

MEDIATRIX MONTHLY

VOLUME 1 . NUMBER 7

MEDIATRIX MONTHLY

Volume 1 Number 7

Written & Edited by:

ROLLYE BORNSTEIN

Published by:

Mediatrix, Inc.
600 W. Ninth Street
Suite 502
Los Angeles, CA
90015
(213) 623-2750

© 1986. All Rights Reserved. No portion of this material may be reproduced without the express written consent of the publisher. Mediatrix Monthly is distributed through yearly subscription at the rate of \$395. In addition to the Monthly, subscribers also receive a comprehensive Annual publication and automatic membership in the Telephone Retrieval Network. A limited number of single copies of this issue are available at the rate of \$50.00 each.

Dear Radio Friend:

In this issue, you'll notice many of the changes that you've suggested. In particular, we've included several features designed to provide the reader with quick access to the basic information in the profile. In order of appearance, you'll now find:

A Facts Sheet (three pages, actually)-- outlining the basic market information, not pertaining to radio.

A more comprehensive ratings section. The first page lists every station which made the book in ranking order. This not only applies to the current numbers, but the previous two books as well. The following page contains a Historical Ratings Overview including the top five outlets in ranking order over the last ten years. Additionally, individual graphs have been included for every rated station, charting their fortunes during the last decade.

Station One Sheets-- including Slogan, Format, Lineup, Competition, Ratings, and a Brief History. It is by no means set in granite that these are the headings to be included in perpetuity. So inform us of your desires.

The body of the profile remains as always, a comprehensive overview, followed by items of interest. In this issue we've included an old radio log from the local paper; a 1961 WNOE program schedule; music surveys from WNOE and WTIK in the mid '60s; WRNO World Wide's program guide; and select coverage maps. (Regarding the latter-- in this issue, and the future, we'll only include coverage maps of significant interest-- those showing stations emanating outside of the metro, those showing unusual AM patterns and so forth. With the predominance of quality FM signals, the majority of maps shed little new light, and hence will not be included, with the possible exception of a representative sample.)

Regarding the other regular features (Find File; Economic Insight; Positioning For Profit; and Question Of The Month), rather than do away with them all together, it seems the consensus that readers would like them to pertain to the market being profiled. Consequently, they will reappear when applicable.

For instance, if someone in the marketplace is a standout (but lesser known) talent, we will single him or her out for the "Find File. (WPLP sports ace Nancy Donnellan would have been such a person in the Tampa issue.). If a topic of hot conversation concerns the profiled city, it will be the subject of "Question of The Month." Likewise for the other two features.

Plans are already underway for the remaining four issues: Houston, Seattle, Chicago and New York, and you'll find that the next profile will contain another much sought after feature: A comprehensive index including call letters and names.

Again we apologize for the lateness of these issues. As stated repeatedly, first year subscribers will receive all 11 issues in addition to the annual. I greatly appreciate the understanding so many of you have shown in this regard. What is now evident is that, frankly, it takes well over six weeks to get an issue out (not to mention the time allotted for work on the annual). Consequently, it will never be possible to ship these issues at the rate of one a month.

For that reason, next year's plan (1987), is to further increase the contents of each issue, and limit their issuance to a by-monthly schedule. That means that 1987 subscribers will receive six issues and the second annual. The price will remain unchanged for new subscribers, but for those of you who have been patient enough to support this initial effort, there is a price reduction (and a further savings beyond that, should you renew early-- you'll find the information enclosed, for your convenience).

If you have a moment, please let us know what you think of the revisions herein. It's an ongoing process, so if you haven't voiced an opinion, please do so; particularly if there is something we aren't including that you'd find useful. More than these tangible publications, Mediatrix is a resource for you. We'd like it to fill all your information needs, both in print and through the telephone retrieval network. Please feel free to contact us at anytime.

We appreciate your input-- and more importantly, I appreciate your support. Thanks again for your help in 1986. You've helped me lay the foundation for a stronger '87 for us all.

Sincerely,



MEDIATRIX MONTHLY

Volume 1 Number 7

Contents

MARKET PROFILE: New Orleans.....	5-124
Arbitron Area Map.....	5
Logos.....	6
New Orleans Facts & Figures.....	7- 9
Station Listings.....	10- 54
Alphabetically including address, phone, GM, PD, Grp Ownr.	10- 12
by Format Category.....	13
by Frequency including power.....	14
Historical Graph of Frequencies.....	15
Current Arbitron Rankings.....	16
Historical Ratings Overview.....	17
10 year ratings graphs for each station, alphabetically.	18- 35
Station One Sheets.....	36- 54
including Slogan, Format, Lineup, Competition, Ratings and a brief history, for each outlet, appearing alphabetically	
Analysis.....	55-107
Market Background.....	55- 57
Urban/Black.....	58- 62
Contemporary Hits.....	63- 70
AOR.....	71- 75
Adult Contemporary.....	76- 81
Easy Listening.....	82
MOR/Nostalgia.....	83
News/Talk.....	84- 88
Country.....	89- 95
Oldies.....	96-105
Religion.....	106-107
Graphic Relief.....	108-122
1958 Radio Log, as printed in the local paper.....	108
1961 WNOE Program Schedule.....	109-112
1964 WNOE Survey.....	113-114
WTIX's July 4, 1964 First Annual Marathon Of Hits list.....	115
WRNO World Wide Program Guide and newspaper reprint.....	116-117
Coverage Maps.....	118-122
Reprint of our 1982 New Orleans Market Analysis.....	123-124



© Arbitron Ratings Company

Metro
 ADI
 TSA

Non-subscribers to this report may not reproduce this map in any form for sales, marketing, advertising or promotional purposes without the express written permission of the Arbitron Ratings Company

For definitions of MSA, TSA and ADI see Paragraphs 16, 24 and 2 in the back of this report

NEW ORLEANS

MARKET PROFILE

Listening took place: September, 1986
 Information Updated: December, 1986

**NEWS
RADIO**

W W L 8 7 A M



KAJUN
103 FM

WRNO fm
100

WLTS



WBOK RADIO
1230 AM



WBYU
STEREO 96

JOY
102 FM

New Orleans -- Facts & Figures

Metro Rank: 31 Metro Population: 1,096,100
Black Population: 332,900 (30.4%)

Location and Geography: Nearly 45% of the city of New Orleans is water, and the area's average elevation is 5 feet below sea level. Orleans Parish is bordered on the north by Lake Pontchartrain, and on the south by the Mississippi River. Jefferson Parish lies west and south, housing the cities of Metairie and Kenner, and on the West Bank, Algiers and Gretna.

(The other side of the Mississippi is known as the "West Bank". At this location, it is actually south of New Orleans, but following the path of the River which runs predominantly north and south, it indeed makes up its 'west bank'.)

Orleans and Jefferson Parishes comprise the bulk of the metro populus with St. Tammany to the northeast of Lake Pontchartrain housing the town of Slidell, following in third place. Other metro parishes include St. Charles (to the west of Jefferson); St. John the Baptist (to the northwest of St. Charles), and St. Bernard, (southeast of Orleans, bordering on the Gulf Of Mexico and Plaquemines Parish, in the ADI).

Climate: Semi Tropical. Average Temperature-- 68 degrees, Average Rainfall 52 inches. It may get chilly in winter, but by far the real problem is the excessive humidity and heat in summer. It is not unusual for an August day to be in the upper 90s with 100% humidity.

Industry: The Port Of New Orleans is a leader in import and export, particularly of petrochemical (oil) products. Considerable oil reserves in the Gulf Of Mexico have added to that industry locally. Consequently, New Orleans is up there with other oil based economies, in terms of economic problems at present.

Fortunately, tourism is on the rise. Though the World's Fair was not the success it was anticipated to be, the town is one of the top convention cities in America, and a variety of plans are underway to enhance that status. It's estimated that by 1990, tourism will be the city's top industry.

Cost of living: New Orleans has one of the lowest property taxes in the country, but sales taxes are 9% (4% state, 5% city in Orleans Parish). State income tax is figured on the basis of 2% for the first \$10,000; 4% of the next \$40,000; and 6% of earnings in excess of \$50,000. (In so far as property taxes, homeowners are eligible for a \$75,000 exemption if they live in the property. Millage rates are 102.75 in Orleans Parish.)

An average one bedroom unfurnished apartment rents for \$350. The average single family (3 bed/3 bath) home sells for \$90,000, high above the average for comparable towns-- which it always has been due to the scarcity of land (and the abundance of water). Crossing Lake Pontchartrain by causeway takes some 45 minutes, hence homes on the "North Shore" as it is known, are springing up at more affordable rates. Car insurance runs about \$800 a year.

Salaries: Jocks make between \$12,000 and \$45,000 (with some notable exceptions on both sides of that scale). PDs generally range from \$28,000 to \$40,000; with GM base salaries in the \$60 to \$70 thousand range.

Education: The major universities here are Tulane and Loyola, but a number of community colleges and smaller state schools are also found locally. Additionally, New Orleans is home to Xavier University, the only Black Catholic college in the nation; Dillard, Holy Cross, and University of New Orleans.

Sports: Professional Football: New Orleans Saints (The city is also home to the Sugar Bowl and the Superdome.)

Parks, Zoos, Etc: Audubon Park not only houses a great zoo, but is also the focus of the Meters' local hit, "They All Asked For You". City Park is also a significant amusement location with 1500 acres including 4 golf courses, 54 tennis courts, 18 ball diamonds, riding stables, and water for all reasons.

Sightseeing: The French Quarter! It's a walkable excursion (weather permitting), certainly the most infamous area in the city and a real education. Called officially "Le Vieux Carre", it means "The Old Square" and old it is-- including Jackson Square in honor of General Andrew Jackson's role in the Battle Of New Orleans. In addition to a number of historical sites, it's also a living tribute to jazz with Bourbon Street active nightly as well as the renowned Preservation Hall.

Local Newspaper: The Times-Picayune/The States-Item

Local television:

CBS WWL TV 4
NBC WDSU TV 6
ABC WVUE TV 8
IND KNHH TV 11 (Houma)
IND WGNO TV 26
IND WNOL TV 38
ETV WYES TV 12
ETV WLAE-TV 32

And of course, Mardi Gras!
1987 dates:

February 20
Krewes of Atlas, Cleopatra, and Gladiators parades
February 21
Krewes of Caesar, Choctaw, Palmyras, Pandora, ShangriLa and
Sparta parades
February 22
Krewes of Alla, Carrollton, Juno, Okeanos, Pontchartrain, and
Rhea parades
February 23
Krewes of Freret, Hercules and Thor parades
February 24
Krewes of Centurians, and Pegasus parades
February 25
Krewes of Babylon and Mardi Gras parades
February 26
Krewes of Aquila, Jupiter, Minerva and Momus parades
February 27
Krewes of Amor, Diana, Hermes and Nefertari parades
February 28
Krewes of Endymion, Grela, Iris, Nomtoac, Selena and Tucks
parades
Krewes of Endymion Extravaganza, Parade and Party-- Superdome
March 1
Krewes of Bacchus, Mid-City, Napoleon, Poseidon, Thoth and
Venus parades
March 2
Krewes of Proteus and Zeus parades
March 3 Mardi Gras Day!
Krewes of Arabi, Argus, Comus, Crescent City, Elks, Rex and
Zulu parades

(While the atmosphere of Mardi Gras is 'party-hearty', it should be noted that the composition of the "Krewes" more than resembles the ancient Caste System. Mardi Gras, reveals the definitive "Who's Who of New Orleans", giving the social elite a distinct and identifiable pecking order.)

Alphabetical Listing Of Rated Outlets In The New Orleans Metro

WAJY-FM (New Orleans)
1024 N. Rampart Street
New Orleans, LA 70116
(504) 529-6376
GM J. Michael Early
OM Diane Newman

WBOK-AM (New Orleans)
3301 1/2 Tulane Avenue
New Orleans, LA 70119
(504) 827-1522
VP/GM Alvin McCottry
PD Harold Heim

WBYU-FM (New Orleans)
1001 Howard Avenue
New Orleans, LA 70113
(504) 525-9600
VP/GM Bruce Dodge
OM Don Amez
Group Owner Stoner

WCKW-FM (La Place)
Box 970
La Place, LA 70068
(504) 652-2319
GM Lew Carter
PD Dennis Carlton

WEZB-FM (New Orleans)
601 Loyola Avenue (Poydras Plaza)
New Orleans, LA 70113
(504) 581-7002
GM Marc Leunissen
PD open
Group Owner EZ Communications

WKJN-FM (Hammond)
3029 S. Sherwood Forest Boulevard
Baton Rouge, LA 70816
(504) 292-9556
VP/GM Michael Baer
OM Bruce Edwards
Group Owner Sterling

WLTS-FM (Slidell)
1639 Gentilly Boulevard
New Orleans, LA 70119
(504) 943-9019
Pres./GM Ed Muniz
PD Bob Mitchell

WMKJ-AM (New Orleans)
1440 Canal Street #800
New Orleans, LA 70112
(504) 581-1280
VP/GM Dale Matteson
OM open
Group Owner Clear Channel

WNOE-AM-FM (New Orleans)
529 Bienville Street
New Orleans, LA 70130
(504) 529-1212
GM Eric Anderson
PD Ralph Cherry

WQUE-FM (New Orleans)
1440 Canal Street #800
New Orleans, LA 70112
(504) 581-1280
VP/GM Dale Matteson
PD Jay Stevens
Group Owner Clear Channel

WRNO-FM (New Orleans)
4539 I-10 Service Road
Metairie, LA 70006
(504) 889-2424
VP/GM Joe Costello
PD Michael Costello

WSMB-AM (New Orleans)
13th Floor - Maison Blanche Building
New Orleans, LA 70112
GM Bud Olister
PD Jerry Valence

WTIX-AM (New Orleans)
332 Carondelet Street
New Orleans, LA 70130
(504) 561-0001
VP/GM David Gerard
Group Owner Price Communications

WVOG-AM (New Orleans)
125 N. Galvez Street
New Orleans, LA 70119
(504) 822-0890
Pres./GM/PD Fred Westenberger

WWIW-AM (New Orleans)
1515 St. Charles Avenue
New Orleans, LA 70130
(504) 522-1450
Pres./GM Seymour Smith
Sta. Mgr. David Smith
PD Bob Middleton

WWL-AM (New Orleans)
1024 N. Rampart Street
New Orleans, LA 70116
(504) 524-8787
VP/GM J. Michael Early
PD Dave McNamara

WYAT-AM (New Orleans)
1639 Gentilly Boulevard
New Orleans, LA 70119
(504) 943-9019
Pres./GM Ed Muniz
PD Bob Mitchell

WYLD-AM-FM (New Orleans)
2906 Tulane Avenue
New Orleans, LA 70119
(504) 822-1945
Pres. James J. Hutchinson
GM Rod Burbridge
FM PD Del Spencer
AM PD Donnie Taylor

Rated Outlets In The New Orleans Metro By Format Classification

Adult Contemporary

WAJY (Format 41)

WLTS (Churchill)

AOR

WCKW (Classic Rock)

Contemporary Hits

WEZB

WQUE

WRNO

Country

WNOE-AM

WNOE-FM

WKJN

Easy Listening

WBYU

MOR/Nostalgia

WWIW

News/Talk

WSMB

WWL

Oldies

WMKJ (Heart & Soul)

WTIX (SMN)

WYAT (Transtar)

Religion

WBOK

WVOG

Urban/Black

WYLD-AM

WYLD-FM

Rated Outlets In The Tampa Bay Metro By Dial Position

AM

600	WVOG	1	kw-D		
690	WTIX	10	kw/	5 kw	DA-2
870	WWL	50	kw		DA
940	WYLD	10	kw/	500 w	DA-2
990	WYAT	250	w		
1060	WNOE	50	kw/	5 kw	DA-2
1230	WBOK	1	kw		
1280	WMKJ	5	kw		DA
1350	WSMB	5	kw		DA-N
1450	WWIW	1	kw		

FM

92.3	WCKW	100	kw/	440	ft.
93.3	WQUE	100	kw/	512	ft.
95.7	WBYU	100	kw/	600	ft.
97.1	WEZB	100	kw/	511	ft.
98.5	WYLD	100	kw/	480	ft.
99.5	WRNO	100	kw/	1049	ft.
101.1	WNOE	100	kw/	440	ft.
101.9	WAJY	100	kw/	825	ft.
103.3	WKJN	100	kw/	1045	ft.
105.3	WLTS	100	kw/	902	ft.

We got so much positive feedback on our Miami call letter rundown that we've decided to attempt a similar graph for New Orleans. Since it is done largely from memory (ours and others), omissions are possible. We apologize in advance for any inaccuracies.

New Orleans' Frequencies... And what's been on them

600* WMRY WYLD WYFE WWOM WVOG	690* WWEZ WTIX	800* WBOK WSHO	870 WWL	940* WTPS WYLD	990 WJMR WNNR WJMR WYAT WLTS WYAT
1060 WBNO WNOE	1230* WJBW WSHO WBOK	1280 WDSU WGSO WQUE WMKJ	1350 WSMB	1450* WTIX WNPS WWIW	1540** KABE KGLA
93.3 WDSU WQUE	95.7 WWMT WBYU	97.1 WRCM WJMR WNNR WJMR WEZB	98.5 WWOM WIXO WYLD		
99.5 WRNO	101.1 WNOE	101.9 WWL WAJY	105.3*** WDSU WVSL WXEL WAIL WLTS		

* denotes frequency change as follows:

WYLD at 600 bought WTPS at 940 for fulltime coverage, selling 600 to Connie B. Gay.

WTIX originated at 1450. Todd Storz donated that facility to the school board in order to buy WWEZ at 690.

WBOK began as a black daytimer at 800. In 1964 it swapped with full time showtunes outlet WSHO at 1230.

** denotes dark frequency as follows:

1540 went dark for a period of time when KABE (which was broadcasting on a construction permit prior to official granting of license) was hit by a barge. It re-emerged as Spanish language KGLA.

*** denotes allocation change

105.3 was originally allocated to New Orleans, and put on the air as WDSU-FM which later moved to 93.3. 105.3 again became available until it was reallocated to Slidell to accomodate WVSL.

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

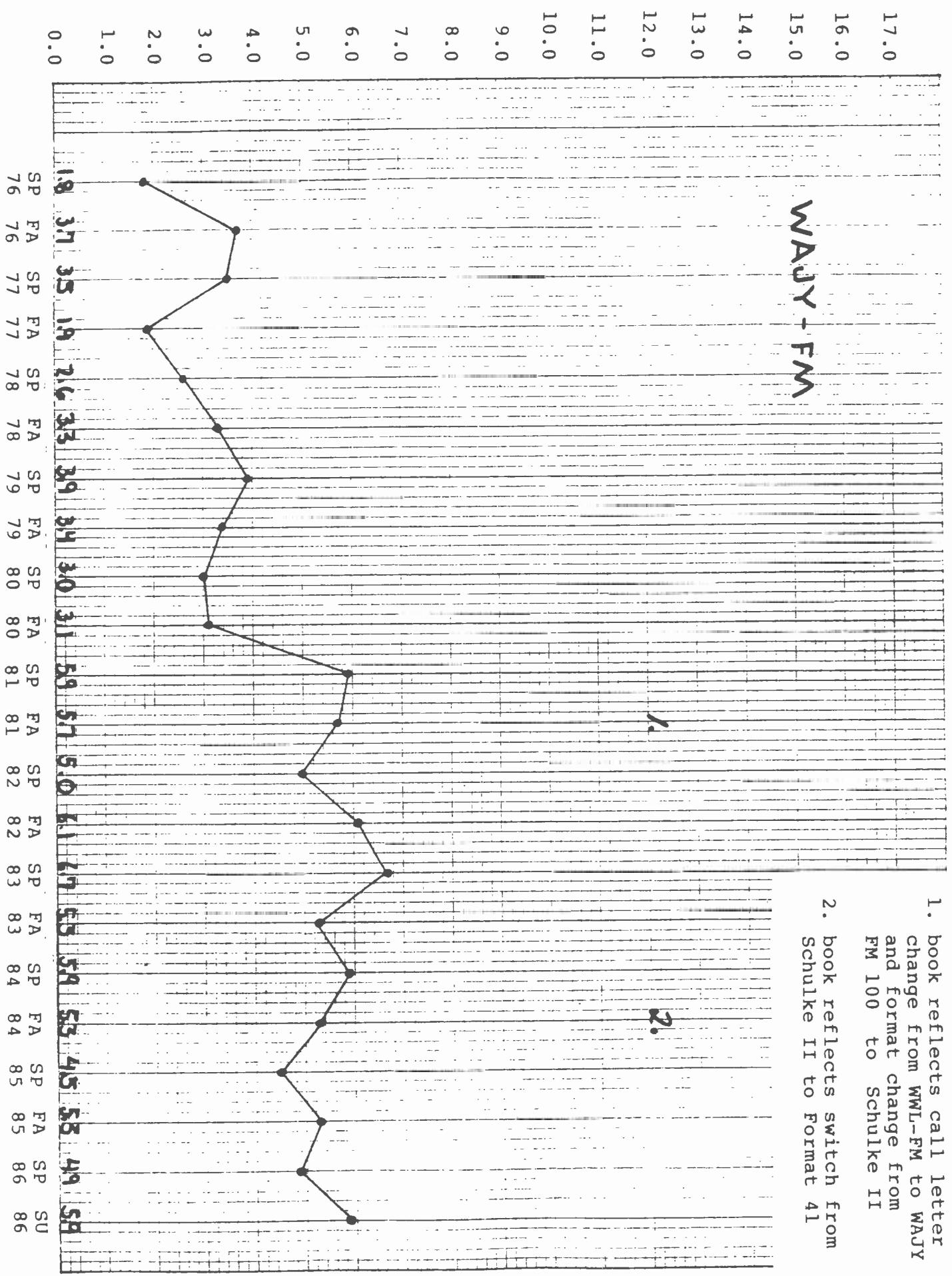
Summer '86	Spring '86	Fall '85
WYLD-FM 15.5	WYLD-FM 14.5	WYLD-FM 14.7
WEZB 10.1	WEZB 9.9	WEZB 10.5
WQUE 6.6	WBYU 7.7	WLTS 7.2
WLTS 6.1	WLTS 6.7	WQUE 6.9
WAJY 5.9	WWL 5.9	WBYU 6.2
WBOK 5.8	WQUE 5.6	WRNO 6.2
WWL 5.6	WNOE-FM 5.3	WWL 6.2
WBYU 5.5	WAJY 4.9	WBOK 5.9
WRNO 5.0	WRNO 4.9	WAJY 5.3
WNOE-FM 4.8	WBOK 4.3	WNOE-FM 4.8
WSMB 3.9	WSMB 3.4	WSMB 4.4
WTIX 3.1	WYLD-AM 2.9	WYLD-AM 3.1
WYLD-AM 3.0	WTIX 2.8	WWIW 2.5
WWIW 2.1	WMKJ 2.3	WTIX 2.4
WCKW 1.9	WNOE-AM 2.3	WNOE-AM 2.3
WMKJ 1.9	WCKW 2.2	WYAT 1.7
WNOE-AM 1.8	WWIW 2.2	WSHO .7
WYAT 1.2	WYAT 1.3	WCKW .6
WVOG .7	WSHO .8	WKJN .4
WKJN .5	WKJN .5	WQUE-AM .4

All audience estimates contained on this page, and on the individual graphs following this page are copyrighted 1986 by The Arbitron Company and may not be quoted or reproduced without the proper written permission of Arbitron.

NEW ORLEANS HISTORICAL RATINGS OVERVIEW
(Top five stations from Spring 1976 through Spring 1985)

Spring '76	Fall '76	Spring '77
WSMB-AM 10.3 MOR WBYU-FM 8.4 easy WBOK-AM 8.3 black WNOE-FM 6.8 AOR WNOE-AM 6.7 top 40	WSMB-AM 10.5 MOR WGSO-AM 9.0 MOR WBYU-FM 8.6 easy WWL-AM 8.3 MOR WNOE-AM 7.1 top 40	WSMB-AM 9.0 MOR WQUE-FM 7.9 AC WBYU-FM 7.6 easy WNOE-AM 7.4 top 40 WGSO-AM 6.5 MOR
Fall '77	Spring '78	Fall '78
WTIX-AM 8.6 top 40 WQUE-FM 7.5 AC WSMB-AM 7.4 MOR WNOE-AM 7.1 top 40 WBYU-FM 6.7 easy WGSO-AM 6.7 MOR	WSMB-AM 9.9 MOR WTIX-AM 9.8 top 40 WQUE-FM 7.9 AC WBYU-FM 7.0 easy WRNO-FM 6.9 AOR	WTIX-AM 8.3 top 40 WQUE-FM 8.1 AC WBYU-FM 7.4 easy WSMB-AM 7.4 MOR WNOE-FM 6.8 AOR
Spring '79	Fall '79	Spring '80
WBYU-FM 11.5 easy WTIX-AM 8.7 top 40 WRNO-FM 7.4 AOR WQUE-FM 7.4 AC WSMB-AM 7.2 MOR	WBYU-FM 11.6 easy WSMB-AM 7.4 MOR WQUE-FM 6.9 AC WTIX-AM 6.8 top 40 WGSO-AM 6.3 MOR	WEZB-FM 10.3 CHR WBYU-FM 8.6 easy WTIX-AM 8.4 CHR WYLD-FM 7.0 black WSMB-AM 6.5 MOR
Fall '80	Spring '81	Fall '81
WEZB-FM 10.7 CHR WNOE-FM 9.9 country WBYU-FM 8.0 easy WTIX-AM 6.9 CHR WYLD-FM 6.7 black	WEZB-FM 10.3 CHR WAIL-FM 8.4 urban WRNO-FM 8.1 AOR WTIX-AM 7.8 CHR WBYU-FM 7.7 easy	WEZB-FM 11.5 CHR WAIL-FM 10.6 urban WNOE-FM 8.4 country WBYU-FM 7.5 easy WRNO-FM 7.3 AOR
Spring '82	Fall '82	Spring '83
WAIL-FM 12.9 urban WEZB-FM 8.6 CHR WRNO-FM 8.5 AOR WNOE-FM 6.8 country WYLD-FM 6.4 black	WYLD-FM 12.9 black WAIL-FM 8.8 urban WEZB-FM 8.6 CHR WRNO-FM 8.1 AOR WBYU-FM 7.0 easy	WYLD-FM 13.2 black WEZB-FM 9.2 CHR WAIL-FM 8.8 urban WRNO-FM 8.8 AOR WBYU-FM 8.2 easy
Fall '83	Spring '84	Fall '84
WYLD-FM 14.1 black WEZB-FM 12.5 CHR WAIL-FM 7.1 urban WNOE-FM 6.6 country WRNO-FM 6.5 AOR	WYLD-FM 14.9 black WEZB-FM 11.7 CHR WRNO-FM 7.3 AOR WBYU-FM 7.0 easy WQUE-FM 6.4 AC	WYLD-FM 16.7 black WEZB-FM 10.9 CHR WBYU-FM 7.0 easy WLTS-FM 6.8 AC WQUE-FM 6.8 CHR
Spring '85: WYLD-FM 16.8 black; WEZB-FM 12.4 CHR; WQUE-FM 8.0 CHR; WRNO-FM 6.1 AOR; WBYU-FM 5.9 easy		

WADJY - FM

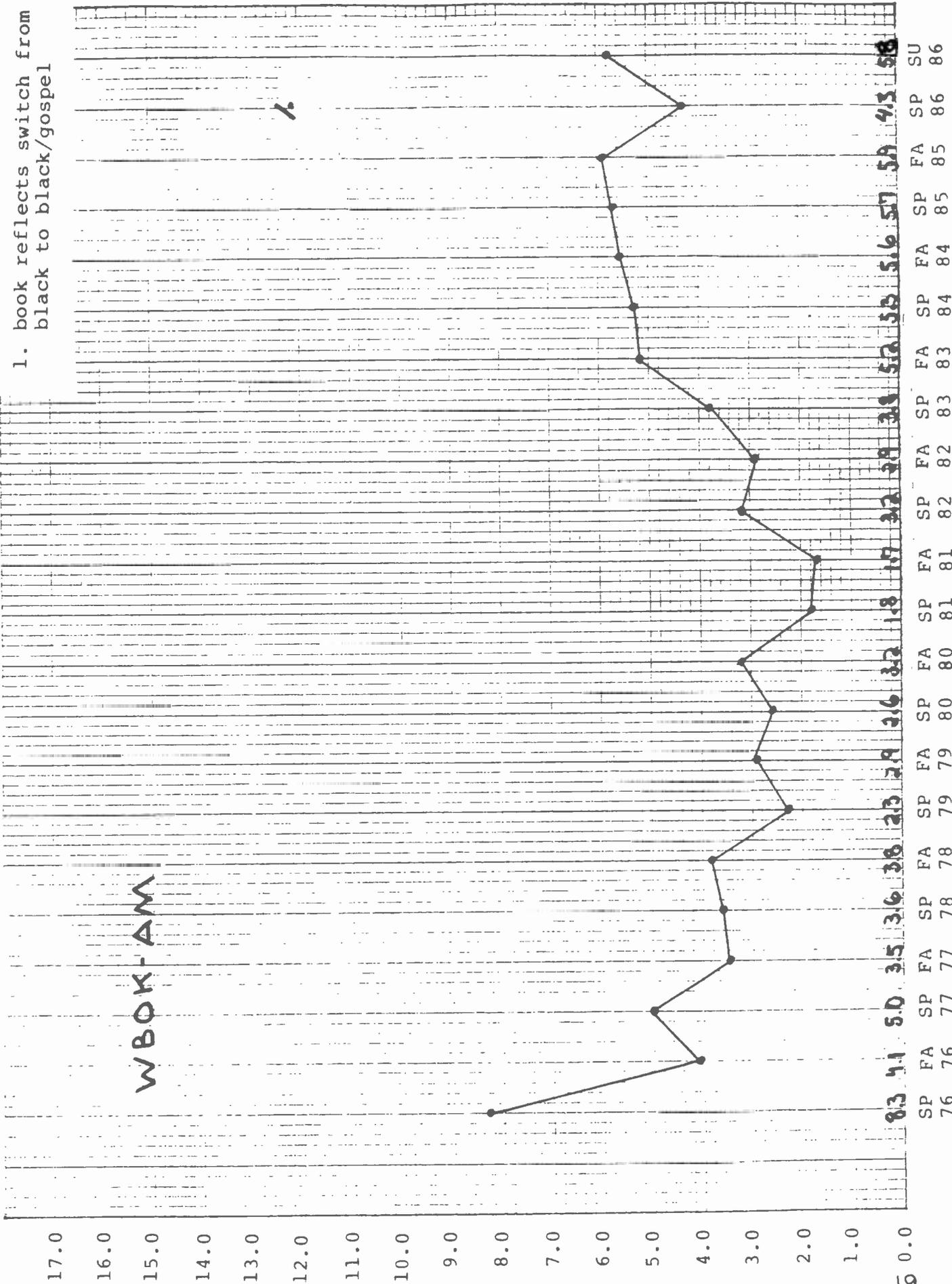


1. book reflects call letter change from WWL-FM to WADJY and format change from FM 100 to Schuilke II
2. book reflects switch from Schuilke II to Format 41

1.

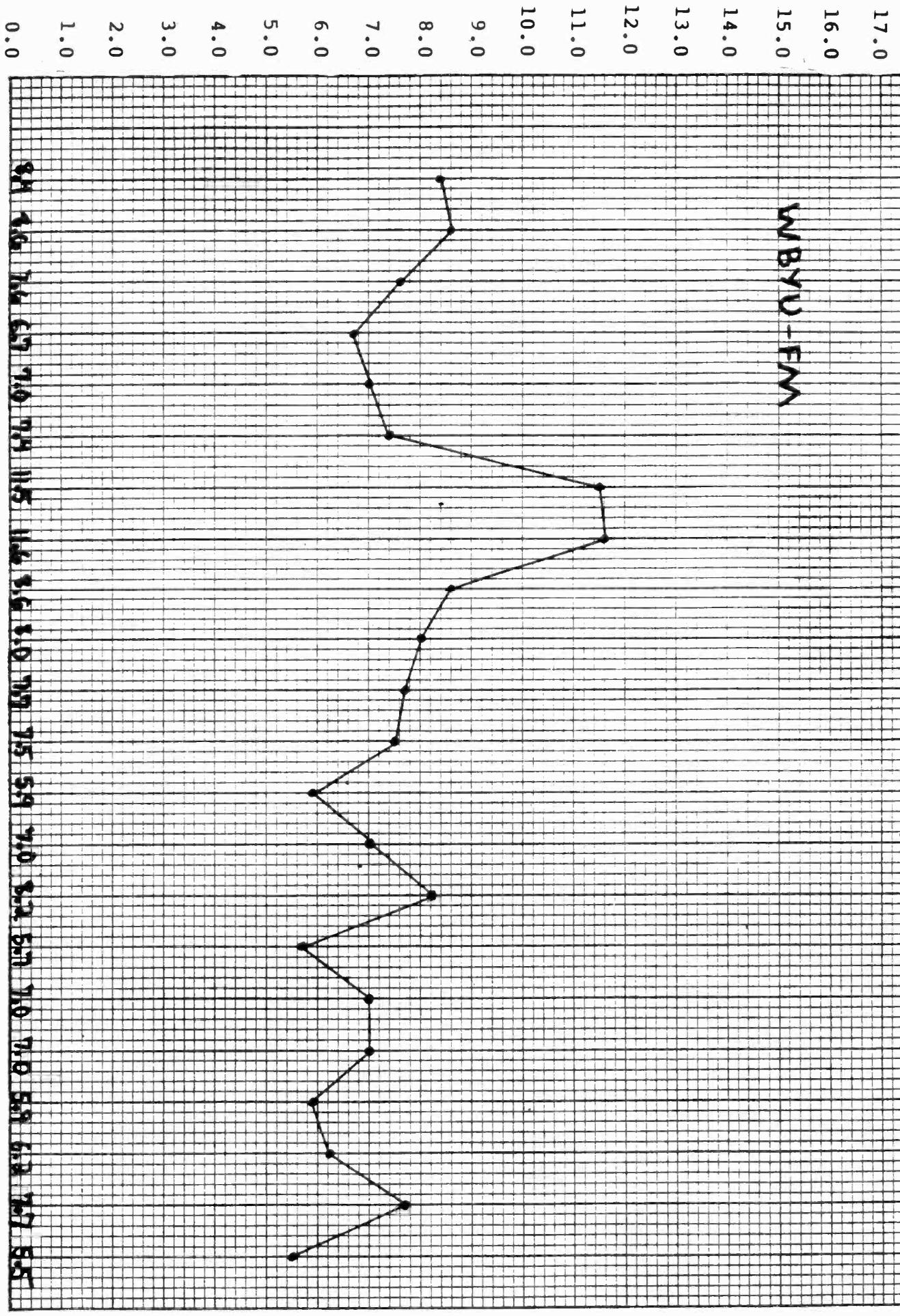
2.

1. book reflects switch from black to black/gospel



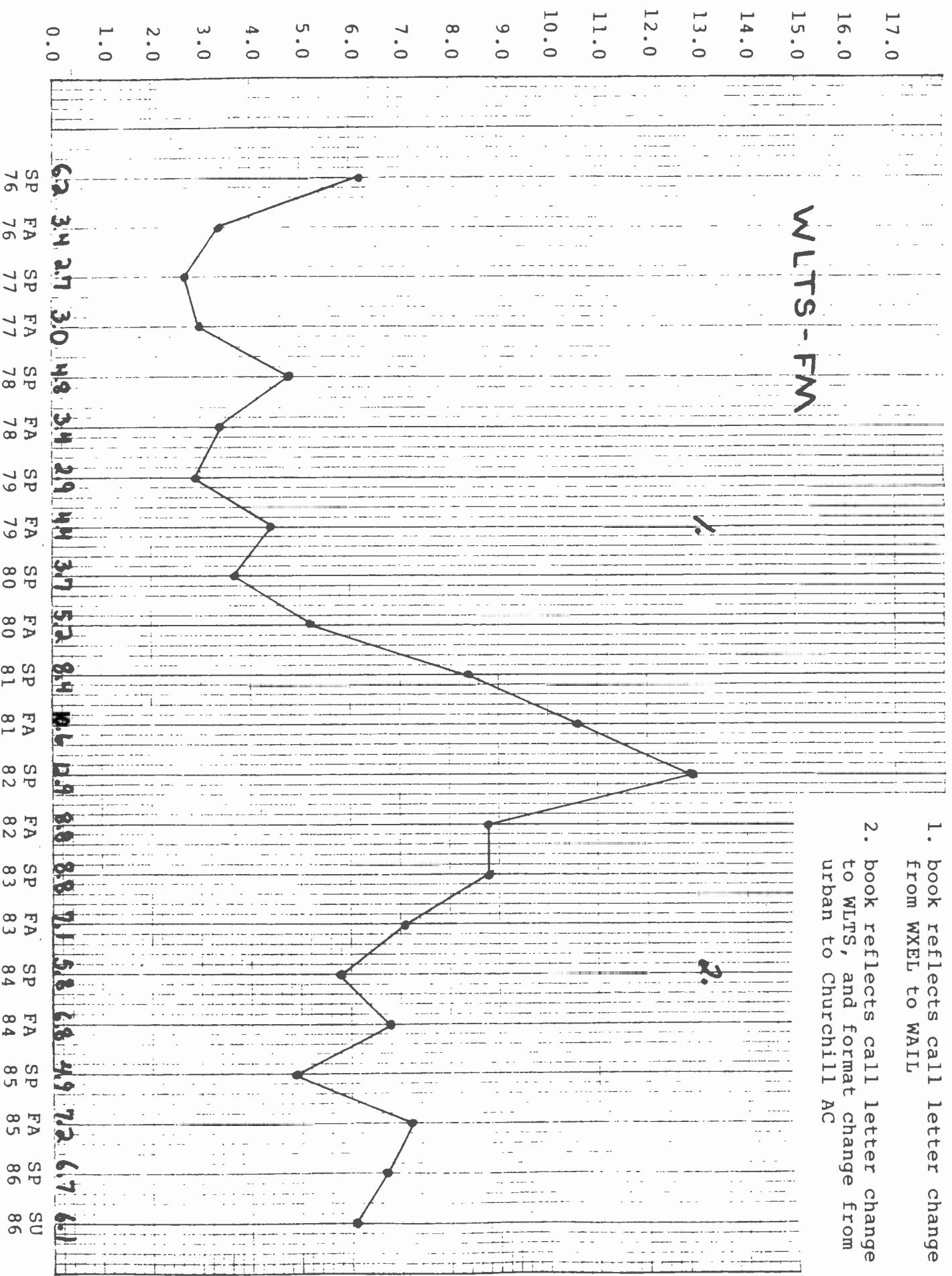
WBOX-AM

WBYU-FM



- 1. book reflects call letter change from WXEL to WAIL
- 2. book reflects call letter change to WLTS, and format change from urban to Churchill AC

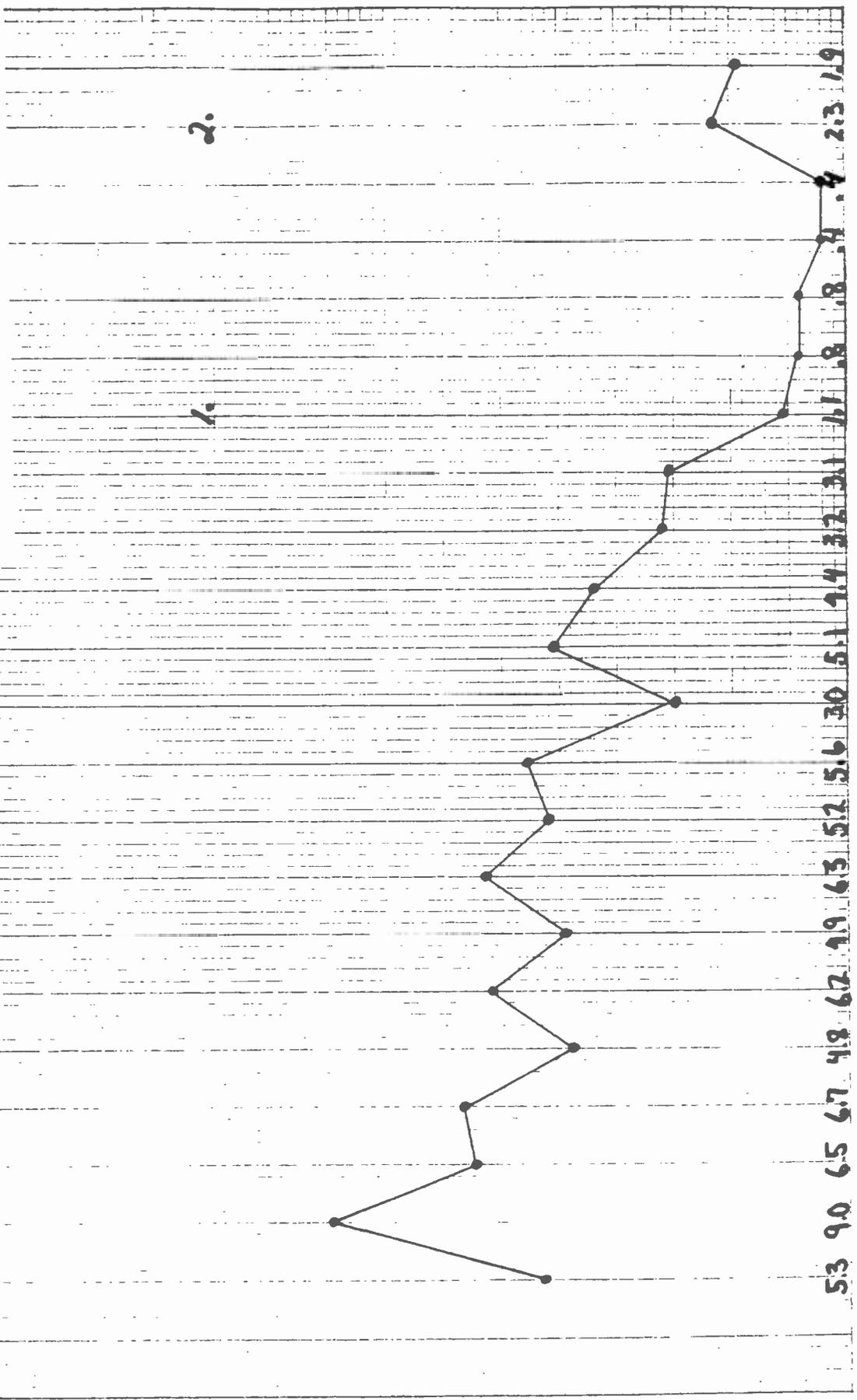
WLTS - FM



1. book reflects call letter change from WGSO to WQUE-AM, and format change from news/talk to CHR
2. book reflects call letter change to WMKJ and format change to SMN's "Heart And Soul"

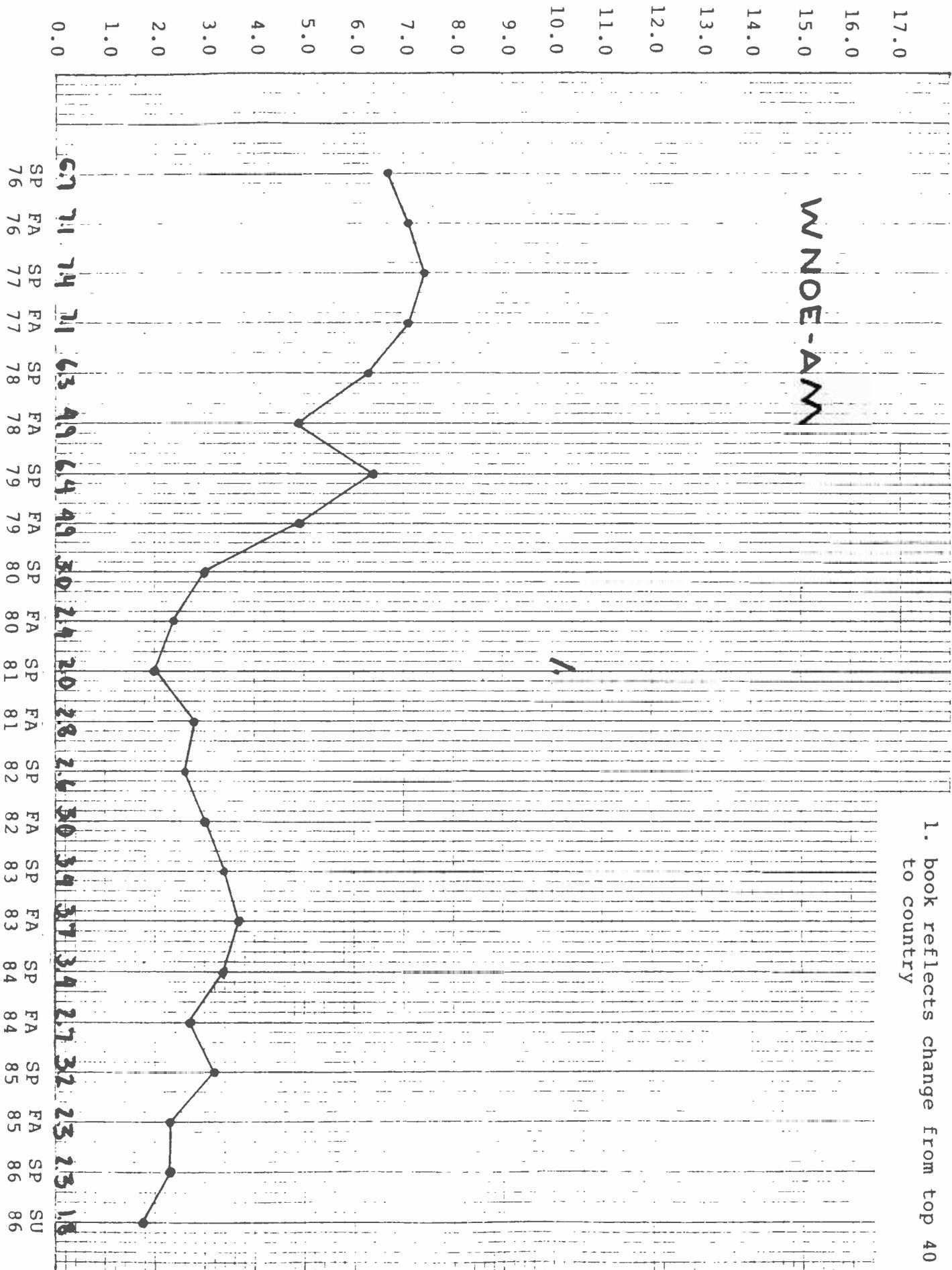
WMKJ-AM

17.0
16.0
15.0
14.0
13.0
12.0
11.0
10.0
9.0
8.0
7.0
6.0
5.0
4.0
3.0
2.0
1.0
0.0

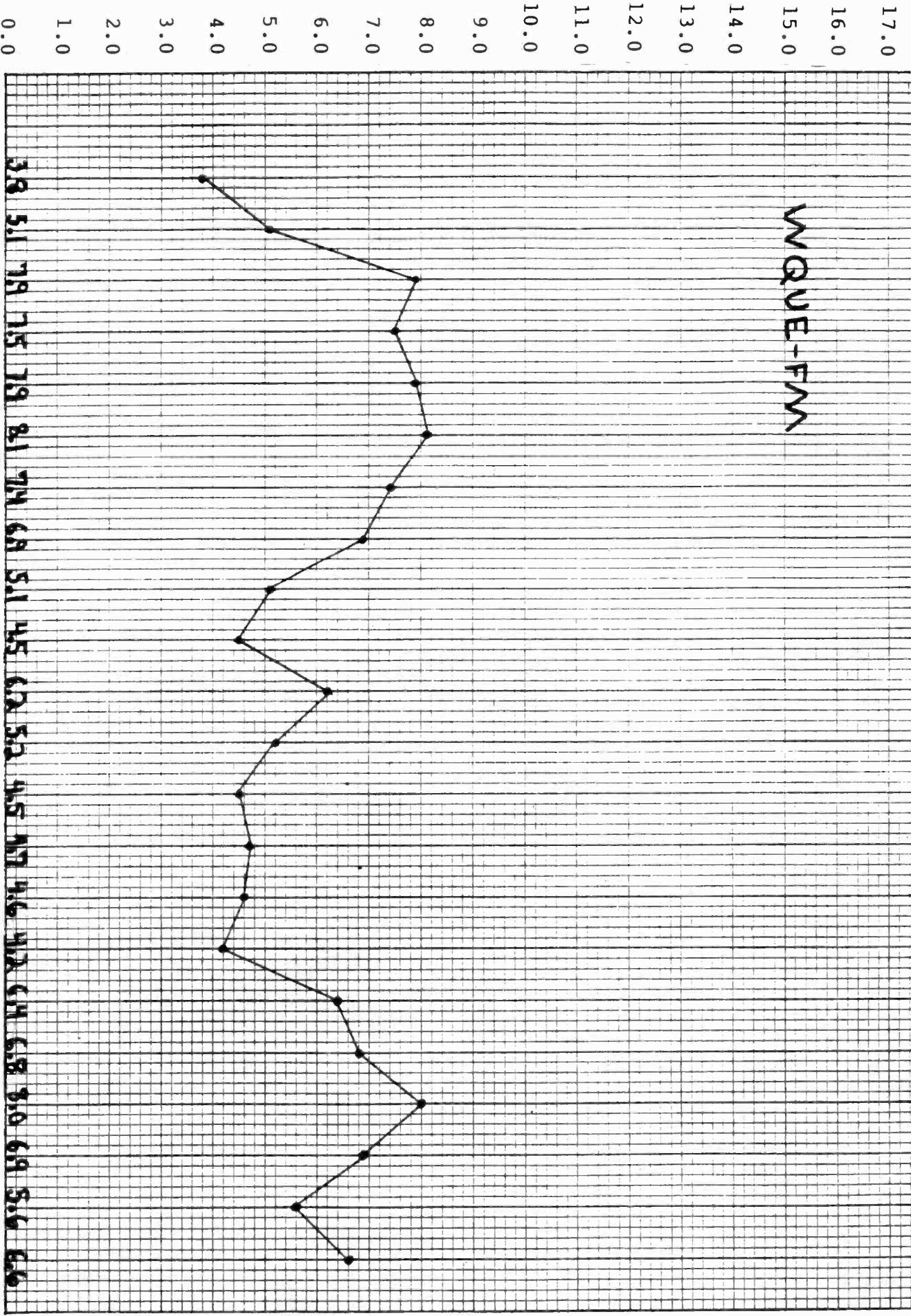


1. book reflects change from top 40 to country

WNOE-AM



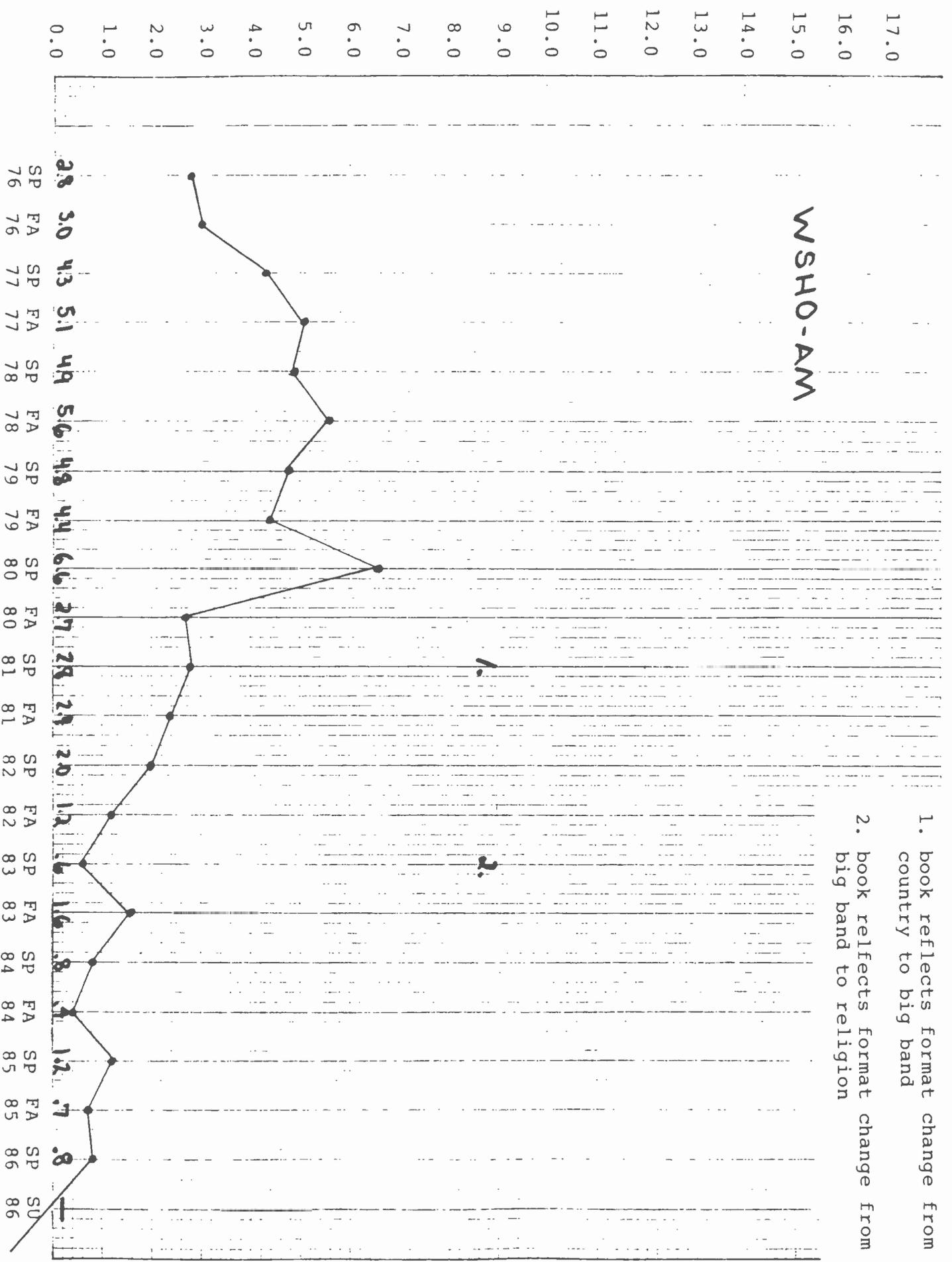
WQUE-FM



SP 76
 FA 76
 SP 77
 FA 77
 SP 78
 FA 78
 SP 79
 FA 79
 SP 80
 FA 80
 SP 81
 FA 81
 SP 82
 FA 82
 SP 83
 FA 83
 SP 84
 FA 84
 SP 85
 FA 85
 SP 86
 SU 86

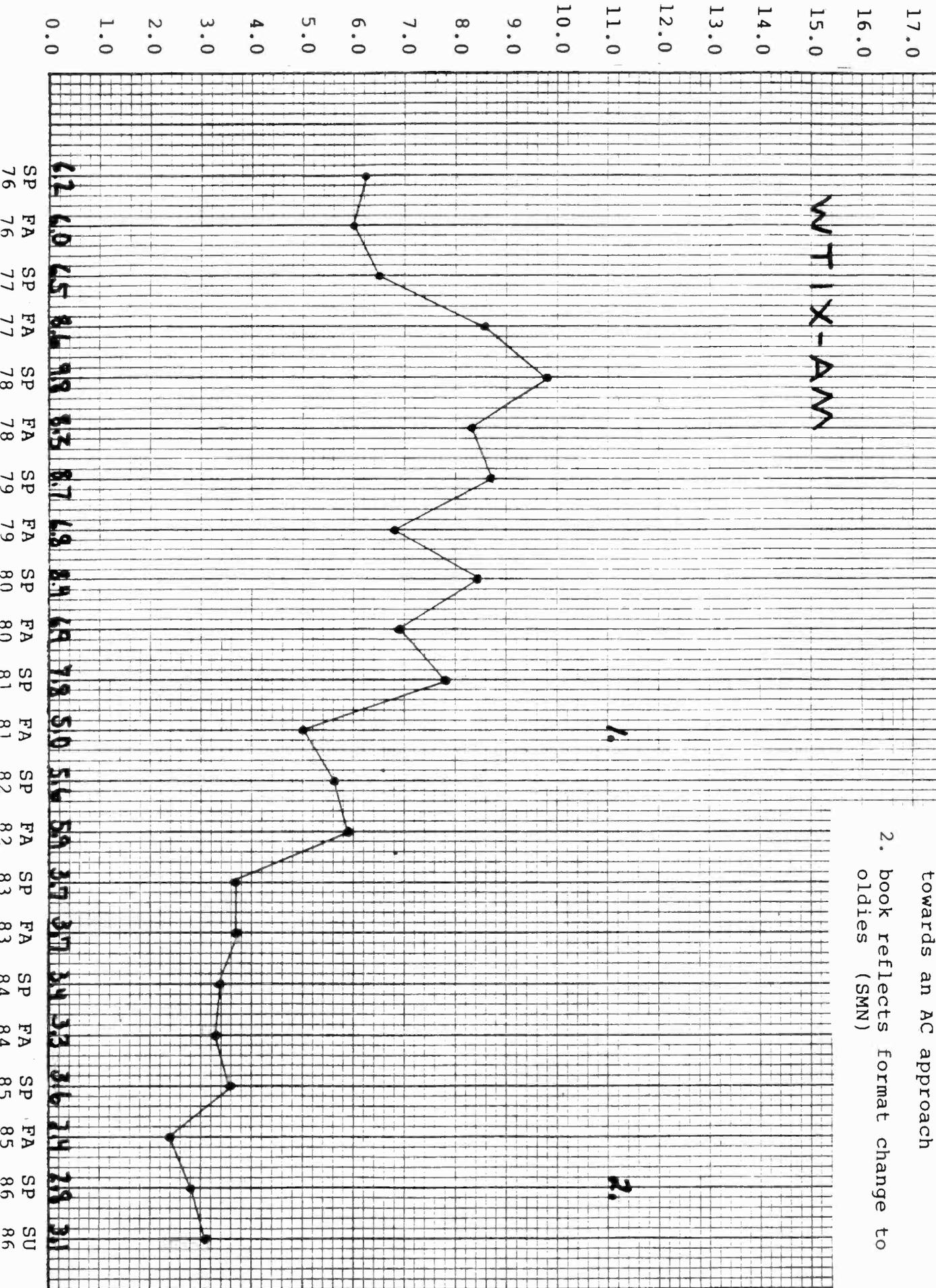
- 1. book reflects format change from country to big band
- 2. book reflects format change from big band to religion

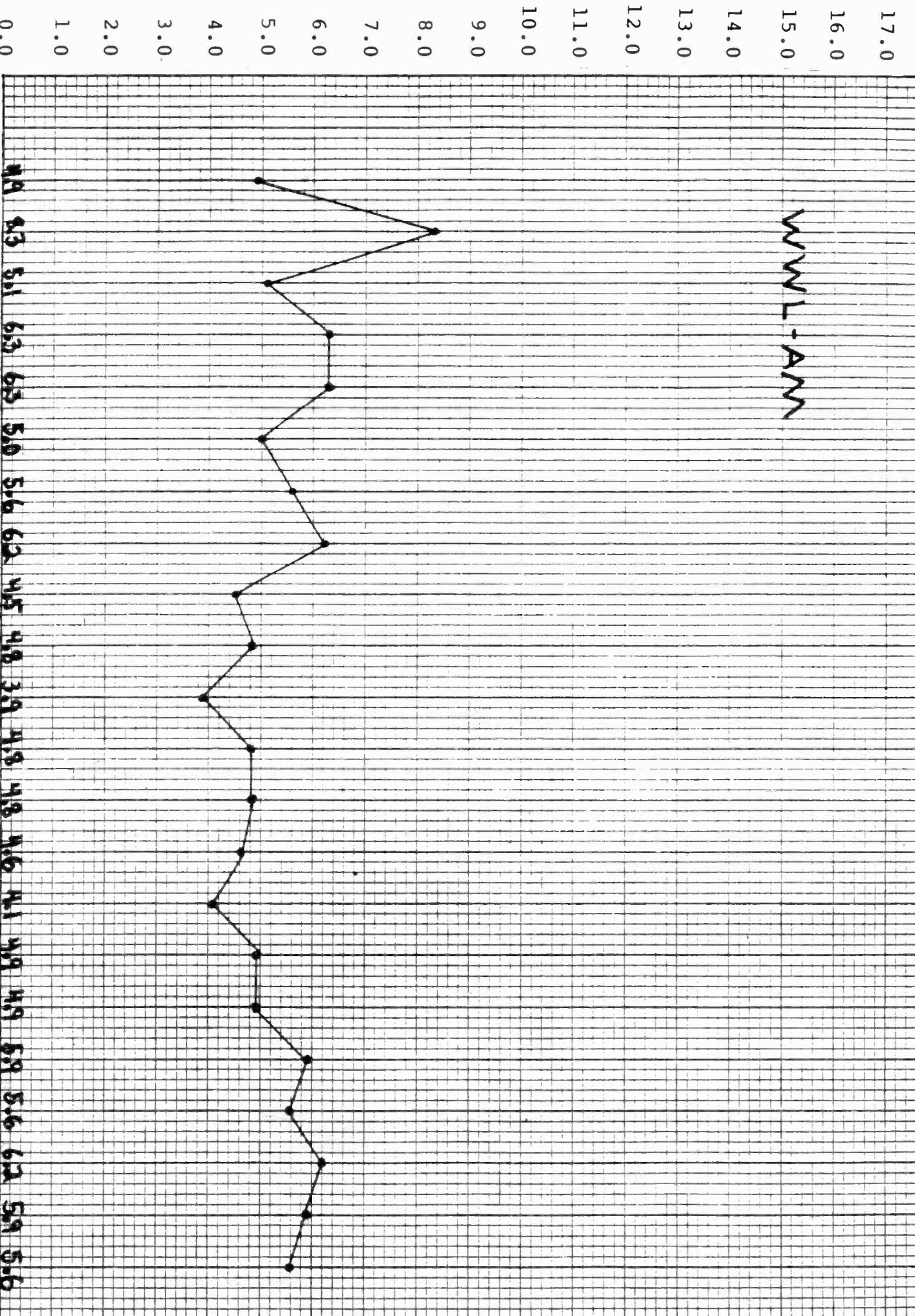
WSHO-AM



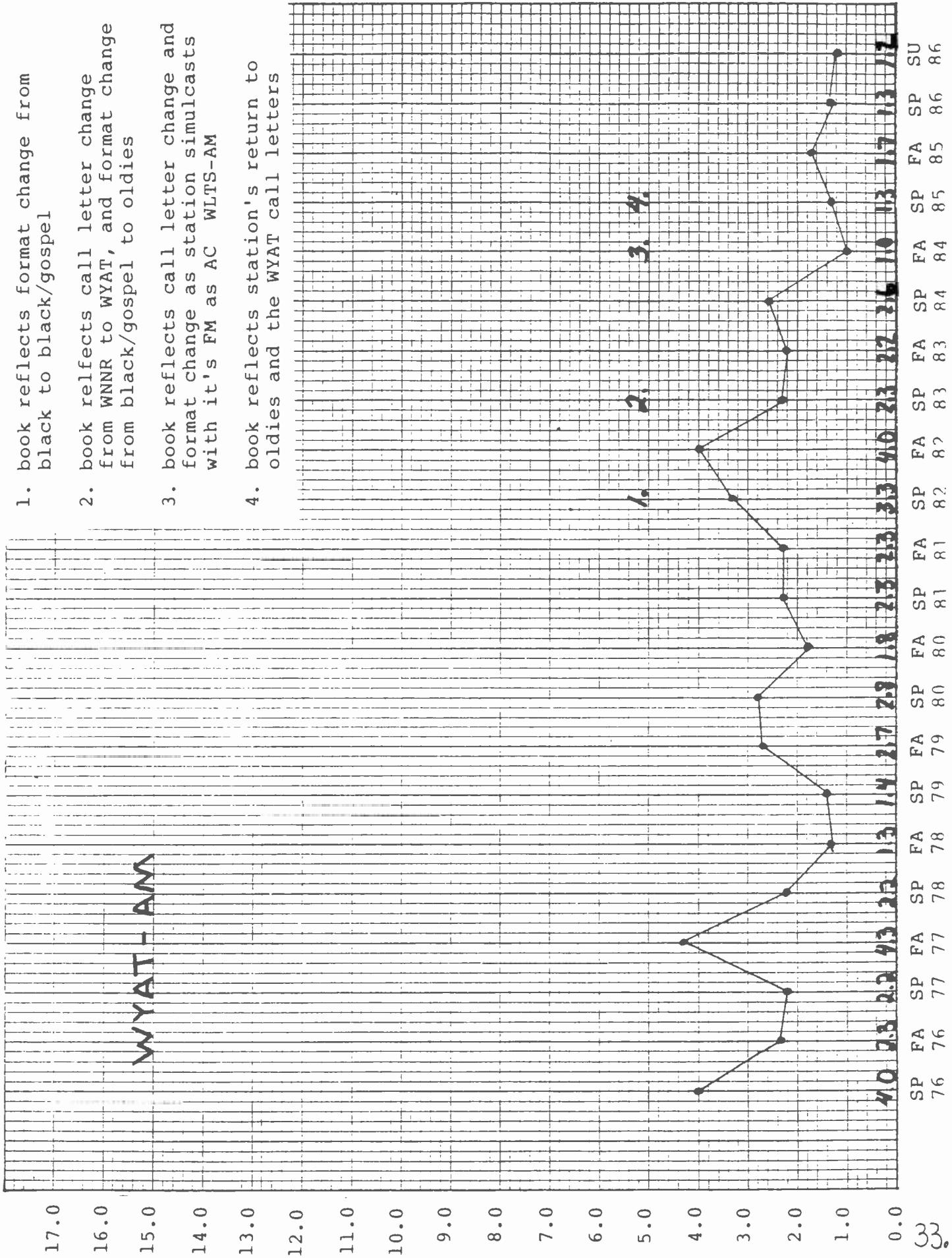
1. book reflects station's movement towards an AC approach
2. book reflects format change to oldies (SMN)

W T I X - A M M

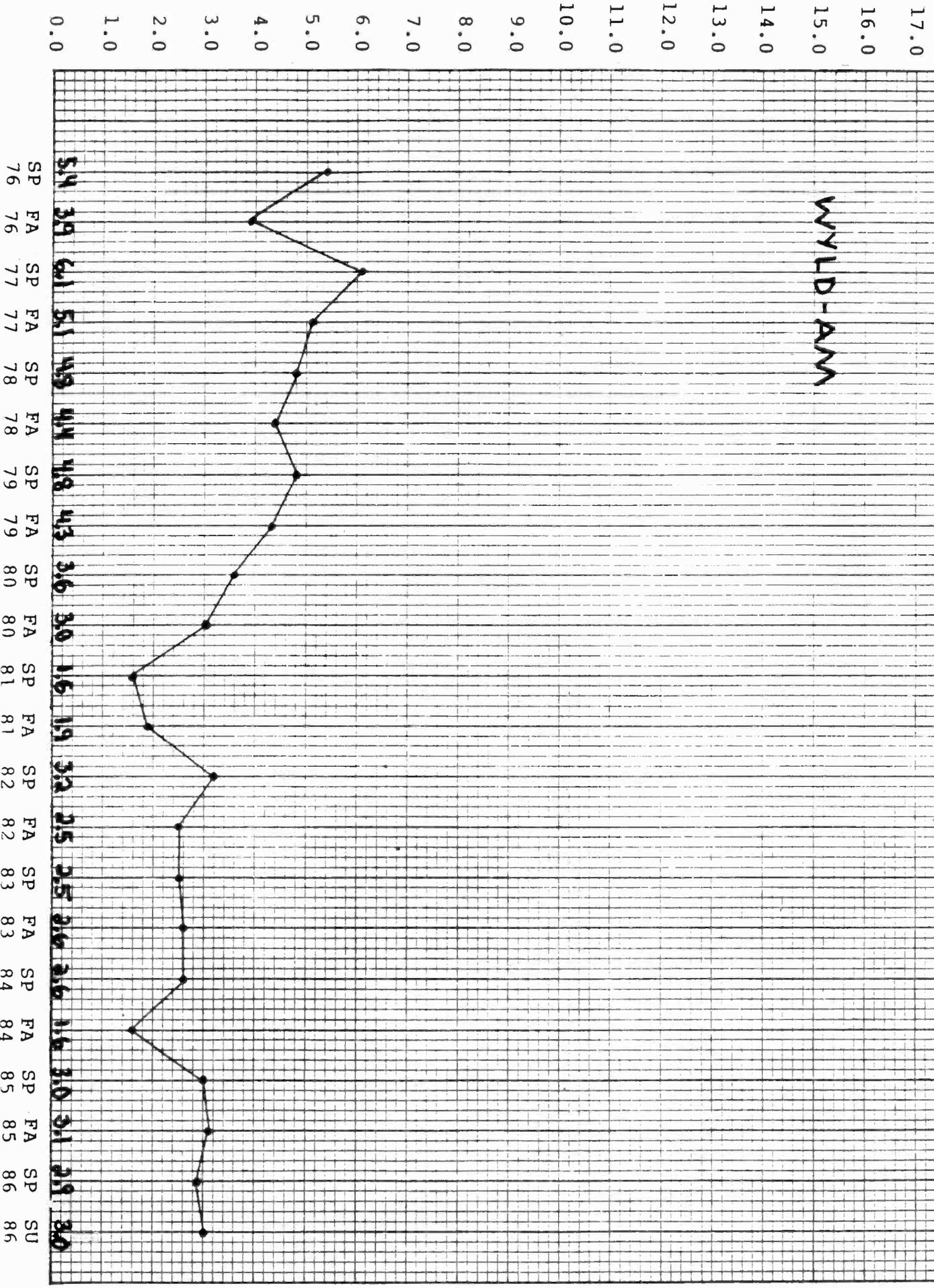




1. book reflects format change from black to black/gospel
2. book reflects call letter change from WNNR to WYAT, and format change from black/gospel to oldies
3. book reflects call letter change and format change as station simulcasts with it's FM as AC WLTS-AM
4. book reflects station's return to oldies and the WYAT call letters



WYLD-AM



WAJY-FM 101.9

Slogan: "Joy 102 FM"

Format: Adult Contemporary ("Format 41" was adopted two years ago, but the station augments it considerably under the direction of music director Pat Matthews.)

Lineup:

Pat Matthews 6 to 9 a.m.
Rick Zurick 9 to 2 p.m.
Jim McCutcheon 2 to 7 p.m.
Ben Stiegler 7 to midnight

Overnights are done by a variety of parttimers.

Competition: WLTS-FM, using a modified version of Churchill's AC fare would be closest competitor, though WAJY is somewhat softer, and would likely share with easy listening WBYU as well.

Ratings: Currently WAJY ranks in fifth place overall, just behind WLTS.

Brief History: Facility signed on the air in 1970 as WWL-FM. Originally the frequency was awarded to WTPS (940 AM) but local uproar caused FCC to reconsider the move. When Loyola University (owners of WWL-AM) received the grant (it owns the combo to this day), WTPS' parent company, the Times-Picayune opted out of broadcasting.

The frequency is most associated with an easy listening approach though the mid '70s did see the outlet trying rock briefly as "Rampart 102". In 1980, easy listening was dropped for Schulke II. It was then that the calls became WAJY. "Schulke II" was replaced with Transtar's "Format 41" two years ago.

WBOK-AM 1230

Slogans: "Sonshine 1230, Love You Can Listen To"
"Where The Message Is The Music"

Format: Black Gospel (intersperced with paid preaching)

Lineup:

Bob Frost	6 to noon
Harold Heim	noon to 6 (Heim is PD)
Bernie Davis	6 to midnight
Gloria Washington	midnight to 6

Competition: WVOG and WSHO are definitely religion/inspirational but WBOK is the only one of the three specifically targeting black listeners.

Ratings: The station shows an impressive 5.8 at present, ranking sixth overall and leading the inspirational arena by a wide wide margin (WSHO at present is unranked and WVOG has a .7).

Brief History: Station started out as a black daytimer, when WYLD emerged on 940 fulltime, WBOK at 800 and WSHO at 1230 swapped frequencies, netting BOK with a fulltime signal, and one of the market's more colorful battles. Next to the legendary WTIX/WNOE competition, WYLD and WBOK made for some interesting press.

When Shamrock sold the outlet in 1983, the R & B format was replaced with the current inspirational approach.

WBYS-FM 95.7

Slogan: "Bayou, FM 96, WBYS"

Format: easy listening (Carson Radio Services-- station switched from Bonneville to Carson in July, 1986)

Lineup:

Jay Richards (with Sonya DiCarlo news)	5:30 to 10 a.m.
George Bonnell	10 to 3 p.m.
Don Amez	3 to 6 p.m. (Amez is PD)
Jim Swiler and Chuck Rooney alternate	6 to midnight
John Wilson	midnight to 5:30

Competition: No direct, Loyola's WJY would be closest in format, though AM outlets WWL and WSMB probably account for the most sharing.

Ratings: Currently in eighth place at a 5.5

Brief History: Station has been predominantly easy listening since its inception in 1953 as Fidelity Broadcasting's WWMT-FM (which stood for Macy Teeter). Outlet at high wattage (for the '50s-- 48 kw) was used primarily as an over the air SCA offering background music to businesses. In 1970 it was sold to the company that subsequently became Swanson. It was then that the WBYS calls emerged.

On April 1, 1986 Swanson sold the outlet to present owner Stoner.

WCKW-FM 92.3

Slogan: "Classic Rock"

Format: Classic Rock, done in house with reel to reel automation by PD Dennis Carlton.

Lineup: (live assist)

Dennis Carlton	mornings
automated	middays
Johnny Tyler	afternoons
Jeannine Burgeron	evenings
Tommy Bienvenue	overnights

Competition: Station is licensed to La Place, serving both Baton Rouge and New Orleans. No competition in Baton Rouge, closest New Orleans competitor would be WRNO.

Ratings: In 15th place in New Orleans (tied with WMKJ at a 1.9). (Has a 1.4 in Baton Rouge.)

Brief History: Signed on in 1966 as local La Place outlet serving the River Parishes with block programming. Switched to Classic Rock in June of '85 when Carlton arrived. Had been AC by day, country at night. Planning a tower move to Vashery ten miles southwest of current location. Although it will be closer to Baton Rouge, the intended tower height (from 440 feet to 1,954 feet) will improve coverage of both cities.

WEZB-FM 97.1

Slogan: "B 97, Best Continuous Music"

Format: CHR

Lineup:

Cajun Ken Cooper	5:30 to 10 a.m.
Steve "What a guy" York	10 to 2 p.m.
Allan Beebee	2 to 6 p.m.
Boomer (Rollins)	6 to 10 p.m.
Big Ragoo (Vic DelGiorno)	10 to 2 a.m.
Bobby Moore	2 to 5:30 a.m.

Competition: WEZB is the only pure top 40 outlet at present, though WRNO is a hybrid AOR/CHR and WQUE is a hybrid urban/CHR. WEZB shares with both those outlets for 18-34 listeners. From a revenue standpoint however, the biggest competition would be WLTS.

Ratings: Currently at a 10.1 in second place behind black WYLD-FM. This is a routine ranking for this outlet which has been in the top 5 outlets consistently since its switch to CHR in 1980 (and in fact has been number two behind WYLD since WYLD's ascent to number one in '83).

Brief History: This is the first FM in the city-- licensed in 1945 as WRCM-FM. (Its owners later acquired an AM on the basis that it was impossible to succeed with FM alone. The AM was at 990-- see WYAT.) From there it became WJMR-FM, WNNR-FM and again WJMR-FM, parroting the fortunes of it's AM counterpart.

The combo was sold separately in the early '70s with the AM going to Ed Muniz and the FM to EZ Communications. The WEZB calls emerged for the easy listening format which ensued. In the latter '70s easy listening was dropped in favor of "Disco 97" followed quickly by a dance music approach known as "The Rhythm Of The City FM 97", followed almost as quickly (in 1980) by top 40 which proved to be the success for which EZ was searching.

WKJN-FM 103.3

Slogan: "Kajun 103 FM, The Most Music and Most Winners Station"

Format: Country, done in house with Rusty Walker as consultant

Lineup:

Jeff Davis and K.C. O'Connell	mornings
Jim Williams	middays
Bruce Edwards	afternoons
Alan Jeffries	evenings
B.J. McKay	overnights

Competition: Though WKJN is licensed to Hammond which geographically is half way between New Orleans and Baton Rouge, it is home to the Baton Rouge metro, is physically housed in Baton Rouge-- and in 1984 moved its tower to Walker-- closer to Baton Rouge. Consequently, New Orleans is not a direct target.

But since calls come in from the New Orleans metro (specifically Metairie and Kenner), in those areas it shares with New Orleans' dominant country combo WNOE-AM-FM.

Ratings: In New Orleans it barely cracks the book with a .5, but in Baton Rouge, the shares are impressive-- occasionally into double digits, though currently down to a 7.4.

Brief History: Signed on the air in 1965. Has been country as WKJN since '84 when the tower was moved to Walker under Keymarket's ownership. (Keymarket acquired the outlet, which had been AC formatted WTGI, from Tangi Broadcasting.) WKJN is the only Baton Rouge facility with a tower site to the east of the city-- giving it reasonably good penetration into New Orleans.

On March 21, 1986 Keymarket sold the outlet to Sterling Communications.

WLTS-FM 105.3

Slogans: All center around the word "light"--
"Lite Rock, Less Talk"; "The Light You Can Listen To", etc.

Format: AC, WLTS uses Churchill but PD Bob Mitchell (who also does mornings and has been in this market forever) considerably augments it.

Lineup:

Bob Mitchell	5:30 to 9 a.m.
Doug Christian	9 to noon
John Scott	noon to 3
Jim Hanzo	3 to 7
Celeste	7 to midnight*
Ray Meaux	midnight to 5:30

*Celeste's 10 to midnight block is called "Love Light", with softer AC music, poetry, and other features aimed at enticing lovers to listen.

Competition: To the softer side, WAJY would be competitive-- to a lesser extent on the harder side, WEZB would factor, but by and large the station is alone as a straight ahead AC outlet-- as evidenced by its overwhelming dominance 25-34.

Ratings: Number four overall at a 6.1, but clearly on top in key demos.

Brief History: Frequency was moved to Slidell from its original New Orleans allocation in the '60s and signed on as WVSL-- the voice of Slidell. Car dealer Bill Garrett was the original owner and he sold it to TV Garroway who in 1973 sold it to current owner Ed Muniz. (Muniz, a market fixture since the '50s had previously purchased WNNR-AM (see WYAT).)

Muniz took the station black as WXEL-- the first FM black outlet in the city. In 1980, he intended to go country but WNOE beat him to the punch. He remained black (urban actually, under PD Barry Richards who managed to take the outlet to number one in New Orleans with a decidedly inferior signal, and no budget) but was stuck with the calls he selected for the country approach, WAIL (as in "Waylon").

With the coming of docket 80-90 in 1984, Muniz achieved his primary goal-- signal parity, moving from Slidell to New Orleans on the same tower as WNOE, WRNO and channel 32. Since selling black radio had become a major problem locally, Muniz opted for a more mainstream approach as WLTS (using Churchill) and has surpassed all previous success.

WMKJ-AM 1280

Slogan: "Magic 1280, Motown And More"

Format: Black oldies, Satellite Music Network's "Heart & Soul" spiked with jock cut ins occasionally but generally run as delivered.

Lineup: No local personalities

Competition: From the oldies side, WYAT runs Transtar's "Oldies Channel" and WTIK runs SMN's similar oldies offering. But as the bulk of WMKJ's listeners are black, it shares with WYLD-AM as well.

Ratings: The station debuted with a respectable 2.3 in the spring and currently shows a 1.9.

Brief History: 1280 is home to the original WDSU-- at one time a major factor in this market. When Fred Walker's BroadStreet Communications acquired the outlet in the '70s, it was necessary to change the calls (since WDSU-TV, channel 6, was not included in the purchase).

As WGSO, the station adopted a news/talk format which remained until 1983 when two things happened: the outlet went top 40 adopting the WQUE calls (used by its FM counterpart); and the combo was acquired by Clear Channel Communications which opted for "Heart & Soul" as WMKJ at the beginning of this year (1986).

WNOE-AM-FM 1060 / 101.1

Slogans: At present, call letters are emphasized-- 1060 WNOE and WNOE 101.1. Had been using "Hit Country 101" until recently.

Format: Country. The FM offers a more contemporary blend, half current half oldies-- with oldies dating back seven years. Dayparting is significant with oldies decreasing in drive times, increasing in other time slots.

AM is traditional country with a list that "goes back as far as they made records", interspersed with currents as well.

FM is more music intensive. AM more personality oriented. "On the AM we schedule music around non music elements. On the FM we schedule non music elements around music."

Lineups:

AM		FM	
Doug Ryle & Dennis Williams	mornings	Steve Suter	5 to 10
Jyl Jackson	middays	Christina Kelly	10 to 3
Dan Diamond	afternoons	Joe Derrick	3 to 7
Talknet	6 to midnight	Tim Parish	7 to mid
simulcast	overnights	Don Banx	mid to 5

Competition: No country competition in New Orleans, and Baton Rouge's WKJN is not really a factor, so station sees all the adult outlets, ACs on FM, news/talkers on AM as competitors.

Ratings: WNOE-FM is currently in 10th place with a 4.8, WNOE-AM at a 1.7. Combined it's a 6.5, and the stations are sold in combo.

Brief History: WNOE-AM was originally WBNO, owned by the Baptists of New Orleans. Sold to Governor James A. Noe in 1936, the station truly came into its own in the '50s as WTIK's competitor. The legendary top 40 battles between WTIK and WNOE are even more so when it is noted that this is the only market which saw the giants-- Todd Storz and Gordon McLendon, go head to head. Storz owned WTIK, and McLendon happened to be Governor Noe's son in law, having married his daughter Gay. Though officially (since McLendon did not actually own the outlet) they did not compete, unofficially New Orleans was the scene for some of top 40 radio's more headed confrontations.

WNOE-FM was signed on the air in the '60s by the Noe's, first as an automated country outlet, and later as a hard rocker. It switched back to country in 1980, six months before WNOE-AM adopted the approach.

WQUE-FM 93.3

Slogans: "Q 93 FM" "Continuous Music" "Make The Big Switch"

Format: hybrid CHR (emphasis on urban) consulted by Jerry Clifton.

Lineup:

Dan McKay	6 to 10 a.m.
Jay Stevens	10 to noon
Dr. John (Guidry)	noon to 2 p.m.
Jon David Wells	2 to 6 p.m.
Hurricane Eddie	6 to 10 p.m.
Brother Ron (Chatman)	10 to 1 a.m.
Dirk Steele	1 to 6 a.m.

Competition: Station is trying to be number one overall by walking the line between CHR WEZB and black WYLD.

Ratings: Since WQUE switched from CHR to this hybrid approach in July, the summer book (at an impressive 6.6 in third place) tells but a portion of the story.

Brief History: Originally WDSU-FM, the station was a good music outlet (classical, easy listening). When BroadStreet bought the AM/FM combo, the FM became WQUE, remaining easy listening. In the mid 70s, an automated AC approach was installed which eventually led to a move to live AC. In the fall of '84 the outlet was sold to Clear Channel.

The move from AC to CHR came with the arrival of the morning team of Walton and Johnson. (Coming from Beaumont, they later departed for Dallas, but during their tenure they were quite a hit. Timing, too was on their side, as B-97's most recognizable personality, Cajun Ken Cooper, had left the market briefly for Los Angeles and Chicago.)

WRNO-FM 99.5

Slogan: "The Rock Of New Orleans"-- it's the only slogan the station has had since it's 1967 sign on and by far is the oldest slogan in town.

Format: Hybrid CHR. Station for years was a progressive/AOR outlet and those roots are apparent in today's presentation. Leaning a bit harder and whiter, the station definitely avoids such currents as black rap records and blends today's mainstream CHR with the classic rock hits of the past 25 years. Generally the mix is 50% current and 50% old, though the station does lend itself to significant dayparting including such features as the "WRNO Hall of Fame" featuring New Orleans oldies from noon to 1 weekdays and 8 to midnight Sundays.

Lineup:

Scot	5:30 to 10 a.m.
Michael in the morning (Costello)	10 to noon
Bobby Reno	noon to 4 p.m.
Weird Wayne Wadkins	4 to 8 p.m.
Kenny Vest	8 to midnight
Pal Al Nassar	midnight to 5:30 a.m.

Competition: None directly. WRNO is as close to an AOR outlet as the city has, and La Place's "Classic Rock" outlet is not yet a significant factor. On the CHR side, WRNO shares with WEZB.

Ratings: Currently ninth overall with a 5.0.

Brief History: This outlet is among the more stable in the nation. Signed on by engineer Joe Costello in 1967, it has been under his sole ownership ever since. Emerging during the era of "underground" outlets, WRNO was the first such station in town (switching to the harder fare after a scant few months with light rock). Since then, competitors have come and gone, and WRNO has been subject to much fine tuning, but even today the station remains "The Rock of New Orleans".

WSHO-AM 800

Slogan: "Sonshine 800"

Format: Inspirational/Gospel-- Gospel 30%, preaching 70%

Competition: WVOG which is predominantly paid preaching, and WBOK which is geared to black gospel.

Ratings: Current book shows station unrated, the first time in years the station has not made the book (see graph page 28).

Brief History: Call letters first appeared on 1230-- an outgrowth of WJBW. When Carmen Macri bought WJBW in the early '60s he changed the calls to WSHO and the format to "showtunes" (MOR/big band). (For a time, George Wilson was GM.) In 1964, Macri swapped frequencies with Paglin-Ray (owner's of the OK Group and New Orleans' WBOK). (Macri went from full time 1230 to daytime 800 and actually lost money in the deal!)

Macri kept it "showtunes" at 800, but when it was subsequently sold, the new owners opted for country. Like all country outlets in New Orleans (until the coming of WNOE-AM-FM), WSHO was lackluster at best. Consequently WSHO became New Orleans' "Music Of Your Life" outlet. But that too, was less than spectacular.

In 1982 when David Jack's Boise Cascade bought the outlet (from Swanson) the current religion approach was installed.

WSMB-AM 1350

Slogan: "WSMB The Talk of The Town"

Format: Talk

Lineup:

Jeff Hug and Roy Roberts	6 to 10 a.m.*
Andre Laborde	10 to 2 p.m.**
Charles Travis and Wayne Mack	2 to 6 p.m.
Rotating hosts	6 to 8 p.m.***
Mary Ann Cannell	8 to 11 p.m.
Roy Masters	11 to midnight****
Don Schmidt	midnight to 6

* Roberts and Hug are known as "Nut and Jeff"-- together they've been doing the show since the '50s. They're joined by News director Terry Westerfield.

** Laborde has been filling in since the removal of Keith Rush, a mainstay dating back to the station's MOR days.

*** Hosts include Layton Martens, Charles St. Charles, Debra Howeton and John Barbour (no relation to "Real People")

**** Roy Masters is paid religion-- see page 88

Competition: All news WWL would be closest.

Ratings: Currently ranking in 11th place at a 3.9.

Brief History: WSMB stands for "Sanger Maison Blanche", Sanger being a famous theatre, Maison Blanche, a department store-- the outlet was a joint venture between the two. It was acquired by Founders in 1956. Mike Joseph, then national PD for Founders came in as consultant, and for a brief moment the facility tried top 40 (saddled with the full complement of ABC Network features)

Station remained top 40 from June of 56 to August of 57, giving the world the only three way battle between Storz (WTIX), McLendon (WNOE) and Joseph. The most memorable by product of this period was the hiring of Nut and Jeff who remain to this day. The station returned to more sedate old line MOR fare, which it continued until 1979 when Joseph again entered (as consultant to Founders), taking the outlet to its present all talk approach.

WTIX-AM 690

Slogan: "Fun Loving WTIX" "The Greatest Hits Of All Times"

Format: Satellite Music Network's Oldies (live in morning drive)

Lineup:

Ed Clancey does live 6 to 10 a.m. show
the remainder of the day from the satellite

Competition: In so far as oldies, WTIX's direct competitors are WYAT which uses Transtar's "Oldies Channel" and WMKJ which uses SMN's "Heart & Soul". However in so far as sharing listeners, WTIX finds WAJY as primary competitor, and WEZB as secondary. (Third in sharing is WLTS and fourth WWL.) (In morning drive the station does very little sharing-- only with WAJY and WLTS to any significant degree.)

Ratings: WTIX is currently in 12th place with a 3.1

Brief History: WTIX is the city's first full time top 40 outlet, debuting in 1955 at 1450. Taking the outlet to number one, Todd Storz had the opportunity to vastly improve his signal by buying WWEZ at 690. Rather than sell 1450, thus creating a potential competitor, he donated the station to the school board.

WTIX at 690 continued to flourish, running neck and neck with WNOE. Most listeners typified WTIX as slicker more homogenized, WNOE as having more soul and local flavor. Like the entire Storz chain, WTIX continued its momentum long after Todd's death (in 1964). But by the '80s, fatal erosion (and FM penetration) had set in. The station, like most former AM top 40 outlets moved in an AC direction in an attempt to hold older listeners. In 1984, Bob Price acquired the outlet for \$3 million. And a year ago, SMN's oldies format was adopted.

WVOG-AM 600

Slogan: Preaching and Teaching

Format: Inspirational-- predominantly paid religion

Competition: WBOK, WSHO. WBOK targets black listeners, WSHO is almost exclusively white, and airs more music than WVOG. WVOG is 50/50 black/white, an option for any preacher with the ability to pay.

Ratings: The current book is the first in a while in which WVOG has made a showing-- at a .7.

Brief History: 600 started out as WMRY and "Mary" radio was arguably the first black outlet in town. Upon it's sale to Connie B. Gay, the station turned to country-- and an all girl format as WYFE in the late '50s. Purchased by Franklin Broadcasting it became WWOM (owned in conjunction with WWOM-FM which is now WYLD-FM).

WWOM stood for Wonderful World of Music, but by the early '70s, the Voice Of God made itself known at 600, where it remains to this day owned by Fred Westenberger.

WWIW-AM 1450

Slogan: "More Of The Music You Remember"

Format: Nostalgia (SMN's "Stardust")

Lineup:

Bob Middleton 6 to 10 a.m.

Jay Gardner 4 to 6 p.m.

(The remainder of the day is picked up directly from SMN, though it had been local from 6 a.m. to 6 p.m. until recently.)

Competition: No direct. Would share predominantly with WSMB, WWL

Ratings: Currently at a 2.1 in 14th place.

Brief History: When Todd Storz donated this outlet to the school board, by agreement it became instructional radio (WNPS). In 1979, Seymour Smith acquired the station which became nostalgia formatted WWIW, done in house by Middleton until the move to SMN.

WWL-AM 870

Slogan: "WWL Newsradio 870"

Format: Block programmed with emphasis on news: All news from 5 a.m. to 6 p.m., sports from 6 p.m to 8 p.m., paid religion from 8 p.m. to 11 p.m., overnight trucking show from 11 p.m to 5 a.m.

Lineup:

"The Morning Report" (with Rob Aubert and Todd Bauer)	5 to 10 a.m.
Katy Caraway and Bob Pavlovich	10 to 3 p.m.
"The Afternoon Report" (with Dave McNamara and Mike Ross)	3 to 6 p.m.
Sports (except Thursdays when it's the Outdoor Report)*	6 to 8 p.m.
Paid Religion (in blocks)	8 to 11 p.m.
The Road Gang Show with Dave Nemo	11 to 5 a.m.

*Sports: Mondays feature Jim Henderson and quarterback Archie Manning
Tuesdays feature Chris Myers and Saints Head Coach Jim Mora
Wednesdays feature Hap Glaudi and Saints GM Jim Finks
Friday Hap Glaudi solos.
(The outdoor report is done by Frank Davis.)

Competition: No direct, closest would be WSMB.

Ratings: Ranks in 7th place overall with a 5.6 currently.

Brief History: The oldest station in the market, WWL to this day is owned and operated by Loyola University. Like most 50 kilowatters, WWL has a rich history, resplendent with personalities the likes of "Pinky Vidacovich, Jr.", a New Orleans legend for years.

Today's WWL is not wholly unlike the WWL of the past. Though consistency is found in the all news stance heard weekdays, the block programmed religion and overnight trucking show (formerly hosted by Charlie Douglas) are the same as they have been for years.

WYAT-AM 990

Slogan: "Where Y'At" "The Oldies Channel"

Format: Oldies (local in drive times and Transtar's "Oldies Channel" throughout the remaining dayparts) (Drive times feature a heavy emphasis on New Orleans music, often not heard elsewhere)

Lineup:

Blair On The Air	Mornings
Sherry The Oldies Sweetheart	Afternoons

Competition: WTIK, WMKJ

Ratings: With a 1.2, WYAT ranks 18th out of 20 rated outlets

Brief History: Originally 990 was home to WJMR, which featured New Orleans music. While TIX was playing Pat Boone covers, WJMR aired Fats Domino originals. 'JMR was unique, in the racially segregated '50s in that both blacks and whites were big fans of "Poppa Stoppa".

Poppa was a New Orleans legend (real name: Clarence Hamann, and for the record, he is white-- and 69 years old presently), the Allen Freed of the market. WJMR evolved into "Winner", WNNR under the direction of GM Ed Muniz (who would later buy the outlet). Prior to that however, the calls return to WJMR.

When Muniz purchased it (from George Mayoral) in 1972, he once more adopted the WNNR calls. (Muniz was going to buy WJMR-FM as well but thought Mayoral was bluffing when he claimed he had a buyer for twice the money. Mayoral wasn't and WJMR-FM became WEZB.

Muniz eventually took WNNR in a black/gospel direction, which it remained until 1983 when "WYAT" which stood for "Where Y'At" a local expression, emerged with an interesting blend of seldom heard New Orleans oldies.

In the Fall of '84, WYAT gave way to WLTS, offering the AC fare so successful on WLTS-FM. Within a book however, WYAT returned along with the local oldies, which are still heard during drive times (though the majority of the day, it's Transtar).

Slogans: "AM 94" "FM 98" (FM also uses: "Better Than The Rest")

Format: Black. As opposed to the often heard urban sound, both outlets are more adult in nature, leaning more toward a black AC texture.

Lineup: The lineup is somewhat unsettled at present as WYLD has just acquired KATZ-AM-FM St. Louis and a number of personnel shifts are taking place. WYLD-FM PD Del Spencer is currently in St. Louis overseeing KATZ. Additionally former WYLD personalities Mel Devon and Quita Allen are being transferred to the new outlet.

Morning drive is simulcasted, with the remainder of the day separated. Air staffers include Quincy Jason, Cassandra Ware, Wilson Howard, Aaron Appleberry, Harold Clark, Greg Vinne, Marv Hankston and Donnie Taylor who also serves as AM PD.

Competition: No one direct, though black AM listeners also frequent gospel WBOK and oldies WMKJ. On the FM side, WYLD's closest competitor would be WQUE.

Ratings: WYLD-FM leads the market handsomely with a 15.5. WYLD-AM comes in 13th at a 3.0

Brief History: WYLD's FM dial position 98.5 sprang to life as WWOM, leaving 'good music' in favor of progressive rock (against WRNO) in the early '70s. That failing, the outlet became top 40 WIXO, with not much more success. In the mid '70s WYLD-FM emerged with a classy black approach (as compared to Muniz' WXEL).

WAIL's success with urban in 1982 caused WYLD-FM to engage in a head to head urban battle-- from which it emerged victorious. Since the exit of WAIL, WYLD has gone back to a softer sound, perhaps to now be challenged by the plans of WQUE.

WYLD-AM emerged in the '60s on 940 (the frequency previously housing the Times-Picayune's WTPS) as the city's first full time black outlet (owned by Rounsaville). It was then that OK Broadcasting realized that WBOK would survive only as a 24 hour station, and so it was that WBOK at 800 and WSHO at 1230 swapped frequencies. The remainder of the '60s saw 'BOK and WYLD do notorious battle, with WYLD helped considerably in the latter '70s by its subsequent FM counterpart.

MARKET PROFILE: New Orleans

Perhaps more than anything else, the advances of the 20th century --particularly those in transportation and communication, have led to the homogenization of America. As recent as fifty years ago, major metropolitan areas were resplendent with a distinct flavor and feel which separated them from their counterparts elsewhere. Today, sadly, most of that is gone. More than one astute programmer has laughed at the notion that a given market is somehow "different". And proving that point, more than one has risen to the top of the ratings by duplicating his success (and format-- item by item) throughout the country.

To be sure, regional variations do exist. No one in radio today has much trouble recounting a horror story of a successful PD in one market, miscalculating the tastes of another. THAT homogenized we, thankfully, are not. But by and large, the Beatles were popular everywhere, right?

Not exactly. Welcome to New Orleans. The only city in America where the Beatles lost money on their 1964 tour. (See page 100.) Perhaps the only city in the world able to transcend its geographical location. Situated in the heart of the rural south, an area not historically noted for sophistication, New Orleans to this day bears more resemblance to the continental flavor of the great European cities than any other American metropolis.

Actually, it shouldn't be surprising that New Orleans is "different". Settled originally by the French in 1718, King Louis XV managed to lose the territory to Spain in a bet. Kept it a secret, or so it seemed, so in 1766 when the Spanish came to take control, the local residents revolted. They've been wary of newcomers ever since.

(The Spanish controlled the area until 1800 when they returned it to France, which turned around in 1803 and sold it to us. (The Louisiana Purchase, it's in all the textbooks.) Needless to say, New Orleans is hardly considered a Spanish influenced area, but it should be noted that the area's only foreign language outlet-- KGLA (see page 6A), is Spanish.)

French influence goes well beyond the Vieux Carre (French Quarter). Louisiana's laws are patterned on the Napoleonic Code, and geographical regions are divided into Parishes (as opposed to Counties). By far, New Orleans' biggest celebration (and world wide claim to fame) is Mardi Gras. Like Rio's Carnival, Mardi Gras borders on debauchery, spread over several successive days culminating on Shrove Tuesday which signals the start of the more solemn Lenten season. (Catholicism dominates the market-- even among blacks.)

Blacks account for 30.4% of the metro according to Arbitron, and their influence is considerable. Beyond the obvious black music roots in evidence here, blacks have considerable political and economic clout. (Interestingly, when Martin Luther King, Jr. was assassinated in the 60s, the ensuing rioting and burning of property seen elsewhere was largely absent here. The reason was more pragmatic than emotional-- New Orleans boasts one of the largest percentages of black homeownership. And while "black" neighborhoods do exist (and a smattering of "projects"), by and large, the black populus is spread throughout the city, extending its influence in all directions.)

By far, the biggest black export is music. Famous for jazz, New Orleans also is home to a rich roster of rhythm and blues acts. Fats Domino, Ernie K. Doe (who even hosts a weekly radio show-- Tuesday nights on WWOZ, a public station blaring New Orleans music), the Meters, Lee Dorsey, Frankie Ford, Chris Kenner, the Neville Brothers, Dr. John and countless others-- both white and black, are responsible for that earthy soul sound that can only be New Orleans.

No wonder country radio fared poorly here (until recently). Unlike most Southern cities which attempted to hide the end result of the gospel sound emanating from cotton fields ("Help Save The Youth Of America, Don't Buy Negro Records", proclaims the infamous KKK poster-- see Vol.1, No.3), New Orleans actually promoted its growth, in the party atmosphere which permeates every corner of the city.

And that "party atmosphere" is a natural one-- as if the philosophy has been, "Eat, drink and be merry for tomorrow we'll be in big trouble." Life has never been particularly easy here. The weather, while safe from cold winters, is oppressively humid in the summertime. The humidity arises from the city's location-- under sea level, and for the most part, under water. Canals have been filled in to prevent mosquito breeding, and land has been filled for newer developments, but the water remains both a blessing and a curse.

The importance of the seaport can not be overstressed, but the scarcity of terra firma has always kept housing costs well beyond the norm. The area is far from a bargain on any level these days, considering that even the seaport is experiencing its share of problems from oil industry cutbacks, but those caught up in the local atmosphere would live no where else-- at any cost.

It's fitting then, that Mardi Gras, the world wide symbol of the ultimate party, is held here-- in the ultimate party town. But it's ironic that until recently tourism was not the city's major economic focus. It has now become so, primarily by default.

Like many areas in this country-- particularly those with oil based economies, New Orleans is facing hard times. Times made harder by the fact that from an industrial standpoint, it appeared that what wasn't oil, or oil dominated (such as the seaport) was aerospace related. The loss of the space shuttle Challenger meant a loss of over 1,000 jobs at the Martin Marietta plant.

Worse yet, negative thinking set in. People were fearful that they would be next on the unemployment line, and the net result was overcaution. Even those able to buy, tended to conserve. Major business concerns housed here began to diversify, in an attempt to see that the bulk of their income came from other areas. Belief in New Orleans dropped to an all time low.

It appears that such defeatist thinking is beginning to change. Residents seem to realize that they will have to take responsibility for rebuilding a strong economic base. And better still they have come to learn that they have all the tools necessary to do so. Recognizing tourism as the major avenue toward economic reconstruction, locals have done much to pass tax issues to promote that industry.

Already one of the top convention towns, more will be done to enhance such activity. The convention center itself is slated for an addition that will double its size, and a number of top notch hotels are to be constructed nearby. While the city previously accepted tourism, they will now openly court it.

Though its doubtful that tourism alone will do much to pick up sagging ad dollars delegated to radio, a healthy economic climate because of its growth can do much. If nothing else, New Orleans is ripe. Content to exist as an enclave separated from the rest of the country, it has remained relatively small, closed and somewhat clannish, while its former equals such as Atlanta and Tampa, have grown to mega proportions by opening themselves to the ways of newcomers. That will now have to change. The city must grow in order to survive.

It just could be that New Orleans may one day start a "save the Cajun" campaign-- that rare species indigenous to the area, a colorful blending of the American South and French Acadia. More likely, the Cajun and his upscale counterparts who form the higher echelons of society here will learn to co-exist and thrive from the new blood and new thinking-- and new economic realities that can only benefit radio.

URBAN/BLACK

While it can be argued that WMKJ and WBOK fall into this category by virtue of their overwhelming black audience, WMKJ which airs SMN's "Heart & Soul" more properly belongs in the "oldies" category, and WBOK, with a 100% black gospel format is more appropriately classified as "inspirational". With those decisions made, only one combo, WYLD-AM-FM falls into the urban/black fold.

And before format is even discussed, it must be noted that WYLD-FM is in a class by itself. With a 15.5-- over 5 points ahead of its nearest competitor (WEZB), the station leads the New Orleans ratings-- something it has been doing continually since the Fall of '82. With a track record like that, anything we might add is at best superfluous.

Listening to morning drive (which is simulcast on WYLD-AM as well) turned up "Part Time Lover" by Stevie Wonder; "Fool's Paradise" by Meli'sa Morgan; Club Nouveau's "Jealousy"; "Armed And Dangerous" by Atlantic Starr; "Everytime You Go Away" by Louisiana Purchase, a local group; Cameo's "Word Up"; "Can't Wait Another Minute" by Five Star; and New Edition's "Earth Angel" between 6:30 and 7:15 a.m.

AM PD Donnie Taylor was holding down the fort, proving at every break that he is a pro. His voice was appealing, his delivery smooth, and the basics were all there. The music was the star, but Taylor's personable delivery was far from restricted to liner cards.

Afternoons on the FM included "Tight Fit" by Chaka Khan; Genobia Jeter's "All Of My Love"; LTD's "April Love"; "Give Me The Reason" by Luther Vandross; New Edition's "Earth Angel"; Janet Jackson's "Let's Wait A While"; and Gwen Guthrie's "Ain't Nothin' Goin' On But The Rent", during our 4:00 to 4:45 p.m. listen.

FM PD Del Spencer was filling in for Quincy Jason, doing a noble job. Interacting well with the music, Spencer proved to be warm and likeable with his deep voiced, mellow style. A few witty lines, solid artist info, and skillfull bantering with a non existant sidekick (so skillfull that it was a while before we realized that "Gloria Goodbody" was a figment of Spencer's imagination), amply displayed his ability.

Checking out WYLD-AM from 2:15 to 3:00 p.m., we caught "Midas Touch" by Midnight Star; Earth Wind and Fire's "Let's Groove"; Bobby Bland's "I've Just Got To Get To Know You"; Natalie Cole's "This Will Be"; Gwen Guthrie's "Ain't Nothin' Goin' On But The Rent"; "Live It Up" by The Isley's; Lisa Lisa and Cult Jam with Full Force's "All Cried Out"; Rebbie Jackson's "Reaction"; and War's "All Day Music" along with Mel Devon who proved to be another adult communicator adroit at the basics.

Occasionally a station crops up that defies format category. Such is largely the case with WYLD (both AM and FM). As the above music lists indicate, neither outlet could be considered "urban" (compared to the titles generally relied upon by such facilities). Nor do they fall into the "Quiet Storm" genre. Both are fine sounding stations that air what may well amount to mass appeal black adult contemporary.

In comparison to one another, it would seem from our relatively brief listens, that WYLD-AM is playing to an older crowd, reaching further back musically, while WYLD-FM is somewhat hipper though similarities seem more in evidence than differences.

While it was easy to see how WYLD-FM could capture New Orleans listeners, it is nearly impossible to understand the one short-coming we routinely encountered: Reaching the president of Zimbabwe may be easier than talking with anyone at WYLD in a position to give us information.

Let's face it, we've been contacting radio stations for quite some time in order to get the background necessary to do these profiles. Occasionally we've had a problem with unranked outlets run on a shoestring, foreign language stations and so forth. But never, has a number one radio station been in less of a position to give us information-- simple facts that should be known by the receptionist (or in the very least, an able secretary-assistant).

We logged over a dozen calls to WYLD, though it became obvious early on that this was WKRP material. Everyone was always out or unavailable-- from the president of the corporation (and his "personal secretary") on down. We tried names ("Miss So and So is unavailable"--), titles ("No, but perhaps the sales secretary can help you" (she couldn't)) and down right threats ("Someone will call you back" (they didn't)). Finally, we left our address so at least a coverage map and logo could be mailed (it wasn't).

Sadly, what sounded on the air to be a very together well run outlet, off the air confirmed even the most racist stereotypes. We've heard horror stories about the way business is conducted at this combo, and have chalked it up to jealousy and rumor but we must admit, our scant dealings with these people over the phone left us thoroughly unimpressed with their business acumen.

The history of this combo is a rich one-- WYLD-AM being the first full time (24 hour) black oriented station in the market. Going back a bit further, the first black station in town was WMRY at 600 (see religion, WVOG). It's closest competitor was WWEZ (at 690, which in the latter '50s became WTIX-- see Oldies) but WWEZ, was block programmed, and the announcers, even during the rhythm and blues segments were predominantly white, including "Jack The Cat"-- Ken Elliot, later heard on WNOE.

Elliot became a major New Orleans name, and even in the '60s while on WNOE his "Jack The Cat" tv dance show (with "Jacqueline The Kitten" his then-wife) drew significant numbers. The mid '50s saw another significant personality on the scene-- Clarence Hamann, better known as "Poppa Stoppa". Actually there had been several "Poppa Stoppa"s-- white personalities airing black product on block programmed WJMR (see oldies, WYAT). But it was Hamann who really scored.

Even in the racially segregated '50s, "Poppa Stoppa" was a smash with teens-- black and white alike. Of course New Orleans has always been a haven for black music, but as the more mainstream outlets aired cover versions, "Poppa Stoppa" could be counted upon to present the unvarnished soul of the original recordings. In that respect, it would be fair to consider him the "Allen Freed" of this city.

As the '50s drew to a close however, the battle lines of black radio here were drawn: WYLD (formerly WMRY at 600) and WBOK (at 800), two daytimers, were the primary contenders. (By then WWEZ had become WTIx, and WJMR, as before, remained block programmed.)

24 hour status for black radio arrived in 1964, partly from an unfavorable FCC decision. WTPS, owned by the Times Picayune was at 940 on the dial. The fulltime facility was put on the air by the paper, bullish about broadcasting. Furthering that contention, they applied for a television frequency--channel 4. In competition with two other applicants (the owners of WWL and WNOE), the paper was elated to learn that Elizabeth C. Smith, the FCC examiner at the time, had awarded the frequency to WTPS.

Needless to say, WWL and WNOE did not share that sentiment. Counterfiling; the decision was rethought with Loyola University (WWL) getting the final nod. It was then that the paper rethought radio. Eventually they decided to sell WTPS. At that time, the editor of the newspaper was John Tims, Stanley Ray's uncle. He did his best to convince Ray (the owner of WBOK, see religion) to purchase the outlet, upgrading to fulltime status, but Ray was uninterested.

WYLD however was wild about the idea, and so it was they sold 600 to Connie B. Gay (see page 107), and acquired 940. Add to this the entrance of Robert W. Rounsaville, known for black power houses in the South, and it quickly became an unfair contest. The first night WYLD broadcast on the new frequency, the excitement over the fact that the black community had a full time voice was so great that night man Larry McKinley stayed on two hours past the intended midnight sign off.

While WBOK was content with a daytimer before, they too saw merit in upgrading (see page 106-7) and the mid '60s saw the black battle continue as both outlets went head to head round the clock.

The competition was fierce and calculated. For instance, WYLD's Dr. Daddeo was playing gospel music from 7 to 10 p.m., so WBOK countered with Shelly Pope (see page 18,103) who quickly carved out a significant audience among younger blacks drawn to him, while their elders opted for gospel. And though the most memorable radio battle here was that between WTIK and WNOE-- WYLD and WBOK made for interesting enemies.

Segue to January 1, 1974: Ed Muniz puts WXEL on the air (today, WLTS-- see pages 76-80), the city's first black FM outlet. A year later, WYLD-FM debuts. The duo would do battle for over nine years.

WYLD-FM's 98.5 dial position is a relatively young one. It was first signed on the air as WWOM (owned in combination with WWOM-AM at 600 (see page 107) and WWOM-TV, a UHF outlet). While the radio calls stood for "Wonderful World Of Music" (easy listening, what else?) the TV calls heralded the "Wonderful World Of Movies" --but nothing implied the "Wonderful World of Money" and so it was that the FM became "Mother Radio", attempting progressive rock in 1971 before giving up the ghost (and ghosting-- the tv outlet went dark).

WWOM-FM became top 40 WIXO-- but not without its share of problems. Seems the FCC held up the sale for nearly a year due to improprieties along the way. It's a complicated story, but the bottom line is that the new owners had been intent on top 40 when they agreed to purchase the facility. By the time they actually got it, the competitive nature of the town had changed (WWL-FM became Rampart 102, among others). Their dissatisfaction paved the way for the station's acquisition by John Peterson.

Peterson had just acquired WYLD-AM from Rounsaville, so his new FM became WYLD-FM (on a ridiculously low stick), this being 1975. The remainder of the '70s saw WBOK still entrenched as WYLD-AM's chief competition (though black gospel WNNR was a factor (see WYAT page 103)) with WYLD-FM facing WXEL-FM.

It was that scenario that WYLD's current owner, black businessman Jim Hutchinson entered when he bought the combo in 1980. (It was also then that WXEL became WAIL-- the intended format was country but as it turned out the station remained geared toward the black audience-- see pages 76-80.)

WAIL under Barry Richards gave the city its first true urban sound. (And it's first number one urban station-- WAIL had a 12.9 in the Spring of '82 (compared to WYLD-FM's fifth ranked 6.4). It also gave WYLD something to copy. Dropping its more mellow sound targeted to upscale blacks, WYLD-FM emulated WAIL and by the following book, WYLD emerged on top-- where it has been ever since.

Why? Pure signal strength had much to do with it. WAIL, licensed to Slidell was some 30 miles outside of town. Off the air, it was alleged that WYLD was not fighting fair. According to widely circulated stories, WYLD played on the fact that they were black owned and used more than subtle pressure to convince black advertisers not to buy time from a white owned station. From first hand accounts, it was racism at its worst, and the end result soured WAIL owner Ed Muniz on black radio ownership (see pages 76-80).

After Muniz left the format (in 1984), WYLD reverted to a softer sound once more-- and this time it has worked. When all is said and done, the fact remains that WYLD is a good sounding radio station that outperforms everyone else in the market place (in terms of ratings).

No wonder it is now the case that a newcomer is poised to attempt to do some damage. Former top 40 outlet WQUE is now walking the urban/CHR line. The intent is to take from #1 WYLD and #2 WEZB in order to emerge on top. Will it work? We'll discuss that in the next section: Contemporary Hits. As for WYLD, however, the greatest threat at present is internal. With the acquisition of KATZ-AM-FM in St. Louis, WYLD-FM PD Del Spencer is on loan with Mel Devon and female personality Quita Allen transferred to the new outlets. Some feel that leaves WYLD vulnerable-- to be sure, that's the hope at 'QUE.

CONTEMPORARY HITS

Though three outlets consider themselves to be in this format category, only one of them "B-97" (WEZB) is a pure CHR outlet. The others, WQUE and WRNO, come from opposite ends of the spectrum with "Q 93 FM" (WQUE) relying on a hybrid urban/CHR mix and "The Rock Of New Orleans" (WRNO) amply displaying its heritage in a AOR/CHR blend. To some degree then, WEZB is format exclusive. And from the standpoint of sales, former WEZB PD Kipper McGee contends it's AC WLTS that provides the greatest competition.

At this writing, the replacement for McGee (who returned to his hometown of Milwaukee to program WRKR) has not been selected, but the station continues as always, overseen by EZ national PD Dan Vallie. During our listens, however, McGee was in place and poised to do damage in the Fall book. Though the results are still not out, it's doubtful the station's track record-- solid success and a perennial number two behind urban WYLD-FM, will change.

Morning drive features New Orleans' most recognizable personality: Cajun Ken Cooper. Ken returned to the market a year ago, after a few years away (at Los Angeles' KFI and Chicago's WFYR) and though his out of town ratings were less than memorable, his re-emergence in his former B-97 morning slot proved New Orleans fans did not forget.

The tunes we caught included: Billy Ocean's "They'll Be Sad Songs"; Daryl Hall's "Dreamtime"; "Don't You (Forget About Me)" by Simple Minds; Janet Jackson's "Nasty"; "Two Of Hearts" by Stacey Q; and Journey's "Who's Crying Now" between 6:30 and 7:15.

Cooper is to be commended for not overshadowing the music, while still presenting a good amount of warmth and personality interspersed with a number of running bits. His phone interaction was on target, proving his ability to relate to New Orleans is on par with a native's.

Soliciting calls for the morning's telephone poll during the "B-97 60 second news update"), Cooper handled the results with great agility, quickly ferreting out the choice comments from listeners on "If you could change one thing about New Orleans what would it be". (Being September, most cited the weather.)

Cooper apparently likes phones, as his running contest "giving you a chance to answer a public pay phone" will attest. (The winner got a "Saints Pack" including tickets to the game-- "Is that a promise or a threat", asked a well placed drop in.) In addition to a female news anchor, Cooper is joined by Channel 8's meteorologist for weather, Buddy D's sports, and as with most local outlets Tony Buonagura's Metro Scan traffic.

Scanning afternoon drive we caught Kenny Loggins' "Danger Zone"; "Heartbeat" by Don Johnson; "People Are People" by Depeche Mode; Belinda Carlisle's "I Feel The Magic"; "Twist And Shout" by the Beatles; "All I Need Is A Miracle" by Mike & The Mechanics; Lisa Lisa & Cult Jam with Full Force's "All Cried Out"; "Everything She Wants" by Wham; Stacey Q's "Two Of Hearts"; "We Don't Have To Take Our Clothes Off" by Jermaine Stewart; Madonna's "True Blue"; and "Earth Angel" by New Edition in the 4 p.m. hour.

At this point, a permanent replacement for former afternoon driver Brian Pierce (now with Boston's WZOU) has not be found so the slot is being handled by part timer Allan Beebee. The emphasis is on music, confirming the station's positioning phrase "B-97 Best Continuous Music", though Beebee was adept at delivering the predictable liners ("Playing New Orleans Fresh New Music", for instance) and contest plugs ("B-97, Big Ragoo and Lava Liquid hand cleaner is looking for the dirtiest job in town.").

Promotion is a major emphasis here--to the point where the studios (in the Hyatt Regency for all to see) include a B-97 store where listeners can buy tee shirts and other items bearing the B-97 logo. For those not so inclined, two bees in costume and four Volkswagon's adorned like bees roam the streets regularly spotting bumper stickers and the like, good for such discounts as 99 cent specials at fast food drive throughs.

Striving to be an active part of the community, the station was also the sponsor of a Pro New Orleans breakfast when the economy was at its lowest ebb. (Listeners doing well in the business world were invited to come by and share their success stories, in a setting reminiscent of a Dale Carnegie seminar.)

Like many outlets, B-97 is involved with local concerts, though the emphasis here is on creativity. For a recent Beach Boys appearance, for instance, the station gave away "Beachfront Property"-- front row seats on lawn chairs, with winners keeping the outdoor furniture after the event.

Off the air, WEZB is a firm believer in direct mail, having done a number of campaigns-- some aimed at new listeners, others at sponsors. The fall piece is designed to avoid on air clutter and offers four ways to win, increasing both instore traffic and time spent listening.

In terms of "years spent listening", WEZB wins hands down-- being by far the first FM outlet here. Originally WRCM-FM, the 97.1 dial position sprang to life just after World War II, signed on by Stanley Ray, Jules Paglin (who together would go on to form the OK group-- see WBOK, page 106, 107) and George Mayoral. Finding advertisers was easy-- the first time. But once sponsors realized that no one was listening to FM, let alone their commercials, repeat business was out of the question.

64,

It was on that basis that the trio petitioned the FCC for an AM counterpart. A daytimer at 990 was the result (which then was WJMR-- see WYAT, page 102). When Paglin-Ray left to acquire WBOK, Mayoral gained full control of the combo. Tracing the history of the FM, the call letters under Mayoral's ownership included WRCM, WJMR-FM, WNNR-FM, and WJMR-FM (since it closely follows the fortunes of it's AM counterpart, see page 102 for further details).

In 1972 Ed Muniz agreed to purchase the combo (which was then WJMR-AM-FM). In a handshake deal on a Friday, Muniz's offer of \$350,000 for the AM and \$190,000 for the FM was tentatively accepted. On the following day, Mayoral called Muniz with the news that he had an offer of \$300,000 for the FM alone. He wanted to know if Muniz would match the offer.

Being a Saturday, Muniz thought Mayoral was trying to drive the price up, so he respectfully declined saying that if the offer didn't materialize, he'd still purchase the FM for \$190,000 on Monday. As fate would have it, the offer did materialize-- Blackburn had called Mayoral that Saturday, with a motivated buyer.

Came Monday morning and Muniz was the owner of an AM daytimer for \$350,000 while Art Keller picked up a class C FM for \$190,000. "The worst deal I ever made in my life," laments Muniz.

Keller, however, scored big. The initial approach fit EZ Communications' pattern: As WEZB, the outlet offered a steady stream of easy listening selections. But it wasn't until 1980 that things really began to click. By 1979, Keller saw the writing on the wall. Easy listening gave way to "Disco 97" and shortly thereafter "Rhythm Of The City FM 97"; and a year later, in the Spring of 1980, as mass appeal top 40 "B-97", the outlet achieved the number one spot according to Arbitron, where it remained until the Spring of '82 (when WAIL dethroned it, see page 77). (Since then, the station has remained a solid #2 12+ behind urban WYLD.)

It's only logical that the perennial success of urban and CHR would lead to the conclusion that a hybrid approach of those two formats might work wonders. Will it? That remains to be seen, but one thing is for sure, the next year will produce a definite conclusion as that's just the philosophy at Clear Channel's WQUE.

The slogan, "Q 93 FM Continuous Music" makes the same promise as B-97, infact both outlets for a time were into topping each other-- B-97's "Three In A Row" vow was replaced by Q's "Six Songs In A Row". B-97 meanwhile has elected to place empahsis on quality over quantity in its positioning.

As for the "quality" of Q's music: morning drive turned up "Papa Don't Preach" by Madonna; "We Don't Have To Take Our Clothes Off" by Jermaine Stewart; "Careless Whisper" by Wham!; Robert Palmer's "I Didn't Mean To Turn You On"; "Eugene" (a local novelty rap); New Edition's "Earth Angel"; "I Can't Wait" by Nu Shooz; Diana Ross' "Missing You"; and "Word Up" by Cameo in the 6:30 to 7:30 hour.

Afternoons gave us Jermaine Stewart again followed by "Caravan Of Love" by Isley Jasper Isley; Daryl Hall's "DREAMTIME"; "On My Own" by Patti LaBelle & Michael McDonald; Run DMC's "Walk This Way"; "The Other Woman" by Ray Parker, Jr.; "Friends & Lovers" by Carl Anderson & Gloria Loring; "Words Get In The Way" by Miami Sound Machine; and Eugene Wilde's "Don't Say No Tonight".

The problem of bridging the CHR/urban gap however, will be less of a music mix challenge than a marketing dilemma. The dilemma outlined by many observers in the market place is one of attracting mass appeal sponsors. To a great degree this is a significant problem for urban outlets in general, as one of the telltale differences between a true urban facility and a black oriented station can be found in sponsorship base. Since commercials account for a significant amount of the overall sound of a radio station, an overabundance of black hair care products and local retailers aiming specifically at the traditional "black community" will at the very least, subliminally give listeners the impression that they've found an ethnic outlet.

For an urban programmed station this can be pivotal. For one trying to maintain an urban/CHR mixture, it is certain death. And there are those observers who believe that due to economic realities, WQUE will eventually find itself in an either or dilemma.

At present however, the line is being straddled with the help of consultant Jerry Clifton, adept at urban oriented CHRs. Morning man Dan McKay proved quite entertaining, able to nicely interact with news woman Marilyn Le Blanc. During our hour listen we were treated to two hilarious commercial parodies-- one made even more funny by the character's name: Jay Cook. Though it's not likely that the Gannett GM was in the mind of the writer, it none the less was amusing to hear that: "Jay Cook has hot rod truck and tractor pull and mud bog announcrs disease".

Jon David Wells' afternoon delivery was much as you'd expect with an emphasis on liners, specifically the "Continuous Music" and "Six In A Row" phrases. The current contest invited listeners to pick up the "Fantasy Ticket" at Wendy's which enabled them to get in on a number of high dollar prizes. (As the ticket color changes weekly, listeners are encouraged to repeatedly patronize the fast food chain.)

Honing in on the excellence found in local music, the Christmas promotion offered a collectors album, "A Creole Christmas", featuring selections from Aaron Neville, Allen Toussaint, and a number of others, on sale at neighborhood grocers with proceeds benefitting Toys For Tots.

Like most FM's, WQUE's roots include a number of years in easy listening, first as WDSU-FM owned in combination with WDSU-AM and WDSU-TV, and later as WQUE, the call letters that ensued with its purchase by Broadstreet Communications in the early 70s.

By the mid '70s, Broadstreet abandoned beautiful music in favor of a lackluster automated AC approach which by the Spring of '77 was showing up surprisingly well: number two overall in the market behind old line AM, WSMB. The outlet remained in the top 5 until the Spring of '80 when the competitive nature of the FM band began to produce such winners as WEZB's top 40 sound and WYLD's urban approach.

Dropping automation in favor of live personalities helped somewhat, but it was not until the station switched to CHR in '84 that top 5 ratings returned. The move to Contemporary Hits was heralded by two things: the outlet's sale to Clear Channel Communications (along with it's AM counterpart-- see WMKJ page 105), and more importantly the arrival of the morning team of Walton and Johnson, two dark horse candidates who turned out to be the winners for which Q was searching.

Not only were Walton & Johnson unknowns (station staffers believe they came from Beaumont, but seem unsure), but they were said to be somewhat older than most CHR upstarts. Whatever, the undeniable fact is that their impact was instantaneous. To be sure, timing was on their side as their arrival came during Cajun Ken Cooper's absence (mentioned above), but they also had the marketable quality which had been eluding the Q for years. Their tenure was short-- a tribute to their success. They were hired away by Dallas' KTKS last February.

After their departure, the station began to formulate the approach now in use. By mid summer urban product increased, and as the Fall book debuted, the station was walking that fine urban CHR line asking one and all to "Make The Big Switch".

Meanwhile at WRNO, the slogan is the same as it's been for almost 20 years. By far, "The Rock Of New Orleans" is the most consistent positioning phrase in town. Infact, it's even more consistent than WRNO's air sound. Debuting in 1967 as a chicken rocker, WRNO was quick to emulate the success a number of independent FMs had in the latter '60s with progressive rock.

Though other "underground" outlets, such as WWOM (see WYLD, page 61), tried the approach briefly, WRNO was the first outlet to make a long term commitment to the new rock sound. Over the years the texture indeed changed, but the intention remained intact: WRNO continued to be "The Rock Of New Orleans".

In more recent times, that has meant a decided emphasis on CHR. Infact PD Mike Costello terms the outlet, "CHR current hits along with the rock of the last 25 years". The result is considerably harder than WEZB, and decidedly different from WQUE. In terms of currents, WRNO avoids the black product that WQUE relies upon, netting them a "whiter" sound, made even more so by the bulk of the oldies which fall into the "classic rock" genre.

But that is not to say New Orleans music is not in evidence. The largely black art form so indigenous to the area is heard daily on WRNO-- on the weekday noon to 1 p.m. "WRNO Hall Of Fame" hosted by Bobby Reno and again on Sundays from 8 to midnight with Mike Costello.

To natives, the station indeed is "The Rock Of New Orleans" but to the uninitiated, the repeated comment seems to be "that's the weirdest station I've ever heard". WRNO, just like New Orleans, is a complex blend of a number of factors. A scant few listeners prove at best confusing, and it was some time before the subtle nuances that add up to the success of truly local radio became apparent.

Catching morning drive from 6:30 to 7:15 one Tuesday we were treated to "But It's Alright" by J.J. Jackson; Mr. Mister's "Is It Love"; "Eight Days A Week" by the Beatles; Don Johnson's "Heartbeat"; "Rich Girl" by Hall & Oates; Berlin's "Take My Breath Away"; Vanilla Fudge's "You Keep Me Hanging On"; "I Can't Wait" by Stevie Nicks; and Phil Collins' "Against All Odds".

Just when we thought we understood, we caught the 4 p.m. hour that afternoon complete with "Why Can't This Be Love" and "Love Comes Walkin' In" by Van Halen; "Somebody Like You" and "Caught Up In You" by 38 Special; "Another Heartache" and "Hot Legs" by Rod Stewart; "Velcro Fly" and "Tush" by Z Z Top; and "Take On Me" and "The Sun Always Shines On TV" by A-Ha, in what was obviously a Two-fer Tuesday.

The stark comparison of those two dayparts (and most others we caught) proved to be the backbone of the station's philosophy and categorizing it properly is impossible. Morning man Scoot (a market fixture) was personable enough, including a good amount of local references making it obvious he grew up here. Nick Alexander's news was excellent-- as well it should be considering it's from the ABC Network. Though the station was wise enough to have him cut a local outro, the quality of the tape on the the cart was decidedly inferior to the satellite feed, making the localization attempt all the more obvious.

Perhaps the funniest moment came courtesy of a local spot-- and if it was written in house, someone should grab this copy writer. The product was auto windshields, and the concept was the after effects of a "mad rock attack", including references to "rock stars" and the fact that "we do windows".

Afternoons were handled by "Weird Wayne", complete with the anticipated liners telling all that this was a Twofers Tuesday and that requests were being taken. A winner was congratulated for receiving a jukebox filled with oldies from the "WRNO Hall Of Fame" and for those interested in instant gratification, a location was given for "Pal Al" in the "RNO Rock Van", who was handing out 100 copies of the Inxs album and WRNO Caution Stickers (reminiscent of "Baby On Board"). Later, morning man Scoot phoned in to invite listeners to his appearance that night at a local comedy club.

If that sounds active, that's the objective. WRNO does its best to be involved in the community. In addition to the usual promotions, "Rocktober" and the like, PD Costello sees concert promotion as WRNO's biggest claim to fame.

"Since our core listeners perceive us as the concert station, even if an act is not within our format, we'll give away tickets. Take a Lionel Richie, for instance. We're not likely to play his records, but we will promote his concert." The philosophy, it would seem, is that though the core would not expect to hear such music on WRNO, that does not mean they do not wish to hear it in another setting. Playing such music would not be within the station's positioning, while giving away his concert tickets would. Again, it's a fine line, not quickly understood.

The bottom line though, is the bottom line-- and that is where WRNO consistently succeeds. Though ratings have been lackluster from time to time (at present, 12+, the station is in 9th place), billing is consistent-- to the point that owner Joe Costello has been able to profitably take the concept world wide on America's only commercial short wave outlet.

Costello, the sole owner of WRNO (his brother Mike is the program director), sees the station's success dependent on two things: consistency of purpose and local ownership. To say the least, he embodies both. With a background largely in engineering, he was on hand at a number of stations in the early '60s including what is now KGLA. The unrated Spanish outlet back then was a top 40 daytimer known as "Command Radio", KABE.

Owned by Abraham Rosenstock, Costello was hired as PD/CE, and it was he who built it from the ground up. Located on a levee, it subsequently went dark when hit by a barge. And if that isn't a story for the radio annals, it should be noted that KABE was never licensed by the FCC-- at least not beyond a construction permit. Fitting that what amounted to pirate radio would be done in by a ship.

Costello and some backers reinstated the station, and to this day he maintains a block of stock in the operation. But his real success came with the insight that FM would develop. It was back in 1965 that Costello first applied for 99.5. At that time, there were four FMs on the air locally: (WDSU) 93.3, (WWMT) 95.7, (WJMR-FM) 97.1, and (WWOM) 98.5; and five allocations unlicensed: 92.3, 99.5, 101.1, 101.9, and 105.3. (105.3 had originally been licensed to WDSU, but abandoned in the early '60s when the facility moved to 93.3.)

In a short period of time, that figure fell to two. In addition to Costello's application for 99.5; 92.3 and 105.3 were reassigned-- 92.3 moving to LaPlace, and 105.3 going to Slidell car dealer Bill Garrett. At that point, anyone interested in an FM facility realized the urgency in applying for a frequency. And so it was that almost overnight four applicants cropped up for the remaining two allocations.

WNOE and a Houston businessman both applied for 101.1, and WWL and WSHO attempted to lay claim on 101.9. It didn't take the Texan long to realize he'd have an easier time fighting a small independent than the governor of Louisiana (Jimmy Noe, who owned WNOE), so he switched his application, filing on top of Joe Costello for 99.5.

When the dust finally settled, WNOE was uncontested and thus received 101.1; WWL got 101.9 (which surprised a number of broadcasters since it was believed that WSHO being a daytimer would take precedence over Loyola University which in addition to clear channel WWL radio also owned a network affiliated VHF television facility); and Costello wound up with 99.5.

In 1967, WRNO debuted. And as Costello recalls, the initial format made it the city's first FM top 40 outlet. "The Velvet Underground was followed by the Archies. We were trying to find our niche." Niche found (somewhat closer to the Underground), Costello, 12 years later, in 1978 again displayed his forward thinking in the creation of "WRNO World Wide". (A program line up is on page 116) followed by a reprint describing the facility, which debuted in 1981. And should you care to listen to all 3 million 200 thousand watts the frequency schedule is included. Unlike AM, and even FM facilities where the frequency and power remain constant while the distance varies; with short wave stations, the distance and power are constant, with the frequency varying.)

The air sound is not wholly unlike WRNO-FM, nor is the end result. According to Costello, the mega power outlet has been a money maker since the day it signed on.

AOR

For the most part, this format is not represented in New Orleans. As for local licensees, WRNO (described under Contemporary Hits) would be closest in approach. Among the outlying signals however, the "Classic Rock" sound of La Place's WCKW falls somewhere between AOR and oldies as evidenced by the music we caught one Monday midday including:

"Nights In White Satin" by the Moody Blues; "Rock On" by David Essex; Buddy Miles' "Changes"; "Toast And Marmalade For Tea" by Tin Tin; the Monkees' "I'm Not Your Stepping Stone"; "Do You Love Me" by the Dave Clark Five; Jethro Tull's "Living In The Past"; "Liar" by Three Dog Night; and Jefferson Airplane's "Crown of Creation", amidst a flurry of liners in the automated midday block that informed us we'd found "Classic Rock on 92 FM" "Louisiana's first and only Classic Rock station, WCKW 92 FM La Place". (And a reminder to "Join Dave Herman as he serves up a psychedelic snack weekday mornings at 9:30 a.m.")

Finding it wasn't easy, La Place being over 30 miles out of town. In fact, we had to leave the hotel to do it. But the drive proved pleasant as the music selection was broad enough to satisfy all.

As mentioned previously (page 70), the 92.3 frequency was reassigned to La Place, and existed for a number of years as "River Parish Radio" serving the local area. The best description we've heard concerning the overall approach these days came from GM Lew Carter, and his letter and promotional material appear on the following pages.

Beyond that, the information in brief on page 39 rounds out the story.



Mediatrix
600 West 9th Street
Suite 502
Los Angeles, California 90015

11/12/86

Good Morning,

This letter is in response to a telephone call my program director received from Mediatrix.

I'm enclosing our presentation folder which contains a number of inserts which explain what we're doing, the area we cover, and how much we charge.

I also want to pass along some additional information.

First, I went to this format on Sugar Bowl weekend of this year, and spent the next couple of months fine-tuning it as we added some artists and records and dropped others. Up to that point we weren't exciting anyone and weren't a factor in any market. There obviously was an opening for rock music of the 60's and 70's, not only in New Orleans, but also in Baton Rouge.

Without realizing anyone else might be using the term, we called it "Classic Rock" and on 2/10/86, registered that term with the Louisiana Secretary of State so no other station in Louisiana could use it.

Our "Classic Rock" format is probably the purest of all stations claiming to play that format. We start with the British invasion in 1964 and play everything that rocked from that year to 1981. I told Dennis Carlton, my program director, that if he played anything from the last five years he could look for another job. We absolutely do not contaminate the format by playing currents.

We're still adding some selections but we're at the point now where we have almost every record that charted in Billboard's Top 100 each week from 1964 to 1981. From those we play all that we define as "rock", a total of more than 1700.

72.



Mediatrix...2

We never play the records themselves. Everything is committed to tape, and the tapes are played by a computer to assure no deviations from the format, which is the same in all day parts.

Unfortunately, we're 36 miles from downtown New Orleans and 44 miles from Baton Rouge, broadcasting from a relatively short tower (445 feet), so we don't cover either market well. But people are so enthusiastic about the music they go to almost any lengths to listen. We hear all kinds of stories about the antennas they've rigged up.

However, all that will become moot this coming spring when we'll broadcast from a new 2000-foot tower, tallest in Louisiana, located almost exactly halfway between New Orleans and Baton Rouge. We have FCC and FAA approval, have acquired the land, and have cleared it preparatory to construction.

We'll then put a city-grade signal into all of New Orleans and Baton Rouge, and a primary signal (0.5 mv/m) from Jennings, Louisiana, to Biloxi, Mississippi, and from the off-shore oil rigs to Natchez, Mississippi. You'll have to go west to Houston, north to St. Louis, and east to Atlanta before you find another FM that covers more people.

But in the meantime, even without the tall tower, we're making an impact we never made before.

In September we signed a contract with Masla Radio to represent us nationally. If you want to contact them their Los Angeles contact is Sue Barnes, Masla Radio, 6290 Sunset Boulevard, Los Angeles, 90028. Their New York headquarters is 41 East 42nd Street, New York, 10017.

Thank you for writing.

Sincerely,

LOUISIANA'S FIRST & ONLY CLASSIC ROCK RADIO STATION

Lew Carter
Lew Carter

General WCKW-FM, Box 970, LA PLACE, LA 70069, 504/652-2319

73.



CLASSIC ROCK

Unique?
Yuppie appeal?
Will it work?
Is it here to stay?

The answer to all 4 is YES!

THE IDEA:

WCKW - FM *is* unique. We found a void in the marketplace and filled it in a big way. The format we designed was NEW and considered by many to be "very risky", but we wanted to return to the BASICS of MUSIC RADIO and responded to what we felt the 25 to 44 year old listener wanted to hear.

We asked – they answered, and 92FM CLASSIC ROCK was born.

THE PRODUCT:

We're proud of our product. A lot of knowledge, creativity, dedication and expense went into producing our "unique sound". We provided the listeners with a music format not offered by anyone else in our marketplace. We believe CLASSIC ROCK offers to our advertising community a fresh and exciting new outlet that attracts not only the 25 - 49 year old adults who are enjoying "their music" again but also the 18 - 24 year olds who are discovering it for the first time.

THE RESULTS:

They're astounding!

We are apparently covering the entire spectrum of 18 - 54 year old adults who are mostly upscale. Emphasis is on men; however, our female listeners are steadily increasing. (See attached Birch Reports)

You do not exist for us, we exist for YOU!

Your input is extremely important to our success in achieving your goals.

We welcome your comments and questions.

74.

PLAY LIST



Aerosmith
Allman Brothers
Amboy Dukes
Animals
Babys
Bachman-Turner Overdrive
Bad Company
Bad Finger
The Band
Blind Faith
Beatles
The Jeff Beck Group
Black Sabbath
Black Oak Arkansas
Bloodrock
Blood, Sweat & Tears
Blue Cheer
Blue Oyster Cult
Blues Magoos
Boston
David Bowie
Jackson Browne
Bubble Puppy
Buffalo Springfield
Byrds
Canned Heat
Chicago
Eric Clapton
Dave Clark Five
Joe Cocker
Alice Cooper
Count Five
Country Joe & the Fish
Cream
Creedence Clearwater Revival
Crosby, Stills & Nash
CSN & Young
Crow
Deep Purple
Derek & The Dominos
Rick Derringer
Donovan
Doobie Brothers
Doors
Bob Dylan
Eagles

Electric Light Orchestra
Emerson, Lake & Palmer
David Essex
Faces
Fleetwood Mac
Foghat
Foreigner
Free
Frigid Pink
J. Geils Band
Genesis
Golden Earring
Grand Funk Railroad
Grateful Dead
Guess Who
Heart
Jimi Hendrix
Hollies
Human Beinz
Humble Pie
Ides of March
Iron Butterfly
The Jaggerz
James Gang
Tommy James & The Shondells
Jefferson Airplane
Jethro Tull
Elton John
Janis Joplin
Journey
Kansas
The Kinks
Led Zeppelin
The Lemon Pipers
Lynyrd Skynyrd
Marshall Tucker Band
Dave Mason
Paul McCartney
Steve Miller Band
Moody Blues
Van Morrison
Mott the Hoople
Mountain
Nazareth
Nazz
Nillson
Nitty Gritty Dirt Band

Outlaws
Ozark Mountain Daredevils
Pacific Gas & Electric
Tom Petty & The Heartbreakers
Pink Floyd
Poco
Procol Harum
Queen
Quicksilver Messenger Service
Rare Earth
Rascals
Lou Reed
Paul Revere & The Raiders
Rolling Stones
Todd Rundgren
Santana
Savoy Brown
Seeds
Bob Seger
Sly & The Family Stone
Spirit
Bruce Springsteen
Steely Dan
Steppenwolf
Rod Stewart
Styx
Sugar Loaf
Supertramp
Sweet
Ten Years After
Toto
Troggs
Trooper
Uriah Heep
Vanilla Fudge
Joe Walsh
War
Who
Johnny Winter
Edgar Winter Group
Traffic
Yardbirds
Neil Young
Warren Zevon
Zombies
Z Z Top

ADULT CONTEMPORARY

Two outlets fall within this category-- Loyola University's WAJY and Ed Muniz' WLTS. And perhaps more than any station in America, the background behind WLTS' success is a cross between WKRP and Cinderella.

It all started with Ed Muniz, a radio fixture here since his 1959 start as a salesman for WJBW (now WBOK). Leaving for a year in 1960 to join the sales staff at WNOE, Muniz returned to WJBW before landing at WDSU just in time to be tapped as a salesman for WDSU-FM (which had stopped simulcasting in '63). History will recall that it was Muniz who sold the first sponsorship on the block programmed outlet-- Hi Fi Incorporated bought three hours a week for \$36, and station management was eternally grateful.

A decade later, Muniz acquired his first property (see page 65), and in one transaction he managed to pick up an overpriced AM daytimer while missing an undervalued full powered FM. Realizing the error of his ways, he quickly set out to find an FM counterpart for his AM purchase (which would later become WYAT, see pages 102, 103).

On January 1, 1974, Muniz became the proud owner of WVSL-FM. The call letters stood for the "Voice Of Slidell" where the 105.3 dial originated. Initially owned with WBGF-AM by car dealer Bill Garrett, the combo was subsequently acquired by T.V. Garroway, the backer of two young guys who assured him that they could run it successfully. They couldn't. And so it was that Garroway had the AM-FM up for sale. Enter Muniz who was in the market for an FM, and George Mayoral (the man who sold his AM to Muniz and his FM to EZ) who was willing to acquire an AM.

Muniz' first act was to change the call letters and format to WXEL, the city's first black FM station. At that time, WYLD-FM was still top 40 WIXO (see page 61). WXEL (known for a time as "The Conquerer Of The Ghetto") had a few good years, but by the close of the '70s, Muniz felt greater gains could be assured with country.

New Orleans had never previously been known for success with that format but Muniz, riding on the strength of the Urban Cowboy craze, felt that AM daytimer WSHO, the only country outlet in town (save WWL's overnight "Road Gang" truckers program), could stand some competition. And so it was that he filed for new FM calls. "WAIL" was to stand for "Waylon", and he was about to apply for an AM handle that would indicate "Willie" when the trouble began.

Muniz, intent on the switch, had already helped the bulk of his all black air staff relocate. He'd given away the majority of the records. He'd destroyed his sponsorship base by accepting advertisements from WYLD-FM alerting listeners that after the last Sunday in August, their favorite music could be heard elsewhere. Oh he'd heard the rumors that WNOE-FM might be making a similar move, but in calling GM Eric Anderson he was assured beyond any doubt that such would not be the case. And he believed him.

Came the last week of August and on Tuesday morning Muniz found out that in two days-- on the last Thursday of August, four days ahead of his intended switch, WNOE-FM was indeed going country. "That was the one day, that if I was suicidal, I would have gone ahead and committed the act," remembers Muniz. Looking at the situation he realized that his out of town signal (Slidell is 30 miles from New Orleans) could not compete with WNOE-FM's penetration, and even if it could, more than likely WNOE-AM would follow suit (it did, see page 89).

Worse yet, he didn't see WSHO rolling over easily. Owned by Swanson, it was likely that great efforts, and greater dollars would be spent on keeping the outlet alive. Entering a format which had never been known for great audience shares to begin with at that point in time would have been as suicidal as Muniz felt.

Regrouping with the help of sales manager Manny Feldstein, and Terry Watts (hired from WYLD), Muniz realized that regardless of how bad it looked, his only hope for the future was to remain black. (And it looked bad. Not only had he written letters to his advertisers explaining the format switch, but he already had his country announcers on the air playing the R & B hits for the last week.)

Along about then, Watts asked Muniz if he'd meet with a friend of his. A Washington programmer named Barry Richards. Muniz recalls: "I met one of the most arrogant, belligerent, cockiest SOB's I'd ever met-- but I loved him. From the time he walked in that office and told me what he could do, I said there's something strange about this guy. I just got the feeling that he could do what he said he could do because he believed it."

And the rest is history. Richards went on to build the city's first true urban outlet. By 1982, with severe limitations on everything from budget to signal strength, WAIL emerged on top. Number 1, 12+ (see page 123-124 for a 1982 overview).

The setting for this success was more unlikely than the success itself. The studios, 28 miles north of the offices were in a dilapidated facility with broken windows (perfect for Louisiana's rainstorms which routinely soaked the control room), and not even the barest of necessities (toilet paper was out of the question, so Richards carried a roll in his briefcase).

The airstaff made the facilities look promising. The overnight personality was aptly named Mello Mike. When Richards heard an abundance of dead air, drove out to investigate. And there was Mello, sleeping in the studio next to an alarm clock set to alert him when the record was over. (Richards should have quit while he was ahead, a subsequent female overnighter was arrested for prostitution in the French Quarter, while his night time star had a penchant for teenage girls.)

All that was interspersed with the remnants of the personalities hired for country (who quickly vacated) and the AM airstaff-- by this time Muniz' AM was black gospel-- especially handy around Halloween when Richards was able to borrow a few coffins from an on air reverend for the WAIL haunted house (Fitting since another AM staffer, the flamboyant Shelly Pope, drove a hearse. See Page 103 .), not to mention a salestaff which was prone to fits-- literally in one case.

More than anything else, WAIL's success gave WYLD-FM an education and when WYLD dropped its upscale black sound in favor of the street appeal of urban radio, WAIL's inferior signal made the contest unfair. (Even more unfair, were the alleged racist tactics of WYLD, see page 62 .)

Even so, WAIL continued to garner respectable shares and sufficient dollars. But Muniz had grander plans. The primary focus of his life became signal parity. From the time he purchased WAIL in 1974, to the achievement of his dream a decade later, Muniz was a man obsessed. Like The Fugitive, Muniz was a man with a mission-- that mission being the discovery of a suitable tower site.

He tried everything imaginable-- and some things not. Then one day Docket 80/90 appeared. "And if you ask me to name the single most important reason behind the success I've had to date, it would be 80/90 (which opened up a number of FM allocations and decreased the mileage separation necessary between existing facilities)," says Muniz who through the new ruling finally found a way to get WAIL out of Slidell.

On Memorial Day 1984, Muniz became the owner of the first C-1 FM allocation in America. Leaving Slidell for the center of New Orleans he joined WNOE, WRNO and Channel 32 on a common tower. (105.3 resides at 964 feet, slightly below WRNO and WNOE. Muniz signed an agreement with the FCC that he would not petition for a further height increase. Had he stayed in Slidell, for instance, he could have risen to 2,000 feet.)

The end result was that Muniz went from 350 feet in Slidell 28 miles out of town, to 964 feet in the center of New Orleans. (The power has remained at 100,000 watts.) Several eyes focused on WAIL, expecting its successful urban format to really dominate in light of its new found power. But Muniz had other plans. He had decided a few years earlier that his future was not in black radio.

"I felt the white man's days were numbered in the format. Black radio is going to be dominated, if not entirely, then to a great degree by blacks. Black owners, black PDs. And I'm not saying that's wrong. Maybe it's how it should be. Even though people such as myself were pioneers, having the first black this and the first black that, the fact of the matter is that we are not black," said Muniz who felt helpless to fight the racial issue that WYLD was raising. So rather than build on a proven success, he gambled.

On the last Sunday in May of 1984, WAIL left the air with little fanfare at around 4 p.m. The following day, Memorial Day, at 2 p.m. WLTS debuted. WLTS: "Light Rock In Stereo". Adult Contemporary. Churchill automation, initially. There were those who thought Muniz had lost his mind. His plans however, were far from those of a madman.

The void for adult contemporary was significant at that time with WEZB and even WQUE decidedly in the CHR arena on the one side, and WAJY and WBYU firmly entrenched in easy listening on the other. Not only was the timing right for what Churchill had to offer, but by coincidence, one of the market's more respected programmers, Bob Mitchell, was at liberty to join WLTS as PD/morning man. Mitchell, a TIX veteran for a number of years and a New Orleans native (see page 23, 99), had just learned that Storz was selling WTX to Price Communications, and rather than take his chances with new ownership, he opted for the security of a deal with Muniz.

Within six months, Mitchell's influence was noticable. The format became a hybrid of Churchill and local augmentation, from a healthy dose of information in morning drive to a wider playlist round the clock. The results were both gratifying and prompt. In its first book, in the Fall of '84, the station received a 6.8, putting in it 4th place 12+. Selected demos were even more encouraging. An amazingly quick victory in a format known to build slowly.

Since that time, the station has continued to grow to the point where it is now a very solid 25-34. "So far and way number one," says Muniz, "that the next two our three stations combined, don't equal us."

Listening to the 7:00 a.m. hour one Tuesday morning, we caught Glenn Frey's "You Belong To The City"; "The Heart Of The Night" by Juice Newton; Billy Ocean's "Love Zone"; "Captain Of Her Heart"; Paul Young's "Everytime You Go Away"; Kenny Rogers' "Crazy"; Miami Sound Machine's "Words Get In The Way"; Billy Joel's "Still Rock n Roll To Me"; and "To All The Girls We've Loved Before" by Julio and Willie.

Mitchell's delivery was somewhat matter of fact and brisk, though topical and informative. The basics were all there (as well as a good share of liners) including MetroScan traffic and Ben Suddeth's news. Suddeth is the only hold over from WAIL, having joined that outlet several years ago from WWL. His delivery is authoritative and convincing.

Like the majority of morning personalities we've encountered, Mitchell took to the phones. The question of the morning was "What's the most exciting thing you've done to spice up your love life," and the answers were mercifully brief.

Afternoon jock Jim Hanzo stuck to the liners ("We're the light you can listen to, Lite 105 FM". "WLTS, lite rock and less talk," etc.) while playing Patti La Belle & Michael McDonald's "On My Own"; James Taylor's "Her Town Too"; "Easy Love" by Dionne Warwick; Elton John's "Crocodile Rock"; Gordon Lightfoot's "If You Could Read My Mind"; "How Can You Mend a Broken Heart" by the Beegees and "On The Wings Of Love".

And just to prove that some things don't change, Muniz laughs as he recounts his earlier days, listening to the radio late at night while on a date to catch music for "Submarine Race Watchers" (locally done by Rod Wagener on WJBW, if memory serves). The well worn phrase heralding the softer sounds designed to set the mood for lovers alone is long gone, but the concept has remained alive, from Shelly Pope's "Lovers Set" in the '70s (the Pope changed his act completely for this one, purring into the mike while an organ played in the background. "Oh you sweet young thing" he'd moan.) to the current offering on WLTS. From 10 to midnight, evening personality Celeste handles a two hour "Love Light" segment complete with poetry recitations and music to match.

And if that's not a departure, the station also carries Mike Harvey's "Super Gold" from Transtar on Saturday nights. The philosophy there is that on Saturday evening, the majority of WLTS' weekday audience finds themselves in a different setting, one more amenable to reliving those teenage years-- complete with the hits they heard in the '50s and '60s.

Today Muniz is a rich man. Starting from humble beginnings he has amassed literally millions of dollars. Through it all, he remains largely unchanged-- and quick to give credit where it is due. Looking at the amazing transformation of 105.3, he cites his attitude as having undergone the most change-- and mentions Barry Richards as the reason. "Until we met, I was a small thinking guy without a lot of confidence in myself. Always satisfied with the small properties. Never trying to be a number one contender. Just trying to survive. Barry gave me a new attitude. I've never seen a more tireless worker. Some of the things he could do were amazing, and I guess some of his confidence just rubbed off on me. "

It wasn't long after WLTS debuted that competition arrived in the form of Loyola University's WAJY. Moving from Schulke II to Transtar's "Format 41", the sound then was considerably softer than 'LTS.

These days the approach is modified locally by music director Pat Matthews (who also handles mornings) but the end result is still a more mellow mix than WLTS is offering. While "Joy 102 FM" (as WAJY is known) continues to lag behind WLTS, inroads have been made which seem to be carving out a successful niche for the outlet. At present, it's 5.9 ranks it just behind WLTS' 6.1--giving "Joy" its most respectable shares to date.

Signing on in 1970 (see page 70 for the allocation battle) as WWL-FM, the initial easy listening format was abandoned briefly in the mid '70s in favor of "Rampart 102". The ensuing rock and roll approach came to an abrupt halt after a "wet tee shirt" contest was held. Seems Father Clancey and Loyola University could overlook the sound-- but not the sight, of rock and roll. And so it was that "Scoot" (now with WRNO) and his fellow air staffers exited, as easy listening re-entered-- and remained, until 1981.

It was December of '80, actually, when WWL-FM became WAJY. "Joy" heralded the coming of Schulke II, a somewhat illfated attempt at what Format 41 has nicely achieved. And so it was only natural that "Joy 102 FM" would eventually adopt the Transtar approach.

Listening to Matthews' morning offering from 7:15 to 8:00 a.m. turned up "Aubry" by Bread; Paul Simon's "Mother And Child Reunion"; Donovan's "Jenifer Juniper"; an unknown uptempo instrumental; "The Rain The Park And Other Things" by The Cowsills; "In Your Wildest Dreams" by the Moody Blues; Diana Ross' "Why Do Fools Fall In Love"; "Hurting Each Other" by the Carpenters; and Mel Carter's "Hold Me Thrill Me Kiss Me".

The approach was strictly business though the manner was relaxed and friendly, while the emphasis remained on music. The basics were there as expected, and without being obtrusive, listeners were informed of the latest weather, traffic, time and artist information, while repeatedly reminded that Joy 102 played "the best varieties of your favorite songs"; "Variety in music is Joy 102 FM"; "Don't miss your favorite songs, they're on Joy 102 FM"; "Take us where ever you go, we're Joy 102 FM"; and so forth.

Afternoons were much the same in approach, with the music we caught in the 3:30 to 4 p.m. block including Glen Campbell's "Gentle On My Mind"; "Lost In Love" by Air Supply; Paul Davis' "Sweet Love"; "Look What You've Done To Me" by Boz Scaggs; Wayne Fontana's "Groovy Kind Of Love"; "There I've Said It Again" by Bobby Vinton and "Still" by the Commodores, just ahead of news and the 4 p.m. hour opener, "My Love" by Paul McCartney on WAJY, "For listeners who want variety in their music, Joy 102".

EASY LISTENING

WBYU, which stands alone in this format, wins hands down the consistency of purpose award. Since its sign on in 1953, 95.7 has been synonymous with beautiful music, though the WBYU call letters didn't arrive until 1970. Prior to that it had been WWMT (which stood for Macy Teeter), owned by Fidelity Broadcasting.

Like many FM easy listeners, it was originally used as an over the air SCA. Saving the line charges usually associated with such music services, Custom Electronics placed receivers in subscribing businesses and clients simply tuned into 95.7-- which in order to cover the trading area had a ton of wattage (for that time, anyway) 48 kw.

In 1970 it was sold to Texas Star Broadcasting which later became Swanson. It was then, on April 12, 1970, that the WBYU call letters and the "Bayou" handle emerged. Six years later, on April Fools Day, 1986, Stoner acquired it. Since then, its moved in a more foreground approach including MetroScan traffic, weather in drive times handled by a local tv meteorologist, and the broadcasting of LSU Football games on Saturdays. (PD Don Amez who joined the outlet on May 15, 1986 coming from Dallas' KOAX, believes its the first easy listener to carry college ball.).

Musically the biggest change came in July, '86 when Bonneville was dropped in favor of Carson. From that standpoint, the closest competitor would be WAJY, though significant sharing also occurs with AMers WWL and WSMB.

Listening to morning drive turned up a standard beautiful music approach, punctuated in a few places by significant dead air, which in at least one case we have to believe was unintended. The music list relied heavily on instrumental covers including one of "Moonlight Feels Right" by Starbuck; "Can't Take My Eyes Off You" by Frankie Valli; and Kenny Rankin's "Peaceful"; amidst several others not as easily identifiable.

Vocals included Christopher Cross' "Think Of Laura"; Anne Murray's "Shadows In The Moonlight"; and "One Less Bell To Answer" by the 5th Dimension in the 7:00 a.m. hour. Morning personality Jay Richards sounded youthful, and at one point his "Good Morning Everyone" made us believe we were attending a grade school music appreciation class.

But on the up side, all the basics were included, along with a number of positioning phrases all designed to let us know that "In the Crescent City, there's only one place for easy listening. It's right here at FM 96, WBYU". And for better or worse, that statement sums up all we could possibly say.

MOR / NOSTALGIA

WWIW sits alone in this format, aided in part by the nostalgia of Satellite Music Network's "Stardust". But one thing has not changed-- New Orleans fixture Bob Middleton continues to do wake up service for a loyal legion of fans who delight in phoning him with their own insight on everything from the music of the past to the politics of the day.

"Hi, This is Mickey Prudhomme with Mickey's Fine Foods, 400 E. Williams Avenue in Metairie and I've found Bob Middleton in the morning on WWIW. He's got more of the music you remember on 1450," says the prerecorded combination sponsor plug and show ID. A few minutes pass and an identical speech comes from Lawrence Burns of Larry's Marine. Later, Middleton reminds office workers that a note on their letterhead indicating they're listening is all it takes to qualify for a weekly drawing awarding someone a free dinner-- especially enticing in an area where food is a major source of entertainment.

Middleton is relaxed, relatable and reliable. For fans of this music form, he's the ideal communicator with a big voiced friendly delivery who masterfully handles the densest of callers. (He could use a screener.) amidst a varied music mix including Dean Martin, Steve & Edye, Charlie Spivak, Tony Bennett, a female vocal of "Through The Years", a Big Band instrumental of "Blue Velvet" and what could best be termed an oboe solo of "Tie A Yellow Ribbon Round The Old Oak Tree."

Quite a departure from the top 40 sound that put WWIW's 1450 dial position on the map three decades ago. It was back then that Todd Storz climbed to the top spot in New Orleans with an early attempt at top 40. WTIK at 1450 had everything-- but signal parity. And as it became obvious that other contenders were waiting in line (most notably WNOE), Storz decided to upgrade.

Seizing the opportunity to acquire WVEZ at 690 (see page 98), he had two options. He could sell 1450 (but doing so would bring a lesser price since his plans included taking the call letters, format and personnel to 690 and would leave him open to a new competitor) or he could donate it to a non profit organization (thus netting him both a nice write off, and assurance that no one on 1450 would be aiming at his new facility.)

Naturally he chose the latter, and the proud recipient was none other than the New Orleans Public School System which readily agreed to Storz' terms, including the provision that it remain instructional for a specified period of time-- approximately 20 years as it eventually turned out.

Operated in that manner as WNPS from the basement of a school building, it became WWIW in 1979 upon its sale to current owner Seymour Smith who instituted a nostalgic format not far removed from the one it bears today.

NEWS/TALK

The two outlets that find themselves in this format category today are, from a historical standpoint, among the most influential in town. Both Loyola's largely all news WWL, and Founders' predominantly talk WSMB are rich in tradition.

WWL, for instance, is the oldest radio station in the market, dating back to its March 31, 1922 sign on by Loyola University. But Loyola, as the story goes, wasn't always the strongest WWL supporter. After briefly underwriting broadcasts which originated from the lab of physics professor L.J.N. DuTreil, cutbacks claimed the funds earmarked for the experimental medium. So taken with radio was DuTreil, that he continued the operation at his own expense until money was once again available from Loyola which licensed it officially as WWL.

(DuTreil, for the record, went on to become a registered professional engineer-- responsible for such projects as the engineering study which put Joe Costello's WRNO on the air, before his retirement. His son, Bob DuTreil followed in dad's footsteps and today is a PE in Washington, D.C.)

Like Loyola, WWL was quick to gain a venerable reputation. A reputation which exceeded the city's boundaries-- thanks to its 50,000 watt clear channel status. Its long running morning show "The Dawnbusters" was a must, for even the casual listener (until the birth of top 40-- and even then, it was always your parents' choice).

Hosted by Henry Dupre, Dawnbusters was one of the last living vestiges of live radio. Really live radio. Like no records. And a live orchestra (with at one point in time a trumpeter named Al Hirt). Bandleader Pinky Vidacovich was a major part of the show (and even after the band was retired, Pinky remained) as were a number of key players who doubled as singers and comedians in a recurring skit known as "The Stinkers". ("Kids" in their 40s today may recall Dupre as TV's "Uncle Henry" but their parents will recall his fast wit and penchant for local lore.)

One thing not as easily remembered, is the sponsorship of Dawnbusters. Among the more unlikely local products was a concoction known as "Dr. Tichenor's Antiseptic", a super strength mouthwash which some say competed with Ripple when buyers discovered the cheap high available from drinking the stuff. Whether WWL ever knew of its duplicity (or the Dr. Tichenor folks, for that matter) remains unknown.

Over the years, WWL lumbered along undaunted by the consistency favored by most competitors. Even to this day, the outlet has a goodly amount of block programming. The overnight trucking show popularized by Charlie Douglas (who left to head a similar offering on satellite, emanating from WSM, Nashville) remains-- but these days the "Road Gang" is hosted by Dave Nemo.

Religion, too, is intact. As it has been for years, WWL cleans up by selling the 8 to 11 p.m. block to various preachers. Preceding that, the more secular aspects of sports are discussed in a two hour 6 to 8 p.m. block that features a variety of local celebrities including Archie Manning, Jim Mora and Jim Finks.

Weekends are likewise block programmed with such offerings as the outdoor show, handyman show, auto show and so forth. Additionally the outlet carries play by play of the Saints, Tulane, and in tape delay, Louisiana Tech.

However, from 6 a.m. to 6 p.m. weekdays, the station is all news and so it is, that the positioning slogan is "WWL Newsradio 870". (The full time dedication to news, weekdays came five years ago when the outlet abandoned a news/talk approach.)

Listening to "The Morning Report" with Rob Aubert and Todd Bauer we repeatedly jostled ourself to stay awake. Though no one could argue with the professionalism we found, the show was at best-- a bit dry. Combining local stories with network feeds (such as CBS' World News Roundup), MetroScan Traffic (everyone who does traffic in New Orleans relies on Tony Buonagura's service, achieving both quality and equality without spending a fortune and endangering lives), and in house specialists such as Bruce Miller's sports; the show was highly credible, and not short on repeated positioning lines:

"News when you need it, information you want, from the team you've always depended on. WWL Newsradio 87. Your station for news and information." "Keep your AM dial tuned to WWL Newsradio 87 for exclusive live coverage of the 1986 Saints games. You'll hear all the action with play by play man Jim Henderson and color analyst Archie Manning. WWL News radio 87. The station for the New Orleans Saints." "WWL Newsradio has the largest and most experienced radio news team in Louisiana covering the news to keep you informed."

The Road Angels meanwhile were covering the Metairie area, as we were informed, looking for people with car trouble to give them a helping hand as always at no charge. Like traffic reports, WWL schedules "Road Angel" reports alerting distressed motorists to their whereabouts. Meanwhile this band of individuals roams the interstates and surface streets in search of trouble. The promotional value of this concept is unbeaten as it's unlikely that any stranded motorist aided by this unexpected freebee would ever swear allegiance to anything but WWL. (Beyond goodwill, it also makes for excellent traveling billboards, instantly associating the outlet with a positive.)

Afternoons on the "L" were likewise professional, and not quite as dry, with a number of features enhancing the pace. Health updates, celebrity interviews, and the Wall Street Journal Report followed by CBS News at the top of the hour, were all a part of afternoons on "The News Authority, WWL, New Orleans."

Tradition is also the by-word at WSMB, the very definition of an old line success story. Standing for "Sanger-Maison Blanche" (and alternately, We Shop Maison Blanche-- Maison Blanche being a department store, and Sanger, a well known theatre chain), WSMB played a role in the world's only three way battle between Todd Storz, Gordon McLendon and Mike Joseph.

Officially, McLendon and Storz agreed not to compete. Unofficially however, McLendon's interest in New Orleans can hardly be denied seeing as how his wife Gay was the daughter of Governor Jimmy Noe, the owner of WNOE. Add to that mix, Joseph, who was then the national program director for Founders Broadcasting which had at that point acquired a significant interest in WSMB.

Originally Henry Plitt's Sanger Theatre owned 50% and Maison Blanche owned 50%. (Plitt would go on to acquire the Paramount Theatre chain (renamed Plitt Theatres) when ABC under Goldenson was forced to spin them off as a result of anti-trust allegations). In 1956, Plitt sold his portion to Founders, which owned it for a time in partnership with Maison Blanche (eventually buying them out).

It was during this transition year that Joseph arrived, taking the outlet top 40-- in head to head competition with Storz and McLendon. As Joseph recalls: "Because both WTIK and WNOE had the majority shares in the market, without going black at that time the best I could do was to take a hunk of their shares, a combination of the two. I went top 40 taking (morning man) Larry Wilson away from Tix, and a number of other people from various stations in the market," including Roy Roberts-- who remains on staff to this day as half of the morning team of "Nut and Jeff". "I believe that that (the "Nut and Jeff" show) may be the original morning zoo without being named as such. It definitely could have been the prototype for that concept.

"WTIX had a super staff and super ratings. They were a class IV at 1450. The PD came out of WHB in Kansas City, one of the greatest top 40 voices of all time; and the national PD was Bill Stewart. Jerry Spinn did afternoons, and eventually became PD, followed by Johnny Barrett.

"On WNOE, Gary Owens was doing mornings, and TIX and NOE were in a real dog fight, but what scared the hell out of Stewart was that my first Hooper out of the box was a 13." (FYI, Tix averaged a 45, NOE a 21.) So what happened?

What else? Politics. "In June of '56 I took WSMB top 40. It lasted until August of '57 when I was doing Founders station in Honolulu, KPOA, where my PD was Ron Jacobs. It later became KORL. Anyhow, while I was there a new GM came into WSMB-- Frank Warren who had a thing for big bands. He disregarded the ratings and impact, and he and the program director, Marshall Pierce, took the station big band."

While that marked the end for top 40, it heralded the beginning of the "Nut and Jeff" era. The MOR approach was eminently successful, and the station today remains a factor, in part, due to the reputation in gained in the two decades from the latter '50s to the latter '70s. (WSMB was routinely New Orleans' number one station until the Fall of '78.)

During those golden decades, WSMB mirrored New Orleans. While outsiders continued to view WWL as THE New Orleans station, those in town flocked to WSMB. But by the close of the '70s, it became obvious that the old girl could use a face lift-- enter Mike Joseph again.

Joseph was back in a consultant capacity with Founders (where he first debuted "Hot Hits" on Syracuse's WFBL, Fire 14) and in 1979 he found himself back in New Orleans. It was he who took the station in its present news/talk direction. Among his more notable hires was overnight host Rick Cummings, direct from Hartford (who would later go on to be national PD for Emmis).

But Cummings is far from the only well known former WSMB personality. Prior to Joseph's first arrival, hometown boy Scott Muni was a big hit with the ladies. Doing an MOR show in a Jim Amechi manner, Muni, who left in '55 to replace Allen Freed at WAKR in Akron, was still showing up in Joseph's research. The station did nothing in the ratings, but women were crazy about Muni.

"There was a lot of talent in that market," remembers Joseph. "Even beyond Storz and McLendon. In between all the NBC shows on WDSU, there was a guy named Jim Dunbar who did what many people call the prototype top 40 show, in afternoons. He later went to WLS and from there to KGO (he's now in television in San Francisco) but it's said that both Storz and McLendon had gotten the countdown idea from Dunbar on 'DSU." Not to mention Dunbar's race-record oriented counterparts such as Poppa Stoppa (see pages 60, 102, 98).

And as it was with all early top 40 wars, local news was a major battleground. Joseph's addition was the blood and guts delivery of Jack Powers (who later moved to Providence's WPRO; Detroit's WXYZ; and WABC New York, before giving up radio in favor of psychology, based in Washington, D.C.). And it was news that once again became a focus in Joseph's 1979 talk approach which preserved not only Nut and Jeff but also midday personality Keith Rush, who's exit a few months ago touched off some vocal complaints. (Andre Laborde is now filling the midday slot Rush formerly occupied.)

Listening to "Nut (Roy Roberts) and Jeff (Hug)", it's easy to understand their appeal. This is local radio at its finest-- complete with local accents, with just a hint of a few Cajun relatives. After three decades, the pair are obviously comfortable-- but far from tired.

Listening to them is like having breakfast with a well informed uncle who knows everyone in town. Live spots are punctuated with personal experiences, headlines are discussed, contests are made enticing, and local events are treated as events. With nary a liner card in earshot, the duo manage to include-- and humanize, all the basics.

An open mind and a one hour listen will have you thinking like a native-- or at the very least will make you as well informed. We tend to think we got all the news we needed, along with a solid dose of entertaining chatter missing from WWL. Infact, leaving New Orleans, we felt we had left two friends. Somehow we wouldn't mind a post card every now and then, keeping us up to date on their latest charity schemes and luncheons about town.

Checking out afternoon drive, we caught "Joe the Mechanic"'s weekly car care feature. We expected the worst and were pleasantly surprised. Joe was knowledgeable, generous (offering to fix one guy's car for free), and as unbelievable as it may sound, he had a personality.

A woman called in saying she had a 1940 Buick. "A what???" was his astonished reply as she amended that model year to 1980. He informed her that he offered-- free of charge-- a ladies car care clinic and invited her to attend. He also explained her problem in terms even we could understand.

The station reminded us of a good neighbor. An interesting guy to whom you could bring your problems, or just sit around and listen while he told old war stories. We have the feeling it isn't great programming prowess-- just a group of nice people who manage to portray that quality on the air.

(And for those of you not into nice warm people, there's always Roy Masters-- ah yes, WSMB accepts at least a little paid religion-- if you can call Masters' philosophy a religion. He's one of the real strange-o's in our book, personal opinion, of course. But to give you an idea, there are bumper stickers printed up that say "Roy Masters. Who the hell does he think he is?"-- and the word is, Masters printed them himself. Needless to say, he's a product of California (Australian accent not withstanding), and we were somewhat surprised to hear him on WSMB, but as they say, money talks. And so does WSMB, here again, living up to its slogan: "The Talk Of The Town".)

COUNTRY

To an outsider, New Orleans' deep south location alone would indicate at least one outlet here with a noteworthy country background. Such however, is not the case. As far as tradition goes, country and New Orleans don't. Actually, that's not so surprising considering the cosmopolitan sophistication of the area --Nor is it a wonder that those statistics are changing.

As New Orleans continues to grow, playing host to new residents from all over, many of the former rigid lines of acceptability are dwindling. That, coupled with timing-- and what some view as the first high quality attempt at the format-- has lead to the city's first-- and only-- country success story: WNOE-AM-FM.

Actually, the move to the format for the FM marked a return to the approach with which it began almost two decades ago. After a number rock attempts (described on page 91-94), it was decided to return to the format. And return it did, much to the dismay of Ed Muniz (see page 76-78).

Acceptance was instantaneous. Signing on in late August of '80 just prior to the Fall Book, the outlet's first Arbitron had it in second place 12+-- just behind WEZB. Buoyed by that success, WNOE-AM followed suit six months later-- ending 25 legendary years with top 40.

Today, the combo is overseen by PD Ralph Cherry who has been with the station for well over 5 years (and in the PD chair for the past three), coming from Port Sulpher, LA. While programming is now done in house (initially, WNOE-FM, back in '80 used automation-- TM, if memory serves), Cherry does call on the advice of consultant George Burns.

At present, no direct competition abounds in New Orleans (though WKJN, closer to Baton Rouge, does have a minimal impact (see page 95). But the way Cherry sees it, the lack of competition is not much of a positive. "Button pushing would make us healthier. Right now, we've got to view the AC stations as competition (for the FM)."

Sold in combo, the two outlets are definitely not in competition with each other. And though the present numbers show the FM in tenth place, the AM considerably lower; combined they're right up there-- solidly in the top 5, 12+.

Though some such combos (for instance, Malrite's KLAC/KZLA Los Angeles and KNEW/KSAN San Francisco) program to a broader more mass appeal (almost AC) audience on AM in an attempt to make the most of what is a dwindling cume for the bandwidth in general while targeting a bit more narrowly on FM; traditionally that approach is reversed-- as it is here with WNOE.

The AM is the decidedly more traditional facility-- with oldies dating back "as far as they made records". Personality abounds, and while the country stereotypical jock is absent, the feeling is definitely "down home". The FM, on the other hand, displays a somewhat more contemporary feel-- with oldies rarely predating the last seven years. Cherry sums the comparison thusly: "On the AM we schedule music around non-music elements, and on the FM we schedule non-music around music elements."

The emphasis (in so far as positioning slogans) is back on the call letters, and the contests are as you'd expect. "WNOE on board" stickers abound (netting one winner a van from the station and Popeye's-- another a trip to Cancun.) And while the AM is a throwback to the past (including the perennial midday contest "What's Cookin'?" where the jock randomly announces recipe ingredients with the first listener able to identify the finished product receiving a goodie)-- the FM is up to the minute-- complete with a cable video show (station jocks playing country videos on Cox Cable 22 covering both Orleans and Jefferson Parishes). (Afternoon jock Dan Diamond-- a market fixture forever is also seen on tv-- on a local bargain channel Cherry would just as soon not mention (though Diamond would-- and does, crossplugging his video and audio appearances).)

With that in mind, we listened. Though Doug Ryle & Dennis Williams now do mornings on the AM (And the show is supposed to be quite entertaining-- as evidenced by such running phone bits as the one which occurred while the Los Angeles Rams were in town to play the Saints. The duo conducted an "adopt a Ram" contest, whereby listeners phoning in with the best suggestions for how to entertain the out of town players prior to the game, would win the chance to do so (providing of course they could catch one). All tongue in cheek, a number of funny responses ensued, most leaving the Ram stranded.)-- during our listen, FM morning personality Steve Suter was heard on both outlets.

"Steve Suter and more hit country music" summed the approach as well as we could. "It's 8:19 and we've got more great songs coming up from people you've never heard before." Suter, displayed not only wit-- but knowledge, quickly identifying "Skyler Knoblock and Overstreet" and giving us a background tease before hitting a commercial break followed by their latest hit, "You Can't Stop Love".

Suter was personable, but not a personality, delivering Cherry's ideal that the music would be the star. And that music? Overall we weren't excited by the sound we heard. We can't fault the titles-- the hits were solid and predictable-- but perhaps too predictable. Our general feeling bordered on boredom.

Mornings for instance turned up John Anderson's "12 Bar Blues"; John Schneider's "At The Sound Of The Tone"; "Sail Away" by the Oaks; Ricky Scaggs' "Honey Won't You Open That Door"; "Desperato Love" by Conway Twitty; Dolly Parton's "When You Think About Love"; and Alabama and Lionel Richie with "Deep River Woman".

Afternoons on the FM produced "Waylon's "Ain't Living Long Like This"; Juice Newton's "Cheap Love"; Sylvia's "The Boy Gets Around"; "Another Love" by Tanya Tucker; Atlanta's "Dixie Dreaming"; "Now And Forever" by Anne Murray; "You Got A Friend In California" by Merle Haggard; Marie Osmond and Paul Davis' "You're Still New To Me"; Jimmy Buffett's "Margaritaville"; Steve Earle's "Guitar Town" and "Real Love" by Dolly and Kenny".

Nothing wrong with that listing-- but to us it came out not different from the problem with many ACs. We were waiting for an "Oh-wow"-- and granted that's personal taste-- but we never got one.

Taping the AM while we listened to the FM, in the later playback we found that the time slot was a bit more to our personal liking though an objective analysis of both outlets show them delivering the philosophy Cherry expouses. The 3:00 p.m. hour on the AM opened up with David Houston's "Almost Persuaded" followed by Merle Haggard's "Big City"; "You Made A Rock Out Of A Rolling Stone" by the Oak Ridge Boys; "I Wouldn't Want To Live If You Didn't Love Me" by Don Williams; Dolly Parton's "We Had It All"; "Lonely Alone" by the Forrester Sisters; TG Shepard's "Strong Heart" and Elvis' "Jailhouse Rock".

AM afternoon personality Dan Diamond sounds much the same as he did years ago-- a throwback to the legendary WNOE, though let's face it, hearing the same delivery now somehow doesn't have the same effect, though it did set us off on hours of reminiscing.

WNOE, the legendary WNOE. Actually, few know that the 1060 dial position hosted a previous facility-- WBNO, owned by the Baptists of New Orleans from it's 1925 sign on until it's 1936 sale to Governor Jimmy Noe. Funny thing, that sale-- it came with a provision that Noe would run the Baptist Church service on Sunday nights in perpetuity.

All was well until the latter '50s-- the height of early rock and roll. WNOE and WTIK were battling it out gimic for gimic, and in a frenzy of one upsmanship, WNOE installed something called "Surrounding Sound"-- a piece of equipment that was little more than a tape loop which produced an echo to liven up the air sound. The way it was installed, the reverb was accentuated on all music pots, and muted somewhat when the mike key was open.

It actually sounds better than we're making it out to be-- at least it did until that first Sunday night. See, the church remote came in on a pot usually used for records... You get the idea. And that night when "God God God Said Said Said," it created a prob lem lem. Exit surrounding sound.

And exit WNOE, literally from the St. Charles Hotel (at the corner of St. Charles and Common which subsequently became the Sheraton Charles before being torn down). The move, however, was not without one minor problem. Seems the switch to outlet's current Bienville location came a few years before the expiration of the trade agreement with the hotel. So once an hour stunned listeners tried to decipher this announcement: "WNOE, just five blocks from the Sheraton Charles Hotel".

Amidst this aura, it's no wonder that an all star line up roamed the halls. From Gary Ownes in the '50s to Gary Burbank in the '70s, WNOE was home to a long list of talented, off center people.

Perhaps the most recognizable was Jim Stewart, who remained with the station from its early days until 1973. Not only was he everywhere, but he was often ahead of his time-- with an eclectic wit rarely heard on top 40 outlets. (Some of his concepts reminded us of WCFL Chicago morning man Dan Sorkin, the master of the understated bizarre-- such as Stewart's contest asking listeners to send him gifts-- in return for which, he offered to send them a postcard.)

But Stewart wasn't alone in his zaniness. In the mid '60s came Lou Kirby and C.C. Courtney. Courtney was hip-- to the point that he instinctively knew it was ok to segue a few records without jingling or talking between them at night. But together, this pair was dangerous-- doing a number of personal appearances as the band "The Swinging Bodies". The problem though, was that the 'bodies' were only proficient in one number-- and if fans didn't like "Twist And Shout", they were out of luck (though with that song's recent success, Kirby, who today is selling real estate, and Courtney, who we lost track of a few years ago at a UHF TV outlet in Baton Rouge, could conceivably make a comeback). (Courtney, for the record, left WNOE in the later '60s to assume the role of "Jody Lee Bronson" on The Doctors (soap opera). It's said that he was the show's biggest mail draw, but after awhile he tired of the routine and asked to be written out.)

And then there's Jack The Cat. Actually, by the time he was with WNOE, he was using his real name-- Ken Elliot. Elliot's first claim to fame came on WVEZ (which later became WTIW at 690), playing race records to a group of delighted teens-- black and white alike. And if for no other reason, he should be remembered as the prototype "rock and roll disc jockey"-- from an era where such folks were lumped with mass murders when character references were obtained.

Amassing at least as many wives as former radio employers (wives numbered five), Elliott really hit his stride in the early sixties. In addition to his morning show on WNOE, he was also the host of a local dance offering where he once more was "Jack The Cat" and his wife at the time, "Jacqueline The Kitten".

But while listeners in town revered the likes of Stewart and Elliott, another group of personalities-- the night jocks, ranging from Shad O'Shea to Bill Taylor-- molded the minds of a group of kids from out of town, straining through the static to get in on the excitement of WNOE New Orleans.

From a programming standpoint, WTIK was first with the approach, though it wasn't long before that became a moot point. The real difference between the two outlets was in execution. 'Tix was slick and homogenized while 'NOE got down. Both had their strong points however, and some felt it was an even match that spawned radio's own "Battle Of New Orleans".

WNOE was louder. TIX was smoother. WNOE played local artists, TIX tended to reflect middle America. WNOE promoted. So did WTIK. And it was in the promotion arena that the biggest confrontations took place. For a while, it was your basic 'can you top this', and usually each could. Both outlets tended to the outrageous-- guys buried alive covered with snakes in a glass top coffin located in a shopping center parking lot, and so forth.

As one resident radio expert commented, "WTIX seemed to be the victor, but deep in my heart I knew WNOE was a better radio station. It reflected New Orleans. I can remember several WNOE jocks-- I can't tell you anyone who was on 'TIX." So why did WTIK emerge victorious?

According to some former 'NOE staffers present in the late '50s/early '60s hey day, GM Cleve Brien was a factor. "Bud Connel was really the last strong PD WNOE had, and after he left Cleve vowed he'd never have a PD who would tell him to get out of the studio." After Connell left (for Miami's WFUN) no one did stand up to Brien-- but then again, no one stood up to WTIK either.

WNOE also had some signal problems. Hard as that may be for out of town listeners to believe, the fact was that in town there were holes-- which put them at a greater disadvantage after TIX moved to 690. Even so, WNOE remained an incredible radio station often in spite of itself.

Then in the latter '60s, someone from the Noe organization decided to tone things down a bit. In 1968, WNOE segued to an adult contemporary direction, which made TIX the only game in town. Needless to say, with a number of strong MORs on the one side, and the success of TIX on the other, this AC period was not WNOE's most notable. And so it was that top 40 returned-- and remained until its 1980 switch to country.

For the record, a few PDs should be mentioned here. Bill Stewart should be included for the sake of history alone. As our memory serves, his somewhat brief return to WNOE in the latter '60s might be the last PD gig he held (He was also there in the mid '50s, see pages 96-97). Gary Burbank should also be noted.

In keeping with his outrageous nature, Burbank concocted an outrageous radio station-- aided and abetted by Dr. Grady Brock, Marty Baloo "and a bunch of other people who all changed their names and went on to be brain surgeons-- except of course for Grady who became a patient," claims Burbank.

Known as "Real Rock WNOE", the station in 1971 at the very least was unconventional. "I wasn't cut out to be a PD," confides Burbank. "For one thing, I'm too nice"-- and a bit strange. Staff meetings were held in notorious French Quarter dives, and disciplinary action occurred in unique ways. "I remember this one jock who continually said patronizing things to women. Finally I said, look everytime you say something stupid I'll hit you on the head with this rolled up newspaper. --"Hi, This is me telling you that it's 9:02" Whap!-- After five or six times he got the hint," remembers Burbank.

E. Alvin Davis' reign was a bit more predictable. Joining the staff in Spetember of 1975, Davis was the hire of Bart McLendon. Burbank was long gone, as was his replacement Jason O'Brien, but the "Real Rock Radio" slogan remained. By this time though, the only viable option was a total housecleaning, so within months, another WNOE was in place. This one with such notables as Tom Birch in afternoons; Cary Pall, middays; Kevin Metheny, evenings; and Allan Beebe, overnights, among others including Davis himself in a short midday shift.

A year later when Eric Anderson came in as GM (replacing Bill Thomas-- by this time Cleve Brien was hardly a memory), Davis left, replaced by none other than Buzz Bennett. Metheny later replaced Bennett-- and after that it becomes somewhat hazy until the coming of country.

Around the time that WNOE-AM was mellowing out in 1968, WNOE-FM was signing on; and its first approach, ironically, was automated country. By the time Burbank arrived however, 101.1 was pure rock-- well, perhaps not "pure", but definitely not country.

The in house live approach featured local talent playing local music-- to a fair amount of local acceptance. (It was during this time that WRNO used Lee Abrams' Superstars approach, leaving room for WNOE-FM's attempt.) A good portion of the '70s saw WNOE-FM give WRNO a run for its money, but when it was all over, WRNO was the clear cut victor-- and WNOE-FM was country once more.

While they can hardly be considered a major factor here, Hammond's WKJN does manage to crack the ratings book with its country approach and thus deserves inspection. And if the calls don't sound familiar, it may help to learn that this facility at 103.3 is the former WTGI, an AC outlet owned by Tangi Broadcasting.

In 1984, two significant things occurred: the station went country (as WKJN "Kajun 103", under new owners, Keymarket)-- and moved further away from New Orleans. Actually, it's not so much that the station moved away from New Orleans, as towards Baton Rouge.

Licensed to Hammond, WKJN technically is home to neither metro, but the new Walker tower location makes it for all practical purposes a Baton Rouge facility. The reason WKJN penetrates New Orleans far better than any other Baton Rouge outlet is that the Walker tower site is the only one in that market located to the east of town-- in the direction of New Orleans.

Acquired by Sterling on March 21, 1986, the calls and format remained-- as did the primary target-- Baton Rouge. Consulted by Rusty Walker, the on air sound is definitely music intensive. Listening to a midday half hour we caught tunes by Michael Martin Murphy; Earl Thomas Conley; T.G. Shepard; Ronnie Milsap; Kenny Rogers; Lee Greenwood; Skyler, Knoblock & Overstreet; John Conlee; Eddie Rabbitt & Juice Newton; and Willie Nelson.

And as far as we could tell the station lives up to its slogan, "Kajun 103 FM, the most music and most winners station" from Jill Jackson's All Request Lunch Hour to the lure of \$1,000 if caught with a "Supersticker".

(The "Supersticker works thusly: If it is the only radio station sticker on your car when spotted you win an automatic \$20. If you also have "Kajun 103" written down on anything, you get to choose from three envelopes, one of which contains \$1,000.)

But the Supersticker is just one of three contests at present-- Once an hour on Thursday, Kajun 103 has a "Triple Play Pay Day", where three previously identified songs are played in a specified order, netting cash and prizes to the third caller to spot the trio. And finally, the Fall book saw the fourth direct mailer (Harte Hanks) hit metro Baton Rouge residents.

But even without trying, calls continue to come in from eastern New Orleans-- Metairie and Kenner in particular, and so it is that sponsors are now targeted and remotes are in progress-- one recently from a Western Wear store in Westwego. And though it doesn't look like WNOE-FM has anything to worry about, given the choice from the music we heard, we may have to side with "Kajun 103".

OLDIES

For those interested in comparing the various satellite delivered oldies formats, New Orleans holds considerable fascination these days as three AM outlets-- Price's WTIK, Muniz' WYAT, and Clear Channel's WMKJ-- offer such fair. At WTIK, it's SMN oldies while the SMN service at WMKJ is the more ethnic sound of "Heart & "Soul". Transtar's "Oldies Channel" claims WYAT.

Ratings wise, stand alone TIX leads the pack with a 3.1, while WMKJ and WYAT both wallow in the 1's. That's somewhat fitting in that the history of TIX is a chronicle of top 40 here-- dating back to the mid '50s, when dark horse Todd Storz, a brash young guy from Omaha, defeated all the broadcasting institutions with a class IV outlet at 1450.

The story of Storz is somewhat legendary by this time, particularly the part about top 40's start late one night in an Omaha bar. The tale of the waitress taking her own tip money to feed a jukebox with the same song which it had been blaring throughout her eight hour shift is known by virtually all radio enthusiasts, but what few realize is that in some ways the theory of repetition that spawned top 40 started not with music, and the barroom discovery made by Storz and Bill Stewart (who he hired away from New Orleans WNOE, incidentally), but with news.

Storz came from less than humble beginnings, his father being a well known regional beer brewer (-- and there's a tale that competitor Don Burden once held a party at a well known Omaha location only to discover that his esteemed guests were served Storz Beer--). As a young man he acquired his first property-- an AM daytimer in Omaha known as KOWH.

Timing was not on his side as television had arrived full force. To read the trade accounts of the day, radio was doomed. Particularly independent, non network affiliated daytimers. This was also the time of the Korean Conflict. A time when the patriotism of World War II caused those at home to take a special interest in the boys overseas. With a number of Omaha men involved, talk routinely centered around the incidents that had taken place.

One morning Storz entered a local business to catch a number of folks discussing the war action. The general concensus was they'd hear the details on the noon news. Then it hit him. Why not do hourly war updates? It was something that could separate KOWH from the competition. Let's face it, the Korean Conflict was not the most exciting war, and so it was that during the bulk of the hourly updates, local news was substituted for battle statistics.

When the end of the war came and Storz pulled the hourly blurbs, it was then he learned the power of repetition-- listeners had long come to look at the updates as a continual source of local news and they wanted them back. So the concept of repeatedly airing something was at least in the back of his mind by the time he witnessed the waitress clamoring to hear the same record she must have heard at least 40 times that night.

The rest is well known history. But even before Storz put top 40 in place (more or less as we now know it) on WTIX, he had taken the station to the top spot by doing something 'different'-- so different that no one else in town was doing anything even remotely resembling the concept. Storz's WTIX played music 24 hours a day. Not rock and roll, mind you, but music.

At this time, Stewart was at WNOE where he managed to take the independent outlet to number two (with such antics as repeating the same record for four days straight-- "Shtiggy Boom", a Capitol release written by Al Jarvis in a rock and roll vein-- which the WNOE personalities would intro as a different song with each repetition). Though it didn't defeat TIX, such tactics did make for front page headlines and a considerable dent into the Storz property, which led to Todd's hiring of Stewart.

Timing is integral to any success, and so it was that the events surrounding the emergence of top 40, may have been as crucial as the concept itself. R & B and country had come together as "rockabilly", the precursor to rock and roll. Elvis was starting to rise. White teens were buying black product. Though the establishment (ranging from a number of old line record companies and radio stations to law enforcement agencies and gospel preachers) tried to quell the rising trend, nothing was going to slow the exponential curve upon which rock and roll would ride.

Unlike many of his cohorts, Storz desired not to slow it, rather to capitalize upon it. And the Crescent City was fertile ground for the concepts he had proven in Omaha. The move to top 40 not only insured the continued success of WTIX, it began the bridging of an unspoken gap-- racism.

Prior to WTIX, two types of stations existed from the standpoint of music-- those that appealed to your mother, and those that played "race records", with that enticing beat which quickly captured every self respecting teen in town.

WMRY (today WVOG, see pages 106-7), was probably the first true "negro" station but it was other such facilities-- the block programming of WWEZ and WJMR, for instance-- that really caught the ears of youth. WJMR's "Poppa Stoppa" (see pages 80,87,102) is the quintessential example of this time period. A colorful personality who remained colorless in skin (actually Clarence Hamann who was "Poppa Stoppa" is white-- but it likely never occurred to his legion of young fans-- both black and white alike to question this fact), "Poppa" refined teenage tastes by offering them the "Chords" when 'TIX fed them the "Crew Cuts". (To some degree, WNOE assumed this role in later years, as WTIK steadfastly remained "mass appeal".)

It wasn't long though, before Storz solved two problems simultaneously. He removed his signal weaknesses-- and somewhat of a competitor, by buying WWEZ. (Though 'EZ was hardly a number one contender, a number of their personalities including "Jack The Cat" (mentioned earlier, who later went on to WNOE as Ken Elliot) had captured the ears of potential 'TIX fans.)

As previously stated (page 83), rather than set himself up for yet another competitor, Storz donated 1450 to the public schools, and moved TIX-- lock, stock and barrel, to 690. If there was any doubt to his supremacy before, it was unquestioned now.

The latter '50s placed New Orleans as the scene for an even match. WNOE under Bud Connell went head to head with WTIK under Graham Richards. Regardless of the outcome, listeners were the real winners. The '60s however brought subtle change. While WNOE elected to do away with headstrong (read: winning) PD's (see page 93), Todd Storz died suddenly in 1964.

Even so, the '60s saw 'TIX thrive (--but not without competition from 'NOE, still a respectable station, even with some internal shortcomings. Their colorful personalities, and earthy sound continued to give listeners a choice. Particularly in light of the Storz philosophy after Todd's death.).

By then, Storz Broadcasting encompassed six stations (KOWH, was sold in the '50s for over \$800,000; purchased were WQAM, Miami; WDGY, Minneapolis; KXOK, St. Louis; WHB, Kansas City; and KOMA, Oklahoma City, in addition to 'TIX.). The highly successful chain was taken over by Todd's dad Robert who knew much about beer and little about radio.

Relying on those he thought Todd respected; for his end of it Robert made sure that Storz was a clean operation. (Clean. Literally. When inspecting an outlet he was more likely to note dirt on the floor than the need for new equipment.) Regulations such as the edict that jocks wear coats and ties to work persisted into the '70s. The late Allan Freed had a theory about such things, and he might have been right. He felt that he had to turn up the music while he was on the air 'cause the kids would somehow know it if he wasn't listening.

As it turned out, the kids instinctively knew that the Tix jocks were wearing daddy's trousers. It was nothing tangible, just a lack of the soul that permeated WNOE. And though TIX was a good sounding radio station and an unquestionable winner, it did not possess the street feel of 'NOE-- even though former 'TIX PD Bob Mitchell is a native. (See pages 123, 79.)

Mitchell was good-- and no one could question his dedication, but he was not "one of us"-- or so a number of teenage top 40 fans felt. As one such youth (who has gone on to make quite a name for himself in radio, and thus begs for anonymity) recalls: "WNOE was our station. TIX was something you compromised on because your 35 year old mother could tolerate it."-- Of course, that was the idea, and no one could question the mass appeal success of "Tix The Tiger".

WTIX's glory continued through the '70s, helped in part by the lack of any real FM top 40 contenders until WEZB's 1980 move. Though WTIX remained in the top 5 as WEZB soared; within a year, the Storz folks saw the handwriting on the wall and began to take the station in a more AC direction.

Relying on a good mix of local oldies and well targeted currents, the sound was solid-- reflecting what AC listeners might choose. But as with most AMs, it seemed that once the slide began, its stoppage was elusive. And by this time, Robert Storz, a man well past retirement, began thinking about just that: stopping. Consequently 1984 brought a new regime to WTIX. Price Communications acquired both it, and Storz' KOMA, Oklahoma (at around \$6 million for the pair as we recall).

We've written about Price at length (Vol.1, No.1), and suffice it to say that our respect for his ability is great. Some of those who fail to comprehend his philosophies however don't seem to share that respect. If we had to nominate Bob for a radio award right now, it might be "most misunderstood broadcaster".

Rarely does a week go by that someone won't call us, having misinterpreted a move on Price's part, predicting doom for his company. Price, in many regards, is not a broadcaster, as we generally refer to such people. He is a financier-- and a good one. In a time where prices for properties are rising to the absurd, he seems to buy smart and sell wisely.

The news that K-101 would be sold led some to wonder if he wasn't getting out of broadcasting. Hardly. But when a property is bought for \$12 million and appreciates to over \$40 million in less than 5 years, you owe it to your stockholders to attempt to sell.

Clearly such is not the case in New Orleans. And as far as we know, Price is not actively looking to sell WTIK-- but then again, we haven't checked lately. He is in the market for a new GM however, since David Gerard exited to purchase his own facility in Cortland, New York. (Funny about former Price people, they tend to go on to build their own empires-- they must be doing something right.)

But how does it sound? Well, from 10 a.m. to 6 a.m., it's straight from the satellite-- SMN oldies. Listening to afternoon drive, for instance, we caught Johnny Rivers, Dion, the Honeycombs, Sam Cooke, Aretha Franklin, the Royalteens, Peter Paul and Mary, Fantastic Johnny C, Barbara Lewis, and the Beatles-- a long with a number of local liners ("Now all of your favorite songs on one great radio station. Fun Lovin WTIK."), jingles (--"The greatest hits of all time, WTIK 690"), and produced promos ("The age of flower power, and the psychedelic era. They changed the face of rock and roll forever. And this weekend all the incredible hits from that era on the station playing rock and roll greats.").

We assume the latter promo came directly from SMN, as New Orleans was hardly the site of "Flower Power"-- or a triumph for the Beatles. Actually, the well worn statement that New Orleans is the only American city where the Beatles lost money on their 1964 tour is somewhat misleading. Oh they lost money, alright. But the reason went beyond the lackluster attitude teens had for the British Invasion and what followed.

More to the point, it was poor promotion. The booking was through Feld Brothers who routinely allowed local 'TIK and 'NOE personalities in on the action, fronting and MCing their shows. As it turns out, the Beatles were not handled much differently here from any other rock and roll entertainer, and since the TIK boys did well with routine top 40 road shows, they were given the Fab Four. All they needed to do was send a \$20,000 advance to MCA which was handling the tour.

Storz Broadcasting was not involved. This was strictly a deal between MCA and three jocks, who handled this much like the Three Stooges. Consequently their \$20,000 check bounced. In the meantime, promos were running on WTIK saying that they were the official Beatles station.

Official or not, MCA gave Jimmy Noe a call and asked if he wanted the Beatles. He accepted and offered the same deal to his airstaff. When none of them could come up with \$20,000 either, Noe wrote a check, handed it off to some of his associates and WNOE became the official Beatles station. By this time poor handling might have doomed the second coming, but all that startled listeners knew was that at first, WTIK was the official Beatles station. And then one day they weren't.

In addition to SMN, Tix today also carries Dick Bartley's "Solid Gold Saturday Night", but it is in morning drive where the station shines, local and live with Ed Clancey.

Clancey was one of the more pleasant surprises we encountered in New Orleans radio-- a solid adult personality with a relatable wit and relaxed style. His interaction with newsman Russ Wise made us laugh out loud, and his comments to callers made us smile. The callers themselves were above average-- or Clancey has a way of editing quickly. Groaning after one listener's particularly bad joke, the caller retorted: "Look not everything I say can crack you up. If that were the case, I'd be on Nut and Jeff". Another was featured on a drop in: "Hi, I'm Gail and you're listening to the Ed Clancey show on WTIK, but you don't know why."

The question of the day was "What's the funniest thing that happened when you had your operation", and as weak as that sounds on paper, the results were stronger than we imagined. By the time a half hour had passed, we began to think that Clancey was talking to us-- achieving that rare quality which makes for one on one communicators.

The music? As you'd expect, including two of our faves, the Drifters' "Sweets For My Sweet" and Neil Sedaka's "Next Door To An Angel", but unlike the remainder of the day, the emphasis here on Clancey-- not oldies-- and according to the station's in house research (which shows that during morning drive the station does very little sharing), that's how it should be.

Meanwhile at WYAT, the focus has been on localism-- New Orleans oldies, as evidenced by the call letters-- "Yat", a well known derivation of "Where ya at", New Orleans slang at its finest. And in morning in afternoon drive, it's also New Orleans oldies at their finest on "Yat". But the rest of the day belongs to SMN.

Checking out "Blair On The Air" in mornings, we were treated to a considerably more mass appeal list than we've caught on previous listens including "The Pied Piper" by Crispian St. Peter; Skip & Flip's "Cherry Pie"; "That's Why I Love you Like I Do" by Ricky Nelson; "Midnight Confessions" by the Grass Roots; "Cha Cha Cha" by Bobby Rydell; the Stylistics' "You Make Me Feel Brand New"; a local classic from Irma Thomas; "The Sun Ain't Gonna Shine Anymore" by the Walker Brothers; Buddy Holly's "That'll Be The Day"; "Louie Louie" by the Kingsmen; Billy Joel's "Piano Man"; "Little Bit Of Soul" by the Music Explosion; "I Saw The Light" by the Five Americans; and the Falcon's "You're So Fine".

"WYAT keeping the memories alive on AM 990" said the liner card, and Blair let the music do most of the talking. Checking back in afternoon drive for "Sherry The Oldies Sweetheart", we caught a personable gal with a hint of a Cajun accent who gave us more of what we were expecting including, "Lawdy Miss Clawdy" by Lloyd Price; Deon Jackson's "Love Makes The World Go Round"; Jimmy Ruffin's "What Becomes Of The Broken Hearted" (with a bit of a down home touch-- the record skipped several times); "That's My Desire" by Chuck Carbo and the Spiders; Shorty Long's "Devil With The Blue Dress" and Clarence Carter's "Patches".

You say you don't recognize some of those? Well that used to be the norm on WYAT (pre SMN affiliation). A loyal, albeit small, band of finatics could be assured to hear everything from The Meters' "They All Asked For You"; to Prince Patridge's "How Come My Dog Don't Bark". We were happy to learn that Sherry might still throw those in. For a moment there we were worried-- particularly so when WYAT left the air all together, simulcasting WLTS' AC fare for a brief time in 1984. But to take our story from the top...

990, as previously mentioned (page 64, 65), came to life as the AM counterpart of a fledgling FM operation. Known as WJMR, the approach, like every other station in the 40s was block programming-- and we're being kind. This weird hodge podge continued into the '50s where its real claim to fame (as far as rock and roll historians should be concerned) emerged in the form of "Poppa Stoppa" (see pages 60, 87, 98).

Broadcasting historians will more likely associate this period with WJMR's television counterpart-- channel 61. And channel 12. Actually WJMR-TV was licensed as UHF-61, but this was during the time that the FCC was conducting experiments in the hopes of achieving signal parity between VHF and UHF, so WJMR-TV also appeared, experimentally, of course, on channel 12 (as KK2XW). (After a number of incarnations, the station today is on channel 8-- as WVUE.)

Current owner Ed Muniz' first association with WJMR came in the '60s when it was owned by George Mayoral. Mayoral, as it turned out, owned it in partnership with a gentleman who had the nerve to die. Worse yet, his widow had the gall to remarry. And fatally, her new husband and Mayoral didn't get along. And so it was that Mayoral stepped out of the station, in time for Muniz to become GM.

It was under Muniz' leadership that the WJMR calls were replaced with WNNR, as "Winner" radio. Muniz left after a year to join WBOK, and around this time Mayoral returned (having bought out his partner). Since Mayoral didn't care for the WNNR calls, WJMR also returned. And remained until 1972 when Ed Muniz bought the AM outlet (and missed out on the FM-- see page 65 for this horror story).

It wasn't long before Muniz did two things: he found himself another FM (today WLTS, see page 76-80), and re-instated the WNNR calls-- complete with an all star black oriented staff (from "Poppa Stoppa" to Shelly Pope). To call Pope colorful is a muted understatement, but to describe him correctly may border on libel --well intentioned, fond libel-- but libel.

Suffice it to say he was the prototype black jock. The kind white kids would listen to in order to discover what they'd hear on the top 40 stations a few weeks later-- and what they wouldn't. Pope would invent phrases. They didn't really mean anything, but nonetheless when Pope said them, you understood completely what he meant. (In 1980 on WNNR, his often heard cry was "Wear It Out, Baby".)

In 1982 when Muniz took WNNR in a black gospel vein, Pope survived the change-- having allegedly renounced his wicked ways-- ala Little Richard. It loses in the translation, and eventually it lost all together as Muniz debuted WYAT a year later.

Ardent fans will recall that Muniz himself made a few cameo appearances playing his favorite oldies as "Sonny Stoppa". To a true oldies fan, this was manna from heaven. To the bottom line though, it was less than promising, and so it was that Muniz, buoyed by WLTS' immediate success, elected to simulcast the AC approach.

What he hadn't counted on was a number of loyal oldies fans, so six months later, in '85, WYAT returned. Slowly, the reliance on SMN has continued. (The station a few years back gained full time status.) But to hear Muniz tell it, the live drive times will remain.

Meanwhile at WMKJ, it's SMN all the way-- SMN "Heart & Soul" that is. But there are those who say that the fact that "Heart & Soul" plays oldies, is secondary to the fact that the emphasis is on R & B product, giving the format (at least in New Orleans) an overwhelming black audience.

On a personal level, R & B oldies are an area with which we have some expertise. Consequently we've spent quite a bit of time listening to this approach (in various cities across the country). What we've concluded was more than confirmed by listening to WMKJ (which on the air is known as "Magic 1280").

The biggest problem we've repeatedly encountered with "Heart & Soul" is inconsistency. Tune in one time and you'll be hard pressed to tune them out as you listen to titles you can't hear elsewhere. Titles you want to hear, that is. Songs that make you say "Oh wow!". But turn them on again later and you're likely to turn them off.

We realize you can't please all the people all the time, particularly on a national format of this nature, and we don't expect to like everything we hear. Our gripe is that we don't like entire blocks of what we hear one time-- and are crazy about entire blocks at others.

However, our luck held for the most part while scanning WMKJ as morning drive provided the Chi-Lites' "Oh Girl" (followed by, what's this? a current? Simply Red's "Holding Back The Years"-- the format does from time to time air what tend to be non-offensive currents); The Tams' "What Kind Of Fool Do You Think I Am"; Eddie Holman's "Hey There Lonely Girl"; "Montego Bay" by Bobby Bloom; "Soul Finger" by the Barkays; "Soul Man" by Sam & Dave; and Minnie Riperton's "Lovin' You".

Afternoons meanwhile unearthed James Brown's "Papa's Got A Brand New Bag"; "(I Know) I'm Losing You" by the Temptations; Tina Turner's "Typical Male"; "Dionne Warwick's "Deja Vu"; "Walk Away Renee" by the Four Tops; "Kiss And Say Goodbye" by the Manhattans; Jermaine Jackson and Stevie Wonder with "Let's Get Serious"; Bruce Channel's "Hey Baby"; Bill Withers' "Lean On Me"; and Yarborough and Peoples' "Wrapped Around Your Finger".

As for execution, "Magic 1280" makes no bones about it-- they leave it up to SMN, dropping in only a local promo now and then again. Consequently what we heard in morning drive was SMN jock Scott Allen followed by Alvin John Waples (for years an LA urban radio figure) while afternoons gave us SMN personality Bob Jones.

Liners? You'll get 'em wholesale with an emphasis on "Motown and More": "The station you've been waiting for has arrived with music you love and remember the most. America's favorite music is 'Heart & Soul.'" -- "30 years of your favorite music including the hits of today" -- "You're never alone when you ride with me. I'm Bob Jones playing your 'Heart & Soul' on 'Magic 1280' WMKJ."

The history of WMKJ's 1280 dial position is a rich one here, dating back to radio's earliest days. In 1923, WDSU became the second local outlet (WWL was first), quickly gaining a reputation for quality which remained through the coming of television. One local put it thusly-- "WTIX and WNOE were the stations you listened to. WWL was the station your parents listened to. And WDSU was the station your mom listened to alone. You know, MOR music and big voiced announcers."

(And for the record, in 1949 WDSU had an FM at 105.3. A 3 kw facility which simulcasted the AM. By the '60s however, a move was made to the more advantageous 93.3 dial position and 105.3 hit the table of allocations, picked up later in Slidell by Bill Garrett (see page 70, 74). To this day, 93.3 and 1280 are owned in combination.)

The '60s saw the station continue to flourish in an updated MOR fashion, leaning toward what would become AC. In the early '70s the combo was purchased by Broadstreet (see WQUE, page 67) and it was under their ownership that AC WDSU became news/talk WGSO, a format that would survive into 1983.

It was around that time that two things happened: WGSO became 13Q, WQUE-AM; and the combo became the property of Clear Channel Communications. Now, a treatise on AM success stories in the '80s would barely fill this paragraph, consequently we are happy to report that 1986 brought with it the current approach: SMN's "Heart & Soul" on WMKJ, "Magic 1280".

RELIGION

Currently three outlets fall into this category-- black gospel WBOK; its largely white counterpart WSHO; and WVOG-- where anything goes in the name of the Lord. (For individual descriptions see the format in brief section, pages 37, 47, 50 .)

What may be more significant than their current approach (earthly speaking, in any event), is the history of these facilities. And as WBOK and WSHO are hopelessly intertwined in that regard, it is there which we will start.

Originally WBOK, which is now a fulltime facility at 1230, was a daytimer at 800, owned by Paglin-Ray (who previously had been part owners of WJMR, see page 65). Jules Paglin and Stanley Ray had been content to remain a Sunrise to Sunset operation with their "negro" format until WYLD at 600 moved to 940 (see page 60).

Within a short period of time it became obvious that in order to prosper in the approach, they too must have longer hours. Meanwhile, at 1230...

This dial position came to life as WJBW (a "variety" radio station which featured everything from New Orleans rock and roll to Harry Negocia's deep voiced style: "Well, well, well, well, welcome to Midday Serenade on the Big W. WJBW. Broadcasting from the air conditioned Cigali Building.") but was later sold by Sherwood Tarlow to Carmen Macri who turned it into WSHO-- standing for "showtunes". Basic Broadway fare-- managed around 1964 by a not so basic George Wilson. It was said that WSHO under George, one of radio's more colorful sorts, won or lost money depending on how the races at the Fairgrounds went. (George referred to them as the "unfairgrounds".)

In 1965, Paglin-Ray and Carmen Macri swapped frequencies. On the face of it, the most interesting facet of this transaction is the fact that Macri swapped a full timer for a daytimer-- and lost money in the deal. (A closer look however, shows that Macri had bigger troubles than WSHO-- including a problematic UHF station in Jacksonville.)

The final result of the swap put WBOK's black programming on 1230 and WSHO's "Showtunes" at 800. When Macri sold WSHO (a year later according to the Broadcasting Yearbook which shows H. Calvin Young purchasing it on January 1, 1966), the WSHO calls remained, but the format subsequently became country.

That approach remained for a number of years-- until the '80s when then-owner Swanson adopted a nostalgia approach. Current owner David Jack installed the inspirational format upon his 1982 purchase of the facility.

As for WBOK at 1230, the black format remained in place and prospered. (See pages 60, 61 .) As noted, the WBOK-WYLD battles were the black version of the WTIX-NOE wars. The result netted the city two successful "negro" radio stations, and gave Paglin-Ray the ability to buy a number of similar outlets.

(Known as the OK Group, their chain included KAOK, Lake Charles; WLOK, Memphis; WGOK, Mobile; KYOK, Houston; and WXOK, Baton Rouge in addition to WBOK (Ironically, WWOK Charlotte which they did not own, was in the early '60s the property of WJBW owner Sherwood Tarlow..))

Even with the rise of WYLD-FM and WAIL-FM, WBOK continued to hold its own into the '80s, and it wasn't until its sale to the Christian Broadcasting Corporation in 1983 that the format was modified to black gospel.

The roots of WVOG are likewise black-- dating back to the early '50s (and perhaps beyond), as WMRY-- to our recollection, the first "negro" outlet in town, which subsequently became WYLD and wound up at 940 (see pages 60, 61).

When WYLD exited 600, WYFE replaced it-- an all girl country outlet owned by Connie B. Gay. "Wife" was much as you'd expect with what probably were somebody's wives behind the mike-- "Dawn" did mornings, "Eve", afternoons. (This was a daytimer.)

WYFE in turn became WWOM, owned by Franklin Broadcasting, which in addition to an FM (today WYLD-FM) also owned a UHF tv outlet here (see page 61) and a number of properties around the country. By the '70s however, the "Wonderful World Of Music" was replaced by the ultimate word of knowledge, so to speak, as WVOG-- The Voice Of God-- or at least his current day disciples.

Again we are indebted to a number of folks, generous with their time to help our cause-- at the top of the list are Ed Muniz, Joe Costello, Barry Richards, Bill Taylor, JT Anderton, and Mike Joseph. Their insights were invaluable. Thanks must also go to Don Amez, Dennis Carlton, Lew Carter, Ralph Cherry, Michael Costello, David Gerard, David Jack, and Kipper McGee, in addition to the unsung promotion people at the individual stations who as always form the backbone for these profiles.

WJMR TELEVISION HIGHLIGHTS

TONIGHT 7:30 P. M. Life and Legend of Wyatt Earp "The Underdog." Starring Hugh O'Brien With Myron Healey, Brad Johnson and Peggy Stewart

TELEVISION

Program Notes by Ted Liuzza,

WVL 4 WYES 8
WDSU 6 WJMR 12
*CHANNEL 12 PROGRAMS ALSO ON CHANNEL 20

Tues., April 22
—3 P. M.—

- 4—Brighter Day, serial drama starring Blair Davis, with Hal Holbrook, Mona Bruns, Herbert Nelson and Murial Williams.
- 6—Queen For A Day, audience participation show, with prizes; back to back.

- 6—Rin Tin Tin, "Border Incident."
- 12—Cheyenne, "The Long Search," starring Clint Walker, with Norma Frederic, Claude Akins and Randy Stuart. Cheyenne faces threats of mob violence when he vouches for the innocence of a Sioux brave accused of abducting a 10-year-old white boy.

—7 P. M.—

- 4—Mr. Adams And Eve, comedy starring Ida Lupino and Howard Duff, with Hayden Rorke and Olive Carey. A major movie production starring Eve and Howard Adams is stalled because the director becomes ill.

- 6—The romanticies, When kidnap goes owner monop.
- 8—Educa
- 12—West Larry Leona Myrna lowe. tions Sunda die o across

ITEM RADIO LOGS

Radio listings are published as a public service. It is incumbent on the individual stations to make necessary revisions.

TUESDAY, APRIL 22

	WDSU NBC 1280	WWL CBS 870	WSMB ABC 1350	WTPS MBS 940
3:00	Bill Berry	Matinee	Big Record	Wrapup
3:15	"	"	"	Top Tunes
3:30	"	"	"	"
3:45	"	"	"	"
4:00	"	"	"	"
4:15	"	"	"	"
4:30	"	"	"	"
4:45	"	"	"	"
5:00	"	Digest	"	"
5:15	"	"	"	"
5:30	"	Nws. Spots	"	"
5:45	"	A Godfrey News	"	"
6:00	"	"	Mus. Date F. Lewis	NO News
6:15	"	Lowell Th	"	Relax
6:30	Mrgn Btv	Bus News	"	Manion
6:45	Lf&Wld	Ed Morrow	"	"
7:00	"	R. Lewis	Morgan Anderson	Squad Rm
7:15	"	"	"	"
7:30	"	R. Harkin's	"	"
7:45	"	Gildersteel	"	Pimpernel
8:00	"	"	"	"
8:15	"	Nighttime	Wild Tont	Watch
8:30	"	"	"	"
8:45	"	"	Grt. Chng.	"
9:00	Joe Van	Journal	Music Dte	"
9:15	"	Music	"	"
9:30	"	"	"	"
9:45	"	"	"	"
10:00	Mns Room	Nws Spots	"	Concert
10:15	"	Music	"	"
10:30	"	"	"	"
10:45	"	"	"	"
11:00	"	"	"	"
11:15	"	"	"	"
11:30	"	"	"	"
11:45	"	"	"	"

WYLD 600

3-4 p. m. Bashful Bob: 4-5:15. Larry & Frank: Wednesday, 7-9 a. m. James Smith: 9-11. Old Ship of Zion: 11-1. Larry & Frank: 1-4. Bashful Bob.

WWEZ 690

3-4 p. m. Dr. Daddy: 4-8. Jack the Cat: 6-9. EZ Hoe down: 9-10. Goodnite Mother: 10-11. Dr. Daddy: 11-12. Jack the Cat: Wednesday, 7-8 a. m. Trail Blazer: 8-9. Cow-boy Chapel: 9-10. Back to Bible.

WBOK 800

3-4:30 p. m. Tonna Tonna: Wednesday, 7-8:20 a. m. Okav Dokey: 8:30-9:00. Mama Lou: 9:30-11:00. Sweet Chariot: 11-1:30. Okav Dokey: 1:30-2:30. Consultation Time.

WJMR 990

3 to 3:35 p. m. Hi-Fi Sounds: 4 p. m. Music To Drive By. Tomorrow, 7 to 8:55 a. m. Rising Rhythms: 9 to 11:15 a. m. Mostly Music: 12 noon to 1:55 p. m. Carousel at Noon.

WNOE 1060

3-8 p. m. Top 50: 6-8. Supper Serenade: 8-11. Wire Request: Wednesday, 7-9 a. m. Let's Go With G. O.: 9-11. Larry Fischer Show: 11-12. Gary Owens: 12-3. Jim Stewart Show.

WJBW 1230

3-4 p. m. Hound Dog: 4-5. Little All: 5-9. Rockin' Richard: 9-12. Little All: Wednesday, 7-8 a. m. Hound Dog: 8-9. Rock'n Roll: 9-10. Hound Dog: 10-11. Rock'n Roll: 11-1. Middav Serenade: 1-3. Hound Dog.

WTIX 1450

3-6 p. m. Top 40: 6-8. Richard Fabey: 8-12. Bill Novak: Wednesday, 7-9 a. m. Larry Wilson: 9-11. Braun & Marvin: 11-1. Ken Kariton: 1-2. Richard Fabey: 2-3. Ken Kariton.

WEDNESDAY, APRIL 23

7:00	Joe Van	WWL Nws	Big Clock	Comp Nws
7:15	"	Dawnostr	"	Patrol
7:30	"	"	"	"
7:45	"	"	"	"
8:00	"	"	"	Hurligh
8:15	"	"	"	Bap. Ch.
8:30	"	"	"	Faith
8:45	"	"	"	Patrol
9:00	Dunbar	"	Brkfst Cl	Bible
9:15	"	"	"	"
9:30	"	A. Godfry	"	Coffee
9:45	"	"	"	Misc'l
10:00	"	"	Backus	K. Smith
10:15	"	"	"	"
10:30	"	World	"	Queen Day
10:45	"	"	"	"
11:00	"	H'ves & H	Eig Clock	Music
11:15	"	Javean	"	Ans. Man
11:30	"	Trent	"	Sho Time
11:45	"	Or Gl Sun	"	"
12:00	Bert Parks	N. Drake	Big Record	"
12:15	"	Ma Prkns	"	"
12:30	"	Nws-Rep.	"	"
12:45	"	Road	"	"
1:00	True Con.	Rt to Hap	Griffin	Baseball
1:15	"	Burton	"	"
1:30	1 Mine Fro	Couple	"	"
1:45	Dr. Gentr	Burtram	"	"
2:00	True Strv	H. Party	"	"
2:15	"	"	"	"
2:30	Woman	Dr. Malne	"	"
2:45	P. Young	Wife	"	"
3:00	B. Berry	Matinee	Big Record	"
3:15	"	"	"	"
3:30	"	"	"	Wrapup
3:45	"	"	"	"
4:00	"	"	"	Top Tunes
4:15	"	"	"	"
4:30	"	"	"	"
4:45	"	"	"	"
5:00	"	Digest	"	"
5:15	"	"	"	"
5:30	"	Nws. Spots	"	"
5:45	"	A Godfry News	"	"

FREE
CANNON TOWELS
INSIDE



Silver Dust
KITCHEN TOWEL INSIDE

GET SILVER DUST
At Your Favorite Grocery or Supermarket Advertisd On

WBOK
DIAL 800

1958

108

W n o e

NEW ORLEANS

THE GULF SOUTHS ONLY

50,000 WATT INDEPENDENT

(5000 WATTS NIGHT)

1060 K. C.

PROGRAM SCHEDULE



REPRESENTED BY

McGAVREN-GUILD CO. INC.

NEW YORK — CHICAGO — ATLANTA — LOS ANGELES — ST. LOUIS — DETROIT — SAN FRANCISCO

THE JAMES A. NOE STATION

507 PENTHEON STREET • NEW ORLEANS, LA • TELEPHONE 575-1144

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
6 AM to 7 AM	00	Ken Elliott Show	Ken Elliott Show	Ken Elliott Show	Ken Elliott Show	Ken Elliott Show	Stanley Diggs Show
	15	▼	▼	▼	▼	▼	▼
	30	▼	▼	▼	▼	▼	▼
	45	▼	▼	▼	▼	▼	▼
	55	News	News	News	News	News	News
7 AM	00	Ken Elliott Show	Ken Elliott Show	Ken Elliott Show	Ken Elliott Show	Ken Elliott Show	Stanley Diggs Show
	15	▼	▼	▼	▼	▼	▼
	30	▼	▼	▼	▼	▼	▼
	45	▼	▼	▼	▼	▼	▼
	55	News	News	News	News	News	News
8 AM	00	Ken Elliott Show	Ken Elliott Show	Ken Elliott Show	Ken Elliott Show	Ken Elliott Show	Stanley Diggs Show
	15	▼	▼	▼	▼	▼	▼
	30	▼	▼	▼	▼	▼	▼
	45	▼	▼	▼	▼	▼	▼
	55	News	News	News	News	News	News
9 AM	00	Marc Sommers Show	Marc Sommers Show	Marc Sommers Show	Marc Sommers Show	Ken Elliott Show	Stanley Diggs Show
	15	▼	▼	▼	▼	▼	▼
	30	▼	▼	▼	▼	▼	▼
	45	▼	▼	▼	▼	▼	▼
	55	News	News	News	News	News	News
10 AM	00	Marc Sommers Show	Marc Sommers Show	Marc Sommers Show	Marc Sommers Show	Eddie Gale Show	Stanley Diggs Show
	15	▼	▼	▼	▼	▼	▼
	30	▼	▼	▼	▼	▼	▼
	45	▼	▼	▼	▼	▼	▼
	55	News	News	News	News	News	News
11 AM	00	Marc Sommers Show	Marc Sommers Show	Marc Sommers Show	Marc Sommers Show	Eddie Gale Show	Stanley Diggs Show
	15	▼	▼	▼	▼	▼	▼
	30	▼	▼	▼	▼	▼	▼
	45	▼	▼	▼	▼	▼	▼
	55	News	News	News	News	News	News

12 N

1 PM

2 PM

3 PM

4 PM

5 PM

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
00	Eddie Gale Show	Bill Taylor Show					
15	↓	↓	↓	↓	↓	↓	↓
30	↓	↓	↓	↓	↓	↓	↓
45	↓	↓	↓	↓	↓	↓	↓
55	News						
00	Eddie Gale Show	Bill Taylor Show					
15	↓	↓	↓	↓	↓	↓	↓
30	↓	↓	↓	↓	↓	↓	↓
45	↓	↓	↓	↓	↓	↓	↓
55	News						
00	Eddie Gale Show	Jim Stewart Show	Bill Taylor Show				
15	↓	↓	↓	↓	↓	↓	↓
30	↓	↓	↓	↓	↓	↓	↓
45	↓	↓	↓	↓	↓	↓	↓
55	News						
00	Jim Stewart Show	Bill Taylor Show					
15	↓	↓	↓	↓	↓	↓	↓
30	↓	↓	↓	↓	↓	↓	↓
45	↓	↓	↓	↓	↓	↓	↓
55	News						
00	Jim Stewart Show	Bill Taylor Show					
15	↓	↓	↓	↓	↓	↓	↓
30	↓	↓	↓	↓	↓	↓	↓
45	↓	↓	↓	↓	↓	↓	↓
55	News						
00	Jim Stewart Show	Bill Taylor Show					
15	↓	↓	↓	↓	↓	↓	↓
30	↓	↓	↓	↓	↓	↓	↓
45	↓	↓	↓	↓	↓	↓	↓
55	News						

111

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
6 PM to 9 PM	00 Bill Taylor Show	Jim Wight Show	Hugh Dillard Show				
	15						
	30						
	45						
	55 News	News	News	News	News	News	News
9 PM to 1 AM	00 Bill Taylor Show	Jim Wight Show	Hugh Dillard Show				
	15						
	30						
	45						
	55 News	News	News	News	News	News	News
1 AM to 6 AM	00 Jim Wight Show	Hugh Dillard Show					
	15						
	30						
	45						
	55 News	News	News	News	News	News	News
6 AM to 9 AM	00 Ron Brandon Show	Hugh Dillard Show					
	15						
	30						
	45						
	55 News	News	News	News	News	News	News

WNOE SMV COVERAGE AREA -- *CONSUMER MARKET DATA

Estimates for:	Popu- lation 1/1/61 (000)	House- holds 1/1/61 (000)	C.S.I. 1/1/60 to 1/1/61 (\$000)	Total Retail Sales 1/1/60 to 1/1/61 (\$000)	Retail Sales by Store Type - For the Year 1/1/60 to 1/1/61							Farm Popu- lation 1/1/61 (000)	Gross Farm Income 1960 (\$000)
					Food (\$000)	Drug (\$000)	General Mdse. (\$000)	Apparel (\$000)	Home Furn (\$000)	Auto- motive (\$000)	Filling Station (\$000)		
LOUISIANA	1778.4	498.02	2,716,631	1,887,541	490,456	75,598	236,344	127,444	97,545	305,421	131,043	143.7	124,964
MISSISSIPPI	456.5	120.44	343,450	371,524	92,840	15,549	44,575	21,503	16,055	78,830	35,871	117.3	59,045
ALABAMA	330.2	103.95	595,030	377,687	93,920	16,476	42,679	26,598	19,272	68,329	30,907	26.3	38,214
FLORIDA	369.1	97.08	471,393	393,635	91,535	14,688	41,055	23,707	23,785	97,253	32,199	23.8	15,179
TOTALS	2984.2	819.49	4,126,504	3,030,387	768,751	122,311	364,653	199,252	156,657	549,833	230,020	311.1	237,402

*SOURCE -- STANDARD RATES AND DATA -- JUNE 1, 1961

112

plus sixty

- 11 Count Me In † Gary Lewis-Liberty
- 12 Nowhere To Run-Martha & Vandellas-Gordy
- 13 Don't Mess Up A Good Thing-Bass & McClure-Checker
- 14 I Know A Place-Petula Clark-Warner Bros.
- 15 Tired Of Waiting For You † Kinks-Reprise
- 16 My Girl-Temptations-Gordy
- 17 Birds and The Bees † Jewl Akens-ERA
- 18 Land Of A Thousand Dances-Cannibal & Headhunters-Rampart

- 19 The Entertainer-Tony Clark-Chess
- 20 It Was Nice-Jimmy Hughes-Fame
- 21 Crying In The Chapel † Elvis Presley-RCA
- 22 Go Now † Moody Blues-London
- 23 A Woman Can Change A Man † Joe Tex-Dial
- 24 It's Got The Whole World Shakin'-Sam Cooke-RCA
- 25 Dream On Little Dreamer-Perry Como-RCA
- 26 Goodbye My Lover Goodbye-Searchers-Kapp
- 27 Baby The Rain Must Fall-Glen Yarbrough-RCA
- 28 It's Growing-Temptations-Gordy
- 29 Just Once In My Life † Righteous Brothers-Phillies
- 30 Red Roses For A Blue Lady-Wayne Newton-Capitol
- 31 Goldfinger-Shirley Bassey-United Artist
- 32 This Diamond Ring † Gary Lewis-Liberty
- 33 The "In" Crowd † Dobie Gray-Charger
- 34 She's About A Maver † Sir Douglas Quintet-Tribe
- 35 Help Me Rhonda/Flip † Beach Boys-Capitol
- 36 Silhouettes/Flip † Herman's Hermits-MGM
- 37 Iko Iko-Dixie Cups-Red Bird
- 38 Queen Of The House-Jody Miller-Capitol
- 39 Keep On Trying † Bobby Vee-Liberty
- 40 Cast Your Fate To The Wind † Sounds Orchestral-Parkway

- 41 Crazy Downtown-Allan Sherman-Warner Bros.
- 42 True Love Ways † Peter & Gordon-Capitol
- 43 It's Not Unusual † Tom Jones-Parrot
- 44 I'll Never Find Another You-Seekers-Capitol
- 45 People Get Ready † Impressions-ABC-Paramount
- 46 The Name Game † Shirley Ellis-Congress
- 47 Just A Little-Beau Brummels-Autum
- 48 Wooly Booly † Sam The Sham-MGM
- 49 It's Gonna Be Alright † Gerry & Peacemakers-Laurie
- 50 I Do Love You-Billy Stewart-Chess
- 51 One Kiss For Old Time's Sake † Ronnie Dove-Diamond
- 52 The Last Time † Rolling Stones-London
- 53 Eight Days A Week/Flip † Beatles-Capitol
- 54 Come On Over To My Place-Drifters-Atlantic
- 55 Reelin' And Rockin' † Dave Clark Five-Epic
- 56 Woman's Got Soul-Impressions-ABC-Paramount
- 57 Ooo Baby Baby-Miracles-Tamla
- 58 Out In The Streets † Shngri-Los-Red Bird
- 59 Come And Stay With Me † Marianne Faithful-London
- 60 Bumble Bee † Searchers-Kapp
- 61 Back In My Arms Again-Supremes-Motown
- 62 She's Coming Home † Zombies-Parrot
- 63 Do The Freddie † Freddie & Dreamers-Mercury
- 64 Concrete And Clay † Unit Four Plus Two-London
- 65 Al's Place-Al Hirt-RCA
- 66 Think Of The Good Times † Jay & Americans-United Artist

- 67 If I Loved You-Chad & Jeremy-World Artist
- 68 Can't You Hear My Heartbeat † Herman's Hermits-MGM
- 69 What Do You Want With Me † Chad & Jeremy-World Art.
- 70 When I'm Gone-Brenda Holloway-Tamla

*Denotes former WNOE Good Guy Pick
†Heard first on WNOE

DIXIE'S DARLIN'  FUN LOVIN' 

WNOE

1060 A-GO-GO SURVEY

top ten

- 1 THE CLAPPING SONG † Shirley Ellis-Congress
- 2 I'll Be Doggone † Marvin Gaye-Tamla
- 3 Game Of Love † Wayne Fontana-Fontana
- 4 Shotgun-Jr. Walker-Soul
- 5 A Million Tears Ago-Eddie Powers-Sims
- 6 Stop! In The Name Of Love † Supremes-Motown
- 7 Mrs. Brown You've Got A Lovely Daughter † Herman's Hermits-MGM
- 8 I'm Telling You Now † Freddie & Dreamers-Tower
- 9 Got To Get You Off My Mind-Solomn Burke-Atlantic
- 10 Ticket To Ride/Flip † Beatles-Capitol



wnoe good guy pick of the week

L-O-N-E-L-Y BOBBY VINTON - EPIC

Here are the lyrics to Wayne Fontana's GAME OF LOVE, top-rated #3 this week!

The purpose of a man is to love a woman,
The purpose of a woman is to love a man.
So come on baby it's here to stay,
Come on baby let's play
The Game of Love-Love-Love-Love lo-lo-lo-lo-Love

It started long ago in the Garden of Eden
When Adam said to Eve "Baby you're for me".
So come on honey it's still the same,
Come on baby let's play
The Game of Love-Love-Love-Love lo-lo-lo-lo-Love.

(refrain)
Come on baby the time is right,
Love your daddy with all your might
Put your arms around, hold me tight
Let's play the game of Love

Verse 1 again

refrain again

Verse 1 again

The Game of Love baby
The Game of lo-lo-lo-lo-Love
The Game of Love baby
The Game of lo-lo-lo-lo-Love.

Copyright (c) MCMLXIV by SKIDMORE MUSIC CO., INC. 666 Fifth Avenue, New York 19, New York. International Copyright Secured; All Rights Reserved; Including Public Performance For Profit.

wnoe good guys

Invite you to participate in next week's survey! WNOE, the station everybody listens to, is the station that listens to you! List your top ten favorites, then bring or mail to WNOE, 529 Bienville, New Orleans, La. You may win one of the 10 + 60, seventy copies of this week's Good Guy pick!

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

The WNOE 10 + 60 A GO-GO Survey is the official account of record popularity in the WNOE listening area, which includes New Orleans and the entire Gulf South.



As in his hit single of "Red Roses For A Blue Lady," Wayne turns on his winsome charm for an album of delightful old standards like "Laughing On The Outside," "I'm Looking Over A Four-Leaf Clover," "They'll Never Know" and others. (S)T 2335

Available wherever records are sold!

NEW ORLEANS

SING-A-LONG SURVEY

These Are The Songs You Made Popular For The Week Ending SATURDAY, JULY 4, 1964

★ LYRICS TO A TOP TUNE ON BACK ★

HERE'S THE RESULT OF OUR FIRST ANNUAL MARATHON OF HITS TABULATION. THE MOST POPULAR OLDIE 45'S AS CHOSEN BY YOU.

- | | |
|----------------------------------|----------------------------|
| 1. Blue Velvet | Bobby Vinton |
| 2. Big Girls Don't Cry | The 4 Seasons |
| 3. Do You Love Me | The Contours |
| 4. This Is The Night | The Valentis |
| 5. Town Without Pity | Gene Pitney |
| 6. Stay | Maurice Williams |
| 7. Don't Make Me Over | Dionne Warwick |
| 8. My Boyfriend's Back | The Angels |
| 9. Poison Ivy | The Coasters |
| 10. Sherry | The 4 Seasons |
| 11. Patchnes | Dicky Lee |
| 12. Misty | Johnny Mathis |
| 13. Those Oldies But Goodies | Little Caesar & the Romans |
| 14. Hey Paula | Paul & Paula |
| 15. The Twist | Chubby Checker |
| 16. Are You Lonesome Tonight? | Elvis Presley |
| 17. It's My Party | Leslie Gore |
| 18. Walk Like A Man | The 4 Seasons |
| 19. Charlie Brown | The Coasters |
| 20. For Your Love | Ed Townsend |
| 21. Roses Are Red | Bobby Vinton |
| 22. Soldier Boy | The Shirelles |
| 23. Fortune Teller | Benny Spellman |
| 24. Too Late | Chuck Willis |
| 25. I Will Follow Him | Peggy March |
| 26. Let The Little Girl Dance | Billy Bland |
| 27. Blueberry Hill | Fats Domino |
| 28. Johnny Angel | Shelly Baccars |
| 29. I Can't Stop Loving You | Ray Charles |
| 30. A Thousand Miles Away | The Heartbeats |
| 31. Breaking Up Is So Hard To Do | Neil Sedaka |
| 32. It's Raining | Irma Thomas |
| 33. You're The Reason I'm Living | Bobby Darin |
| 34. Party Lights | Claudine Clark |
| 35. You Don't Miss Your Water | William Bell |
| 36. Blue In Blue | Bobby Vinton |
| 37. Let The Four Winds Blow | Fats Domino |
| 38. Mocking Bird | Inez Fox |
| 39. Venus In Blue Jeans | Jimmy Clanton |
| 40. Honeycomb | Jimmy Rogers |
| 41. The Monster Mash | Boris Pickett |
| 42. Palisades Park | Freddie Cannon |
| 43. Heartbreak Hotel | Elvis Presley |
| 44. Feel So Good | Shirley & Lee |
| 45. Conscience | James Darren |
| 46. Waverton Mountain | Claude King |
| 47. Hello My Lover | Ernie K-Doe |
| 48. You Cheated | The Shields |
| 49. Devil In Disguise | Elvis Presley |
| 50. Pineapple Princess | Annette |



FIRST IN NEW ORLEANS

SATURDAY, JULY 4, 1964

BE SURE TO SAVE THIS SING-A-LONG SURVEY... IT'S YOUR OFFICIAL COPY OF WTIX'S FIRST ANNUAL MARATHON OF HITS. AND, BE LISTENING WEDNESDAY AFTERNOON, JULY 8TH, TO THE GENE PHILLIPS SHOW FOR THE NAMES OF THE WINNERS OF: (1) A BOLEX 8mm MOVIE CAMERA, (2) A FOUR SPEED PORTABLE RECORD PLAYER, AND (3) FIFTY SIX OLDIE 45'S.

HERE ARE THE TOP TEN TUNES FOR THIS WEEK

- 1 STEAL AWAY - JIMMY HUGHES - SAME
- 2 CHAPEL OF LOVE - THE DIXIE CUPS - RED BIRD
- 3 WALK ON BY - DIONNE WARWICK - SCEPTER
- 4 SHARE YOUR LOVE WITH ME - BOBBY BLAND - DUKE
- 5 TENNESSEE WALTZ - SAM COOKE - RCA
- 6 CAN'T YOU SEE THAT SHE'S MINE - DAVE CLARK V - EPIC
- 7 MY BOY LOLLIPOP - MILLIE SMALL - SMASH
- 8 RAG DOLL - FOUR SEASONS - PHILLIPS
- 9 I GET AROUND - BEACH BOYS - CAPITOL
- 10 MEMPHIS - JOHNNY RIVERS - IMPERIAL

★ ★ ★ PICK HIT OF THE WEEK ★ ★ ★

PEOPLE SAY - THE DIXIE CUPS - RED BIRD



DAVID NEBEL
6-9 A.M.



SKIP WILKERSON
9 A.M. - 12 Noon



GENE PHILLIPS
12 Noon - 3 P.M.



DAN DIAMOND
3 P.M. - 6 P.M.



TED GREEN
6 P.M. - 9 P.M.



JOHN STEVENS
9 P.M. - 1 A.M.



RICHARD KNIGHT
1 A.M. - 6 A.M.

things go better with Coke

WRNO

worldwide

PROGRAM GUIDE

OUR BASIC FORMAT--Contemporary hit music, along with rock classics.

HALL OF FAME--Bobby Reno has an hour of oldies from the '50's, '60's and '70's at noon Central Time USA (1700 UTC) Monday through Friday. Mike Costello is host for the three-hour Sunday night edition, starting at 9 PM (0200 UTC Monday).

SPECIAL DELIVERY--Our worldwide mailbag show, every other hour, Monday through Friday, starting after 1 PM (1800 UTC).

CBS and ABC NEWS--Delivered by satellite at 30 minutes past the hour, Monday through Friday, after 1 PM (1800 UTC). When news of an extraordinary nature occurs, we suspend our regular programming in order to carry live coverage of the event.

JAZZ :30--Dieieland jazz musicians talk about their careers and play the music that made New Orleans famous, at 2 PM and 8 PM Tuesday and Thursday (1900 UTC Tuesday, 0100 UTC Wednesday, 1900 UTC Thursday, 0100 UTC Friday).

THE JAZZ SHOW--Musician David Sanborn hosts a two-hour review of modern jazz at 1 PM and 7 PM Wednesday and 4 PM Sunday (1800 UTC Wednesday, 0000 UTC Thursday, 2100 UTC Sunday).

WORLDWIDE REQUEST AND DEDICATION SHOW--Ron St. Jon takes your calls and plays your favorites at 9 PM Monday through Friday (0200 UTC Tuesday through Saturday). You can call the Saint at (504) 889-2424.

ROCKLINE--Bob Coburn interviews a different musician or band, and plays some of their current music in a 90-minute special at 10:30 PM Monday (0330 UTC Tuesday). Listeners in the USA can call toll-free at 800-222-ROCK.

WORLDWIDE TOP 10 COUNTDOWN--Nick Karr and Ron St. Jon play your most requested songs of the week and give their predictions of future hits at 2 PM and 8 PM Friday (1900 UTC Friday and 0100 UTC Saturday).

ENTERTAINMENT COAST TO COAST--Kris Erick Stevens and Carrie Tombsian have news, views and reviews from the world of show business in New York, London and Hollywood at 10:30 PM Friday and 7:30 PM Saturday (0330 UTC Saturday and 0030 UTC Sunday).

TOP 40 SATELLITE SURVEY--Dan Ingram counts down the 40 hottest hits in the USA for three hours starting at 6 PM Sunday (2300 UTC Sunday) and again at 1 PM Monday (1800 UTC).

VOIX DE LA LOUISIANE--Pete Bergeron is your guide in a look at the people, traditions, food and music of the Acadian culture in Southwest Louisiana at 1:30 PM and 7 PM Saturday (1830 UTC Saturday and 0000 UTC Sunday) and at 1:30 PM (1830 UTC) Tuesday and Thursday. This program is broadcast in Cajun (Louisiana French).

LEGENDS OF ROCK--Charley Kendall is host of this two-hour special twice a month, spotlighting the hottest acts in the music world. Listen for dates and times.

WORLD OF RADIO--Glenn Hauser has comments on international broadcasting for a half-hour at 10 PM Friday, 6:30 PM Saturday and 8 AM Sunday (0300 UTC Saturday, 2330 UTC Saturday and 1300 UTC Sunday).

SPECIAL FEATURES--Peter Jennings and Nick Alexander offer insights into the top news events of the week; Richard Davies has tips for the consumer; Gordon Williams offers daily reports from Wall Street; and Howard Cosell and the staff of ABC Sports keep you up-to-date as to which way the ball is bouncing in the major leagues. Be listening for these features every hour, Monday through Friday.

RELIGIOUS PROGRAMMING--Broadcast in English, Spanish, German, Greek and dialects of Russian from 10 AM to noon Monday through Friday (1500-1700 UTC) and at various times during the weekend.

WRNO WORLDWIDE frequency schedules are listed monthly in INTERNATIONAL RADIO magazine, quarterly in the INTERNATIONAL LISTENING GUIDE, and annually in the WORLD RADIO-TV HANDBOOK.

FOR TECHNICAL INFORMATION about WRNO WORLDWIDE, you are invited to call our Engineering Department at (504) 348-0444.

FREQUENCY SCHEDULE

MONDAY THROUGH SATURDAY:

CENTRAL TIME USA	UTC	FREQUENCY
10:00 AM -	1500 - 1700	11.965 Mhz
NOON -	1700 - 2100	15.420 Mhz
4:00 PM -	2100 - 2230	11.705 Mhz
5:30 PM -	2230 - 0000	9.8525 Mhz
7:00 PM -	0000 - 0300	7.355 Mhz
10:00 PM - MIDNIGHT	0300 - 0500	6.185 Mhz

SUNDAY:

CENTRAL TIME USA	UTC	FREQUENCY
MIDNIGHT - 7:00 AM	0500 - 1200	6.185 Mhz
7:00 AM - 9:00 AM	1200 - 1400	9.715 Mhz
9:00 AM - NOON	1400 - 1700	11.965 Mhz

EFFECTIVE UNTIL 0100 UTC 7 SEPTEMBER 1986

A shortwave commercial

MIXED WITHIN the political and religious humdrum that is shortwave radio programming, there exists a breath of unusually fresh air. Its source is WRNO Worldwide, and while the broadcast emanates from New Orleans, you'd never know it from the fan mail the station receives, most of which suggest the three-million-watt signal must be heaven sent.

An American living in Guatemala who "sorely misses good music" writes to thank WRNO for keeping him up to date in the world of rock and roll.

An Atlanta resident calls the station "long overdue: It's about time that there is something good to listen to on shortwave besides noise, hams and propaganda."

From New Jersey comes a letter praising WRNO for offering more than the typical shortwave fare — "politics, analysis of politics, creamed fillet of politics and politics with cheese."

And a succinct note bearing a return address in England implores, "May WRNO live forever."

Matthew Bell, executive producer for WRNO Worldwide, describes the station's programming as an attempt to "present New Orleans to the world." When Bell says "to the world," he means to the world: 20 percent of WRNO Worldwide's mail comes from listeners from all four corners of the world, he explains, with

WRNO BEAMS THE UNIQUE SOUNDS OF NEW ORLEANS AROUND THE WORLD.

special programming featuring their music and interviews with jazz artists, and for those interested in food there is time devoted to restaurants and eating, New Orleans style.

Weekend programming turns to religion, with coverage of many faiths provided in 15- to 30-minute broadcasts, back-to-back.

It's easy to understand why many listeners in foreign countries prefer WRNO Worldwide over their other shortwave alternatives.

As station sales manager Otto Goessl points out, WRNO Worldwide exports U.S. culture and music — Cajun cooking and jazz, for instance — to those who would not normally be exposed to such Americanisms. Also, says Goessl, the station is one of the very few voices from home for Americans working offshore or living abroad.

But why would someone in Atlanta or New Jersey who has plenty of options tune into a shortwave station from New

Orleans? Bell answers the question without hesitation, explaining that WRNO's format and music variety are better than that of what many urban areas have to offer. And, he continues, the "quality signal and quality deejays" attract rural U.S.A. listeners who would otherwise be subjected to signals that fade in and out, and Podunk-ish deejays that make them thankful the signals aren't clear.

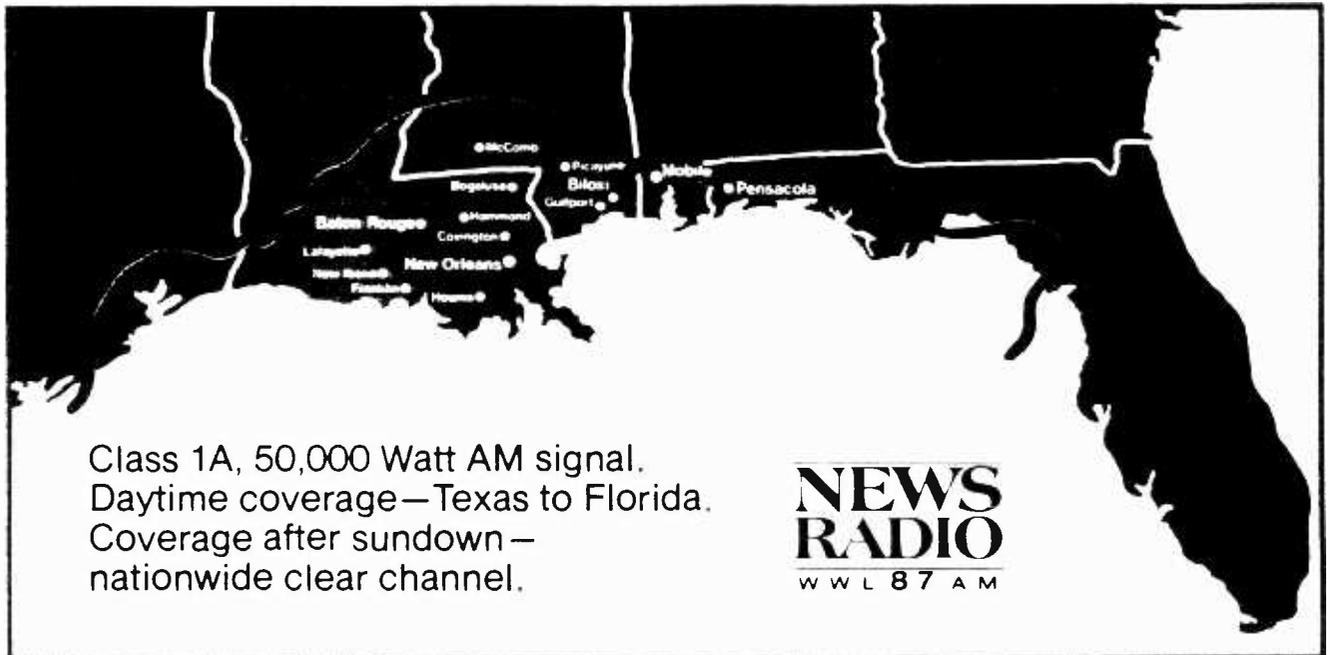
The station doesn't appeal just to listeners, however. Bell says businesses with products and services available around the world, or of interest around the world, find WRNO a useful advertising vehicle. Advertisers on the station run the gamut — "from shortwave equipment manufacturers to The Wall Street Journal," he adds.

The average ad rates are comparable to FM radio, at \$100 for 60 seconds and \$75 for 30 seconds.

New Orleans isn't WRNO Worldwide's targeted audience because of the nature of shortwave radio which makes the station's signal clearer in the northeastern United States and Canada than it is in its own backyard. But it can be picked up locally: Those with shortwaves can find the station between 10 a.m. and 3 p.m. (CST) at 15.420 Mhz; from 3 p.m. to 5 p.m. at 11.890 Mhz; 5 p.m. to 7 p.m., 9.852 Mhz; 7 p.m. to 9 p.m., 7.355 Mhz; and 9 p.m. to midnight, 6.185 Mhz.

WRNO

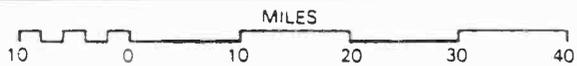
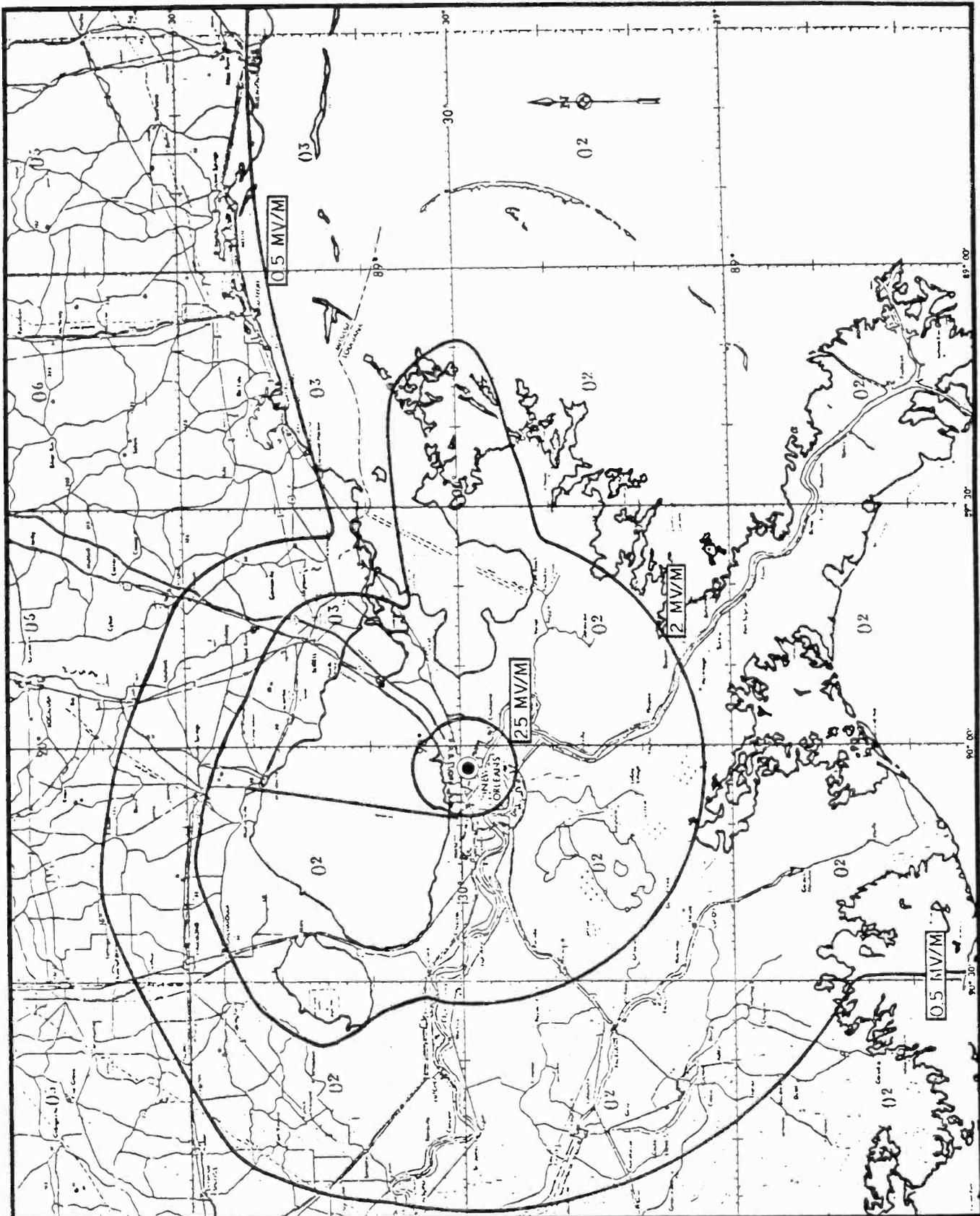
THE POWER



Class 1A, 50,000 Watt AM signal.
Daytime coverage—Texas to Florida.
Coverage after sundown—
nationwide clear channel.

**NEWS
RADIO**
WWL 87 AM

The image shows a map of the Gulf Coast region, including parts of Texas, Louisiana, Mississippi, Alabama, and Florida. A white outline indicates the radio signal's coverage area, extending from the Texas coast to the Florida coast. Several cities are marked with dots and labeled: McComb, Bogalusa, Hammond, Covington, Lake Charles, New Orleans, Houma, Bayou La Batre, Biloxi, Gulfport, Mobile, and Pensacola. The text below the map describes the signal's power and coverage, and the News Radio WWL 87 AM logo is positioned to the right.



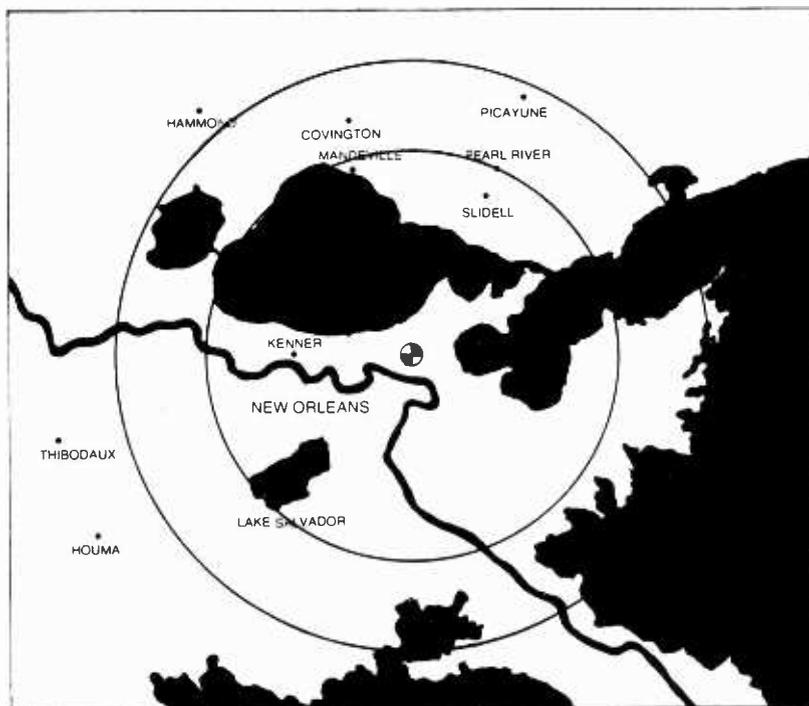
HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
SAN FRANCISCO

RADIO STATION WBOK
1230 KHz, 0.25KW, 1KW-LS, ND-U
NEW ORLEANS, LOUISIANA

CALCULATED COVERAGE
ONE KILOWATT



Towering 950 feet, the WLTS antenna transmits a 100,000 watt stereo signal. The market coverage extends over 4,437 square miles reaching over 1.4 million people. The WLTS signal and its lite rock format can be heard clearly 24 hours a day.



WLTS

TAKING MUSIC LOVERS BY STORM • LITE ROCK 105

COVERAGE MAP

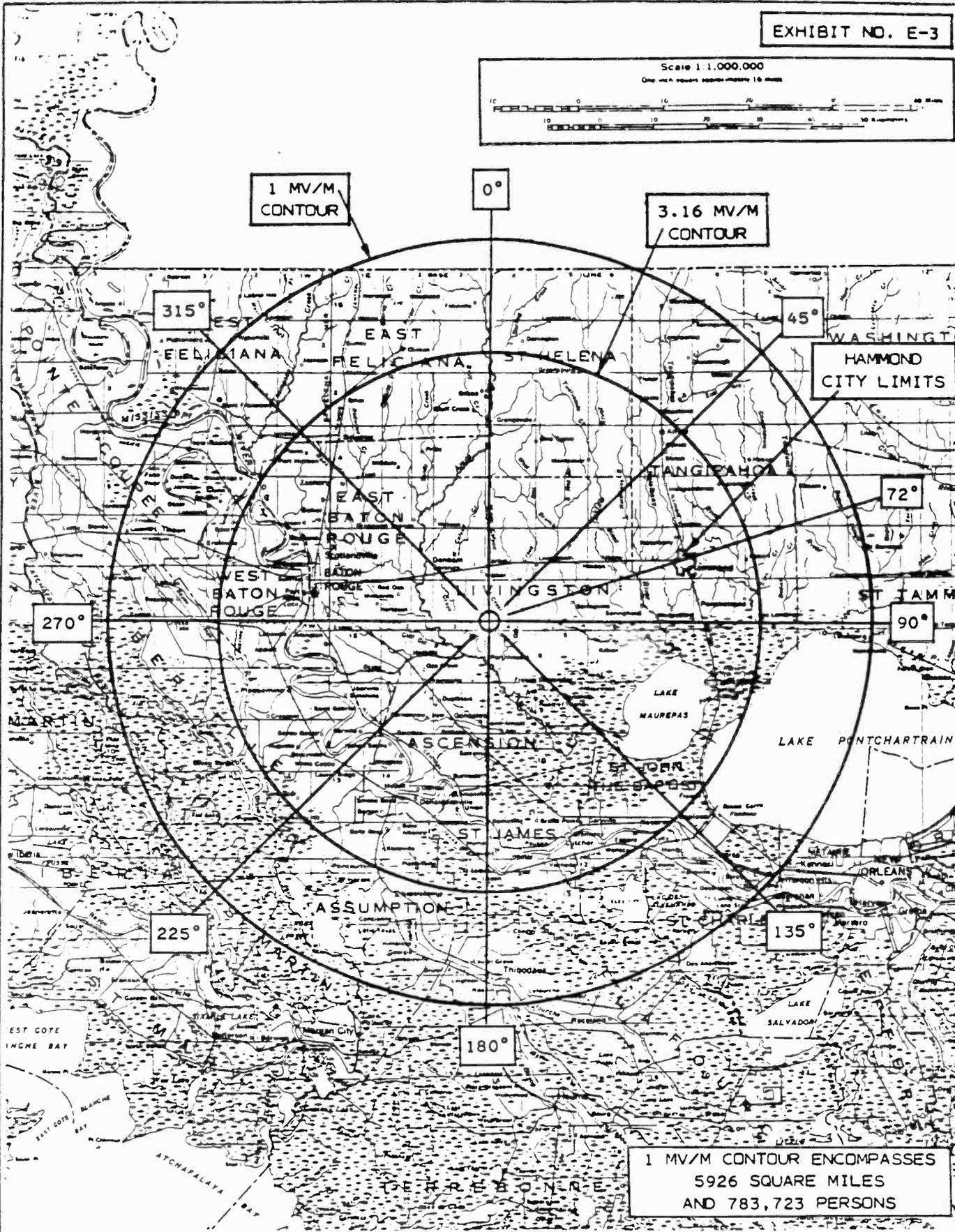


WCKW-FM 92.3 mhz 100,000 Watts

121

Scale 1:1,000,000

One inch equals approximately 16 miles



CHARLES I. GALLAGHER, P.E.
CONSULTING RADIO ENGINEER LANHAM, MD

CALCULATED COVERAGE CONTOURS
WKJN
Hammond/Baton Rouge, Louisiana
103.3 MHz, 100 KW AT 1045 FT.

New Orleans Market Profile

The New Orleans radio market can be summed up in three words: "Does Not Apply." If it works throughout America, it won't in New Orleans. In 1964, at the height of Beatlemania, the Fab Four actually lost money playing New Orleans. Things haven't changed much since. In fact, it's best to treat this city as a foreign country. To a great extent it looks, reacts and sounds like one. Rollye Bornstein recently visited the city to sort things out in time for this week's NAB, and here's what she found.

AM

600: WVOG. This daytimer's call letters say it all. The "Voice Of God" is religion, the paid variety, with gospel music as a filler. But things weren't always so conservative on 600. Back in the '50s this dial position was the home of WMRY, a black outlet known as "Mary" (see 940). After that, it became WYFE, an all-girl country station owned by Connie B. Gay, and then WJOM, the "Wonderful World of Music"—beautiful music—before seeking solace in the Good Book.

690: WTX. I was fully prepared to hear another legendary top 40 outlet foundering through the '80s, and what I found is probably the most pleasant surprise of the market. WTX sounds good. As their slogan, "The station you grew up with plays the music you grew up with," notes. WTX is primarily oldies. Not your standard oldies, but music geared to the market: obscure Ernie K. Doe hits, Huey Piano Smith classics and of course the more traditional Miracles, Temptations and the like, blended with a very acceptable selection of currents. It's obvious that program director Bob Mitchell knows this market. And he should. He grew up here in the '50s, hanging around Shad O'Shea at WNOE. Back then he was still little Lonnie Metherm. He left the market in order to program WTMA in Charleston and WMBR in Jacksonville before returning to WNNR in the early '60s. A shakeup claimed his job, and he spent years driving a Borden's Milk truck before landing a part-time weekend shift on WTX, which he later parlayed into the position of program director. His love and respect for New Orleans is evident in both his programming and his morning drive shift.

Another personality to catch is mudday man Bob Walker. His "original oldies hour" is chock full of all sorts of goodies. And don't forget afternoons with Captain Humble. Humble is in actuality long time New Orleans personality Hugh Dillard, whose biggest claim to fame is the fact that he was once trapped in a washroom with the Beatles. Now, for all you trivia buffs: When Todd Storz purchased WTX in the early '50s it wasn't on 690. It was on 1450. A few years later he had a chance to buy WVEZ, which was on 690. Seizing the opportunity, he donated number one 1450 to the public school system, retained the WTX calls, and "Tix the Tiger" was reincarnated on 690.

800: WSHO. If you dial by this AM daytimer, what you're going to hear is a station in a state of transition. It's under contract to Music Of Your Life, but, seeking a younger sound, p.d. John Grey has deleted several MOYL cuts and added a more contemporary blend aimed primarily at listeners in their 30s. The slogan is "Your station playing your music," and at present Grey is looking for suitable personalities and newscasters to complement that music.

For those of you wondering how WSHO came into being: The late Stanley Ray owned WBOK at 800. Carman Macri bought WJBW at 1230 and changed the calls to WSHO. In fact, George Wilson was once general manager of WSHO during its MOR days in 1964. Just after George left, Macri did something very notable. He swapped frequencies with Stanley Ray. The notable part is that Macri swapped a full time facility on 1230 for a daytimer on 800 and lost money in the deal. Remember: "Does Not Apply." Prior to going MOYL, WSHO was country.

870: WWL. Ask anyone outside of New Orleans to name the most notable station in the market and they'll tell you WWL. The problem is, not many people inside the city limits concur. They've got the power (50 kw clear channel), but as for the programming, it's as if three different stations reside on the frequency. When I caught them, they had a one-hour program dedicated to the History of Tabasco Sauce, and that's probably the most mass appeal topic I've heard them discuss. 6 to 9 a.m. is a news block, 9 to 6 p.m. it's open phonea, 6 p.m. to midnight it's paid religion (why not? After all, they're owned by Loyola University), and midnight to 6 a.m., just like it has been for years—it's The Charlie Douglas Road Gang, Charlie, by the way, was once p.d. of WNOE here.

940: WYLD. Originally WTPS, owned by the Times Picayune, WYLD came into existence on this frequency with WMRY's old ownership from 600. Like "Mary," WYLD has a long-standing tradition of serving the black community. Community involvement is probably the most notable thing about WYLD today. Program director E. Rodney Jones prides himself in community relations. The station is involved in everything from the Budweiser Superfest to school programs. Their ongoing promotion is the "WYLD card" good for discounts on merchandise throughout the city, and though they may sound like many AM black stations at first listen, Jones feels a particular responsibility towards the younger generation, a group ignored by most facilities, and he departs accordingly to attract teens with both music and personalities.

990: WNNR. Another daytimer. This one's black religion and the AM counterpart to the number one station in town, WAIL. Years ago it was soul music. The jocks were all white

guys imitating blacks, the most notable of whom was "Poppa Stoppa." Poppa was several people, including Clarence Hamann, and for a while Ed Maniz, who today owns the facility, was "Sonny Stoppa."

1060: WNOE. A James A. Noe station. The name may not have relevance if you're not from New Orleans, but Jimmy's daddy, James A. Noe, was once the governor of Louisiana, and Jimmy's former brother-in-law was none other than Gordon McLendon. Even though Storz and McLendon never officially competed during the hey day of top 40, unofficially they both had vested interests in this market.

Today WNOE-FM is country, making the switch about six months after WNOE-FM. But unlike the FM, p.d. Joe Patrick says this station is appealing primarily to men 35-54. They're quite a bit harder than the FM, with a 50/50 mix of currents and gold, and some of that gold includes early Marty Robbins and Johnny Horton. Their slogan is "country 10," and in addition to a generous helping of country personality, you'll hear quite a bit of sports, Paul Harvey, and the Original Oldies Show at one each afternoon.

But back to the good old days and before. 1060 was originally WBNO, which stood for Baptists of New Orleans. When Jimmy Noe bought it from the church, he agreed to run their 11 p.m. service in perpetuity. Even though the tees tuned it out, it really wasn't a problem until the advent of "WNOE Surrounding Sound" in the late '50s. Basically, "surrounding sound" was reverb. Since more reverb was required on music than voice to achieve the image they were after, more was used on all the inputs where music was played. The church's remote came in on one of those inputs. At 11 p.m. listeners must have believed God himself was delivering the sermon, and by midnight the score was Baptists 1—Surrounding Sound 0, and so ended that concept.

Among the more notable WNOE jocks are Jim Stewart, who is still in the area currently negotiating with a station to return to the air, and Bill Taylor, who owns Country Consultants in Pasadena, Calif., both of whom provided much of the background information contained here. Gary Owens was also at WNOE back then, as was Shad O'Shea, now with Fraternity

Records in Cincinnati.

1230: WBOE. Like WYLD, WBOK is a black fixture in this market. P.d. Hank Spana, who returned to the city after a stint in the record business, has taken this station from a 1.7 to 3.2 in the last book, and even with a less than desirable nighttime signal, he attributes much of the increase to his music selection. It's being called "The Music Maker" and "New Orleans Music Mix." That mix is about 70% current. A sample half hour included George Benson, Jennifer Holliday, Rafael Cameron, Atlantic Starr, James Brown, and Aretha Franklin as well as a plug for their "all request boogie line" and a network newscast from Shendan.

1280: WGSO. Originally this frequency was licensed to one of the first stations in the market, WDSU-AM-FM-TV, but it's been WGSO for some time, owned these days by Insilco. P.d. Ted Landphair has recently resigned to start a sports newspaper here and Insilco's Nina Newhouser has taken over his post at this news/talk outlet. While the emphasis is on news, WGSO also does Astros play by play, and when I heard them on a Sunday afternoon they had a lively talk show including a celebrity guest from California: impressive for weekend programming. At night they run RKO's America Overnight.

1300: WSMB. It stands for Saenger-Mason Blanche, two of the oldest names in the city, and while WWL is probably perceived as the old-line New Orleans station outside the market, WSMB has that reputation to those within the city.

Check out morning drive. You'll hear a sample of their personality talk format, the Nut and Jeff Show. Nut is Roy Roberts, Jeff is Jeff Hug, both of whom have been here well past two decades. You can hear it in their voices and their current content: These People are New Orleans. Almost everyone at the station has been here at least 10 years, which might account for the fact that 50% of WSMB's listeners don't listen to any other radio station. Their slogan is "Building On To A Tradition," and tradition seems to be synonymous with WSMB.

1450: WWTW. The format is listed as Big Bands, Swing and New Orleans Jazz. A sample half hour included Andy Williams, Brook Benton, Pat Boone, Si Zentner, Bobby Darin and Dinah Washington, but that is not necessarily what any other half hour may sound like.

P.d. Bob Middleton, who at one time was at WSMB, believes in hiring people sympathetic with the format and music and then giving them almost unlimited freedom to execute it. In addition to the music, which is all done in house, you'll hear CBS Mystery theatre and Yankees (yes, New York Yankees) play by play. But perhaps the most notable point of WWTW is the attitude of the air staff. All seem genuinely happy to work there, and all have the highest regard for Middleton. Larry Regan from midnight to 6 a.m. is another mainstay in the market, and his 3 to 6 a.m. talk show has several callers (known as "the rascals") who've been with him every night for years.

1540: KGLA. When I learned that this station was foreign language, I naturally assumed French. Maybe. Cajun. Well, surprisingly enough, KGLA is Spanish, and about the only thing I can tell you about this frequency is that it used to be known as "Command Radio" when it was owned by the Costello (of WRNO). However, that short lived venture came to an end when it was permanently knocked off the air after being hit by a barge.

FM

93.3 WQUE. "All summer long it's one great song after another in stereo on WQUE Q-93." Insilco's FM is a 100kw adult contemporary outlet programmed by Phil Zachery. Morning man "Scoot in the morning" has been around this market for several years, including a stint at WNOE, and, by the time you read this, John Chomnie will have arrived from WHSY in Hattiesburg to do evenings. Music director Chris Brian does afternoons. As for the music, a sample half hour in the evening included Abba, the Jacksons, Melissa Manchester, the Beach Boys, Ray Parker Jr. and Chicago. If you haven't heard RKO's Night Time America, you can catch Bob Dearborn live from midnight to 4 a.m.

95.7 WBVU. "Bayou" they call it; it's the Shulke I beautiful music sister station to WSHO.

97.1 WEZB. Currently number two in the market, a sample mudday half hour on WEZB included Donna Summer, Greg Guitry, the Holmes, a Fleetwood Mac "three way," and the Steve Miller Band. A "three way" is, you guessed it, three hits by one artist—and listeners were informed that the next "three way," featuring Bread, would be coming up at 1:30. P.d. John Shomby has recently left to go to KAFM Dallas, and while no one locally has been named to fill his shoes, national p.d. Dan Vallie continues to oversee this outlet from Pittsburgh. (They're located in the Hyatt, by the way, so if you're at the convention why not stop by for a tour?)

Mornings are handled by Cajun Ken Cooper, who has to be one of the most impressive personalities in the market. He handled quite a bit of information in the minimum amount of time and was quite convincing on a live spot. Billboards around town read "Cajun Ken Cooper: have you heard his laugh?" Well, in the half hour I listened, I didn't.

98.5 WYLD. Appealing to an older crowd than WYLD-AM, p.d. Brute Bailey calls this station Full Service Black Adult Contemporary, and that describes it as well as I could. Currently, they're fifth in the market with a useful blend of soft

(Continued on page 20)



Here's how the numbers look

Call	Frequency	Spring '82	Fall '82	Spring '81
WAIL	103.5	12.9	10.6	8.4
WEZB	97.1	8.6	11.5	10.3
WNOE-FM	101.1	6.8	8.4	6.7
WYLD-FM	96.5	6.4	6.8	5.6
WBVU	95.7	5.9	7.5	7.7
WTX	990	5.6	5.0	7.8
WAJY	101.9	5.0	5.7	5.9
WWL	870	4.8	4.8	3.9
WQUE	93.3	4.5	5.2	6.2
WGSO	1280	4.4	5.1	3.0
WSMB	1350	3.7	3.5	5.2
WNNR	990	3.3	2.3	2.3
WBOK	1230	3.2	1.7	1.8
WYLD-AM	940	3.2	1.9	1.6
WNOE-AM	1060	2.6	2.8	2.0
WWTW	1450	2.3	1.4	2.4
WBHO	800	2.0	2.4	2.8

All figures are from the respective Arbitron reports listing audience shares for persons 12 years old or older, Monday to Sunday, 6 a.m. to midnight for the Arbitron metro survey area.

A Profile Of The New Orleans Radio Marketplace

• Continued from page 22

soul, light jazz, current urban and oldies. That's not to say you won't hear the Soul Sonic Force. You will,

but you'll also get a generous helping of Spyro Gyra.

99.5 WRNO. The fact that WRNO is the only FM radio station in America to be simulcast on short

wave has apparently not altered the programming philosophy of Mike Costello. Mike, in addition to being p.d., is also part owner (his brother owns the major part) and morning

drive personality. One listen to his show tells you Mike is a New Orleans native, but as many of his listeners are also from this area, his obvious accent and local references

seem to be positives.

WRNO is number three in the market—and as for why, once again refer to "Does Not Apply." When first tuned them in, you could have paid me a great sum of money to tell you what I was listening to, and the only conclusion I would have drawn was that they were not country. The three-record segue I heard include Melissa Manchester, Billy Preston and Gary U.S. Bonds, and it was until I heard the line "FM 10 where we let the good rock roll," that I realized this was AOR—New Orleans style.

101.1: WNOE. Formerly beautiful music, this station returned the format it signed on with years ago: country. TM Country this time around, with a beautiful music presentation. "Stereo Country 101!" they're calling it, and it's number four this book.

101.9: WAJY. WWL's sister station is known as "Joy 102." The approach is MOR beautiful music, and the format is Shulke II, P.d. Mil Bourgeois is happy with the result.

105.3: WALL. Number one WALL is really the Cinderella story in the market. More than two years ago owner Ed Muniz, who is an entrepreneur in every sense of the word, felt his black station WXEL would fare better if it were country. He applied for the call letters WALL (former on an AM in Baton Rouge) with Walton Jennings in mind, and hired a guy to program the facility. He got time to competing stations so they could alert listeners that WXEL was changing formats and black music could now be heard on their station and systematically blew off his advertisers. Two days before the intended switch, his p.d. backed out of the deal. One day before the change he heard WNOE-FM had just locked up the TM country package he'd been eyeing. Faced with jumping out the window or salvaging his black format, he chose the latter. By this time the call letter change had come through, the records had been given away, and the station, which incidentally was located in Slidell 28 miles out of town, was in trouble. Enter one Barry Richards. Barry was a fast talking Easterner with several impressive call letters under his belt and was instantly intimidating to most of the staff. He promised ridiculous success, and he delivered.

Unlike most urban facilities WALL truly has no color. The staff is thoroughly professional: news director Ben Suddeth comes from WWL, chief engineer Alan Perkin has made something out of nothing more than once, and Barry Richards, "The Hunk of Funk," can out-talk even B. Mitchell Reed when he gets in gear.

A couple of final notes: New Orleans is home to some of the finest musicians in America, including the infamous Ernie K. Doe of "Mother In-Law" fame, and believe it or not Ernie has a weekly radio show—Thursday nights 7 to 8:30 on public radio WWOZ 90.7. I heard it, I still don't believe it.

When I arrived in New Orleans, I was prepared for another dull radio town (there are so many these days). What I got was far from dull. Going back to "Does Not Apply," I should have expected it. By far the most unique feature of this market is its localism. Never have I heard so many local accents and local references. At first the sound was foreign and unnerving. It couldn't work in Des Moines. But referring back to radio's biggest assets (local and live) New Orleans radio is right on target.

20% OFF ON ORDERS PLACED AT THE NAB!
VISIT THE BILLBOARD SUITE AND LISTEN TO

THE SIXTIES

CONTAINING THE TOP 100 SONGS OF A DECADE,
BASED ON THE AUTHORITATIVE YEAR-END CHARTS OF

Billboard

Now available in one complete package are superbly-reproduced recordings of ten years' top original hits, on 7½ ips stereo tape.

- Complete set contains 10 boxed 7-inch reels of tape
- A separate tape for each year, 1960 through 1969
- Each tape contains the top 10 songs of the year, in rank order
- Label copy includes title, artist, rank, timing, intro, fade
- 1000 Hz tones at the top of each tape; 25 Hz tones between selections
- 100 titles in all
- Complete collection: \$300
- All original hits—original artists—original recordings

Programmers are playing more oldies than ever. But high-quality reproductions are hard to find. Rare records are expensive. Assembling an oldies library can be a chore and a drain on your budget.

Now RSI has prepared a programming resource that can be counted on for selection and quality. The top 10 best-selling songs of each year of The Sixties have been assembled with meticulous care, in top-quality tape reproductions of the original recordings. Each selection has been superbly equalized and processed for maximum clarity at broadcast levels. You can't get better-sounding copies or a better-documented choice of top hits.

This special programming package is available now, FOR BROADCAST USE ONLY. There's no limit to the years of use you'll have for this classic gold collection. So place your order now for immediate handling and quick delivery!

If you are not absolutely satisfied with the technical quality, return the tapes to us within one week for a full refund.

ORDER FORM

Record Source International
A Division of Billboard Magazine
1515 Broadway
New York, NY 10036

- YES! Ship me THE SIXTIES library immediately! Enclosed is my station check or purchase order for \$300 (plus tax, where applicable).
- Please send me a list of the titles included in THE SIXTIES. There is no cost or obligation.

SHIP TO:

Name: _____

Station call letters: _____

Street address: _____

City, state, zip: _____

(State sales tax: California: 6%; Massachusetts: 5%; New Jersey: 5%; New York: 8%; Ohio: 5½%; Tennessee: 6%; Virginia: 4%)

