GAYE
- \* 9. SATURDAY NIGHT'S ALRIGHT FOR FIGHTIN' / ELTON JOHN
- \* 10. GYPSY MAN / WAR
- \* 11. MONSTER MASH / BOBBY "BORIS" PICKETT
- \* 12. IF YOU WANT ME TO STAY / SLY & THE FAMILY STONE
- \* 13. MORNING AFTER / MAUREEN MCGOVERN
- \* 14. SWEET GYPSY ROSE / DAWN
- \* 15. HALF BREED / CHER
- \* 16. HIGHER GROUND / STEVIE WONDER
- \* 17. FEELIN STRONGER / CHICAGO
- \* 18. COMING TO TAKE ME AWAY / NAPOLEON XIV
- \* 19. RAMBLIN MAN / ALLMAN BROS.
- \* 20. GET DOWN / GILBERT O' SULLIVAN
- \* 21. SNOOPY VS. RED BARON / ROYAL GARDSMAN
- \* 22. DIAMOND GIRL / SEALS & CROFTS
- \* 23. ANGIE / ROLLING STONES
- \* 24. LIVE & LET DIE / WINGS
- \* 25. SMOKE ON THE WATER / DEEP PURPLE

\* FROM THE Y-100 TOP TWENTY ALBUM

**MEMO:**

WHY DONT WE  
 USE THIS SPACE TO  
 PUT THE LYRICS OF  
 EVERYBODYS FAVORITE  
 SONGS?

**SOCKO  
 IDEA!  
 B.B.**

official music sheet  
 SEPT/EMRFR 24, 1973

call Y-100 music lines for your song  
 music research compiled by Y-100

dade 944-6206  
 broward 565-9414

# WIOD



PROFILES

**MIKE REINERI — 5:30 A.M. - 10:00 A.M.**

The Great Entertainer . . . Mike Reineri . . . and friends. Mike has a cast of characters ranging from Bertha Breadsacker to The Godfather. For 8 years he anchored WIXY, Cleveland, as the morning super personality. Now, in a year and a half at WIOD, he carved out a huge share of the Miami morning audience. Mike is an avid boater and fisherman who also makes furniture in his spare time.

125

# THE GREAT ENTERTAINER

# WIOD



**BIG WILSON — 10:00 A.M. - 2:30 P.M.**

For 12 years on WNBC, New York, Big was No. 1. After a year in South Florida, he's No. 1 in the hearts of thousands . . . all 346 pounds of him. His nickname used to be Big John until fans dropped his real first name because to them he was just plain BIG! And for a big man, a mini hobby. Big Wilson pilots radio-controlled model boats and planes in his leisure time.

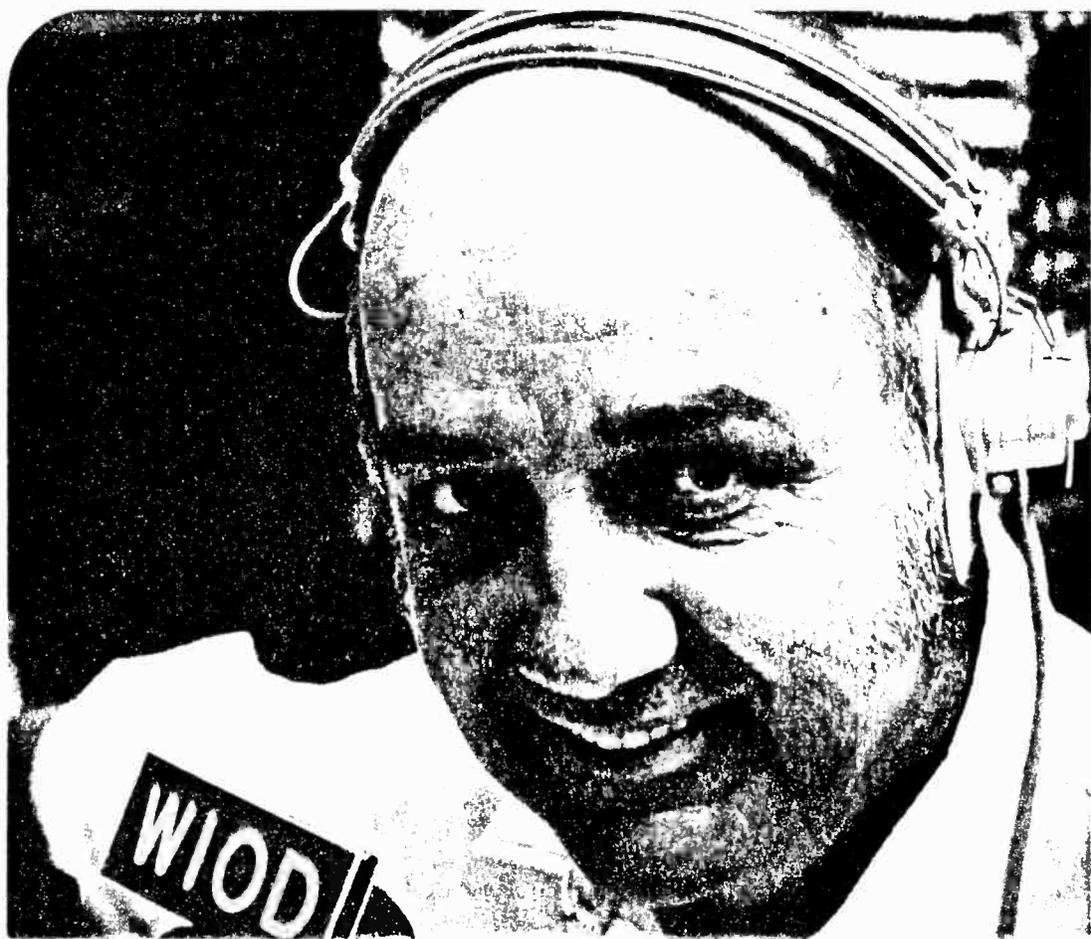
126

## THE GREAT ENTERTAINER

A COMMUNICATIONS SERVICE OF THE FOX BROADCASTING CORPORATION

# WIOD

# PROFILES



**BILL CALDER — 2:30 P.M. - 7:00 P.M.**

Bill exudes the warmth and believability that attracts a large, loyal audience for four and a half fast-moving hours. Bill lifts our listeners' spirits with witty conversation and great music while they fight the battle of the highway home. Bill's credentials include highly successful stints at KHJ, Los Angeles; WHN, New York, and KMOX and KSD in St. Louis. Bill Calder . . . another of the GREAT ENTERTAINERS.

127

# THE GREAT ENTERTAINER

# WIOD

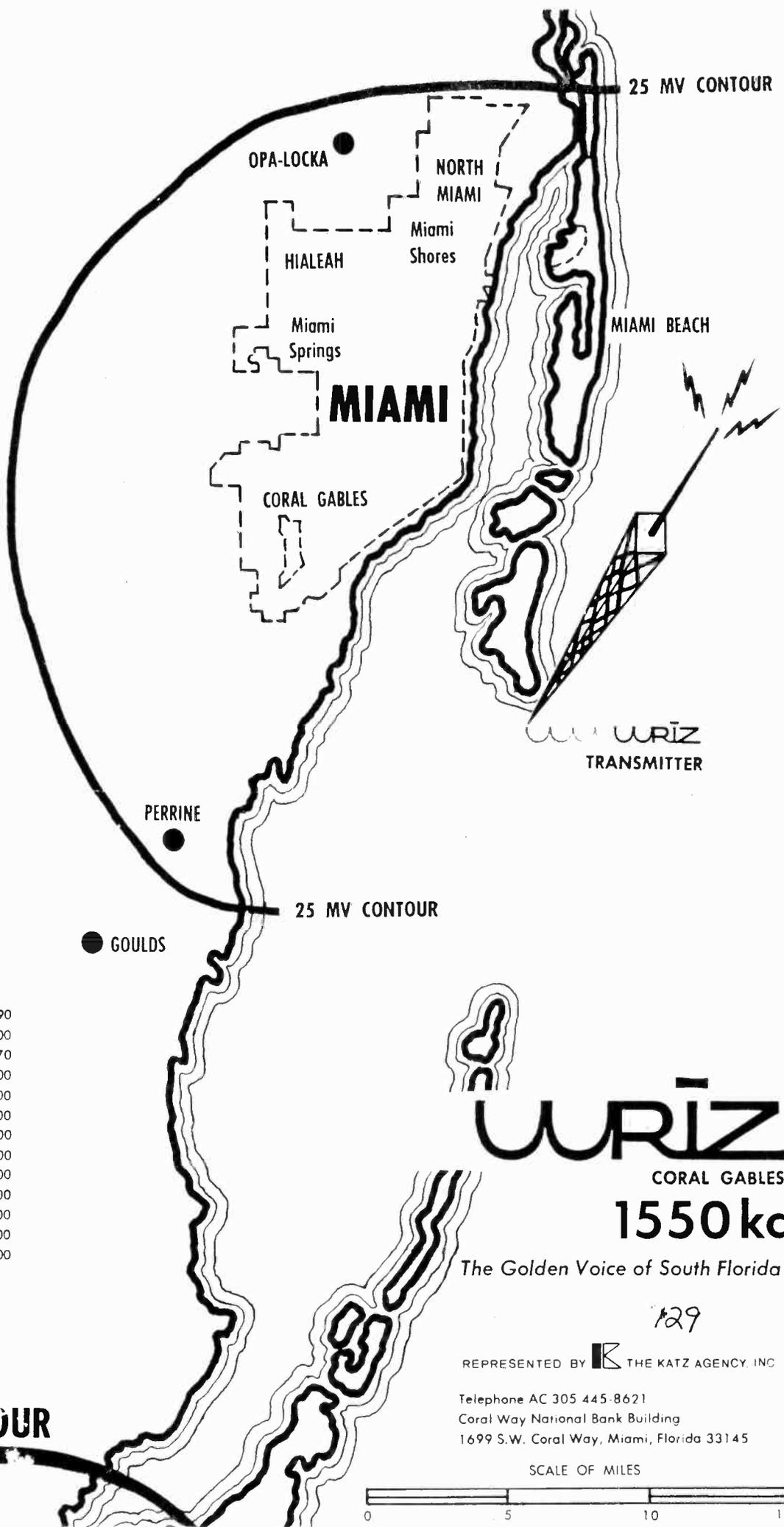


**LARRY KING — 7:00 P.M. - 11:30 P.M.**

The guest list of famous names who have faced Larry King across the WIOD microphone on Mondays through Saturdays, sounds like a copy of "Who's Who." Show business greats. Politicians. Sports figures. Top business executives. People from all over the world and from all walks of life. Larry has proven to all these individuals that he is an articulate master of conversation. His informal easy manner makes even the most tight-lipped "open-up" spontaneously. The result is a highly entertaining show that is the talk of Miami.

128

# THE GREAT ENTERTAINER



**WRIZ MARKET DATA**  
(within .5 MV. Coverage)

Estimated Radio Households .....	582,890
Population .....	1,971,400
Households .....	646,670
Consumer Spendable Income ....	\$4,581,948,000
Total Retail Sales .....	\$3,291,720,000
Passenger Cars .....	907,900
Food .....	\$769,750,000
Drugs .....	\$115,730,000
General Merchandise .....	\$398,993,000
Apparel .....	\$219,783,000
Home Furnishings .....	\$180,888,000
Automotive .....	\$715,184,000
Filling Stations .....	\$226,319,000

Source: SRDS Consumer Market Data  
February 1, 1967

**WRIZ**

CORAL GABLES

**1550 kc**

*The Golden Voice of South Florida*

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REPRESENTED BY  THE KATZ AGENCY, INC

Telephone AC 305 445-8621  
Coral Way National Bank Building  
1699 S.W. Coral Way, Miami, Florida 33145

SCALE OF MILES



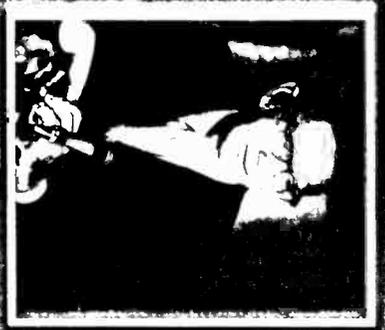
**.5 MV CONTOUR**



VERED  
10:30 p.m.



RONN OWENS  
10:30 p.m.



IRVING SCHINDLER  
8 to 10 p.m.

# THE WYCKAT FAMILY



HAROLD BOE



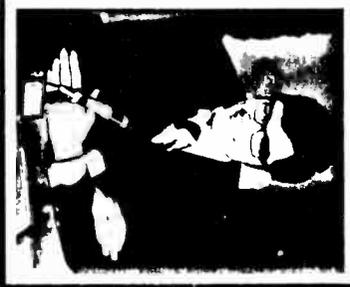
DAVID BLOUNT  
Representing WKAT News



BILL SMITH  
4-6 p.m.



T. WILLARD FAIR  
& PAT MURPHY  
Black & White 3rd  
Sundays - 10:30 p.m.



JOE WHALTON  
"At Your Service"  
11 a.m. to Noon



HELEN MORRHONIOS



D.R. LEONARD HARRIS  
Saturday  
11:30 a.m.



KEN NELSON  
Trade-Line  
Sundays - 10 a.m. to Noon



ARTHUR TEITELBAUM  
Sundays - 10 to 11 a.m.



WARREN KYLE



NEIL WYRICK  
Opening Midweek Speech

# WKAT RADIO

The Talk of Miami

## ALFRED

Noon to 3:00 P.M. — Monday thru Friday



In the language of Miami, Alfred means fun. The day-time just never seems dull or routine since Alfred and his very special brand of entertainment has come to the mid-day. South Florida tunes him in, and he turns them on with a very special kind of radio. He plays games with the audience. He swaps thoughts and philosophy. He interviews the unusual guest. He turns his slightly irreverent view on the hypocrisies and foibles of our institutions and ourselves.

It's a totally different kind of talk program even for the only all-Talk station in South Florida. It's great fun and the listeners find it habit forming. Add CBS News and features to keep us up-to-date on what's happening and you have a great early afternoon Radio entertainment package.

### ALFRED = TALKMASTER

Alfred is the most unusual host produced by Audience Involvement Radio. He's young in spirit and years. Well-read with an inquisitive and quick mind, Alfred is funny, occasionally irreverent, interesting, but above all: original. A bachelor, Alfred is a native New Yorker who enjoys all facets of life. He loves movies, ("... I'd like to see some theatre hold a Caesar Romero Film Festival"); the wide-world of music and good painting.

So difficult is he to describe, one listener commented: "... before they made Alfred, they broke the mold!"

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**RRR**  
RADIO HISTORY

# WRAAT RADIO

Miami, Florida

CBS RADIO NETWORK PROGRAMS  
 LOCAL PROGRAMS  
 Telephone Participation

**PROGRAM INDEX**  
 2 - First Line Report  
 B - Morning Report  
 C - Dear Abby  
 D - Time for Health  
 E - Mike Roy Cooking  
 F - Mid Day Weather  
 G - Mid Day Report  
 H - Profile  
 I - Mike Wallace  
 J - Byline  
 K - Walter Cronkite  
 M - Correspondent's Report  
 1 - News (Local)  
 N - News (Network)  
 S - Sports  
 T - Lowell Thomas  
 WE - Week-end Features

MORNING		6A		7		8		9		10		11		12N	
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY
THE INFORMER	THE INFORMER	THE INFORMER	THE INFORMER	THE INFORMER	THE INFORMER	THE INFORMER	THE INFORMER	ON THE SCENE	AT YOUR SERVICE WITH JOE WALTON						
ALFRED	ALFRED	ALFRED	ALFRED	ALFRED	ALFRED	ALFRED	ALFRED	AT YOUR SERVICE	TRADE LINE						
BARRY FARBER SHOW	RELIGION	WE SERVICE	TRADE LINE												

AFTERNOON		12N		1		2		3		4		5		6A	
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY
ALFRED	ALFRED	ALFRED	ALFRED	ALFRED	THE BILL SMITH SHOW	THE BILL SMITH SHOW									
THE TALK OF MIAMI	UNIVERSITY FOOTBALL OF METROPOLITAN OPERA (SEPT - DEC)	UNIVERSITY FOOTBALL OF METROPOLITAN OPERA (DEC - APRIL)	UNIVERSITY FOOTBALL OF METROPOLITAN OPERA (SEPT - DEC)	UNIVERSITY FOOTBALL OF METROPOLITAN OPERA (DEC - APRIL)	UNIVERSITY FOOTBALL OF METROPOLITAN OPERA (SEPT - DEC)	THE TALK OF MIAMI	THE TALK OF MIAMI								
THE TALK OF MIAMI	THE TALK OF MIAMI	THE TALK OF MIAMI	THE TALK OF MIAMI	THE TALK OF MIAMI	THE TALK OF MIAMI	SPORTSLINE									

EVENING		6A		7		8		9		10		11		1A	
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY
IRVIN SCHINDLER SHOW	THE BEST OF THE TALK OF MIAMI SHOW	THE BEST OF THE TALK OF MIAMI SHOW													
YOUNG MIAMI SPEAKS	NEWS HOURLY	NEWS HOURLY													
DRUG HOTLINE	PUBLIC AFFAIRS AND RELIGIOUS PROGRAMS	PUBLIC AFFAIRS AND RELIGIOUS PROGRAMS													
PAT MURPHY SHOW	PAT MURPHY SHOW														
ELLEN MORPHONIOS SHOW	SHEPHERD'S SATURDAY NITE (Which is really Sunday morning)	SHEPHERD'S SATURDAY NITE (Which is really Sunday morning)													

**WCKR GOLDEN SOUND RECORDS**

WCKR  
Golden Music  
Miami 38, Florida

990-45-41-A

45-61

**WCKR TWIST**

Featuring - Buddy Holiday,  
Bigge Nevins, Rick Shaw,  
Pete Connors, Bobby Lyons

Record No. 61

AV

RECORDING COMPANY, INC.

STATION WINZ

Side 3

33 1/3 rpm

Promotional Spots & ID's

30	Jazz ID	:18
31	Weather	:18
32	Weather short	:09
33	Join Our Musical Get together	:13
34	Back After the News	:08
35	Here is the News	:06
36	Sunshine Orch	:26
37	Rain Orch	:26
38	Occasional Showers Orch	:26
39	Time	:12
40	WINZ Time	:09
41	What To Do	:15
42	Sunday No 1	:21
43	Sunday No 2	:22
44	Home Team Lose	:04
45	Home Team Win	:04
46	Baseball	:04
47	Football	:08

Produced by Johnson & Sidav

730 FIFTH AVENUE NEW YORK 19, NEW YORK

Place  
Stamp  
Here



94 on your radio dial  
Personality radio  
100 Biscayne Blvd.  
Miami, Florida 33132



announces the

# CHEAP SKATE SWEEPSTAKES



9 Cheap 1st prizes / Pictures of Interama.



40 Medicare 2nd prizes / Free season tickets  
to WINZ football games.



91 Worthless 3rd prizes / Losing paramutuel tickets.



3,000,000 Consolation prizes  
Consolation: The great sound of WINZ radio 940

Hey! Look at this—Gee, Wow! Sign me up now.  
Don't just do something, sit there! Wow!  
Boy! Gee—hurry, get my name on the list...

Name \_\_\_\_\_

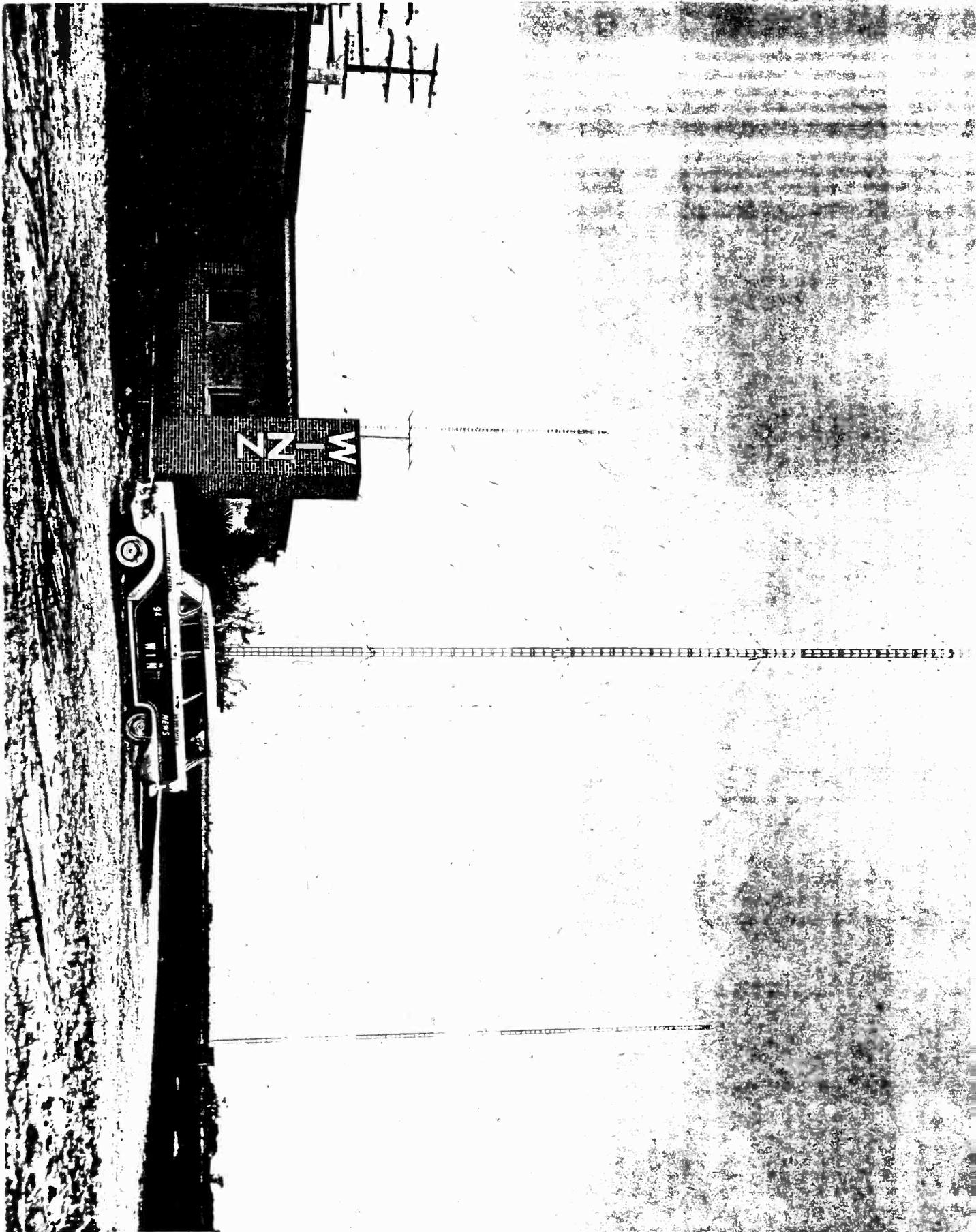
Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

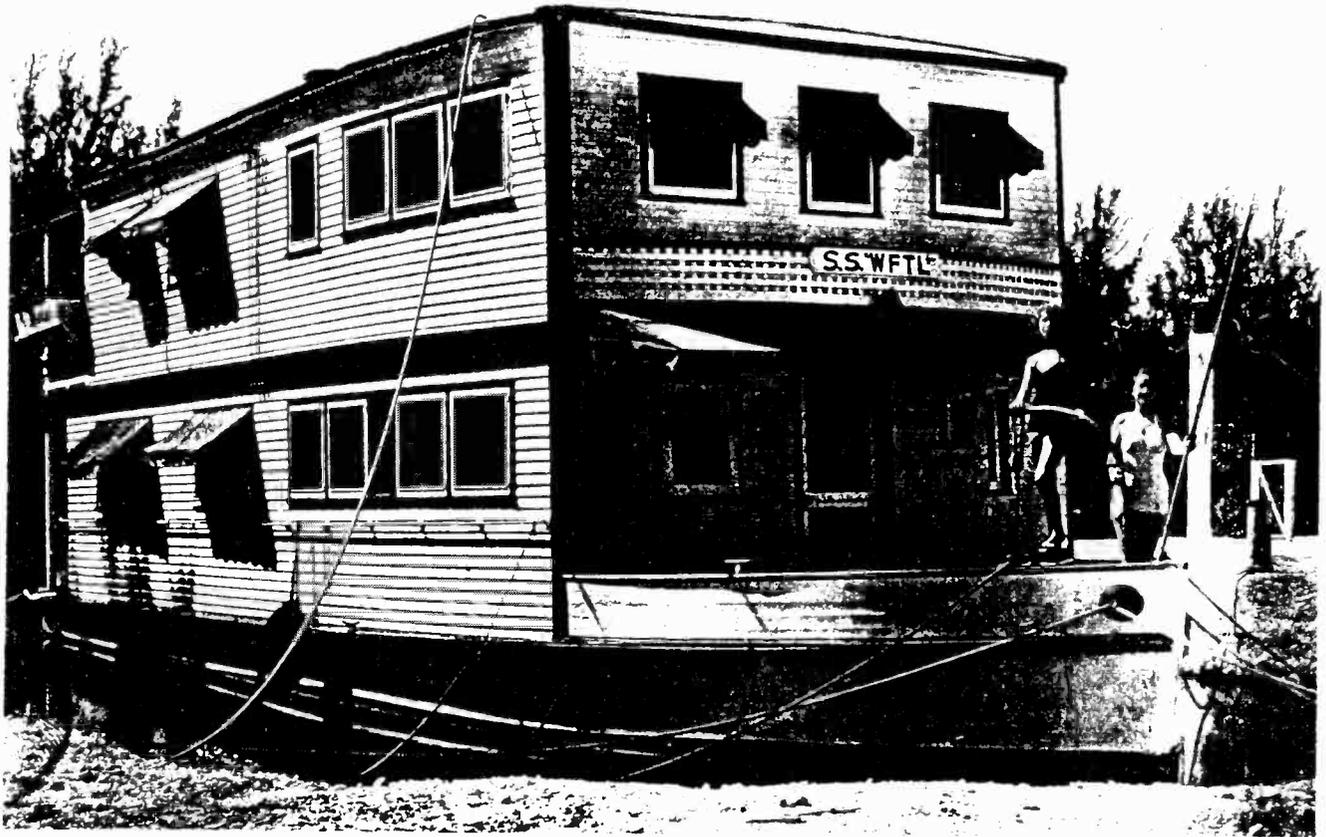
Phone \_\_\_\_\_



Winners chosen at random. Deadline for entries No. 13 1968



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**1946 to 1978**



BROADCAST HOUSE

**WFTL**  
RADIO 1400

**WGLO**

AFFILIATED WITH  AMATEUR  
RADIO CLUB OF AMERICA

KMJQ, HOUSTON • KKSS, ST. LOUIS • KQTV, ST. JOSEPH

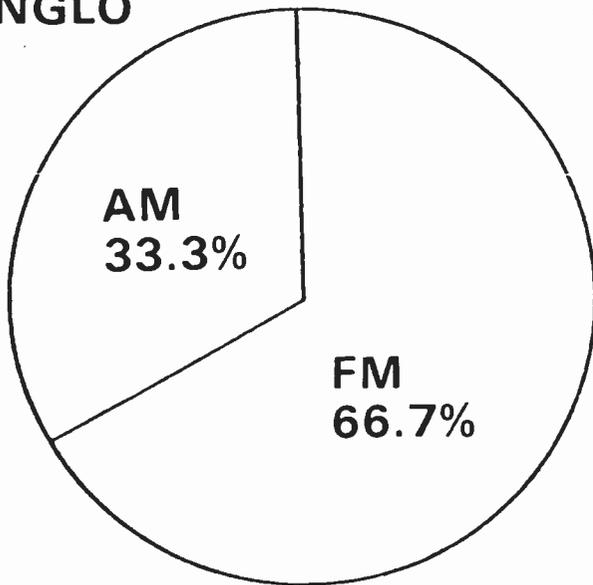
oops...

We've run out of room for current coverage maps---

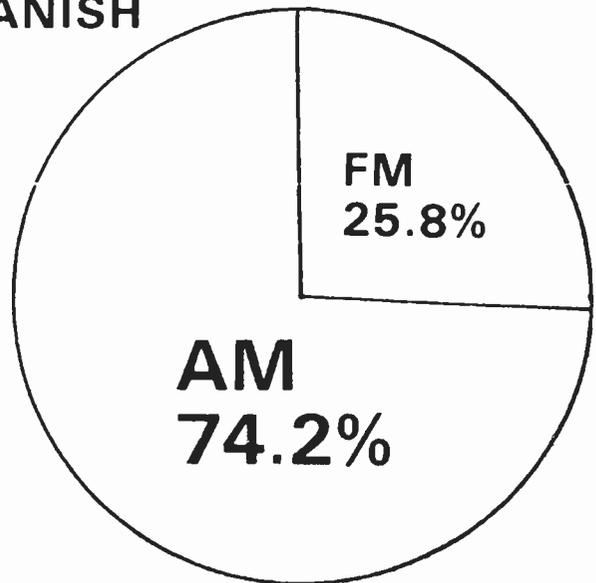
---but here's a few words on Spanish Radio:

# AM DOMINATES SPANISH RADIO

**ANGLO**



**SPANISH**



As can be seen in the above chart, the overwhelming choice of Miami's Spanish speaking radio listener is AM Radio. The reverse is true for Miami's Anglo audience; their preference is FM. This is true both here in South Florida and across the country where 86% of Hispanics prefer AM according to a study done by Robert E. Balon Associates Inc., for Mc.Gavren Guild Radio, entitled "A Profile of the American Radio Audience".

WRHC is the AM radio station with the highest audience in the Latin Dade market, without any FM affiliation.

\*Source Spring 1982 Arbitron, Miami Trading Area Report, Monday through Sunday 6:00 AM to 12:00 Mid. Adults 18 +

The data quoted herein is subject to the same limitations as published by the research company.

# HISPANIC POPULATION BY PERCENTAGE OF DADE COUNTY'S ZIP CODES

50% - 100%  
HISPANIC

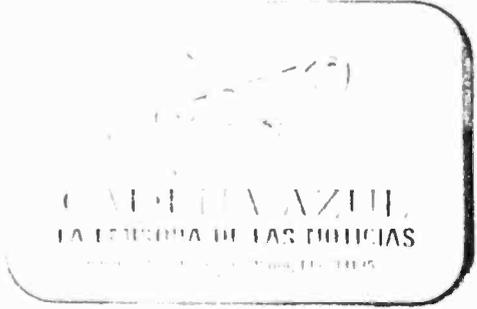
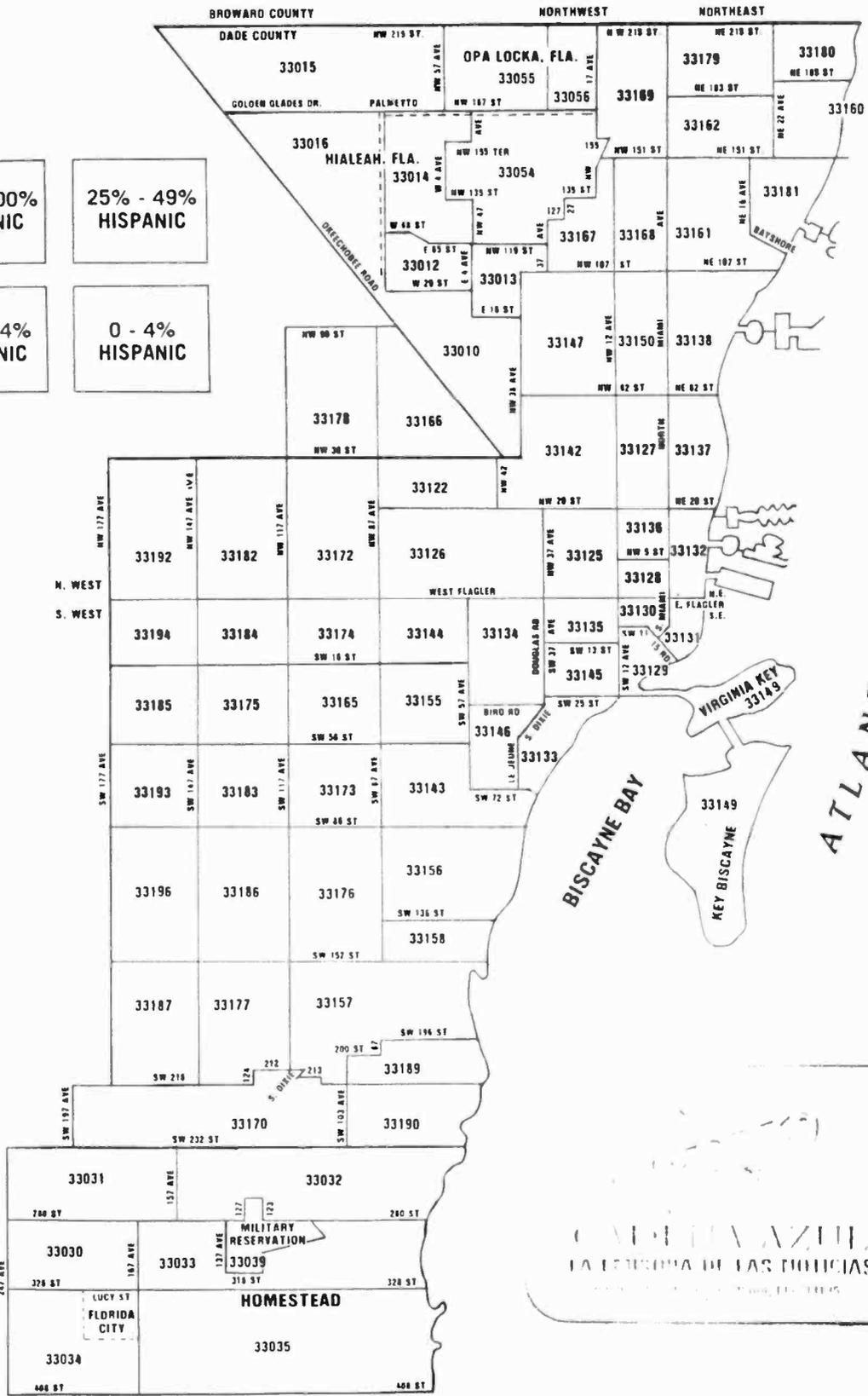
25% - 49%  
HISPANIC

5% - 24%  
HISPANIC

0 - 4%  
HISPANIC

PERCENT  
HISPANIC  
POPULATION

- 33130 91.1%
- 33126 90.0%
- 33135 89.8%
- 33128 85.0%
- 33010 82.3%
- 33174 82.3%
- 33125 82.1%
- 33145 78.4%
- 33012 77.3%
- 33013 76.1%
- 33144 73.5%
- 33185 64.3%
- 33182 63.9%
- 33175 58.8%
- 33155 58.6%
- 33134 56.0%
- 33120 55.1%
- 33014 53.9%
- 33184 53.6%
- 33122 53.3%
- 33172 51.0%
- 33016 49.7%
- 33131 48.7%
- 33132 44.0%
- 33033 42.8%
- 33055 39.8%
- 33177 38.0%
- 33137 35.3%
- 33142 34.8%
- 33133 33.4%
- 33183 30.8%
- 33173 30.6%
- 33139 30.0%
- 33149 29.7%
- 33015 29.5%
- 33127 29.2%
- 33188 28.8%
- 33167 25.7%
- 33186 25.4%
- 33188 24.4%
- 33146 21.2%
- 33178 21.0%
- 33032 20.6%
- 33141 19.7%
- 33193 17.8%
- 33189 17.7%
- 33136 17.6%
- 33187 17.5%
- 33143 17.0%
- 33150 17.0%
- 33140 16.1%
- 33138 15.9%
- 33197 15.3%
- 33181 15.3%
- 33147 15.2%
- 33030 15.1%
- 33176 14.3%
- 33054 13.6%
- 33138 13.4%
- 33056 12.9%
- 33034 11.7%
- 33031 11.6%
- 33182 11.4%
- 33189 11.3%
- 33180 9.7%
- 33181 8.7%
- 33158 8.6%
- 33039 8.0%
- 33038 7.9%
- 33196 7.7%
- 33184 8.6%
- 33179 6.4%
- 33180 5.8%
- 33190 5.0%
- 33185 4.9%
- 33170 4.0%
- 33192 3.5%
- 33184 2.1%



# MEDIATRIX INFORMATION SERVICES

600 W. Ninth Street, Suite 502

Los Angeles, California

90015

(213) 623-2750

## PART ONE: THE MONTHLY

Designed as a companion to the late breaking news style of the radio trade publications widely available, the Mediatrix Monthly brings readers over 75 pages of in-depth analysis and features every month. Each issue contains:

- Market Profile:** A detailed look at a top 100 market focusing on current programming and historical perspective.

- Economic Insight:** A candid interview with one of radio's "money men" exploring the financial facts behind today's transactions.

- Positioning For Profit:** Promotion ideas that build numbers in the book and on the bottom line.

- Find File:** A brief profile of a lesser known but highly talented personality, programmer or management candidate.

- Question of the Month:** Insight into the most talked about current radio news item, selected with your input.

And many additional topics of interest. Printed on high quality paper, each volume is one you will want to keep for reference indefinitely.

## PART TWO: THE ANNUAL

This comprehensive annual publication is designed to fill the current void in radio reference material. Station listings are to include:

- Complete information on every rated outlet in the top 100 markets.

- Abbreviated listings for unrated outlets and facilities rated in markets below 100.

- Categorized listings by format.
- Numerical listings by dial position...

...making this a must for programmers as well as those who serve the radio industry with related product and those who travel extensively.

Additionally, address and phone listings of related businesses are to include:

- Networks/Syndicators.
- Jingle Companies (including key collectors).
- Record Companies (including major oldies retailers and wholesalers as well as significant one stops and rack jobbers).
- Promotion Concerns (including direct mail).

Work will continue throughout the year on both the Monthly (published since February 1986) and the Annual (debuting January 1987) to revise their contents to meet reader's specific needs.

### **PART THREE: THE TELEPHONE RETRIEVAL NETWORK**

Regardless of scope, no publication can provide all the information a radio professional may require. Consequently, Mediatrix offers subscribers automatic free membership in the Telephone Retrieval Network.

When a professional question arises (such as where to locate particular goods, services or individuals) simply phone Mediatrix. If the answer is not in our files, we'll research the matter and reply within three business days.

This service has proven to be particularly helpful when anonymity is desired in checking prices and availability. Obviously, some facts are not available due to confidentiality, and occasionally even we will be unsuccessful in finding the right answer, but for the most part this cooperative system works extremely well.

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Office Phone: \_\_\_\_\_ Home Phone (optional): \_\_\_\_\_

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