



HARVEY KOJAN

Steal This Column!

I've had quite a few requests from AOR PDs who are looking to steal . . . er, borrow some fresh ideas for weekend programming. Seems a growing number of PDs believe the old warhorses — block parties, all-request — aren't quite as reliable as they used to be.

Considering the aforementioned features have been around for a couple of decades, it's not surprising their allure may be waning. That's particularly true in markets where multiple stations have burned them into the ground.

That's not to suggest the basic weekend features aren't still popular. In fact, many PDs cite research which indicates the audience still responds to block parties and the like.

But you can't escape the fact that many AORs suffer significant ratings declines on Saturday and Sunday. Perhaps a steady diet of the same "special" programming is partially responsible for the decline. It's tough enough getting adults to listen on the weekends. Does another block party really provide any added incentive to tune in?

In order to provide you with some weekend programming alternatives, I solicited ideas from a number of PDs. As usual, crediting a PD with a suggestion does not necessarily mean he or she originated the concept.

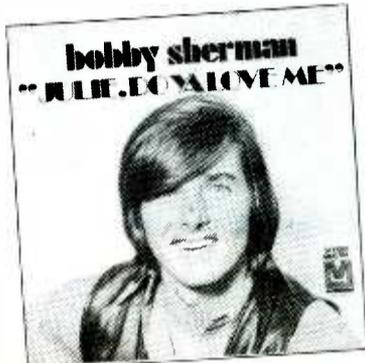
Look What I Found

Coincidentally, one of the more interesting features — WHJY/Providence PD Bill Weston's "Look What I Found Weekend" — involves a "lost classics" approach. He describes it as follows:

"With appropriate sound effects — creaky door opens, footsteps going down stairway, mice scurrying, echo — the 94HJY jocks go down to the old album library in the basement and look through the vinyl releases of the late '70s and '80s. It's a different way to highlight those songs that got lots of airplay in their day but for whatever reason are very well rested: Tommy Tutone, Donnie Iris, Split Enz, Jon Butcher, Ram Jam, Thomas Dolby, etc. Two cuts per hour out of the top of the hour ID and at the bottom out of the :35 stopset. It's good depth imaging without a lot of risk."

Weston was one of several PDs who noted the importance of incorporating theatre of the mind sound effects, which can enhance even the most familiar features.

WIOT/Toledo PD Lyn Casye, who regularly programs theme weekends — she specifically mentioned classic rock, all-'70s, and all-'80s weekends — stressed the need for "hot production pieces and historical drops/bits." The same holds true for any "flashback"-type weekend. It's amazing what some cool production elements can do to spice up thematic programming.



Two "bad songs from the '70s" (see next page).

WMMS/Cleveland PD Michael Luczak offers four suggestions:

- "No Dead Guys Weekend" — pull all the acts who have a dead member
- "Rock Year Weekend" — each hour consists of songs from a specific year; jocks read historical facts
- "Unplugged Weekend" — air set of acoustic tracks once an hour
- "Time Machine Weekend" — do old/new set once an hour; give away copies of "Back To The Future."



A quartet of faves from WRXK/Ft. Myers, FL MD Arvette:

- "Brothers & Sisters Weekend" — AC/DC, Heart, Allman Brothers, Black Crowes, etc.
- "Dirty Water Weekend" — feature Boston bands
- "Soundtrack Weekend" — self-explanatory
- "B.S. Weekend" — yes, the old standby (Bob Seger, Bruce Springsteen, Billy Squier, Buffalo Springfield, Black Sabbath, Black Sheep, Black Sorrow, Beautiful South, Butthole Surfers, Boz Scaggs, Ben Sidran, Ben Schultz, Bob Shepard, Burning Spear, Buffy Sainte-Marie, etc., etc.); file this one along with the infamous "Styx & Stones Weekend."

Two possibilities from WMFX/Columbia, SC PD Benji Norton:

- "Guitar Legends Weekend" — twofers from Clapton, Page, Hendrix, etc., at the top of the hour; give away guitar(s)
- "Southern Fried Weekend" — Skynyrd, Molly Hatchet, etc.; Norton concedes it may be "regional."

Continued on Page 42

Werner: Still Alive & Well

Ask and ye shall receive. In the April 17 column I listed David Werner's 1979 album as one of my personal "lost classics" and wondered what had become of the former RCA and Epic recording artist.

The first person to respond was PLG's Dave Ross, who revealed a fact I bet you didn't know: Werner wrote the Billy Idol hit "Cradle Of Love."

Shortly after Ross's call I received another from former Epic rep Biff Kennedy, who told me Werner was living in Pittsburgh.

Several days later I tracked Werner down at a recording studio in Holland, where he was mixing an album by a band called Soulsister. He graciously took a break to answer some long-distance questions, including the big ones: Why did you stop recording? And what the heck have you been doing the past 13 years?

"I always received a lot of industry support, but unfortunately I didn't make a lot of money. Eventually I collapsed under the pressure of trying to break the nut and decided to quit the solo career. It was my decision; Epic was still very supportive and would have been happy, I think, to do another record with me. But that record was actually the third I had done — I was in my teens when I did my first — and it ended up becoming a real hassle trying to figure out how to keep the thing on the road."

Demo Listen

"I took a couple of years off before I realized there was nothing else I could do but make music, so I got a manager, made a publishing

I always received a lot of industry support, but unfortunately I never made a lot of money.
—David Werner

deal, and started writing, producing, and making demos.

"I was actually close to signing another deal with CBS when Elektra and Chrysalis became interested in 'Cradle Of Love,' which was on the demo I was shopping. When it turned out to be a hit I kind of switched gears and began to concentrate on writing, and I've been writing with artists around the country as well as producing.

"The success with 'Cradle Of Love' presented some opportunities which I'm exploring. I've still got that desire to record — that never leaves you. So when I get back from Europe I plan to put in a good three months or more of real woodshedding and try to put together demos for another David Werner record. If I feel comfortable with the results and there's label interest, I'd be happy to give the solo career another shot."

Lost Classics, Vol. II

It never fails: The columns that take the least amount of work turn out to be the ones that generate the most response.

Such was the case with the April 17 "Lost Classics" column. No sooner had it hit the streets than the phone (and fax machine) began to ring. Most people just called to share an anecdote about a particular song or album. Others — including KLOS/Los Angeles afternoon driver Geno Michellini — noted they were already airing successful lost classic-type features. (Michellini appropriately calls his "Geno's Gems").

A couple of intrepid souls actually took the time to contribute their own lost classics. One was WLLI (I-Rock)/Joliet, IL morning man Len O'Kelly, who wrote, "As I looked over the lists, I found we're playing quite a few songs already here at I-Rock. During the morning I've got quite a bit of creative license — the result being airplay for John Cafferty, the Kings, and the like. While I got several new ideas for adds, here's a few we've gotten fairly good response from that no one else listed:

- **Axe/Rock & Roll Party In The Streets**

- **Producers/She Sheila**
- **Moving Pictures/What About Me**
- **Chilliwack/My Girl (Gone, Gone Gone)**
- **Toronto/Your Daddy Don't Know**

"Surprisingly or not, they're all from the early 1980s, a 'lost' era that seems to tug at the memories of I-Rock's core listenership."

By far the most extensive list came from DeMers Programming consultants Alex DeMers, Bob Bedi, and Jeff Murphy, who wrote, "Thanks a lot, pal. We were having a busy and productive afternoon solving the woes of radio stations everywhere when the R&R showed up and we read your column. Now we can't get anything done! We've spent the last hour and a half searching the record library here, and every 'hold' category we've got. We've uncovered our list of 'lost classics.' Somewhere between Philadelphia and L.A., these records all should have been big:"

- **City Boy/5-7-0-5**
- **Allotta Haynes Jeremiah/Lakeshore Drive**
- **Starcastle/Lady Of The Lake**
- **Sad Cafe/Run Home Girl**
- **Ambrosia/Holdin' On To Yesterday; Nice Nice Very Nice**
- **Charlie/She Loves To Be In Love**
- **Manfred Mann/For You; Runner**
- **Eye To Eye/Nice Girls**
- **Firefall/Cinderella**
- **Flash And The Pan/Hey St. Peter**
- **Ian Gomm/Hold On**
- **Moon Martin/Rolene**
- **Tarney Spencer Band/No Time To Lose**
- **Stillwater/Mindbender**
- **Shoes/Tomorrow Night**
- **Herman Brood & His Wild Romance/Saturday Night**
- **Nantucket/Heartbreaker**
- **Fever Tree/San Francisco Girls**
- **Mason Proffit/Two Hangmen**
- **Sniff 'N' The Tears/Driver's Seat**
- **Jo Jo Gunne/Run Run Run**
- **Chase/Get It On**
- **Steve Forbert/Romeo's Tune**
- **Point Blank/Nicole**
- **New England/Don't Ever Wanna Lose Ya**
- **Duke Jupiter/I'll Drink To You**
- **Cold Blood/You Got Me Hummin'**
- **Rossington Collins Band/Don't Misunderstand Me**
- **Slade/Run Runaway**
- **Kate Bush/Running Up That Hill**
- **Bloodrock/D.O.A.**
- **Till Tuesday/Voices Carry**
- **Dwight Twilley Band/I'm On Fire**
- **Jonathan Edwards/Shanty**
- **Andrew Gold/Lonely Boy**
- **Garland Jeffreys/Wild In The Streets**
- **Dream Academy/Life In A Northern Town**
- **Motels/Only The Lonely**
- **Paul Carrack/I Need You**
- **Corey Hart/Sunglasses At Night**
- **Trooper/Raise A Little Hell**
- **Sweet/Love Is Like Oxygen**
- **Fabulous Poodles/Mirror Star**
- **Dexy's Midnight Runners/Come On Eileen**
- **Missing Persons/Destination Unknown**
- **Thomas Dolby/She Blinded Me With Science**
- **Vapors/Turning Japanese**
- **Eddy Grant/Electric Avenue**
- **Flock Of Seagulls/I Ran**

Interestingly, several of the songs on DeMers's list — mainly those released during the "modern rock" explosion of the early '80s — still receive airplay here in L.A., courtesy of New Rock pioneer KROQ.