MELLOWNOMICS. OK, we’ve made the national sales budget for ’81. That calls for a party! Unfortunately, right now it would have to be a slumber party. Sales have been dozing for some obvious reasons: the new TV season is underway and gobbling up big chunks of already tight advertising budgets, the baseball playoffs and World Series games are cornering big shares of radio ad budgets, and unlike last year, we don’t have politcals to kick around anymore. The good news is we’ve been holding our own, and holding the line on pricing too! The outlook for the remainder of ’81 is very good, and as inventory becomes scarce, this hard line pricing posture will pay off with big dividends.

* * *

MUSICAL SHARES. The Summer Arbitron has arrived and, as expected, it held good news for the AOR stations. In fact, you can read all about it in the attached article from the Daily News entitled, “Rock ’N Rolling with the Punches”. The Summer Arbitron had good news for KNX/FM as well. Even though our 12+ share increased only a modest two tenths of a share over the Spring book, our middle demos are stronger than ever! Consider the following metro rankings (Mon-Sun 6a-mid) for KNX/FM: #3 Adults 18-34, #2 Adults 25-34, #2 Adults 25-44, #4 Adults 25-49, and #4 Adults 25-54! Our men and women numbers are evenly balanced 18+ (3.3 share each). As you are aware, KRTH is our most direct competition on most buys, just so your job doesn’t become too easy, KRTH posted an exceptionally good showing and presents a very clear and present challenge. When we look at the important Adult 18-49 demo for example, KRTH is #1, KNX/FM is #3 and beautiful music KJOI is sandwiched comfortably in the middle. But, an examination of the top 10
ADULT 18-49 STATIONS SHOWS KNX/FM
LISTENERS LISTEN NEARLY 3 HOURS
LONGER EACH WEEK THAN KRTH LISTENERS.
IN FACT, OF THE TOP 10, ONLY KJOI CAN TOP
KNX/FM LISTENERS' LONG TIME
SPENT LISTENING AND LOW TURNOVER
RATIO. TAKE A CLOSE LOOK AT THE
ATTACHED RADCOM RUNS FOR YOURSELF,
THEN SPEND SOME TIME WITH THE
SUMMER ARBITRON. IT MAY NOT MAKE
FOR THE MOST EXCITING READING, BUT
YOU CAN COME UP WITH SOME CREATIVE
NEW WAYS OF SELLING KNX/FM.
* * *

NO STATIC AT ALL. FM RADIO'S SHARE
OF THE TOTAL RADIO AUDIENCE HAS
GROWN STEADILY OVER THE PAST 10
YEARS, SLOWLY ERODING AM SHARES.
NOW ARBITRON REPORTS FM LISTENING
TOTALS 54.9% IN THE TOP 10 MARKETS,
BACK IN THE SPRING OF THIS YEAR, THE
RADAR REPORT GAVE FM 58%. IN LOS
ANGELES, THE SPLIT IS 51.3% FOR FM
AND 40.7% FOR AM. THE REASON THE
SHARES DON'T ADD UP TO 100% IS THAT
ARBITRON HAS ELIMINATED STATIONS
THAT HAVE NOT MET MINIMUM REPORTING
STANDARDS. AS YOU KNOW, THE FM
GAINS (AND AM LOSSES) HAVE BEEN IN
THE MUSIC FORMATS. I TOOK A LOOK AT
THE SUMMER '81 ARBITRON TOTAL METRO
SHARES (Mon-Sun 6a-mid Persons 12+)
AND MADE THE FOLLOWING OBSERVATIONS
OF THE TOP 10:
* There are no
in the top 10.
* Of the top 10, 7
stations.
* The top 10 stations get
of the 12+ listeners. Of 1.
share, 69% are FM listeners.
31% are AM listeners.
* Of the top 10, only 3 stations
are AM...2 are news and 1 is all
talk.
12+ METRO
SHARE

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IT'S A TEENY WEENY SWEENEY. OUR
CONGRATULATIONS TO KNX/FM TRAFFIC
MANAGER, STEPHEN SWEENEY, AND HIS
WIFE SANDRA WHO ARE THE PROUD
PARENTS OF A 6.14 LB., 19" 1/2"
BABY DAUGHTER. SANDRA AND STEPHEN
NAMED THEIR LITTLE GIRL STEPHANIE,
I GUESS THEY DIDN'T KNOW THAT THE
NAMES OF ALL BABIES BORN WEST OF
THE MISSISSIPPI SHOULD START WITH
THE LETTER K!
* * *
LABOE SAYS LABYE-BYE. Veteran KRLA morning jock, Art Laboe, will leave the station when his contract ends December 31. Laboe has already been replaced in morning drive (5A-9A) by another veteran radio personality, Rege Cordic. Cordic was formerly with KDKA, Pittsburgh, and then in 1965 went to KNX/AM until they switched to all news. Other rumors on the street indicate that KRLA may move away from its "oldies" sound toward (you guessed it) an adult contemporary format, with emphasis on music from the 60's. See the attached article from the Daily News entitled "Tale of Two Stations, Directions" for more on KRLA, as well as an update on KFI. Also note the accompanying article from R & R on KRLA's format "shift" and kick-off reunion to herald the return of Dave Hull and Humble Harv to the KRLA line-up.

KIIS MY GRP'S. It appears that KIIS-FM has finally danced its ads off. The Gannett owned station is abandoning its "dance music" (formerly called disco) format for the catch-all adult contemporary category. Gannett Radio President, Joe Dortom, has hired Western Cities National PD, Don Benson, as his dance partner. See the attached article for vague quotes from Benson. They may not be dance music anymore, but Benson can certainly tap dance.

WHITTINGHILL BORN AGAIN. Thanks to KPRZ (1150-AM) dropping its profitable religious format to go with the syndicated "Music of Your Life" format, veteran L.A. radio personality Dick Whittinghill returns to the airwaves. KPRZ is KIIS-FM's sister station (in fact, it was formerly KIIS-AM before Gannett changed the call letters in favor of the K-Praise acronym to fit the religious programming). So Gannett hopes to double their pleasure (and profits too) by pulling off a double switch in L.A.! Read the two attached articles for the gospel according to KPRZ GM, John McLaughlin. Meanwhile, open your hymn books and sing along to that religious favorite made popular by Joan Baez...Cume-Baya!

* * *

KIIS MY GRP'S.
PICKS TO CLICK: Michael Sheehy, KNX/FM PD, and Dave Hall, KNX/FM MD, are justifiably proud of their record in picking the hits (and new artists) before they get the bullets in Billboard magazine. A couple of noteworthy examples currently are “Waiting for a Girl Like You” off the Foreigner LP Four, and “Leather & Lace” from Stevie Nicks’ solo LP Belladonna (a duet with Don Henley of the Eagles). KNX/FM put the Foreigner song on the air July 4th, and the Nicks tune hit the KNX/FM playlist July 24th. They are both just recently released and are on their way to becoming hits. You heard it here first! Another Dave Hall discovery that you’ll be hearing a lot about is a group called Sneaker. They’re so new, their first LP hasn’t even been released yet, but it has been produced by Jeff Baxter (formerly of the Doobie Brothers and Steely Dan) on the Handshake label. KNX/FM has an advance copy and we’re playing 2 songs from it.

* * *

MELLOW MUSIC MEMO. Dave Hall is sippin’ Mai Taïs in Hawaii so Michael Sheehy brought us up-to-date on the playlist. Relatively new items that continue to do well for KNX/FM are albums by Dan Fogelberg, Little River Band, Rickie Lee Jones, Al Jarreau, Hall & Oates, Billy Joel, Stevie Nicks and Foreigner. Brand new products on the air include songs from Cliff Richard’s LP, Wired for Sound, Lindsay Buckingham’s (yes, he’s from Fleetwood Mac) Law and Order album, and a new one from Kiki Dee entitled Perfect Timing. Just out of the shrink wrap is the long awaited (4 years) album from Steve Miller called Circle of Love, and a new Earth, Wind and Fire LP entitled Raise. Michael also noted that we’re just now entering the Christmas release season and we can look for lots of new music, especially Best of and Greatest Hits albums. I wonder if Christopher Cross will have a Greatest Hits album this Christmas?

* * *

THEIR COUNTRY RIGHT OR WRONG. Billboard magazine recently reported that it’s beginning to look like not too many L.A. listeners grew up to be cowboys, or if they did, they listen to
COUNTRY KLAC/AM or country combo KZLA/FM-AM. KHJ/AM, which mounted a high-price multimedia campaign for its new country format (actually, it's a year old) with the theme "We all grew up to be cowboys", has apparently fallen on deaf ears, with KHJ down to a 1.3 in the Summer Arbitron, the second decline since the station had a 2.0 last winter. In the Spring, KHJ had a 1.9 and a year ago it had a 1.7. KLAC is holding at 2.9, the same share it had in the Spring book after an erosion from 4.0 a year ago. KZLA's combined share is up to 2.4 from 2.2 in the Spring and 0.8 a year ago. By the way, KHJ's morning man, Lee Sherwood, was seriously injured in a car crash back in August and has been doing his show from his bedroom while convalescing. There's more on this in the attached article.

SWITCH PITCH. Due to circumstances beyond their control, both KNX/AM and KABC are currently airing the CBS network coverage of the World Series with Vin Scully. I think you will find the following clipping from the Sports section of the L.A. Times of interest:

STROKES. A big ataboy (and a nice commission) goes to Claude Hulet for his outstanding work resulting in a handsome Vivitar (unwired) order out of the L.A. office. The collaborative efforts of Marsha Peterson, Maggie Hauck and Stuart Layne landed Northwest Orient Airlines (a new client) for the Chicago office. This was a particularly tough account (Grey) and took nearly 3 months to close. Great work! Bob Harleman in the New York office also acquired a new account for KNX/FM...Van De Kamp frozen dinners...super rates and all the weeks. Good work on Penthouse/Omni magazine on Robin Rednor's part (New York) earned her some sizable billing, and she and Maggie Hauck deserve additional mention for an extremely well organized and executed switch pitch for Beaulieu Wine (now Robin just has to get the order). And, John Beck keeps calling in the big ones from Detroit. Let me also welcome Joe Marnell and Tom Hantzarides to the New York staff. I look forward to sharing your sales successes in upcoming issues of THE REPORTER.
SCISSORS CUT. In this case, not the title of the new Art Garfunkel song, but clippings of recent print ads from the competition, and an interview you’ve got to read to believe. The interview is with KLOS talk show host (and newsman), Michael Benner, that appeared in the October 23-29 issue of L.A. Weekly. Of particular interest is Benner’s assessment and perception of his (and therefore, KLOS’s) listeners. It makes for an interesting psychographic pitch for KLOS.

* * *

JUST FOR FUN. As you may know, I recently celebrated (a euphemism) my birthday, and KNX/FM News Director, Tom McKay, presented me with the following list on how to know you’re growing older:

1. Everything hurts and what doesn’t hurt, doesn’t work.
2. The gleam in your eye is from the sun hitting your bifocals.
3. You feel like the night before and you haven’t been anywhere.
4. Your little black book contains only names ending in M.D.
5. You get winded playing chess.
6. Your children begin to look middle-aged.
7. You join a health club and don’t go.
8. A dripping faucet causes an uncontrollable bladder urge.
9. You know all the answers but nobody asks you the questions.
10. You look forward to a dull evening.
11. You turn out the lights for economic rather than romantic reasons.
12. You sit in a rocking chair and can’t get it going.
13. Your knees buckle but your belt won’t.
14. Your back goes out more than you do.
15. The little gray-haired lady you help across the street is your wife.
16. You have too much room in the house and not enough in the medicine cabinet.
17. You sink your teeth in a steak and they stay there.

* * *

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

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

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

The battle is on.

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

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

KMET also jumped from a 4.5 to a 5.7 percent share, third only to perennial leader KABC's 6.6 and KBPI-FM's 6.0. KLOS is tied for fourth with KJOL-FM.

"We'll definitely overtake them," says a confident Bill Sommers, KLOS' general manager. "For five years at the beginning of the '70s, we were number one and we've got it back. The last four years it's been the other way around. Now it's our turn to be on top again. Those things are cyclical.

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

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

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

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

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

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

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

— During last year's KMET-sponsored Who concerts at the Sports Arena, KLOS decided to foot the bill for everyone's parking. So when Bruce Springsteen came to town last year, KMET bought the parking, too.

— Since this is "Rocktober" on KMET's side of the fence — as it has been every October for five years now — KLOS has never felt left out. But no more, with the arrival of the Rolling Stones tonight, this is now "Stonelover" complete with album and ticket giveaways and a Stone Line telephone recording. Both stations have hyped the Stones to the sky.

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

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

But imitation aside, the music on both stations is still essentially the same — slightly mainstream AOR. It has always been

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

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

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

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

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

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

There is a variation in programming between the two, it's at night — with such syndicated interview and concert programs as the BBC Rock Hour, the Robert Klein Comedy Hour and Rockline (hosted by station personality B. Mitchel Reed), as well as a new event this year on Wednesday night.

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

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

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

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

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

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

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

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

But will either concede defeat? "Never," promises Sommers. "Our goal is still to overtake them, and we will... it's just a matter of timing."

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

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

Next week: KRLA vs. KF... — Ray Richmond
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AQH PERSONS USING RADIO MSA: 16.3 %
MARKET CUME RATING MSA: 94.1 %
Tale of Two Stations, Directions

By Ray Richmond

Daily News Staff Writer

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

In the mid-'60s, when KFI-AM was about as close to being a music station as Beaver Cleaver was to being a grownup, KRLA-AM was the station to listen to — that is, KFI/AM, KNX, later joined the rock music parade, too.

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

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

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

Would they keep the same setup that Laboe had instituted and made work for 54 years? Would the station move into the pop music mainstream and go for a more contemporary hits approach, as the rumors indicated?

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

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

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

"But we may spice it up a bit, perhaps a bit more Elvis and Beatles, that type of thing," he adds. "We'd love to change this format. We've done very, very well. Meanwhile, things couldn't be much more stable nor roser at KFI.

Their ratings are consistently good, advertising revenues are high, the top 40/personality format is working to everyone's satisfaction, and when you have Loman & Barkley on weekdays, well, no one needs the '60s.

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

oldies station by Friday morning.

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

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

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

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

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

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

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

KFI's jocks include, on weekdays, Loman & Barkley (8 to 10 a.m.), Donny Midlands, a recently transplanted KNPC-ite (10 a.m. to 2 p.m.), Byron & Tanaka (2 to 6 p.m.); Mark Taylor (6 to 10 p.m.); Larry McKay (10 p.m. to 2 a.m.) and Roger Collins (2 to 6 a.m.). Ron O'Brien and Tim & Ev sharpened the lineup in the last few months for jobs back east.

You probably won't hear KRLA's personalities doing much swearing, either, since, much of the programming is automated and can simply be bleeped out of the tape.

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

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

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

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

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

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

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

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

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

The 50,000 watt on KFI's 840 frequency booming into 17 states and Mexico, a potential audience in the tens of millions. KFI has spent thousands of dollars on its "ear for hit music" campaign.

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

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

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

Next week: KFAC vs. KLAC.
DAVE HULL, HUMBLE HARV JOIN

KRLA Moves To Recapture 60’s Glory

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

Giant Reunion Kickoff

To herald the changes, KRLA has set up a reunion of the "Original 1110 Men" for the weekend of October 31-November 1. PD Jack Roth explained to R&R, "We'll duplicate the way KRLA sounded in 1964 and 1965. all the old jingles will be brought back, the news senders, and the time tones too. We've gone to great pains for this recreation. This will get lots of publicity in the L.A. area. I think it will really bring a smile to lots of folks."

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

"Not Abandoning East L.A."

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

Roth added that he would rely heavily on MD Rick Stancato and Music Research Director Sherman Cohen to smooth the transition.

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

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

KIIS TURNS INTO AN ADULT ROCKER

By JAMES BROWN

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

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

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

Although some might translate “adult-rock” into the ever-popular “adult-contemporary” programming category, Benson doesn’t buy that particular idea. “Labels are so damn dangerous,” he said. “KIIS is an adult station playing a wide variety of music. We’re not disco, we’re not adult-contemporary, we’re not album-oriented rock. The labels don’t apply.”

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

“Another thing is that we don’t want to just slap these records on the air and let it go at that. We’re doing a lot of research to find out what our audience wants to hear. We’re also becoming more heavily involved in promotion. People still have a misconception of KIIS’s position in the marketplace. A lot of them still think we’re playing disco or dance music. We have to let them know otherwise.”

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

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

Benson is well aware of Dees’ importance to KIIS. “It seems that every station in town has a strong morning man,” he said. “In the mornings, people like to be entertained—they want information, zaniness; creativity. And Rick Dees gives that to us: During other times of the day, people’s needs change and music plays a more important role.”

But the one thing Benson stresses above everything else is that he and KIIS-FM are here on a long-term basis. “I think everyone realizes you can’t win in Los Angeles overnight,” he said, “but the important thing is we’re going to be given the time to succeed. I don’t want to get into a game of going directly at the KRTHs, KIQQs, and KHTZs. I think there are a group of people out there who’re sampling a lot of different radio stations and aren’t locked into any specific station. After they sample KIIS for awhile, I’m hoping that’s all going to change.”
KPRZ TO UNDERGO CHANGE OF FORMAT

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

As the centerpiece for this new format, KPRZ general manager John McLaughlin announced that Dick Whittinghill will join the station as its 2-6 p.m. afternoon personality. Whittinghill is, of course, a legend in the Los Angeles radio marketplace, having spent more than a quarter-century as the morning man at KMPC. In recent years, Whittinghill has served as a consultant to KMPC and Golden West Broadcasters in addition to hosting a Sunday night program of big band music.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

By the way, the station's call letters, which stand for K-Praise (KPRZ), will stay the same for the time being.
SHOW MUST GO ON  
—EVEN FROM BED

By JAMES BROWN

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

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

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

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

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

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

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

Everything, in fact, looked just as it should for a person recovering from a serious accident—except, that is, for all of the radio equipment that surrounds his bed like a fortress.

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

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

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

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

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

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

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

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

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

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

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

MICHAEL BENNER:
Mixing Politics And Mysticism

by Lionell Rolfe

Michael Benner is a rare bird for a radio talk show host in the late 1970s. A '60s vintage mystic/radical, Benner defiantly proclaims his disdain for conservative talk radio. He called James Watt "a rapist" and spent several minutes trying to convince a caller that he was referring to Watt's violation of "Mother Nature" and not accusing the Secretary of the Interior of sexually attacking women. With two popular early morning call-in shows (Sunday, 9 a.m.; Monday, 1-5 a.m.) on KLOS (95.5 FM), Benner believes his mission in life is to "turn on the light so the darkness will go away."

As a result of his views, Benner says he becomes something of a "cult hero." "People are tired of hearing the same old pop, the conventional wisdom, that's ground out by most of the mainstream media," Benner says. Some of his listeners are probably doing something they're not supposed to be doing, he continues. "There are also pirates and outlaws and misfits and weird freaks and little old ladies. I had one little old lady who came up to me and said she had been a gun moll most of her life. Now she grows the best marijuana in town. We have young and old - the only thing we don't have are the Lost Generation, people my parents' age who were in the Depression, who are still trying to become happy by acquiring more Cuisinarts. Older people seem to have a lot of affinity with New Age ideas, because they know what independence about the values of achievement and individualism. We also know that it isn't conformity that made America great, but tolerance - indeed an embracing - of diversity."

Benner's show reads like a "Who's Who" of yesterday's fads. Timothy Leary, the LSD guru; Jose Silva of Silva Mind Control; hypnotists and biofeedback experts; representatives from pro-marijuana groups; a feminist news collective promoting androgyny; Paul Krassner's radical attorneys Leonard Weinglass, a former CIA man talking about weather modification as a weapon and "a lot of people, talking about decentralized, self-sufficient energy systems."

Benner carries the torch for his 60s radical politics without the benefit of commercial sponsorship. The American Broadcasting Company counts Benner's time slot as part of its fulfillment of the Federal Communications Commission's public-service requirement and does not try to sell advertising for it. Which is just as well, since one show doesn't even have a rating. Still, Benner and his ABC employers have taken note that his unique, often political talk show seems to be catching fire. Benner says he can measure the public's interest from the phone calls he gets and from the fact that more people are writing to him. His listeners send him a steady stream of books and magazine and newspaper articles, and Benner says he gets more mail than anyone else at the station.

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

A sh烤ish, bearded, cherubic-faced 33-year-old, Benner also knows there's a lot of power in his disembodied voice. His rich, resonant sound first propelled him into radio in the long ago mid-60s days of folk songs and protest at Michigan State. He came to the university from the small, rural, segregated town of St. Joseph, Missouri, and college was a cultural shock for him. Then the Vietnam War came along and radicalized him. After school, he went on to work on various free-form and talk shows in Detroit, and that included even getting fired from one owned by ABC because of his radicalism.

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

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

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

Benner was discussing these and other potential applications of the unlimited power of the human mind while sitting in the interviewer's living room with its view of Hollywood glistening dimly through the smog. Several times Benner paused at the sweeping vista and repeated, "Everything you see out there is a hologram of our mind's creating. The buildings and freeways are projections of our mind. Even war and fascism are mental agreements we project." Inevitably, the conversation moved around to the subject of smog. "We have the answers to our Continued on page 10
BENNER continued from page 15

problems. With technology, we could solve all the major problems that lead to war, starvation, poisoned air and polluted food and water within a decade.”

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

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

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

For example, Benner goes on, the technology exists now to significantly reduce air pollution from stationary sources, “but refineries and such are still polluting the air, and it is more cost effective to be off these pollutants, like Reagan, instead of investing in that technology.”

Benner maintains man can ignore the physical realities to a surprising extent in redesigning his environment. If he wanted to build buildings whose foundations started three feet off the ground, it might someday be done. “People can walk on fire,” cites Benner, “and do it through faith, but they know that to accomplish a phenomenal feat like that requires thousands of hours of preparation, meditation, prayer and fasting.” Benner is not necessarily trying to convince everyone that he’s right about everything. Rather, his basic purpose is to provoke thought and this is why the show has been structured to emphasize issues rather than his personality.

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

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

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

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

According to KLOS’ manager of sales research Rosemary Roach, Benner does quite well on his time slot, but he’s not number one. Of the 50 or so stations Arbitron rates in the nine-million-person metropolitan Los Angeles area on his Sunday morning 3 to 9 slot, for instance, KLOS is number six. This means he pulls in a cumulative audience — which is defined as people who listen for more than five minutes — of 100,000, KFWB; for example, which is number one in the same slot with its all-news format, pulls in nearly two and a half times that many.

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

About the only thing that could change his career would be if his show stopped being non-commercial and he had to do advertising on the air. He says he wouldn’t feel right doing commercials, since their messages often contradict his own. But if that were to happen, Benner would change his emphasis to print media. Right now he’s writing a book called Integrated Thinking. It’s about “the cohesiveness of mind that comes from studying various disciplines. That’s like discovering Aladdin’s lamp.” In the book he’ll write about everything from humanistic psychology to biofeedback, the various forms of Yoga and hypnosis, Mind Control and its spin-offs, etc., downing, out-of-body experiences and fire-walking. The round and good-natured Benner is a cornucopia of enthusiasm for all of them.
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<td>29 THE OLD SONGS</td>
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<td>30 I'M IN LOVE</td>
<td>EVELYN KING</td>
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**HITBOUND**

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<td>HILL STREET BLUES THEME</td>
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<td>SAUSALITO SUMMERNIGHT</td>
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3 p.m. & 5 p.m. - Saturday, October 17

at The Space Stage in Tomorrowland

and many more!

Elie Mclairg
Steve Busistar
Roger & Roger
Julie Dees

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Show Comedy

Rick Dees

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TOUCH THE GREAT CLASSIC ROCK N' ROLL
ONLY ON KEZY 1190AM
### HIGHLIGHTS—MONDAY, OCTOBER 12th

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<td>California Dreamin' - Cliff Carpenter&lt;br&gt;Love The World Away - Kenny Rogers&lt;br&gt;Rainy Days and Mondays - Les Sands&lt;br&gt;Like A Lover - Earl Klugh&lt;br&gt;If We Only Have Love - Hugo Winterhalter&lt;br&gt;Colours - Percy Faith Chorus&lt;br&gt;Breaking Up Is Hard To Do - Frank Pourcel&lt;br&gt;The Last Tango - Claude Caillou&lt;br&gt;I'll Never Love This Way Again - Dionne Warwick&lt;br&gt;When You're In Love With A Beautiful Woman - J. Fox&lt;br&gt;If You Leave Me Now - Ronnie Aldrich&lt;br&gt;All The Things You Are - Barry Tuckwell&lt;br&gt;Goodbye To Love - The Magic Voices&lt;br&gt;Happy - Andre Kostelanetz</td>
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<td>12-1 PM</td>
<td>Auf Wiederseh'n Sweetheart - Frank Chacksfield&lt;br&gt;Nadia's Theme - Fiftycy Futers&lt;br&gt;Strawberry Fields Forever - Astron Strings&lt;br&gt;If - $ - Bruce Rowland&lt;br&gt;Do-Re-Mi - Living Strings&lt;br&gt;Make It With You - Alain Tow&lt;br&gt;And Write Myself A Letter - Mike Sammes&lt;br&gt;Al' - Sunset Singers&lt;br&gt;The Old Fashioned Way - George Gresik&lt;br&gt;Desafinado - Laurindo Almeida&lt;br&gt;Wonderful, Wonderful - John Fox&lt;br&gt;Imagine - Geoff Love Singers&lt;br&gt;Pagan Love Song - Bert Kaempfert&lt;br&gt;Mrs. Robinson - Frank Chacksfield&lt;br&gt;La Vie En Rose - Richard Clayderman&lt;br&gt;And I Love You So - Manuel</td>
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<td>2-3 PM</td>
<td>I'll Play For You - Lenny Dee&lt;br&gt;Sing - Boston Pops&lt;br&gt;Too Beautiful To Last - Engelbert Humperdinck&lt;br&gt;Theme From &quot;The Godfather&quot; - Raymond LeFevre&lt;br&gt;Distant Shores - Laurindo Almeida&lt;br&gt;I'll See You In My Dreams - Geoff Love&lt;br&gt;To Be The One You Love - Johnny Gibbs&lt;br&gt;The Shadow Of Your Smile - Ronnie Aldrich&lt;br&gt;I Believe In Music - Bill Loose&lt;br&gt;Answer Me, My Love - Andy Ken Singer&lt;br&gt;I Won't Last A Day Without You - Bollinger&lt;br&gt;Ononderry Air - Norrie Paramor&lt;br&gt;Cry Me A River - John Fox&lt;br&gt;Far Away Places - Joe Reisman Chorus</td>
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<td>4-5 PM</td>
<td>Love For Sale - Golden Dream Orchestra&lt;br&gt;I Believe In You - Don Williams&lt;br&gt;Could You Be Loved - Buckingham Strings&lt;br&gt;I Don't Want To Walk&lt;br&gt;Without You - The Mantovani Orchestra&lt;br&gt;Marilyn - Norrie Paramor&lt;br&gt;Because We Are In Love - Karen Carpenter&lt;br&gt;Sailing - John Fox&lt;br&gt;My Own True Love - Laurindo Almeida&lt;br&gt;La Fiesta - John Perrone&lt;br&gt;Behind Closed Doors - The Magic Strings&lt;br&gt;When I Dream - Nana Mouskouri&lt;br&gt;Help Me Make It Through The Night - Percy Faith&lt;br&gt;Afternoon Delight - Frank Chacksfield&lt;br&gt;Where There's A Heartache - Mancos Singers&lt;br&gt;With You, I'm Born Again - Jim Byrde</td>
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<tr>
<td>5-6 PM</td>
<td>The Look Of Love - Living Strings&lt;br&gt;Remember - Mike Sammes Singers&lt;br&gt;Sweet And Lovely - Norrie Paramor&lt;br&gt;Just The Way You Are - Johnny Douglas&lt;br&gt;Moon River - Ray Conniff Singers&lt;br&gt;Sorry Seems To Be The Hardest Word - Ray Conniff Singers&lt;br&gt;Miss Felicity Grey - Frank Pourcel&lt;br&gt;Paper Mache - Ferrante &amp; Teicher&lt;br&gt;Love Walked In - Geoff Love&lt;br&gt;Cavatina (From &quot;The Deerhunter&quot;) - Stanley Black&lt;br&gt;Natalie - Pete Moore&lt;br&gt;Raining In My Heart - Acker Bilk&lt;br&gt;As Long As He Needs Me - Percy Faith&lt;br&gt;Yesterday, When I Was Young - Geoff Love Singers</td>
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<td>8-9 PM</td>
<td>We'll Be Together Again - Golden Dream Orchestra&lt;br&gt;Never Let Her Go - Mike Sammes Singers&lt;br&gt;Eye Love - Norrie Paramor&lt;br&gt;Watch What Happens - Wes Montgomery&lt;br&gt;Once Is Not Enough - Malcolm Lockyer&lt;br&gt;Mood Indigo - Joe Reisman&lt;br&gt;Fernande - Living Strings&lt;br&gt;Everything A Man Could Ever Need - Al Capps&lt;br&gt;Cracklin' Rosie - Bert Kaempfert&lt;br&gt;Wishes - Roger Whittaker&lt;br&gt;Manhattan - John Fox&lt;br&gt;The Greatest Love Of All - Ferrante &amp; Teicher&lt;br&gt;The Way I Want To Touch You - George Greeley&lt;br&gt;Can You Mend A Broken Heart - Pacific Pops&lt;br&gt;Everyone Goes To The Moon - Herb Raymond Singers</td>
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**UNWIND**

K-BIG FM 104

 fácil escucha radio
What is Cocaine?
A safe recreational drug or subtle but deadly danger?
Why is cocaine so popular?
Who are the 5 types of users?
Is it addictive?
An in depth study of the cocaine phenomenon will be presented

Sunday, October 25th, 9am–10am

KRLA wishes to thank Dr. Ronald Siegel, UCLA; Dr. Andrew Weil, Univ. of Arizona; Dr. Leon Marder, Rancho Los Amigos; General William C. Louisell, Department of Defense; D.E.A.; L.A. Co. Sheriff's Department; and the men and women of CRI Help, Inc.
Cloud 9 music and more of it.

You'll hear more beautiful music and fewer commercials than anywhere else on the dial. Lush full instrumentals recorded exclusively for KJOI by the BBC.

The voices of Barbra Streisand, Kenny Rogers, Neil Diamond, Willie Nelson, Barry Manilow, Johnny Mathis and many others. And while brightening your day, we won't keep you in the dark. News and weather show up at five minutes to the hour.

Tune in and enjoy.
K-WEST radio's superbly produced 73-hour series on Rock music's history continues throughout this weekend! Rare out-takes! Unreleased recordings! All the stars! Exclusive interviews!
Did you hear what London and Engleman said this morning about The L.A. Street Scene?

LISTEN again starting Monday morning at six to hear what they'll say next on 106FM K-WEST.

Have you heard what London and Engleman said this morning about traffic jams and the Hollywood Freeway?

Listen again starting Monday on 106FM K-WEST.
Thousands of Southern California executives keep pace with business news every weekday morning by tuning in to KFAC's line-up of news programs:

Executive Report (7:05 a.m.) - Franklin's concise five-minute broadcast includes interviews with top executives on the status, growth, and potentials of their industries. Also at 5:05 and 6:05 a.m.

The Washington Report (7:30 a.m.) - This five-minute analysis from the Washington Bureau of the New York Times offers an inside view of news events in the nation.

Stock Market Report (7:35 a.m.) - Franklin's half-minute closing report on the stock market.

E.F. Hutton Business News (8:00 a.m.) - Olsen delivers a ten-minute summary of market activities, direct from the L.A. headquarters of E.F. Hutton.

Today in Advertising (8:30 a.m.) - Five minutes of what's happening in the world of advertising, prepared by editors of ADWEEK magazine.

Commercial & Securities Report (8:57 a.m.) - Franklin reports on the nation's half-minute market summaries, including Zurich gold prices, London gold and silver, the money market, and the American dollar around the world.

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

We jog his mind.
Talking about the news, keeping you informed!

KMPC 710
News/Talk Radio

Rams vs Cleveland
Sunday 12:25 PM
Play by play with
Bob Starr/Dick Bass
with Steve Bailey

KMPC Radio 710
Presented by Anheuser-Busch, Bank of America, Chevrolet and Chevron/USA
Sunday, Oct. 11
10:30 AM - 12:30 PM
HISPANIC DAY PARADE
with a salute to
many prominent
Mexican-Americans.
With Rosario Rojas
and Hernan Quezada
on Broadway between
Olympic and 9th Street.

Brought to you by
McMahan’s
Furniture and Appliances
7UP Bottling
Mark C. Bloome
El Pollo Loco
(Crazy Chicken)
KABC TALK RADIO 79

The station that started all the talk.

midnight on KABC TALK RADIO 79.

so join Thursday October 8, 10 pm—
Get involved, with Bruce Herschenson.

It's your chance to talk to the com-

You're on the air.

I'm Bruce Herschenson.

Until midnight on KABC TALK RADIO 79.

Tune in Baxter Ward tonight 10 pm—

later on KABC TALK RADIO 79.

and abc Eye Witness News Commen-

It's your forum tonight with Baxter

I'm Baxter Ward, you're on the air.

MICHAEL JACKSON

Responsible.

Flexible.

KABC TALK RADIO 79

General Manager and General Manager.

Tune in. No reason to listen.

KABC TALK RADIO 1200 AM to bring you the latest news from around the world.

Joel D. Jones

M. B. Gannett

Richard D. Jackson

We understand.

When we talk, you listen.

The great voices of KABC TALK RADIO 79.

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When we talk, you listen.
The KABC Ken and Bob Company
First Annual Sendoff and Farewell Party
When the Swallows Leave Capistrano

Friday, October 23, 5 – 9 am on
KABC TALKRADIO 79
Live from San Juan Capistrano!

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

or
Bye Bye Birdies
Doo-Dah, Doo-Dah

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

The #1 Radio Station adds
The #1 Traffic Service

Starting Monday, October 19
KABC TALKRADIO/METRO TRAFFIC CONTROL

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

5 – 9 am At 6 minutes past the hour and on the half-hour
4 – 7 pm At 6 minutes past the hour and on the half hour
& at 45 minutes past the hour

Immediate...Comprehensive...Complete...
Traffic Reports on KABC TALKRADIO 79
Wherever You Go, take The Dodgers and The Series with You!

Dodgers vs. Yankees

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<th>Date</th>
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Hear Vin Scully with all the World Series Action, LIVE on KABC TALKRADIO 79

We go where you go. KABC TALKRADIO 79

KABC TALKRADIO Has All The World Series Games!

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

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

Wherever you go take The Dodgers and The Series with you on
KABC TALKRADIO 79
Wherever You Go, take The Dodgers and The Series with You!

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KABC TALKRADIO 79®