

Radio-TV programming

KDKA Widening Programming

By CLAUDE HALL

PITTSBURGH — KDKA, 47-year-old Westinghouse operation, has been quietly "broadening" in programming under the leadership of general manager Al Heacock, who came to the station about three months ago. Through program director Neil McIntyre and music director Gil Haag, the station has been feeding in more and more album cuts of a good music or easy listening nature.

Heacock, who said that the station was now programming about 30-40 per cent from al-

bums, classified the programming change as "marginal only." The station is just playing popular music, he said. "The fact that we're playing more albums than 90 per cent of the other stations doesn't mean there's any mystique about our programming."

He said that the station was still experimenting. "It's not one of those things I can say we're finished with."

Deejays have a choice of 200 singles or so, and about the same number of albums. In ad-

dition, the station's library has about 1,000 oldies, he said. There's no limit to the number of records the station can or will play. He pointed out that the format giants of yesterday are no longer giants and this is today's radio. "It's a little risky, but we're having fun with it."

"Where's the magic in having just 25 records that you play over and over? We don't want to put our deejays in little boxes. You know what happens to a station that does that; you might generate an audience of 18 and under, but we're also after young adults and adults."

Many record men consider the programming that KDKA is now involved in as "soft," meaning that the station is easy listening in format. Heacock, however, pointed out that while the station is leaning away "a bit" from hard r&b sounds, KDKA was still playing those artists that are popular, and this includes a soulful singer like Lou Rawls.

Hot 100 radio has to stop treating the public like a bunch of automated machines, Heacock said. "We're been working on the sound of KDKA the past three months and will probably be working on it another three months. It's not a sudden change, it's an evolution. There's a decided difference in the programming, but you can't put in it a box."



JAMES BROWN, King Records artist, shot on the set in Hollywood with comedian Woody Woodbury during the taping of "The Woody Woodbury Show" slated for network airing Tuesday (13). Brown's newest album, "I Can't Stand Myself," is due for release in two weeks. Brown has been forced by present hostilities to call off a tour of Vietnam military bases. He would have been the first Negro performer to entertain the military in that sector.

PERSONALITY PROFILE

WDAS's Brown a Shake-Up DJ

PHILADELPHIA — Five a.m. is the "magic hour."

Charlie Brown, the all-night air personality on WDAS here, feels that during this magic hour, "if you have a good wake-up deejay, he can captivate an audience. He can create an audience for the whole day."

The best thing this wakeup deejay can do is keep the audience up-to-date on time, temperature, the weather word after every record. He's got to keep the records pretty hard, especially on an r&b format radio station. Brown figures that the best ratio is four hard records to one soft or nice music record.

"You want to make the music as raucous as possible because this kind of music activates the brain." The early morning deejay also needs to inform listeners about traffic, if this information is available.

Rocks Hard

Brown is on the air 1 a.m. to 6 a.m. From 1-2 a.m., he rocks hard to create listener appeal. Most of the bars in the area close about 2 a.m. and he wants to capture these people on their way home. Until about 2:30 a.m., he rocks. Then he begins to slow things down and get "the listeners into a bag, depending on how I feel. Some jazz. Some newer records that the people haven't heard . . . give the listeners a chance to evaluate the music."

Nighttime radio has a captive audience, he feels. "During drive time, they've figured out that the listener listens about 18 minutes . . . the time it takes to drive to work or drive home from work. He's not really listening. But at night, your fan lies in bed and really listens."

Brown said that during this hour of the morning he'll play all kinds of r&b records . . . "something I can get away with without having the music director on my back."

He starts the program driving hard again about 4:30 a.m. . . . building it up. "If I'm in a slow bag, I've got to get out of it and it may take a quarter of an hour."

Credits Garner

He credits Al Garner, now manager of an r&b station in Knoxville, Tenn., with giving him his first chance in radio. "He has got to be one of the few blue-eyed soul brothers I have respect for. He's a good deejay himself. He knows pro-

gramming. He knows production to the fifth dimension. He could work in any field of music and has the capabilities of being an executive in any field. I only wish I could have worked under him longer to learn more radio."

Brown's biggest criticism against r&b radio today is the station facilities in general. Most r&b radio stations need a better facility, he said, "so the deejay can do a better job. Some r&b radio stations are equipped not even poorly." Brown came to WDAS from WMBM in Miami. Prior to that, except for a nine-week stay at WAOK in Atlanta, he worked for KYOK under Al Garner in Houston.



CHARLIE BROWN, air personality on WDAS, Philadelphia, listens while Gold Dust Records artists Jesse Henderson and label's executives tell him about their first release, "What Happened (to All That Love)." From left, Henderson, Brown, label general manager Marge Monahan, president Susan Rewis and a&r director Ronnie Savoy.



SMASH RECORDS' new quartet, Collage, appears on KFMB-TV, San Diego, on Don Alexander's "Dancetime" show. From left, Jerry Donna, host Alexander, Jodie and Ron.

Lit & Niagara Spark WIBG to Top Rating

PHILADELPHIA — WFIL came in respectably close in the latest Billboard Radio Response Ratings survey to leader WIBG here. But WIBG's Hy Lit and Joe Niagara are hard to beat. Lit scored 48 per cent of the votes and Niagara took another 34 per cent in the deejay category for influencing sales of Hot 100 Chart singles records—indicating a commanding teen and young adult audience and ability to sway them to purchase product.

WIBG, as a station, and 57 per cent of the votes of record dealers, record distributors, one-stop operators, and local and national record company executives—the men whose business depends on how well a station sells records.

In the easy listening category, the leading station was WIP by a commanding margin for influencing sales of albums, indicative of a large audience of young adults and adults and ability to influence them to buy records. Ken Garland of WIP took the heavy part of the honors in the deejay category for

influencing album sales with 50 per cent of the votes. Tom Brown of WIP was second with 23 per cent.

WDAS and WHAT tied for ability to influence r&b record sales. WEEZ was the major influence on sales of country records with 47 per cent of the votes. WHAT-FM's Sid Mark was the major influence on jazz record sales with 56 per cent of the votes. WFLN and WFLN-FM collected 70 per cent of the votes for influencing classical record sales.



PAT BOONE puts his autograph into the "Starwalk" at studios of KAYO, the powerhouse country music station in Seattle. Note two left feet marks, which is the way Boone claims he plays golf. Starwalk, launched last September, now features some of the greatest country music names in the field. Ceremonies were broadcast on the station.

E. Chappell Firm

NORTH PALM BEACH, Fla. — Ernest Chappell, veteran radio-TV personality and producer who had been retired here, has opened a radio production firm—Ernest Chappell Enterprises. Chappell will concentrate on radio commercials and FM program services.

Stevens Says Trade Lost Perspective

NEW YORK—Gary Stevens, evening air personality on WMCA, lashed out last week at record producers and record companies for losing their "perspective."

Two years ago, he said, "I thought the record companies had come of age by leaning more and more toward the independent record producer. But everybody has lost their perspective." The problem, he said, is that record producers are working too hard making product to sell. He pointed to one new group where the leader had

asked a record company for \$50,000 in advance, sight unseen. This situation, he felt, has contributed to the poor sales situation in the singles field.

"My own point is this: How do you justify paying that kind of money unless you figure balancing out the group's possible deficiencies with promotion?"

"Let the record companies concentrate more on good product and the profit margins will take care of themselves. I don't care how slow the singles business is in general, good records will sell."