

MEDIATRIX MARKET PROFILE:

SEATTLE

VOLUME 1 NUMBER 9



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Seattle

Volume 1 Number 9

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MEDIATRIX, INC.

Dear Radio Friend:

When I left for Seattle on June 1, 1987, I vowed to have this profile done by July-- August at the absolute latest. Well, it's August and it's done. Unfortunately it's August, 1988.

To explain what has gone on in my life during the past year, it would take a volume larger than the one in which this letter is contained, and frankly it would be a boring, if not unbelievable, read. Suffice it to say that at this point, apologies for my tardiness are superfluous. A restatement of my commitment, however, is not.

In the fall of '86 when it became obvious that I would have to find a steady source of income to support myself-- and Mediatrix, my goal then, as it remains now, was to become involved in something which would not be detrimental to this project. It took one year to find the right situation. In retrospect, the wait was well rewarded. The night shift at 85 KOA fulfills all my needs: Covering 38 states it puts me in a position to use my geographical experience (a nice way of saying 'has lived in 32 cities'), while the diverse audience allows me to rely on my vast storehouse of knowledge in a variety of ways (a nicer way of saying 'couldn't hold a job, but along the way learned at least something about everything'). Even more important, though, has been Jacor's continual demonstration of their understanding and sympathy to my commitment to Mediatrix. From constantly asking for progress reports to supporting the project-- and me-- both financially and logistically (giving me the time off I need for the travel necessary to complete the profiles), Jacor has been behind this effort 100%.

In return, I have focused my evenings on delivering a product of which we all can be proud. Fittingly, since this is somewhat of a volume of numbers, I have included my "ego shares", the 12+ figures showing me as #1 in my 8 to midnight slot (which also are the station's highest). OK, enough bragging. Back to assurances:

Whatever it takes. However long it takes. You have my total commitment that you will receive everything promised by Mediatrix and more. Period.

Obviously the adjustment to fulltime airwork and this project has been a rougher one than I had estimated. To be honest, the transition after a year of financial hell (which drove me to the depths of contemplating the reasons for living itself, let alone those for completing the Seattle profile), had me questioning my commitment. Emerging from that, however, my resolve is stronger and for once the reasons are clear.

One of them is simple. I made a commitment and I will honor it. My integrity will allow no less. The other is more complex, and frankly more gratifying. There is no chronicled history of radio after the rise of television. Textbooks switch to the picturesque medium after the 40s with barely a reference to the successful conclusion of radio's toughest battle (the development of a viable position in the marketplace, distinctly different from radio's past and tv's future), even though radio today is predicated on the formulas developed during the Storz/McLendon era of the '50s which gave rise to the original top 40 principles now taken for granted.

Minds much smarter than mine often reiterate that those of us unaware of history are destined to repeat it-- and its failures. To an extent then, my desire is to chronicle those years within 'living' volumes that also detail the present making them strategically useful as a reference tool now and in the future.

Emotionally however, I can not imagine allowing what many consider to be radio's most exciting decade (circa 1955-1965) to be lost with the retirement and subsequent deaths of those who can truly be termed pioneers. Lofty as it sounds, I've got a mission. Through Mediatrix, I hope in some small way to preserve our history in a manner which makes reading about it almost as spellbinding in the future as it was for those of us who heard it firsthand in the past.

And of course for those keenly aware of bygone days (or those simply uninterested), the contemporary analysis contained in each issue stands on its own. The contents should leave you with a feel for the market otherwise available only through lengthy visits and tedious research.

To that end, the Seattle profile you have before you is somewhat a departure from previous issues because of the time focused on it. While I would have preferred to ship it a year ago, the lapse of time has produced an ancillary benefit-- the opportunity to virtually live with the market day to day over a long period of time, giving me a perspective unavailable otherwise. Though I vow not to repeat this 'benefit' in future, more timely, editions; I have made the most of it within the ensuing pages.

Listening was done twice-- in June '87 and March/April '88. Information was updated regularly through August '88. Ratings are included to the present (Spring '88) though the 10 year graphs stop at Winter '88. Likewise, the ratings analysis on the one-sheets are predicated on the Winter '88 results. (Rather than spend more time updating them to the Spring, I felt you'd be competent to do that quickly on the stations of interest and would prefer finally receiving this issue.) At some point it became obvious that up to the minute revisions put this work in a vicious cycle. Without an arbitrary cut off, I'd be revising this issue into the 1990s-- a tribute to radio's vibrant but ever changing nature.

And so it is, finally, that the Seattle profile is before you. Its completion is a symbolic ending for me as well. As I put this in the mail, I put the past behind me and look forward to only better things to come. --I knew I was behind schedule when someone mentioned, 'pity they're not doing Mediatrix anymore, it was great'. It was, and it is, and it will be. And 'they' are 'me'. And I thank you as always for your understanding, support, and encouragement.

To those of you who have emotionally lived with me through these last two years, I'm blown away by your number. How many people can say that the friends who supported them (including financial support!) are 'too numerous to mention'? It was your strength that allowed me to survive. And it is your belief that compels me to continue. I will not mention you here by name, though your names are on my mind constantly. I will not forget you, and I will not let you down.

Ok, enough of this. Mediatrix is back! Seattle is here!

Do drop me a line and let me know what you'd like to see incorporated in upcoming issues. As often mentioned, the contents of these volumes are determined solely by your input. Over the past two years they've changed dramatically to accomodate your needs. Randy Michaels suggested a small section on signal strengths and weaknesses that we're going to try to incorporate into the upcoming Chicago issue. (With Seattle, as with other markets in the past, we've delineated power and tower location-- but we agree, often all is not as it seems.)

Following Chicago we've slated New York, Washington and Baltimore-- though I have to admit that Baltimore was instigated by subscriber Owen Weber who has since left that market-- promoted to Atlanta. Owen, we'll try to plan an Atlanta issue before you leave there too. Future market suggestions are always welcome. Remember, I don't decide-- you do.

Happy reading! And again-- sincere thanks. For everything.





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Volume 1 Number 9

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Seattle-Tacoma and Seattle-Tacoma ADI



Metro
 TSA
 ADI

For definitions of Metro, TSA and ADI, see Paragraphs 16, 26 and 2 in the back of this report.

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Market Rank: 14

Market Surveyed: WINTER, SPRING, SUMMER, FALL

SEATTLE/TACOMA

MARKET PROFILE

Listening took place: June 1987 and March 1988
Information updated through: August 1988

FM·99
KEZX
AM·1150

KUBE 93 FM

KHIT
POWER 106.9

KROK
1025
FM
Classic Rock & Roll

KBIRD
FM 104

KLSY
92.5 FM 1540 AM

KMPS FM 94 COUNTRY

KJR
95 AM

KRPM
77 AM · 106 FM

KING 1090
NEWS/TALK RADIO

KOMO RADIO
AM 1000

KJET
1600

KPLZ
101.5 FM

7.

SEATTLE/TACOMA

Metropolitan Facts & Figures

Pages... 9 - 17

Seattle/Tacoma -- Facts & Figures

Arbitron Metro Rank 1987: 17 Metro Population: 1,946,300
Arbitron Metro Rank 1988: 14 Metro Population: 2,088,600

The above change is not resultant of significant population increase, rather the addition of Kitsap County (Bremerton) to the metro. Population figures for the new four county metro are as follows:

King County	(Seattle)	1,180,100
Pierce County	(Tacoma)	445,600
Snohomish County	(Everett)	320,600
Kitsap County	(Bremerton)	142,300

Because of the insignificant minority percentage in the market, ethnic weighting is not applied to black or hispanic respondents by Arbitron, however the three county 1987 metro breaks down as follows:

White: 89.9% Black: 3.6% Hispanic: 2.0% Other: 4.5%*

*"Other" is primarily Oriental.

Location & Geography:

Seattle lies equidistant between Vancouver, BC and Portland, OR (approximately 150 miles from each), 100 miles south of the Canadian Border. Located on the Puget Sound (80 miles inland from the Pacific Ocean), water plays an active part in virtually every aspect of the four county metro-- from employment (Tacoma is world famous for its port) to recreation (Seattle has the highest per capita boat ownership of any American city-- one boat for every six residents-- as well as the largest houseboat population east of the orient.). In addition to the Puget Sound which boasts the world's largest inland ferry system (over 30 in regular service-- and a good thing too since a number of residents live on islands such as Bainbridge and Whidbey, accessible only by ferry), Seattle also surrounds both Lake Washington and Lake Union.

The former three county metro runs predominantly north and south along the Sound, with Pierce (housing Tacoma) the southernmost; King (Seattle) in the middle; and Snohomish (Everett) lying to the north. The recently added county, Kitsap (Bremerton), is a geographically logical addition, lying just west of the Sound, predominantly west of King County. From the standpoint of location of listeners, it will tend to help Tacoma stations, be either neutral or a help for Seattle facilities (depending on individual signal penetration) and of no benefit to Everett outlets (which as it is have little impact on the metro at present).

The standout geographical feature in the region is clearly the alluring but treacherous Mt. Rainier, lording over the Pacific Northwest at 14,000 feet, the highest point in the state. Seattle, itself, was built on "seven hills" (let's face it, every city from Rome to Cincinnati has claimed that distinction) with five more, "discovered" (more likely 'categorized as such') in 1950 by the city engineers, bringing the hill count to 12. (The original seven were: Capitol, First, Magnolia, Queen Anne, Beacon, West Seattle and Denny. The added five are: Renton, Sunset, Crown, Yesler and Phinney Ridge.)

And while we're on the subject of ridiculous Seattle trivia, an easy memorization trick for the downtown street order (which employs a double alphabet system) is "Jesus Christ Made Seattle Under Protest" (JCMSUP). (Jefferson, James. Cherry, Columbia. Marion, Madison. Spring, Seneca. Union, University. Pike, Pine. --in that order.)

Neighborhoods:

Seattle has nothing, if not neighborhoods. Whatever you want is here, with enough variety that it's likely you won't compromise on any requirement. Unless of course you want billboards. Or that warm ethnic feel germane to many of the enclaves within the big eastern cities.

If anyone ever decides to hand out awards to cities, Seattle will be nominated for many; but in one category-- "best use of trees as camouflage"-- there will be no contest. The environment is a big deal here, as is personal privacy-- so if you're planning to view various neighborhoods from a quick loop on the interstates, do bring a telescope.

Roughly speaking though, there are some generalities used: Pierce County (Tacoma) is seen by Seattle residents as less expensive, less cultured, well-- frankly, less everything. (To that end, Tacoma residents aren't overly fond of Seattle folks, either. It is, to an extent, a civil war-- with some Tacoma licensed radio stations doing everything in their power (including increasing it) to be known as full fledged metro participants-- something they were not until recent years.) (And to be fair, within the confines of Tacoma rest some elegant neighborhoods every bit as nice (some say nicer!) than found in Seattle. But by and large, the perception equals reality.)

Everett, on the other hand, while not perceived as an 'upper crust' city (any more than Tacoma is), in truth is hardly perceived at all. Somehow the city seems removed from the metro-- Everett stations tend to serve Everett (with none cracking the Fall book) while several Tacoma stations are definite market factors. The real importance of Snohomish County then, comes not from Everett, rather its location as home to many of the more affluent and growing Seattle suburbs (such as Edmonds).

Looking at King County, growth of late has been predominantly eastward. Bellevue, a separate city from Seattle, has gained in importance and population as a 'mini Silicon Valley'. And with its high tech growth has come the resulting 'yuppie' residents. The younger, upwardly mobile, well educated crowd arriving in the '80s by far chooses Bellevue and the areas surrounding it (i.e. Kirkland and Redmond).

Northern King County too is experiencing growth along those lines. Perhaps not quite as affluent, none the less still seen as desirable are areas such as Kenmore and Bothell.

Southern King County, meanwhile, is growing with a different population: Tukwila and Renton; Burien to the east of them; Des Moines, Kent and Auburn to the south-- on down to Federal Way, bordering on Pierce County-- are all burgeoning. The populus here however tends to be more middle class, less upwardly mobile with a higher concentration of blue collar workers.

For bargains though, the newly developing Federal Way area (unincorporated) holds some excellent housing opportunities, and an advantageous geographical location to families with one member working in Tacoma, the other in Seattle who are not status conscious about the "right" zip code. Likewise "West Seattle" is also a possibility for the cost conscious-- decidedly closer to the downtown Seattle business district, it has an interesting old world feel to it coupled with some newer developments.

For those conscious of image, Places Rated Almanac lists among America's most affluent suburbs, two Seattle locales: Medina and Clyde Hill. Also seen as desirable are dozens of other areas from Magnolia to Mercer Island to Madison Park. Basically, there are two broad rules of thumb (that don't always apply): water helps, and head northward. But if you're looking for easily definable neighborhoods with certain specific attributes, realize the very nature of Seattle is to shy away from that type of obvious congregation-- independence and individuality are far more significant to locals than conformity and camaraderie.

Climate:

There's an organization known as "Lesser Seattle" which would like to keep the Pacific Northwest growth rate down. We have a strong feeling that most of its members work for the weather service. Never has a town received more of a bum rap for less of a reason than Seattle.

The fallacy: It rains all the time. It's always dreary, wet and cold.

The facts: Seattle receives 39 inches of rain a year. It has 160 precipitation days (which means it doesn't rain on over 200 days) each year. It has 7 storm days.

Here's a startling comparison: In Florida, dubbed, 'The Sunshine State' Tallahassee, the capital, gets 62 inches of rain a year. Miami, the 'sun and fun' capital gets 60 inches. Miami has 129 precipitation days-- and 75 storm days! Miami's relative humidity of 75%. Seattle's is no worse-- infact slightly better --74%

The difference, some will argue, is that Seattle's rain is more constant, like a continuous fine drizzle. While that's largely true from November through January, rain in July amounts to less than an inch. And even in December, there is nothing prettier than a clear crisp Seattle day.

Places Rated Almanac rates Seattle 12th among the best climates in America. January, its wettest month (still less than 6 inches of rain, on average), is also its coldest-- with an average daily high of 43, average daily low of 33. And in July while Miami's 'Sun & Fun' residents are drenched in 90+ degree heat with even more humidity-- Seattle residents enjoy a daily high of 75 and a nightly low of 53.

Industry & Economy:

Long time Seattle residents can look at Houston and sympathize. After nearly a decade of unprecedented growth, the worm began to turn in Seattle in 1968. Boeing, which in the previous two years (66 & 67) had hired close to 40,000 additional workers (in preparation for the SST program) began to lay off some of them. Only 5,000 were let go in '68, but the following year, nearly 35,000 were gone (as was the SST). By 1970, then, Boeing was employing approximately the same number of workers it had in 1965-- but Seattle had 40,000 additional out of work residents-- and as Houston will attest, that figure is low due to the domino effect.

With such growth comes dozens of support industries-- both goods and services, utilized extensively by the newcomer with disposable income. Take away 40,000 Boeing workers, and the toll is incalculable. As it was succinctly put on one billboard, circa '69: 'Will The Last Person To Leave Seattle, Please Turn Off The Lights.'

The '70s then was a decade of rebuilding rather than building. And today the transformation is long completed. From 1970 to 1980, King County population increased nearly 12%; Pierce County, nearly 18%. And growth has continued. That coupled with the inclusion of Kitsap County boosts Seattle-Tacoma into prime position: For the first time, it has cracked the invisible (and today, largely symbolic) barrier-- being one of the Top 15 radio markets. (At #14.)

Aerospace is the overriding industry in Seattle, and Boeing remains the area's biggest employer (#27 on the Fortune 500), with the world's largest covered structure housing a huge plant in Everett, and dozens of other locations throughout the area (predominantly south of the city proper-- not far from Boeing Field and SeaTac). (PACCAR of Seattle is also a Fortune 500 company-- #242.)

While Seattle and Everett are Boeing towns, Bremerton is largely navy. Activity in Tacoma, however, revolves around shipping and lumber. In addition to being one of the top 5 container ports in North America (Oakland's #1, Long Beach is #2, Tacoma #3, followed by Seattle and then Vancouver, B.C.-- all with direct proximity to the Orient); Weyerhaeuser (paper-- #70 on Fortune's list) also calls Tacoma home.

Other major fields of employment include electronics, chemicals, fishing and military (i.e. Bremerton Naval Shipyard). Tangible evidence of the market's turnaround comes in just one word from Places Rated Almanac. Threat of unemployment: "LOW". Seattle's waited a long time to see those words again.

Cost Of Living:

The standout savings, by far, come from utilities. Not only is the weather mild enough to require little heating or air conditioning, but per kilowatt hour, Tacoma has the cheapest fuel costs in America. (Seattle is third cheapest, following Palo Alto, CA). On the other hand, an index of the "cost of goods" lists Seattle as 7th most expensive among American cities.

Now for more relatable figures-- the typical single family home will run you about \$95,000 in Seattle-- \$70,000 in Tacoma. Rents will average (on a one bedroom apartment) \$325. Car insurance will run you about \$500 a year. But best of all, Washington is one of six states left in America sans state income tax. Seattle, likewise, has no city income tax. (Sales tax, however is 7.9%)

Salaries:

Jock salaries, as in most major markets, vary widely-- from a low of \$15,000 on some of the lesser facilities, to a high of close to \$200,000 for one or two standouts. The average starting salary a midday jock might expect from one of the top 5 stations would be about \$35,000.

Program directors, too, range in spectrum from a low of \$25,000 (including an airshift) to a high of over \$100,000 (which, in the instance we're considering, also includes an airshift). It's somewhat harder to estimate a GM's salary since many have equity-- or at the very least, overrides. Apart from those factors though, base salaries tend to range from a low of \$40,000 to as much (in one known instance) in excess of \$350,000.

Education:

The metro is generally well educated with over 80% at least high school graduates, and more than 20% having at least a bachelor's degree. Choices for post high school study are plentiful and varied with the biggest institutions as follows:

University of Washington	(35,000)	Seattle	(public)
Seattle University	(5,000)	Seattle	(private)
Seattle Pacific College	(3,000)	Seattle	(private)
University of Puget Sound	(4,000)	Tacoma	(private)
Pacific Lutheran University	(3,000)	Tacoma	(private)

Sports & Recreation:

Professional:	(KJR)	Seattle Super Sonics	Basketball	NBA
	(KIRO)	Seattle Seahawks	Football	NFL
	(KIRO)	Seattle Mariners	Baseball	American League
		Tacoma Stars	Soccer	MISL

College: By far the most popular is the NCAA Division One, University of Washington Huskies (Football and Basketball, both carried on KIRO) (Also of significance, Husky Women's Basketball)

According to Places Rated Almanac, Seattle is ranked #1 among metro areas in recreation-- in addition to 89.1 miles navigable and interesting inland waterways in Seattle alone, (including the beautiful Lake Washington and Lake Union), skiing is reasonably nearby, and most participation sports are readily available. Besides the above listed spectator sports, Seattle is home to thoroughbred racing at Longacres; Auto racing (NASCAR) at Evergreen Speedway and (SCCA) at Seattle International; Woodland Park Zoo; Seattle Aquarium; countless airshows (with Boeing's proximity, the area is the site of many aviation firsts) and of course, the widely celebrated annual event in August: the Seafair Unlimited Hydroplane Races on Lake Washington (this is a very big deal here.).

Shopping:

We'd normally never include the topic of "shopping" in a profile, but it deserves mention because of one major retailer: Nordstrom. Seattle is home to several fine stores, and more than one fine department store chain. You'll get no complaints from shoppers at the Bon Marche (called just The Bon) or Frederick and Nelson. But Nordstrom has almost a cult following-- if you consider an entire city to be members of a cult. We've long been Nordstrom fans-- delighting at shopping in the Portland area (where there's no sales tax), picking our favorite location in Southern California (the Brea Mall in Orange County), but never did we expect that we were patronizing 'an institution' --a fact made perfectly clear from our listens to various Seattle radio stations during the third week of March. Nordstrom, you see, has opened its first East Coast outlet. If the ICBM's were cresting the pole, it might not have been a bigger story for Seattle radio. One AC station (KLSY) actually sent a reporter (ok, they paid an AP stringer, but even so) to Tyson's Corner (suburban D.C.-- in McLean, Virginia-- the mall where the infamous Nordstrom is now open) to gather actualities. At least half a dozen other stations used it as a lead story. Nordstrom's is doing something right-- and one thing very wrong (from our prejudiced perspective): They use little or no radio advertising to get their message across. (But then again, why bother when half the radio stations lead with your story-- though television news was probably 'live on the spot'.)

Since we opened this can of worms, if you're looking to do market research, we'll suggest a very limited selection of malls, picked for diversity and size:

Bellevue Square (Main & 8th in Bellevue)

The most 'upscale' of the giant malls, this would be a 'must cover' for viewing AC listeners.

SouthCenter (I-5 & I-405 in Tukwila)

Among the largest in volume, this represents a good cross section.

Northgate (I-5 & NE Northgate Way in Seattle (north))

The area's largest mall in terms of foot traffic, it too is a wonderful cross section of shoppers, painting a slightly different picture than SouthCenter.

SeaTac (320th Ave. & Pacific Hwy in Federal Way)

Lower middle to middle class, this is the antithesis of Bellevue Square but a necessary contrast if the entire metro is to be understood.

Tacoma Mall (I-5 & S 38th Street in Tacoma)

This Tacoma giant is the definitive 'middle class' location, a good representation of Tacoma's populus.

Entertainment Venues:

There was a time when rock and roll acts came to town to play the Opera House. It wasn't an attempt at cultural positioning-- rather, it was the only option in the city. Not so anymore. Today's major concert venues include The Paramount Theatre, Tacoma Dome, Kingdome, Colliseum and Seattle Center-- to name just some.

The Kingdome is home to both the Mariners and the Seahawks.
The Colliseum is the site of SuperSonics home games.
The Tacoma Dome houses the MISL's Stars.
The Paramount Theatre also houses a fully restored Wurlitzer Pipe Organ.
And Seattle Center deserves special mention:

Constructed as the site of the 1962 World's Fair, the concept was that this portion of the fair would remain as a permanent addition to downtown Seattle-- and 26 years later, it is obvious that the planners were correct in their assumption that this really would be a long term attraction. In addition to the Opera House, Bagley Wright Theatre, Playhouse, Pacific Science Center, Seattle Art Museum Pavilion, Northwest Craft Center, Seattle Center Coliseum, Centerhouse (with 50 shops and restaurants inside in addition to a 200 seat theatre), Fun Forest Amusement Park, and the Monorail which connects the 74 acre urban park with nearby downtown-- is the impressive Space Needle. Built to give Seattle's skyline a lasting uniqueness, it also gives tourists (and residents alike) a lasting impression of the city's beauty as its revolving restaurant presents 360 degree panoramic views unequalled by other locations (and definitely unequalled by the food, the price of which may well equal the view-- but worth it for the effect.)

Other local urban attractions: Pike Place Market; Pioneer Square; The International District (also known as 'Chinatown'); and countless museums, theatres, classical orchestras (6 of them) and the like. For the culturally minded, there's no shortage of activity. And obviously the area is nirvana to the sportsman.

Media:

Daily Newspapers: Seattle Post Intelligencer (PI)	(morning paper)
Seattle Times	(afternoon paper)
Tacoma News Tribune	(afternoon paper)

(Seattle Magazine, a monthly publication, and The Weekly are also well read.)

Local Television: Seattle/Tacoma/Everett/Bellingham is the 15th ADI
(Listed here are only stations licensed to the four
metro radio counties.)

KOMO-TV	4	(ABC)	Seattle	(Fisher)
KING-TV	5	(NBC)	Seattle	(King)
KIRO-TV	7	(CBS)	Seattle	(Bonnevillle)
KCTS-TV	9	(PBS)	Seattle	
KSTW-TV	11	(Ind)	Tacoma	(Gaylord)
KCPQ-TV	13	(Fox)	Tacoma	
KONG-TV	16	(Ind)	Everett	
KTBW-TV	20	(Rel)	Tacoma	(Trinity)
KTZZ-TV	22	(Ind)	Seattle	
KTPS-TV	28	(PBS)	Tacoma	

Cable Penetration: 53%

Current Percentage of FM listenership: (Fall '87 book: 65%)

SEATTLE/TACOMA

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Alphabetical Listing Of Rated Outlets In The Seattle/Tacoma Metro

KBSG-FM (Tacoma - 1948)
948 S. Grant Street
Tacoma, WA 98405
(206) 383-9700
GM Bruce Ravenstark
PD Ron Erak
Group Owner Viacom

KBRD-FM (Tacoma - 1958)
2000 Tacoma Mall Office Building
Tacoma, WA 98409
(206) 473-0085
VP/GM Peg Dempsey
OM Wes Longino
Group Owner Entercom

KCIS-AM/KCMS-FM (Edmonds - AM: 1954 FM: 1960)
19303 Fremont N.
Seattle, WA 98133
(206) 546-7350
VP/GM Dick Florence
PD Marv Mickley

KEZX-AM-FM (Seattle - AM: 1926 FM: 1958)
3876 Bridge Way N.
Seattle, WA 98103
(206) 633-5590
GM David L. Littrell
PD Peyton Mays
Group Owner Roy H. Park

KGNW-AM (Burien - 1970)
2815 2nd Avenue #100
Seattle, WA 98121
(206) 443-8200
GM/PD Richard Ulrich

KING-AM (Seattle - 1927)
333 Dexter Avenue N.
Seattle, WA 98109
(206) 448-3666
VP/GM Robert J. Gallucci
PD Brian Jennings
Group Owner King

KING-FM (Seattle - 1947)
333 Dexter Avenue N.
Seattle, WA 98109
(206) 448-3981
VP/GM Robert J. Gallucci
PD Peter Newman
Group Owner King

KIRO-AM (Seattle - 1927)
2807 3rd Avenue
Seattle, WA 98121
(206) 728-7777
Exec. VP/GM Joseph K. Abel
VP News/Pgm. Andy Ludlum
Group Owner Bonneville (co-owned with KSEA-FM)

KISW-FM (Seattle - 1950)
712 Aurora Avenue N.
Seattle, WA 98109
(206) 285-7625
GM Beau Phillips
PD Sky Daniels
Group Owner Nationwide

KIXI-AM (Seattle - 1947)
1100 Olive Way #1550
Seattle, WA 98101
(206) 622-3251
VP/GM Ralph Heyward
PD Steve Weed
Group Owner Sunbelt (co-owned/KMJI--combo selling to Noble)

KJET-AM (Seattle - 1956)
200 W. Mercer Street #304
Seattle, WA 98119
(206) 281-5600
GM Bob Powers
PD Jim Keller
Group Owner SRO (co-owned with KZOK-FM)

KJR-AM (Seattle - 1921)
190 Queen Anne Avenue N.
Seattle, WA 98109
(206) 285-2295
GM Jackson Weaver
OD/PD Rick Scott
Group Owner Ackerly

KKFX-AM (Seattle - 1920)
2815 2nd Avenue #550
Seattle, WA 98121
(206) 728-1250
GM/PD Robert Wickstrom
Group Owner Bingham

KLSY-AM-FM (Bellevue - AM: 1958 FM: 1964)
12011 NE 1st Street #206
Bellevue, WA 98005
(206) 454-1540
VP/GM Tim Davidson
PD Chris Mays
Group Owner Sandusky

KLTX-FM (Seattle - 1960)
190 Queen Anne Avenue N.
Seattle, WA 98109
(206) 285-2295
Pres./GM Jackson Weaver
PD Rick Scott
Group Owner Ackerly (co-owned with KJR)

KMGI-FM (Seattle - 1962)
1100 Olive Way #1550
Seattle, WA 98101
(206) 622-3251
VP/GM Ralph Heyward
PD Steve Weed
Group Owner Sunbelt (co-owned/KIXI--combo selling to Noble)

KMPS-AM-FM (Seattle - AM: 1922 FM: 1961)
1507 Western Avenue #505
Seattle, WA 98101
(206) 622-2312
VP/GM Fred N. Schumacher
PD Tim Murphy
Group Owner EZ Communications

KNUA-FM (Bremerton - 1964)
1109 First Avenue #300
Seattle, WA 98101
(206) 292-8600
GM Marc Kaye
PD Maureen Matthews
Group Owner Gannett

KOMO-AM (Seattle - 1926)
100 4th Avenue N.
Seattle, WA 98109
(206) 443-4010
VP/GM Rich Robertson
PD Michael Betelli

KPLZ-FM (Seattle - 1959)
Tower Building, 7th & Olive Way
Seattle, WA 98101
(206) 223-5700
VP/GM Shannon Sweatte
PD Casey Keating
Group Owner Golden West (co-owned with KVI-AM)

KRPM-AM-FM (AM: Seattle - 1925; FM: Tacoma - 1959)
22220 Marine View Drive
Des Moines, WA 98186
(206) 343-9145
VP/GM Jack Davies
PD RP McMurphy
Group Owner Highsmith

KSEA-FM (Seattle - 1946)
2807 3rd Avenue
Seattle, WA 98121
(206) 728-7777
VP/GM Kevin Cooney
PD Grant Nielsen
Group Owner Bonneville (co-owned with KIRO-AM)

KUBE-FM (Seattle - 1964)
110 Lakeside Avenue
Seattle, WA 98122
(206) 322-1622
VP/GM Michael O'Shea
PD Gary Bryan
Group Owner Cook Inlet

KVI-AM (Seattle - 1929)
Tower Building, 7th & Olive Way
Seattle, WA 98101
(206) 223-5700
VP/GM Shannon Sweatte
PD Dick Curtis
Group Owner Golden West

KWYZ-AM (Everett - 1957)
2917 Pacific Avenue
Everett, WA 98206
(206) 252-5123
Pres./GM Martin Hamstra
VP Norman S. "Sparky" Taft
OM Ron Haveman

KXRX-FM (Seattle - 1959)
3131 Elliott Avenue - 7th Floor
Seattle, WA 98121
(206) 283-5979
Gm Steve West
PD Paul Sullivan
Group Owner Shamrock

KZOK-FM (Seattle - 1964)
200 W. Mercer Street #304
Seattle, WA 98119
(206) 281-5600
GM Bob Powers
PD Phil Strider
Group Owner SRO (co-owned with KJET-AM)

Rated Outlets In The Seattle/Tacoma Metro By Format Classification

Adult Contemporary

KLSY-AM-FM
KLTX-FM
KMGJ-FM
KOMO-AM

Album Oriented

KEZX-AM-FM
KISW-FM
KJET-AM
KNUA-FM
KXRX-FM
KZOK-FM

Classical

KING-FM

Contemporary Hits

KPLZ-FM
KUBE-FM

Country

KMPS-AM-FM
KRPM-AM-FM
KWYZ-AM

Easy Listening

KBRD-FM
KSEA-FM

MOR/Nostalgia

KIXI-AM

News/Talk

KING-AM
KIRO-AM

Oldies

KBSG-FM
KJR- AM
KVI- AM

Religion/Inspirational

KCIS-AM
KCMS-FM
KGNW-AM

Urban/Black

KKFX-AM

Rated Outlets In The Seattle/Tacoma Metro By Dial Position

AM

570	KVI	5	kw	
630	KCIS	5	kw/2.5	kw
710	KIRO	50	kw	
770	KRPM	1	kw	
820	KGNW	50	kw/5	kw
880	KIXI	50	kw/1	kw
950	KJR	5	kw	
1000	KOMO	50	kw	
1090	KING	50	kw	
1150	KEZX	5	kw	
1230	KWYZ	1	kw	
1250	KKFX	5	kw	
1300	KMPS	5	kw	
1540	KLSY	5	kw/1	kw
1590	KJET	5	kw	

FM

92.5	KLSY	100 kw/	1100 ft.	Cougar Mtn.
93.3	KUBE	100 kw/	1291 ft.	Cougar Mtn.
94.1	KMPS	100 kw/	1170 ft.	Cougar Mtn.
95.7	KLTX	100 kw/	1150 ft.	Cougar Mtn.
96.5	KXRX	81 kw/	1200 ft.	Cougar Mtn.
97.3	KNBQ	100 kw/	700 ft.	Tiger Mtn.
98.1	KING	100 kw/	850 ft.	Queen Anne Hill (on Ch. 5)
98.9	KEZX	100 kw/	1100 ft.	Cougar Mtn.
99.9	KISW	100 kw/	1200 ft.	Cougar Mtn.
100.7	KSEA	100 kw/	730 ft.	Queen Anne Hill (on Ch. 7)
101.5	KPLZ	100 kw/	1200 ft.	Cougar Mtn.
102.5	KZOK	100 kw/	1170 ft.	Cougar Mtn.
103.7	KBRD	100 kw/	1670 ft.	Three Sisters
105.3	KCMS	115 kw/	720 ft.	(private site N. of town)
106.1	KRPM	100 kw/	700 ft.	Tiger Mtn.
106.9	KHIT	100 kw/	820 ft.	Capitol Hill (on Ch. 22)
107.7	KMGI	100 kw/	1200 ft.	Cougar Mtn.

At present, Cougar Mountain is the primo place for Seattle FMs, but once Pat O'Day's tower downtown is completed, many expect that site--considerably closer in, to displace it. For Tacoma stations, Tiger Mountain is the often preferred perch, though the vantage point found on Three Sisters by KBRD is to their satisfaction.

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

570 KVI	630 KCIS KGDN	710 KIRO	770 KRPM KXA	820* KGNW KQIN	880** KIXI KQDE KLAN	950 KJR	1000 KOMO
1090 KING KEVR	1150 KEZX KGNW KSPL KAYO KRSC	1230 KWXYZ KQTY	1250 KKFX KYAC KTW	1300 KMPS KOL	1540 KLSY KJZZ KZAM KFKF KBVU	1590 KJET KZOK KUUU KSND KETO KTIX	
92.5 KLSY KZAM KBES KFKF KZAM	93.3 KUBE KBLE	94.1 KMPS KEUT KOL	95.7 KLTX KIXI KGMJ	96.5 KXRX KQKT KKMI KYYX KYAC KLSN	97.3 KBSG KNBQ KTNT		
98.1 KING	98.9 KEZX KBBX KMCS	99.9 KISW	100.7 KSEA KIRO	101.5 KPLZ KVI KETO	102.5 KZOK KTW		
103.7*** KBRD KTAC KTWR	105.3 KCMS KBIQ KGFM	106.1 KRPM KLAY	106.9 KHIT KWWA KBRO	107.7 KMGJ KRAB			

The above list is essentially correct, but like previous lists, it is a compilation from memory-- ours and others, and therefore is subject to possible omissions or inaccuracies. It should also be noted that these dial positions are all post frequency standardization, circa 1941.

* 820 In 1970, KQIN signed on at 800 licensed to Burien. Just prior to selling it to Willie Davis, owner Thomas Read received permission to increase to 50 kw, necessitating a move to 820. It was Davis who in 1986 finally upgraded the power and moved the frequency.

** 880 KIXI (originally KLAN licensed to Renton) was at 910 on the dial until owner Wally Nelskog received approval for 50 kw, moving the frequency (to accomodate the power increase) to 880 in 1981.

*** 103.7 To upgrade the signal, KBRD at 103.9 moved to 103.7 in 1982.

SEATTLE/TACOMA

Ratings

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Individual stations, 10 year graphs	Pages... 33	63

SPRING 1988 ARBITRON RESULTS

Persons 12+
Mon.-Sun. 6A-Mid.
Shares

KIRO	10.4
KUBE	7.9
KPLZ	7.7
KMPS-A-F	5.4
KISW	4.8
KOMO	4.7
KXRX	4.3
KIXI	4.1
KBRD	3.8
KBSG	3.3
KMG1	3.3
KSEA	3.3
KLSY-A-F	2.8
KZOK	2.8
KVI	2.6
KING-F	2.4
KCMS	2.3
KRPM-F	2.2
KJR	2.1
KEZX-F	1.9
KING-A	1.8
KLTX	1.8
KNUA	1.5
KCIS	1.2
KKFX	1.1
KGNW	.6
KJET	.6
KTAC	.4
KWYZ	.4

Persons 25-54
Mon.-Fri. 6A-Mid.
Ranking Order

1.	KIRO
2.	KUBE
3.	KMPS-A-F
4.	KXRX
5.	KPLZ
6.	KBSG
7.	KMG1
7.	KOMO
9.	KVI
10.	KZOK
11.	KEZX-F
11.	KISW
13.	KLSY-A-F
14.	KCMS
15.	KJR
16.	KLTX
17.	KBRD
17.	KRPM-F
19.	KING-F
19.	KSEA
21.	KIXI
21.	KNUA
23.	KING-A
24.	KCIS
25.	KKFX
26.	KJET
27.	KTAC
28.	KGNW
29.	KWYZ

Adults 25-54
MORNING DRIVE 6-10A
Top 5 Ranking Order

1.	KIRO	Bill Yeend*
2.	KUBE	Charlie Brown
3.	KOMO	Larry Nelson
4.	KMPS-A-F	Ichabod Cain*
5.	KXRX	Robin Erickson*

Adults 25-54
AFTERNOON DRIVE 3-7P
Top 5 Ranking Order

1.	KIRO	Dave Dolacky*
2.	KUBE	Gary Bryan
3.	KMPS-A-F	Paul Fredericks
4.	KXRX	Crow & West
5.	KMG1	Randy Lundquist
5.	KPLZ	Eric Funk

* These are team shows, the names here are either team leaders or randomly selected team members. Complete info is available on the format pages.

WINTER 1988 ARBITRON RESULTS

Persons 12+
Mon.-Sun. 6A-Mid.
Shares

Persons 25-54
Mon.-Fri. 6A-Mid.
Ranking Order

KUBE 9.4
KIRO 8.9
KBRD 6.1
KOMO 5.5
KPLZ 5.5
KISW 4.7
KMPS-A-F 4.6
KXRX 4.5
KLSY-A-F 3.9
KMG I 3.9
KSEA 3.9
KIXI 3.6
KZOK 3.2
KRPM-A-F 2.7
KLTX 2.6
KING-FM 2.4
KJR 2.3
KVI 2.2
KCMS 2.1
KING-AM 2.0
KBSG 1.9
KEZX-A-F 1.9
KNUA 1.7
KJET .8
KKFX .7
KWYZ .5
KISM .4
KRIZ .4

1. KUBE
2. KIRO
3. KMG I
4. KMPS-A-F
5. KOMO
6. KLSY-A-F
6. KZOK
8. KBRD
9. KXRX
10. KISW
10. KLTX
12. KSEA
13. KRPM-A-F
14. KVI
15. KNUA
15. KPLZ
17. KCMS
18. KEZX-A-F
19. KJR
20. KING-FM
21. KIXI
22. KBSG
23. KING-AM
24. KJET
24. KKFX
26. KWYZ
26. KISM
28. KRIZ

Adults 25-54
MORNING DRIVE 6-10A
Top 5 Ranking Order

1. KUBE Charlie Brown*
2. KIRO Bill Yeend*
3. KOMO Larry Nelson
4. KMPS-A-F Ichabod Cain*
5. KMG I Tom Parker

Adults 25-54
AFTERNOON DRIVE 3-7P
Top 5 Ranking Order

1. KUBE Gary Bryan
2. KIRO Dave Dolacky*
3. KMPS-A-F Paul Fredericks
4. KMG I Randy Lundquist
5. KLSY-A-F Tim Hunter*

* These are team shows, the names here are either team leaders or randomly selected team members. Complete info is available on the format pages.

Arbitron Fall '87
 Demos & Dayparts

Adults 25-54
 Mon.-Fri. 6A-Mid.
 Ranking Order

1. KIRO
2. KMPS-A/F
3. KXRX
4. KOMO
5. KUBE
6. KZOK
7. KVI
8. KLSY-A/F
8. KNUA
10. KMGJ
11. KRPM-A/F
12. KING-FM
12. KLTX
14. KEZX-FM
14. KJR
16. KISW
17. KBRD
18. KPLZ
19. KSEA
20. KNBQ
21. KING-AM
22. KCMS
23. KIXI
24. KCIS
24. KJET
24. KKFJ
27. KEZX-AM
27. KGNW

Adults 25-54
 MORNING DRIVE 6A-10A
 Top 5 Ranking Order

- | | |
|-------------|-------------------------------------|
| 1. KIRO | Bill Yeend, Dave Stone |
| 2. KOMO | Larry Nelson |
| 3. KMPS-A/F | Ichabod Cain, Don Riggs, Patti Parr |
| 4. KUBE | Charlie Brown / Ty Flint |
| 5. KXRX | Robin Erickson / John Maynard |

Adults 25-54
 AFTERNOON DRIVE 3P-7P
 Top 5 Ranking Order

- | | |
|-------------|------------------------------|
| 1. KIRO | Dave Dolacky, Gregg Hersholt |
| 2. KMPS-A/F | Tall Paul Fredericks |
| 3. KXRX | Gary Crow & Mike West |
| 4. KUBE | Gary Bryan |
| 5. KOMO | Norm Gregory |

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

Fall '87		Summer '87		Spring '87	
KIRO	11.3	KIRO	8.7	KIRO	9.5
KUBE	6.3	KUBE	6.6	KOMO	7.4
KPLZ	5.5	KPLZ	6.0	KBRD	6.1
KOMO	5.4	KBRD	5.9	KISW	5.4
KMPS-FM	4.6	KOMO	5.9	KUBE	5.2
KXRX	4.6	KISW	5.1	KZOK	4.5
KBRD	4.2	KXRX	4.8	KMPS-FM	4.2
KSEA	4.2	KSEA	3.9	KPLZ	4.1
KRPM-FM	4.0	KIXI	3.7	KXRX	3.8
KISW	3.8	KMPS-FM	3.5	KSEA	3.6
KIXI	3.8	KNBQ	3.4	KING-FM	3.0
KING-FM	3.4	KZOK	3.3	KJR	2.9
KNBQ	3.1	KING-FM	3.2	KLSY-FM	2.9
KZOK	3.0	KMGI	3.0	KNBQ	2.9
KLSY-FM	2.9	KRPM-FM	2.8	KIXI	2.8
KVI	2.5	KLSY-FM	2.7	KMGI	2.8
KLTX	2.4	KLTX	2.7	KRPM-FM	2.8
KMGI	2.4	KVI	2.6	KVI	2.5
KJR	2.3	KING-AM	2.1	KEZX-FM	2.2
KNUA	2.3	KEZX-FM	1.9	KCMS	2.1
KEZX-FM	2.1	KCMS	1.7	KLTX	2.0
KCMS	1.7	KJR	1.7	KING-AM	1.9
KING-AM	1.7	KNUA	1.3	KHIT	1.7
KMPS-AM	1.3	KKFX	1.1	KJET	1.4
KGNW	1.0	KMPS-AM	.9	KKFX	1.0
KKFX	.9	KCIS	.7	KMPS-AM	.8
KCIS	.7	KGNW	.6	KCIS	.7
KJET	.5	KRPM-AM	.5	KGNW	.5
KLSY-AM	.4	KLSY-AM	.1	KTAC	.5
KRPM-AM	.4			KRPM-AM	.4
KEZX-AM	.3			KWYZ	.4
				KEZX-AM	.3
				KLSY-AM	.3

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

Winter '87	Fall '86	Summer '86	Spring '86				
KIRO	9.1	KIRO	10.5	KIRO	10.4	KIRO	10.7
KOMO	7.2	KISW	8.0	KUBE	8.2	KISW	7.5
KISW	6.2	KUBE	8.0	KISW	7.3	KOMO	5.8
KBRD	5.5	KOMO	6.9	KOMO	5.8	KMPS-FM	5.1
KUBE	5.5	KBRD	5.1	KBRD	4.5	KBRD	5.0
KPLZ	5.2	KPLZ	4.6	KIXI	4.0	KUBE	5.0
KMPS-FM	4.5	KSEA	4.1	KSEA	4.0	KIXI	4.6
KXRX	4.3	KLSY-FM	3.8	KMPS-FM	3.9	KSEA	4.2
KMGI-FM	3.7	KMPS-FM	3.4	KPLZ	3.6	KPLZ	4.0
KSEA	3.6	KRPM-FM	3.4	KMGI-FM	3.5	KVI	3.5
KZOK	3.5	KZOK	3.4	KVI	3.2	KEZX	3.4
KING-FM	3.4	KMGI-FM	3.1	KING-FM	2.9	KLSY-FM	3.4
KLSY-FM	3.4	KNBQ	2.7	KLSY-FM	2.9	KMGI-FM	3.2
KRPM-FM	3.2	KIXI	2.6	KEZX	2.6	KING-FM	3.0
KIXI	3.0	KING-FM	2.5	KLTX	2.6	KRPM-FM	2.9
KJR	2.4	KVI	2.5	KNBQ	2.6	KNBQ	2.7
KEZX-FM	2.3	KING-AM	2.4	KING-AM	2.3	KZOK	2.3
KNBQ	2.2	KLTX	2.2	KRPM-FM	2.1	KING-AM	2.2
KING-AM	2.0	KEZX	2.0	KKFX	2.0	KMPS-AM	1.9
KVI	2.0	KJR	2.0	KJR	1.8	KCMS	1.7
KLTX	1.9	KCMS	1.5	KHIT	1.7	KHIT	1.6
KHIT	1.8	KHIT	1.4	KZOK	1.5	KJR	1.5
KCMS	1.7	KMPS-AM	1.3	KCMS	1.3	KLTX	1.2
KMPS-AM	1.0	KKFX	1.2	KMPS-AM	1.2	KCIS	1.1
KKFX	.9	KCIS	.8	KQKT	.9	KQKT	1.1
KWYZ	.7	KRPM-AM	.5	KCIS	.8	KJET	1.0
KCIS	.6	KQKT	.4	KWYZ	.6	KKFX	1.0
KGNW	.6	KLSY-AM	.3	KQIN	.5	KQIN	.6
KRPM-AM	.5			KJET	.5	KGNW	.5
KJET	.3			KLSY-AM	.3	KWYZ	.5
KLSY-AM	.2			KRPM-AM	.3	KTAC	.4
KEZX-AM	.1					KLSY-AM	.2

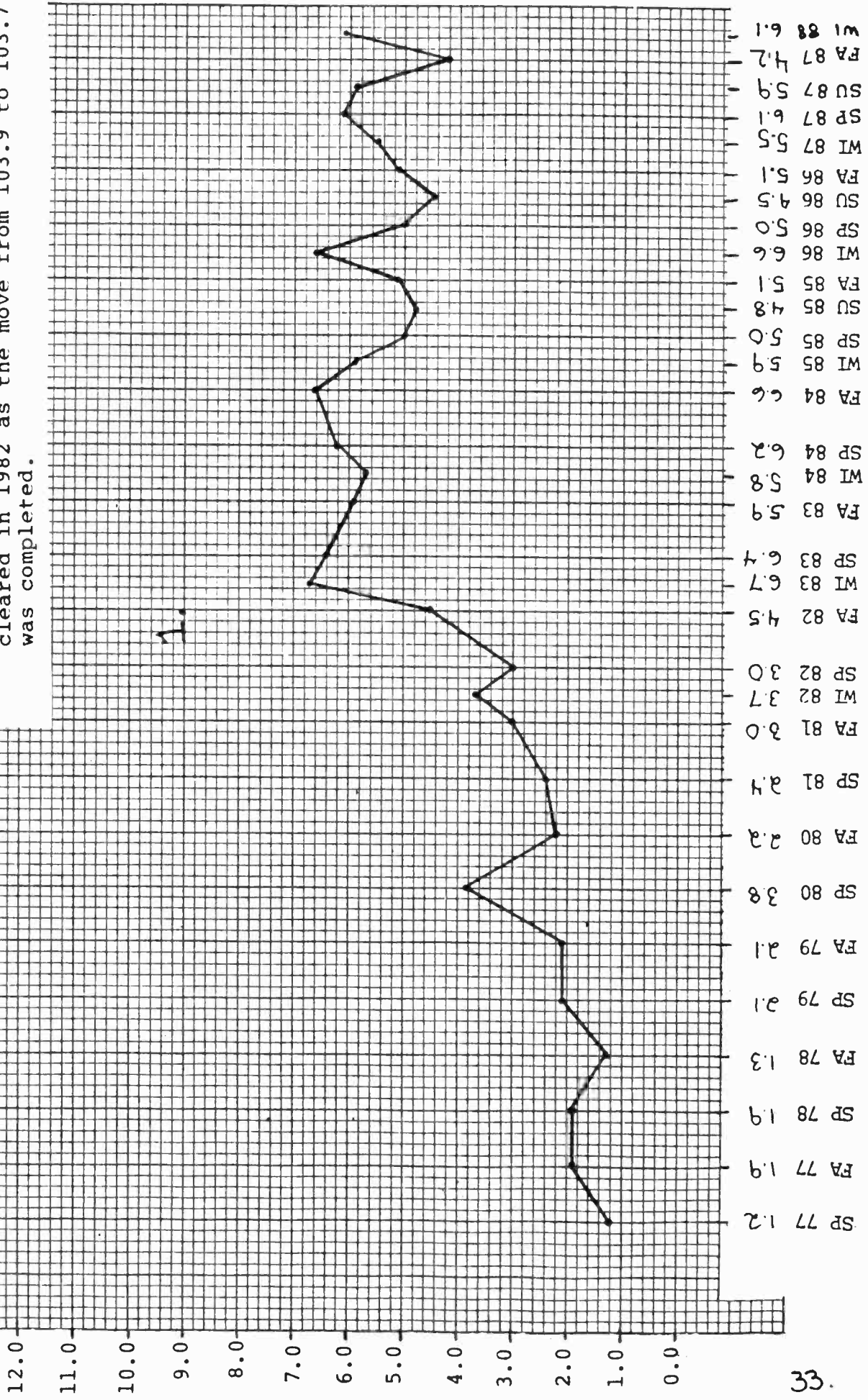
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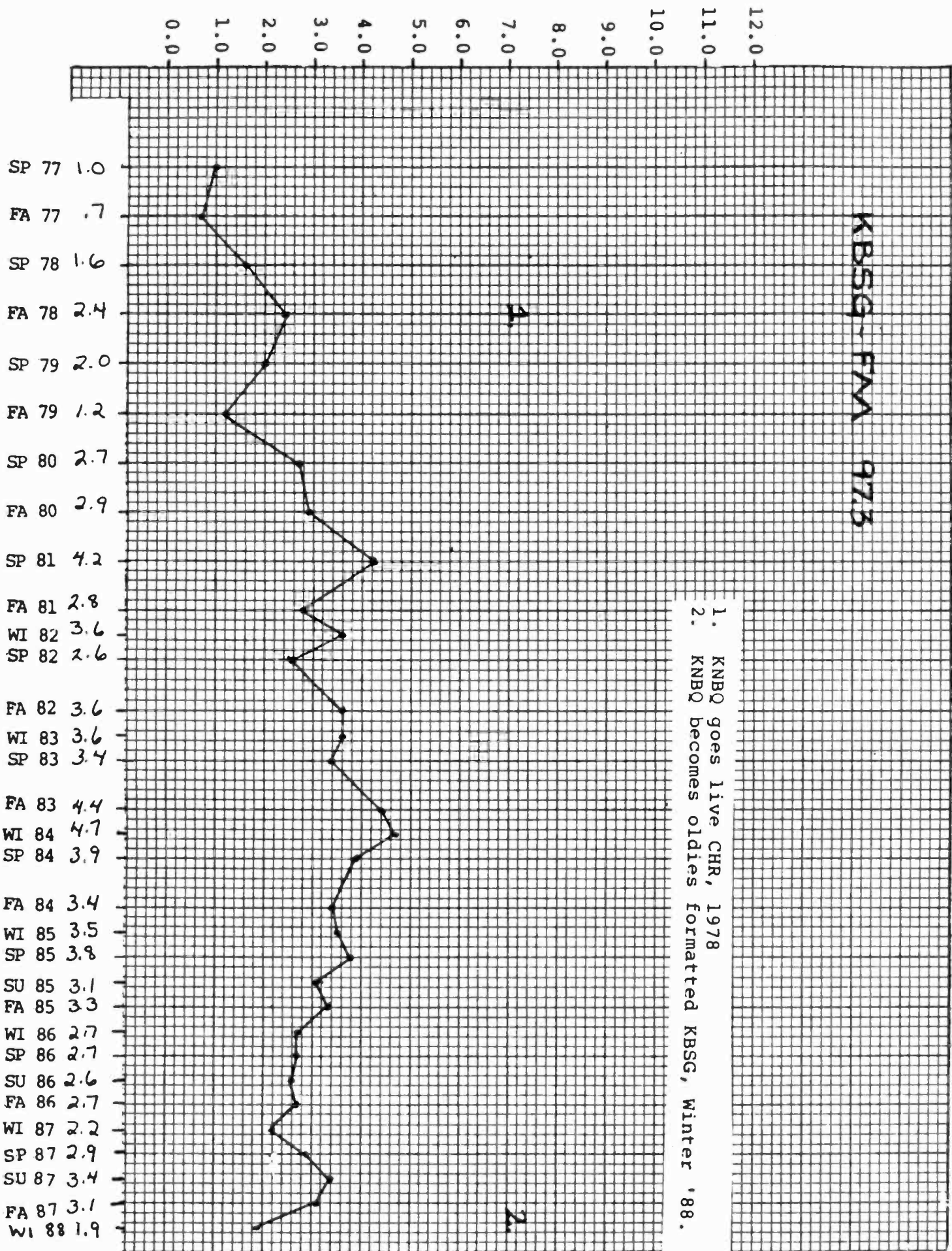
THE LAST DECADE: A HISTORICAL RATINGS OVERVIEW OF THE SEATTLE MARKET
(Top five stations from Spring '77 through Winter '86)

<p>Spring '77</p> <p>KOMO-AM 8.9 AC KVI -AM 8.3 AC KIRO-AM 7.6 N/T KJR -AM 6.8 CHR KING-AM 6.7 CHR</p>	<p>Fall '77</p> <p>KOMO-AM 12.1 AC KIRO-AM 9.3 N/T KJR -AM 7.6 CHR KVI -AM 6.8 AC KSEA-FM 6.2 EASY</p>	<p>Spring '78</p> <p>KOMO-AM 9.8 AC KVI -AM 8.8 AC KSEA-FM 7.4 EASY KIRO-AM 7.0 N/T KJR -AM 6.8 CHR</p>	<p>Fall '78</p> <p>KOMO-AM 10.8 AC KIRO-AM 10.3 N/T KSEA-FM 7.1 EASY KVI -AM 7.1 AC KJR -AM 7.0 CHR</p>
<p>Spring '79</p> <p>KIRO-AM 11.2 N/T KSEA-FM 7.5 EASY KJR -AM 7.0 CHR KOMO-AM 6.4 AC KVI -AM 5.7 AC</p>	<p>Fall '79</p> <p>KIRO-AM 10.2 N/T KOMO-AM 9.8 AC KSEA-FM 6.2 EASY KJR -AM 6.0 CHR KISW-FM 5.7 AOR</p>	<p>Spring '80</p> <p>KIRO-AM 8.9 N/T KOMO-AM 7.8 AC KSEA-FM 5.9 EASY KISW-FM 5.7 AOR KJR -AM 4.9 CHR</p>	<p>Fall '80</p> <p>KIRO-AM 10.6 N/T KOMO-AM 8.3 AC KISW-FM 7.3 AOR KJR -AM 5.2 CHR KSEA-FM 4.8 EASY</p>
<p>Spring '81</p> <p>KISW-FM 8.6 AOR KIRO-AM 8.1 N/T KOMO-AM 6.3 AC KSEA-FM 5.2 EASY KVI -AM 4.8 N/T</p>	<p>Fall '81</p> <p>KIRO-AM 9.5 N/T KISW-FM 7.9 AOR KOMO-AM 6.7 AC KSEA-FM 6.1 EASY KBLE-FM 5.3 CHR</p>	<p>Winter '82</p> <p>KIRO-AM 11.0 N/T KOMO-AM 7.9 AC KISW-FM 7.5 AOR KSEA-FM 6.1 EASY KUBE-FM 5.2 CHR</p>	<p>Spring '82</p> <p>KIRO-AM 11.0 N/T KISW-FM 7.5 AOR KOMO-AM 6.6 AC KZOK-FM 5.4 AOR KSEA-FM 4.9 EASY</p>
<p>Fall '82</p> <p>KIRO-AM 10.8 N/T KOMO-AM 7.1 AC KISW-FM 6.2 AOR KZOK-FM 6.2 AOR KSEA-FM 5.7 EASY</p>	<p>Winter '83</p> <p>KIRO-AM 10.3 N/T KBRD-FM 6.7 EASY KISW-FM 5.6 AOR KOMO-AM 5.6 AC KUBE-FM 5.3 CHR</p>	<p>Spring '83</p> <p>KIRO-AM 9.0 N/T KBRD-FM 6.4 EASY KSEA-FM 6.0 EASY KUBE-FM 5.5 CHR KOMO-AM 5.4 AC</p>	<p>Fall '83</p> <p>KIRO-AM 8.6 N/T KBRD-FM 5.9 EASY KISW-FM 5.9 AOR KUBE-FM 5.8 CHR KOMO-AM 5.5 AC</p>
<p>Winter '84</p> <p>KIRO-AM 8.6 N/T KOMO-AM 7.7 AC KBRD-FM 5.8 EASY KUBE-FM 5.5 CHR KNBQ-FM 4.7 CHR</p>	<p>Spring '84</p> <p>KIRO-AM 7.8 N/T KOMO-AM 6.5 AC KUBE-FM 6.5 CHR KBRD-FM 6.2 EASY KSEA-FM 4.8 EASY</p>	<p>Fall '84</p> <p>KIRO-AM 10.7 N/T KOMO-AM 8.5 AC KUBE-FM 7.4 CHR KBRD-FM 6.6 EASY KISW-FM 5.4 AOR</p>	<p>Winter '85</p> <p>KIRO-AM 8.3 N/T KUBE-FM 7.9 CHR KOMO-AM 6.8 AC KISW-FM 6.5 AOR KBRD-FM 5.9 EASY</p>
<p>Spring '85</p> <p>KIRO-AM 10.2 N/T KUBE-FM 7.5 CHR KISW-FM 6.1 AOR KOMO-AM 5.9 AC KSEA-FM 5.3 EASY</p>	<p>Summer '85</p> <p>KIRO-AM 10.1 N/T KISW-FM 7.3 AOR KUBE-FM 6.9 CHR KOMO-AM 6.3 AC KIXI-AM 5.1 MOR</p>	<p>Fall '85</p> <p>KIRO-AM 10.9 N/T KOMO-AM 8.3 AC KUBE-FM 6.8 CHR KISW-FM 6.2 AOR KBRD-FM 5.1 EASY</p>	<p>Winter '86</p> <p>KIRO-AM 9.2 N/T KOMO-AM 7.3 AC KUBE-FM 6.9 CHR KBRD-FM 6.6 EASY KSEA-FM 5.4 EASY</p>

KBRD-FM 103.7

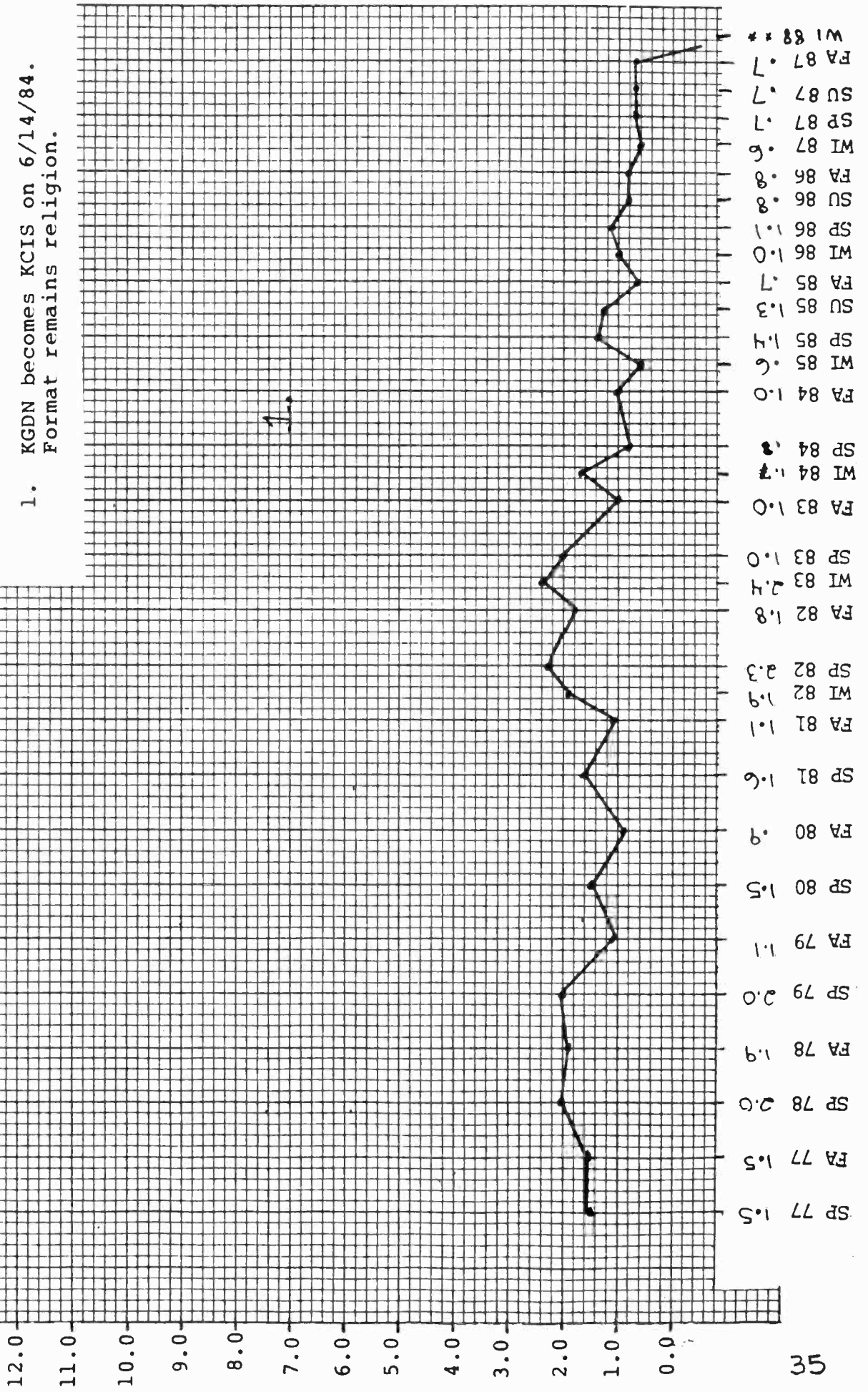
1. KBRD's long time signal problems were finally cleared in 1982 as the move from 103.9 to 103.7 was completed.

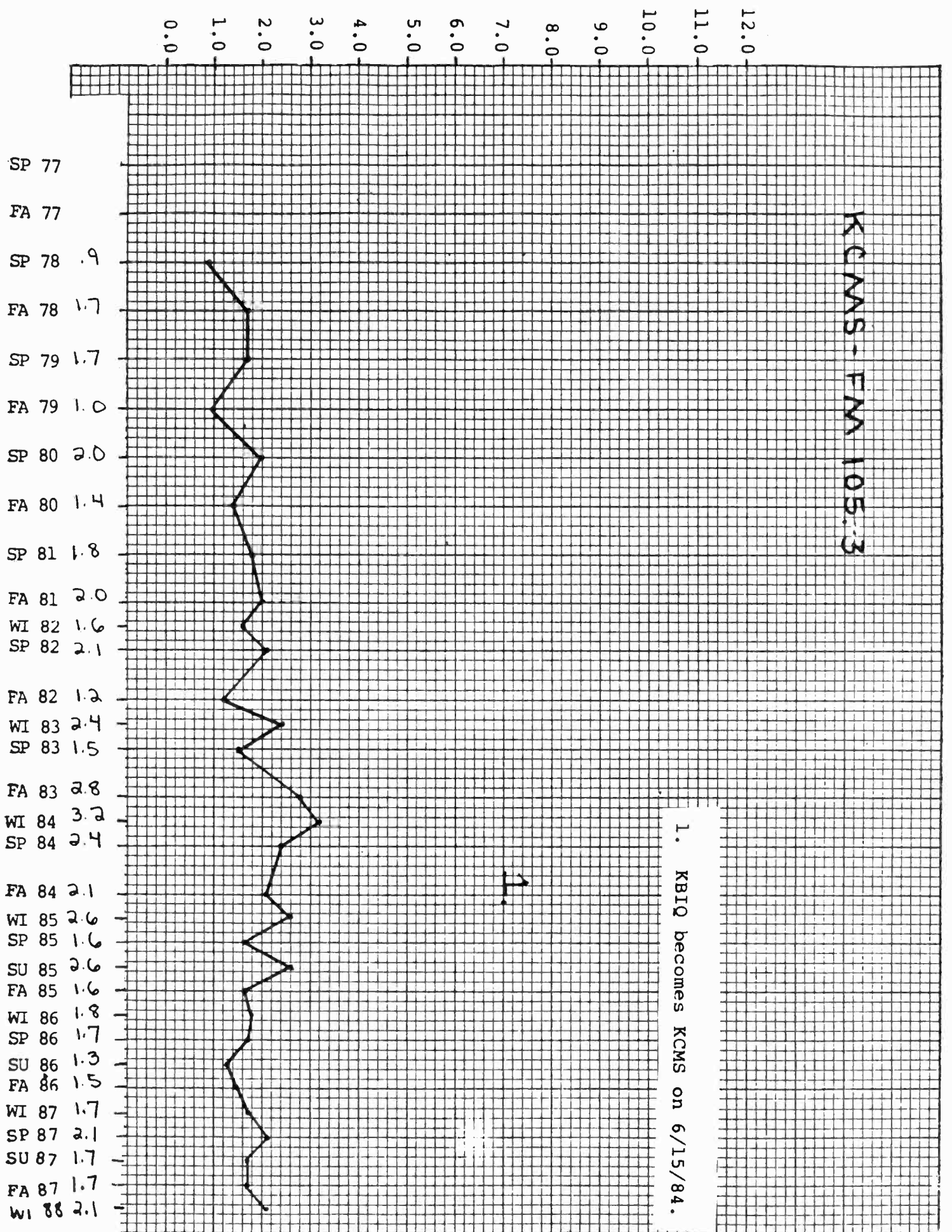




KCIS-AM 630

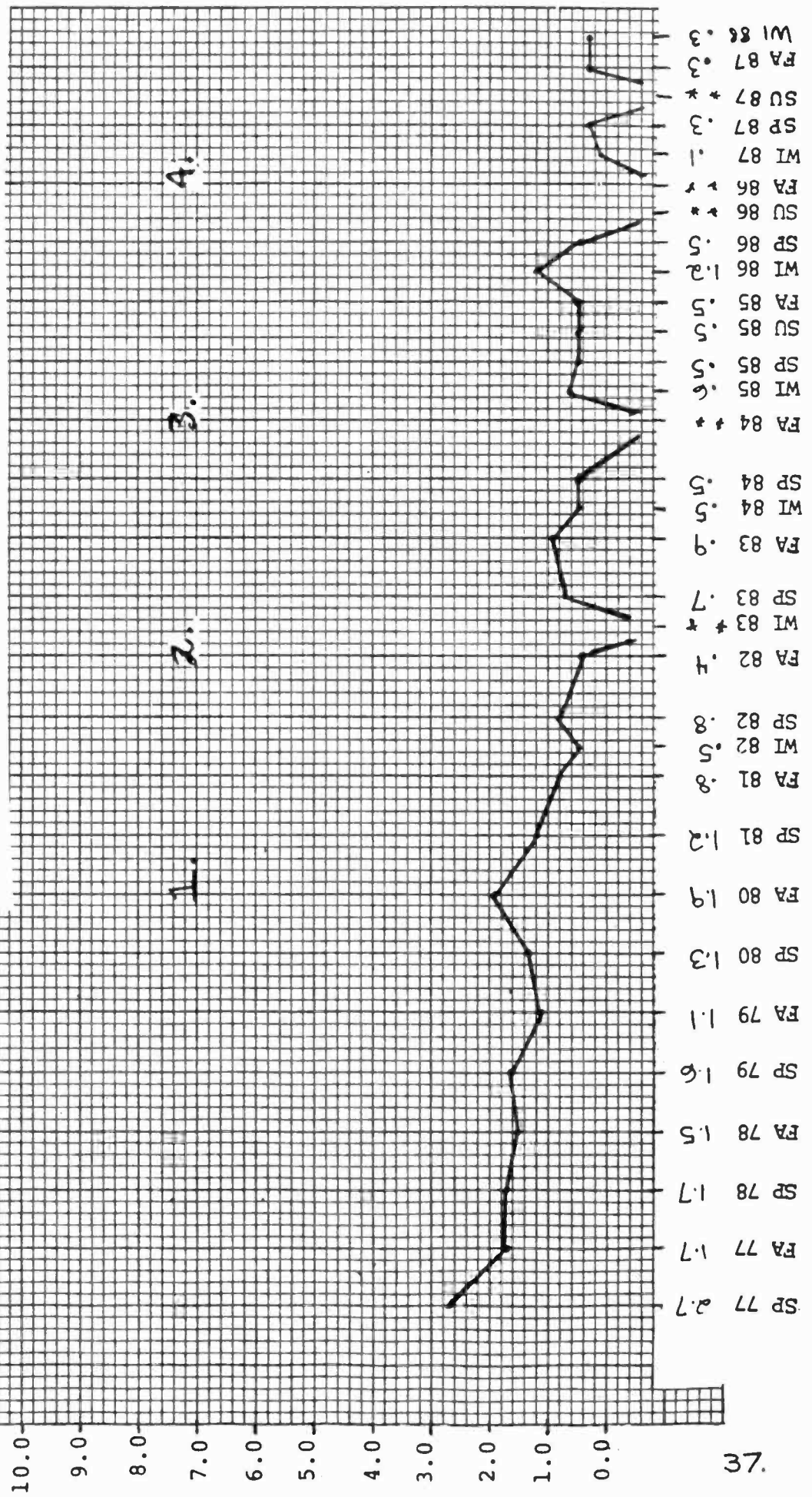
1. KGDN becomes KCIS on 6/14/84.
Format remains religion.



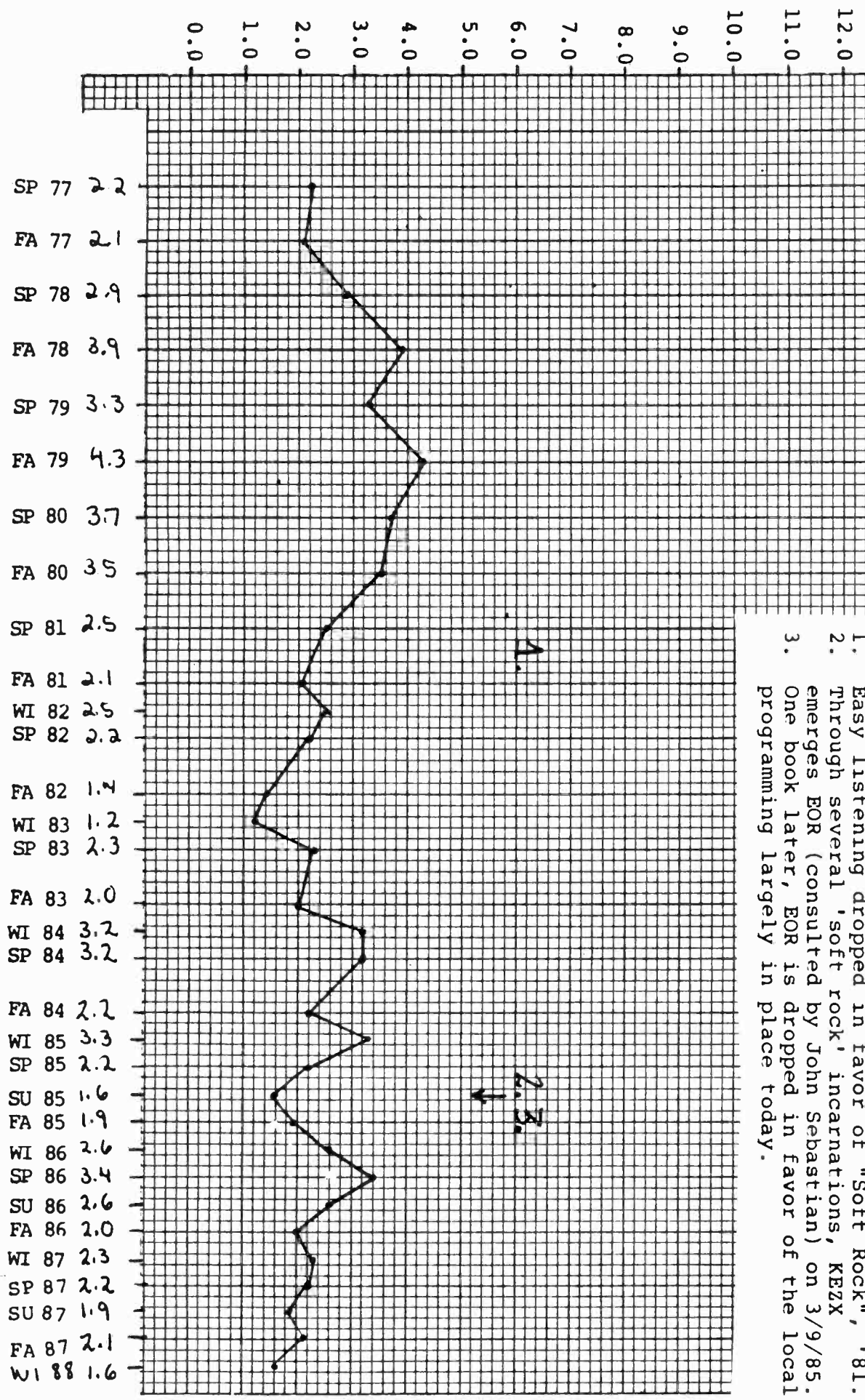


KEZX-AM 1150

1. KAYO Country becomes News/Talk, 1980.
2. KAYO becomes KSPL (Pop Standards) on 12/27/82.
3. KSPL becomes KGNW (Religion) on 9/19/84.
4. KGNW moves to 820. 1150 becomes KEZX-AM on 12/12/86.



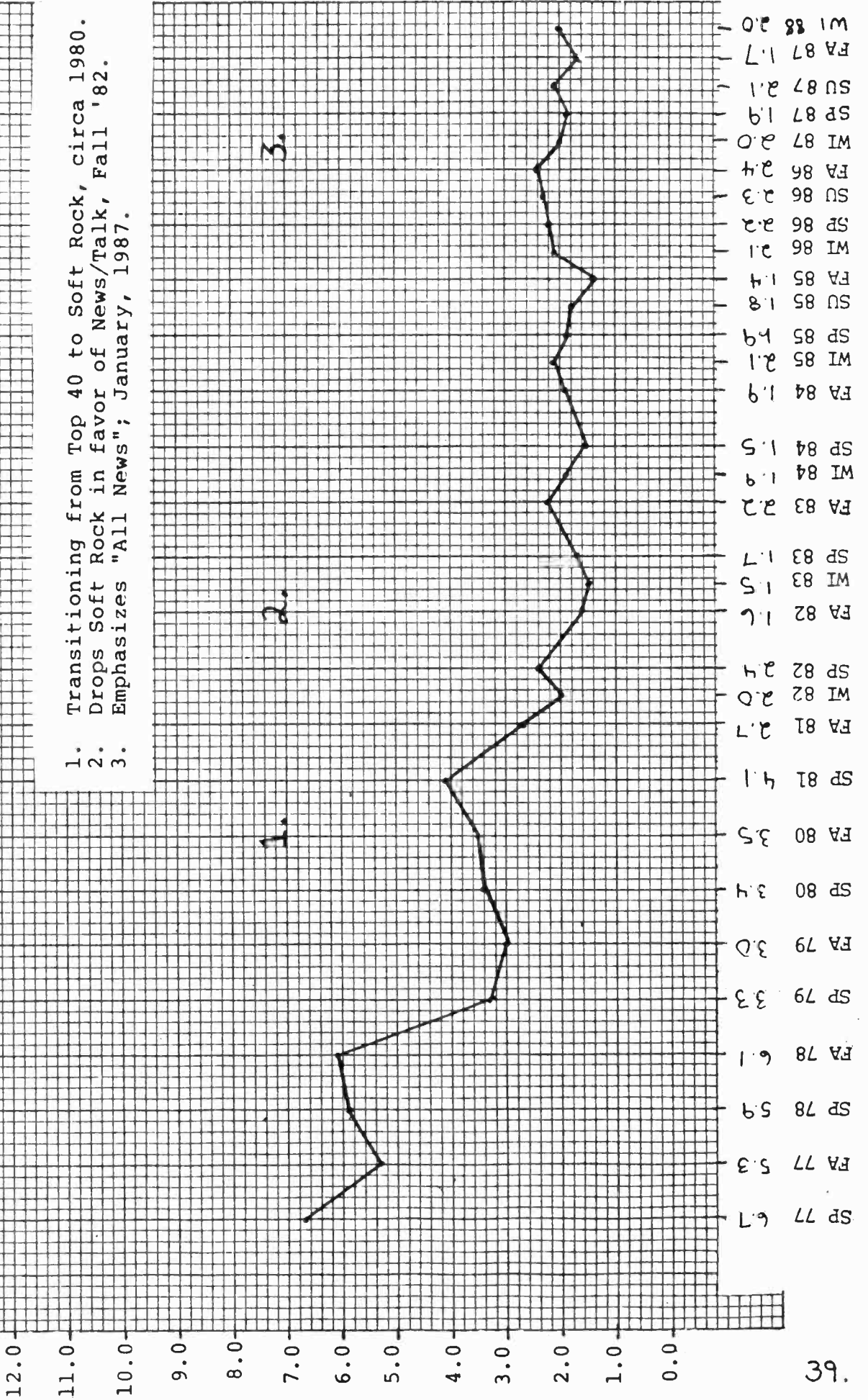
KEZX - FM 98.9



1. Easy listening dropped in favor of "Soft Rock", '81.
2. Through several 'soft rock' incarnations, KEZX emerges EOR (consulted by John Sebastian) on 3/9/85.
3. One book later, EOR is dropped in favor of the local programming largely in place today.

2.3
↑

KING-AM 1090

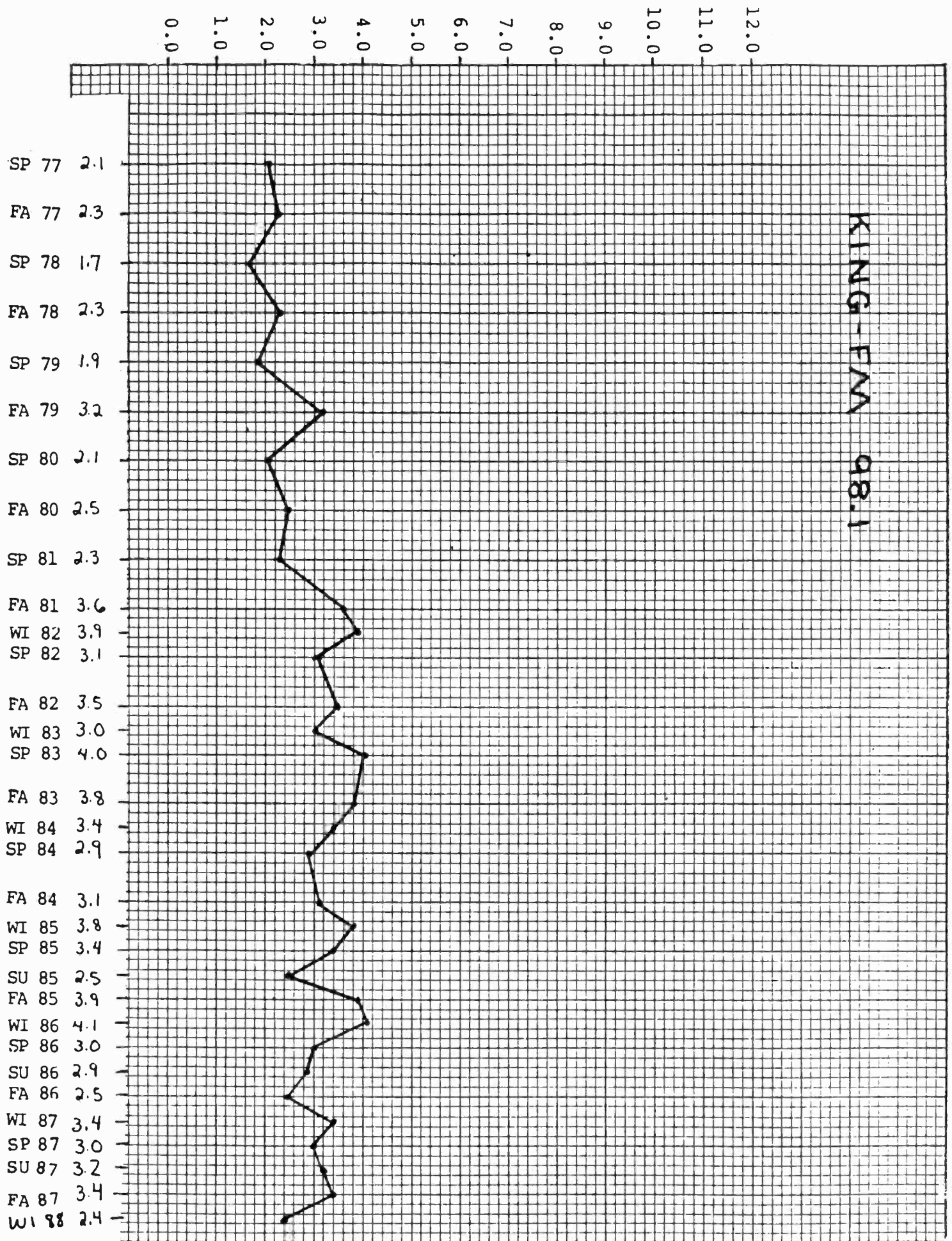


1. Transitioning from Top 40 to Soft Rock, circa 1980.
2. Drops Soft Rock in favor of News/Talk, Fall '82.
3. Emphasizes "All News"; January, 1987.

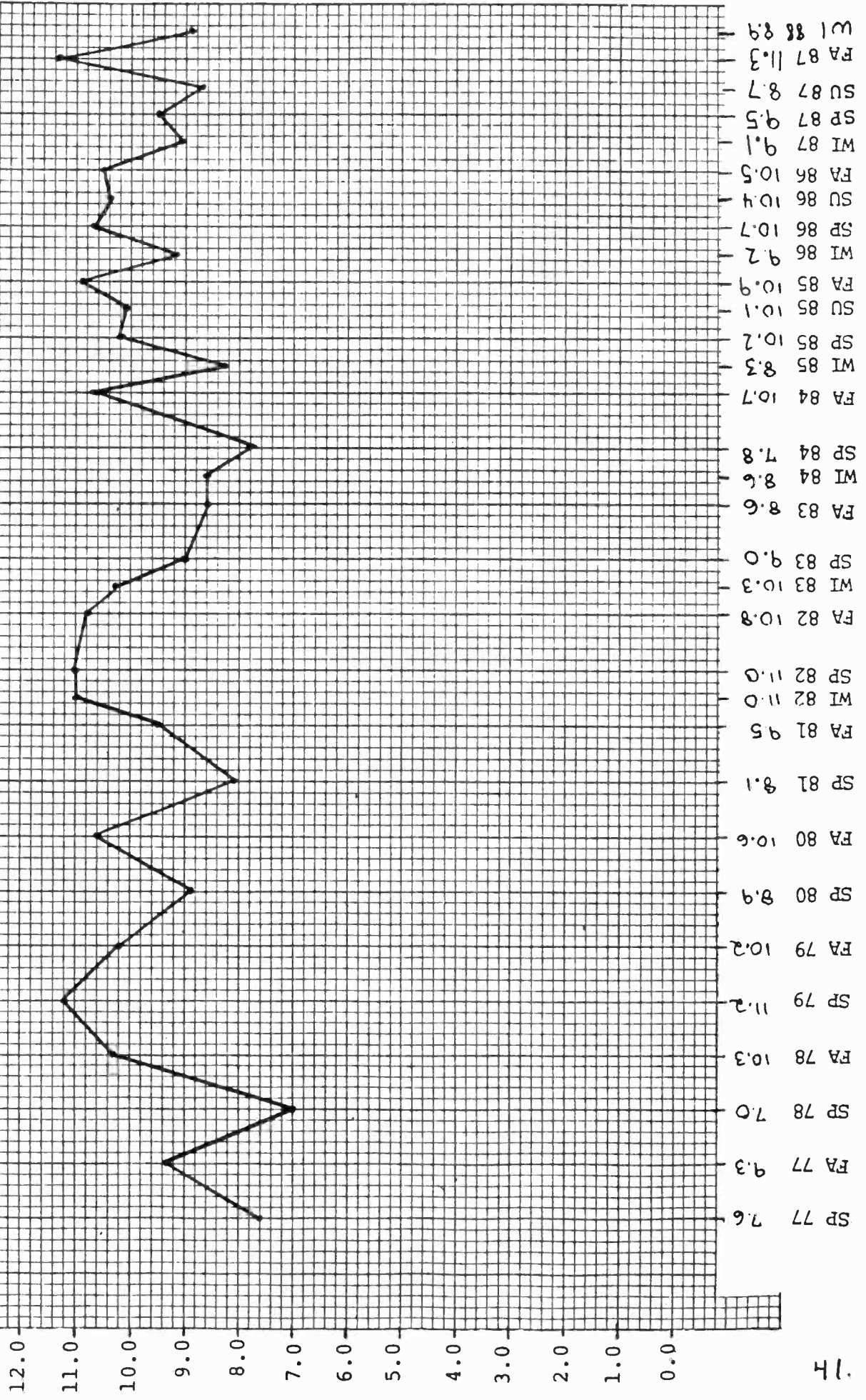
3.

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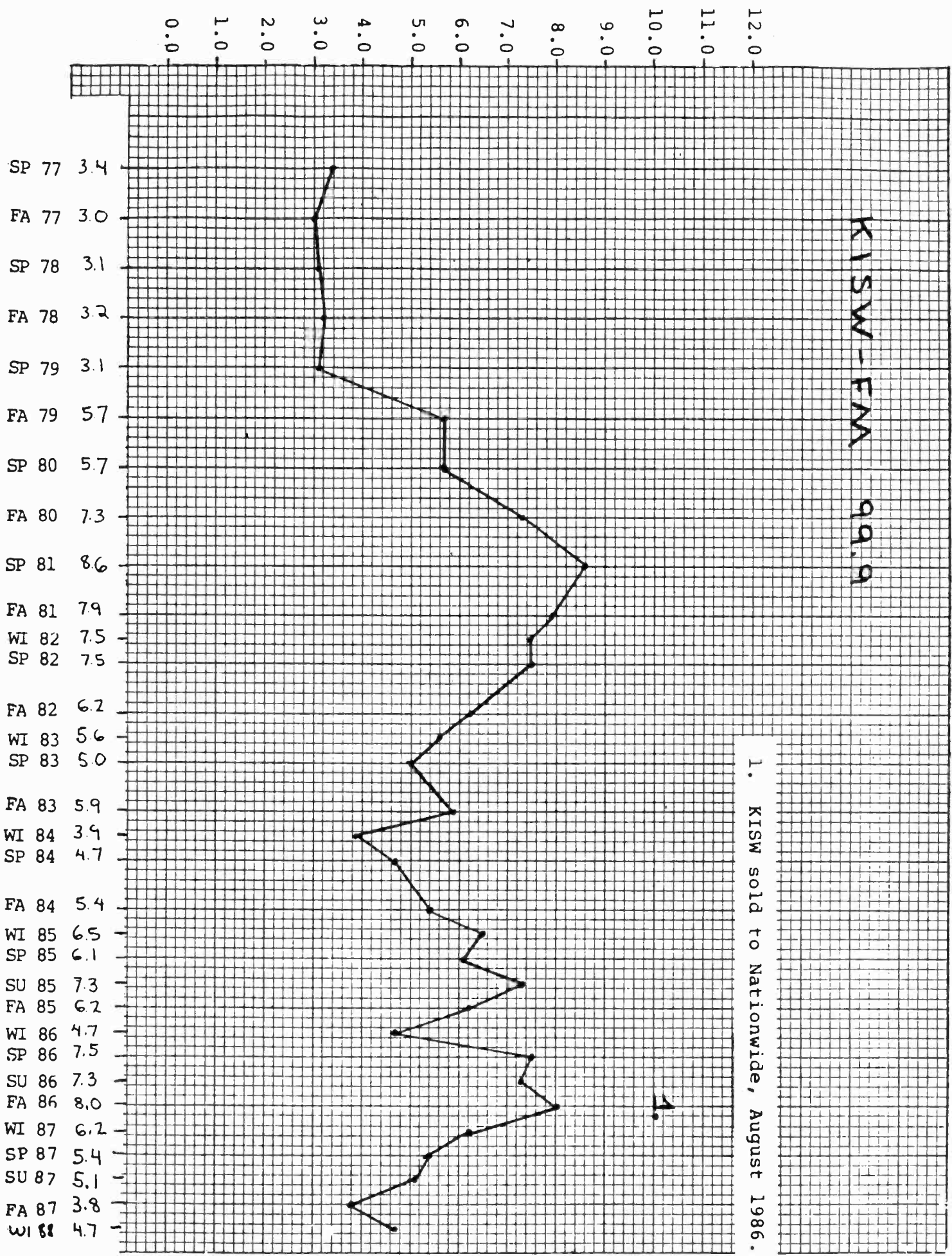
1.



KIRO-AM 710

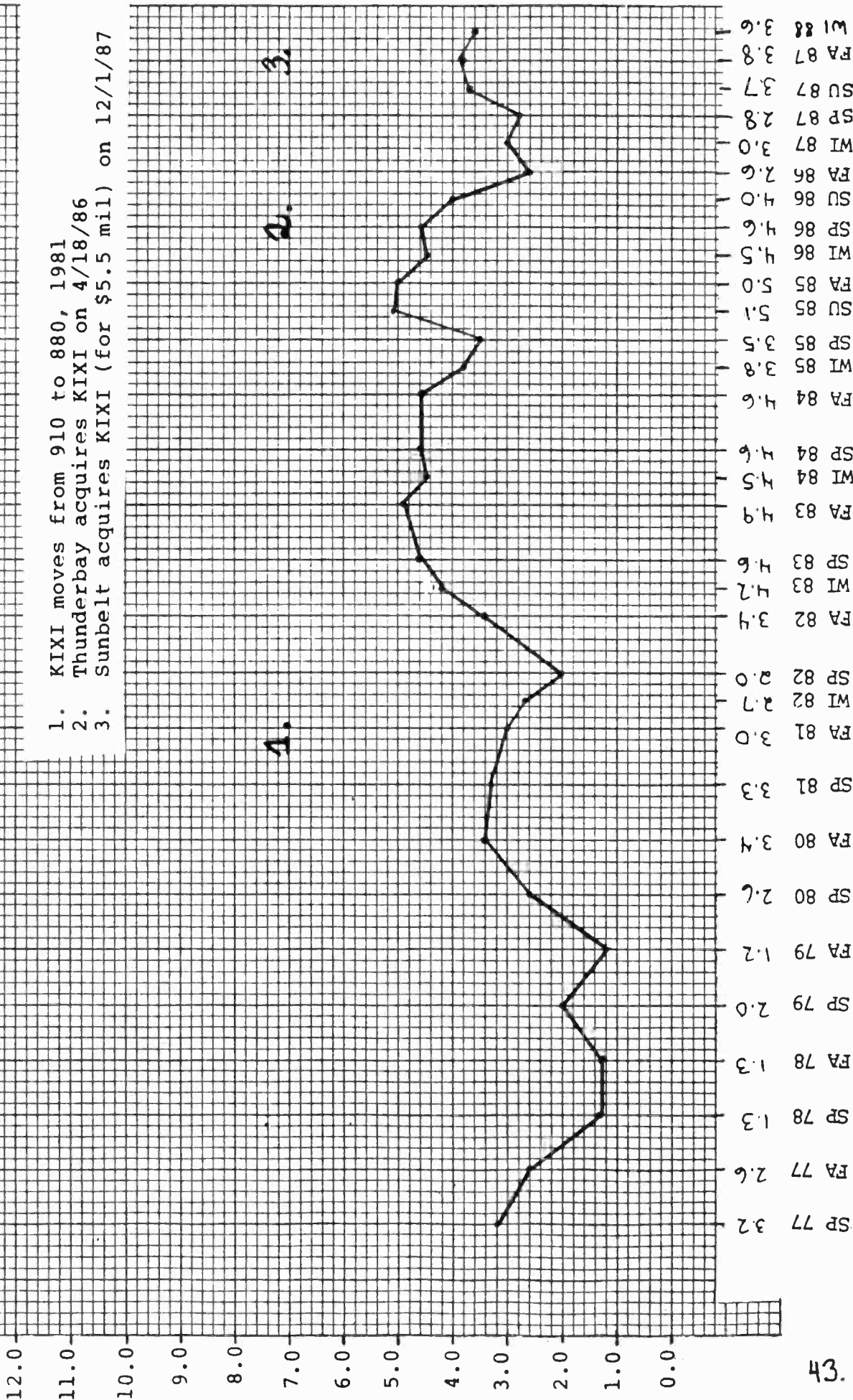


KISW - FM 99.9



1. KISW sold to Nationwide, August 1986.

KIXI - AM 880



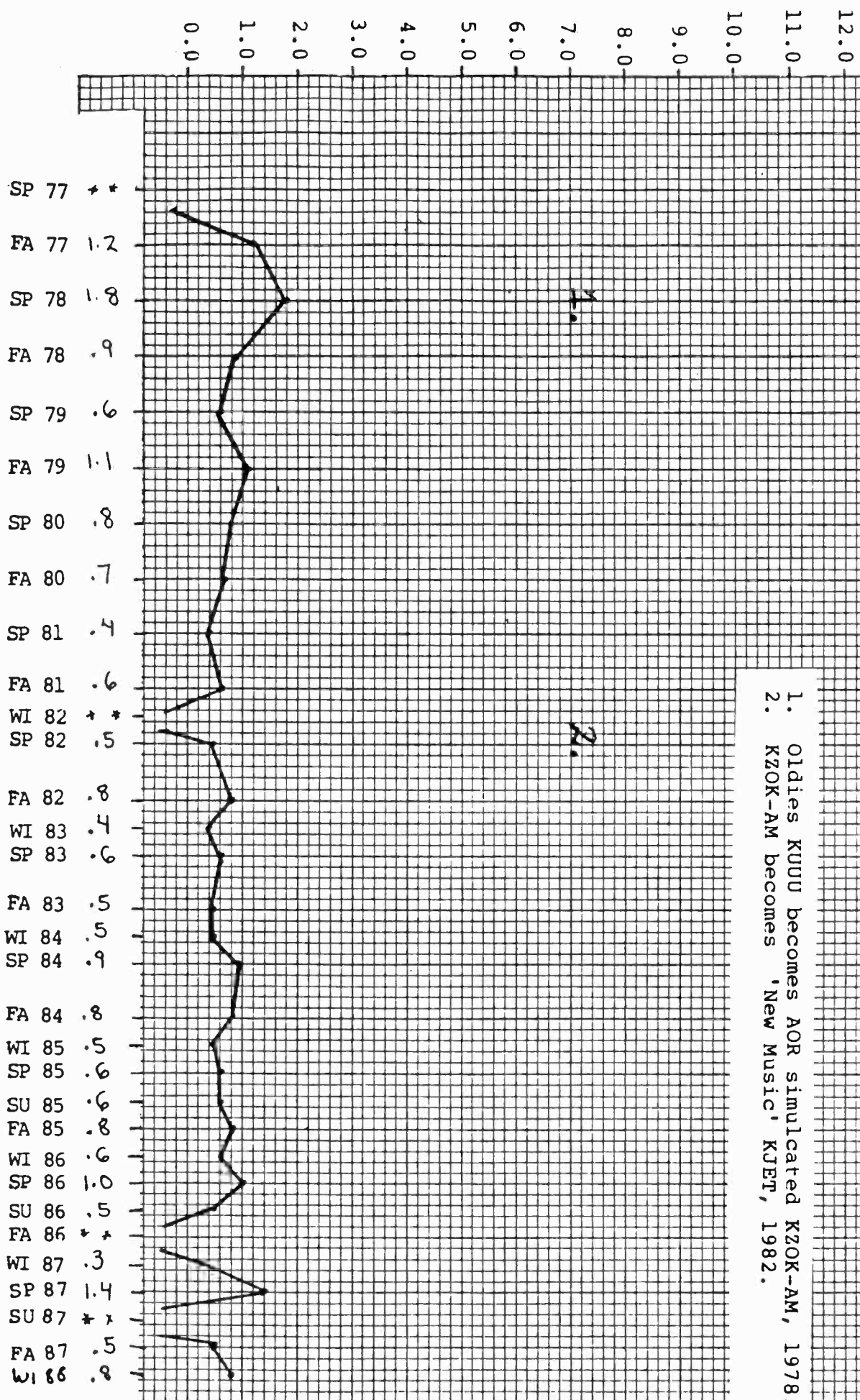
1. KIXI moves from 910 to 880, 1981
2. Thunderbay acquires KIXI on 4/18/86
3. Sunbelt acquires KIXI (for \$5.5 mil) on 12/1/87

1.

2.

3.

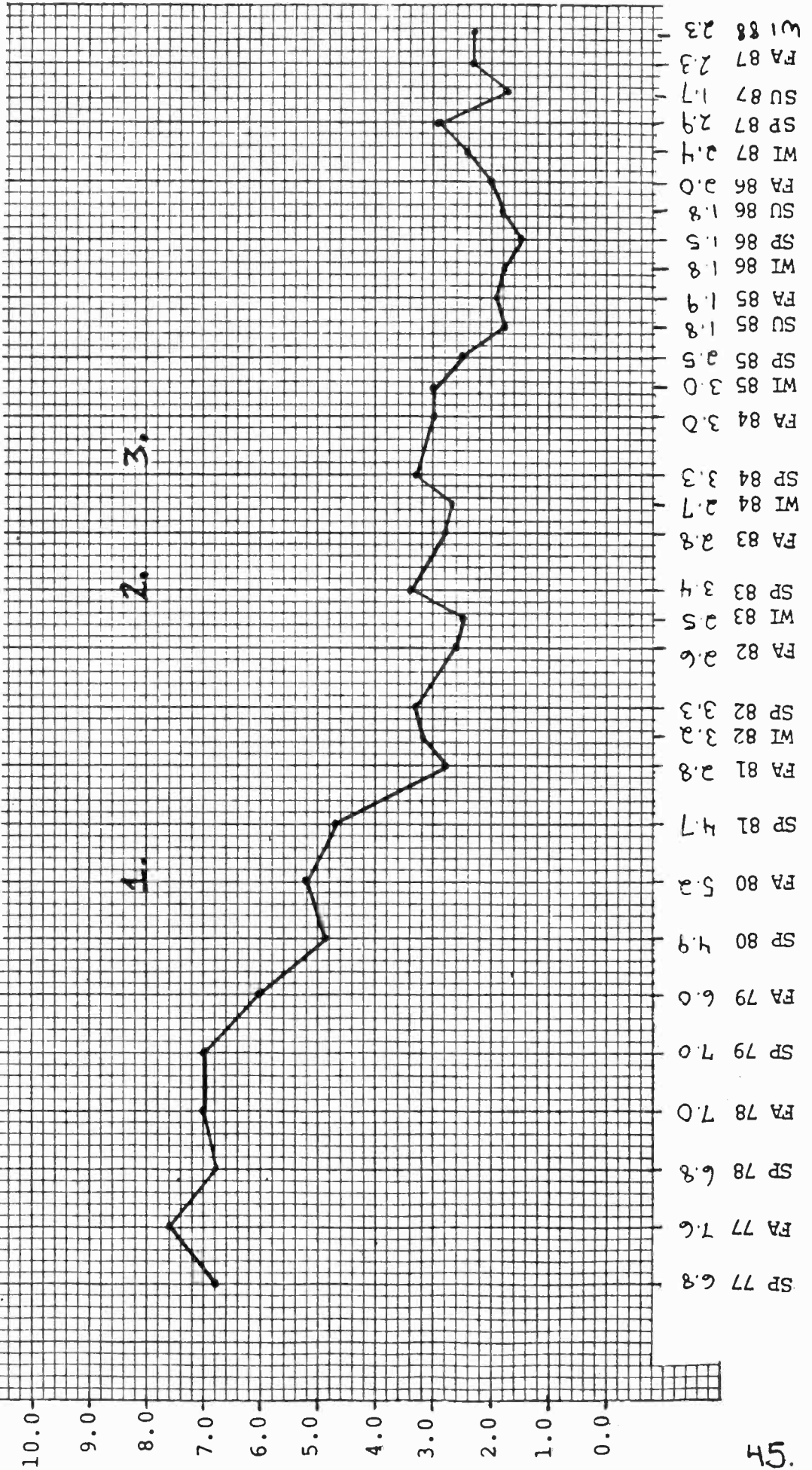
KJBT-AM 1590



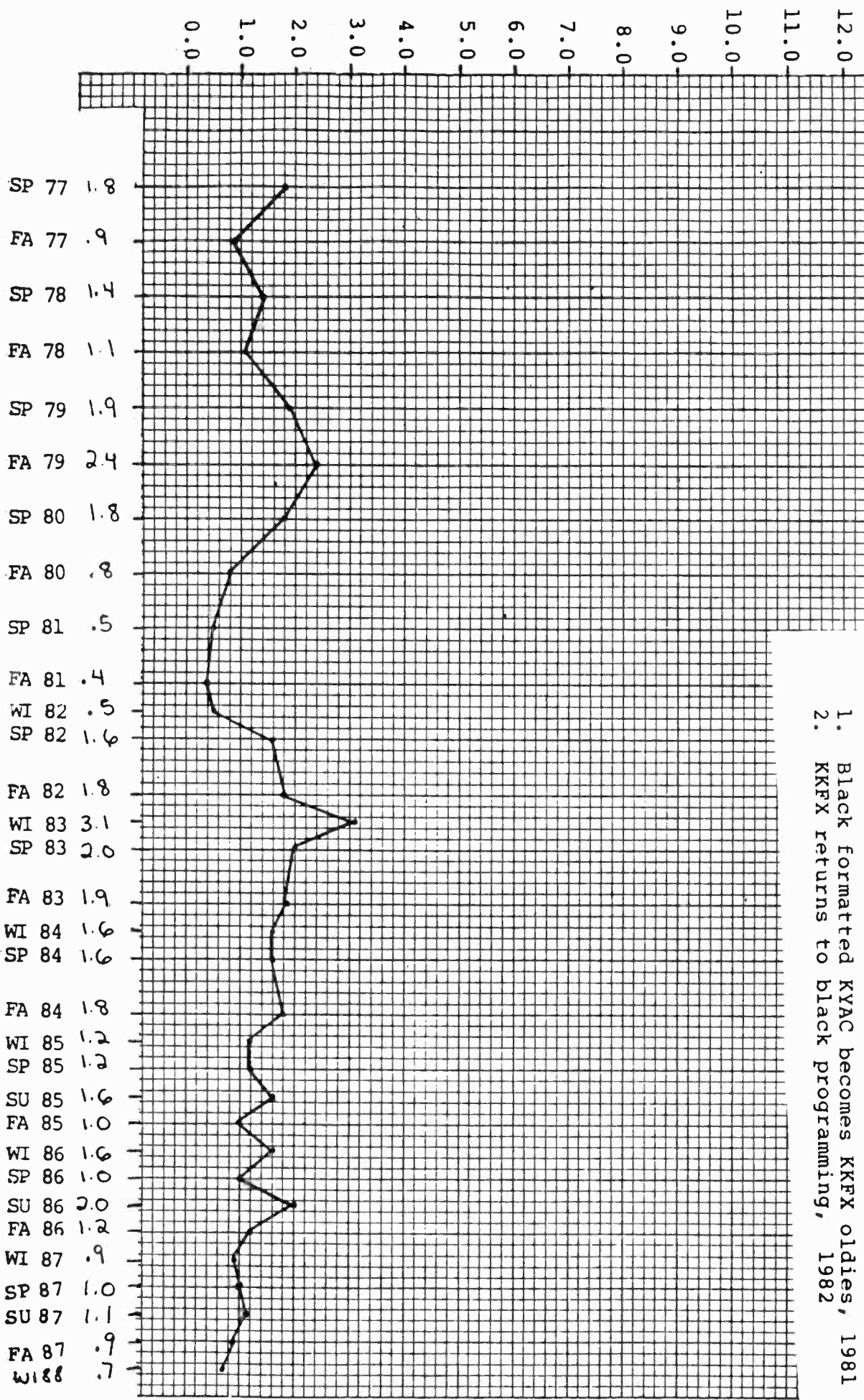
- 1. Oldies KUUU becomes AOR simulcasted KZOK-AM, 1978.
- 2. KZOK-AM becomes 'New Music' KJBT, 1982.

KJR-AM 950

1. KJR sold for \$10 mil (Kaye Smith to Metromedia), 10/80.
2. CHR to AC conversion under PD Ben Hill completed in '83.
3. KJR sold for \$6 mil (Metromedia to Ackerly), 5/27/84.



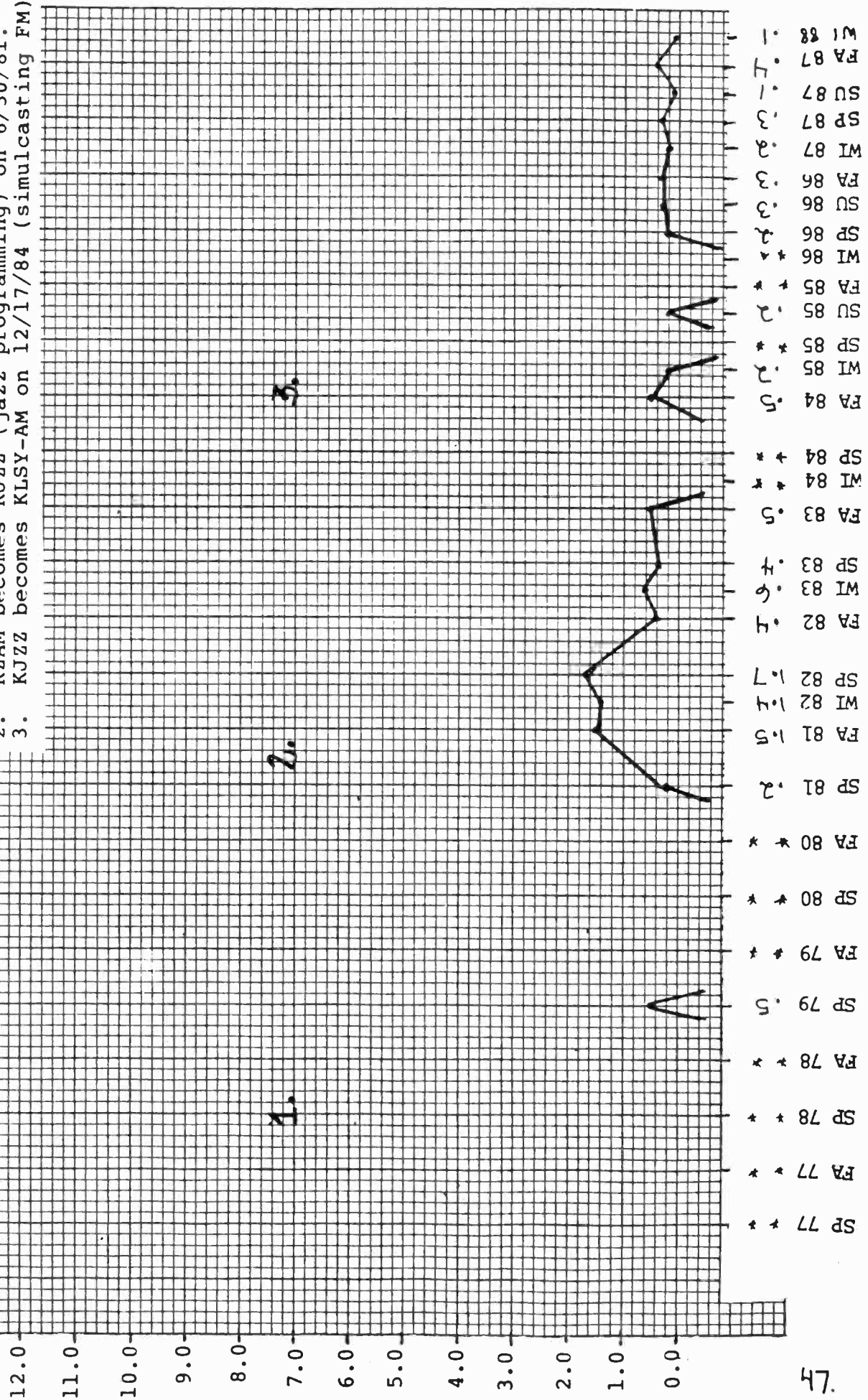
KKFX-AMM 1250



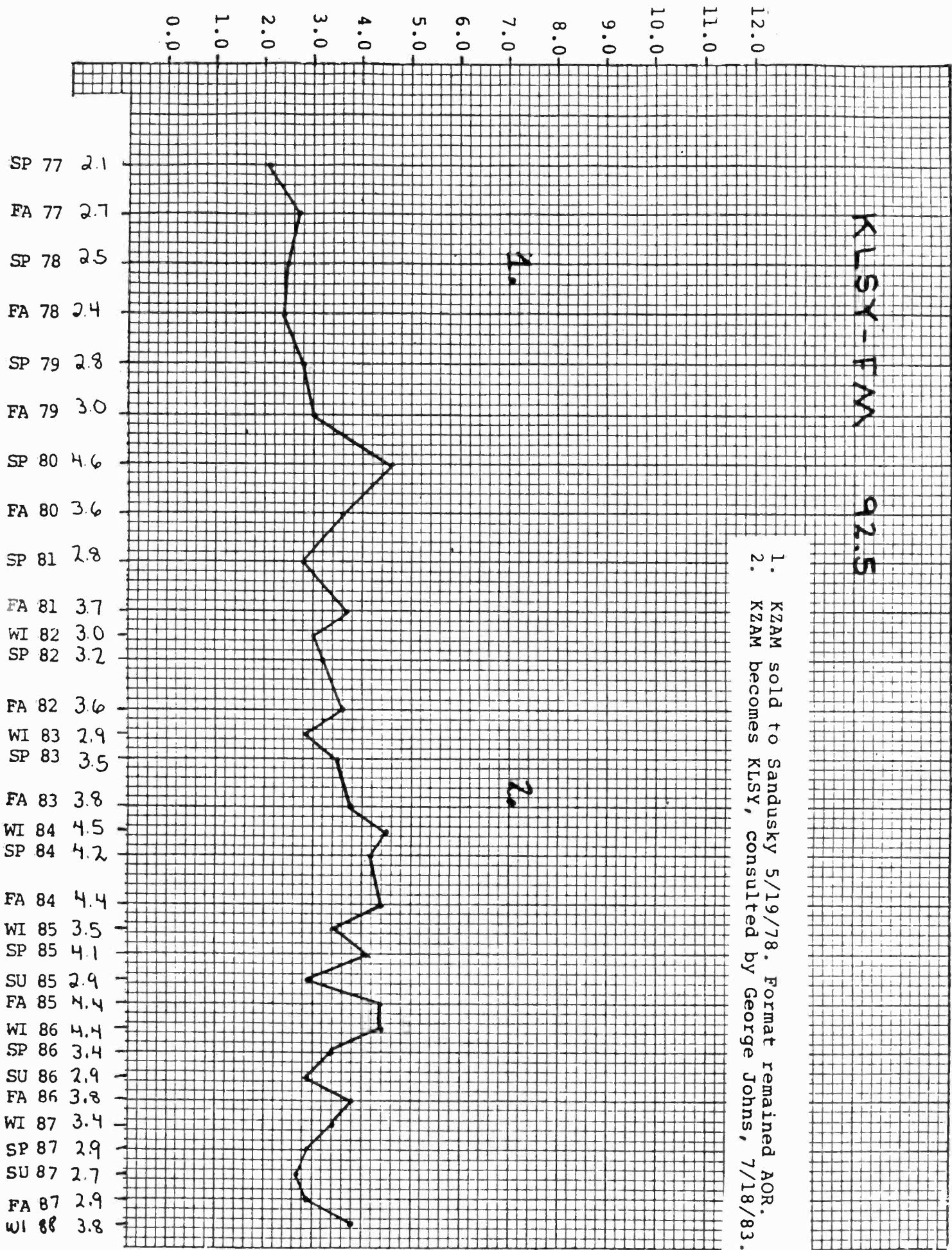
1. Black formatted KYAC becomes KKFX oldies, 1981
2. KKFX returns to black programming, 1982

KLSY-AM 1540

1. KZAM purchased by Sandusky on May 19, 1978.
2. KZAM becomes KJZZ (jazz programming) on 6/30/81.
3. KJZZ becomes KLSY-AM on 12/17/84 (simulcasting FM).



KLSY-FM 92.5



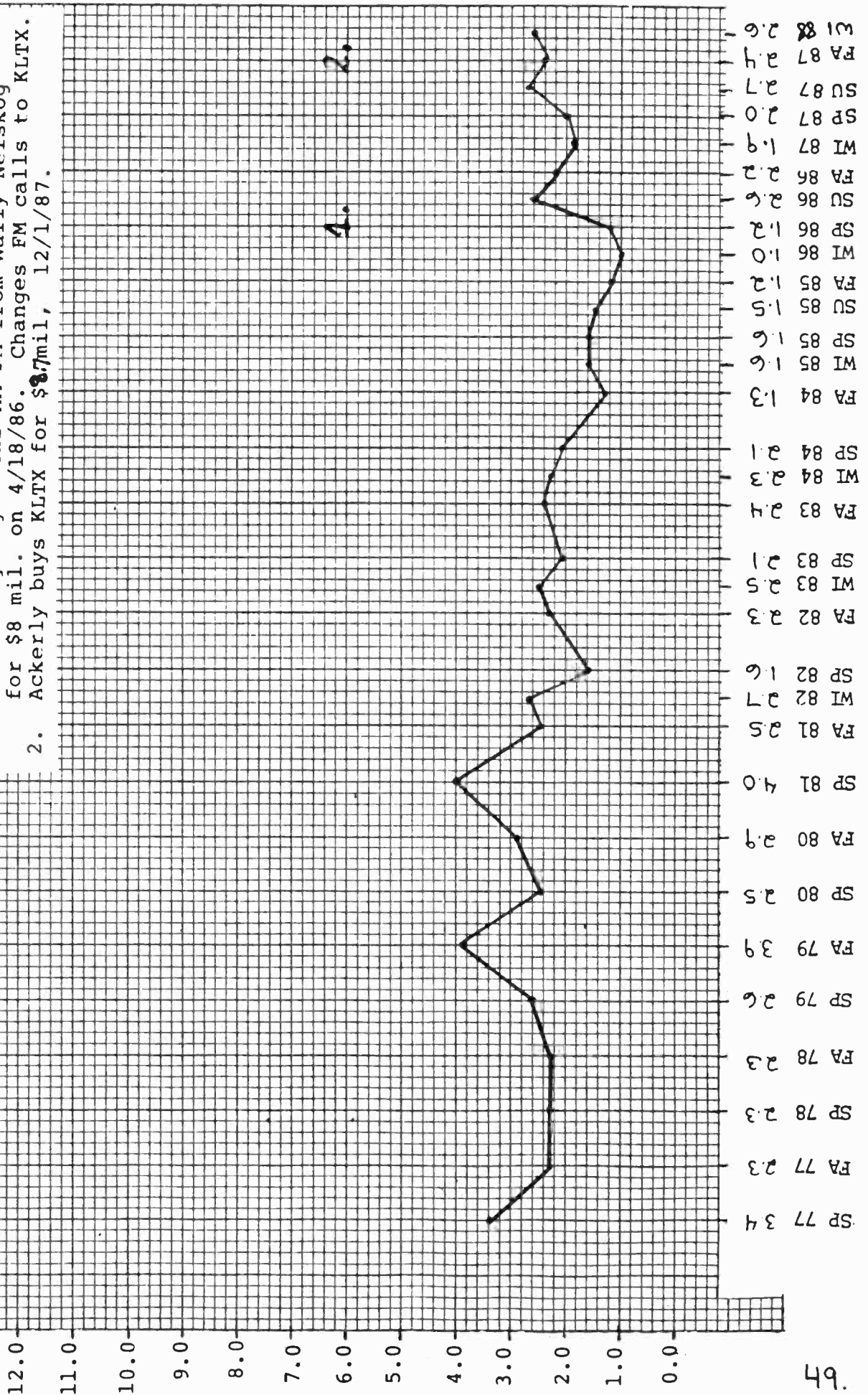
1. KZAM sold to Sandusky 5/19/78. Format remained AOR.
2. KZAM becomes KLSY, consulted by George Johns, 7/18/83.

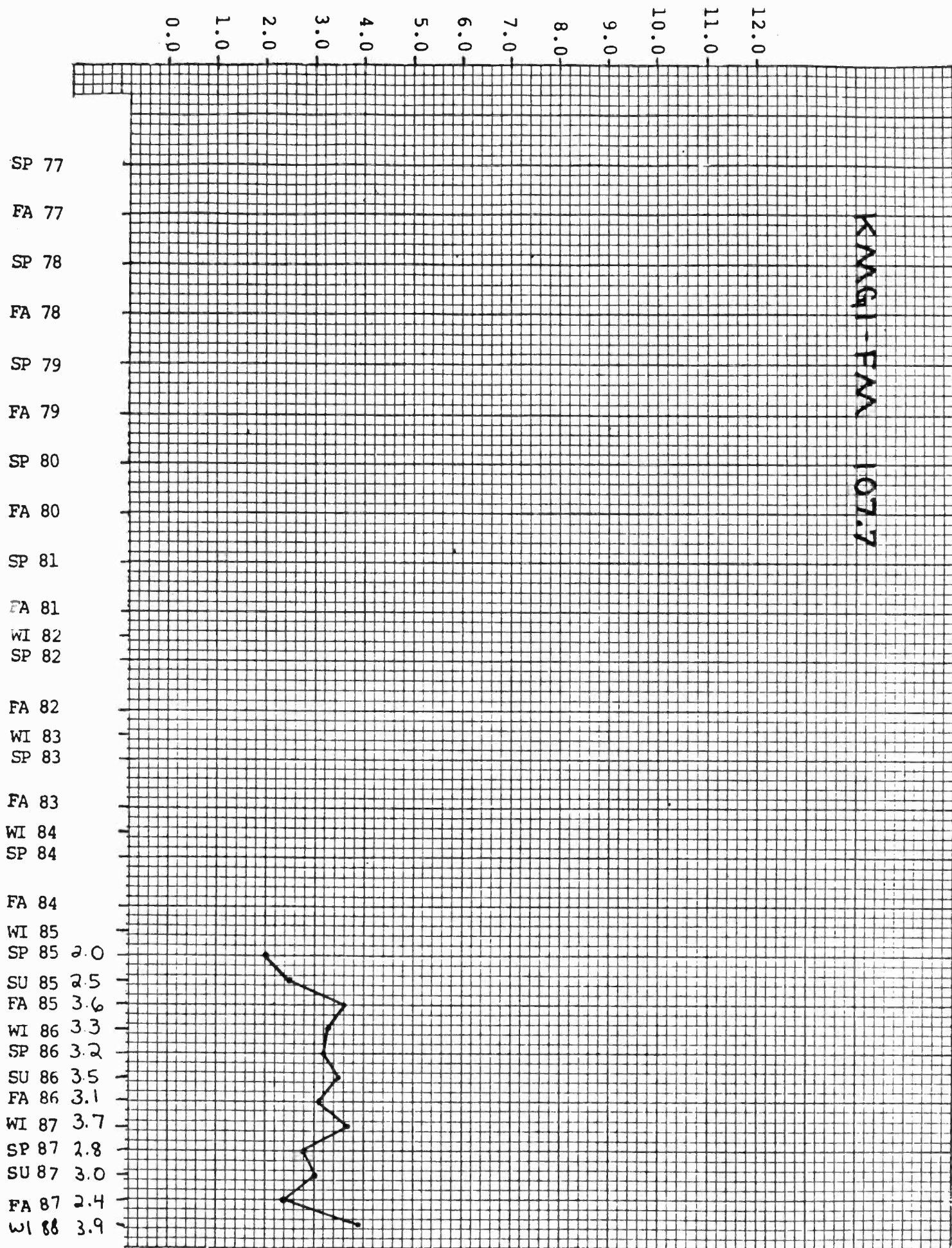
4.

2.

KLTX-FM 95.7

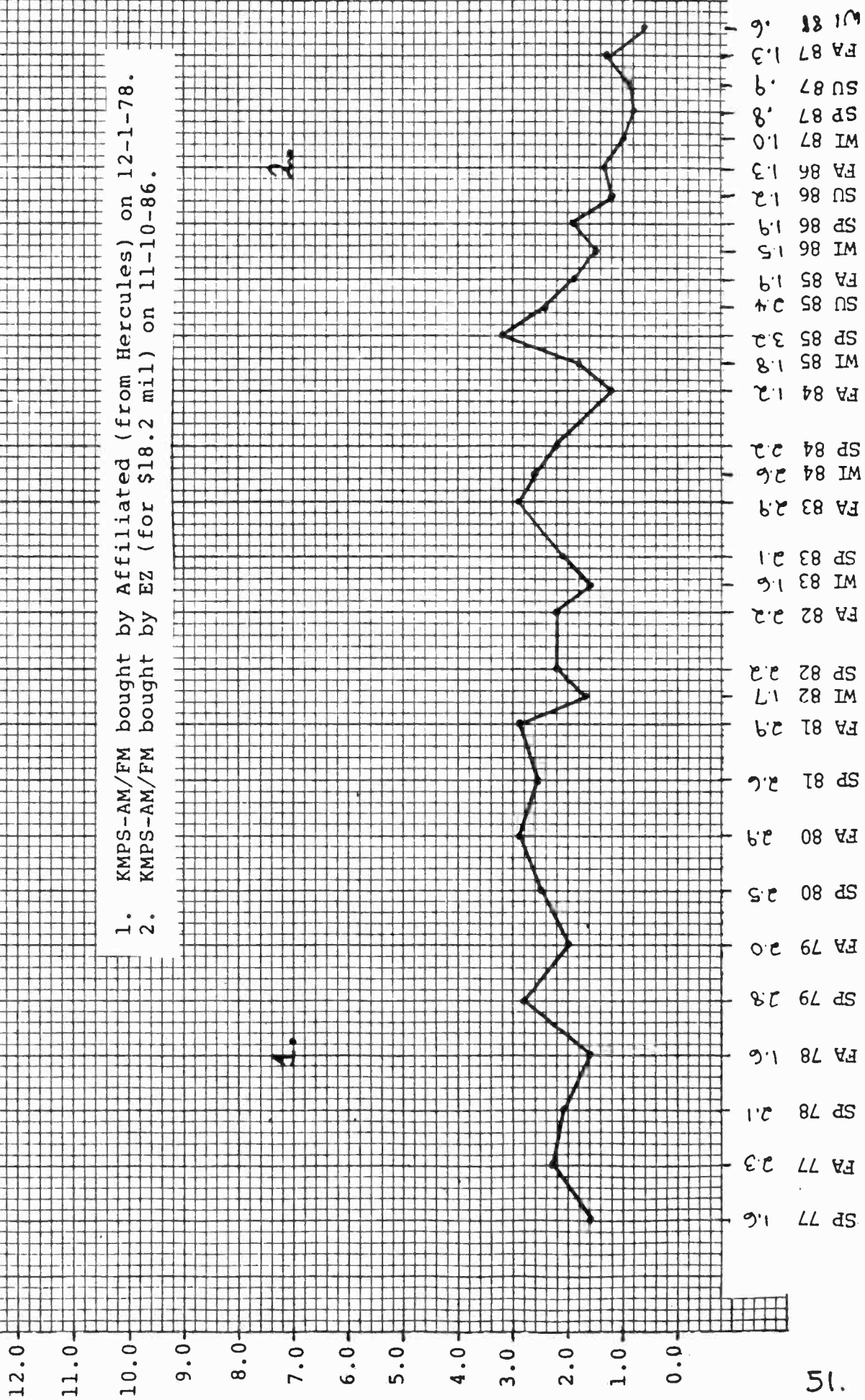
1. Thunderbay buys KIXI-AM-FM from Wally Nelskog for \$8 mil. on 4/18/86. Changes FM calls to KLTX.
2. Ackerly buys KLTX for \$3.7mil, 12/1/87.





KMPS-AM 1300

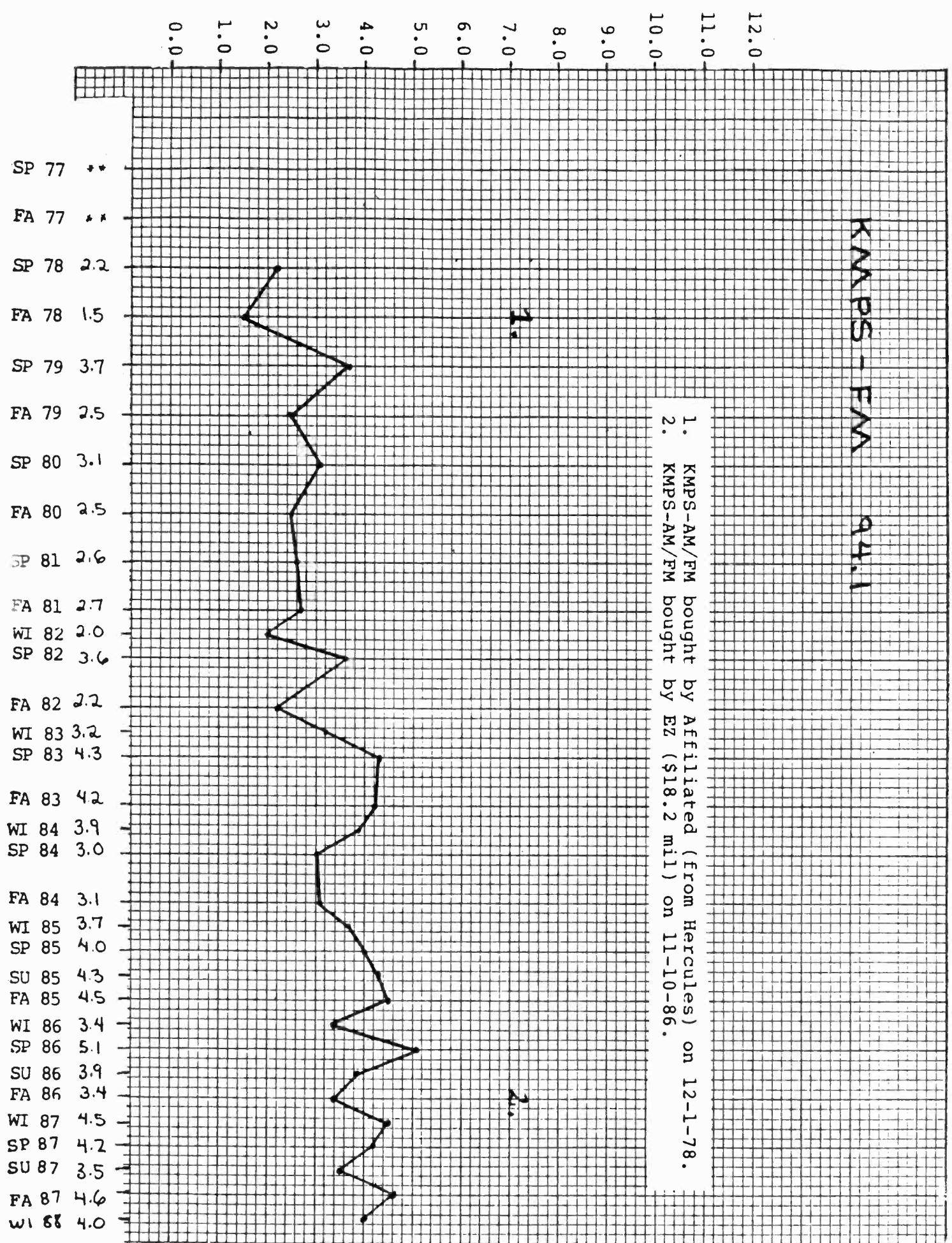
1. KMPS-AM/FM bought by Affiliated (from Hercules) on 12-1-78.
2. KMPS-AM/FM bought by EZ (for \$18.2 mil) on 11-10-86.



2.

1.

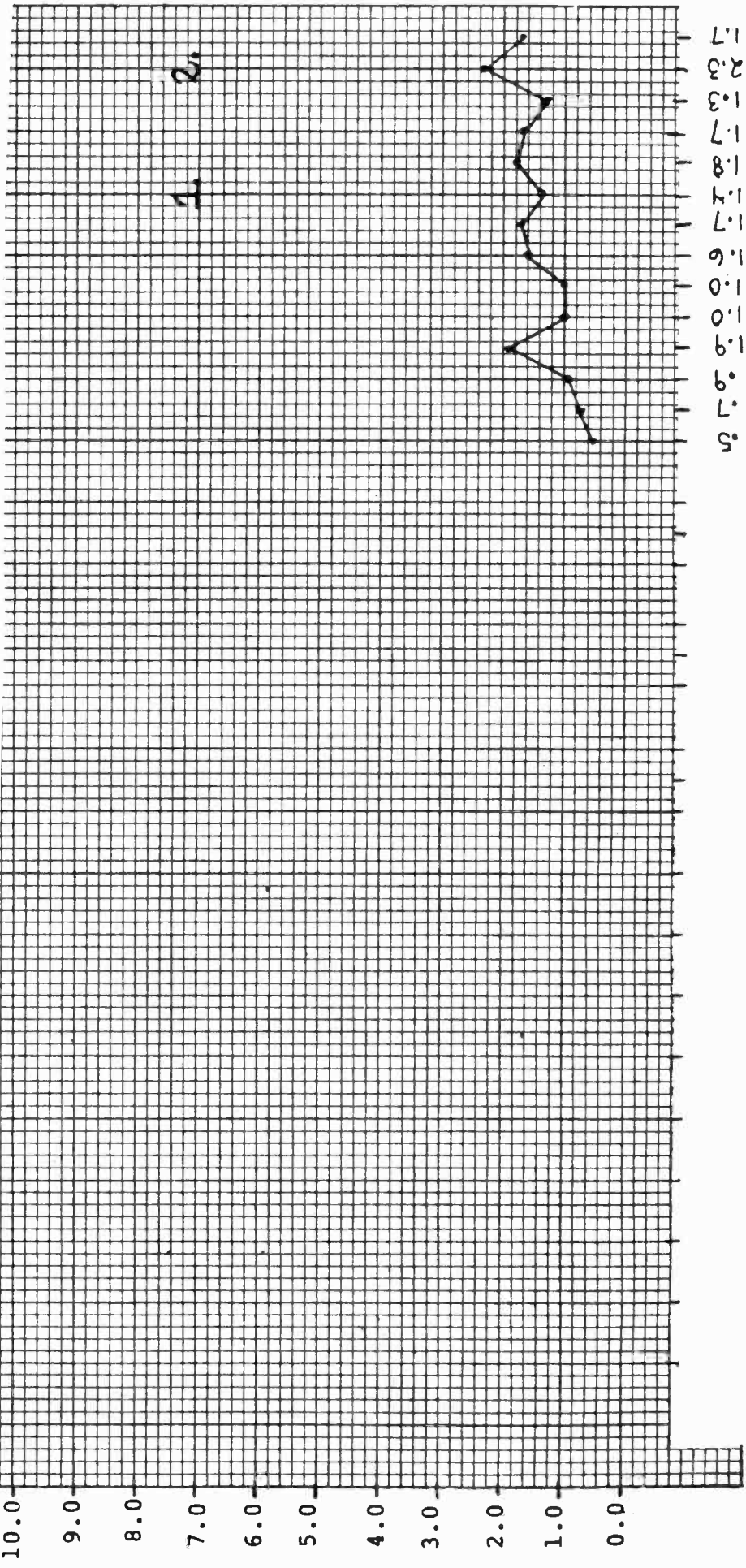
KMPS - FM 94.1



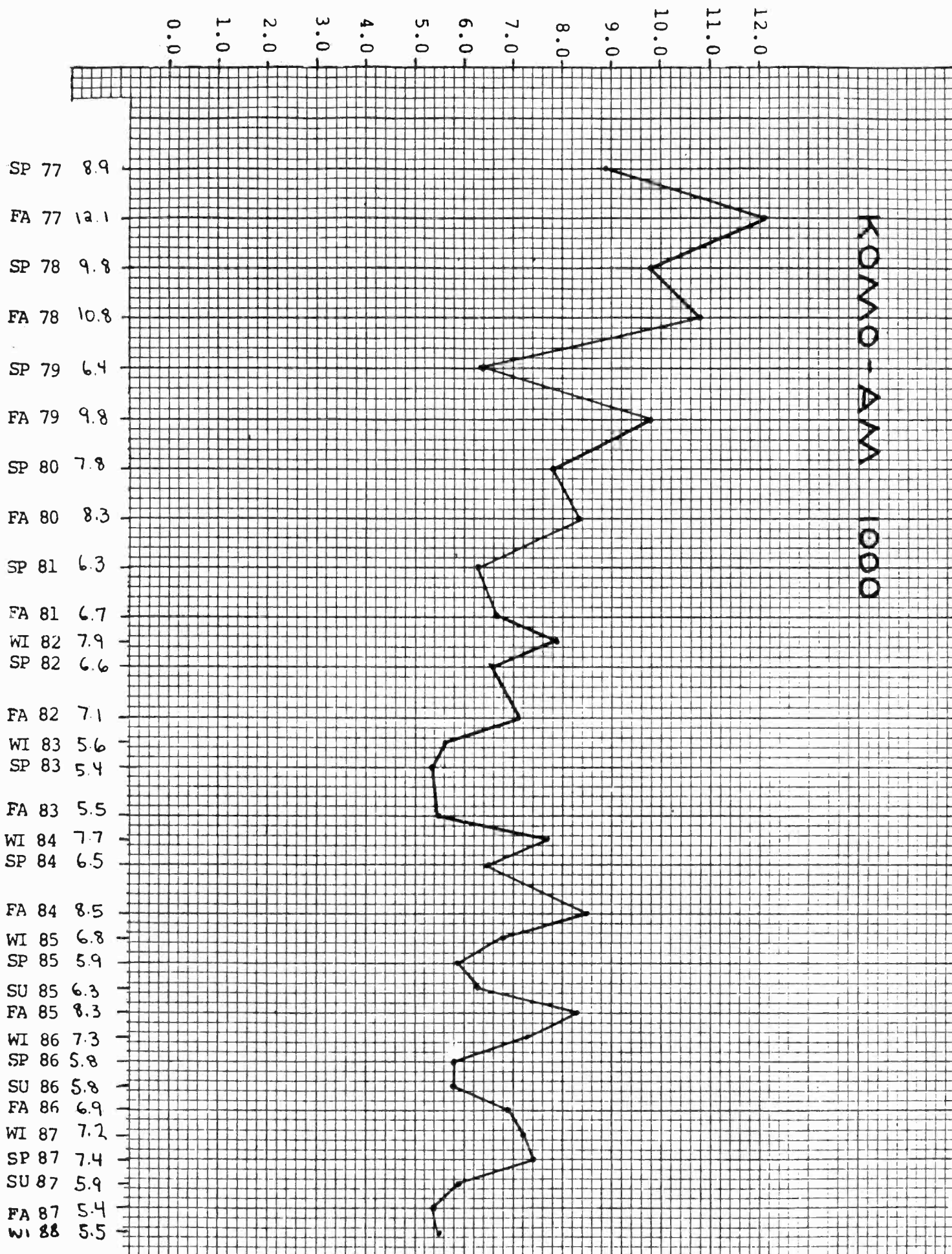
1. KMPS-AM/FM bought by Affiliated (from Hercules) on 12-1-78.
2. KMPS-AM/FM bought by EZ (\$18.2 mil) on 11-10-86.

KNUA - FM 106.9

1. Gannett buys KHIT from Bingham, kicks off debut (continuing CHR format) 1/9/87.
2. KHIT becomes KNUA (New Age) at noon Saturday 9/5/87.



SP 77
FA 77
SP 78
FA 78
SP 79
FA 79
SP 80
FA 80
SP 81
FA 81
WI 82
SP 82
FA 82
WI 83
SP 83
FA 83
WI 84
SP 84
FA 84
WI 85
SP 85
FA 85
WI 86
SP 86
FA 86
WI 87
SP 87
FA 87
WI 88
SP 88



KPLZ-FM 101.5

12.0

11.0

10.0

9.0

8.0

7.0

6.0

5.0

4.0

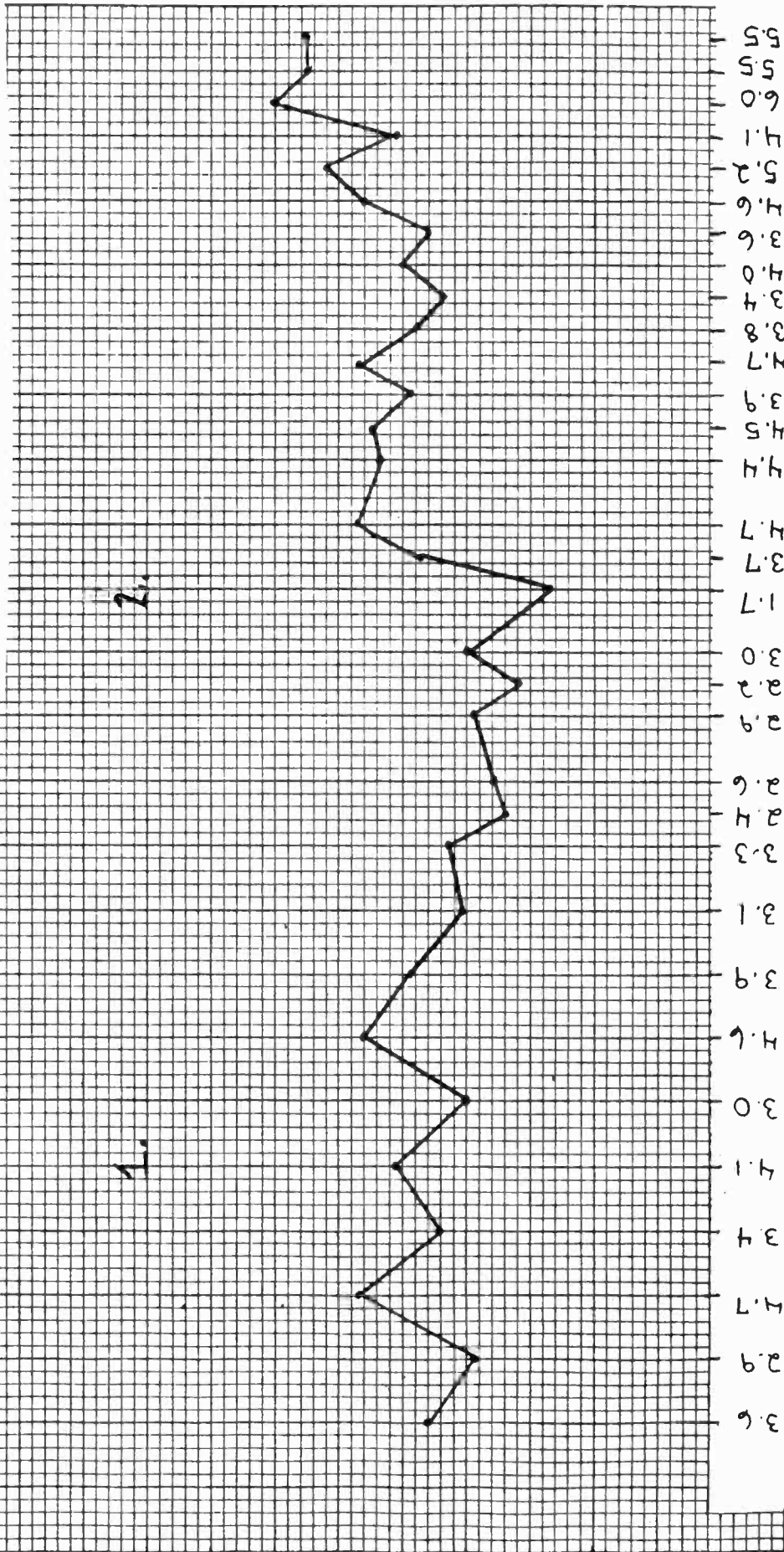
3.0

2.0

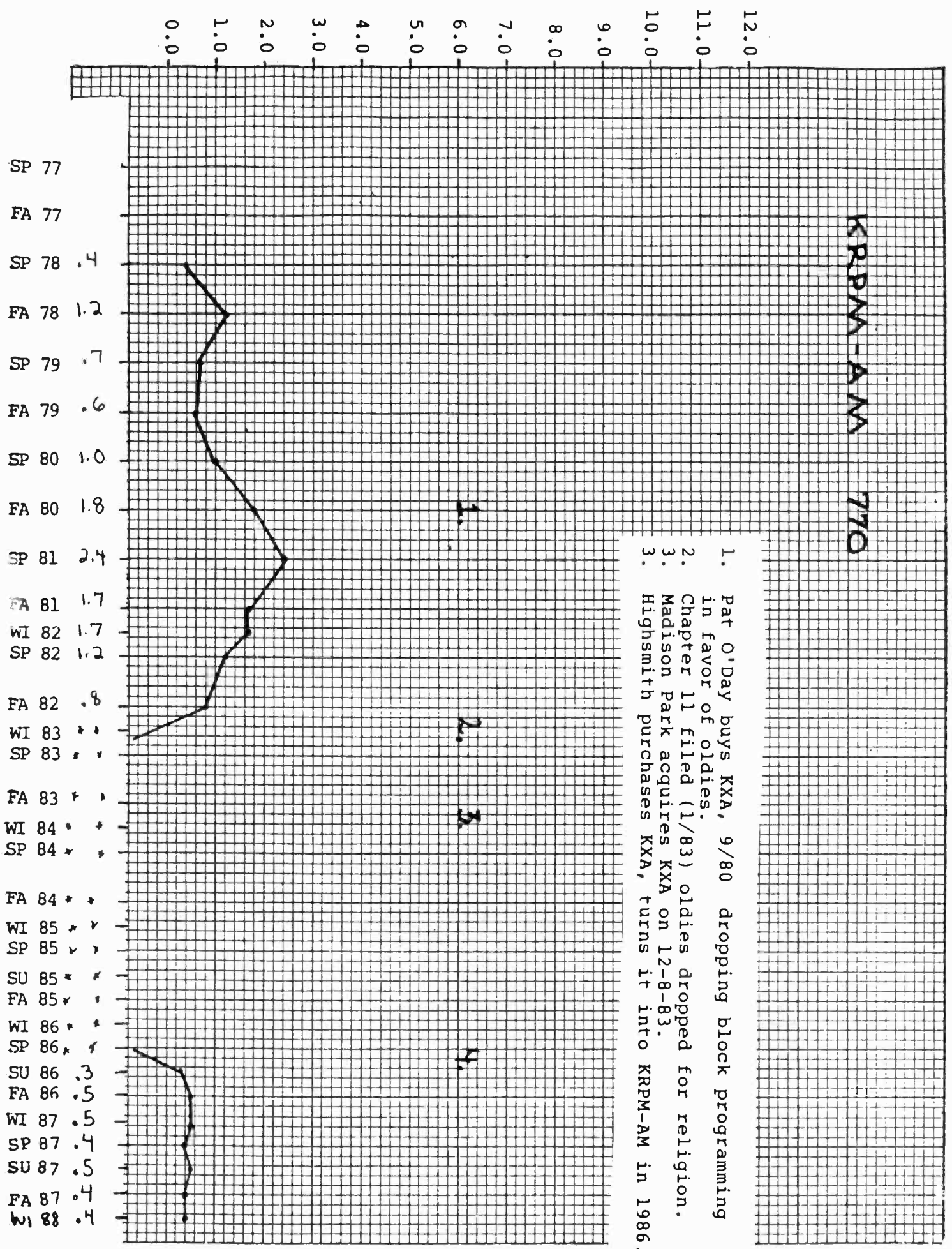
1.0

0.0

1. KVI-FM becomes KPLZ-FM, 1979.
2. Drops AC for CHR, Labor Day 1983.



KRPM-AM 770



1. Pat O'Day buys KXA, 9/80 dropping block programming in favor of oldies.
2. Chapter 11 filed (1/83) oldies dropped for religion.
3. Madison Park acquires KXA on 12-8-83.
3. Highsmith purchases KXA, turns it into KRPM-AM in 1986.

1.
2.
3.
4.

KRPM-FM 106.1

12.0

11.0

10.0

9.0

8.0

7.0

6.0

5.0

4.0

3.0

2.0

1.0

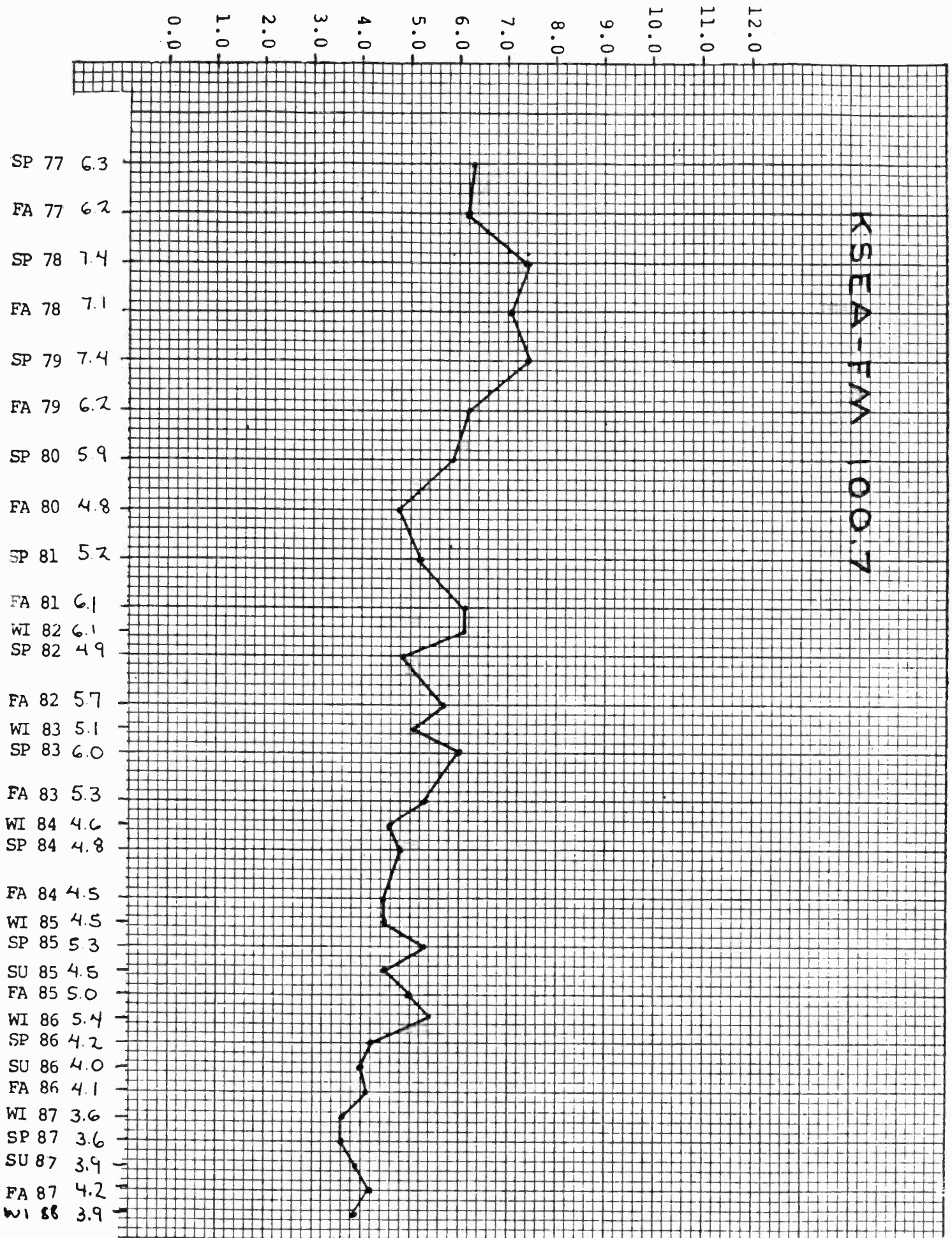
0.0

1. AOR KLAY becomes Country KRPM, Fall '80.
2. Ray Court sells KRPM to Highsmith for \$4 mil, Fall '84.

4.

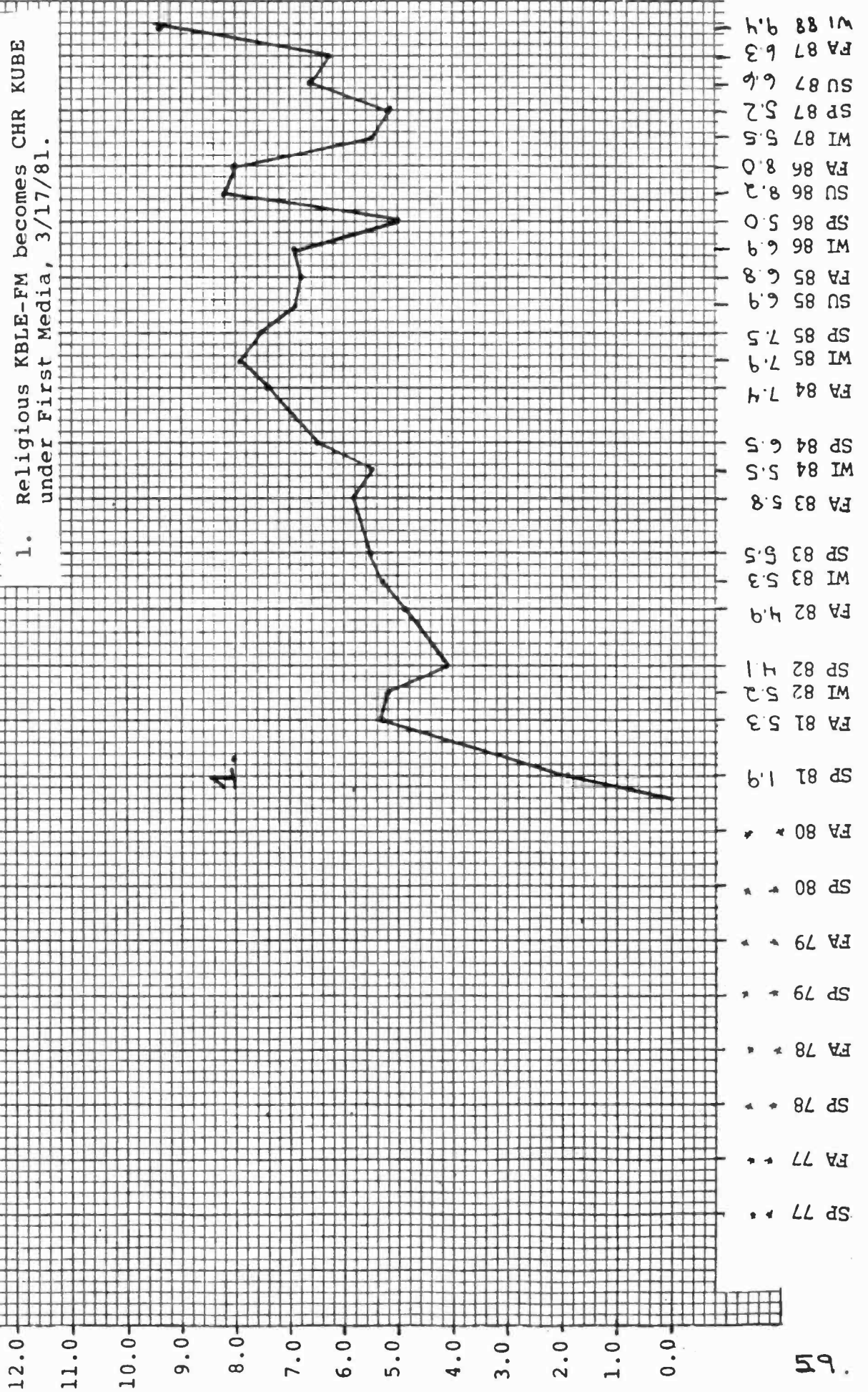
SP 77 .7
 FA 77 * *
 SP 78 1.2
 FA 78 .5
 SP 79 .6
 FA 79 .6
 SP 80 .4
 FA 80 1.0
 SP 81 1.7
 FA 81 2.2
 WI 82 1.8
 SP 82 2.6
 FA 82 1.7
 WI 83 3.3
 SP 83 2.4
 FA 83 2.5
 WI 84 2.5
 SP 84 3.3
 FA 84 2.6
 WI 85 3.4
 SP 85 3.3
 SU 85 3.8
 FA 85 2.8
 WI 86 3.2
 SP 86 2.9
 SU 86 2.1
 FA 86 3.4
 WI 87 3.2
 SP 87 2.8
 SU 87 2.8
 FA 87 4.0
 WI 88 2.3

KSEA-FM 100.7

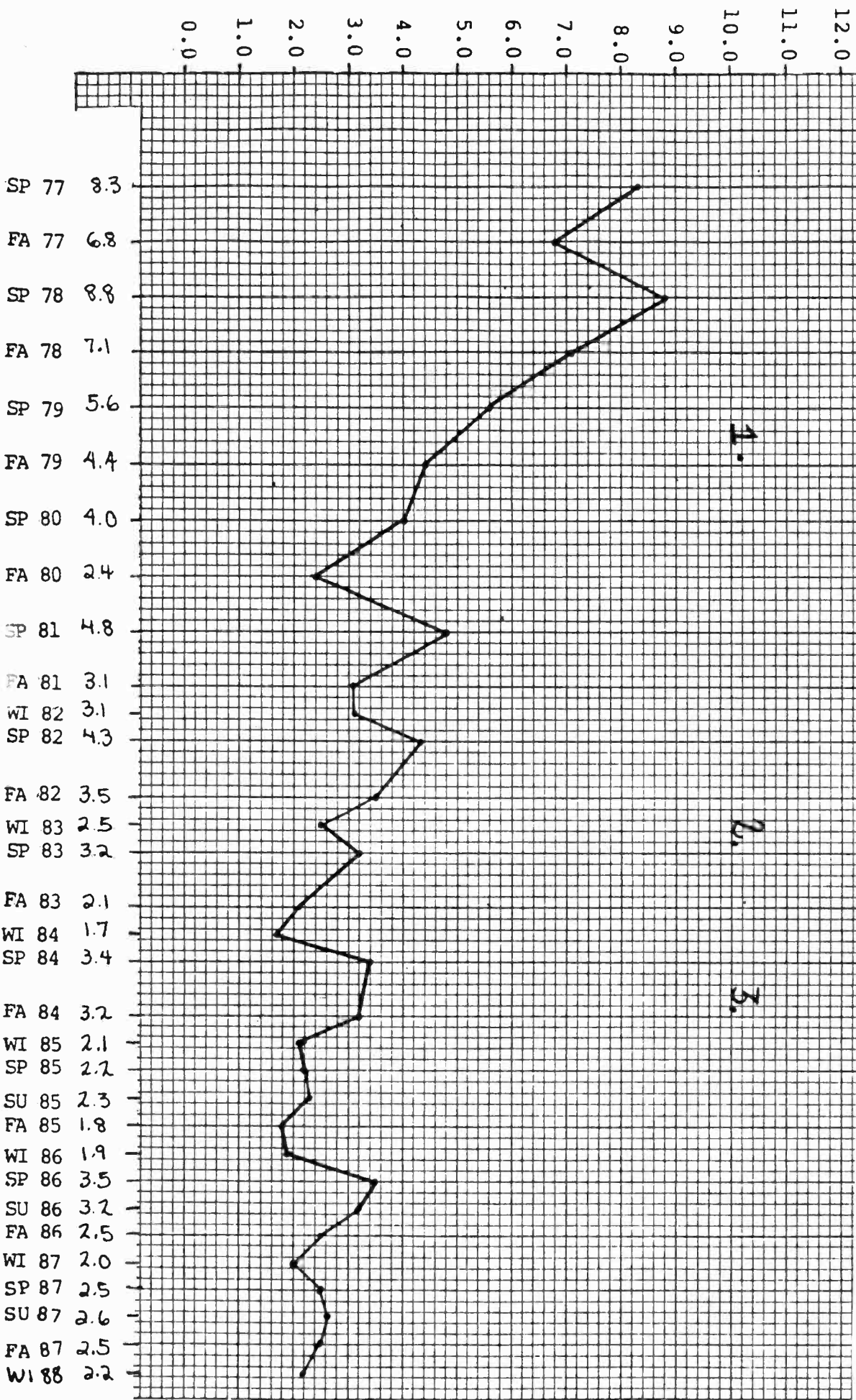


KUBE-FM 93.3

1. Religious KBLE-FM becomes CHR KUBE under First Media, 3/17/81.



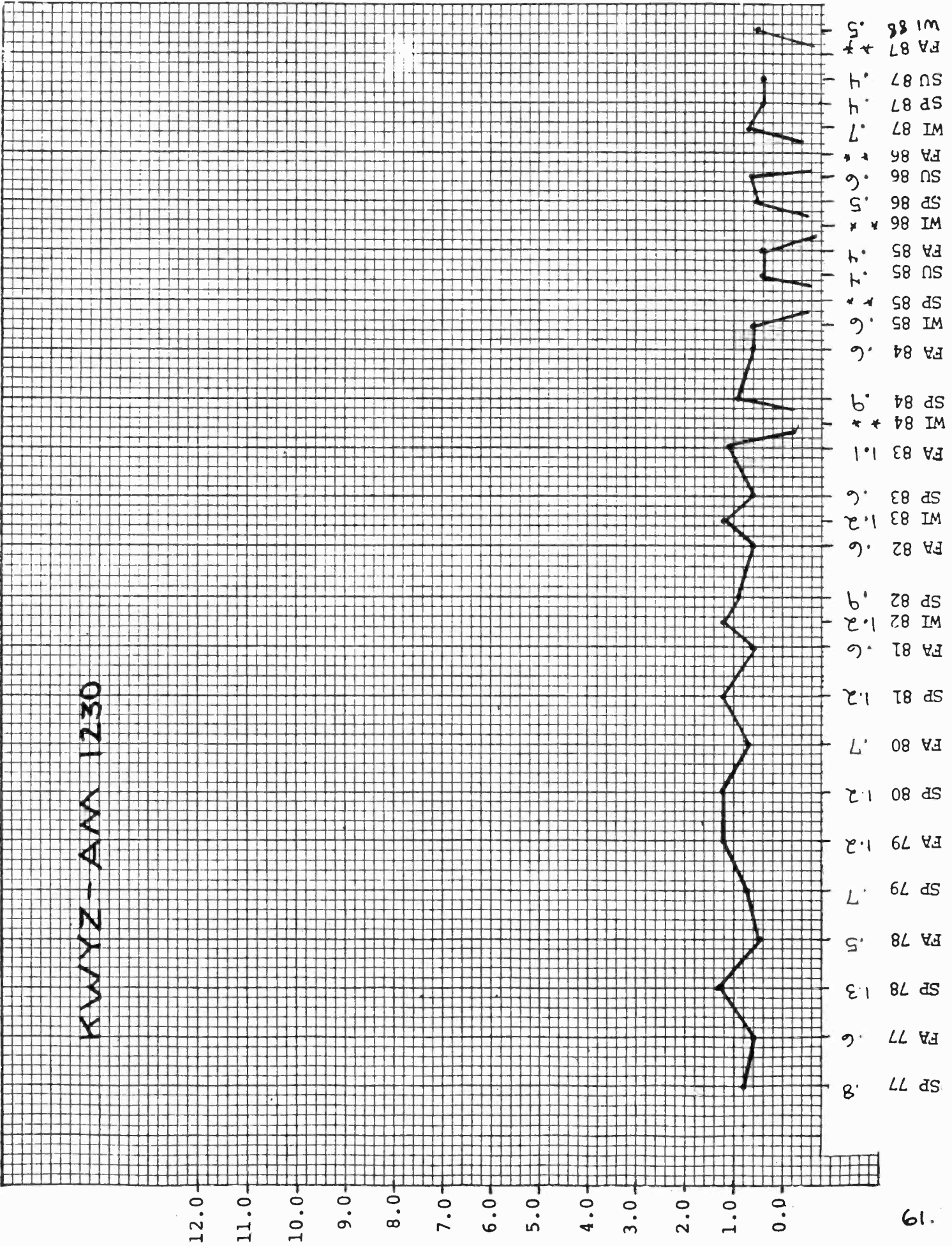
KVI-AMM 570



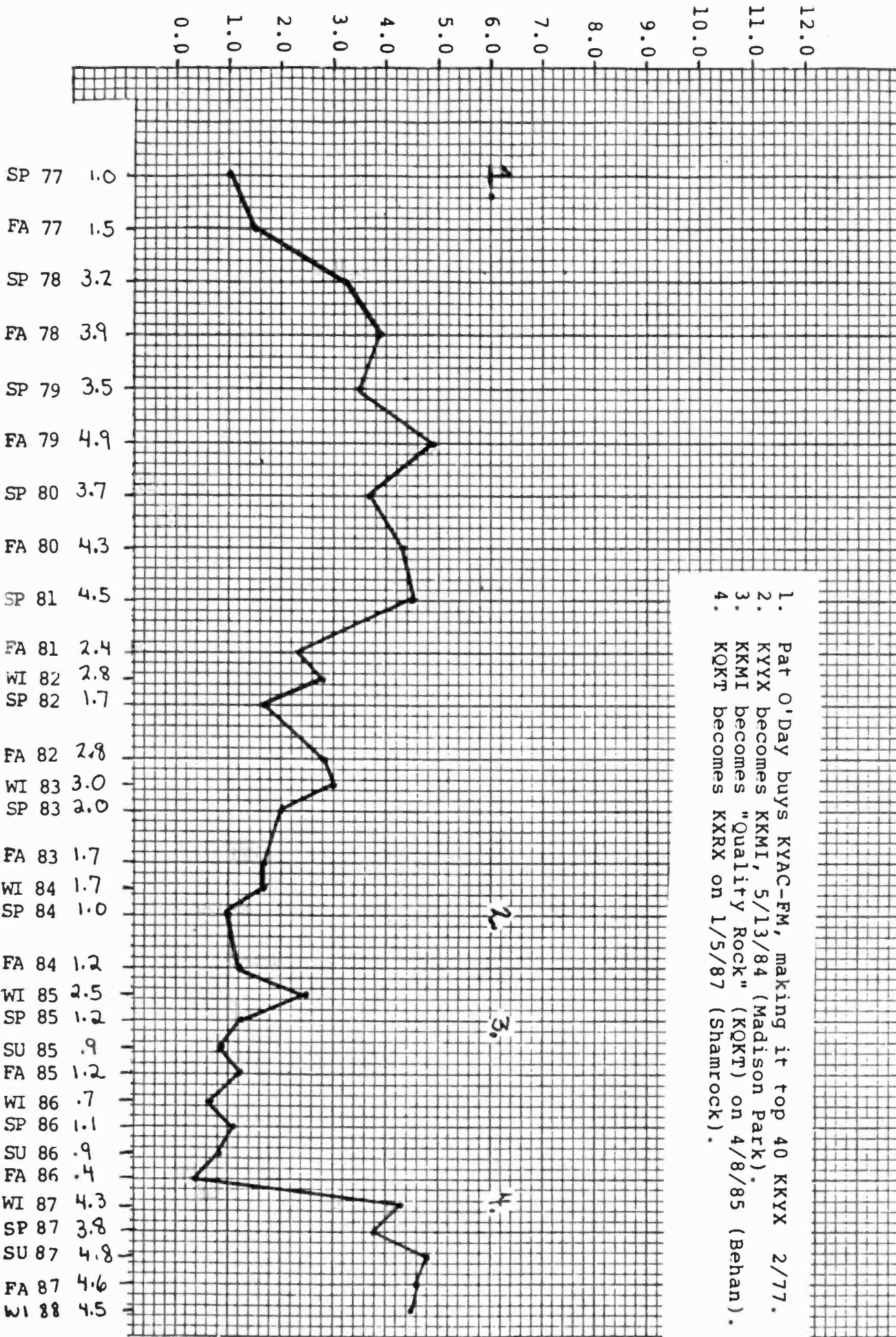
1.
2.
3.

1. KVI goes from AC to News/Talk, 1979
2. Goes from News/Talk to AC, 1983.
3. Goes from AC to Oldies on July 23, 1984.

KWYZ - AM 1230



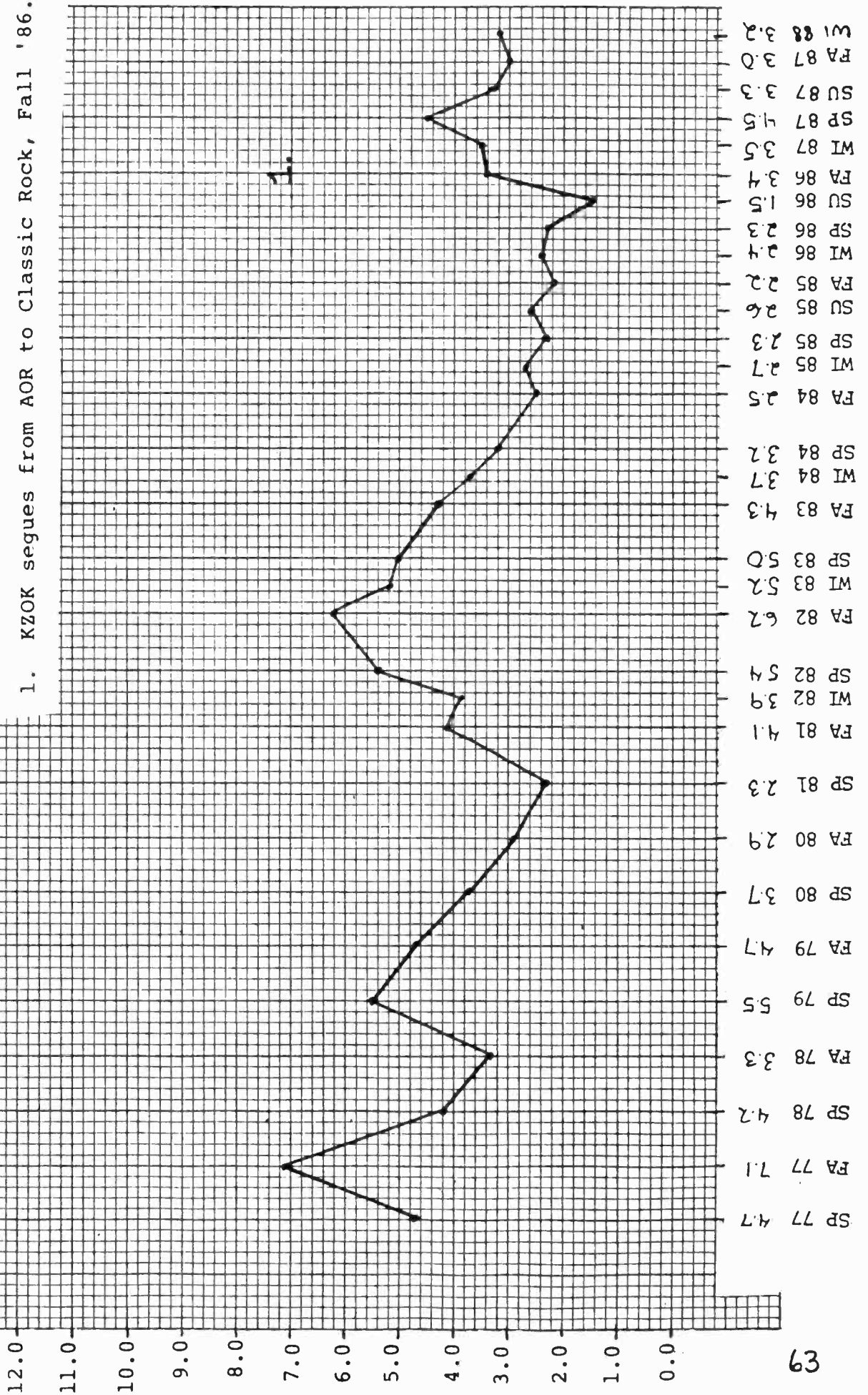
KXRX-FM 96.5



1. Pat O'Day buys KYAC-FM, making it top 40 KKYX 2/77.
2. KYYX becomes KKMI, 5/13/84 (Madison Park).
3. KKMI becomes "Quality Rock" (KQKT) on 4/8/85 (Behan).
4. KQKT becomes KXRX on 1/5/87 (Shamrock).

KZOK-FM 102.5

1. KZOK segues from AOR to Classic Rock, Fall '86.



SEATTLE/TACOMA

Station One-Sheets

Pages... 65 92

KBRD-FM 103.7

Slogans: "K-Bird, The Place To Relax"

Format: Easy Listening (from Churchill Productions)

Lineup: 5 - 9 am: Wes Longino (OM)
9 - 3 pm: Bob Cochran
3 - 7 pm: Jerry Hill (production director)
7 - Mid.: Doug Channing alternating with Cliff Clinton
Mid.-5am: Bruce Bond

Target Audience: 25 - 49

Competition: Only direct is KSEA.

Consultants: (Churchill supplies music.)

Ratings: In the early '80s, when Bonneville began moving to a more foreground approach with emphasis on vocals, K-Bird, for the first time surpassed KSEA, a position it has routinely enjoyed. Though the the Fall '87 book had both easy listening outlets tied at a 4.2 12+, the current Winter numbers show KBRD returning to dominance, defeating KSEA by well over 2 points. (12+ KBRD: 6.1, KSEA: 3.9) Demographically, KBRD is in 8th place 25-54; KSEA is in 12th.

Brief History: Licensed to Tacoma, the original frequency of 103.9 dates back to 1958 as KTWR owned by Thomas Wilmot programmed in blocks. It became KTAC-FM in the '60s, owned in conjunction with top 40 KTAC-AM. In 1973 when Entercom purchased the AM/FM combo, the FM was dark. It came back to life with a number of subsequent approaches ranging from a brief fling with urban to being "Tacoma's Underground Station". With its signal, it might as well have been located underground.

In 1976, a move was made to easy listening (as KBRD), but it was obvious the real move necessary was one of frequency. (103.9 is a class A allocation.) In 1982, the signal problems finally came to an end as KBRD rested comfortably on class C 103.7.

KBSG-FM 97.3

Slogans: "The Best Oldies K-Best"

Format: Oldies, with emphasis on 50s, 60s and early 70s.

Lineup: 6 - 10 am: John Ross & Chet Rogers
10 - 3 pm: Vic Orlando
3 - 7 pm: Joe Michaels
7 - Mid.: Kelly Bennett
Mid -6 am: Jeff Randall

Target Audience: 30+

Competition: Directly KVI, but also KMGI and KLSY are considered.

Consultants: None (other than Viacom's corporate consultants)

Ratings: Changing to the format February 1, KBSG will not see the results of an entire book until the Spring '88 Arbitron is released. It's last full CHR book (as KNBQ)-- Fall '87-- registered a 3.1 overall (down from a Summer 3.4). It's current share, reflecting the mid book switch, is down to a 1.9 12+. 25-54, the station ranks 22nd.

Brief History: In 1948, Tacoma licensed KTNT-FM debuted (as the counterpart of KTNT-AM owned by the Tacoma News Tribune) at 97.3 and remained relatively obscure (sporting a variety of approaches including country) until becoming KNBQ, in the mid '70s. In '78, the station dropped automation, going live CHR. In December of '86, KNBQ was acquired by Viacom which continued the CHR approach until Feb. 1, 1988 when it became all oldies, KBSG (K-Best).

Slogans: KCIS: "Your Christian Information Station"

Format: Christian news and information: 50% paid religion, 50% music (easy listening worship and praise type songs, choral groups soloists, instrumentalists)

Lineup: 6 -noon: Eric Kirchner
noon - 6: Keith Black*
6 -9 pm: Rosemary Adamski
9 -10pm: (Simulcast with FM, KCMS)
10 -6 am: Runs programming from Moody Broadcasting

* includes noon to 1 live talk show "Crosstalk Northwest"

Target Audience: 35-64

Competition: Station does consider itself to have competition, though KCMS-FM (co-owned) is also Christian oriented (though decidedly music intensive and clearly more uptempo, looking at a younger audience). Also rated in the Christian arena is KGNW-AM. (Unrated but in the format is KBLE-AM.)

Consultant: Herbert Research

Ratings: KCIS failed to make the current book. The Fall '87 Arbitron gave the station a .7 12+, representative of its 1987 average. Looking at the Winter book, the only religious outlet to show is KCIS' FM counterpart, Contemporary Christian, KCMS which garnered a 2.1.

Brief History: Licensed to Edmonds, the 630 frequency dates back to 1954 when Kings Garden signed on religious formatted KGDN. In 1984, Kings Garden became "Christa Ministries" and along with the name change came a call letter change (on June 15, 1984): KGDN (Kings Garden) became KCIS (Christian Information Station). Obviously the format remains religion.

KCMS-FM 105.3

Slogans: KCMS: "Your Christian Music Station"

Format: Contemporary Christian Music. Uptempo to the point that Friday and Saturday nights from midnight to 3 the station features "Eternal Rock" with the likes of Striper, Bloodgood, Steve Taylor and John Gibson. Personality and youthful orientation which is quite mainstream in approach and very listenable.

Lineup: mornings : Scott Thunder ("Thunder In The Morning")
middays : Steve Swenson
afternoons: Kip Johns
nights : Lynette Morgan (simulcasts 9-10P with AM, KCIS)
overnights: Harmon Shay

Target Audience: 25-49

Competition: None direct, but AM KCIS is rated (although targeting older). Also rated is KGNW, and unrated is KBLE-AM.

Consultant: Herbert Research

Ratings: At a 2.1, KCMS is the undisputed leader in this format.

Brief History: 105.3 sprang to life on March 11, 1960 as KGMF licensed to Edmonds with 120 kw, owned by Kings Garden. The calls subsequently became KBIQ, which like its AM counterpart (KGDN) sported a religious approach. When Kings Garden became Chrisa Ministries in 1984, KBIQ became KCMS (on 6/15/84). The format remains Contemporary Christian.

KEZX-AM 1150 / KEZX-FM 98.9

Slogans: 98.9 KEZX "Soft Rock And Jazz"

Format: As the slogan says, it is a blend of soft rock and jazz, somewhat eclectic, with core artists being Jackson Browne, Joni Mitchell, Paul Simon, Crosby Stills & Nash and singer songwriters like Jesse Winchester or Lyle Lovett, along with some reggae, some new age or light jazz from artists like Earl Klugh, Bob James, Spro Gyra. Music core is predominantly from late '60s to today. AM/FM simulcast totally.

Lineup: 6 - 10 am: Tammy Bennett
10- 3 pm: Carol Handley
3 - 7 pm: Peyton Mays (PD)
7 - Mid.: Jay Phillips
Mid.-6 am: John Nelson

Target Audience: adults 25-34 primarily (25-54 secondarily)

Competition: None direct. Since it is eclectic and narrowly targeted no one is directly competing. The closest outlet would be KNUA, but KEZX has made no adjustments since their arrival (save the April 1, 1988 move to total simulcast (described below).)

Consultants: None

Ratings: The current 1.9 12+, a drop from the Fall's 2.1 but equal to the Summer '87 share, puts the combo slightly ahead of KNUA which has a 1.7. 25-54 KEZX-AM-FM is in 18th place, KNUA--15th. In the 25-34 target, the combo is 9th in females, well ahead of KNUA which shows significantly more males in that narrow cell.

Brief History: In 1926, KRSC signed on at 1150 with all of 50 watts. In 1953 it was purchased by Jessica Longston who dubbed it KAYO. Adopting a top 40 approach in the latter '50s, it became Seattle's third such outlet, though it clearly was the first to abandon the format, first for MOR, then back to top 40 for 60 days in 1962 before becoming Country KAYO-- which it remained until its sale to Obie Broadcasting in 1980 when a move to news/talk was made. Purchased again in '82, it became "Special", KSPL, featuring MOR/adult standards which were heard until 1984 when Salem-Northwest obtained the outlet taking it religious as KGNW. In '86, Salem was able to upgrade signals by purchasing 50 kw KQIN. They spun off 1150 to Park Broadcasting, owners of KEZX-FM. Park dubbed it KEZX-AM, and installed an eclectic all instrumental approach known as "The Oasis" which gave way to total simulcast on 4/1/88.

98.9 dates back to 1958 as KMCS, owned by Marketcasters. Their real forte was in Muzak type SCAs-- or in the case of KMCS, over the air SCAs, heard everywhere from grocery stores to busses. The '60s saw the easy listening format remain, with the calls becoming KBBX. The owners became Bill Clark (today of Shamrock), Fred Von Hofen and Seattle personality Jim Neidigh. Subsequently dubbed KEZX, the easy listener was purchased by current owner Park Broadcasting in 1977. In 1981, easy listening was dropped in favor of 'soft rock', the first incarnation of the current approach.

Slogans: "Good News Radio"

Format: Religious-- predominantly paid preaching. Sold out-- over 40 preachers on the weekend. Styles range from "The Bible Hour" to Stuart McBernie.

Lineup: Mid. to 8: Dwayne Winslow
8 to 3 pm: Andy Gronning
3 to 4 pm: Dennis Himes
4 to 6 pm: Dick Harris*
6 to Mid.: Tom Wells/John Pricer

* Harris hosts "Homeward Bound", the only music program in the lineup.

Target Audience: Anyone!

Competition: KCIS, and to a lesser degree KCMS. KBLE, unrated, is charasmatic. KGNW is likely the most traditional of the four.

Consultant: None.

Ratings: KGNW, like KCIS, failed to show in the Winter book. Infact, no AM religious station penetrated the current figures, and the only FMer to make the grade was KCMS at a 2.1. Since moving to 820 (from 1150) a year ago, the Fall '87 book marked KGNW's strongest showing: 1.0, ranking it ahead of KCIS and behind KCMS.

Brief History: On Sept 19, 1984 Salem Northwest Broadcasting acquired an AM facility at 1150 (formerly KSPL-- see KEZX-AM). The chosen call letters were KGNW, the chosen approach truly chosen: religion. Two years later, the chance to upgrade to a 50kw signal caused the sale of 1150 (to Park for \$1.657 mil) and the purchase of 820 (formerly KQIN, owned by All-Pro, for \$2.770 mil). On December 30, 1986, 820 became KGNW.

The 820 dial position, licensed to Burien, started out at 800 on October 10, 1970 as KQIN sporting a country approach. In March of '77, Thomas W. Read purchased the outlet and subsequently adopted an easy listening format. On June 12, 1981, ball player Willie Davis (head of "All Pro") acquired the facility, turning it AC. In 1986, under Davis' ownership, the station moved to 820 in order to take advantage of the grant previously received to upgrade the power.

KING-AM 1090

Slogans: King 1090 "Newstalk Radio"

Format: News/Talk

Lineup: 5 - 9 am: Chuck Meyer/Deb Henry (newsblock)
9 - noon: Jim Althoff (issues/talk)
noon - 3: Marion Seymour (entertainment/talk)
3 - 4:30: Moneytalk (Bill Taylor at EF Hutton in Bellevue
Chris Brecher in KING studio)
4:30- 8: (open-- was J Michael Kenyon)
8 - 5 am: Larry King-- live from 8-Mid/ replayed Mid-5.

Target Audience: 35 - 44

Competition: KIRO most directly though KOMO is the target as research shows that the best opportunity for new listeners comes from KOMOs cume.

Consultants: None

Ratings: Currently at a 2.0 12+, the station's 1987 average was a 1.9 which is roughly the same as the station's average since moving to All News in the Fall of '82.

Brief History: In 1947, Mrs. Dorothy Bullitt purchased KEVR, changing it to KING, largely so the returning WW2 veterans would have a place to work. Profit was her third concern. Her first two were: 1. Provide a voice for the voiceless. 2. Attract and develop the best personnel possible. Through the years, the voiceless' voice has taken on a number of directions, most notably a fling with top 40 in the '70s, moving to 'soft rock' around 1980 before the switch to all news in the Fall of '82. In January of '87, that approach was amended to news/talk where it remains today.

KING-FM 98.1

Slogans: "Classic King FM" "Your 24 Hour Classic Music Station"

Format: Classical

Lineup: 5:30 - 9: Bryan Lowe
9 - noon: Tom Olsen
noon - 4: Mara Davis
4 - 8 pm: Tom Dahlstrom*
8 - 11pm: Syndicated Programming**
11- 5:30: "Music Through The Night" (segued)

* The 6 to 8 pm block is called "The Dinner Concert" with 'dinner music'

** Station culls programming from a variety of sources for this feature including WFMT Chicago; WCRB Boston; Parkway Productions, DC; Classical Music Network, NY. What is generally featured is internationally known classical orchestras and the like (i.e. the Boston Pops, The Metropolitan Opera).

Target Audience: 25 - 54

Competition: None really. Public KUOW is in the format.

Consultants: None

Ratings: KING-FM generally averages in the 3s 12+ (currently soft at a 2.4 down from a 3.4 in the Fall). It's consistent and successful-- particularly for a classical outlet, and routinely beats its AM counterpart, news/talk KING.

Brief History: You can't get briefer than this: In 1947, Mrs. Dorothy Bullitt signed on 98.1 as classical formatted KING-FM. Nothing has changed since.

KIRO-AM 710

Slogans: "Kiro Newsradio 71"

Format: Basically news/talk-- emphasis on sports and information, with an occasional record thrown in during interview segments (ranging from oldies to CHR). Station carries virtually all major sporting events (with the exception of the Supersonics basketball team which went to KJR last year, since Ackerly owns both the team and the station). Seahawks, Mariners, University of Washington Huskies Basketball and Football, World Series playoffs, NFL Monday Nite Football can all be found here.

Lineup: 4:30-9:30: (News) Bill Yeend/host with: Anchor/Dave Stone
Sports/Pete Gross; Business/Gary Christianson
9:30-noon: Jim French (midday talk)
noon-1 pm: (News Block) Dave Dolacky/Dave Stone anchors
1 -3 pm: Dave Ross (more midday talk)
3 -7 pm: (News) Dave Dolacky/host with anchor/Gregg Hersholt
7 -10pm: Sportsline with Wayne Cody
10 -4:30: NBC Talknet: Bruce Williams/Neil Myers/Dara Wells

Target Audience: 25-54 (emphasis on males due to sports concentration)

Competition: Adult Contemporary stations, specifically KOMO. Also KUBE and to a much lesser degree, KING.

Consultant: None

Ratings: The major upset of the decade came this book when KUBE bested KIRO for the number one slot. Dropping from an 11.3 in the Fall to an 8.9 in the Winter (to KUBE's 9.4), it none the less is still almost three share points ahead of its nearest competitor (KBRD at a 6.1). Until this book, KIRO had been number one virtually every book since 1979 when it displaced KOMO. (The other exception is the Spring of '81 when KIRO slightly trailed KISW.)

Brief History: In 1933, Saul Haas' "Queen City Broadcasting" acquired what was then KPCB (Pacific Coast Biscuit, the calls proclaimed in honor of the original owner who signed 'em on in '27.). In 1934 he moved "KIRO" (as KPCB became when Haas took over) to 710 with 1,000 watts. In June of '41, he boosted the power to 50,000. The early '60s saw the AM outlet (along with FM and TV) go to Bonneville for approximately \$8 mil.

Operated as a typical MOR outlet of the day (until August, 1974), the station was little in the way of spectacular. The move to information programming (8/74) really marked the turning point. Within five years, also ran KIRO would rise to dominance topping its former direct rival KOMO to which it was playing second best.

KISW-FM 99.9

Slogans: "FM 100 KISW" "Seattle's Best Rock"

Format: Mainstream AOR, 50/50 current to oldies, basically 1965 to present. Not too hard, but harder than KRRX.

Lineup: 6 - 10 am: John Lisle & Mike Bell
10- 2 pm: Dan Wilke
2 - 6 pm: Steve Slaton
6 - 10 pm: Mike Jones
10- 2 am: Cathy Faulkner
2 - 6 am: Kris Cook

Target Audience: 18-49

Competition: Direct: KRRX. Also Classic Rock KZOK, and to a lesser extent eclectic/new age KEZX and KNUA. Tradition is on the side of KISW, in the format 17 years now. Long time competitor KZOK is no longer head to head formatically. KRRX, the newcomer on the block is the closest in approach (and particularly in light of the massive hiring of former KISW air personnel), but KRRX has eliminated all hard rock, flavoring instead with blues.

Consultants: Toronto based John Parikhal is used for research work.

Ratings: Recovering nicely from the Fall 3.9 12+ showing-- the station's lowest share since 1979-- KISW is now in sixth place with a 4.7, ahead of rival KRRX's 8th place 4.5. (KISW highest share, an 8.0, occurred in the Fall of '86, just after the purchase by Nationwide.) In its 18-49 target, the station currently ranks second, behind KUBE and just a fraction ahead of KRRX.

Brief History: In 1950, Elwood Lippincott, an audio purist, signed on classical formatted KISW, sans processing of course. Though buyers were plentiful by 1969, Lippincott's main interest was finding someone interested in maintaining the classical tradition, and so it was that Kaye-Smith Broadcasting purchased the facility (for \$75 grand). It stayed classical-- until 1970 when it opted to drop culture for sub culture with an Underground approach, which by late '71 gave way to progressive, programmed by the late Lee Michaels. In 1975, after the departure of GM Pat O'Day (who also oversaw KJR), Lee Abrams was brought in as consultant-- an arrangement which would last well into the '80s (BAMD was dropped after "Superstars" experimented unsuccessfully with 'new music'). In August of '86, Nationwide acquired the property facing what quickly became a mass exodus of staffers to Shamrock's just purchased KRRX. The initial results weren't encouraging but the tenacity of former PD Jon Robbins was no small part in the station's return to its former position.

KIXI-AM 880

Slogans: "K-I-X-I"

Format: Transtar's AM Only (as delivered from the satellite)

Lineup: Mornings : Jerry Healy
Middays : Chick Watkins
Afternoons: Ed Brand
Nights : Tony St. James
Overnights: Danny Martinez

Target Audience: 35+

Competition: None direct but sharing is done with KOMO and KIRO.

Consultant: The Research Group/Transtar

Ratings: Currently stable in the 3s (Winter '88: 3.6; Fall '87: 3.8; Summer '87: 3.7), KIXI in the '80s has averaged a respectable 3.7. Its Winter showing puts it in 12th place 12+. (In its 35+ target, the station is in fifth place.)

Brief History: KIXI dates back to 1947 as Renton's KLAN at 910 on the dial. In 1959, Wally Nelskog acquired the facility, changed the calls to KQDE and applied to move the station to Seattle. (Which he did in short order, necessitating the sale of KQTI in Everett, see KQTY.) Along with the move to Seattle came a new set of calls: KIXI, roman numerals for 91 (IX and I). In 1967, Nelskog sold the outlet to Elroy McCaw but continued to manage it. (At the time McCaw bought KIXI, he also acquired an FM at 95.7 from Rogan Jones.) In 1970, Nelskog bought the combo back, moving the AM to 880 in 1981 (in order to upgrade the power to 50 kw). He held the combo until 1986 when it was sold to Thunderbay for \$8 million. A year later, (12/1/87) Thunderbay sold KIXI-AM to Sunbelt for \$5.5 mil and KIXI-FM (renamed KLTX) to Ackerly for \$7 mil.

Format wise, KIXI-AM-FM rose to its greatest heights as an easy listening combo. When separate programming on AM and FM was mandated by the FCC in the early 70s, KIXI-AM remained easy listening with KIXI-FM becoming adult contemporary. Concurrent with the move to 880 in 1981 came a new format for KIXI-AM: MOR/Nostalgia-- first as "Music Of Your Life", later as SMN, and then live. Today under Sunbelt's auspices, the station has returned to satellite delivery with Transtar's "AM Only", though it remains to be seen what Noble (which just announced an intent to purchase KIXI and KMGI for \$15.9 mil) will do.

KJET-AM 1590

Slogans: K-Jet "Tomorrow's Hits Today" "The Real Rock Of The '80s"

Format: 'New Music'-- 80% brand new, 10% recurrent 10% old (not prior to '77), basically in the 'Rock of the '80s' genre.

Lineup: 6 - 10 am: Bill Reid & Thad Wilson
10- 3 pm: Debbie Paine
3 - 7 pm: Jim Keller (PD)
7 - Mid.: Scott Fisher
Mid.-6 am: automated

Target: 18 - 34 adults

Competition: None direct, but obviously sharing will be loosely done with potentially all the in the AOR fold.

Consultants: None

Ratings: Its current .7 is relatively representative of the station's performance. In 1987, the Spring book gave KJET its highest share of the decade-- a 1.4, followed by a no show in the Summer and a .5 in the Fall.

Brief History: On September 10, 1956 Gordon Allen signed on KTIK at 1590 selling it to broker Hugh Ben LaRue, who in turn sold it to William E. Boeing who dubbed it KETO in 1962 (using an easy listening approach similar to KETO-FM-- see KPLZ.). From Boeing, the AM station passed to Weaver-Davis. Under Bill Weaver, KETO became oldies oriented, briefly as "K-Sound", KSND and then as KUUU through 1975 when SRO (which had owned 1250) purchased the facility, teaming it with KZOK-FM. It subsequently became KZOK-AM and largely followed the AOR approach of KZOK-FM save a brief fling with MOR just prior to the 1982 switch to KJET's current 'new music' stance.

Slogans: "Classic Hits 95"

Format: In June 1988, KJR made a 'musical adjustment' dropping all currents from its AC/oldies stance. The all gold approach spans the '50s through the '70s. Station continues to emphasize the 'full service' aspect, particularly in light of its carriage of the Supersonics Basketball team (owned by KJR owner, Ackerly).

Lineup: 6 -10 am: Gary Lockwood
10- 2 pm: Marty Reimer
2 - 6 pm: Ross Shafer
6 -10 pm: Mark Christopher (Mon.-Thu.) (Fri.'s it's Pat O'Day)
10- 2 am: Greg Cook
2 - 6 am: automated with "Dick Bartley Solid Gold Rock & Roll"

Target Audience: 25 - 54

Competition: All the AC's and oldies outlets, particularly those on AM, full service KOMO in particular.

Consultants: None

Ratings: The current 2.3 12+ is equivalent to its Fall share and a rise from the Summer's 1.7-- the station's lowest book in its history. In 1987 (four books) the station's average, (2.3) equals its current share. In its 25-54 target, it ranks 19th at present.

Brief History: KJR is arguably Seattle's oldest radio station. (The arguments come largely from KTW, today KKFX at 1250.) Its real significance though came in the mid '50s under owner Les Smith (who acquired the outlet in '54, selling it to Essex Corp. (Danny Kaye and Frank Sinatra) in '57 and running it for them until buying a portion back in '63. (Sinatra sold out, and Danny Kaye's DINA Pictures owned 80%, with Les Smith's Alexander Broadcasting owning 20%-- though it was known as Kaye-Smith.). Smith, in '55 made KJR the Puget Sound's first top 40 (switching away for a year in 1958 and returning with vengeance in '59). It was in late '59 that Pat O'Day began his legendary tenure which would last until 1975. Pat truly controlled the musical timbre of the Pacific Northwest. Three States racked exclusively off KJR's list (Washington/Oregon/Idaho) rendering O'Day one of the most influential music men in America. His tastes and the tastes of the region became one and the same.

Challengers came and went (most notably KOL and KAYO-- and later, KING) but KJR persisted. In 1980, Kaye-Smith sold the facility to Metromedia for \$10 million. Under their ownership (and the direction of PD Ben Hill) the station evolved to AC in 1982. In 1984, Metromedia took a \$4 million loss, selling the facility for \$6 mil. to Ackerly (the outdoor advertising firm) which owns it as a full service AC to this day, now co-owned with KLTX.

KKFX-AM 1250

Slogans: 1250 K-Fox "The one for hot music and fun"

Format: Urban, emphasizing currents with liberal dayparting (no rap before 3 pm, more dance at night-- oldies in some dayparts dating back 20 years).

Lineup: 6 - 10 am: Romi Cole
10- 3 pm: Robert L. Scott (tracked)
3 - 7 pm: Brandi Walker
7 - Mid.: Nasty Nes Rodriguez
Mid.-6 am: Jon Blanks

Target Audience: Minorities of any age (18-34 female in particular)

Competition: None direct. Renton's low power KRIZ has been in the format but rarely shows in the book.

Consultants: None

Ratings: Currently at a .7 12+, the station's 1987 12+ average was a 1.0. (In '86, the yearly four book average was a 1.4.) At present the station is surprisingly in fifth place in teens behind KUBE, KPLZ, and a tie between KBSG and KISW. Also surprising is the appearance of KRIZ-- back in the book (at a .1).

Brief History: On August 20, 1920, Seattle's first radio station was signed on as KTW. (Where it was on the dial is anyone's guess but by the frequency standardization of 1941 (and perhaps before) it was firmly in place at 1250. In 1964, David M. Segal acquired the outlet, going MOR during its limited broadcast day (limited because of an imposed signoff in the evenings protecting the Washington State University station). (Around the same time, he also acquired a newly signed on FM at 102.5 dubbing it KTW.)

Segal subsequently sold the combo to Fred Danz, who in turn spun the AM off to Don Dudley, the owner of KYAC at 1460 and KYAC-FM at 96.5. (Danz kept KTW-FM, purchasing another AM at 1590, see KJET. The resultant pairing had Danz owning 1590 and 102.5, with Dudley owning 1250 and 96.5. 1460 subsequently went dark. The lure of 1250 was signal potential, and it was under Dudley's reign that full time status was quickly achieved.

In Feb. of '77, Dudley sold KYAC-FM to Pat O'Day, holding KYAC-AM until 1981 when Oakland based Lloyd Edwards purchased the facility, making it all oldies KKFX. In less than a year, it was obvious that more success would be had in urban, and so a return to the format quickly ensued, though the calls remained unchanged. In the fall of '86, current owner Bingham acquired the property.

KLSY-AM 1590 / KLSY-FM 92.5

Slogans: "92.5 K-L-S-Y" "Classy"
"Today's Hits And Yesterday's Favorites"

Format: Adult Contemporary. 25% current / 75% oldies-- 70% from the '80s (including currents), 30% older-- (predominantly '70s, going back no further than mid '60s). Urban cross overs are utilized "quite a bit", country cross overs are in evidence (but "not much").

Lineup: 5:30 to 10 am: Bruce Murdock & Debbie Deutsch
10 am to 3 pm: Bob Brooks
3 to 7 pm: Tim Hunter & Alice Porter
7 to mid.: Frank Shires
mid. to 5:30 am: Alan Stuart

Target Audience: Women 25-49

Competiton: "Magic", of course is a direct competitor. KLTX is likewise in the format grouping. KUBE is the closer of the two CHRs, KPLZ too is a factor.

Consultant: George Johns is a corporate consultant, but no regular conversations are held, so basically the day to day business is handled in house.

Ratings: The current combined 3.9 (the FM is a 3.8, the AM a .1) ties KLSY with one of the book's major gainers, KMGI. Over the past year KLSY and KMJI have routinely swapped places, alternately leading the format. (Fall '87 KLSY-A/F 3.3, KMGI 2.4; Summer '87 KMJI 3.0, KLSY-A/F 2.8; Spring '87 KLSY-A/F 3.2, KMJI 2.8; Winter '87 KMGI 3.7, KLSY-A/F 3.6) (In the target, women 25-49, the combo is in third place behind KUBE and KMJI.)

Brief History: 1540, a Bellevue license, signed on as KBVU. In 1966, Kemper Freeman sold his Bellevue AM at 1330, and purchased 1540, bringing the KFKF calls from 1330 to 1540. He also purchased an FM at 92.5, which began as black oriented KZAM, likewise renaming it KFKF-FM. In 1972, A. Stewart Ballinger purchased KFKF-AM-FM, turning it into KBES-AM-FM with an ill-fated easy listening approach. In 1974, KBES-FM again became KZAM. A year later, KBES-AM became KZAM-AM.

In 1978, Sandusky purchased the AOR combo-- changing KZAM-AM to KJZZ in 1981. In '83, KZAM-FM became KLSY-FM, George Johns consulted AC (as "Classy"). In '84, KJZZ became KLSY-AM, simulcasting the AC fare.

KLTX-FM 95.7

Slogans: "K-Lite 95.7"

Format: Adult contemporary, leans towards the '70s and '80s with recurrents amply in evidence, in addition to occasional use of currents and '60s gold. Emphasis on music.

Lineup: As of station's acquisition in the late fall (1987), personality was completely eliminated, and jocks were replaced with board ops who segue music and insert produced liners.

Target Audience: 35 - 54.

Competition: KLTX views all the ACs, both AM and FM, as competitors including on AM KJR and KOMO-- on FM KLSY, KMGI and stretching it a bit-- KEZX. Likewise, oldies outlets KVI-AM and KBSG-FM because of their demos would also be factored.

Consultant: None

Ratings: The current Winter '88 book gives KLTX a 2.6, up from a 2.4 in the Fall, but decidedly behind KLSY and KMJI. The 12+ average for 1987 was a 2.2. (25-54, the station is up to tenth place (from 12th in the Fall). 35-64 it's in 14th place.)

Brief History: On May 25, 1960, the late Rogan Jones added a Seattle outlet to his fold, signing on 95.7 as KGMJ (patterned after his Bellingham station, KGMI). In '67, he was going to sell to Wally Nelskog but since Nelskog was selling his AM to Elroy McCaw, Jones sold KGMI to McCaw (with Nelskog managing the combo). The call letters became KIXI, the format switched from classical to the easy listening fare heard on KIXI-AM. In '70, Nelskog bought the combo back, keeping it easy listening until being forced by the FCC to separate programming. At that time, KIXI-FM adopted the first of many slight variations on an AC theme that remain to this day.

In 1986, when Thunderbay acquired the combo, they kept the FM format largely intact (or at least still AC), changing the calls to KLTX. In December of '87, the station was again sold, this time to Ackerly to be paired with KJR.

KMGI-FM 107.7

Slogan: "Magic 108"

Format: Oldies based AC-- 20% current; 20% recurrent;
60% oldies (60s-70s-80s).

Lineup: 5:30 - 10 am: Tom Parker
10 - 3 pm: Stitch Mitchell
3 - 7 pm: Randy Lundquist
7 - Mid.: Don Phillips
Mid. - 5:30: "Magic Music" (segued)

Target Audience: 25 - 54

Competition: KLSY-AM-FM, to a lesser extent KLTX.

Consultant: The Research Group

Ratings: The current 3.9 showing 12+ ties KMGI with KLSY-AM-FM for 9th place, a significant gain from its Fall 2.4 showing. In its 25-54 target, it ranks third behind KUBE and KIRO, leading the format by a wide margin (KLSY-AM-FM is in 6th place 25-54).

Brief History: 107.7 debuted as KRAB in the early '60s owned by Milo Lorenz who ran what can only be described as the forerunner to underground radio (a la Pacifica). In '64, Milo sold the station to the Jack Straw Memorial Foundation which operated it as a non-profit outlet (a good thing, too).

Sunbelt bought it in 1984 and promptly took it off the air, debuting in March of '85 as AC KMGI ("Magic 108") under PD Rob Conrad. Conrad was replaced by Ron Foster, who now has been replaced by former KHIT PD Steve Weed who already has made some major contributions. Just recently announced is the sale of KMJI and its AM counterpart, KIXI, to Noble for \$15.9 million. That (and the subsequent word of an accepted offer on Minneapolis' KMGK) marks the end of station ownership for Sunbelt at this time.

KMPS-AM 1300 / KMPS-FM 94.1

Slogans: "94 Country K-M-P-S"

Format: Country, 60% gold; 10% recurrent, 30% current-- leaning more contemporary than traditional.

Lineup: 5:30-10am: (The Waking Crew) Ichabod Cain, Don Riggs,
Patti Par
10 - 3pm: Becky Brenner
3pm- 7pm: Tall Paul Fredericks
7 - Mid.: Buck Wade*
Mid- 5:30: Jennifer Wood

* In the 8 to Midnight block it's "Love Line". (Love songs, matchmaking, dedications.)

Target Audience: 25 - 54

Competition: In Pierce County (Tacoma) it's definitely a strong battle with KRPM, a direct competitor. In King County (Seattle), none direct but of course the ACs and KIRO are in the 25-54 battle.

Consultants: The Research Group / BAMD.

Ratings: The 12+ 4.6 ranks the combo 7th in the market, a significant drop from the Fall when the combo, at a 5.9, was in third place overall; its the strongest showing since the Spring of '86. In their target demo (25-54) KMPS-AM-FM is currently number four behind KUBE, KIRO, and KMJI. The combo's last five book 12+ average is a 5.0.

Brief History: 1300 for years was home to one of Seattle's oldest stations, KOL. In the latter '50s top 40 was adopted, remaining until the early '60s when Archie Taft sold the outlet and its FM counterpart to Goodson/Todman which proceeded to dub it "KOL Music From The Mudflats" (where it was located with its MOR stance, before again returning to top 40 around 1964). By the close of the decade, the combo was again purchased-- this time by Buckley Broadcasting which kept the top 40 approach into the early '70s.

KOL-FM sprang to life on July 8, 1961 and like most FM appendages of the day, was virtually an after thought. (Highlights include "automation" courtesy of three automatic return album players.) Around 1967, Seattle listeners were treated to their first real "underground" facility-- an attempt which remained through the early '70s.

In 1975, Manning P. Slater's "Hercules Broadcasting" acquired the combo. The AM became country formatted KMPS (not for "Compass", rather for Manning P. Slater). The FM followed suit-- after a brief easy listening fling as KEUT. Three years later, KMPS-AM-FM was sold to Affiliated, which in turn sold it to EZ in 1986.

KNUA-FM 106.9

Slogans: KNUA 106.9 "Soundtrack Of The Northwest"

Format: Similar to the widely touted "Wave", KNUA is a lifestyle format blending new age music with light jazz instrumentals and vocals and contemporary acoustic pieces. The mix is likely 25% vocal/75% instrumental with 80% of the product either current or dating back less than two years.

Lineup: (KNUA uses board ops-- no make that 'compact disc operators' who segue tunes and prerecorded announcements, (i.e. promos or artists back announcing themselves).
Board ops include: Ralph Stewart 6-9 am; Crystal Collins 9 - 1 pm; Chad Burrington 1-5 pm; Leslie England 5-9 pm; Brian Tittle 9-1 am; and Darcy Campbell 1-6 am.

Target Audience: 25 - 54 (honing in on 25-44)

Competition: From the standpoint of sheer numbers KIRO and KUBE are considered. Closest formatically would be KEZX-FM, and sharing is also done with non-commercial jazz outlet KPLU.

Consultant: Though some information was used during the start up phase, (BAMD was signed, and SMN was an on-air option not taken) KNUA is programmed in house using extensive local research.

Ratings: With a conversion to the format on September 5, 1987, the Fall book provided promising initial results-- moving from a 1.3 as CHR KHIT to a 2.3 as KNUA. The current Winter book however shows a 12+ drop to a 1.7, behind closest competitor KEZX-AM-FM's 1.9. 25-54 it ranks 15th, ahead of KEZX-AM-FM's 18th place showing.

Brief History: Licensed to Bremerton, 106.9 appeared as KBRO-FM, the counterpart to KBRO-AM on August 22, 1964. In 1980 it became country formatted KWWA (still owned with KBRO-AM as a 'Bremerton only' facility) until its acquisition by Bingham Broadcasting in the Summer of '84, when on July 4th it became CHR "K-Hit". Even a million dollar giveaway had no significant impact on the metro and so it was that Gannett, in the Fall of '86, purchased a relatively obscure facility, keeping calls and format until the move to KNUA last fall.

KOMO-AM 1000

Slogans: Komo AM 1000 "The Station You Can Depend On"

Format: Full Service AC, very few currents, familiar AC music with core artists of Streisand, Diamond, Rogers. Music is all tested, and dates back to the '50s with artists such as Sam Cooke or Johnny Mathis. Positioned musically between AC and MOR.

Lineup: 5:30 - 10 am: Larry Nelson
10 - 3 pm: Keith Jonasson
(Noon-1: The Noon Report, Paul Harvey followed by news director Stan Orchard and anchor Gina Tuttle)
3 - 7 pm: Norm Gregory
7 - Mid.: Joe Coburn
Mid. - 5:30: The Overnight Club with Jaynie Dillon

Target Audience: 25 - 54

Competition: KIRO, and to a lesser extent the FM ACs.

Consultants: None (The Research Group is utilized on some projects)

Ratings: In the mid '70s, KOMO was the undisputed market leader, displaced in the latter '70s with the rise of KIRO (due in no small part to sports broadcasting). Its current 5.5 showing is just a tenth of a point ahead of the Fall's 5.4-- the station's softest 12+ share we can recall (we go back at least 12 years, when the station was still a solid #1). Still respectable, the 12+ rank is fourth, with the 25-54 target, fifth.

Brief History: In 1926 OD Fisher signed on KOMO. The outlet continues to be family owned to this day. Known as 'Fisher's Blend Stations', blend is flour, not whiskey; flour being the family's earlier business. Moving from the block programming of the '40s and '50s to the MOR sound of the '60s and finally the full service AC sound of the '70s (and today), KOMO proves that consistency pays, and "evolve" is not necessarily a six letter word for failure.

KPLZ-FM 101.5

Slogans: "K-P-L-Z" "First With The Hits" "The Z"

Format: Mass Appeal CHR

Lineup: 6 - 10 am: Kent Phillips & Alan Budwell
10- 2 pm: Ric Hansen
2 - 6 pm: Eric Funk
6 - 10 pm: Mark Allan
10- 2 am: B.J. Donovan
2 - 6 am: Bill Meyer

Target Audience: 18-34 primarily (12-24 secondarily)

Competition: KUBE.

Consultant: Kent Burkhart

Ratings: The current 5.5 12+ share is equal to the Fall showing but a drop from the all time high share for this format on KPLZ which was achieved in the Summer '87 book (6.0). Overall the station is tied for fourth place with KOMO-- behind KUBE, KIRO and KBRD. In the 18-34 target, KPLZ is in 4th place (to KUBE, KISW and KXRX in that order)-- and 12-24 it's second only to KUBE.

Brief History: In 1959, 101.5 came to life as William E. Boeing's KETO ('Keeto'-- "Your Key To Good Music" --obviously easy listening was the format) paired with the AM he acquired at 1590 (see KJET). Purchased by Golden West in 1976, it sported an AC approach of little merit ('chicken rock' described one former PD) known as "The FM KVI". Needless to say the emphasis was on the AM KVI, where it remained until late Spring 1979 when it carved out its own AC identity (dayparted to the point of almost CHR in some segments) as "K-Plus 101" (KPLZ). On Labor Day, 1983 the station adopted a straight ahead CHR format, and though fine tuning toward upper demos has taken place with the entrance of PD Casey Keating (replacing Jeff King in '85), KPLZ remains a true CHR to date.

Slogans: "Country 106"

Format: Country, 55% oldies/recurrent; 45% current. Previously perceived as a bit "more country" than KMPS, now (through the repositioning efforts of former PD Lee Rogers) is perceived as the station which plays the new music first.

Lineup: 5:30 - 10 am: McMurphy & Pierce (RP McMurphy/Mark Pierce)
10 - 3 pm: Ed Dunnaway
3 - 7 pm: Bobby Scott
7 - Mid.: Dewey Boynton
Mid. - 5:30: Kevin Moultrie

Target Audience: 25 - 54

Competition: Direct, KMPS. Both oldies outlets (KVI and Tacoma's KBSG) are lesser factors, though Classic Rock KZOK must be considered, particularly from the standpoint of male numbers. Demographically and from the aspect of dominance, KIRO and KOMO are certainly of importance.

Consultant: Former KMPS PD Jay Albright

Ratings: The FM's 4.0 showing in the Fall book produced the best numbers in the station's history. The current Winter figures however are the lowest in several books: KRPM-FM a 2.3, KRPM-AM a .4, for a combined 2.7, ranking it in 14th place overall, well behind KMPS-AM-FM's seventh place showing (4.6). 25-54, KRPM-AM-FM is in 13th place.

Brief History: KRPM-AM is an outgrowth of KXA-- a set of calls that date back to the '20s. It was owner Roland Meggee who moved the frequency from 570 to 770 in the '30s. Known as "The Musical Station" back then it was block programmed-- a format which would last through the War Years, after which it was sold to Wesley I. Dumm. He wasn't crazy about the block programming (particularly the country program) and so it was that classical ensued and remained until Brent T. Larson and Rone Goranson purchased the facility in the '70s returning it to a block approach. In 1980, Pat O'Day bought Goranson's interest in KXA, teaming it up with his previously acquired KYXX. In January of '83, O'Day filed Chapter 11 on both facilities, with Madison Park acquiring the combo in December, '83. They sold it in 1986 to Highsmith which adopted both the calls and format of their FM, Country KRPM.

KRPM-FM, a Tacoma license was signed on in 1959 as KLAY, in honor of owner Clay F. Huntington, who held the facility until 1980 when it was sold to Ray Court. The most notable format on KLAY was an interesting run with progressive rock which remained until Court instituted new calls and a new format: Country KRPM. In 1984, current owner Highsmith (backing former SMN exec. Ivan Braiker) purchased the stand alone for \$4 mil. cash, teaming it two years later with KRPM-AM.

KSEA-FM 100.7

Slogans: "K-S-E-A 100.7 FM" "Your Favorite Music"

Format: Bonneville Ultra

Lineup: 6 - 10 am: Jim Dai
10- 3 pm: Steve Schy
3 - 7 pm: Grant Nielsen (PD)
7 - Mid.: Bill Thomas
Mid.-6 am: (automated)

Target Audience Female 35 - 49

Competition: KBRD is squarely in the easy listening format, though KSEA finds more sharing with KIRO and KOMO.

Consultant: Bonneville (Coleman and Magid are involved in some non-music elements.)

Ratings: KSEA at a 3.9 12+ is tied for 9th place with KMJI-- considerably behind third place KBRD (at a 6.1), its direct competitor. This represents a return to the former easy listening pecking order after KSEA's stronger Fall showing (at a 4.2 tying with with KBRD). In women 45-54, KSEA ranks third, behind KBRD and KOMO.

Brief History: In 1946, Saul Haas' Queen City Broadcasting signed on KIRO-FM at 100.7 as an FM counterpart to KIRO-AM. Largely simulcasted, KIRO-FM got its own identity (but not call letters) by the '70s with an uptempo MOR approach. It wasn't long though before the fear of divestiture (remember the Nixon years?) put a new slant on things. And anticipating the worst, Bonneville (which acquired the facility and its AM and TV counterparts for \$8 million in the '60s) picked up the KSEA calls (from a San Diego station). Concurrent the arrival of those calls, 17 years ago, was the birth of the easy listening format largely in place to this day. At that point, KSEA faced numerous easy listening competitors (KIXI-AM-FM and KEZX among them) but for the last decade the battle has been solely with K-Bird within the format.

KUBE-FM 93.3

Slogans: "Kube 93 FM"; K-U-B-E; "Musicradio"

Format: Adult CHR-- 33% current, 33% recurrent/new gold,
33% oldies (1978-1964)

Lineup: 5 - 10 am: Charlie Brown/Ty Flint
10 - 3 pm: Tom Hutyler
3 - 6 pm: Gary Bryan
6 - 11 pm: Wendy Christopher
11 - 5 am: Rick Reynolds

Target Audience: 18 - 44

Competition: None direct, KIRO because of its strong showing.
Positioned somewhere between KLSY and KPLZ.

Consultants: None

Ratings: KUBE is routinely among the top stations in the market, but the current showing-- #1 12+ with a 9.4 came as a surprise to many. Not only did it displace perennial market leader KIRO, but it also scored first place in virtually every important demo: 25-54, 18-34, 12-24. In its target (18-49), it leads its nearest competitors (KISW and KXRX) nearly 2 to 1!

Brief History: Licensed to Seattle, 93.3 signed on May 6, 1964 as KBLE-FM, the counterpart to KBLE-AM then owned by Ostrander-Wilson (George Wilson-- NOT the same as the infamous programmer). Operated as a religious station until its sale to First Media (for \$4.3 mil), KBLE-FM switched to CHR on March 17, 1981, under GM Michael O'Shea. Virtually an "overnight" success, (infact success was quicker than a new set of calls-- KUBE was granted in February of '82) "Kube" is truly a Cinderella story, due largely to O'Shea's abilities.

KVI-AM 570

Slogans: 57 KVI; "Seattle's Real Rock N Roll Station";
"The Oldies Authority"; "All Oldies All The Time".

Format: Oldies-- later '50s through the '70s.

Lineup: 6 -10 am: Dick Curtis
10 - 3 pm: Mike Webb
3 - 7 pm: Sky Walker
7 - Mid.: Humble Harv (on tape)
Mid.-6 am: Jim Martin

Target Audience: 25 - 49

Competition: Last fall with the move of KNBQ to oldies as K-Best, (KBSG), KVI got its first direct competitor, on FM, no less. On AM, KJR recently dropped all currents, converting to the approach. Also viewed as competition are "Classic Rock" KZOK-FM as well as KJR-AM.

Consultant: None

Ratings: Currently, KVI pulls a 2.2, in 18th place 12+, with a 1987 average of a 2.4. 25-54, the station ranks fourteenth (down from 7th in the Fall).

Brief History: In 1959, approximately \$800,000 netted Gene Autry his first Seattle property, KVI. (KVI is one of the areas oldest stations, owned by EM Doernbecher, a Tacoma lumber magnate. It was his daughter, Verniece who sold the outlet to Autry.) KVI under Autry adopted an MOR format (Doernbacher's approach was country). Like most such facilities, KVI followed MOR with a transition to adult contemporary in the '70s. In the summer of '79, a move was made to news/talk with less than spectacular success. Music (AC) returned in 1983, with a switch to all oldies on July 23, 1984.

KWYZ-AM 1230

Slogans: KWYZ; Radio 1-2-3;
"Better Music And More Of Your Favorite Country Songs"

Format: Contemporary Country, leaning away traditional, though two oldies (ten years or older) are featured each hour.

Lineup: 6 - 10 am: Dennis Arlington
10 - 2 pm: Jack Allen
2 - 6 pm: Athan James (PD)
6 - Mid.: (open)
Mid.- 6am: Wayne (Canada) Cordray

Target Audience: 29 - 54

Competition: In Everett, KRKO. Seattle's KMPS.

Consultant: None

Ratings: Back in the book after no Fall showing, the winter 12+ has the station at a .5. 25-54, KWYZ-- which truly is an Everett station as opposed to targeting the metro-- is tied for second to last place, ranking 26th.

Brief History: In 1957, Wally Nelskog signed the facility on as "KQTY", part of the "Cutie" group, sporting an all music format (the pre-cursor to top 40). Acquiring a Seattle license necessitated the sale of KQTY to Cliff Hanson who wanted neither calls nor format. (Distrupting the morals of the youth with top 40 or something... and so it was "Cutie" left and KWYZ appeared.) The format was predominantly talk about predominantly nothing, and so it was no shock that the station was subsequently (and quickly) acquired by Marty Hamstra, et. al. (Hamstra later bought out et. al.-- two partners). Under Hamstra's ownership the current and very successful country format (in Everett it is a BIG success) ensued.

KXRX-FM 96.5

Slogans: "The X" "K-X-R-X" "96 dot 5"

Format: AOR, 'adult rock and roll', no heavy metal, no heavy dayparting, some oldies, some blues influence, but basically adult AOR.

Lineup: 6 - 10 am: Robin Erickson & John Maynard
10- 2 pm: "Doctor Rock"
2 - 6 pm: Gary Crow & Mike West
6 - 10 pm: Baby Beau Roberts
10- 2 am: Dean Carlson
2 - 6 am: Norman B.

Target Audience: 18 - 54

Competition: Positioned between KISW and KUBE, formatically.

Consultants: None

Ratings: The move to AOR has been a good one for KXRX. Its current 4.5 ranks it 8th overall and 9th 25-54 (just ahead of KISW though 12+ KISW tops KXRX for the first time in over a year). Its four book 1987 average is a substantial 4.4.

Brief History: 96.5 is home to Seattle's first stereo station, classical formatted KLSN which hit the airwaves in 1959. The long haired fare remained in place until 1973 when flamboyant Don Dudley purchased the outlet to go with his AM, KYAC (then at 1460-- later he would move it to 1250, see KKFX). Parroting the black format for which KYAC had been widely known, Dudley held the property until Feb. '77, selling to Seattle legend, Pat O'Day who transformed the facility into top 40 KYYX.

In Jan. of '83, O'Day filed Chapter 11 on KYYX (and its AM counterpart, KXA) with Madison Park acquiring the facility in Dec. '83. O'Day, sans equity, remained at the helm of the combo. On May 13, 1984, the station became AC KKMI. In December of that year, Madison Park sold to Behan (for \$5.5 mil.), with O'Day exiting after the sale's consumation. In May of '85 new calls, and a new format-- "Quality Rock" KQKT, ensued, remaining until Shamrock purchased the facility in the Fall of '86, instituting the current highly successful approach: AOR, KXRX.

KZOK-FM 102.5

Slogans: "KZOK 102.5" "Seattle's Classic Rock & Roll"

Format: Classic Rock. (Exactly what you'd expect it to be-- typical AOR type classic cuts dating back to 1964, with a current mixed in every hour or two.)

Lineup: 5:30 - 10 am: John Posey & Tony Miner
10 - 11 am: Phil Strider
11 - 3 pm: Paul Carlson
3 - 7 pm: Connie Cole & Larry Sharp
7 - Mid.: T.J. Killorin
Mid. - 5:30 : Carl Palmer

Target Audience: Males 25-49

Competition: None direct, though AOR's KXRX and KISW likely are factors. Possibly K-Best (KBSG, formerly KNBQ) with its FM oldies approach. And obviously with a male target, the sports concentration on KIRO will present a certain amount of sharing.

Consultant: Gary Guthrie

Ratings: The current 3.2 showing 12+, is up slightly from the Fall 3.0 which represented the station's softest book since switching to the approach in the Fall of '86 (Trend 3.4-3.5-4.5-3.3-3.0-3.2). But even the 3.0 low was a gain over its last year and a half as an AOR outlet. In its Men 25-49 target, KZOK is now tied with KIRO for second place, behind first place KUBE.

Brief History: In December of '64, David M. Segal owner of KTW-AM signed on KTW-FM. The combo in the '70s was sold to Fred Danz (SRO) who spun off 1250 to the owners of KYAC at 1460 and acquired an AM at 1590 from Weaver/Davis (then KUUV) in 1975.

SRO took the FM (and subsequently the new AM) in an AOR direction under PD Norm Gregory (today the afternoon jock at KOMO, who when doing afternoons at KZOK, who is said to have been the first FM jock to beat KJR-- which he programmed in '68.) Through the remainder of the '70s, KZOK's biggest thorn was clearly KISW which generally remained on top of the format heap until the Fall of '86 when KXRX arrived and KZOK switched to Classic Rock.

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JUNE 1987

KEZX-AM-FM Mornings 6/10/87 6:45-7:30 AM

At 17	Janis Ian	O-75
Back In The High Life	Steve Winwood	C
Hearts In Decline	Dan Fogelberg	C
Lay Ye Down Boys	Richie Havens	O
7:00 ID		
Too High	Stevie Wonder	O-LP
Respect	Aretha Franklin	O-67
Rio De Janiero Blue	Richard Torrance	
Step Aside	Emerson Lake & Powell	C
Spirits Of Old England	Andrew White	
Ridin' On That New Delhi Freight Train	Littlefeat	
Milky Way	Danny Wilson	C-LP

KEZX-AM Afternoons 6/8/87 5:00 - 5:40 PM

Smiles & Smiles	Larry Carlton	(LP: "Alone But Never Alone")
Jimapity	Leona Boyd	(LP: "First Lady Of Guitar")
Icarus	Paul Winter	
For A Gentle Friend	Sandy Owens	
Open Mind	Friedemann	(LP: "Indian Summer")
Snowbird	Bob James	(LP: "H")
Freeland	Spyro Gyra	(LP: "Land Of The Mid. Sun")
Summer Song	Earl Klugh	(LP: "Fingerpainting")
A Child Is Born	Stanley Jordan	

KEZX-FM Afternoons 6/8/87 3:55 - 4:45

Luka	Suzanne Vega	C
Same Old Sun	Allan Parsons Project	CD
Sailing	Christopher Cross	CD O-80
Mrs. Robinson	Simon & Garfunkel	CD O-68
Watching The River Run	Loggins & Messina	CD O-74
The Ride Out	Acoustic Alchemy	CD C
In My Life	Beatles	CD O-LP
Scenes From An Italian Restaurant	Billy Joel	CD O-LP
If I Laugh	Cat Stevens	
Mystified	Fleetwood Mac	CD C-LP
(vocal, unknown)		
City Of New Orleans	Arlo Guthrie	O-72

Since cuts played in such an eclectic format have little in the way of chart documentation, the above is culled largely from back announcing, at which these stations were relatively good. A few gaps exist as indicated, but on the whole, the above lists give a good representation of what was aired.

JUNE 1987

KHIT-FM Mornings 6/4/87 7:00 - 7:45 PM

Don't Disturb This Groove	System	C
Lady In Red	Chris DeBurgh	C
Walkin' On A Thin Line	Huey Lewis	O-84
You Keep Me Hanging On	Kim Wilde	C
The Way It Is	Bruce Hornsby & The Range	R
Head To Toe	Lisa Lisa & Cult Jam	C
Nothing At All	Heart	O-86
Always	Atlantic Starr	C
Lessons In Love	Level 42	C

KHIT-FM Afternoons 6/2/87 5:00-5:45 PM

Wanted Dead Or Alive	Bon Jovi	C
True Blue	Cyndi Lauper	R
The Way It Is	Bruce Hornsby & The Range	R
The Finer Things	Steve Winwood	R
Nothings Gonna Change My Love For..	Glenn Medeiros	C
Somebody's Watching Me	Rockwell	O-84
Alone	Heart	C
Lessons In Love	Level 42	C
Life In A Northern Town	Dream Academy	O-86
You Can Call Me Al	Paul Simon	C
Nightshift	Commodores	O-85

JUNE 1987

KIXI-AM Mornings 6:00 - 6:58 AM

Little Rock Getaway	Bob Crosby & The Bobcats
My Bonnie Lassie	Ames Brothers
Say Si Si	Glenn Miller/Marion Hutton
Ain't She Sweet	Jimmy Lunceford/Trummy Young
Do You Know The Way To San Jose	(instrumental)
More	Steve Lawrence
Heartaches	Four Aces
Taking A Chance On Love	Sammy Kaye & The Kaydettes
I've Got The World On A String	Ella Fitzgerald/Cy Oliver
Lady Be Good	Artie Shaw
Hey There	Sakmmy Davis, Jr.
Have You Never Been Mellow	Olivia Newton John

KIXI-AM Afternoons

The Wreck of The John B.	Arthur Lymon
Softly As In A Morning Sunrise	June Christy/Pete Ruggolo
If I Were A Carpenter	Matt Monroe
26 Miles	4 Preps
Sunrise Serenade	Glenn Miller
Route 66	Nat King Cole
Theme From Midnight Cowboy	Floyd Cramer
I'll Get By (As Long As I Have You)	Dick Haymes/Harry James
Why Don't You Do Right	Peggy Lee
Calcuatta	Lawrence Welk
It's Such A Pretty World Today	(male vocal maybe Andy Russell)
As Time Goes By	(male vocal maybe Jacques Renard)
John Silver	Jimmy Dorsey
Du Du Liebst Mir Im Herzen	Ralph Flanagan

JUNE 1987

KJR-AM Mornings Tuesday 6/9/87 6:53 - 7:37 AM

Vanna Pick Me A Letter	Dr. Dave Kolin	C-Novelty
This Diamond Ring	Gary Lewis	O-65
Smooth Operator	Sade	O-85
Rock With You	Michael Jackson	O-80
Nowhere To Run	Martha & The Vandellas	O-65

KJR-AM Afternoons Friday 6/5/87 5:50 - 6:50 PM

And I Love Her	Beatles	O-64
Say You Say Me	Lionel Richie	O-85
Tossin' & Turnin'	Bobby Lewis	O-61
Splish Splash	Bobby Darin	O-58
(Na Na Hey Hey) Kiss Him Goodbye	Nylons	C
Knowing Me, Knowing You	Abba	O-77
Breathless	Jerry Lee Lewis	O-58
Laugh Laugh	Beau Brummels	O-65
Teen Beat	Sandy Nelson	O-59
Palaisades Park	Freddy Cannon	O-62
Blueberry Hill	Fats Domino	O-56
(local, vocal)	The Wailers	O

JUNE 1987

KKFX-AM MORNINGS 6/2/87 7:56 - 8:45 AM

Rock Steady	Whispers	C
Ballad Of Dorothy Parker	Prince	C-LP
Why You Treat Me So Bad	Club Nouveau	C
Late Night Hour	Kathy Mathis	C
I Knew Him So Well	Whitney & Cissy Houston	C-LP
Head To Toe	Lisa Lisa & Cult Jam	C
Smooth Sailin' Tonight	Isley Brothers	C

KKFX-AM AFTERNOONS 6/2/87 4:15 - 5:00 PM

I Wanna Dance With Somebody	Whitney Houston	C
The Pleasure Principle	Janet Jackson	C
Give Me The Night	George Benson	O-80
Se La	Lionel Richie	R
Little Red Corvette	Prince	O-83
I Commit To Love	Howard Hewett	C
DYBO	Starpoint	C
Never Say Never	Deneice Williams	C

JUNE 1987

KLSY-AM-FM Mornings 6/5/87 7:53 - 8:40 AM

Love The One You're With	Steven Stills	O-70
Words Get In The Way	Miami Sound Machine	O-86
Making Love Out Of Nothing At All	Air Supply	O-83
If She Would Have Been Faithful	Chicago	C
Look Through Any Window	Hollies	O-65
Penny Lover	Lionel Richie	O-84

KLSY-AM-FM Afternoons 6/5/87 5:00 - 5:45 PM

I Just Called To Say I Love You	Stevie Wonder	O-84
Nothing's Gonna Change My Love For You	Glenn Medeiros	C
59th Street Bridge Song (live)	Simon & Garfunkel	O-67
Hello	Lionel Richie	O-84
Cherry Cherry	Neil Diamond	O-66
Love Lives On	Joe Cocker	C
Piano Man	Billy Joel	O-74
I've Been Searching For So Long	Chicago	O-74
La Isla Bonita	Madonna	C
El Condor Pasa	Simon & Garfunkel	O-70

JUNE 1987

KLTX-FM Mornings	6/5/87	7:55 - 8:40 AM	
Good Morning Starshine		Oliver	0-69
Operator		Jim Croce	0-72
The Greatest Love		Whitney Houston	0-86
Please Come To Boston		Dave Loggins	0-74
Listen To The Music		Doobie Brothers	0-72
Baby What About You		Crystal Gayle	0-83
Waiting For A Girl Like You		Foreigner	0-81
You Were On My Mind		We Five	0-65

KLTX-FM Afternoons	6/5/87	5:00 - 5:45 PM	
All Night Long		Lionel Richie	0-83
Emotion		Samantha Sang	0-78
Words Get In The Way		Miami Sound Machine	0-86
All I Have To Do Is Dream		Everly Brothers	0-58
(There's) No Getting Over Me		Ronnie Milsap	0-81
Teach Your Children		Crosby Stills & Nash	0-70
You Are So Beautiful		Joe Cocker	0-75
Morning Has Broken		Cat Stevens	0-72
Hard To Say I'm Sorry		Chicago	0-82
I Say A Little Prayer		Dionne Warwick	0-67
Glory Of Love		Peter Cetera	0-86

JUNE 1987

KMGI-FM Mornings	6/5/87	7:50 - 8:35 AM	
Laugh Laugh		Beau Brummels	0-65
This Is It		Kenny Loggins	0-80
Time of The Season		Zombies	0-69
Say You Say Me		Lionel Richie	0-85
Through The Years		Kenny Rogers	0-82
God Only Knows		Beach Boys	0-65

KMGI-FM Afternoons	6/5/87	4:55 - 5:40 PM	
I'm So Excited		Pointer Sisters	0-84
All Day And All Of The Night		Kinks	0-65
Catch Us If You Can		Dave Clark 5	0-65
Just To See Her		Smokey Robinson	C
Suite: Judy Blue Eyes		Crosby Stills & Nash	0-69
I'm On Fire		Bruce Springsteen	0-85
Rhiannon		Fleetwood Mac	0-76
Tuesday Afternoon		Moody Blues	0-68
Forever		Kenny Loggins	0-85
Sail On		Commodores	0-79
You Can't Hurry Love		Phil Collins	0-82
You Are So Beautiful		Joe Cocker	0-75

JUNE 1987

KMPS-AM-FM Mornings	6/3/87	6:05 - 6:50 AM	
Nobody But You		Don Williams	O-83
The Bed You Made For Me		Highway 101	R
Behind Closed Doors		Charlie Rich	O-73
The Carpenter		John Conlee	R
The Corvette Song		George Jones	R
That Was A Close One		Earl Thomas Conley	C
Grandpa		Judds	R
She & I		Alabama	R
Love Can't Ever Get Better Than This		Scaggs & White	C

KMPS-AM-FM Afternoons	6/2/87	4:00 - 4:50 PM	
There's No Getting Over Me		Ronnie Milsap	O-81
If It Was Easy		Ed Bruce	O-83
Love You Ain't Seen The Last Of Me		John Schneider	C
Another Love		Tanya Tucker	R
Daytime Friends		Kenny Rogers	O-77
Don't Be Cruel		Judds	R
One Promise Too Late		Reba McEntire	C
Stand Up		Mel McDaniel	O-85
You're My First Lady		TG Shepard	C
Right Or Wrong		George Strait	O-84
Nobody Wants To Be Alone		Crystal Gayle	O-85
Nothing But Your Love Matters		Larry Gatlin	R
Theme From The Dukes Of Hazard		Waylon Jennings	O-80
Chains Of Gold		Sweethearts Of The Rodeo	C

JUNE 1987

KNBQ-FM Mornings 6/11/87 7:35 - 8:28 AM

Oh Sheila	Ready For The World	O-85
Dreamtime	Daryl Hall	R
Always	Atlantic Starr	C
Let's Wait Awhile	Janet Jackson	R
California Girls	David Lee Roth	O-85
True Colors	Cyndi Lauper	R
You Keep Me Hanging On	Kim Wilde	C
Mandolin Rain	Bruce Hornsby & The Range	R
You Might Think	Cars	O-84
Everybody Have Fun Tonight	Wang Chung	R
Alone	Heart	C

KNBQ-FM Afternoons 6/10/87 4:45 - 5:30 PM

Alone	Heart	C
C'Est La Vie	Robbie Nevil	R
If She Would Have Been Faithful	Chicago	C
That's All	Genesis	O-85
True Blue	Madonna	R
The Search Is Over	Survivor	O-85
I Can't Wait	NuShooz	R
Big Love	Fleetwood Mac	C

JUNE 1987

KOMO-AM Mornings	6/8/87	7:15 - 8:00 AM	
Where Is The Love		Roberta Flack & Donnie Hathaway	0-77
Taste Of Honey		Herb Alpert	0-65

KOMO-AM Afternoons	6/8/87	5:00 - 5:45 PM	
Savin' All My Love For You		Whitney Houston	0-85
Rocky Mountain High		John Denver	0-73
September Morn		Neil Diamond	0-80
The Sweetest Thing (I've Ever Known)		Juice Newton	0-82
Never My Love		Association	0-67

JUNE 1987

KPLZ-FM Mornings 6/3/87 6:50 - 7:35 AM

Walk Of Life	Dire Straits	O-86
Head To Toe	Lisa Lisa & Cult Jam	C- 1
7:00 AM		
Gloria	Them	O-65
One For The Mockingbird	Cutting Crew	C-34
Shakedown	Bob Seger	C-15
Stuck With You	Huey Lewis	R
Don't Disturb This Groove	System	C-14
Typical Male	Tina Turner	R
I Still Haven't Found What I'm Looking For	U-2	C-37

KPLZ-FM Afternoons 6/2/87 4:50 - 5:35 PM

Lady In Red	Chris DeBurgh	C-12
Addicted To Love	Robert Palmer	R
Something So Strong	Crowded House	C-19
Alone	Heart	C- 8
Everybody Have Fun Tonight	Wang Chung	R
Lean On Me	Club Nouveau	R
Always	Atlantic Starr	C- 6
Lessons In Love	Level 42	C-11
1999	Prince	O-83
I Wanna Dance With Somebody	Whitney Houston	C- 9
Axel F	Harold Faltermeyer	O-85

JUNE 1987

KRPM-AM Mornings	6/4/87	6:50 - 7:35 AM	
Play Guitar Play		Conway Twitty	O-77
Mr. Bojangles		Nitty Gritty Dirt Band	O
Nobody In His Right Mind Would Have...		George Strait	R
7:00 ID			
Dream On		Oak Ridge Boys	O-79
Old Man From The Mountain		Merle Haggard	O-74
I'm Just An Old Chunk Of Coal		John Anderson	O-81
What You'll Do When I'm Gone		Waylon Jennings	R
Paper Roses		Marie Osmond	O-73
Some Memories Just Won't Die		Marty Robbins	O-82
You're My First Lady		TG Shepard	C
Crazy		Patsy Cline	O-61
It Takes A Little Rain		Oak Ridge Boys	R

KRPM-FM Mornings	6/4/87	6:10 - 6:55 AM	
Takin' It Easy		Lacy J. Dalton	O-81
Too Old To Die Young		Moe Bandy	C
Islands In The Stream		Dolly & Kenny	O-85
Whiskey If you Were A Woman		Highway 101	C
Danny's Song		Anne Murray	O-72
Love Is A Rock		Tom Wopat	R
Someone		Lee Greenwood	C
Amie		Pure Prairie League	O-75
One Promise Too Lte		Reba McEntire	C
Hot Rod Lincoln		Commander Cody	O-72

KRPM-AM-FM Afternoons	6/2/87	4:00 - 4:45 PM	
Let The Music Lift You Up		Reba McEntire	R
I'm For Love		Hank Williams, Jr.	O-85
Lasso The Moon		Gary Morris	O-86
You're My First Lady		TG Shepard	C
Don't Count The Rainy Days		Michael Martin Murphy	R
Love Can't Ever Get Better Than This		Scaggs & White	C
Can't Stop My Heart From Loving You		O'Kanes	R
Wish You Were Here		Barbara Mandrell	O-81
You Decorated My Life		Kenny Rogers	O-79
I Know Where I'm Going		Judds	C
Drinkin' & Dreamin'		Waylon Jennings	O-85
Love Someone Like Me		Holly Dunn	C
Time In A Bottle		Jim Croce	O-73

JUNE 1987

KUBE-FM Mornings	6/4/87	6:45 - 7:35 AM	
Hold The Line		Toto	O-79
Doctor Doctor		Thompson Twins	O-84
Diamonds		Herb Alpert (Janet Jackson)	C-11
Big Time		Peter Gabriel	R
Big Love		Fleetwood Mac	C- 9

KUBE-FM Afternoons	6/2/87	4:50 - 5:35 PM	
Lessons In Love		Level 42	C-27
5:00 ID (with ten in a row promise, played as follows:)			
Big Time		Peter Gabriel	R
Glory Of Love		Peter Cetera	R
C'Est La Vie		Robbie Nevil	R
You Keep Me Hanging On		Kim Wilde	C- 1
Don't Disturb This Groove		System	C-31
La Isla Bonita		Madonna	R
St. Elmo's Fire		John Parr	O-85
Wanted Dead Or Alive		Bon Jovi	C-13
I'm Free (Heaven Help The Man)		Kenny Loggins	O-84
Point Of No Return		Expose	C-29

JUNE 1987

KVI-AM Mornings			6/9/87	Tuesday	6:50 - 7:40 AM
Surfin' Bird	Trashmen				0-64
My Guy	Mary Wells				0-64
Darlin'	Beach Boys				0-68
Ruby Tuesday	Rolling Stones				0-67
Can't Help Falling In Love	Elvis Presley				0-62
Spooky	Classics IV				0-68
I Want You	Bob Dylan				0-66
It's Only Make Believe	Conway Twitty				0-58
Mr. Big Stuff	Jean Knight				0-71
Under The Boardwalk	Drifters				0-64
Gloria	Them				0-66

KVI-AM Afternoons			6/2/87	Tuesday	5:30 - 6:20 PM
Everybody Loves A Clown	Gary Lewis & The Playboys				0-65
You Beat Me To The Punch	Mary Wells				0-62
Surrender	Elvis Presley				0-61
Misty	Johnny Mathis				0-59
Why Do Fools Fall In Love	Frankie Lymon				0-56
Let's Live For Today	Grass Roots				0-67
Tall Cool One	Wailers				0-59/64
6:00 ID					
Nashville Teens	Tobacco Road				0-64
Blue Velvet	Bobby Vinton				0-63
Rock N Roll Star	Byrds				0-67
Barbara Ann	Beach Boys				0-66
Don't Let Go	Roy Hamilton				0-58
Sunny Afternoon	Kinks				0-66
Hold On, I'm Comin'	Sam & Dave				0-66

KVI-AM Evenings			6/5/87	9:00 - 10:00 PM	Friday
Kirk Russell's Tabulation Of The Week's Most Requested Titles					
#20	Gloria	Them			1965
#19	You Send Me	Sam Cooke			1957
#18	Bad Moon Risin'	Creedence Clearwater Rev.			1969
#17	Purple Haze	Jimi Hendrix			1968
#16	Sugar Shack	Jimmy Gilmer			1963
#15	Joy To The World	Three Dog Night			1971
#14	Signs	Five Man Electrical Band			1971
#13	Earth Angel	Penguins			1955
#12	Red Rubber Ball	Cyrkle			1966
#11	Teddy Bear	Elvis Presley			1957
#10	Louie Louie	Kingsmen			1963
# 9	Who Put The Bomp	Barry Mann			1961
# 8	Wooly Bully	Sam The Sham			1965
# 7	Crazy	Patsy Cline			1961
# 6	Hot Rod Lincoln	Commander Cody			1972
# 5	Jailhouse Rock	Elvis Presley			1957
# 4	Old Time Rock N Roll	Bob Seger			1979
# 3	You've Lost That Lovin' Feeling	Righteous Brothers			1965
# 2	Rockin' Robin	Bobby Day			1958
# 1	Born To Be Wild	Steppenwolf			1968

JUNE 1987

KWYZ-AM Afternoons 5:15 - 6:00 PM

Have Mercy	Judds	
American Me	S.K.O.	C
Cinderella	Vince Gill	C
Julia	Conway Twitty	C
One Promise Too Late	Reba McEntire	C
Forgiving You Is Easy But Forgetting..	Willie Nelson	O-85
Looking For You	Rodney Crowell	C
You're Never Too Old For Love	Eddy Raven	C
All My Ex's Live In Texas	George Strait	C
I Don't Know Why You Don't Want Me	Roseanne Cash	O-85
Little Sister	Dwight Yoacum	C
Everybody's Crazy 'Bout My Baby	Marie Osmond	C
It's Only Over For You	Tanya Tucker	C
Small Town Girl	Steve Wariner	R

JUNE 1987

KZOK-FM Mornings 6:25 - 7:15 AM Monday 6/8/87

Hotel California	Eagles	O-77
Gold	John Stewart	O-79
Eli's Comin'	Three Dog Night	O-69
Crazy Mama	J.J. Cale	O-72
Good Lovin' Gone Bad	Bad Company	O-75
Roseanna	Toto	O-82
7:00 ID		
Samba Pa Ti	Santana	O-LP
Mariane	Steven Stills	O-71
On The Road Again	Canned Heat	O-68

KZOK-FM Afternoons 4:00 - 4:45 PM Monday 6/8/87

Heatwave	Linda Ronstadt	O-75
Louie Louie	Kingsmen	O-63
Heros & Villans	Beach Boys	O-67
Bloody Well Right	Supertramp	O-75
Your Smilin' Face	James Taylor	O-77
Kicks	Paul Revere & The Raiders	O-66
Bodhisattva	Steely Dan	O-80
Out In The Country	Three Dog Night	O-70
Little Sally Tease	Don & The Goodtimes	O
And When I Die	Blood Sweat & Tears	O-69
Spritis in The Material World	Police	O-82
Angie	Rolling Stones	O-73

MARCH 1988

KBSG Mornings	7:55 - 9 AM	Friday 3/4/88	
Hold Me, Thrill Me, Kiss Me	- Mel Carter		0-65
You Talk Too Much	- Joe Jones		0-60
Hey Jude	- Beatles		0-68
Sunshine	- Jonathan Edwards		0-71
The Pied Piper	- Crispian St. Peter		0-66
Pipeline	- Chantays		0-63
This Old Heart Of Mine	- Isley Brothers		0-66
There's A Moon Out Tonight	- Capris		0-61
Baby I Need Your Lovin'	- Johnny Rivers		0-67
Woman Woman	- Gary Puckett		0-67
No Particular Place To Go	- Chuck Berry		0-64
A Thousand Stars	- Kathy Young		0-60
Could It Be I'm Fallin' In Love	- Spinners		0-73

KBSG Afternoons	4 - 5 PM	Friday 3/4/88	
Suzy Q	- CCR		0-68
To Love Somebody	- Bee Gees		0-67
Your Precious Love	- Jerry Butler		0-58
Good Timin'	- Jimmy Jones		0-60
Horse With No Name	- America		0-72
Hello Goodbye	- Beatles		0-67
You Really Got A Hold On Me	- Miracles		0-63
It's My Party	- Lesley Gore		0-63
I Got You Babe	- Sonny & Cher		0-65
I Just Can't Help Believin'	- BJ Thomas		0-70
Chances Are	- Johnny Mathis		0-57
It Don't Come Easy	- Ringo Starr		0-71
Be My Baby	- Ronettes		0-63
Easy To Be Hard	- 3 Dog Night		0-69
Can't You Hear My Heartbeat	- Hermans Hermits		0-65
Are You Lonesome Tonight	- Elvis Presley		0-60
Crocodile Rock	- Elton John		0-72
Over You	- Gary Puckett		0-68

MARCH 1988

KEZX-AM-FM Mornings 6 - 7 AM March, 1988

Green	- Van Morrison	
Mansion On The Hill	- Bruce Springsteen	
An Englishman In New York	- Sting	
Break Away	- Art Garfunkel	O-76
Milton	- Mitchell Forman	
Sweet Potato Pie	- James Taylor	C
(unknown)		
Dr. Wu	- Steely Dan	
The Sun Won't Shine	- Jethro Tull	
Son Hoss	- Herbie Mann	
(unknown)		
Call Me The Breeze	- J.J. Cale	
Stranger In Vienna	- Billy Joel	

KEZX-FM Afternoons 5 - 6 PM Friday 3/4/88

(unknown)	- Dan Segal	on CD
49 Bye Byes	- Crosby Stills & Nash	
Early This Morning	- David Bromberg	
Skagit Rain	- TR Stewart	
Breakin' Away	- Al Jarreau	
Kiss & Tell	- Brian Ferry	
Lennie	- Stevie Ray Vaughn	
Cry To Me	- Prudence Johnson	
The Boy In The Bubble	- Paul Simon	
Against The Wind	- Bob Seger	

KEZX-AM Afternoons 4 - 5 PM Friday 3/4/88

Simple Song	- Steven Miller	
Fanfare For The Common Man	- Eugene Ormandy & Philharmonic Orch.	
Jamaica	- Scott Kosu	
Solitude	- John Weider	
Paradise Cove	- Russ Freeman	
Venezuelan	- Kimble Dykes	
Shepard Song	- Scott Kosu	
Theme From Bush House	- Eric Tingstadt	

With the eclectic nature of this format, the above information was culled strictly from on air identification (which was amazingly good)!

MARCH 1988

KIXI-AM Mornings 7 - 8 AM Monday 3/28/88

Moody River	- Pat Boone	0-61
Moments To Remember	- 4 Lads	0-55
Poor People Of Paris	- Les Baxter	0-56
Have You Never Been Mellow	- Olivia Newton John	0-75
Goin' Out Of My Head	- Lettermen	0-67
Any Time	- Eddie Fisher	0-51
Fly Me To The Moon	- Matt Monroe	0
The Impossible Dream	- Ed Ames	0
Ramblin' Rose	- Nat King Cole	0-62
Come Softly To Me	- Fleetwoods	0-59
Beyond The Sea	- Bobby Darin	0-60
What's New	- Linda Ronstadt	0-85
So Many Ways	- Brook Benton	0-59
Crazy	- Patsy Cline	0-61
Peter Gunn Theme	- Henry Mancini	0
Make It Easy On Yourself	- Jerry Butler	0-62

KIXI-AM Afternoons 4 - 5 PM Tuesday 3/22/88

Even Now	- Barry Manilow	0-78
Give Me The Simple Life	- Rosemary Clooney	0
The Impossible Dream	- Ed Ames	0
To Know Him Is To Love Him	- Teddy Bears	0-58
Tie A Yellow Ribbon	- Tony Orlando & Dawn	0-73
Exodus	- Ferrante & Teicher	0-60
Tell Me Why	- Eddie Fisher	0-51
Promises Promises	- Dionne Warwick	0-68
I Wanna Be Around	- Tony Bennett	0-63
Deep Purple	- Nino Tempo & April Stevens	0-63
Theme From A Man & A Woman	- Francis Lai	0
The Last Farewell	- Roger Whittaker	0-75
Darling Je Vous Aime Beaucoup	- Nat King Cole	0-55
Moonlight Bay	- Doris Day	0
Baubles Bangles & Beads	- Kirby Stone Four	0-58
It's All In The Game	- Tommy Edwards	0-58
September In The Rain	- Dinah Washington	0-61
Quiet Village	- Martin Denny	0-59
Muskrat Love	- Captain & Tennille	0-76

When years are not indicated, song did not chart on the Billboard Top Pop Singles Chart (1940-1955) or Hot 100 (1955 - Present).

MARCH 1988

KJET-AM 9:30 - 10:30 AM Monday 3/28/88

- 1.
- 2.
3. Document - REM
- 4.
- 5.
6. Time After Time - Cyndi Lauper
7. - O Positive
8. The Wild Truth - T Bone Burnett
9. Glory Glory - The Underworld
10. They Got The Beat -
11. Blind - Talking Heads
12. Red Neck - Luxuria
- 13.

(This is basically a 'new music' 'Rock Of The '80s' type approach. Only listed are the songs that were identified, since most of this music has no single chart history-- and no one we asked could identify the sampled titles or artists.)

MARCH 1988

KJR-AM Mornings 6:30 - 7:30 AM Wednesday 3/30/88

Everybody's Talkin	- Nilsson	O-69
Never Gonna Give You Up	- Rick Ashley	C
The Jackass Blues (novelty)		
All My Lovin'	- Beatles	O-64
Everywhere	- Fleetwood Mac	C
Cracklin Rosie	- Neil Diamond	O-70

KJR-AM Afternoons 2:58 - 4 PM Tuesday 3/22/88

Walk Don't Run	- Ventures	O-60
Like The Wind	- Patrick Swayze	C
Neon Rainbow	- Box Tops	O-67
Blue Moon	- Marcells	O-61
Get Together	- Youngbloods	O-67/69
Never Be The Same	- Christopher Cross	O-81
The Time Of My Life	- J.Warnes/Bill Medley	C
It's Too Late	- Carole King	O-71

MARCH 1988

KLSY Mornings 7:15 - 8 AM Friday 3/4/88

Her Town Too	James Taylor	O-81
Back In The High Life	Steve Winwood	R
Could It Be I'm Fallin' In Love	Spinners	O-73
You Make Lovin Fun	Fleetwood Mac	O-77
I've Been In Love Before	Cutting Crew	R
Sweetest Taboo	Sade	O-85
Ain't Too Proud To Beg	Temptations	O-66
How Will I Know	Whitney Houston	O-

KLSY Afternoons 5 - 6 PM Tuesday 3/22/88

We Can Work It Out	Beatles	O-65
Man In The Mirror	Michael Jackson	C
Everybody Wants To Rule The World	Tears For Fears	O-85
I Live For Your Love	Natalie Cole	R
Time Passages	Al Stewart	O-78
I Get Weak	Belinda Carlisle	C
Rhythm Of The Night	DeBarge	O-85
Daydream	Lovin' Spoonful	O-66
Call Me Al	Paul Simon	LP

MARCH 1988
- - - - -

KLTX Mornings 6:05 - 7:05 AM Tuesday 3/29/88

I Can See Clearly Now	Johnny Nash	O-72
Can't Stay Away From You	Miami Sound Machine	C
You're So Vein	Carly Simon	O-72
Cats In The Cradle	Harry Chapin	O-74
Slip Sliding Away	Paul Simon	O-77
Just When I Thought I Was Over You	Air Supply	O-81
Tell Me Lies	Fleetwood Mac	R
Killing Me Softly With His Song	Roberta Flack	O-73
A Woman In Love	Barbara Streisand	O-80
Just To See Her	Smokey Robinson	R
Garden Party	Rick Nelson	O-72
Top Of The World	Carpenters	O-73
I Only Have Eyes For You	Art Garfunkel	O-75
Top of the Hour ID		
Falling In Love	Hamilton/Frank/Reynolds	O-75

KLTX Afternoon 4 - 5 PM Wednesday 3/2/88

We've Got Tonight	Bob Seger	O-78
Cherish	Association	O-66
Wild World	Cat Stevens	O-71
Tell Me Lies	Fleetwood Mac	R
Me And You And A Dog Named Boo	Lobo	O-71
Ooh Baby Baby	Linda Ronstadt	O-78
You've Got To Hide Your Love Away	Beatles	LP
Lyin' Eyes	Eagles	O-75
You Will Know	Stevie Wonder	R
Havin' My Baby	Paul Anka	O-74
I'll Be Over You	Toto	R
Groovin	Young Rascals	O-67
Key Largo	Bertie Higgins	O-82
Whisper In The Dark	Dionne Warwick	O
Fool (If You Think It's Over)	Chris Rea	O-77
Yesterday Once More	Carpenters	O-73

MARCH 1988

KMGI-FM Mornings 8:35 - 9:10 AM Tuesday 3/29/88

I'd Really Love To See You Tonight	- England Dan & J.F. Coley	O-76
You Can't Hurry Love	- Phil Collins	O-82
When Will I See You Again	- 3 Degrees	O-74
I Saw Her Again	- Mamas & Papas	O-66
Time After Time	- Cyndi Lauper	O-84
I Get Around	- Beach Boys	O-64
Just The Way Your Are	- Billy Joel	O-77
Top of the Hour ID		
Time Of The Season	- Zombies	O-69
Don't Make Me Wait For Love	- Kenny G	R

KMGI-FM Afternoons 3 - 4 PM Tuesday 3/22/88

The Power Of Love	- Huey Lewis	O-85
Tears Of A Clown	- Miracles	O-70
Candle In The Wind	- Elton John (live)	O-LP
Time In A Bottle	- Jim Croce	O-73
Twist & Shout	- Beatles	O-64
I Miss You	- Klymaxx	
Old Days	- Chicago	O-75
Sloop John B.	- Beach Boys	O-66
Tell Me Lies	- Fleetwood Mac	R
Stay	- Jackson Browne	O-78
Running With The Night	- Lionel Richie	O-83
Sooner Or Later	- Grass Roots	O-71
The Finer Things	- Steve Winwood	
Listen To The Music	- Doobie Bros.	O-72
My Cherie Amour	- Stevie Wonder	O-69
Up Where We Belong	- Joe Cocker/J. Warnes	O-83

MARCH 1988

KMPS Mornings 6 - 7 AM Thursday 3/31/88

Hearts Aren't Made To Break	- Lee Greenwood	O
Crazy Over You	- Foster & Lloyd	C
Stand By Me	- Mickey Gilley	O
Life Turned Her That Way	- Ricky Van Shelton	C
Walk Right Back	- Anne Murray	O
It's Such A Small World	- Rodney Crowell & Roseanne Cash	C
What's Forever For	- Michael Martin Murphy	R
Mama's Never Seen Those Eyes	- Forrester Sisters	R
The Factory	- Kenny Rogers	C

KMPS Afternoons 4 - 5 PM Thursday 3/3/88

There Ain't No Getting Over Me	- Ronnie Mislap	O
18 Wheels & A Dozen Roses	- Kathy Mattea	C
Luckenbach TX	- Waylon Jennings	O
Your Memory	- Steve Wariner	O
7 Year Ache	- Roseanne Cash	O
I Wanna Dance With You	- Eddie Rabbitt	C
Why Not Me?	- Judds	O
Hard To Be A Face In The Crowd	- M.M. Murphy/Holly Dunn	R
Lovers Live Longer	- Bellamy Bros.	R
Here You Come Again	- Dolly Parton	O
That's The Thing About Love	- Don Williams	R
Love Will Find Its Way To You	- Reba McIntyre	C
By The Dark Of The Moon	- Alabama	O
Cry Cry Cry	- Highway 101	C
Texas When I Die	- Tanya Tucker	O

MARCH 1988

KNUA-FM 7 - 8 AM Wednesday 3/23/88

1. instrumental
2. vocal
3. instrumental
4. instrumental
5. instrumental
6. vocal - Michael Franks (from the Sleeping Gypsy LP)
7. instrumental
8. instrumental
9. instrumental

KNUA-FM 5 - 6 PM Tuesday 3/22/88

1. instrumental
2. Since I Fell For You (vocal)
3. instrumental
4. instrumental
5. instrumental
6. instrumental
7. Smooth Operator - Sade
8. instrumental
9. instrumental
10. instrumental

KNUA is programmed in house. At the point we listened, other than an occasional artist drop in identifying his or her own album, no songs were announced. We tried. Truly we tried. But no one we encountered recognized ANY of these songs. For a description of the sound, consult the one sheets, or format section.



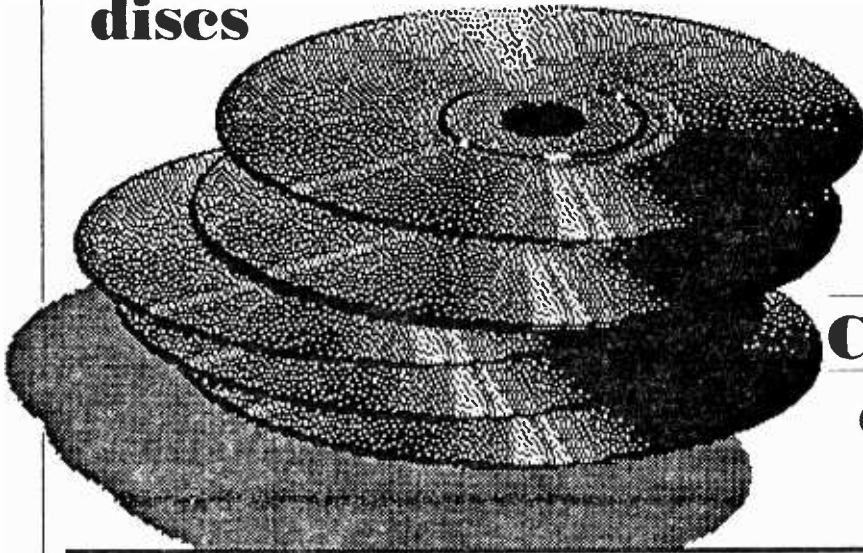
SOUND TRACK

MARCH 1988

KNUA 106.9 fm
Focus Tracks

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. "Northern Nights", <i>Dan Siegel</i>, (Epic) 2. "Time & Tide", <i>Basia</i>, (Epic) 3. "Nothing Like The Sun", <i>Sting</i>, (A&M) 4. "Through Any Window", <i>Neil Larsen</i>, (MCA) 5. "It's Better to Travel", <i>Swing Out Sister</i>, (Mercury) 6. "A Change of Heart", <i>David Sanborn</i>, (Geffen) 7. "Out of Silence", <i>Yanni</i>, (Private Music) 8. "The Heat of Heat", <i>Kevin Eubanks</i>, (GRP) 9. "Dianne Reeves", <i>Dianne Reeves</i>, (Blue Note) 10. "Still Life (Talking)", <i>Pat Metheny</i>, (Geffen) 11. "Tirami Su", <i>Al Dimeola Project</i>, (Manhattan) 12. "Global Village", <i>Tor Dietrichson</i>, (Global Pacific) 13. "Seen One Earth", <i>Pete Bardens</i>, (Capitol) 14. "Simple Things", <i>Richie Havens</i>, (RBI) 15. "Portrait", <i>Lee Ritenour</i>, (GRP) | <ol style="list-style-type: none"> 16. "One Mind", <i>Joaquin Lievano</i>, (Global Pacific) 17. "Brasil", <i>Manhattan Transfer</i>, (Music West) 18. "The Gift of Time", <i>Jean-Luc Ponty</i>, (Columbia) 19. "Picture This", <i>Billy Cobham</i>, (GRP) 20. "The Light of the Spirit", <i>Kitaro</i>, (Geffen) 21. "Terry Wollman", <i>Bimini</i>, (Nova) 22. "The Velocity of Love", <i>Suzanne Giani</i>, (RCA) 23. "Wuivend Riet", <i>Johannes Schmoelling</i>, (Lifestyle) 24. "Jasil Brazz", <i>Herbie Mann</i>, (R.B.I.) 25. "Night Charade", <i>Tom Grant</i>, (GAIA) 26. "Natural States", <i>Lanz/Speer</i>, (Narada-Equinox) 27. "Streamlines", <i>Tom Scott</i>, (GRP) 28. "Promised Land Sndtrk.", <i>James N. Howard</i>, (Private) 29. "Latitude", <i>Latitude</i>, (Lifestyle) 30. "Still Believe", <i>Michael Tomlinson</i>, (Cypress) |
|---|--|

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MARCH 1988

KOMO-AM Mornings 6 - 7 AM Tuesday 3/29/88

New York State Of Mind	- Billy Joel	O-LP
Don't Think Twice	- Bob Dylan	O-LP
City Of New Orleans	- Arlo Guthrie	O-72

KOMO-AM Afternoons 4 - 5 PM Tuesday 3/22/88

America	- Neil Diamond	O-81
For All We Know	- Carpenters	O-71
Cats In The Cradle	- Harry Chapin	O-74
Theme From A Summer Place	- Percy Faith	O-60
She's Got A Way	- Billy Joel	O-81
Hello	- Lionel Richie	O-84
On The Road Again	- Willie Nelson	O-80

MARCH 1988

KPLZ Mornings 7 - 8 AM Wednesday 3/30/88

Girlfriend	- Pebbles	C-22
Do Wah Diddy	- Manfred Mann	O-64
Here Comes The Rain Again	- Eurythmics	O-84
Kyrie	- Mr. Mister	R
Shattered Dreams	- Johnny Hates Jazz	C-33
Got My Mind Set On You	- George Harrison	R
Candle In The Wind	- Elton John	O
Everything Your Heart Desires	- Hall & Oats	C-new
Hungry Eyes	- Eric Carmen	R
Songbird	- Kenny G	R
Devil Inside	- Inxs	C-5
West End Girls	- Pet Shop Boys	O-85

KPLZ Afternoons 5 - 6 PM Wednesday 3/2/88

1. Check It Out	- John Cougar Mellencamp	C-14
2. Never Gonna Give You Up	- Rick Astley	C-7
3. Old Time Rock & Roll	- Bob Seger	O-79
4. I Saw Her Standing There	- Tiffany	C-19
5. Danger Zone	- Kenny Loggins	R
6. Livin' On A Prayer	- Bon Jovi	R
7. She's Like The Wind	- Patrick Swayze	C-16
8. The Walk Of Life	- Dire Straits	R
9. Be Still My Beating Heart	- Sting	R
10. When We Were Fab	- George Harrison	C-15
11. Evertime You Go Away	- Paul Young	O-85
12. Man In The Mirror	- Michael Jackson	C-3
13. Wish I Had A Girl That Looked-	Henry Lee Summers	C-28
14. Caribbean Queen	- Billy Ocean	O-85
15. Father Figure	- George Michael	C-6

MARCH 1988

KRPM Mornings	7 - 8 AM	Monday	3/28/88	
Let It Shine		- Eddie Raven		O
The Last Resort		- T. Graham Brown		C
You Can't Keep A Good Man Down		- Alabama		O
What She Is Is A Woman In Love		- ET Conley		C
Please Please Baby		- Dwight Yoacum		R
You're The Reason God Made Okla.		- S. West/D. Frizzell		O
Common Man		- John Conlee		O
The Factory		- Kenny Rogers		C
Roll On Highway		- Alabama		O
I Believe In Love		- Don Williams		O
Don't Be Cruel		- Elvis		O
If My Heart Had Windows		- Patty Loveless		C
Coward of The County		- Kenny Rogers		O

KRPM Afternoons	4 - 5 PM	Wednesday	3/2/88	
Love Or Something Like It		- Kenny Rogers		O
Touch Me When We're Dancin'		- Alabama		R
I Fell In Love Again Last Night		- Forrester Sisters		O
Americana		- Moe Bandy		C
Baby's Got Her Bluejeans On		- Mel McDaniel		O
Turn It Loose		- Judds		C
Big City		- Merle Haggard		O
Love Me Like You Used To		- Tanya Tucker		R
Closer To You		- Tom Wopat		C
Diggin Up Bones		- Randy Travis		R
Somebody Lied		- Ricky Van Shelton		C
Lets Stop Talkin' About It		- Janie Fricke		O
Missing You Heart Of Mine		- Sawyer Brown		C
Angel In Disguise		- Earl Thomas Conlee		O
Crackers		- Barbara Mandrell		O
My Heart Has Windows		- Patty Loveless		C
Woke Up In Love This Morning		- Exile		O

MARCH 1988

KUBE Mornings 7:30 - 8:30 AM Wednesday 3/30/88

Crush On You	- Jets	R
Wishing Well	- Terrence Trent D'Arby	C-11
Higher Love	- Steve Winwood	R
Theme From Miami Vice	- Jan Hammer	O-85
You Don't Know	- Scarlett & Black	C-28
Nothing's Gonna Stop Us Now	- Starship	R
What Have I Done To Deserve This	- D.Springfield/Pet Shop Boys	R
Jump	- Van Halen	O-84

KUBE Afternoons 5 - 6 PM Wednesday 3/2/88

1. Father Figure	- George Michael	C-1
2. Drive My Car	- Beatles	LP
3. Hungry Eyes	- Eric Carmen	R
4. I'm Lookin For A New Love	- Jody Whatley	R
5. Push It	- Salt'n'Pepa	R
6. Love Is A Battle Field	- Pat Benatar	O-83
7. Should've Known Better	- Richard Marx	R
8. I Get Weak	- Belinda Carlisle	C- 5
9. I Want Her	- Keith Sweat	C-18
10. Candle In The Wind	- Elton John (live from australia)	R
11. I Saw Her Standing There	- Tiffany	C-23
12. Living In Paradise	- David Lee Roth	C- 6
13. Prove Your Love To Me	- Taylor Dayne	C-29

MARCH 1988

KVI-AM Mornings 7:58 - 9:00 AM Monday 3/28/88

Pleasant Valley Sunday	- Monkees	0-67
Papa Oom Mow Mow	- Rivingtons	0-62
Top of Hour ID		
Gimme Some Lovin'	- Spencer Davis Group	0-67
Good Timin'	- Jimmy Jones	0-60
Mr. Lee	- Bobbettes	0-57
Hello I Love You	- Doors	0-68
After Midnight	- Eric Clapton	0-70
Oh Boy	- Buddy Holly	0
Here Comes The Sun	- Richie Havens	0-71
Happy Happy Birthday Baby	- Tune Weavers	0-57
Midnight Confessions	- Grass Roots	0-68
Ain't No Woman	- 4 Tops	0-73
She's Just My Style	- Gary Lewis & The Playboys	0-65
This Magic Moment	- Drifters	0-60
Anyway You Want Me	- Elvis Presley	0-56
Kind Of A Drag	- Buckingham	0-67
I Love The Angel	- Little Bill & The Blue Notes*	
Sweet Talking Guy	- Chiffons	0-66

* local Seattle Hit, uncharted 1959

KVI-AM Afternoons 5:03 - 6 PM Tuesday 3/22/88

Maybelline	- Chuck Berry	0-55
I Got You (I Feel Good)	- James Brown	0-65
Sally Go Round The Roses	- Jaynettes	0-63
Cara Mia	- Jay & The Americans	0-65
A Little Bit Me, A Little Bit You	- Monkees	0-67
Blue Moon	- Marcells	0-61
Tossin' & Turnin'	- Bobby Lewis	0-61
Walk Right In	- Rooftop Singers	0-63
Blueberry Hill	- Fats Domino	0-56
Wipe Out	- Surfari	0-63
You're A Wonderful One	- Marvin Gaye	0-64
Lovers Who Wander	- Dion	0-62
Everybody's Somebody's Fool	- Connie Francis	0-60
Bus Stop	- Hollies	0-66
Good Rockin' Tonight	- Elvis Presley	0
If I Fell	- Beatles	0-64
19th Nervous Breakdown	- Rolling Stones	0-66
Top of Hour ID		
Do Wah Diddy	- Manfred Mann	0-64

SEATTLE/TACOMA

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SEATTLE/TACOMA - MARKET PROFILE

While the "Facts & Figures" section can sufficiently acquaint the reader with this metropolitan area, Seattle/Tacoma as a radio market is somewhat more elusive than most. Once it is fully understood, however, Seattle is also more predictable than most.

Basically, Seattle typifies an analogy we've used in other Western cities: The audience reacts like one giant adult contemporary listener. No where is that statement more true than here. So what does it mean? First, it has nothing to do with music taste, per se. Adult contemp is certainly not the strongest format here-- nor has it been traditionally. At present it's bested by news/talk, both CHRs, country and AOR. The point then is that Seattle reacts like the profile of what we know to be the typical AC lifestyle:

1. It's largely white and decidedly non-ethnic.
2. It's upwardly mobile.
3. It's hard to impress.
4. It's slow to change.

The first point is obvious from demographic data. While some dissention might come over the second point from the perspective of South Seattle (Kent, Tukwila, Des Moines-- etc.), with its sizable blue collar populus, even here the emphasis is on upward mobility. Neighborhoods are new (such as Federal Way), often residents are transplants, and in all sectors emphasis is placed on the 'good life' found in the Pacific Northwest. The factory mentality of the rust belt is absent here. It is in the third and fourth points, however, that the secret to Seattle is found.

First a look at the obvious: Over the past three decades, Seattle has had less than a handful of market leaders: KJR, KOMO, KIRO, --arguably KVI in the past and KUBE today. And KUBE is the quintessential example of reaction to radio in Seattle: KUBE, the non-promoting, non-subscriber to Arbitron which spends money only on bumperstickers (and then only in grand sums if tallied over multiple years), rises to the top-- #1 in the Winter book. That says it all (and we'll say it in detail in the Contemporary Hits section), but for now let it suffice to imply that KUBE wins by reflecting the essence of Seattle. (We know that's the secret to all successful radio, but many of us don't have a clue toward understanding how to capture it.)

The mood of Seattle is not really jaded. It isn't exactly aloof or removed. There is a definite air of sophistication-- though not of the Eastern variety typified by airs of expectation. It's perhaps an iconoclastic conservatism which first appears almost as decided liberalism to the uninitiated. But don't be fooled: 'Do your thing and I'll do mine', largely the motto here, is less indicative of tolerance than it is a living statement of the independence of the Pacific Northwest.

Residents are also steadfastly loyal to quality-- from radio stations to department stores. When a reliable base is built, generally it will stand. (And in radio, when a personality is accepted, generally he or she will remain-- witness the initial success of newcomer KXRZ with many of the former KISW personalities-- and the re-emergence of KISW a year later, predicated on a return to former positioning (see AOR for complete details). In most markets, the move of air talent from one outlet to another results in a certain amount of confusion. Here, such was not the case. Loyalty was a major reason-- as was literacy.) Folks here pride themselves on being educated and informed-- perhaps in self defense. Afterall, the Pacific Northwest is geographically isolated.

It can be successfully argued that residents intend to keep it that way, thank you. Witness Oregon's bumper stickers: 'Don't Californicate Oregon.' You're welcome in Seattle: Welcome if you can stand on your own, contribute, and embrace the 'don't tread on me' philosophy which clearly includes the landscape-- we haven't heard word yet, but it wouldn't surprise us to see Seattle successfully make littering a capital crime. (It almost makes you want to throw that Burger King wrapper onto I-5-- even if the thought never occurred before.) The whales will be saved at all costs. (One radio station, KEZX actually ran a billboard campaign with a 'save the whales' theme-- see AOR.)

Apart from lifestyle, geographic isolationism has created another reality for Seattle radio: a history so distinct from other regions of the country, it literally must be understood to win. The very early days (pre-television) are delightfully chronicled in Dave Richardson's book "Puget Sounds" (Superior Press). It's must-reading stuff-- like the part about former police lieutenant turned rum runner Roy Olmstead and his wife Elsie (known on the air as 'Aunt Vivian', where she supposedly included code words amidst her compelling fairy tales to signal the booze boats waiting off the coast) who ran a prohibition ring from their owned and operated radio station, KFQX-- the forerunner to KOMO. (Ironically, Fisher's Blend owned KOMO-- but the blend here was flour, not alcohol-- see Adult Contemporary.)

"Puget Sounds" also preserves television's early pioneers. To those growing up in the market in the late '40s and early '50s, KING-TV kiddy show host "Wunda Wunda" was a godsend-- and Ruth Prins who played the part was not far short of one. Lions attacked, pigeons shot, burglars intruded, but Ruth always carried on. For the afterschool crowd, KING had Stan Boreson's "King's Clubhouse", including two dejected looking basset hounds, "Tallulah" and "No Mo Shun" (the latter living completely up to his name). Housewife time was the domain of Bea Donovan, the only lady we knew who could successfully de-wing a turkey in one shot and the star of "King's Queen" seen daily. (It's also ironic that KING-TV has led the market since its inception though success continues to elude KING-AM-- a saga detailed in the news/talk section.)

As for relevant history however, it's important to understand the power of a man named Pat O'Day. We've chronicled his rise and reign under oldies (as he still can be found on KJR), but even so, an introduction to the market would be insufficient without reference to O'Day's unbelievable influence.

Perhaps the isolated location played a part, though it really doesn't matter why. The bottom line is that from the late '50s to the mid '70s, Pat O'Day determined what was heard-- and what was not, in the Tri-State area. Washington/Oregon/Idaho all racked exclusively off KJR's list. And KJR's list was exclusively compiled by one Pat O'Day.

O'Day's worst detractors call him a racist. Next in line are those who claimed he preferenced the acts involved with his unbelievably large concert business. (Yes, in addition to the racks, O'Day had live performances virtually locked up as well. From his first event in 1962 "The Rock and Roll Twist Party"-- when there wasn't a 'concert business' save Dick Clark's Caravan Of Stars, to the nationwide "Concert's West" which he started with Terry Bassett-- O'Day was the man to see if you wanted any visibility, (even a local hop) in the Pacific Northwest.)

Clearly a man with such power will amass some enemies. To his credit however, even the worst stories are far from fatal. Basically, it's as O'Day tells it-- he's a businessman. He did then, as he does now, what he believes will be marketable. His views on the market? The Northwest sound is mainstream with a cross over of "country that ain't all that country, and R & B that's very vanilla".

Evidence of Pat's belief in that contention is conclusive everywhere in Seattle during the '60s, truly the decade of O'Day. Whether that was a self fulfilled prophecy is unimportant in regard to any relevance to the present. But, if only for history sake, a few things should be noted, such as the distinctive sound of the legions of local acts even in the '60s. Clearly these were firm followers of R & B, and though their performances were definitely whitewashed, it's likely that the end product was less an attempt to placate the white audience than it was a result of their own roots emerging. From Don & The Goodtimes, to The Wailers and the national sound of Paul Revere and the Raiders, where did they hear R & B to begin with?

It's O'Day's belief that musically inclined youth will go to any length to uncover product, and on that we agree with him. However in the early to mid '50s, those lengths could be measured on the AM bandwidth from any place in the Puget Sound. Agreed, we're not talking major influence. But two standouts should receive recognition. One is a guy still in Vancouver, B.C.-- Red Robinson. Initially heard at night on CJOR, Robinson to music starved teens pre-rock and roll was the Allen Freed of the Pacific Northwest. As the sun went down "Red Robinson's Teen Canteen" swung into action complete with theme music and the original recordings-- not white covers but the real deal: Earl Bostic, Billy Ward & The Dominos. By the mid '50s Robinson had jumped on the rockabilly bandwagon as well. It was nirvana to music starved kids, but from the standpoint of widespread recognition, basically it was their secret-- as was Bob Summerize.

Summerize, a young black jock with a strong following in Tacoma, was heard nightly on KTAC-AM (850) broadcasting from Kings Drive In on 6th Avenue. Looking regally down on the cruisin' crowd from his vantage point in the restaurant's crown (a less than artful structure atop the drive in), Summerize fulfilled the requests-- not to mention the hopes and dreams-- of a loyal legion of high schoolers in the mid '50s.

While fans of Robinson and Summerize believe that given exposure black music would have been a major force in the Pacific Northwest throughout the '60s, it's become a moot point. Regardless of why, black music wasn't heard and hence is of only minor influence today.

Actually, O'Day, the man solely responsible for this lack of exposure, claims to be a black music fan himself. He laments failed attempts at booking Motown acts (The Supremes and The Miracles-- hot in 1968 everywhere-- were unable to fill a 5,000 seat arena in Seattle, claims O'Day who brought them to town.), and mentions that airplay was equally risky. Mary Wells was dismal, muses Pat. Ironic however, is that while the soft soul sound and the white targeted Motown product bombed, the scant black product that did make it was pure soul: "Aretha Franklin was a tremendous seller." James Brown however was not.

Country crossovers were more the norm. "This was a huge (Roy) Orbison market. Big Bobby Bare. George Hamilton the IV, Patsy Cline. We were breaking country out of Seattle. A lot of it. And we were breaking a lot of white acts." Not just locals, but songs as divergent as "Woolly Bully" by Sam The Sham, a record O'Day first heard on vacation in Hawaii.

The early '60s saw the likes of the Washington based '50s act, "The Fleetwoods" still charting, along with "The Wailers", the local giants who never managed national recognition; Bobby Vee, Four Seasons and so forth. What we didn't know then was that the handwriting was already on the wall as to which way Seattle would go during the pivotal latter '60s.

The social phenomenon of the latter '60s has been chronicled ad nauseum, and its impact on music is well understood. From the standpoint of radio however, the latter '60s was a period of division. Though 'underground radio' had started, and FM had been noticed; AM was still THE bandwidth and top 40 was still the format of choice for the youthful masses. What occurred then, happened not from outside forces, but inside policies. Radio stations had a clear cut choice. They could begin to add the harder sound of a volatile generation (tame, in many cases by today's standards)-- or they could go deeper into the emerging soul sound of Motown and Memphis. (And in both cases, they were still reasonably safe with a bubblegum hit-- or 20.)

The decision in the South was clear cut. Motown acts flourished. The Stax/Volt catalog was depleted. It was fitting, after all since this was the region that developed "Beach Music" (a group of black records from the '40s to the present with a similar soft soul shuffling beat). (It was known as 'Beach Music' for two reasons-- one, logical (because it was the music heard along the Carolina coast, particularly in the juke boxes of Myrtle Beach); the other, more insidious (better to call it 'beach music' than 'race records' --even early album covers, noticable for their lack of artist pictures, confirm this cover up).)

In short, the black populus in the South has always been sizable, and the white man there has a history of embracing black music (though not the black man himself-- witness one 1960 'Beach Music Concert' of all black acts in a packed arena with not one black face-- blacks were denied entrance by city ordinance). Actually, its likely that the aforementioned cultural glitch is even more responsible for the overwhelming amount of black product on the airwaves during this period than any affinity for soul music. Based not on sound is the South's distaste for the principles embodied in the movement of the latter '60s. 'Play that drugged hippy freak commie pinko fag music?' No way. --But it didn't hurt that Southerners were more comfortable with the black sound.

The West however, particularly the Pacific Northwest, saw the phenomenon in reverse. Black product was virtually absent. Tolerance, (if not sympathy to, the '60s movement) was prevalent. And so it was that Hendrix, Cream, The Seeds and so forth were embraced.

What we have today in Seattle, then, is a market exposed to a harder, whiter, sound than some other regions of the country. A market that has never had a strong black or urban based outlet. Nor a winning facility predicated predominantly upon black cross over material. And although it appears that flavoring today's mass appeal sound with solid black product (oldies on the AC outlets; currents on CHRs) has produced success-- the overall approach is still based on mainstream, white targeted hits. And judging both historically and by current populus, there's little evidence to prove it shouldn't be.

Seattle today is vastly different then the Seattle of the '50s-- and quite the same. The population has grown, fallen and grown again (see Facts & Figures-- Boeing). Ma and Pa owners are being replaced by major corporations (Nationwide and Shamrock have entered in the last two years), but local concerns continue to flourish. KOMO is still a Fisher's Blend station. Mrs. Dorothy Stimson Bullitt still owns King-- and it is run by the same philosophy she formulated in the '40s (profit is third in importance-- for the first two, see news/talk).

It's bigger. It's better (though a group called 'Lesser Seattle (see Facts & Figures) would argue that). But it's much the same in thought and deed. And just as confusing as it's always been. It takes a rare broadcaster to come in and conquer. But Michael O'Shea is no ordinary man. Or perhaps it's because he's so very ordinary...

Here is where we'll begin our profile-- with the rise to dominance of KUBE.

CONTEMPORARY HITS

In 1981, Michael O'Shea returned to Seattle to begin his first (and only, actually) GM assignment, heading First Media's newly purchased KBLE-FM. He wanted to go country. After all, he had just returned from Los Angeles and KHJ had thoroughly convinced him that indeed, "we all grew up to be cowboys".

Luckily he was also convinced that he should at the very least do some 'seat of the pants' research. So much for the country idea. What he found was a hole somewhere on the order of the Grand Canyon: It was 1981 and Seattle was yet to be graced with an FM CHR outlet of stature. And though the old line KJR was still seen as an AM legend, it was more often seen as a tired one.

(On FM, KNBQ in Tacoma had gone live a few years prior (see oldies, KBSG)-- but the operative words in that sentence were "in Tacoma". Signal problems and image problems kept what was a respectable sound from fully penetrating the market. And Pat O'Day's KYYX, arguably the first "live" FM top 40 in the market, circa '77 (see AOR, KXXR), was not exactly live-- and not exactly 'music intensive': the jocks 'talked too much and talked too much about themselves', remembers O'Shea who is quick to add that the music that was aired was right on the money-- indicative of O'Day's remarkable ears for the Puget Sound. Even setting aside those issues, by '87 KYYX was experiencing the kind of financial problems that virtually crippled them as a competitor.)

O'Shea decided to combine the best of KYYX and KJR-- coming up with a \$10,000 music guarantee (awarded when less than 50 minutes of music was aired) and a morning legend (8 year KJR vet Charlie Brown who also served as the "New 93 FM"s first PD).

If you're wondering about the calls of the "New 93 FM"-- so was O'Shea, who had applied to transform KBLE-FM into KLFM. The results of that application were still up in the air when the station signed on, St. Patrick's Day, 1981-- in fact, new calls weren't forthcoming for almost a year. As it turned out KLFM went to an outlet in Bozeman, Mt. and the "New 93 FM" didn't get a distinct four letter identity until becoming KUBE in February of '82.

To digress a moment, KBLE-FM was the counterpart of KBLE-AM, a religious outlet signed on by Ostrander-Wilson (see page 88) in 1964-- held until the sale to First Media-- which in this case was almost 'second media', behind Group W. As the story goes, Westinghouse, high on building an FM division in the fall of '80, offered \$3.9 mil for the outlet and promptly left town to secure corporate approval. It walked First Media, offering \$4.2 mil. It was a done deal (consumated in writing on hotel stationary) before the Group W reps reached the boardroom.

So here it is, St. Patrick's Day of '81 (actually the station was ready to go four days prior but O'Shea had misgivings about signing on the facility on Friday the 13th) and the "New 93 FM" emerged. From their vantage point, the AM band held only one competitor-- KJR. On FM, however there was KYYX as well as AC formatted KIXI (never a direct influence-- see AC, KLTX) and KPLZ.

KUBE was a virtual overnight success. O'Day credits it with being the last nail in KYXX's top 40 approach. Obviously it was also a factor in KPLZ's transformation (described below). Any initial words that O'Shea simply lucked into an obvious void have long been dispelled. Not only has KUBE seen the demise of KYXX, KNBQ, the rise and fall of KHIT, and continued dominance over KPLZ-- but in the Winter '88 book, the final jewel was placed in the KUBE crown: the "New 93 FM" led the market 12+. Even over KIRO. "It was just our turn," summarizes O'Shea who still is not an Arbitron subscriber (the cost factor and dissatisfaction with methodology holds him back). Number one in five consecutive Birches at the time of the Arb feat, O'Shea also pointed out that the next book would likely find KIRO back on top. It did (and baseball was no small part, see news/talk).

So what did KUBE do to best KIRO in the Winter? "We stopped giving away money, increased our commercial load and didn't run any tv spots," laughed O'Shea who repeated his contention that it was simply longevity and timing.

In Seattle, 'simple' is not a word to describe longevity. Vital would be better. KUBE came up with a plan and has consistently executed it without fail for the past seven years. The plan? Little more than a 'more music' policy backed by the McLendon basics drilled into O'Shea long ago.

O'Shea is a pretty remarkable character actually. He's a living, breathing, test market. He knows the taste of his audience because in large part he IS his audience. He reacts to the latest fads because he genuinely is swept up in them (witness the 'cowboy' craze when he was outfitted for boots, hitting country bars nightly). He shares the typical values, hopes and dreams of his mass appeal audience. His worst detractors say he's superficial. But it's that very quality that produces his success.

He's relatively unemotional-- taking little personally (hence his success with former bosses infamous for abusive employee treatment). He's not introspective to the point of overanalyzing anything. He takes it on face value, he takes it in stride and he takes it all in. He's also a master politician. But not the calculating variety. Rather someone who optimistically sees the bright side in everything. Mused one former co-worker: 'If Michael was breaking the news to me that I needed an amputation, he'd call it a limb rearrangement.' And he'd mean it. Another laughs as he remembers, 'I'd be mad as hell. I'd walk into Michael's office screaming and he'd calm me down. I'd walk out contented and smiling. And I'd be back at my desk at least a half hour before it dawned on me that nothing had changed.'

His resume reads well. Starting out in Nevada, MO, O'Shea moved to his hometown of Springfield, IL where he did the overnight show at WCVS as "Mighty Mike". He was so impressed with his performance there that often he'd tape 20 minutes or so of his show after the 1 am newscast, to be played back on the air at 4 for his enjoyment. Sometimes he'd be so overcome with pride that he'd jump in his car and cruise through town listening to himself. One night however he was overcome with fear. There was no mistaking the fatal click of the front door locking behind him and the next morning, one broken window later, he was forced to inform management that there was a bit more in-car listening than they might have previously expected.

In Lansing, he changed his name. Actually the station did. On WJIM he became "Jungle Jim" Williams. (Everybody was named 'Jim' at WJIM-- and Williams is his legal name.) From there a stint at Toledo's WOHO teamed him up with Bobby Rich (for the evening Jungle and Bobby show) until he got THE call. The one from KLIF. A shot at a McLendon station. The only problem was his name. They wanted to call him Rich Burton. Well short, overweight, redheaded Michael had no illusions about his appearance. He said he'd be ANYONE but Rich Burton. And so it was that driving into Dallas he heard on the air that he was the 'Smiling Irishman Michael O'Shea'. The name stuck.

Learning much under PD Ken Dowe, O'Shea was ultimately upped to his first program directorship, a post he kept through the sale of KLIF to Fairchild, exiting in 1972 for Ft. Lauderdale's WFTL-- the first overwhelming success directly attributable to his ability. The Class IV AM, owned by Joe Amaturio, had never been much of a factor in Broward County, let alone Dade. Even though FM was already taking hold of South Florida, O'Shea turned a fossilized AM outlet into a vibrant winner through the McLendon basics, the uncanny ability to find and motivate the right people and a grass roots creativity that spawned such promotions as a contest for artists awarding the winner a place in the Louvre. (What wasn't mentioned until later was that the Louvre location was a nice empty wall in the bathroom.)

Breaking up his stint at WFTL was a seven month period at WLW in 1975-- one of the Cincinnati giant's finest moments. Of all the PDs under GM Charlie Murdock (circa 68-81), there were in our estimation two stand outs: O'Shea and Dan Clayton (today Ken Wolt). Others were good but those two-- and of course the current brilliance of Randy Michaels-- created unforgettable impact.

He didn't like Cincinnati, but he did like Ft. Lauderdale and so when Joe Amaturio offered him the national PD gig, he jumped just in time to play a part in the creation of Houston's ultra successful "Magic"-- the market's first FM urban of real note. (It was O'Shea who lured KDAY Los Angeles PD Jim Maddox to the fold). But in '77, a call from Seattle proved irresistible.

Golden West Broadcasters was a most revered name, and KVI was a solid opportunity (see oldies). Moving to Cap Cities KPOL, Los Angeles for a six month period in '79, he returned to Golden West-- this time as the chain's Los Angeles based National PD. Politically it was an interesting situation and to some from the outside it looked as if he made more than a handful of wrong calls (i.e. the move to news/talk for KMPC and KVI). But the bottom line was that the post gave him much visibility and groomed him for his entrance into general management which came with his return to Seattle in '81.

Looking back on past performance-- as well as present success, the one quality that constantly keeps O'Shea on top is clearly "people skills". He instinctively knows how to find the right person for the job and he understands how to continually motivate him (or her). As proof, witness several staffers (including the morning team of Charlie Brown & Ty Flint) who have been with KUBE since its inception.

It didn't hurt that KUBE was able to carve out a timely position in the market and subsequently mount numerous successful defenses of that position. Somewhat on the order of Tampa's Q-105 (see Tampa profile) which has managed to attract a wide variety of demos, reacting in the market like an AC while maintaining a CHR base-- KUBE has the kind of audience any contemporary hit outlet would adore.

Attracting them initially was an easy task. Defending them has been more challenging-- not on what to do, rather not what to do. KUBE held its ground by remaining firm and not changing in the face of additional AC competition ("Classy" among others have been respectable foes-- see AC) as well as direct competition from CHRs (while KHIT was never a factor, KPLZ is a worthy opponent).

Promotions are numerous 'based on what people are talking about' (says O'Shea displaying his McLendon background). From the annual birthday party (so big that clients and friends did everything short of blackmail to get an invite to this year's event held at Parker's featuring Bruce Hornsby, Nu Shooz and more. 850 tickets were given away to listeners.), to the summer "Sand Blast" (a sand castle building competition) there isn't a week that goes by without a promotion of some sort. Some weeks there are many, though most are just brief interactions awarding small tokens to listeners on the air for their trivia knowledge and such. While in print that sounds like clutter, on the air the 'more music' promise is still highly in evidence interspersed with clean and effective production touting the current contest or event. It flows with the kind of fine tuning that is only resultant from a staff that genuinely respects one another.

Off the air, the overwhelming visibility comes from an on going sticker promotion-- the largest in the market's history. For more than four years stickers-- unchanged and unsponsored stickers-- have been given out at area 7-11's. Over four million of them to date. To folks sporting the KUBE logo on their vehicle, it's an easy way to win a hundred bucks (a character named "Truck Rogers"-- another original KUBE employee, drives around daily awarding cash and prizes). To the competition, it's upsetting to the point of distraction. How can so many people be displaying KUBE stickers?

The secret again is longevity. KRLA in Los Angeles pulled it off in the '70s. By not changing the look of their sticker for a period of years, the collective effect half a decade later was mind boggling. (And of course, just when every other GM in town was salivating over KRLA's penetration they went and changed it-- color and logo-- see the Los Angeles profile.) Now that KUBE has reached a similar point, it will not make that error, confirms O'Shea who adds that sticker winners have cost the station over \$350,000 to date.

Beyond that, a small television campaign runs each fall during the start of the new tv season highlighting a specific event coming up on the morning show. Occasionally sparse outdoor and transit campaigns are launched. (Sparse for two reasons-- one is the massive competition in that arena. The other is the limited amount of opportunities. Boards are becoming somewhat less evident thanks to the environmentalists (and those that are around are owned by Ackerly which also owns KJR and KLTX) and are almost prohibitively expensive.)

A listen to Charlie & Ty's morning offering (including Mary White with traffic-- Ty does the news) shows excellent interaction, good timing, and one on one communication-- often missing from a group effort. News was delivered in an energetic, relatable fashion containing numerous quick stories which held our attention. Charlie is the star (and worthy of that title in this market) but the overwhelming feel is that these people do like each other-- and the audience. And ala McLendon, you're hesitant to turn off the radio for fear you'll miss something. But rather than continuous contest mentions (the only promotion in evidence during one listen was the inclusion of Truck Rogers and a plug for the stickers-- and throughout another, emanating from Disney World, we were touted only on a movie preview-- "Remember when the big films come to Seattle, the sneak previews come from Music Radio Kube 93 FM" and the airing of the trivia oriented "Name Game Round Two"), the action you're afraid to miss comes from the duo's banter with each other and you.

Afternoons with PD Gary Bryan fulfilled the 'musicradio' promise complete with a Ten-In-A-Row jingle followed by just that, interrupted only by the basics-- weather and traffic updates (both are huge factors here) as well as a produced liner for the sticker ("stick with a winner and win with your sticker") and a mention for an upcoming KUBE movie screening. (Other listens proved Gary to be brief, succinct and warm; adeptly juggling a number of elements (such as produced promos and the Cascade Ski Reports), while constantly reminding us (and convincing us) that Kube indeed does air more music.)

Bryan's direction certainly played a part in KUBE's Winter win (as of course did O'Shea and Brown), but we'd be remiss in chronicling KUBE's success without a mention of Bob Case who took over the PD reins when Brown relinquished them in '84, holding on to that post until his promotion to co-owed Z-93 in Atlanta during the summer of '86. Case, who methodically continued the KUBE building process, was replaced by Bryan, whose track record included the PDship of KNBQ (during its final transition to a fully live sound in '79). After a brief stint at AOR KISW, Bryan left for Portland's KKRZ in '84, implementing a CHR approach on the Golden West FM with undeniable success before joining KUBE in '86

To term KUBE as "an AC masquerading as a CHR" as one former competitor did, is more than a backhanded compliment. It spells success for the New 93 FM, and it spells opportunity to competitors. And so it was that others tried-- and one outlet, KPLZ, succeeded in carving a co-existent niche for itself.

It was on Labor Day, 1983 that KPLZ took the ultimate plunge into CHR waters. To be sure they had flirted with it somewhat after the adoption of the K-Plus identity (KVI-FM became KPLZ in the Spring of '79-- remaining an AC outlet but dayparting to the point of being virtually top 40 at night), but it was at noon on that fateful September Monday that PD Jeff King headed straight for a position between KUBE and KNBQ with Boston's "Don't Look Back" which followed six hours of a continuous block of music ranging from Lloyd Price and Ricky Nelson to Gale Storm and Connie Francis.

Morning man Ichabod Cain was out (a most fortuitous firing for him-- today he's ultra successful in that timeslot at KMPS) as it was announced that King would take over the morning slot. Jack Elloit moved from afternoons to middays as Sky Walker (a former co worker of King's from Lubbock's KSEL who was doing nights on KJR just prior to KPLZ) moved into afternoons.

It wasn't long before KPLZ began to achieve success, albeit teen success. From the standpoint of 12+ numbers, KPLZ was in good stead. Among advertisers though, the 12-24 sound was a deterrent. And so a dilemma arose. How to keep that teen base (registering in high double digits at that point) while building older appeal. King had been quite adept at creating and maintaining a teen machine, but it was PD Casey Keating (a former KPLZ production director) who faced the onerous task of adding to, while not disturbing, the base. Rarely does a station succeed when faced with an 'evolution' dilemma. Casey did, and KUBE helped him.

KUBE didn't react. It just continued (as it still does). Casey copied. (That's not to imply any negative connotation. We surmised he looked at KUBE's success and said-- 'well if they have an 8 and I duplicate them, I should be able to amass a 4 in the same demos. One record rep put it succinctly, 'they tried to outcube Kube'. And they did well enough to create a respectable position.)

A morning team was brought in, music was softened a bit, the mention of call letters began more and more to compliment their image as the "Z" station. They targeted 18-34 with extensive dayparting fully realizing that KUBE would continue to dominate 35-44. They started a sticker contest. Infact, today, KPLZ counts stickers as their biggest promotional push on the air. Off the air, KPLZ is also like KUBE: television is sparse. And though busboards appeared last Spring, it was more of a showing than a blitz.

O'Shea respects Keating. And he'd jump at the opportunity to get him out of town. Rare in an instance where copying achieved success. But that is where the fine line is drawn. It would appear that Keating didn't copy because he didn't know what to do-- reprehensible to anyone's standards. Instead, he copied because he knew exactly what to do and he was willing to put his ego aside to do it. It's a tough position and he deserves full credit for professionally analyzing and implimenting it.

A listen to the "Z Morning Crew", headed by Kent Phillips and Alan Budwell reveals a well integrated effort-- the closest to a "Zoo" concept in town with adult personalities amidst what we perceived to be somewhat of a teen presentation. That's meant as a compliment. It's no small chore to appear to be up, adult, pleasant, and personable while burning up the basics, relating to adults while entertaining kids. They're good. And well suited to the format of KPLZ.

Most impressive was the lead news item which was so efficiently woven into the duo's banter that we were well into the second story before we knew a news block was in progress. And even after we'd come to the realization, we were further impressed with the writing and delivery. The presentation was lifestyle. The items were hard news. The morning we caught it, it was exactly as we would have done it.

It's quick moving and it's hip and perhaps it can best be summed up by the following drop in: (sounder) "The following program is recommended for mature individuals and may contain material unsuitable for morons, cretins, and dishwipes. If you are a moron, or a member of the PTL Club, please turn off your radio because we don't need anymore stupid, narrow minded, pencilneck geeks who wouldn't know the first amendment if it came up and bit them on the butt. (Kent & Alan shout) Thank you."

The elements were as you'd expect from the Mystery Oldie and the "Compacat Discovery" (a sponsored contest, the answers to which could be found at the sponsor's (Fred Meyer) locations. Correct responses netted CDs and a shot at a \$2,300 system) to soliciting birthday's on the "Powerlines", reading the temperature in "Z-grees" and playing black sounding do-wop jingles touting the program, all designed not to usurp the music. (And we'd be remiss if we didn't note the occasional jab at other radio stations, from a simulated dial scan complete with commentary to naming their traffic copter reporter 'Michael O'Shea'-- inside info that also plays well to the general market.)

Unarguably music is the star in afternoons where we caught a "45 minute power play underway" and a number of liners including plugs for the Powerlines, the upcoming 5 O'clock whistle, the Z Entertainment Line, and the Z Concert line-- the latter two numbers sponsored by Black Angus and Stroh's respectively.

Nights are the domain of Mark Allan and it is here where dayparting is most evident. 7 - 8 pm features "The Hit Election" (playing back the top ten requests from calls throught the day). The Z Extra (a new tune, perhaps one that Keating is unsure of adding) is aired with listeners voting their approval. And at 9:45 it's "Mark's Moment Of Music" a request and dedication parody where the evening's mush music is aired.

The results are in, and the results are good. Infact KPLZ today is achieving the greatest success ever found on 101.5. (For a brief history see page 85. Though we could go on at length, it frankly deserves little embellishment-- save the inclusion of Todd Bitts, GM at KVI-FM (the first and only GM-- prior and subsequent to him the combo was under single management-- ironic in reasonsing, as previous to him the emphasis was on the AM and subsequent to him it was on the FM). In any event, it was Bitts who first carved out a separate identity for the FM (along with PD Frank Coborn who also rates mention), starting it on what has become a steady ascent.)

AOR

Seven stations now loosely fit into this category with the KISW/KXRX battle most prominent-- appropriate as those two are the only 'true' AOR facilities in town. (Also in the fold is New Age KNUA, doing battle with eclectic KEZX-AM-FM; new music KJET-AM and classic rocker KZOK. But since 1987, most eyes have focused on the main event (KISW vs. KXRX) and for good reason-- it's the stuff soap operas are made of.)

Enter Nationwide in 1986, purchasing KISW and in the process alienating long time GM Steve West who promptly takes refuge across town at another newcomer: Shamrock's KXRX. Only he doesn't go alone. He takes about 70% of the KISW staff with him (over 14 folks in all). Beau Phillips meanwhile was upped to GM at KISW (he had been the PD). And so it was that the bloody battle lines were drawn between two former allies.

To digress a bit, the AOR approach (pre-dating even the underground days of the latter '60s) has always held at least a minor place in Seattle radio history. It was the early '60s when Milo Lorenz, one of the original 'flower children', the semi-invalid offspring of a wealthy family, signed on KRAB (today KMGJ-- see AC). The format could be best described as a forerunner to the Pacifica sound-- basically anything goes. Often it went at the wrong speed. One half hour listen provided what sounded to be high speed dubbing-- until the closing announcement: 'You have just heard a half hour program of 33 1/3 rpm records played at 78.' Often time was vacant between interview segments as evidenced by the female announcer who intoned one day: 'This is KRAB Seattle. We will now have ten minutes of studio noises.' What she didn't add was 'complete with four letter words from the unwitting participants.'

That approach ended in '64 when the outlet was purchased by the Jack Straw Memorial Foundation and a format of alleged education ensued. It wasn't long though before other equally non-noteworthy attempts were made to satisfy the progressive crowd but by the coming of the '70s, two outlets of consequence emerged: KOL-FM (today KMPS-FM see country) and KISW. (And for true historians, the early '70s also held two long forgotten non-factors licensed to Tacoma: KLAY (today KRPM-FM, see country) and KTAC-FM (today KBRD, see easy listening).)

KOL-FM, while ultimately not long lived (switching to easy listening in '75 (as KEUT) followed quickly by country (as KMPS)), nonetheless deserves mention for what was the first pure underground approach, on the cutting edge with such personalities as Patrick McDonald, today a music reviewer for the Seattle Times.

KISW's subsequent stance was decidedly more thought out. It had to be, considering the agreement owners Kaye-Smith had entered into upon purchasing the outlet from classical purist Elwood Lippincott in 1969. (See page 74.) The dilemma was clear, a plausible exit from classical music had to be found. For one year, Pat O'Day (who oversaw both KJR and KISW) did everything he could to prove that the format was not financially viable. He sponsored concerts, became involved in the symphony. Promoted FM. Promoted Classical. Promoted KISW. Promoted Music. By late 1970 he had what he needed-- no ratings and no sales.

With conclusive proof that KISW could not possibly compete with the well known classical leader, KING-FM (exactly what O'Day had hoped for initially), the outlet was free to pursue another cultural approach-- this one, countercultural.

In late 1970, KISW went progressive. Patterned loosely after the ABC-FM approach at the time, O'Day put together a three person morning show headed by Al Cummings. (Cummings should be remembered as the market's first monster disc jockey after the coming of tv and the reliance on records. Working mornings on KING-AM, his shares from 1952-56 were around the 45 or 50 mark, until he left for Elroy McCaw's WINS, New York; returning 60 days later to Seattle-- but never again to dominance. A stint on KOL-AM ensued (and later the shot on KISW described here) but by then the fascination had ended. Today he lives on a neighboring island, writing books.)

Cummings in 1970 was followed by what O'Day now terms 'vagabonds from the university district'. What he was trying to do with KISW was prove that culture was still being served, albeit a different culture. And so it was that professors from the University of Washington would sit cross legged on the studio floor amidst the aroma of incense (and the stench of the 'hippy' philosophy), fielding calls from the audience that basically amounted to: War is Bad. Pot is Good. Drugs are Good. Big Business is Bad. It became a little monotonous, understates O'Day who continued this nonsense until the commission was convinced that the cultural interests of Seattle had truly found a home. Then he changed the format.

Actually he ammended it. In 1971, KISW dropped the subcultural emphasis in favor of a musical approach that would appeal to the same subculture: progressive rock, programmed by Lee Michaels. (The late Lee Michaels, who at that time was not long out of SMU in Dallas. O'Day helped him find his first job (at KLOG in Kelso where O'Day had once worked). A year later, Pat brought him to KISW (and it was there later on in the '70s after O'Day's exit and the entrance of consultant Lee Abrams that Michaels first teamed up with Burkhart-Abrams).)

At the end of '74, O'Day finally exited KJR/KISW (see oldies, KJR). Former KJR overnighiter turned KJRB (Spokane) PD Steve West, returned as PD. Sales manager Shannon Sweatte was upped to the GM post (a position West subsequently assumed at KISW, as noted above). In 1980, KJR was sold to Metromedia (see oldies), with Lester Smith keeping KISW until the sale to Nationwide in '86.

But back to the '70s: KISW was quick to defeat KOL-FM just in time to face real competition in the form of KZOK which switched to an AOR approach in '74 under PD Norm Gregory-- somewhat ironic in that Gregory, a former KJR PD, was the first FM personality (on KZOK) to best KJR in his time slot (and KISW along with it. Today, Gregory is the successful afternoon host on KOMO, see AC).

That's not to imply that KZOK trampled KISW. Far from it. The battle throughout the remainder of the '70s (until 1986, actually) was fairly yolked, and fairly exciting from time to time, though KISW was the clear cut victor.

On December 16, 1974, another player entered the scene-- not as direct competition, but certainly in a similar arena. KZAM was back (the format was new, but the call letters were a return engagement on 92.5 (see KLSY, AC)). Originally 'Kazaam' sported a black oriented jazz approach. This time it was equally eclectic, but decidedly more acoustic, largely white, with an esoteric sound leaning on fusion jazz as opposed to progressive rock. One local radio pro described it as the kind of station which 'could air tennis matches-- in stereo-- back and forth and back and forth...'

Especially today, outsiders are quick to laugh, but the station's loyalty factor remains high. (Emotionally, it is still Seattle's Favorite Radio Station Ever, claims one former staffer who notes that the calls and format have been gone from the market for over five years: 'Even so, to this day when I wear my KZAM jacket people are willing to pay anything for it!')

So the latter '70s saw KISW and KZOK battle it out, co-existing with KZAM which got its first taste of competition from KEZX-FM, the Park easy listener which abandoned that approach for soft rock in '81. (We'll describe it all below, but for now-- note: KEZX's 98.9 dial position has a reasonably rich history worthy of reading (see page 69). And speaking historically, it should also be noted that KZAM-AM emerged on April 25, 1975, switching to its own identity as Jazz formatted KJZZ on June 30, 1981 (see page 79). KZOK-AM appeared in the latter '70s, an outgrowth of KUUU, designed to compliment (and for a while to parrot) its FM counterpart (see page 76). In 1982, it became KJET.)

With the onset of the 80s, KISW and KZOK-AM-FM continued to compete with KISW which was more and more the obvious victor. In '83, KZAM-FM dropped the eclectic fare in favor of a "Classy" approach (KLSY) consulted by George Johns, leaving KEZX to its own devices with the mellow sound, gaining an AM in '86 which first attempted its own compatible instrumental programming as KEZX-AM "The Oasis" before giving way to a total simulcast in April of '88 (see page 69, and the oldies section for historical background.)

Actually '86 was a pivotal year for Seattle AORs: Shamrock and Nationwide both entered the market. KZOK transitioned from AOR to Classic Rock. KEZX continued to have the mellow field to itself until the fall of '87 when Gannett's KHIT became New Age KNUA, going roughly after the same crowd. And as it now stands (in August of '88): KISW is on top, 12+; KXRX dominates the format 25-54; KZOK, though somewhat soft in the Spring book, has carved out a nice niche; KEZX remains a very viable entity; with KNUA steadily declining since its relatively strong initial showing in the fall of '87.

Now that it's in perspective, we return you to the KISW/KXRX battle: It's August of '86 and Nationwide has contracted to purchase what has always been Seattle's strongest AOR. KISW, was solidly in the 7s, in the top 3 12+, and worth the almost \$13 million that was paid. Shamrock got off cheaper. Buying the less successful KQKT from Behan in the Fall of '86, their purchase price was \$7.5 mil. And so it was, January 1, 1987: KISW, with an 8.0, was second from the top. KQKT, with a .4, was second from the bottom.

What happened next has been rehashed extensively in market gossip, widespread rumors, third hand reports and questionable trade and newspaper accounts but the bottom line is that Nationwide underestimated KISW GM Steve West. The story most often told is that West was invited to stay-- but at a reduced compensation level. Part two of that story is that the jocks were likewise invited to stay-- but without contractual agreement. That, coupled with loyalty to West far surpassing any allegiance to PD Beau Phillips, allegedly set the stage. It really doesn't matter why it happened, though it greatly matters that it did.

Shamrock, as the story goes, was planning an updated version of KZAM, but with the availability of West (and 14 staffers from KISW), that option was quickly eliminated. Consulted by Larry Bruce, KXRX under West's direction was envisioned to be all the best of KISW. And particularly from a positioning standpoint, it was.

West believed that KISW listeners tuned in for the personalities-- and some of the music. It was his contention that adults were sitting through the harder KISW image material because there was no where else to go and basically they were getting enough good stuff to tolerate the hard cuts. His plan then, was to hire those personalities and focus the music directly on the tastes of the desired demos, somewhat older than the KISW crowd.

Elsewhere the transition would have been rough if not impossible. Here, it was accomplished for a number of reasons. 1. The KISW personalities were for the most part long standing Seattle radio folks. They were visible, recognized and liked. 2. KXRX, by virtue of its newness, had no previous image to alter. 3. A properly targeted music philosophy was implemented and consistently adhered to. (There well may be other reasons, but that was the obvious trio to us.)

That music philosophy? 'Energetic without being abrasive' is how one account summed it up. No metal, little hard rock-- no Bon Jovi, Van Halen, Whitesnake, Cinderella, Motley Crue. Yes, some pop. Elton John, Crowded House, Tears For Fears. It's called 'adult AOR'-- and while AORs traditionally flavor with the hard stuff, KXRX relied heavily then-- and to a lesser degree now, on a smattering of blues for variety.

It was a double pronged attack-- West understood AOR intimately, and PD Paul Sullivan-- a former KZAM programmer-- knew exactly how to embellish it with an appealing edge to adult fans. No wonder the initial book (Winter '87), at a 4.3 12+, instantly catapulted the newcomer into the top ten (eighth overall).

Things at KISW, meanwhile were still strong-- though the drop from the previous 8.0 to a 6.2 in the Winter (moving the station down a notch from second to third place overall), was merely the start of trouble to come. It was a rough year for KISW. West was right, the KISW personalities were an important factor in its success. But West can also be blamed for fostering KISW's long standing harder image, more appealing to younger demos. As GM, it was his handiwork (or at least his responsibility to oversee).

We can understand fully why he wouldn't mess with a winner-- and we can equally easily see how he could instinctively target the weak points that were likely to become thorns in his side had he remained at KISW.

The thorns, as it turns out, were property of GM Beau Phillips, upped from PD and replaced in his former job on Superbowl Sunday, 1987 by Jon Robbins from KJRB/KEZE, Spokane. Assessing the situation, Robbins came to the only logical conclusion. Stick with and foster KISW's image. 'When you lose personalities, what choice do you have but to reinforce the original concept' thought Robbins.

Besides, initially it seemed that KXRX with an emphasis on blues was less likely to quickly carve out a distinct musical identity. Logical thinking, but not encouraging in '87, when KXRX exploded almost overnight, particularly in the coveted 25-54 cell.

For most new owners, panic would have set in long before the year drew to a close. We weren't privy to Nationwide's philosophy. We don't know what kind of pressure Robbins' may have felt. We can gather that he had an ally in Phillips. Again, the reasons aren't important-- the end result is. KISW, by adhering to their long standing image (of course that's not without much fine tuning-- personality shifts and the like) survived a rough year and has managed an incredible rebound. A look at the current book shows two outlets that can likely co-exist indefinitely. Rarely is there a story where everybody wins. For the most part, they do here.

KXRX, slightly below KISW 12+, is significantly stronger 25-54. 18-34, it's KISW's gain. Clearly the temptation for KISW would have been to attempt to broaden those numbers for sales purposes, but the way we see it, if they had tried that for any length of time in the face of KXRX, the ball game would have been completely lost. By adhering to their original position however, they were able to survive largely intact.

The match was equally yolked and intelligently fought. And for those of you into details: Robbins left KISW in June of '88 to become OM at Portland's KGON. His replacement is Sky Daniels, formerly of KFOG, San Francisco; WLUP, Chicago; KMET, Los Angeles and W4 Detroit. A well known name in the business, it's news to many that this appointment marks his first program directorship.

Under Robbins' 17 months tenure however, the team of John Langan & John Rody were brought in (on March 2, 1987) to do mornings (actually Rody was already in place doing news for Peter B, who exited the station after a month)-- countering Robin Erickson & John Maynard on KXRX, the former KISW team. Langan and Rody in turn, were replaced in the Spring of '88 by the current team of John Lisle & Mike Bell. (Langan, as you may recall, was formerly paired with Steve West (now doing afternoons on KXRX with Gary Crow) in the KISW morning slot from '79 to '83 when the duo left for an ever so brief stint at KMET, Los Angeles. West quickly returned to Seattle, while Langan first tried his hand at scriptwriting, followed by stints at Seattle's KQKT and KZOK before going to Spokane to program KZZU.) Also worth dwelling on for trivia buffs is the colorful history of KXRX's 96.5 dial position (see page 91) after its 1977 purchase by Pat O'Day. (For complete details, see Oldies.)

A listen to KISW in mornings turned up an ironic liner for the "501 Blues"-- heard, of course at 5:01 (that day's selection was "T-Bone Shuffle" by Robert Cray, Albert Collins and Johnny Copeland). The irony comes in realizing that it's KXRX with the blues image-- and KISW where we caught the mention. (Listening to the feature, also a double entendre on the Levi's Jeans, it fit well-- even though we were smack dab in the middle of "FM 100 KISW Seattle's Best Rock All Request Weekend In Session".)

Since Bell (primarily the news guy) and Lisle (functioning as the jock) were still relatively new to the station during our last listen, it would be unfair to judge-- we did like the news approach, written in the vernacular and delivered likewise, though the basics were often missing (time checks were the butt of jokes-- and we got the feeling the duo regards them as such) and we were somewhat surprised to hear the pair making fun of afternoon personality Steve Slaton live from the Mariner's Spring Training Camp. Not only should the cross plug be delivered as something worth hearing, but the Mariner's aren't exactly small time here. Our first reaction was that Lisle's voice quality was abrasive at best-- but after a while it became apparent that he does fit the format.

By comparison, Robin Erickson & John Maynard displayed the ease that comes from longevity. Not only have they been together a long while, but they've been together at KXRX over 18 months. The content was relatable --such as a trivia contest which starts at \$100, with \$10 deducted for every wrong answer-- the morning we caught it the question was "What community in our state has the most crime per capita than any other community?" Granted, the grammar was awful (as was the math-- Robin miscounted) but the concept was interesting. The answer? Tukwila, because of the shoplifting at SouthCenter Mall located there.

Basics were often missing and Robin occasionally had the tendency to sound condescending-- reminiscent of a Romper Room teacher, but overall the interaction was right on. They made us comfortable because it was so apparent that they were comfortable.

While KISW runs the 5:01 Blues in afternoon drive, KXRX features "Pop Goes The Beatles". Following a produced open each day is a rarely played Beatles cut (and if you think that's an oxymoron-- the afternoon we caught it the featured selection was "Leave My Little Kitten Alone"). Crow & West show a certain amount of restraint-- not trying to be a morning team in afternoons, while still exhibiting enough presence to be considered personalities. Our listen uncovered a salute to the Grammy's (around the time of the televised awards) complete with the airing of the winning songs (in select categories-- LP of the Year; Record of the Year; Blues Album of the Year) as well as plugs for upcoming tunes: "Talking Heads; Robert Plant's 'Walking Towards Paradise' which is only featured on the LP that we world premiered and some Henry Lee Summers and God knows what else."

Music is clearly the star of the afternoon on KISW, though we had to laugh at Steve Slaton's pimp on the nightly 10 pm All Request Hour. (Sandwiched between "Hysteria" and "Owner Of A Lonely Heart" came an announcement in dulcid tones: "Yes again tonight in the KISW Stratocaster Lounge with your Master Mixologist Mike Jones..." (long drop of some instrumental that sounded like Rene Touzet pre Castro-- during which Slaton came in and said, "This is the best part right here".) We didn't translate it well on paper, but it was the best cross promo we've heard in a long while.)

Speaking of which, both KISW and KXRX are resplendent with feature programming particularly at KISW where the last 18 months have seen everything from the "CD Sideshow" (Monday through Thursday at 8 pm, featuring a side from a popular CD) to the "Top 8 at 8" (Friday evening requests). There's the previously mentioned "5:01 Blues" and 10 pm "All Request Hour". Others have included "Metal Shop" running at midnight on Thursday (Friday morning); The "Electric Lunch" taking place daily at noon; Sunday's with a 4 hour "Electric Brunch"; "Double Shot Thursdays" (two in a row from core artists), and the defunct 5 pm "Psychedelic Psnack" with 20 minutes of electrifying tunes.

But back to 1986. As KISW reached a pinnacle in the Summer, KZOK hit new lows. The drop (from a 2.3 to a 1.5-- the culmination of a declining trend in evidence for some time) was likely fortuitous. Even before the debut of KXRX, KZOK left the format-- though not entirely. By moving to "Classic Rock" in September of '86, KZOK was able to keep some of its former audience happy (particularly some of that adult audience who would have been immediate targets for KXRX had it been on the air then) while carving out an enviable demographic niche, free from direct competition.

The approach was pretty much as you'd expect-- programmed in house by Phil Strider, who assumed the PDship in '84, wanting even back then to update and upgrade the hard rock image with which the station was long saddled. In September of '86, aided by consultant Gary Guthrie, he did just that. Initially the "Classic Rock" stance was all oldies-- core artists, and the impact was significant-- jumping from that 1.5 to a 3.4 in the Fall '86 book.

But the real test of a Classic Rocker is not initial results-- generally good in a market starved for the stuff. It's the subsequent roll out-- how to avoid burning the core by broadening the list without losing the image and feel. For KZOK, the ensuing trend has been relatively good though quite predictable: (3.4; 3.5; 4.5; 3.3; 3.0; 3.2; 2.8-- 12+)

Since the September '86 debut, KZOK as of May 15, 1987 began adding currents (about 5 or 6 a week, coming up every hour or so). Those who felt it was the beginning of a move to a more contemporary approach have been proven wrong. 13 months later, the total was roughly the same-- as was the airstaff, with no personnel changes.

Like most such outlets, KZOK relies on feature material including the "10 at 10", in mid mornings with ten titles from a given year (1955-80 relying mostly on '65 through the early '70s); the "Ticket Window", a midday giveaway at 1:20 awarding everything from concert tickets to pizza certificates (with emphasis on the former); Live At The Improv" at 5:45 in afternoon drive which also features the "Ultimate Album Side" Friday's at 6 when the station decides on the lp with the listeners determining the cuts. Evenings at 10 it's the "Classic Album Side" with the "Overnight LP" at 3 featuring both sides of a given album, also determined by the audience. Early mornings find the "Forgotten 45 at 5:45 (The morning we caught it we heard "Julie Julie Julie" by Bobby Sherman and would have preferred to have forgotten it.). Weekends it's the "Rock And Roll Time Machine" (9 to noon Saturday and Sunday) highlighting older artists, more obscure one hit wonders and local product ranging from the Pacific Northwest's own Merilee Rush to Elvis or the Everly Brothers.

A listen to the morning team of John Posey & Tony Miner "Your Oatmeal Buddies" caught them in the throws of auditioning 'fools' to join them on April Fools Day. "You have talent? You want to put yourself on the radio Friday for our select April Buffoon show? Call us here." Call they did. One lady sung a country song as well as some we heard on KMPS. Even PD Phil Strider took a shot at the duo later in the morning, attempting to try out for the event while plugging his upcoming show.

The 8:10 am trivia contest that morning (known as the "Brain Game") asked the contestant to 'name as many Beatles songs that have a man's name in the title as you can in 20 seconds'. As the clock ticked the listener came up only with "Nowhere Man"; "Mean Mr. Mustard"; and "Taxman". At \$10 bucks a shot (the going rate for this feature), he came away with \$30 bucks. We came away with the answer as the duo named off countless other obvious titles.

The pair displayed confidence and comfort as they interacted among music and features including "'Slime From the Check Out Line', your marketbasket full of actual stories from actual tabloids and now here is your sophisticated set of slime, John & Tony". (The duo read items, generally not verbatim, from such bastions of journalism as The Weekly World News and the National Enquirer, followed by appropriate pay offs.)

News duties were shared in a conversational style that had us believing the pair was indeed talking to one another. The story count was high, with well targeted items. Hard news was included in the vernacular though time was proportioned more towards items of interest to the intended audience. (The lead item involved 'getting the beggars off the streets', significantly shorter than a later concert tour story.) Basics were generally good from time and weather to continual cross plugs (including poking fun good naturedly about some features-- a fine line, which they walked well).

Afternoons found a fill in for Connie Cole (Danny Holiday) who joined team member Larry Sharp with some warm but brief interaction. Liners were read, basics were attended to, and business was being taken care of. The music was the star but there was no mistaking who you were listening to and why you were doing it.

KZOK's AM counterpart, KJET is also loosely in the AOR fold, so this is a good a point as any to unravel the history of the Sterling Recreation Organization's 102.5 and 1590 combo. It's detailed on the one sheets (also see 1250, KKFX), but consolidate more recent history:

Sterling Recreation Organization, headed by Frederic Danz (the son of Seattle theatre owner John Danz (he had the Palomar-- later Fred started the John Danz Theatre in his honor, located in Bellevue, the site of SRO's corporate headquarters), entered the broadcasting arena in the '70s with the acquisition of KTW-AM-FM (1250/102.5). Prior to this, SRO's assets were primarily movie theatres (one of the pioneers in the multiple screen concept), bowling alleys (specifically in the San Diego suburb of El Cajon) and such.

Danz kept KTW-FM, but spun off KTW-AM to Don Dudley, the owner of KYAC-AM-FM (1460/96.5). Dudley's daytime signal on 1460 was less than advantageous, so he saw the benefit of spinning off 1460 to acquire 1250, which he promptly dubbed KYAC-AM. Now, 1250 at that point was still not a full time facility, deferring at night to Pullman's KWSU, owned by Washington State University. Dudley initially signed off at Sunset, coming back on at 11:15 at night. Not the best plan, but better than a daytimer. More potential for fulltime status too-- eventually Dudley managed to get WSU (and the FCC) to consent to a directional array allowing for 24 hour service. (Prior to that, he relied on the FM to fill in the gaps in the partially simulcast black format.)

It was... interesting. But nowhere near the hilarity that ensued earlier on 1250 during the mid '60s when as KTW-AM under owner David Segal, a top 40 approach was tried. It was positioned well. Well on the dial, at any rate-- between the successful KOL and KJR. As for the format's position: being a daytimer, only three jocks were needed-- and so it was that KTW became your 'Tom, Dick & Harry' station-- the names of the three long forgotten personalities.

Back to Danz. Just as Dudley wanted to upgrade by purchasing KTW-AM, Danz sold it in order to purchase Weaver-Davis' KUUU-- a fulltimer at 1590. So to recap: SRO wound up with 102.5 and 1590. Dudley had 96.5 and 1250 (and 1460 eventually went dark).

As for 102.5 and 1590: SRO was quick to institute KZOK-FM in place of KTW-FM in 1974, following suit later in the '70s with KZOK-AM replacing the oldies heard on KUUU. As chronicled earlier, KZOK-FM became a true competitor to KISW. KZOK-AM largely parroted its fortunes-- until 1982 when a brief (read 3 to 4 months) move to MOR ensued followed by the adoption of the KJET calls and the current approach.

Now, as for what you'll find on KJET today: The format is, as one liner put it, "The Real Rock Of The 80s"-- the typical 'new music' sound-- though to our ears, some of it sounded pretty good. Liners summed up the philosophy: "The music, as always from the right side (relating to the 1590 dial position), is the best stuff you'll ever hear. Talking Heads. They Might Be Giants. The Del-Lords, coming up in the next 60 minutes." The jocks were not exactly seasoned entertainers but they did relate well to the product and the audience, in a friendly but hip fashion on "The Mighty 1590 K-Jet" where you'll hear "tomorrow's hits today".

PD Jim Keller is quick to admit "if we get a one share, it's a great day"-- but it's also true that during KZOK's less than stellar years, the AM contributed much to a solid combo buy.

Features, as you'd expect, are aimed at the tastes of the target from concert promotions and sponsorship of the "Rocky Horror Picture Show" (K-JET, appropriately, is 'The Official Rocky Horror Picture Show Station') to a variety of programming ploys. They include "Made In The States", an hourly Tuesday night feature of the product of a selected independent label; "Passport", imported music on Wednesday nights; "The Good The Bad And The Ugly", Thursday evening's airing of a new album; Friday's "Mile High Club" of Dance Music; and of course the myriad of syndicated fare ranging from Dr. Demento to Dr. Ruth.

While it's unlikely that another outlet would envy their performance, KJET is nonetheless sitting pretty. With a distinct niche to serve and the longevity of 6 years in serving it, it's even less likely that someone would come in head to head. Of course no one expected KEZX to face direct competition either-- though there is some question about just how direct KNUA is.

Let's begin with a bit of history (detailed on page 69 and 83-- for more of the early top 40 history of KEZX-AM as KAYO, see oldies). We'll confine it here to relatively recent events:

KEZX-FM was acquired by Park Broadcasting in 1977. Since its inception in 1958 (as KMCS little more than an over the air SCA), it had built a solid reputation as an easy listening station (the market's first true "good music" outlet as it was then called)-- and a visible reputation too. Under the subsequent ownership of Clark, Von Hofen and Neidigh; the calls became KBBX, the location became the Edgewater Hotel and the phrase "Oceans of Beautiful Music" became literal. (The trio later renamed it KEZX-- relating to the new industry handle of 'easy listening'.)

Park bought a sure deal-- but as the '70s drew to a close, what started out as a virtual 'franchise' became just another player in an increasingly crowded arena: Seattle's KSEA was trouncing it and Tacoma's KBRD was on the rise. (FYI: KEUT (today, KMPS) had moved in and out of the format in a matter of months and while KIXI-AM remained easy listening until 1981, KIXI-FM long prior had abandoned the approach.)

So it was in 1981 that easy listening was replaced with an eclectic blend of music not totally unlike that in place today on KEZX. On timing alone this would prove to be an appropriate move-- KZAM-FM-FM long the acoustic leader would abandon that stance on the AM in 1981, (becoming jazz formatted KJZZ) followed by the FM's conversion to AC "Classy" (KLSY) in 1983.

The initial approach was in a 'soft rock' vein, not far from the CBS-FM Group's latter '70s KNX-FM (Los Angeles) sound. Amended slightly (more than once), including ('for about a minute' quipped one PD) one book utilizing John Sebastian's EOR approach in 1985; the variation which followed that attempt was much like the sound heard today: 'An eclectic, narrowly targeted station with no one else exactly like it' according to PD Peyton Mays who has held that position since the station's switch from easy listening in the Summer of '81 and has seen it all. 'I've been here 49 radio years. That's 7 people years,' comments Mays, dryly.

In 1986, Park snapped up the opportunity to acquire an AM (see page 69) from Salem-Northwest Broadcasting. What happened was that Salem, owners of religious formatted KGNW at 1150, was able to upgrade its signal through the purchase of 50 kw KQIN (at 820, see religion). In order to do that, they needed to spin off the 1150 frequency-- and so 1150 became Park's KEZX-AM, while 820 became Salem's KGNW. At first Park attempted to program KEZX-AM in a complimentary, but separate manner from KEZX-FM. The format was comprised solely of eclectic instrumentals and was dubbed "The Oasis". A couple of years later however, economic reality set in, and on April 1, 1988 "The Oasis" dried up as a 100% simulcast surfaced.

The history of KNUA is mercifully brief. Long an unknown Bremerton facility (KBRO-FM which became country formatted KWWA in 1980), it first came to the consciousness of Seattle residents on July 4, 1984 when it became CHR formatted K-Hit, under new owner Bob Bingham (a former KYYX/KXA GM who left the Pat O'Day combo to acquire his first facility-- in Alaska, in 1982).

There are those who would argue that K-Hit entered the 'consciousness' of Seattle. 'Unconsciousness' was more like it-- for a number of reasons (the least of which, at that point, was that Bremerton in Kitsap County was not yet part of the metro).

The most of which, likely centered on the One Million Dollar giveaway-- with no tangible results. Yes, signal and location were an issue. But the fact (if what we hear is true) that Bingham relied solely on a newspaper trade for all off the air promotion (which their teen demo likely didn't read) may have been a bigger contributor. Whatever. They gave away a million bucks and no one knew it. Gannett purchased a virtual unknown in September of '86 (for \$6.5 million). Because of that (and the initial lack of perceptual research), Gannett felt no need to alter the K-Hit image. They rethought that later-- too much later.

KHIT's official debut (backed with Gannett bucks) came on January 12, 1987 with the arrival of morning man Howard Hoffman (according to former PD Steve Weed, now programming KMGJ. Weed arrived in Seattle from Gannett's Detroit property on Labor Day, 1986 but was forced to wait 45 days for the consumation of the sale-- too late to make an impact during the fall book.).

The market rap on KHIT's brief tenure amounts to the fact that KHIT was a good station-- but not a Seattle station-- as if Gannett were saying 'We're Gannett. We're Kiis. We know how to do this.' What was added by outsiders was 'We're Gannett. We don't know Seattle.' (We tend to see alot of truth in that statement but it should be noted that Weed apparently does know Seattle, evidenced by his success at "Magic", success that was not handed to him.) For whatever reason, K-Hit's personalities, music and promotions were all solid-- but for the most part, misplaced in this market. (About personalities: we particularly liked afternooner John Frost. Hoffman's rep need not be embellished by us for better or worse, though we thoroughly enjoyed his sports guy 'Coach Kevin Callabro' who is now doing Supersonics Play By Play and morning sports on KJR-- but a decade ago, Callabro-- then a high schooler, was working at Indy's WIBC, hoping to one day be on the air.)

Less than a year later, at noon on Saturday, September 5, 1987, KHIT became "KNUA 106.5 Music For A New Age. Music director Maureen Matthews (with the station since its Bingham days) was upped to PD and the 'Wave' began to crest.

Back to the present and KEZX-AM-FM where "You're never more than 60 minutes away from your favorite music"-- and where you're also likely to be near some intelligence, particularly in afternoon drive, the home of Peyton Mays who is low key, but addictive, complimenting the music better than anyone we've heard in this approach. He's truly bright and quick witted without ever being overbearing. And every now and then he drops in a relatable line-- maybe even a partial sentence that lets us know a kindred soul is on the air. (This format isn't even to our musical taste, but listen we will, at least when Peyton (who, by the way, is married to KLSY PD Chris Mays) is on the air.)

We're rewarded for listening with the finest basics we've heard. Let's face it, only hard core finatics will recognize titles like "Skagit Rain" by TR Stewart. Here you don't have to recognize them. They're back announced unobtrusively which brings us back to our favorite soap box: There is no way that a listener would mind an unobtrusive identification of a title. However, many adults are driven to distraction by not knowing the identity of a liked song. In an era of eliminating the negs, this is one 'positive only' basic that is absent from most programming philosophies. It doesn't take long. It doesn't sound like clutter. And for many its a welcome relief. (Like me, who can't possibly hope to identify all the titles from all the formats without help from hard core listeners-- who also are occasionally mystified, readily admitting that they too would prefer identification.)

Like the music, the promotions on KEZX are positioned to reach the upscale eclectic crowd from a summer concert series at the Woodland Park Zoo to coverage of the America's Cup Race (as well as Puget Sound Yacht Racing). Local album projects (including release on CDs) of original material (and artwork for the covers) have ensued with the proceeds benefitting the zoo. (Some of that artwork wound up on station billboards in prior years-- particularly one eye catching shot of a killer whale causing competing PDs to dub the outlet 'your basic save the whales station'-- an exaggeration, but perhaps not by much.)

Music on KNUA is more current (rarely dating back more than two years), predominantly instrumental and definitely more "New Age" than KEZX. The competition is at best a loose one-- though closer than a comparison between KNUA and any of the other outlets in this category. PD Maureen Matthews doesn't ignore any AOR statopm however, as her findings show 50% of KNUA's audience to be prime male AOR demos.

Exactly what we heard is uncertain. We've included a program guide on page 120, but even though the station informed us by telephone that 90% of the music would be back announced-- 9% of what we heard would be a high figure. The slogan "No Disc Jockeys" (germain to 'wave' approaches) is still in evidence-- and even if it was not mentioned, clearly the all board-op stance sans any semblance of basics backs up that promise.

Promotionally KNUA maintains an active profile as "The station that brings you the concerts." Primarily that's jazz, and New Age concerts, but Matthews claims that she'd give away Springsteen tickets if she could get them. Visibility is increased by appearances at various events in town from the Home Show and Boat Show to the St. Patrick's Day celebration.

The big question however (asked often of us) was, 'I know they've got a contract, but is KNUA using any of SMN's "Wave" format?' I put it directly to Matthews who said, "No". 'We contracted with SMN in October to keep it out of the market. We're obligated for a year. B/A/M/D supplied our original music list, but since then its been totally updated. We've researched it in Seattle (and continue to do so including retal, requests, focus groups, auditorium tests and the like).' In order for it to work, contends Matthews, it's got to be local. Does it work?

The debut book would have you believing it does. The Fall '87 figure of a 2.3 12+ was most encouraging. Since then however, it's been a downward trend-- a 1.7 in the Winter followed by a Spring 1.5-- not unlike the results garnered by many similar outlets to date. What the future holds for the ever changing Gannett is not the type of bet we'd feel confident in making, so for now we'll leave them in somewhat rough waters, still determined to ride the Wave.

And this just in: Matthews has amended her 'No Disc Jockey' stance. As of August, KNUA (along with SMN's "Wave" approach and San Antonio's KOAI) is using air people. (The taped mentions were confusing and disruptive felt Matthews who has also cut the list nearly in half, to 800 titles at present.) (FYI: One of the 'personalities' is a former airline stewardess. Sound, feels Matthews, is more important than experience. --But then again, some of the larger planes do seat over 200, and those announcements are made at least once per flight...)

NEWS/TALK

Found in this category are two perennials: Perennial market leader KIRO, and perennial also-ran, KING-AM. In reality, KIRO hasn't always been on top of the overall radio heap in Seattle, but it's been so long that it seems as such. It was August of '74 when KIRO (see page 73) dropped its floundering fare of MOR for news/talk, an approach unduplicated in the market. Actually, they had some talk blocks prior to that; specifically the infamous Herb Jepko "Nightcaps" program, long before Mutual even thought about adding the KSL personality to its overnight line up.

For those who somehow missed Jepko, he originated from Salt Lake City's KSL (owned by Bonneville, as is KIRO) in the latter '60s, brokering the overnight block. He added the purchase of the same time slot on KVOO, Tulsa; followed by KIRO; WHAS, Louisville (in the mid '70s) and WBAL; Baltimore before being picked up by Mutual. After his tenure, Mutual hired "Long John & Candy" from New York, followed by Larry King.

Nothing however was quite like the "Nightcaps". Jepko had a good thing going. In order to phone in, you had to be a 'member'. (Joining was, of course, free of charge-- but by doing so, you were entered into what had to be one of the world's largest mailing lists. The Cancer Care Plan; The Medicare 105 Plan; The All-Riding-No-Walking Tour of Hawaii. You received it all-- and Jepko received a cut. As far as we know, this was America's first clue about a product called "Icy Hot". (Designed to help arthritics, the spot caused more than one younger listener to believe it could also be utilized as a sexual aid-- first it gets hot, then it gets cold, then it tingles-- actually, Herb was woefully short on younger listeners, so it was likely academic even then.)

The rules for calling (other than 'membership') were simple. You could talk about anything (except religion, sex, or politics) if you paid for the call (on a bank of telephone numbers-- one for every few states given out at the top of the hour in a prerecorded announcement which rivals any spot break we've ever heard in length. Worse yet, the states weren't adjacent: 'If you're calling from Washington, Oregon or New Hampshire...' Now there's a fine tri-state area.). You were also limited to just a few minutes-- until 'Tinker Bell' rang (a soft sounder indicating time to move to another caller). We don't know why they bothered-- all the callers sounded alike (and less than alive).

Fan clubs (known as 'Nightstands') were developed with regional conclaves shortly following. Of course there was a monthly magazine (known as "The Wick"). It was one of the greatest financial uses of overnight radio we've ever encountered. Unfortunately, it grew too fast. We won't go into the reasons (other than to mention that the sound of the show was perhaps one of them), but almost as quickly as Mutual picked them up, they dropped them. Today Herb is on a nostalgia outlet in Salt Lake. Mutual, meanwhile is on a roll with Larry King-- and for that they can thank Herb. Would they have become immersed in overnight radio without witnessing the potential first hand? (We're still not thrilled with how ancillary time slot are sold-- network or local, but that's a soap box we'll climb another time.)

Back to KIRO. As a full service MOR it was outdated and outrated: KOMO owned the market. KVI was often not far behind. So in 1974, Bonneville took the plunge into lonely news/talk waters-- leaving little behind, looking for great hopes ahead. (It was somewhat of a gamble-- news/talk had never been a successful format here. There are those who say it had never been tried. They've mercifully forgotten the brief attempt by daytimer KTW-AM in the '60s. Or was it the '70s. What it wasn't was significant. -and for the record, three other outlets subsequently adopted the approach, KING (described below); KVI (see oldies) and KAYO (today KEZX-AM).)

The initial results were encouraging, and the initial sound was a good one. KIRO began to steadily build in both respect and ratings, exploding into the number one slot in the Spring of '79, besting KOMO once and for all. (Since that time, the station has routinely achieved doubled digits-- topped only twice: by KISW in the Spring of '81 and by KUBE this past Winter.)

What caused the massive success? Many feel it was simply superior programming. Others are quick to cite sports. KIRO was building on its own, but in the latter '70s they wisked the SuperSonics away from KOMO, just in time to become the radio home of what would twice in a row be the NBA division champion team. That did it. (FYI: KJR, which now originates the games, being owned by Ackerly who also holds the Sonics, didn't shown similar gains this year-- though KUBE GM Michael O'Shea does wonder whether the loss of the Sonics by KIRO helped him in his Winter win over the news/talker.) Shortly after luring the basketball team, KIRO secured the broadcast rights to the Seahawks, a brand new NFL franchise. They also became the voice of countless other athletic events including Mariners play-by-play.

Seattle, in more than one study, has come out as America's playground. Recreation and sports are elevated almost to a religion. That coupled with a generally well informed, literate populus provides the combination for success. It doesn't hurt that the personalities (including morning mainstay Bill Yeend) have longevity with a capital L. (Nor is it a negative that Bonneville is also the proud owner of KIRO-TV (Channel 5 is the CBS affiliate) and a well respected easy listening counterpart (KSEA).)

A listen to morning drive turned up some of the best basics we've encountered in this approach. We take time and temp for granted here (they, of course, do not) and focus on such items as effective cross plugs (which were excellent), vibrant teases (kept us listening), story count and variety, overall sound (lots of voices-- all good voices, well reflecting the station's success) and interaction. The only potential negative we might have found was that the effort was so polished it occasionally seemed to be too laid back-- moving perhaps too slow at times for our morning tastes.

Bill Yeend leads the pack, juggling sports, business, weather and feature personalities. Sports ace Pete Gross' summation of a previous Mariner game had us laughing aloud ('spent most of the game orbiting Neptune' --'like the shock of Dr. Ruth showing up in the Sports Illustrated Swimsuit issue' were a few lines we recalled). Trivia questions (sponsored by Bud Light) held our interest and we generally were well informed and entertained by "KIRO Seattle, The News Authority." --We came away unquestioningly accepting that positioning statement, though again, we were occasionally leaning toward boredom with the sometimes slow pace.

Other dayparts (including extensive midday listens and a number of afternoon shots) proved equally well planned and executed. What stood out most was the excellent integration of net feeds and actualities with local personalities. More than once we had trouble making the distinction. (Though we have to admit we were shocked to hear current AC records appear in middays-- an occasional practice when things are slow that only KIRO could get away with.)

Promotionally, the station focuses most of its effort on recycling listeners-- keeping them after ayem drive and back again the next morning after sports. One standout campaign should be noted however-- it ran last year during KIRO's 60th Anniversary both on the radio station and in a television campaign featuring Charles Osgood. Called "The Best Of Times", the spots highlighted a given year with vintage tape, old headlines and a very understated message. It genuinely appeared to be a feature (which it was-- running two minutes, three times a day on the radio), however it was oozing with the well positioned implication that KIRO had always been there. It was also most adept at setting up the time frame with international blurbs while setting up emotions with well known but nostalgic local items:

"The economic hopes of a generation died in the early 30s while in Europe a new political party led by a man named Adolf Hitler rose to power. In Seattle a man named Ivers started telling folks to "Keep Clam". Eddie Bauer introduced the down coat and the Husky crew came home from Berlin wearing gold. Through it all KIRO Newsradio was there, sharing the dspair, the excitement and the laughter, just as it does today. KIRO Newsradio 71, not the first radio station in the world. Just first with the news. For 60 years... "

By the '80s, there was no questioning KIRO's dominance-- or the viability of the approach and so it was in 1982 that KING, looking for a new direction, countered with All News in the fall. King Broadcasting is not your typical company. Owned (and still somewhat run) by 95 year old Mrs. Dorothy Stimson Bullitt, her reasons for operating the facility are three pronged and clearly stated:

1. Provide a voice for the voiceless.
2. Attract and develop the best personnel possible.
3. Turn a profit.

She's proven her seriousness on all three counts. For some the move into the news/talk arena was a well planned one designed to pick up some of KIRO's numbers. For Mrs. Bullitt, it was her belief that a fulltime news outlet was a necessity. (KVI's prior move-- it was still in the talk mode, adopted in '79-- was likely less altruistic.) With that belief, Bullitt has been willing to endure in the face of what some tally as total failure-- or near it, hence proof that profit is a third motive. As for developing the best personnel possible, she put her money where her mouth was when she fired her son in the '70s.

But back to profit. Mrs. Bullit doesn't have much to worry about. KING-AM may not be a winner (to be kind), but KING-FM is a classical (read profitable) mainstay and KING television... KING TV IS Seattle. (King's holdings include other properties, cable franchises and the way we hear it, the bulk of the live action cams west of the Mississippi leased to the networks.)

Actually, there was a time (more than once, come to think of it) when KING-AM did spell success. One was during the early '50s as an MOR outlet just after the arrival of television. Among the standouts were Al Cummings (see page 141), perhaps the market's most visible personality ever. Even Wally Nelskog (discussed fully under nostalgia) was involved (hosting "Kings Open House", one of the first all popular music programs and one of the higher rated). Success was again achieved (besting KJR once in '74) when KING attempted top 40. We'll describe that fully under oldies.

No matter how we try to sugar coat it, King Broadcasting has always held the reputation of being an unusual place to work. The stories are legendary-- including one UPI reporter who claimed to be denied employment because of a C in a history course. For years, a college diploma was mandatory. It's the kind of atmosphere that doesn't foster success-- at least not in general market radio, though we can't deny KING-TV's overwhelming lead, nor KING-FM's respected cultural stance, though the latter falls exactly into what we'd expect King to succeed in doing.

To many, KING appears too rigid, too structured-- too anal retentive, to put it impolitely. And interestingly, that contention may well be verified when tracing the performance of KING as a rocker-- the biggest downfall, say some-- including competitor Pat O'Day, was the over-utilization of research with an emphasis on music that was ultimately too sterile and too far from the cutting edge.

So here it is, 1982 and KING adopts the losses-be-damned-the-community-needs-it All News approach with a less than memorable positioning ploy. KING became "The Radio Newspaper". It bombed to the point that one former GM notes that it's still brought up in radio conventions as an example of 'how not to do it'. They did it for six months. And probably not too helpful, they did it with the former top 40 personalities. As for All News, they kept doing it until January of '87 when an ammendment was made to news/talk (long after KVI returned to music in '83).

The adjustment came under new GM Bob K (his first appointment to that chair after a long programming career spanning Group W (KFWB, L.A; WBZ, Boston; WOWO, Ft. Wayne), General Electric (KOA, Denver) and CBS (WCAU, Philadelphia). His tenure lasted less than a year when it was decided that management chores could be consolidated. Longer term KING-FM GM, Bob Gallucci got the nod.

On tap for King Broadcasting in '87 was the appointment of a new group head (replacing Jim Kime). After a lengthy search (in the inimitable King fashion), insider Stan Mak (VP/GM of Portland's KINK-FM) was given the nod, hardly surprising to any. One thing about King-- if you fit in, you're there for life. But not too many fit the mold precisely. For a while it looked like KING's director of news & operations, Greg Tantum, was one of the few. (We were surprised since he seemed to headstrong, colorful and less likely to rely on research than the profile our jaundiced mind has concocted for the ideal King employee. As it turned out we were right.)

And so it was that another change came for KING-AM. This one in the Spring of '88 when Tantum was ousted after three years (surfacing quickly at WCAU-AM-- ironic in that it was the former post of former GM Bob K). His replacement, Brian Jennings, is a 16 year King vet, spending the last eight as OM at Portland's KXL. Initially we heard word that under Stan Mak there would be great changes at KING. So far there have been many. Whether they'll be great remains to be seen.

The most recent is the addition of Freddy Mertz (not of I Love Lucy, rather a young, brash, ethnic New Yorker) who to our ears is light years away from what we know KING to be. He'll likely replace the colorful J. Michael Kenyon who exited the afternoon slot in a huff around the first of March. (A story in itself. Apparently Tantum heard Kenyon mumbling on the air and entered a note on his computer screen to the effect of 'you're boring the hell out of me, love Greg'. He'd done it before and he meant no malice. Kenyon read it and issued an exit line along the idea of, 'fine, you do the show'.)

Prior to Tantum's departure, the word was that King as of January, 1988 would concentrate on a younger demo-- 35-44 (the dream of all news/talkers but rarely, if ever, the reality). Perhaps Mertz will help them achieve it. More likely he'll alienate the town-- or at the least Mrs. Bullitt. But it's tangible evidence that they're trying and as always, we'll judge it objectively-- once it's been on long enough to be judged fairly.

Assessing the prior sound, the bottom line is that King in morning drive ran a respectable all news approach. There was excellent quarter hour maintenance through well placed teases and plugs of weather and traffic services. Contest mentions were cute, stories were well written (though delivery and interaction was on occasion flat). Nevertheless, KING had (almost) everything. Unfortunately, KIRO has more of it-- with an intangible but unmistakable air of authority.

As for other dayparts, while we found ourselves to be J. Michael Kenyon fans, midday host Jim Althoff often left us cold-- with the feeling that the issues were occasionally forced, and perhaps not as well researched as we'd have liked for a mid morning controversy-oriented block. But much of that is past history now. A new era has hit KING-AM. Or has it? Only time will tell, and of that, we've got plenty.

COUNTRY

Today, five outlets fit squarely within the parameters of this format, though for all ostensible purposes, the battle is between two combos-- Seattle's KMPS-AM-FM, generally perceived as the winner-- especially in King and Snohomish counties; and Pierce County favorite, KRPM-AM-FM-- a credible condender though largely a Tacoma contender. KWYZ, on the other hand, is anything but a contender-- licensed to Everett and serving it well but more often than not, absent from the metro numbers.

Country's viability in the market has long been established. Even top 40 PD Pat O'Day understood the potential of cross over material (see pages 129-130) which he often utilized on KJR; so it wasn't much of a shock to see KJR's former top 40 competitor KAYO (today KEZX-AM see page 69, as well as the oldies section for background) adopt the approach in 1962. And until the 1975 country conversion of former top 40 legend, KOL (KJR's biggest rival-- also see oldies); KAYO basically had the market to itself.

Of course, country circa 1962-1975 was not exactly a mass appeal approach. KAYO did very well-- but it clearly was targeted to a specialty audience. KMPS' arrival however, corresponded with Olivia Newton John and Charlie Rich winning the annual CMA awards which may have started a furor in Nashville, but also began the ascent of the format to general market status.

And it corresponded to Manning P. Slater's acquisition of the fledgling KOL-AM-FM from Buckley Broadcasting. KOL-AM's days as a top 40 outlet were waining-- KING-AM was in the approach, KJR was dominating it. KOL-FM, an underground leader, had hardly developed into an AOR factor. What Slater purchased was a combo ripe for change. And in 1975, country was heralded as the coming thing.

KAYO wasn't a bad outlet-- but it was alone in the approach and to a degree, it did tend to represent the days of country past. Slater seized obvious opportunity-- but not without first hedging his bets. He renamed KOL-AM, KMPS (not for "Compass", as many felt-- instead, after himself-- MPS are his initials) and forged forward with country. KOL-FM, however, became "cute" KEUT, an easy listener.

But it wasn't long before he realized he'd have almost assured success in dominating the format by hitting KAYO with a double punch, and so long forgotten, short lived KEUT became country KMPS-FM. Indeed, it was that combo attack which finally led to KAYO's demise. (In 1980, after a sale to Obie Broadcasting, KAYO dropped all music in favor of a brief news/talk approach-- paving the way for the entrance of KRPM-FM into the format.)

In 1978, a couple of significant things happened. Affiliated purchased KMPS-AM-FM, affirming and supporting the country direction taken by the combo; and from a ratings standpoint, the battle with KAYO was officially won. Combined, KMPS-AM-FM in the Spring of '78 had a 4.3. Stand alone KAYO had a 1.7 (being last in the 2s a year earlier).

1980 provided two more material changes-- KAYO's exit coupled with KRPM-FM's entrance. Formerly KLAY (a progressive outlet which generally garnered less than a 1 share), KRPM, licensed to Tacoma and owned then by Ray Court, saw potential in carving out a country niche. The move immediately catapulted them into the upper 1s (with an average early '80s showing of a 2.3).

In 1984, Court sold KRPM-FM to Ivan Braiker's Highsmith Broadcasting (for \$4 mil). It was Braiker's goal to transform what was a Tacoma force into a Seattle factor-- and initially it looked as though he had succeeded beyond his expectations.

KMPS-AM-FM had been building steadily under PD Ron Norwood. For all intensive purposes, after the early defeat of KAYO, it was alone in the approach. KRPM-FM, relegated to Pierce County, hardly seemed worth worrying about from the standpoint of metro shares. Then it happened. In the Fall of '84, KRPM-FM defeated KMPS-FM. (3.3 to a 3.1). It was close and actually as a combo, KMPS-AM-FM at a 4.3 was still the victor.

But it was too close. KMPS-AM at a 1.2 was down a full point from the Spring. KMPS-FM was up a tenth. As a combo, the pair had slipped from a 5.2 to a 4.3-- while KRPM-FM alone jumped from a 2.5 to a 3.3. And so it was that original PD Ron Norwood was replaced with Jay Albright in the Winter of '85, fresh out of a national consulting position with Drake-Chenault. Under his guidance, the duo not only remained the undisputed format leader, but also ranked in the top five overall (and occasionally top 3 demographically).

Meanwhile at KRPM, a few changes were also made. In '85, Lee Rogers was brought in as PD (from San Diego's KCBQ, and prior to that Billings' ultra successful KGHL). In '86, an AM counterpart (formerly Pat O'Day's KXA, see oldies) was added (for \$2.2 million).

In '87, both Albright and Rogers departed-- ironically Albright later wound up in a consultation agreement with KRPM, which is now programmed by morning man RP McMurphy. (Upon the exit of Rogers (who is now at Jacksonville's WCRJ), Bill Stairs (from sister station KMGX, Fresno) was named PD. Stairs was subsequently elevated to a corporate post which he exited this month to take over the programming duties for Emmis' newly acquired KYUU, San Francisco. For an interim period Albright handled the daily programming chores which have just been turned over to morning man RP McMurphy.)

At KMPS, Albright was replaced by Stairs' former Fresno competitor, KMJ/KNAX operations manager Tim Murphy. So today it's Murphy and McMurphy doing battle. As for the background on that battle, KRPM under Rogers was generally perceived as a more traditional facility-- one case where perception didn't equal reality. Rogers, a country fan to the extent that he plays weekend gigs in country bands, was keenly aware both of that perception and his personal leaning in that direction. Consequently painstaking care was taken to create a modern sound. Perhaps it's because Tacoma. Likely it was personalities, promotion (see description below) and lingering positioning. Certainly it wasn't title for title music choices.

It, ironically, was Albright (then at KMPS) who was striving for a more traditional feel-- walking a fine and controversial line by being more conservative on currents while more contemporary on oldies, giving the outlet a well balanced sound.

Today both combos simulcast 100%-- and our perception matches the ratings. KMPS is the leader-- but KRPM is a viable and respectable second choice. The highly rated KMPS morning team, led by Ichabod Cain (resident Seattle personality, formerly with KPLZ (see page 137), included an excellent grasp of the basics, subtle humor, well placed and enjoyable features, cross plugs both informative and relatable and cute contesting. (Cain is reinforced by a number of voices including mainstays Don Riggs (news) and Patti Par (traffic).) It's a winner and it sounds it.

That's not to imply that McMurphy and Pierce are less adept. RP McMurphy and Mark Pierce (an appropriate handle, considering their Tacoma dominance) moved into the morning slot on January 1, 1987 after a year and a half of afternoons. They too are well able to relate to their audience and each other, juggling the basics and more, including the "Wrong RPM at the Right RPM" contest-- a play not only on calls but also on the 106 dial position:

"It's 7:12, time for the 'Wrong RPM at the Right RPM' (drop of Alabama's 'Roll On Big Mama' at a slower than snails pace-- sometimes the morning's title is sped up). Write that song down along with the next six songs we play, in the order that we play them. Then when that last, sixth, song is played, we'll ask for the sixth caller. If you're lucky enough to play and can name all the songs-- the wrong RPM song plus the six in a row, you win \$106 in cash. Here's the numbers: From the South it's 536-1061. North, 878-1061." (South is obviously Pierce County. North is King. No local opportunities are made for Snohomish, which KRPM concedes to KMPS-- and Everett's KWYZ. The addition of Kitsap to the metro, incidentally, is a wash in this battle, benefitting both outlets equally.)

Checking out afternoons, the emphasis for both combos is on music: "Continuous Country KMPS with a better variety of great country songs, played 12 in a row." "You can listen longer because we play more great country songs. 12 in a row on KMPS." "More great country songs for you, played 12 in a row." "Continuous Country KMPS plays one great country song after another. 12 in a row." "Great Country songs of yesterday and today. Now kicking off another 12 in a row." (All are punctuated with the "94 Country KMPS" slogan.)

KRPM, meanwhile, is promising: "Country 106 with fast free delivery." "Country 106-FM plays the best new artists first." "Country 106 has the best music mix including Waylon Jennings and Michael Murphy and 11 more country favorites. It's 5 O'Clock and Exile is up next."

Actually the 'best new artists first' was a kept promise. Rogers is known for adding titles he believes in. Albright is more research oriented. Both outlets represented those respective philosophies when both PDs were in place. Now with Albright leading KRPM, the two are perhaps closer in sound.

(Those who doubted the wisdom of Rogers' approach hopefully have noted that under his guidance, KRPM achieved its highest book, breaking into the 4s on the FM alone (4.0 with a .4 on the AM) for the first and only time-- in the Fall of '87. As often happens, it was also Rogers' final and forced exit book.)

As for promotion, both outlets have spent a significant amount of money. In '78, KMPS relied heavily on a direct mailer as well as bus boards and select painted billboards. KRPM ran a tv campaign and numerous on air plays including a call in "\$100,000 blackjack tournament" and a call out "New Car Garage". (The latter worked thusly: Each hour a sound effect of a garage opening would run followed by the jocks description of a given car in detail down to the paint. A phone call would immediately follow and if the respondent could describe the vehicle, it was his. Cars included everything from the mundane to Ferraris, Corvettes and Porsches on occasion. Admitted, it sounded like something we'd hear on a stereotypical country outlet which might contribute to the above mentioned perceptions.)

Everett's KWYZ may not often make the book, but it nonetheless does serve its city of license very well from a modern and attractive, highly visible facility that would do any major market outlet proud (at least from the outside-- we didn't go in).

Make no mistake about it, this is no small market station long on dog reports and short on traffic updates. The emphasis here, as with the above combos is largely on music, intersperced with liners that belie their small town status.

The jocks, while not all Seattle material, are generally better than we would have expected for Everett. And though the emphasis is on music ("Better Music and more of your favorite songs"); news (NBC network followed by local casts) and a full measure of sports (on 'your official Giants station') are very much a part of "KWYZ, the sound investment for Snohomish County." (Other than that liner, and the top of the hour ID, KWYZ is never mentioned as such. It's always Radio 1-2-3.)

If it sounds successful and looks successful, it probably is successful. It also claims a rich past, being signed on originally by Wally Nelskog (see nostalgia). But anything other than country on KWYZ is, at this point, ancient (albeit interesting) history.

ADULT CONTEMPORARY

Actually this category should be divided into two facets. Full service AM giant, KOMO, has one to itself. The other is comprised of the FM AC pack, populated by four outlets in a three way battle: KMGI; KLSY-AM-FM; and KLTX. We'll look at them separately, as for all intensive purposes KOMO competes significantly more with KIRO than it does with the FM fold.

If nothing else, KOMO at 1000 should receive the longevity in broadcasting award-- right up there with the WCCOs of the world. (The early history is so well documented in David Richardson's "Puget Sounds" that we won't touch it. Suffice it to say that like most outlets, KOMO started out in block programming, switching to a music approach with the advent of television. Through it all, until this day (and for the foreseeable future) KOMO has always been owned by the Fisher family.)

Throughout the 60s, while KJR was the market giant by virtue of Pat O'Day and the strength of AM top 40 back then, KOMO was the undisputed adult leader. In the '70s as 'mother music' (Tony Bennett, et. al.) gave way to AC, KOMO remained on top. By the latter '70s, however, KIRO had become the dominant force (in part by luring the SuperSonics from KOMO). Once reliant on sports (and news), KOMO had to become dependent on music and personalities. To succeed, it would have to be a full service outlet, competing with a station devoted only to service (news/talk KIRO)-- as well as KVI (an excellent AC machine which grew under Don Hofmann and truly flourished with the coming of Michael O'Shea in 77-- see oldies).

In 1979, KOMO slipped from its perennial first place perch-- bested by KIRO. It wasn't a fluke (and as described above it was likely due to two factors KIRO's success and to a lesser degree KVI's steady attack.) In any event, the results were shocking. KOMO dropped from a number one 10.8 in the Fall of 1978 to a fourth place 6.4 showing in the Spring of '79. (It should also be noted that it was a soft book for KVI as well which slipped into fifth place with a 5.7, a significant drop from its 8.8 a year prior.)

KOMO quickly rebounded (to a 9.8 in the Fall of '79), but it never again saw the top spot. Playing second fiddle to KIRO through 1980, a bold decision was made. Bold, because even though KOMO had slipped, it nonetheless was in an enviable position, second overall in the market, churning out the bucks (and the numbers). It's tough to take a big chance with a big winner, and bringing in Ken Kohl in January of '81 was, on paper at least, a very big chance.

Kohl, a New Yorker, began his professional radio career with Mike Harrison at Long Island's WLIR at the height of the progressive era (1969-1974). It wasn't an adolescent fling at the underground movement either. From there he went to Denver's KBPI ('74-'76), followed by a trip across town to KFML, an eclectic daytimer (where Larry Bruce became MD). Maybe it was that Kohl was doing things on AM. Clearly it wasn't his music background. We weren't privy to the closed door discussions. But the end result was a shocking one-- KOMO a conservative giant, hired Kohl, an aging liberal.)

It turned out to be an excellent pairing. There are those today who are less than impressed with Kohl's last year at Los Angeles' KFI, and we're one of them. But we also understand that there likely are forces with which he must contend on the corporate level. At KOMO, however, Kohl had a generally free programming hand and the decisions he made, while surprising to some, were proven to be wise. From '81 to his departure in '87-- a time when many AM ACs fell dramatically, KOMO trudged forward, respectably in the top 5 for every book, and generally number two to KIRO.

The decisions that raised the most eyebrows turned out to be the best ones. Such as the addition of air personalities straight from the AOR arena. Joe Coburn was brought on board from KZOK and KISW in 1981. Afternoon mainstay Norm Gregory joined the fold in '83.

A few words should be said here about the versatile, adaptable Gregory. He was number one when he joined KJR (from the PD post at co-owned KJRB, Spokane), replacing Pat O'Day in 1968 and achieving what were reported to be the highest afternoon numbers in the country at that point. When he later joined KZOK (becoming PD), his afternoon slot bested KJR. At KOMO, he continued to clean up (dropping recently along with the rest of the station).

Even a scant listen will reveal the reasons behind his success, of which two decades on the air in Seattle is one. Gregory is warm, friendly, intelligent and relatable. He fits the approach so well, we can't even fathom him doing AOR. (Though when he was, we couldn't imagine him doing anything else-- likewise for Top 40.) Here is the consummate professional. If we had a wish list for the perfect radio station, we'd have him on it. Cross plugs? The show was one big cross plug and tease ahead-- but it was done in such a way that you believed Gregory was transmitting the info because he genuinely was hyped about it. He's definitely an adult communicator-- and the approach is so relaxed that it's somewhat matter-of-fact, yet it doesn't sound washed-up, burnt-out, or worse yet boring.

Morning drive at KOMO finds another Seattle mainstay-- though he's gone as often as he's here (from the results of our listens), always taking the audience with him figuratively (and occasionally literally). Larry Nelson has been in this time slot for the past 19 years here (and in the market for over 21). If you hear three records an hour, it's a great day but with this show, most of the time you don't miss the music. (Infact, to our ears, we'd never miss the music on KOMO-- predictable is a nice way describing the Neil Diamond-ad-nauseum approach.)

We listened to Lar on several separate occasions and never once heard him in Seattle. Paris and New York, yes. Seattle, no. Under Kohl's guidance, KOMO recognized that even though the Pacific Northwest is somewhat isolated, there's no reason for KOMO to be. The idea was to take personalities around the world, bringing Seattle to far flung places and by virtue of remotes, far flung places to Seattle. Does it work? Often. But when it doesn't---

The Paris remote, in our opinion, was one that didn't. The idea was great, and the adjoining contest, awarding trips to listeners, was a real pull-- but when it came time for Nelson's morning remote, we were shocked at the horrible sound quality which might have been improved if Nelson simply phoned it in. With a Sprint card. Though that was distracting, our biggest let down came in the fact that the banter wasn't relatable. We knew it was the "International Breakfast Table live from the Eiffel Tower in Paris, France" but beyond that, Nelson wasn't 'taking us there'. It's an intangible, really. We were told where we were, but never did we feel like we were seeing it through Larry's eyes. At least not in a clear concise picture.

A few months ago we again caught Larry on the go-- this time in New York for the Oscars and we must admit we felt more at home. Nelson's anecdotes were right on-- this time he indeed transported us with him. (Even the produced opens were a kick-- "New York City. Home to hundreds of ax weilding thrill killers and this morning the KOMO morning show. Now let's go live to the Empire State Building and KOMO's globe trotting Larry Nelson.")

It was Kohl who really refined the distant remote concept-- with all sorts of oddities (including broadcasting mid-air from the innaugural Concorde Supersonic's London to Seattle route). And though it appears from first glance that the idea requires big bucks, what it really requires is big planning-- and a reliable promotion department. There in lies the truth behind KOMO. It truly is a full service facility, backed by a demonstrable understanding of: (A) Targeting. Promotions relate to the core audience and the positioning of the station. (B) Details. Extensive pre-planning goes into them. (C) Cohesive Effort. Everyone on the staff, from the engineers to the vital sales folks (all remotes can be sponsor-financed if desired), is given enough information to understand and relate to the idea and their role in it.

Basic, huh? How many stations operate in this well oiled fashion? Most promotions are thrown together as last minute afterthoughts. At KOMO, that has never been the case (in our recollection). We don't know what they pay their promo people, who they hire or how they motivate. But we do hear the end result-- and they get the job done.

Speaking of getting the job done, those who have witnessed Kohl's KFI performance and are now feeling that maybe KOMO was a fluke should note that directly after his departure the station slipped into the 5s, and at present (at a 4.7) is experiencing an all time low (down from a 7.4, his exit book).

Former MD Michael Bettelli, upped to PD upon Kohl's departure, has his work cut out for him. Timing is not on his side. As stations like KUBE become more and more dominant, and as FM steadily increases its penetration (Seattle was one of the markets slowest to react to FM, due in part to the ultra successful AMs and the less than accomodating terrain,); KOMO will face an uphill climb, steeper than any of Seattle's seven hills. But then again, KOMO, like a mountain goat, will likely prod forward, producing credible, respectable (albeit somewhat smaller) shares for a long time to come.

Moving over to the FM front, the scene of the real battle-- KLSY-AM-FM and KMG1 are locked in a virtual head to head confrontation with KLTX in a related skirmish. By far the most interesting action in the last several months has taken place at KMG1-- not that there have been any great changes (other than a nice ratings increase); rather that Steve Weed, (who was questioned in ability when programming Gannett's KHIT) has truly proven his worth in Seattle at KMG1.

Looking at KMG1's ratings increase comparatively for a moment: In the Fall of '87, KMG1 had a 2.4-- it's lowest share since its 2.0 debut book in the Spring of '85. KLSY-AM-FM had a 3.3. The Winter '88 book, heralding Weed's arrival, had KMG1 tied with KLSY-AM-FM at a 3.9. Both outlets dropped in the Spring, but the decline was fortuitous for KMG1, which at a 3.3 has bested KLSY-AM-FM's 2.8 (not for the first time, as the battle has been a relatively close one since Magic's inception).

What did Weed do to reverse the balance of power? Basically he has attempted to 'raise the entertainment value of the station'. The music has remained pretty much as it was. Musical differences between the two? It takes a close listen to hear a difference, though once heard, it is forevermore easily discernable: Classy is a bit softer and more contemporary, as the 'class' image would imply. Magic is a touch more uptempo, relying on older '60s hits for flavor, 'magically' transporting you back to a better time with a Motown smash.

Beyond fine tuning, Weed's focus has been squarely on promotion. Viewing KMG1's former stance as not much more than 'radio wall-paper', the idea of entertaining small contests anchored by a major event was enticing. That major push? A gold card with an \$11,000 spending limit --limited to being spent in six hours. In order to win it, you had to guess the 11 digit number on its face. No clues (other than those gained by hearing others guess). The winner? The kind of stuff dreams are made of: a middle aged female who had never heard the station until she saw the television campaign. Employed by TRW, she sampled it, was satisfied by the music and became completely hooked on the contest. Erecting a board at work with 11 spaces across (for each number) and ten down (0-9), she systematically, with her co-workers, eliminated the possibilities. Her methodology didn't stop there. When she won, she had her six hours pre-planned to the minute, including a final restaurant destination where she spent the last \$115 treating the station personnel who accompanied her to a lavish lunch. (The station repeated the winter event again in spring.)

Market insiders have been impressed. 'They were boring (before Weed). The only thing missing was a PD. Now they've got one.' It would appear that the current upward warble is the result of strategy as opposed to the cyclical nature of the business, but stay tuned..

Speaking of tuning, we were quick to check out newcomer Tom Parker (who replaced Greg Cook in morning drive just prior to our listen). Cook was adept at the basics, but the times we caught him his performance backed up Steve Weed's 'radio wall paper' contention.). It's woefully unfair to judge a personality before he has a chance to find a place to live, and under the circumstances, Parker (who we've enjoyed in San Francisco in years past) didn't disappoint us.

The delivery was fast paced and smooth, belying his newness here. What we did hear-- or in this case, didn't hear, was much personality-- a fact we condoned, believing that he was first feeling out his new surroundings before taking a major plunge. (Weed promised that Parker would embellish the approach including the airing of our favorite morning jingle: "When it's no longer darker, it's time for Tom Parker".)

In the interim, we had to settle for excellent basics and a number of liners: "Coming up we're gonna kick off another dozen in a row as we kick off another no repeat work day." "I've got the Magic Money Machine ready to fire up next." "You've got the Magic turned on at KMG1, Seattle with More Money and More Magic on the way. It's 9 o'clock. Here's another hour of favorites from the '60s, '70s and '80s."

Afternoons were likewise liner city, music was the star. In addition to the aforementioned, we were also informed that "Magic 108 is Seattle's real music variety. The best oldies mixed with the best of today." "Home of the \$11,000 Magic Gold Card #2." "The music is the Magic. Magic 108 FM." "Magic 108. If you're ready to go for the gold, call me right now. 421-KMG1. I'll take the 10th caller to try for our \$11,000 Gold Card. Call now and good luck." (The winner got the first seven digits and a consolation prize-- 'a limited edition Magic 108 tote bag'.)

Meanwhile over at "Classy"... historical info is succinctly documented on page 79, but to embellish it a bit: 92.5 started out in November of '64 as KZAM, a Bellevue based outlet sporting a classy black almost jazzy approach. If it didn't sound like Bellevue to you, it might account for its June 10, 1966 purchase by F. Kemper Freeman. Kemper wasn't new to radio-- or Seattle, having owned KFKF-AM at 1330. In '66, he not only picked up KZAM but a Bellevue AM with it, KBVU at 1540, a full time class IV.

Spinning off 1330, he renamed KBVU and KZAM, KFKF-AM-FM. It, of course, stood for his name, but the widespread word had it meaning "Keep Feeding Kemper Freeman". It did, until August 21, 1972 when the combo was sold to A. Stewart Ballinger who switched the calls to KBES-AM-FM (Bellevue Eastside Station) and attempted an easy listening approach.

Wisely, he abandoned that by late '74. On December 16, 1974, KBES-FM became KZAM-FM. Four months later, on April 28, 1975, KBES-AM followed suit (as KZAM-AM). It was under Ballinger that the well remembered eclectic approach was installed. On May 19, 1978 Dudley White (Sandusky) purchased the combo (for \$1.6 million). On June 30, 1981 KZAM-AM became KJZZ, sporting an AM jazz approach with KZAM-FM unchanged. On July 18, 1983, KZAM-FM became KLSY-FM. A year and a half later, on December 17, 1984, KJZZ followed suit, becoming KLSY-AM.

All relevant history, however, begins with the arrival of "Classy". And it arrived in the exact same fashion that heralded the coming of virtually all the George Johns consulted ACs. It was 'your' radio station. They were listening to you. They wanted your input. 'You told us what you wanted' and they were giving it to you. If you've been in this business more than a year, you've heard the promos. They weren't different here.

Initially "Classy" WAS what the listeners wanted-- and the results were quick in coming. Not that KZAM had been in ill health. It's 3 book trend prior to the switch was a 3.6, 2.9, 3.5. (That's Fall '82, Winter '83, Spring '83-- Seattle until '85 had no Summer book.) But "Classy"s first 3 book trend (Fall '83, Winter '84, Spring '84), justified the move: 3.8, 4.5, 4.2.

Like all George Johns approaches, the music was safe, predictable, and generally in place to set a comfortable stage which would support a myriad of features, a la KVIL. (The very features that 'you told us you wanted'.) It didn't hurt that KLSY had the bandwidth almost all to itself ('almost' because KIXI-FM was in the approach (see below) with longevity on its side-- but nowhere near the positioning as 'Classy').

In the Fall of '83, just after start up, Bruce Murdock was brought across town as morning man. (A former KING PD, Murdock had been doing mornings at KING for six years, remaining in place through the transition to news. His wife, Deb Henry, is still at KING.)

And so it was that KLSY continued as a George Johns machine, programmed in house by Chris Mays (a seven year station vet, the last six as PD-- a post she holds to this day). With the arrival of KMGI in 1985, the picture began to change. Subtle adjustments were made and remade at "Classy" with the end result relegating George Johns to a corporate post (Mays, who is married to KEZX PD Peyton Mays, sees him about twice a year.). (Consultant Bobby Hattrik, prior to his untimely death, was also involved in '85.) Today's product, though, is clearly the 'Classy' handiwork of Mays.

Listening to that handiwork, we were quickly informed (at 7:26 am) that we were listening to: "92.5 KLSY the better mix of music you love and information and fun you need to keep you going in the morning." "92.5 KLSY the station for more variety and more music." The offering was referred to as "Seattle's morning team, Bruce & Debbie" (Murdock and Deutsch), though Debbie's influence during our listen was limited to information blurbs (traffic and the like). The pair were adept at relating to current news items, particularly the opening of a Nordstrom store in suburban D.C. (Tyson's Corner, Va.). It appeared as if they sent a reporter (in actuality, a stringer from one of the wire services was used) and the repartee was right on including inside jokes about the junior department ("The Brass Plum", something of common knowledge to all Puget Sound residents).

Previous morning listens revealed Debbie to sound perhaps too young for the approach-- and too green. In one set, where Murdock was trying to segue smoothly into Debbie's traffic blurb, she stopped him cold-- likely out of inability to banter, since she sounds friendly enough and wasn't copping an attitude of defiance. Bruce did manage a few relatable lines, and good interaction with callers, but some of his bits could have been accomplished as well in a third of the time. Overall, he was warm and personable-- and until recently, we would have preferred "Murdock in the Morning" to "Bruce & Debbie", if we had to listen at all. (Our latest samples, however show both of them-- particularly Debbie, coming a lot closer to our thoughts on how an AC morning show should sound.)

Afternoons here, like at Magic, turn up a heavy concentration of music, interspersed with liners and traffic. (Make no mistake about it. Traffic and weather are perhaps the two most important bits of info to any Seattle listener-- KOMO stakes its reputation on it. KING built previous campaigns around both-- including billboards heralding traffic (resembling a personalized license plate with the word TRAFFIC in the center, and KING 1090 in place of the state designation) and a tv campaign crossplugging weather (under the banner of KING 1090 guarantees sunshine-- running of course in the Winter with trips awarded to warm destinations when sunshine in Seattle was scarce).

As for those liners: "92.5 KLSY, with a better mix of today's hits and yesterday's favorites." "KLSY is a better mix of today's hits and yesterdays favorites. We give you the best new music of today without all the repetition along with the best favorites from yesterday. For a better mix of today's hits and yesterday's favorites, the better choice is 92.5 KLSY." "92.5 KLSY, the station to listen to at work for a better mix of today's hits and yesterday's favorites and a great way to unwind tonight with Frank Shiers and 'Lights Out', three hours of requests and dedications beginning at 9 here on 92.5 KLSY."

Promotions and features are the norm at 'Classy' from the music approaches of Shiers' 'love songs' type stuff mentioned above to thematic weekends with a given artist (i.e. Simon & Garfunkel) featured in sets of two. Generally giveaways tie-in (at least loosely). Live broadcasts are often the norm-- from area hot spots (such as the hydroplane race) to backyard bar-b-ques (where listeners won a feast for 50, complete with 'Classy' on the scene, under the banner of "Spend A Summer In Your Own Backyard"). As for major pushes, we see shades of George Johns as Classy last Fall did the Unidyne mailer-- "The Incredible Prize Catalog".

It's a close race between Classy and Magic-- in sound, feel and results and we'd hate to call the ultimate victor (if there should be one). Mays has proved to be a very viable competitor. Classy is deservedly well respected, most often referred to as THE AC station here. Magic is sounding better than it has in its 3 year history. With Sandusky head Toney Brooks gone over a year at this point, we have no reason to feel that new blood at the top will bring new changes for KLSY. At Magic, we'll have to wait to see if new owner Noble has any surprises in store. We would doubt it.

At least we hope not. An equally yolked battle on any front is exciting. The 1987/88 AOR contest between KXRK and KISW was one such clash. Perhaps the 88/89 arena will feature Mays vs. Weed. Meanwhile at KLTX...

We can't complain about the personalities-- there aren't any. Following its acquisition by KJR owner Ackerly in the Fall of '87 (a year after Thunderbay bought what was then KIXI-FM from Wally Nelskog, changing it to KLTX but keeping the format AC)-- personality was eliminated; jocks were replaced with board ops; music was segued, and produced liners were inserted. Since the music (targeted to 35-54) speaks for itself, see page 117. As for what is actually spoken about that music:

"Finally an FM station that plays the music you enjoy-- old and new. 95.7 Seattle's K-Lite." "95.7. Seattle's K-Lite. Whether you listen at work, home or in your car, you'll always hear great music, lite & easy, 95.7. Seattle's K-Lite." --Truth be known, the "Lite" phrase used in conjunction with radio, started out right here when KLTX was still KIXI-FM (see nostalgia for details).

Also of interest, but hardly a liner, is the following: "For better reception, you can hear K-Lite on K2929AL, Everett 106.3; K285AE, Olympia 104.9; K277AB, Edmonds 103.3; K277AA, Seattle 103.3. 95.7 KLTX, Seattle's K-Lite." Self explanatory.

While today's approach is hardly noteworthy, save one billboard campaign featuring chattering teeth and the line 'No DJ Chatter' (causing one local PD to term it the 'dental bondage' format); KLTX, under Canadian Gordon Stenback's "Thunderbay Communications", had its moments.

(In '86, Stenback purchased KIXI and KLTX from Nelskog for \$8 million, programming both outlets in house. Positioned between the easy listeners and the ACs, KLTX was reminiscent, but brighter than, a Format 41. The line up included former 'Magic' PD, Rob Conrad (with Alan Ray) in mornings; Mark Christopher, middays; Joe Michaels (of KJR), afternoons; and Frank Shiers (now at 'Classy' and previously at 'Magic'), nights. Tv campaigns were conducted (tying in with the 'song of the day'); features (including a 9 to midnight request and dedication block) were in place; but when it was all said and done, Stenback made his money from buying cheap and selling high. In '87, Ackerly bought the FM for \$8.7. The AM went to Sunbelt for \$4.8. The combined \$13.5 represented a \$5.5 million dollar profit. 'I knew I should have waited', wailed Nelskog-- infamous in these parts for doing just that.)

We make it sound as though KLTX is at best an also ran, which is at best an oversimplification. While to our ears, its not a major factor and clearly not a large threat to either 'Classy' or 'Magic'; we should close by noting that it does have reasonable shares, generally ranging from the upper 1s to the mid 2s (which it has done for over a decade). Those shares become even more reasonable when coupled with AM counterpart KJR in a combo buy. (In the Spring, that's a combined 3.9, down a full point from a Winter 4.9.)

OLDIES

Seattle radio in the early '50s, as was the case in virtually all American markets, was thunderstruck by the advent of television. No longer could total-appeal block programming fill the needs of all. And so it was that outlets such as KING, KOMO and KJR (the latter two were tenants in a common building and tower back then-- with KOMO a part of the NBC red; and KJR, the NBC Blue which later became ABC), adopted a music approach jockeyed by live announcers.

What largely spearheaded KJR were the shockwaves that went through the facility upon notification that they'd lost their network affiliation. A young Wally Nelskog suggested they just play records-- something abhorrent at the time, but something they agreed to, at least for a while. Nelskog's unbelievable shares turned 'a while' into 'forever'.

In the mid '50s, we were still largely dealing with what had become post WW2 'popular music' and KJR was far too tame to play many of the real pre-cursors to rock and roll. In 1956, interspersed with the standard fare in a 'top of the pops' type approach, came such goodies as Bill Doggett's "Honky Tonk", enough to make a potential rock and roller's heart stand still. The handwriting was on the wall---

By '57, it was being written in complete sentences. Rock and Roll was here (but ironically not to stay, keep reading). Wally Nelskog was gone. Having filed for a new facility in Yakima, he was on the air at KJR awaiting FCC approval. His newsman's lead informed him of the facts: "Date line, Washington, DC. The Federal Communications Commission has granted Wally Nelskog a radio station for Yakima." It was the first he'd heard of it-- and he was hearing it with KJR's blessing (they even donated used equipment). So Nelskog hung up his headphones (see nostalgia); as KJR put on their dancin' shoes.

We'll leave KJR embarking on rock and roll for a moment and segue back a few years to a young Pat O'Day in Tacoma. The son of a radio preacher, Paul Berg (as Pat O'Day was named at birth) developed an early taste for the medium by hanging around Tacoma's KMO (where his father hosted a daily 9:15 AM feature known as "Revival Echos"). Weekends, summers, and any day he could find a flimsy excuse to miss school, O'Day would tag along with dad, who was so proud of young Paul, the budding preacher.

What dad didn't realize was that 'Paul' could have cared less about the ministry. The sermons he was delivering into a toy microphone were simply practice for the big time. Paul wanted to be a radio star.

"My heroes back then were Clay Huntington (later to sign on KLAY, but then at KMO) and Rod Belcher (a former voice of the Huskies). They were the Tacoma high school play by play guys," remembers O'Day. At 14 his dad passed on. After a year in Iowa, the family returned to Tacoma, finally settling in Bremerton where Pat spent his high school years with only one dream-- to be heard on the radio.

After an unsatisfying fling at college ('where all they wanted to teach you was how to do sound effects for the Lone Ranger') O'day went to a broadcasting school (Bates in Tacoma). Listening to Wally Nelskog on KJR (and his replacement, Bob Solter), Pat formed his first concrete goal: He wanted to do afternoons on KJR more than anything in the world. And indeed, Pat proved the theory that if you want anything bad enough, you'll get it-- but back to broadcasting school: Pat graduated and began his professional career on Sept. 1, 1956 in Astoria, Oregon doing afternoon jocking and morning news. Four months later, he moved to Kelso doing morning drive, noon to 3 and play by play. Seven months later, in August of '57, fate intervened. We could tell it, but not nearly as well as Pat:

"I was on the air alone in the station one Saturday afternoon. The building was just off the highway on a golf course. I heard the door open, and who walks in but Wally Nelskog. My hero. I used to go to dances he would run just to see him. Just to look at him. And he says to me, 'I'm Wally Nelskog. I was driving to Portland listening to you and I'd like for you to come to work for my radio station in Yakima.' Here I am, talking to god. I accept. Quickly. I went off to Yakima, KUTI, but he tried to pull one on me in the meantime. He tried to send me to Great Falls. 'You're going to love Great Falls.' I said, 'I'm trying to get to Seattle as fast as I can and to me, Great Falls ain't no shortcut.'"

Perhaps O'Day should have rethought the last part. Arriving in Yakima, he was just in time to hear the announcement that Nelskog had sold the station. "They had enormous shares like a 40 or 45 (playing the then new rock and roll). I was the afternoon guy. Wally sold the station to Harrison Roddick, a Chicago industrialist, who came out to settle in Yakima and own the station. Billing in December was \$28,000-- just phenomenal. A month after he took over, Harrison held a staff meeting one day and just before the meeting started he said to me, 'would you go out to the car, there are three boxes of music I'd like you to bring in'. I did, and he proceeded to explain that at his first visit to the country club for dinner-- the new country club he had just joined, he had been embarrassed because people made fun of the station. And he said 'I will not be humiliated. This station will no longer be "cutie", it is KUTI and here is the KUTI music. So out comes Oklahoma! and albums by Carmen Caballero and so I went into his office and told him, 'Mr. Roddick, you paid \$264,000 for this station. You paid the money because of the gross business the station does and the profit it's turning. Is that right?' He said yes. And I said, 'You have to understand the correlation between those profits and the music that we're playing. This new thing, this top 40 radio, you've seen what happened in Chicago. This new top 40 is the reason for the revenues. We are the only station other than KIT that is making money and this is why.' He says, 'I can see that you won't be happy here, so you're fired.'"

It was the first and only time O'Day was fired and it taught him a number of things on how to handle people-- since then he's been the quintessential survivor. Working in the men's department at Sears and selling radio packages (promotional items to broadcasters) on the side, he joined Kelso's KLOG in February of '58, remaining a year. Once again fate intervened in the form of a passerby. This time it was the folks from KAYO in Seattle who heard him and offered him a position.

The program director was Ted Bell, another grand old Seattle radio name. Pat casually mentioned he was disenchanted with his own name and that he felt a change was important. Pat chose his first name. Bell suggested the last. Pat O'Day sounded perfect. (If you've heard the story that for a time every KAYO jock had to adopt an Irish name, it's not true said Pat.)

The name turned out to be the magic for which O'Day was searching. "In no time even my mother was calling me Pat." Working 9 to noon and 3 to 6 on KAYO, O'Day brought something from Kelso-- his knowledge of the teenage dance business. Doing rock and roll hops at the Kelso National Guard Armory, and running dances in Yakima, he had learned first hand that there was profit involved. Coming to Seattle, he opened the Spanish Castle, a ballroom between Seattle and Tacoma. In short order he was making enough money to attract 'real' names, bringing in Conway Twitty and the like. Everybody noticed. Particularly KJR.

Let's leave Pat at KAYO in 1959 for a moment and pick up the KJR saga where we left it in 1957. The ownership arrangements are briefly described on page 77-- but to flesh it out: In late '54, Lester Smith purchased the facility, selling it in turn to Essex Corporation in 1957. While there were financial ramifications, the management remained the same, as Smith continued to run the facility. (And were there ever financial ramifications. Essex was owned by Frank Sinatra with a controlling interest, and Danny Kaye as a partner. If you'll stretch your memory, you'll recall that the early '60s was a turbulent time for Sinatra. Appearing before the racketeering committee for association with known gamblers, he ultimately lost his gaming license at Cal-Neva Lodge, allegedly for having Sam Giamcana and Dorothy McGuire as guests. The way we heard it, Danny Kaye's money guy, Julie Lefkowitz, was worried that Frank could ultimately lose his radio license as well. Frank, after losing Cal-Neva, was ready to sell. Kaye was ready to buy. And so it was in 1963 that Essex gave way to DINA Corporation (the name of Danny's daughter and his movie company). Dina Pictures had 80%, and Les Smith (under the banner of Alexander Broadcasting) bought back in at 20% --and so it remained until the 1980 sale to Metromedia.

With the coming of the 80s came the parting of Kaye and Smith. Friendly personally, they were allegedly at odds financially-- this thing had mushroomed quite a bit in volume and scope (including ownership of the Seattle Mariners). Kaye-Smith came to an end with the spin off of the Cincinnati and Kansas City properties and KJR. Lester Smith wound up with the Spokane and Portland combos as well as KISW --and a headache: A former KJRB Spokane chief engineer developed an intense dislike for Smith, with a mission to let the FCC in on every possible infraction. Sales were delayed, countless dollars were spent, with final relief coming only after complete divestiture was granted.

But back to 1957: It wasn't long before KJR, in playing the top hits of the day, was playing rock and roll. They literally owned the franchise on the new controversial music form, though two contenders-- KOL, followed by KAYO, would be quick in coming. It's possible that neither would have attempted it-- or at the very least, KOL wouldn't have succeeded-- if Les Smith hadn't attended the First Annual Todd Storz Disc Jockey convention in Kansas City.

It was there that he learned (likely from former Columbia Records A & R head Mitch Miller speaking at the Muehlebach Hotel) that rock and roll had died. He was ripe to believe it as the image of rock and roll (and worse still, the rock and roll disc jockey) was somewhere the other side of ax murdering. Les' wife, Vicki, was even quicker to buy it. She was running the sales department at KJR and resistance to the format from legitimate advertisers was fierce. Fine department stores such as Frederick & Nelson wouldn't let you in the front door if you were playing that loud obnoxious music. And so it was that KJR, in '58, went to a more subdued MOR stance.

KOL, meanwhile, went to the top. Owned by Archie Taft, it became Seattle's most listened to outlet with Al Cummings in mornings, followed by Bob Fleming, Art Simpson and Chuck Elsworth. (The KJR top 40 jocks remained in place-- Bob Solter, Don Headman, Rick Thomas and Claude Brimm.)

KAYO, too, saw merit in the approach, switching to rock and roll on the heels of KOL. It was during this period that O'Day was hired. But by the Fall of '59, Smith realized the error of his ways. Chris Lane was brought in to program KJR as a top 40 facility (replacing Homer Pope who remained with the station-- retiring much later after 47 years of service). KAYO, meanwhile, quickly abandoned the format (owner Jessica Longston never liked it and took the first opportunity to return to MOR). But it wasn't long before Lane and KJR GM Gaylen Blackford came to an impasse. One of the jocks brought in by Lane ("Jockey John Stone" from WNOE) was upped to PD-- a move also brief in tenure, but long enough to provide the conduit for O'Day's arrival.

Stone, on the side, had a rock and roll band. He viewed the concert business as somewhat glamorous and viewed O'Day, who was then cranking out an unbelievable number of teenage dances (even from his MOR perch at KAYO), as a local teenage hero. In late '59, O'Day joined KJR doing afternoons. His dream of a lifetime had come true at an early age.

Shortly thereafter, Stone (the result of a failed concert promotion, remembers O'Day) was ousted, replaced by another of Chris Lane's hires, Lee Perkins. The line up by January of '61 read: PD Lee Perkins in mornings; Dave Clark, mid mornings; Chuck Brass, mid afternoons; Pat O'Day, afternoon drive and Dick Curtis, nights. (Curtis, a junior high school buddy of O'Day's had been at Bremerton's KBRO.) A year later, O'Day was made PD and the line up read Lan Roberts (brought in by Pat from New Orleans), mornings; Lee Perkins, mid mornings; Terry Rose, mid afternoons; Pat in afternoon drive; Dick Curtis, evenings; and the world famous Tom Murphy (brought in from Portland's KISN), nights.

A few other personnel changes should be mentioned. Perkins exited the station, replaced by Dick Curtis in the 9 to noon slot. Curtis' replacement was a young guy from KJRB, Spokane. Very athletic, but very controversial. Actually his hiring was not a direct move from sister station, KJRB-- as he was previously fired from the morning slot there. O'Day, though, thought he was one of the best he'd ever heard and he was more than willing to have him return to KJR. Boston, followed by his adopted home town of Chicago, were also willing to hire Larry Lujack.

And though we've heard countless Lujack stories, this is one of our favorites. Doing mornings at KJRB, he found an old album of Hitler speeches and was running 'Seik Heils' (or however you spell 'seek') under spots for Heinrich Volkswagen of Spokane. That netted his immediate dismissal. (He went to San Bernardino for a few months, back to the University of Idaho to school for an equally brief stint, and then to KJR).

A previous hire by Pat was dubbed "Jimmy Darren". Also a Northwest native, he was quick to move from the overnight post at KJR to the KNEW Spokane PD/morning slot (KNEW later became KJRB). From there his career escalated. Today, using his own name-- Jim Hilliard, his accomplishments are well known.

But back to 1962 and KJR which had been competition free since the coming of the '60s. In 1962, Chris Lane returned to Seattle-- this time to KAYO, ostensibly to return the MOR facility to Top 40. And return it he did-- for sixty days, at which time Jessica Longston declared she'd always wanted a country station. Chris had a contract, and he didn't have another job, so circumstances beyond his control catapulted him into an arena he's never left. (He long ago left KAYO, but remains entrenched in country to date. KAYO, too, remained in country (without Lane) until 1980-- see page 69.) It wasn't until the return of KOL to the approach in 1964 that KJR had any competition whatsoever in the Pacific Northwest.

The situation not only paved the way for KJR's dominance, but O'Day's control as well. Without any competition, it became a given that virtually every rack jobber, retailer and one stop would use KJR's list as the gospel. O'Day was also quick to build a solid relationship with the labels. (Which is not to imply a payola issue-- of all the folks we've heard accused, O'Day's name is rarely on the list. He broke new product when he believed in it-- his benefit coming not from direct compensation but rather in the growth of KJR, and on a personal note, the growth of his related businesses. Local dances were long sewn up, but O'Day took it a number of steps further--becoming the Pacific Northwest concert king.)

His first such event opened the World's Fair in '62. Known as the "Rock and Roll Twist Party" it featured Chubby Checker, Joey Dee and Dee Dee Sharp. It was a solid success, and it opened O'Day's eyes to the fact that at that point, save Dick Clark's "Caravan of Stars", there was no rock and roll concert business. (O'Day, working with San Francisco's Bob Mitchell and Tom Donahue who were successful in booking the Cow Palace, quickly became adept at filling Seattle's 'Opera House'-- the closest to a large venue the town had back then.)

Originally called "Pat O'Day & Associates", it was basically a dance oriented company (ruling the Puget Sound) that also did concerts. Originally, "associates" were Terry Bassett and Dick Curtis, but with the move of Curtis to KOL in the mid '60s, "associates" became O'Day and Bassett.

In '67, the whole shebang became "Concerts West", with O'Day and Bassett as equity partners aided by Tom Hulett (a promising University of Washington Husky football player who dropped out after his freshman year). The name change signified growth since the name Pat O'Day didn't mean much in Dallas where a second office was opened. (The well known success of the firm needs no embellishment here.)

Back to the '60s. It's now 1964. KJR is dominant. And attractive to a competitor, which turns out to be none other than KOL-- coming back into the top 40 approach for a second try under the ownership of Goodson-Todman who dropped their MOR stance (known as "Music From The Mudflats" --a play on KOL's Harbor Island location-- which when the station ultimately moved was torn down piece by piece by employees (past and present) who were given sledgehammers and an invite to the gala demolition event) in favor of top 40.

KOL, in '64, was quick in raiding the KJR staff, hiring such gems as Tom Murphy, Buzz Barr, Ron Bailey (and others over their decade run). KJR's biggest weakness came from its position of strength-- management kept the spot load full at 18 minutes an hour.

KOL's biggest strength also came from its position-- but in this case, a position of relative weakness. While they could (and did) promise (and deliver) more music, they were also aware that they couldn't out promote (or out-perform) KJR. What they did, then was to position themselves as the alternative-- the renegade-- and the hilarity that ensued was priceless.

Since KJR could virtually hand out money, KOL hid it. Literally. In a loaf of bread with clues being given to the bread in the bread. Their prize car was an Izzetta, circa 1958-- a three wheeled vehicle covered with green fur and whiskers called the "green mouse". The mouse featured an automatic dishwasher. Midday man Terry McManus would take calls from listeners who would explain (a la 'Queen For A Day') why they wanted their dishes washed. McManus that night, clad in tux and tails would drive up to the winner's house in the Izzetta with a doctor's bag. Ringing the bell, he would enter the house, open the bag, pull out his towels and detergent, walk into the kitchen and wash the dishes. (We still smile today while writing about it.)

Another time they shot a rotund woman out of a cannon into Elliot Bay. We don't remember why, but we do remember that she landed on her stomach and was forevermore dubbed "The Infamous Slug Queen." Not that every promotion worked-- they gave away an African Safari to a guy who didn't want to go and wouldn't cut promos of thanks. They also gave away a new Corvette to a 15 year old kid who couldn't drive. But overall, it was top 40 antics at their best-- though not good enough to best KJR in the '60s.

As the '70s rolled around, Tacoma's KTAC-AM entered the approach with great impact on Pierce County but no Seattle penetration. Basically then, save the continual annoyance of KOL and the possible fractionalization from KTAC, KJR had nothing to worry about in 1970.

But to back up a couple of years for a moment: In 1968 two shocking things occurred. The first one was that Pat O'Day had finally had his fill of GM Gaylen Blackford and at the pinnacle of his success resigned from KJR. (The fact that Les Smith did not accept that resignation is hardly surprising.) The second one was that Smith retired Blackford and elevated O'Day to the GM slot. PDs moving to GMs were hardly the norm in '68, particularly not at the same station while holding down a drive time slot. O'Day brought in Norm Gregory from KJRB to replace him as both PD and afternoon driver. (Mornings in '68 were handled by Emperor Smith (Lee Smith of Yuma), with middays done by Gary Shannon.)

So here come the '70s. KJR is still on top. Emperor Smith has become a legend. Norm Gregory is a household name. Other airstaffers included Charlie Brown, John Maynard and PD Gary Taylor (who joined in '69, also coming from KJRB. Infact, it was Taylor, today heading the programming at Transtar, who oversaw the switch from KNEW to KJRB). Taylor recalls his exit book in '72 vividly. KOL, under PD Robin Mitchell made more than inroads. With some very hot personalities (particularly night guy Burl Barer), and a continued renegade music approach-- relying on both progressive (Led Zeppelin, Crosby Stills & Nash), and R & B (one of the things that led to KAYO's demise years earlier, remembers Taylor, a former KAYO airstaffer), KOL cleaned up. Taylor cleaned out his desk.

But KJR was still largely untouchable-- and still two years away from the book which unnerved O'Day: It was 1974, and O'Day had decided to exit KJR at the end of the year. He was grooming PD Nick Anthony as heir apparent. Nick had competition-- but O'Day hardly viewed KING's move to top 40 in the early '70s as worthy of much worry. He would have been right, but Anthony played right into KING's hands-- sterilizing KJR, attempting what O'Day terms 'Anthony's opinion of what Bill Drake would have wanted'.

O'Day was quick to understand KING's approach-- and its pitfalls. His summation, 'research kills', is accurate and succinct. KING came on as a tightly formatted, highly researched music machine. Personalities were evident (Andy Barber, China Smith, Gary Lockwood, 'Holy Moly Guacamole Dan Foly' among them) but the overall approach reeked of the sterility inherent in the overly cautious King Broadcasting philosophy. 'It was the most exciting battle for me because they had 50,000 watts and they couldn't spend enough money. But they underestimated me. We'd play local product and they thought that was insane.' As KING erred on the side of caution, O'Day remained as crazy as a fox.

Had that continued, it's likely KING might never have caught KJR. But with Anthony playing KING's game (and playing it not as well as KING), the Spring '74 Arbitron was a warning signal. KING was in hot pursuit. A special Hooper commissioned in the summer was all O'Day needed to see. KING trounced KJR. O'Day took action.

On August 1, 1974, Anthony exited, replaced this time by O'Day himself who had a vested interest in immediately turning KJR around. His intended exit was months away and he didn't want to leave on a down book. (He had his work cut out for him-- that Hooper showed KING at a 15. KJR had an 8.) 'I took all the jocks off the air during the last two weeks of August, went and got a hotel, and we had radio school. It was a complete reeducation for the entire airstaff as to what made a great radio station-- what were the basics, how to prepare. We went back on the air September 1. Everything was played in sweeps of two or three. Every jock had to be scripted when he went into the control room. If he wasn't scripted, I docked him a day's pay, sent him home and put a substitute on.' (It sounds sterile in the translation, however it was anything but. O'Day was attempting to limit clutter, not personality.) 'We got back to our free form news. Other than morning drive, we called it 'KJR Instant Information'. The news department only went on the air when they had a news story, or an update on an important story. If nothing happened, nothing was on the air. We put together some good promotions, and we did it. I still treasure the Fall Arbitron. We had a 13.8. KING had an 8.1. With that I said 'thank you', and departed.' (We'll pick up the end of the O'Day saga at the end of this section.)

While KING gave O'Day a start, in reality it did little to alter the course of KJR (except perhaps to get them back on track) though KING's impact on KOL is undeniable. In 1975, KOL left the format (see country, KMPS) leaving the remainder of the '70s to the KJR-KING contest (insofar as top 40 is concerned). KNBQ's arrival (in 1977, described below) had little impact on the situation, except in Tacoma where it succeeded in finishing off KTAC-AM, once and for all. By 1980, KING had transitioned to a 'soft rock' stance (prior to an '82 move to news), leaving KJR alone in the approach on AM. On the FM side, Pat O'Day's KYYX was sharing the band with KNBQ. (For information on the FM top 40 battle, see Contemporary Hits.)

Also in '80, KJR was purchased by Metromedia for \$10 million. A number of changes ensued during their four year ownership, from GMS (Shannon Sweatte, Rich Robertson, Ed Wodka, Mac Steen) and PDs (Tracy Mitchell, Ben Hill, Tracy Mitchell-- you read right, Mitchell returned) to a format variation: like most AM top 40s still around in the '80s, KJR in '82 segued slowly to an AC approach under Ben Hill (who was transferred from Metromedia's co-owned WCBM, Baltimore; doing such a good job at the KJR transition that rival outlet KUBE's parent company, First Media, hired him in late '83 to program Houston's KFMK).

In '84, Metromedia sold the outlet to Ackerly for \$6 million. (That's a one million dollar a year loss-- \$4 million less than they paid, if you're keeping track.) Mac Steen remained GM for a year, replaced in '85 by Kevin Cooney around the time that Tracy Mitchell left and current PD Rick Scott came. (Cooney subsequently left, with the current GM being Jackson Weaver. Weaver and Scott-- a King Broadcasting alumnus, hold their respective titles at KLTX as well as KJR.) And we're almost up to date...

This past June, KJR made a 'musical adjustment', moving from an AC/oldies approach to "Classic Hits 95". Core artists of the '50s, '60s and '70s include Beach Boys, Beatles, Supremes, DC5, Rolling Stones, Four Tops, Lovin' Spoonful, Animals, Simon & Garfunkel, Elton John, Carole King, 3 Dog Night and Guess Who. For once, the PR phrase 'musical adjustment' was accurate. The only real difference has come in positioning (and the dropping of a few scarce currents-- the results of our 1987 listen can be found on page 97. 1988 is on page 115.).

Our last listens came just prior to the switch, but as the personalities have remained in place, we'll convey our thoughts. Morning man Gary Lockwood is worthy of the press he's received. (And he's received plenty in his long Seattle tenure, though the press we're referring to came during the 1983 court battle that resulted from his intended exit for "Classy". The upshot was that his non-compete had him unable to move until April 12, 1984. (In the interim, "Classy" hired Bruce Murdock from KING.) By April of '84, we doubt Lockwood (or "Classy") was still interested, but KJR decided to insure its merchandise just in case. Lockwood locked up-- with a six year, \$1.5 million pact.)

When you're fat and happy, you can afford to sound it. Lockwood does. He's relaxed, personable and relatable. His banter with newsman Chuck Naught, afternoon personality Ross Shafer and traffic lady Stacy Hansen was easy and genuine. The content was good, humor was in evidence as was solid delivery. We could see why KLSY would have found him appealing. The jingle said, "The Entertainment's On Us" and it was.

Shafer in afternoons basically ran a morning drive show. We caught him bantering with midday jock Marty Reimer (and marveled at how well the in-person cross plugs worked-- here, it was Marty and Ross. In mornings, it was Ross and Gary-- and both times, it appeared that the duos were teams, rather than just dropping in to do a perfunctory tease). Kevin Callabro (sports) was welcome. Stacy Hansen returned with traffic. Bill Nye ('the science guy'-- a Seattle fixture) provided an interesting feature, and Kelly Campbell updated news. Shafer basically performed as a juggler-- adept at intertwining the elements but far from a notable personality (nice voice but little content from what we heard).

Hearing Pat O'Day (who now does Friday evenings) was a real treat-- a throwback to the past in delivery, formatics, content and music (notably local music). If you heard him in 1963, you've heard him today-- and if you didn't, get your hands on one of the original Cruisin' albums (1966 featured O'Day) and save yourself some plane fare.

By stepping directly into the oldies arena, KJR officially competes with the outlet it has unofficially competed with for some time: Golden West's KVI, which switched to the approach on July 23, 1984 under PD Scott Burton (after a year of AC-- the format which returned in '83 following the ill-fated 1979 switch to news/talk).

We likely shouldn't gloss over KVI's history so quickly since it was a major AC factor in the latter '70s. Under PD Michael O'Shea (who picked up where Don Hofmann left off), KVI truly blossomed. Well known morning man Robert E. Lee (Bob) Hardwicke, had been in that slot since 1961. Jack Morton, Jim French and Peter B. were all credible performers. Promotions worked. Music flowed. And exactly why this was all abandoned for news/talk will never be completely understood by us-- save the issue of timing. Not only the AM band's timing. More importantly, Golden West's timing:

Richard P. Kale was heading the GWB Radio Division. His lieutenant was none other than Michael O'Shea, then in the national PD post. Tom Straw was KVI's local programmer. KVI had won the right to originate Mariners Baseball-- and pro-football (Seahawks) about the time that Kale was becoming more jaundiced on full service AC, seeing declining shares for AM music stations around the country while news/talk outlets were soaring. And so it was that KMPC, Los Angeles; KSFO, San Francisco and KVI, Seattle (under consultant Bruce Marr) made the switch that turned out to be less than successful in any of the locales. As noted above, AC returned to KVI in '83.

So back to July 23, 1984 and the move to oldies under Burton, which ousted Bob Hardwicke (who returned after exiting in 1980. That 1980 exit is worth a mention, being typically 'radio' according to a fellow staffer who laughingly recalls that 'during the 8 o'clock news, god told him (Hardwicke) to take the elevator down (from the 8th floor of the Tower Building where KVI was (as is) located)'. Whatever the imptus, Hardwicke left for KAYO's new talk approach, remaning less than a year before heading over to Tacoma's KTAC for an even briefer stay. A change and --more of the same followed. (The change was Harwicke's Sheep Shop which he opened with his wife (selling sheepskins, not the actual animals). More of the same was a return to KVI.) Resurfacing in in '86 as the new morning man of KIXI, he decided 8 months later that he didn't want to do radio anymore and as far as we know he made good on his promise.).

But back again to '84: Along with Hardwicke, Jack Morton exited. The new staff included Tom Hutler from KUBE in mornings; Mike Webb from sister station KPLZ in middays; and Jay Green (the station's production director) in afternoons. According to press back then, the move was made in part to bolster KPLZ's demos. With KPLZ strong 12-24 and passable 18-34 (at the time), it was hoped that KVI would boost the high end with a 25-49 target-- infact if a 2 share could have been achieved in that demo, GM Shannon Sweatte was quoted as feeling that he would have achieved an enviable combo sell. It did, he did (and KPLZ really took off, see contemporary hits). Proof of Golden West's satisfaction comes in the lack of direction change in over four years now. (And while we're prohibited from quoting specific demographic numbers, the current 25-54 shares are more than double Sweatte's initial goal.)

When Scott Burton exited in '85, he was replaced with Mike Webb as PD who in turn stepped down from that post, remaning in his midday slot, becoming MD in the summer of '87. The legendary Dick Curtis, who had joined earlier as morning man, was upped to the PD post in which he remains today.

In addition to Curtis and Webb, the line up then included Humble Harv in afternoon drive and Kirk Russell, nights. Both are now gone (well actually Harv remains, doing 7 to midnight on tape sent from Los Angeles) though a few words should be mentioned about each. (We caught them live in June of '87.)

We're partial to Kirk Russell (who as far as we know is no longer in radio). We first heard him in El Paso in the early '80s driving through town, shocked to find a guy on KIFM who had the qualities of a young Robert W. Morgan. We jotted down his name and followed his career, which was one fraught with the usual radio liabilities. Hearing him on KVI (on a Friday evening at 9 pm as he counted down the week's most requested titles-- listed on page 108) we were pleasantly surprised. He understood how to talk up a vocal giving you sufficient information in a succinct style which displayed an ability to exactly pace his delivery to the music-- a talent taken for granted when listening to the Morgan's of the world (who these days can be counted on one hand), but seldom achieved by others. With Russell we knew about the artists, titles, countdown concept and more-- delivered in a well timed, entertaining, upbeat fashion. His subsequent exit (ousted by Curtis) was a real loss, as far as we're concerned.

There's no way to describe the sound of Humble Harv-- other than to say that Harv can make the word 'Motown' into a verb. But if you've heard him, a description is superfluous. A definite East Coast product, Harv really made a name for himself in Los Angeles, relating well (both to the '60s philosophy from his nightly KHJ perch-- and later, to the urban area of East L.A. from KUTE and subsequently KRLA). When he exited briefly in the '80s for Philadelphia's WFIL, we thought the pairing of Harv and the City of Brotherly Love was an excellent one. (Harv didn't enjoy being paired with it and its cold winters however.) When we heard he was going to Seattle, we didn't have the same reaction. Infact we couldn't fathom it. Driving around listening to it, we still couldn't make the association. It was as if we'd brought along Humble Harv tapes to listen to in the car while we cruised through Tukwila and Kent, taking I-5 down to Federal Way and up to Edmonds. The fact that this approach (complete with plugs for upcoming club appearances) was emanating in Seattle-- the Seattle we've earlier described, seemed at best incongruous. Comforting to Angelenos like us, but out of place here. We weren't surprised by his return to L.A., though we were by his remaining on tape (to this day) in evenings. Then again, it is a novelty and a throwback to the past-- providing that the Seattle listener's past is from somewhere else.

The current lineup has Dick Curtis in mornings; Mike Webb, middays; Sky Walker in afternoons followed by Harv; and Jim Martin, overnights. We listened to Curtis and were set up to hear another old line approach. What we got was an emphasis on music. Curtis was personable (particularly in his delivery of the news, which he read himself), and he definitely had his own style-- but he was far from above reading liners, keeping an eye on the basics and playing the hits of days gone by.

Those liners? "Thank you sincerely for making us America's number one oldies station. You're listening to 57 KVI." "57 KVI. The station that knows what rock and roll is all about." And the produced contest tease, "Starting Monday April 4, KVI doubles up your good times from the station that invented the good times. (cash register sfx) 57 KVI."

Walker in afternoons was equally adept at the basics, though our listens proved him lacking in Curtis' personable approach. It somehow didn't have the necessary warmth involved in pulling off a music and liner stance. Liners? I'd be delighted: "57 KVI. Bigger and better than ever before in 1988." And the produced hourly ID, "Serving Western America. The Oldies Authority. KVI, Seattle."

Walker also informed us, "Oldies. They're only here. 57 KVI." Granted at the time they hadn't been exclusively installed on KJR, however KBSG was a few months up and running on its Tacoma perch at 97.3, the former home of KNBQ.

KNBQ was a credible station with two problems-- location and location. By virtue of being in Tacoma there was a stigma. Also by virtue of that vantage point, there was a signal problem. From the very start (as an automated top 40 in the mid '70s, replacing the former KTNT's country stance), Snohomish County was conceded. Unfortunately for KNBQ, a good deal of Seattle's population growth was in that direction.

In 1986, Viacom purchased the outlet from TPC Liquidation Trust (Tribune Publishing Company, owner of the Tacoma News Tribune (hence the former calls)) for \$6.5 million. Initially the straightforward-emphasis-on-music CHR approach (which spawned a number of credible performers and programmers including current KUBE PD/afternoon personality Gary Bryan) remained. In '87, GM Jack Bankston retired and OM Don Hofmann (the same Don Hofmann that was at KVI a decade earlier) resigned. Viacom brought Bruce Raven-Stark in as VP/GM from sister station WLTW, New York where he was GSM. Market native Ron Erak was named PD and the format remained.

The way we hear it though, Viacom didn't come to the Puget Sound to own a Tacoma station. With an upgraded signal (courtesy of a move to Tiger Mountain), they wanted an upgraded approach (As a CHR, it had been a nice little cash cow, a Tacoma success-- perfect for an individual owner, but hardly able to be compared with the billing of market giants.).

Looking for a hole, oldies were found-- or were they? Demographically, they're likely going after KMGJ (with which they are now tied 12+). Sound wise, they battle 'Magic' to a certain extent as well. Whether they will subsequently roll out into an oldies based AC remains to be seen-- but for now, KBSG's hook is definitely in its link to the past. And as black and white tv spots ensued-- alerted viewers to KBSG's arrival featuring the reminiscences of real people followed by the tag line "The Best Oldies, K-Best,"-- Ron Erak (and MD Sandy Louie) remained.

Listening to their handiwork, we found one thing not changed at 97.3. The emphasis remains on music (as for a list of that music, see page 111). In our scans, the median year was continually 1965 in a pleasant but highly predictable, mega hit oriented approach.). Beyond back to back gold, we were bombarded by liners, produced promos and the basics german to the morning drive time slot hosted by John Ross & Chet Rogers (the latter was billed as 'The world's geatest rock & roll newsperson). Joe Michaels' afternoon stint was even more liner intensive (with a remarkable 18 records comfortably played).

So you were asking about those liners? "K-Best. KBSG 97.3 and a hit from 1960. If you were listening to the radio back then on AM, it was scratch, pop, click and fade. Now you've got the best oldies in stereo 24 hours a day." "KBSG with the best oldies that bring back the best of times." "Your number one stereo station for Seattle/Tacoma." "K-Best. 97.3 KGSB. Seattle/Tacoma/Everett's best oldies in crystal clear stereo." "The best oldies. Now you have them in stereo 24 hours a day." "The best oldies. Take 'em along when you exercise. If you go for a run this weekend, we'll be good company for you."-- we shuttered at the yuppiness of that last item and laughed at the intended positioning of this next one: "Whenever you hear oldies on the radio, its K-Best 97.3" --with the amount of older product on the air here, if they can convince even one in ten of the veracity of that last statement, they'll clean up. --Then again, maybe it's already working:

KBSG's first full book in the format is up from a 1.9 (during the Winter when the swtich occured) to a 3.3-- already in first place in the three way oldies race and tied with Magic for the top spot in the AC arena.

--Now to pick up on our Pat O'Day story: Pat left KJR in January of '75. Onlookers thought it might be to run Concerts West which by this time was very big business-- booking Elvis shows and such. The truth was far from it. A year later, in '76, he divested his interest in the company and turned his attention to purchasing radio stations, the first of which was Honolulu's KORL, followed shortly in February of '77 by Seattle's KYAC. (See AOR, KXRX.)

Wanting nothing to do with KYAC's black approach, O'Day transformed it into KYYX, a live assist top 40 known as "Stereo 96 Kicks" (a fact which unnerved KIXI owner Wally Nelskog who had long called his facility Kicksy 96. The result had O'Day referring to his dial position as 96-and-a-half. Nelskog, noticing the coming of digital radios, began referring to his outlet by its 95.7 designation).

KYYX's purchase price was right (\$760,000)-- as was the competitive arena. Save KNBQ's automated approach, no one on FM would be doing anything like it (until 1981). Enjoying success (and low interest rates), O'Day in '81 had the opportunity to acquire the legendary KXA (see page 86) for \$1.14 mill. He kept the calls, dropped the block-shlock approach in favor of oldies and teamed it with contemporary KYYX.

Shortly thereafter, all hell broke loose. His manager, Bob Bingham (a former co-hort from Kaye-Smith) exited to pursue station ownership (first, two Alaska properties followed by KHIT (see KNUA). Today he owns KKFX here (see urban)).

With little mangement back up, O'Day was forced to handle the job almost singlehandedly. At the same time, KUBE was coming on the scene. Perhaps he still could have done it. But not with his financing picture. O'Day had taken a \$5.5 million loan, predicated on four points over prime--adjusted monthly. In 1979, that was dandy. In 1981, with a 22% interest rate, it was impossible. At the end of the year, O'Day was faced with a seven figure loss (in spite of a seven figure operating profit, he says).

Attempts were made. Attempts failed. The bottom line is that the debt service ate him alive. In 1983, O'Day was forced to file Chapter 11. Loose ends were tied up, ownership was changed, bills were paid. It wound up clean-- but it wiped out Pat.

But not to worry. Pat O'Day is a survivor. In short order he turned his attention to something he felt Seattle truly needed-- a suitable FM tower site in the heart of town. He's planning on erecting a 1,000 foot tall self supporter, and now he's passed the toughest test-- the environmental impact study has been approved. He's hoping construction will begin in mid January ('89). Onlookers question financial details, but like everything else he's ever done, O'Day is zealously involved:

"The tower will be gorgeous. It's an hour glass shape, with a waterfall at the bottom, that can handle 11 FM's and 2 uhfs." Will they come? "Broadcasters are stubborn. They act like lemmings. At first I think they'll resist. Then somebody will move, come out with a good book and then they'll probably come running like flies. Seattle has (one of the) lowest FM penetrations of any major market in the US. And right now everyone is at Cougar. The reason? At KISW, we went there in 1969, simply because the rent was cheap. No FM could afford to build its own tower back then and diplexing wasn't prevalent yet so we couldn't share a single antenna." With the subsequent technological changes, O'Day long ago set his sights on downtown, and finally started his latest dream 3 and a half years ago.

But does he ever miss ownership? "I thought about it again, but I experienced it, I did it and I lost it-- not because of a huge mistake I made, but circumstances that caught up with me. I don't have to prove that to myself again. I've done fine. My financial recovery is complete. I have no trouble making money-- never had."

MOR/NOSTALGIA

One outlet, KIXI-AM, finds itself in this category and the history of that one outlet, is really the history of one man-- Wally Nelskog.

As we mentioned (under oldies) a young Wally Nelskog was on the air in 1957 when he learned that he'd been granted his first CP, for a Yakima facility. "I was trying to think of call letters and I used to say to the listeners, 'Hi Cutie'. The traffic manager said 'Why don't you call it 'Cutie'. When applying for call letters, you have to ask for five sets in alphabetical order. I listed all the ways you could spell 'Cutie' and all were accepted. I picked KUTI. We went on the air and we got a Hooper Rating of about 90%. It was a Swinging 60 format (the 60 most popular records of the day, from pop standards to early rock and roll). People were starved for music. We played it constantly while other stations hung on to Arthur Godfrey."

Like most early top 40s, KUTI was an overnight sensation, and Nelskog was a believer. Signing on KORD (as in musical chord) in the Tri Cities area, Nelskog then purchased his first up and running facility-- Great Falls' KBGF (Keep Building Great Falls quickly became 'Cutie' as KUDI). We're still in 1957, mind you and we've still got one more CP to go: As the year drew to a close, Nelskog signed on Everett's KQTI.

That was followed by Coos Bay, Oregon's KYNG. Oceanside, California's KSLR (which he changed to KUDE), a start up in Minot, ND (KQDY) and finally a hometown property-- well almost. In 1959, Nelskog acquired KLAN, licensed to Renton. "I bought it and changed the calls to KQDE, 'Cutie' again. Then I filed to move it from Renton to Seattle and I won that through the State Supreme Court." (Nelskog had to climb the ladder of justice because Seattle was engaging in any tactic to avoid tower construction.) He won in court just in time for the FCC to hit him with another battle. It was impossible to own both a Seattle AM and an Everett AM. They were considered one market. It didn't take Nelskog much deliberation to determine which would go.

"I sold Everett to a group headed by Cliff Hanson. He proceeded to go broke. He didn't want the calls because I was disrupting the morals of young people because I played top 40. It was later sold, through a bankruptcy deal, to the people who have it today."

But back to Seattle: Once KLAN was moved, Nelskog "changed the calls to KIXI. That's K-91-- the roman numerals IX for 9, and I for 1, because we were 91 on the dial." Nelskog and his partner in the deal sold out for \$600,000 in 1967 to a group headed by Elroy McCaw (of WINS fame). Nelskog remained on board as manager, re-purchasing the outlet (and its FM counterpart at 95.7, acquired for \$75,000 under Elroy's ownership) after McCaw's death for \$1.8 mil in 1970. (In the interim, Wally, always the entrepreneur, started a number of businesses-- one of which, an audio/video post production concern, he later sold to Telemation.)

"I'm not an operator. I like to start things and sell them. Buy low, sell high. It's the only way to accumulate wealth, take capital gain. Running a station now a days is so marginal, all the money is spent on production." Nelskog was also in the cable business back then-- owning the Edmonds system outright (later sold to GTE) and 50% of the Everett franchise which later went to Viacom for \$18 mil. "It's worth over \$200 million today," laments Wally, who may not be an operator, but certainly likes to hang in there until the best deal is realized.

For that reason he was reticent to part with KIXI-AM-FM-- finally relenting in 1986, selling it for \$8 million. A year later, the FM went to Ackerly for over \$7 mil. The AM went to Sunbelt for \$5.5. "I sold the combo for 8 and we were showing a profit," he says incredulously. "Thunderbay lost over a million and they still made a bigger profit than I did. I sold it too soon. I lost five million on that deal."

"Now I'm watching the grass grow and the tide go in and out. I'm a gardner and I have a boat which is a hole in the water which I pour money into. I take it up to Alaska every year to go fishing. I've been up there 14 times in the boat-- we take a crew of guys. One of my crew members was (fellow broadcaster) Lester M. Smith."

But back to 1967, when Nelskog didn't notice the grass-- let alone if it were growing. The decision on what to do with newly acquired 95.7 was an easy one. A total simulcast ensued with KGMJ-FM (see page 80) becoming KIXI-FM, sporting Nelskog's own easy listening service "Bright & Beautiful" (which he subsequently sold to a Bellingham syndicator).

Buying the combo back in '70, his new mission was to try and upgrade the AM signal from 1 kw to 50,000-- he achieved it in 1981 with the breaking up of the clear channels-- hence a frequency shift to 880 was necessary. As for the format-- with the early '70s came the FCC mandate that combos cease simulcasting. It surprised some when Nelskog kept easy listening in place on the AM, moving the FM in an AC direction.

While little of historical significance occurred on the FM during Nelskog's ownership-- he did give one thing to the industry. Actually PD Penny Tucker came up with it. Back in the '70s when stations were "Magic", KIXI was "Lite". The idea came from Rainier Light beer, admits Nelskog, but even so "Kicksy Lite" was the first such designated station that we can find.

As for the AM, beautiful music was replaced with "Music Of Your Life" when the station made the dial switch in '81. Shortly thereafter economics accounted for a switch to SMN's nostalgic fare. "We were paying two grand a month to Al Ham. SMN paid US two grand a month," says Nelskog wondering how anyone could miss the logic.

While the sale to Thunderbay in '86 changed the FM to KLTX, the AM remained KIXI-- as it does today under Sunbelt-soon-to-be-Noble. Thunderbay tried an in-house approach towards nostalgia, but it was no shock to see Sunbelt go with co-owned Transtar's "AM Only" on December 17, 1987 (where it remains today, with no known plans of alteration once the October 1 transfer is completed).

Likely you've heard "AM Only". But if you haven't heard it direct and untouched from the satellite, this is the place. Even the liners are exactly as Transtar recommends (emphasizing the "Original Hits" phrase). Promotions, too, are predictable from a Valentine's Sweetheart Dance to a Rat Pack Concert. (Though perhaps a bit more elaborate was last Spring's "Big Band Galaxy Of Stars" trip, which sent winners to Los Angeles.)

Going to the NAB? (We're referring to the upcoming Washington meeting though likely any future NAB will do just as well.) Stop by the Transtar Suite. They'll have a demonstration. (And some shrimp.) You'll hear "AM Only". And you'll know all about the current stance of KIXI. The absolute only thing you won't hear is Liz Summers' local news-- nothing remarkable (good or bad) here, but if you're on a positively need to know basis, we'll send you the tape.

EASY LISTENING

Until the arrival of the '80s, the easy listening arena was somewhat crowded with stations entering and exiting the approach. The long term players were Wally Nelskog's KIXI-AM (simulcasting with its FM counterpart until the FCC ordered separation) and KEZX-FM. Both abandoned the format in '81-- KIXI, for nostalgia-- KEZX for soft eclectic rock, leaving the two facilities that succeed in the approach today ('70s converts KSEA Seattle and Tacoma's KBRD) alone to battle it out.

(As for others who took a stab at it, over the years: KEUT (now KMPS-FM) when Manning P. Slater bought it, attempted easy listening in the mid '70s. KETO-AM-FM (today KJET and KPLZ) in the early '60s under Bill Boeing's ownership relied on the approach. Bellevue's KBES-AM-FM (today KLSY-AM-FM) owned by A. Stewart Ballinger tried it in the early '70s. And who knows? We likely left out someone.)

In the early '70s, when Nelskog split his combo, taking beautiful music off his FM, Bonneville's KSEA was quick to jump into the approach. Even though there were other contenders-- notably KEZX, it still seemed like a logical choice. There may well have been hopes of defeating the other players, but the real reason for dumping KIRO-FM's MOR stance was political. Not corporate politics. Government politics. Bonneville, which owned KIRO/AM/FM/TV hoped to avoid the forced divestiture threatened (and in some cases, ordered) during the Nixon years. By adopting a separate identity (the calls came from San Diego) and separate staffs, they hoped to be overlooked. And they succeeded. Even if they lost in the easy listening battle, they had already won the war, keeping their combo intact. As it turned out, they did win the easy listening battle-- for a while.

Meanwhile, in Tacoma, Entercom purchased KTAC-AM-FM in 1973. The AM was in its glory as THE top 40 outlet in Tacoma-- at a time when the two cities were still to a large degree separate. The FM however was dark. Several attempts were made to revive it-- including becoming "Tacoma's Underground Station"-- but it was the 1976 move to easy listening as K-Bird that stuck.

The stigma of Tacoma had little to do with KBRD's lack of major numbers in the '70s. Seattle simply couldn't hear the facility. And so as 1981 rolled around (with only K-Sea and K-Bird battling it out, for all intensive purposes), K-Sea had the market to itself. Not for long. A year later, following a move from 103.9 to 103.7 (and a relocation from Indian Hill to Three Sisters Mountain), K-Bird had a relatively equal vantage point. (We don't want to make that sound like an overnight change-- the original engineering study was done in 1977-- and the results weren't encouraging. There was no electricity at the Three Sisters site. It was cheaper to go with generators. But the generators didn't always work. More than one irate listener phoned to say they'd slept through their radio alarm, because there was no radio to be alarmed by.) We use 1982 as the banner year, as that was the first year KBRD operated without signal problems.

The uphill climb was almost immediate-- by the Winter of '83, KBRD at a 6.7, bested KSEA at a 6.1. Since then, the two have swapped back and forth (with an average of 12+ shares (Winter '83-Winter '88) showing K-Bird the victor, 5.6 to a 4.5, which is also the case in the Spring '88 survey where Tacoma defeats Seattle, 3.8 to a 3.3). (But demographics are the important factor here (and attempts to achieve the proper demos turned out to be the deciding factor, explained below). So 25-54, we'll mention that KBRD still currently leads KSEA but not my much-- K-Bird's in 17th place; K-Sea, 19th.)

Had the tower move been the only early '80s change, we'd have a cut and dried testimonial of the importance of relative signal strength. As it is, another factor of vital importance must be considered. Bonneville, in the early '80s, was quite concerned with the greying of the format. The attempts to enliven the approach are well known. In many cases it subsequently resulted in a move to AC. Here, it may have resulted in confusion. KSEA's tact, while more foreground with Neil Diamond vocals and the like, is considerably harder to define than K-Bird's positioning as "The place to relax."

K-Bird operations manager Wes Longino makes no apologies for the classic easy listening delivery (from Churchill, announced by local staffers). Infact, he's quick to point out that an apologistic philosophy is the very thing that has harmed some of his cohorts. "One of the big problems of the format is that the people working in it were suffering from an inferiority complex. They were ashamed that they were working with elevator music. We're proud. We don't apologize to anyone. Others are saying 'well, we're really more AC'-- or something. We're not unhappy with what we are. We're not blowing off our 35-54s or 55-64s. The key to success is in the attitude of the people. To realize who we are, and not to worry about other people." K-Bird embodies that philosophy.

Listening to Longino's morning drive program, we noticed something long gone from most of the easy listeners we've encountered of late-- that second of dead air-- 'downtime' for listener adjustment that we commonly found in the past. Here, it still works-- separating elements which compliment the music. Herb Alpert's "A Taste Of Honey" was followed by an instrumental of "King of the Road". The pause was followed by a hypnotically read liner: "Take K-Bird with you to work this morning. Let FM 104 smooth out the ride." The basics (including time, weather, traffic and newsbriefs) are all handled by the announcer on duty (Longino in this case) in much the same 'relaxed' manner. "Relax" not only sums the approach, but verbally sets the stage as well-- being the buzz word in the majority of liners we encountered: "Wes Longino with more music on KBRD Tacoma/Seattle. This is relaxing radio for the Pacific Northwest," said the top of the hour ID.

(Other tunes we caught in mornings: instrumental remakes of "If I Fell" and "Theme From Beverly Hills Cop" as well as a few pleasant but unknown (to us) instrumentals, an unknown vocal, and "This Masquerade" by the Carpenters. Overall the feel was exactly as Longino intended-- and exactly as it is in any daypart.)

Afternoons, for instance, featured the same approach to delivering the basics (and K-Bird's Business Report) with Herb Alpert's "This Guy's In Love With You"; Roger Williams' "The Longest Time"; Jim Croce's "I'll Have To Say I Love You In A Song"; The Carpenter's "Rainy Days and Mondays"; and Chad and Jeremy's "A Summer Song" interspersed with a predominance of instrumental remakes including adaptations of "Touch Me In The Morning"; "Stardust"; "The Way We Were"; "This Is It"; "You'll Never Find Another Love Like Mine"; "Play Me"; "Suddenly"; "Leavin' On A Jet Plane"; and "My Love".

Slight adjustments have been made over the past few years, admits Longino. K-Bird, on April 1, 1987 began relying on Detroit based "RPM" to augment Churchill which the station has been using since '79-- but in short order, due in part to the unavailability of RPM, Longino began slight in house revisions. "We began to augment Churchill with an eye toward a slightly younger demo," admits Longino who is quick to add, "It was a gradual change. Our goal was to increase 35-44 listening, and it worked because we know who our core is and we made sure we didn't upset it."

The updating of KSEA was not as successful feel many, including Longino who admits it was more KSEA's change than any change at KBRD (signal or otherwise) that accounts for his success. Says Longino, "The big theory in easy listening was that we weren't playing enough vocals. That was missing the boat. The big secret is instrumentals. Vocals interrupt the monotony. That's their only function. The trick is not to play more vocals. It's to play the right ones. Not this choral cover stuff. Neil Diamond, Barbra Streisand, Anne Murray, Dan Fogelberg are what you need. Programmers kept thinking more. It's not more. It's right. Of course you've also got to look at the right instrumentals. It's a gut call to a great degree."

Actually, we didn't hear any choral covers on K-SEA, but we did here a more foreground approach-- from music selection to delivery. Maybe part of the trick is giving the audience what it expects. The old Todd Storz philosophy that people don't know what they like, they like what they know. When you traditionally think of easy listening, K-Bird fits the mold exactly-- though from our listens, KSEA wasn't that far off.

The format is Bonneville Ultra and musically KSEA uses it exactly as its delivered. (As of January 1, 1987 it employed no cover vocal material whatsoever and instrumentals were updated, trying for adaptations of more current material.) The KSEA folks are quick to point out that there is room for both outlets, confirming Wes Longino's statement that K-Bird positions themselves as beautiful music and KSEA doesn't. It's KSEA's attempt to skew a bit younger and they view their hardest competition not as K-Bird, but instead KIRO, KOMO and the FM ACs. It's hard road to travel-- and the present 25-54 figures find it to be dangerous as well-- as KSEA is currently behind K-Bird, not only 25-54, but 35-44 as well. But it's a cyclical ballgame and who knows what the summer could bring? One thing is for sure, with KSEA's large in-house research department, they'll likely know about it before we do and know more about it than we ever will. (But does that really matter? The ratings graphs-- page 33 and 58 tell a most interesting tale.)

Listening to KSEA in afternoon drive uncovered instrumental versions of "A Taste Of Honey"; "Theme From West Side Story"; "You Always Hurt The One You Love"; "Yesterday"; "Words Get In The Way"; and "Take Me Home Country Roads", as well as a few we couldn't recognize. Vocals included Roberta Flack's "First Time Ever I Saw Your Face"; Elvis' "I Can't Help Falling In Love With You"; and Ray Charles' "Georgia." Mornings were much the same.

If it doesn't sound like much of a difference to you, we concur. But there is a difference. It's subtle, and much like both outlets describe it above. KSEA's delivery, while hardly personality oriented, was nonetheless a bit more uptempo. We could include the liners, but again, "Music to ease you down the road" (which we heard in morning drive on KSEA) is hardly different from K-Bird's aforementioned words. Even "relax" comes up at KSEA: "Follow the sound of easy listening on KSEA 100.7 FM and relax with your kind of music anytime and any place". A newsman was used on KSEA. "Downtime" pauses aren't used. But those are hardly glaring differences.

Both stations are promotionally oriented. (KSEA, like its AM counterpart KIRO, is particularly community minded playing a big role in the upcoming Washington Centennial in '89.) Research is used (particularly at KSEA where it's almost a religion.)

The differences don't come from years of positioning, either. It may be true, as some say, that when Bonneville first started infusing significant vocal material, KBRD just plodded along remaining true to their core and thus became entrenched-- but we were able to make a distinction between the two as an outsider today (before we spoke with either.). It wasn't the old Seattle/Tacoma axis either (even in reverse-- as would be the case viewing K-Bird's presently superior showing). It really comes down to radio's only basic: attention to detail-- those countless minute elements that add up to one perceptible whole. In this case, two slightly different wholes-- KBRD and KSEA.

URBAN

Has no successful radio station in Seattle attempted this format because listeners don't like this music? Or do listeners in Seattle not like this music because no successful radio station has attempted this format? In the Pacific Northwest, it's always been a rhetorical question. Since the rise of top 40 in the '50s, never has a mass appeal outlet attempted-- let alone succeeded, in the approach.

Of course, it's in the relatively recent past that mass appeal stations in any city, even those heavily populated with minorities, have kept their general market status with a steady dose of black product. So it's not surprising that in Seattle, where the ethnic populus is almost non-existent (particularly with respect to blacks and hispanics), no one has made the switch.

In addition to demographic data, historical precedence warns against such a move. As mentioned throughout this profile, it's really a moot point whether black product would have worked here as it never was played. So what we're dealing with is a white populus, not exposed to black product. Pat O'Day, responsible for keeping the stuff off KJR (and controlling the buying habits of three states in the process) claims he "didn't wake up every morning to commit suicide." Would it have been suicidal then? Would it be today? With the current prices of FM facilities, we don't think we could find a backer to give anyone the opportunity to find out. Though we admit, we'd be curious to watch it unfold. We suspect it just might work, but even if we had the bucks, this is one place where we wouldn't put our money where our mouths are.

So much for the general market. From the specialty arena comes significant information. Seattle has always had at least one facility-- or one program on one facility serving its minimal black interests. In the '50s, Bob Summerize in Tacoma spun R & B from a drive in remote heard on KTAC-AM (enjoyed by more white teens into the sound of the new music than all the black population combined). In 1964, KZAM-FM signed on with a black jazzy approach on 92.5. But the real push to serve the ethnic community came with the arrival of the '70s and the flamboyant Don Dudley-- described by more than one as the "Reverend Ike of Seattle." A flim flam man who could charm money out of a snake-- or at least out of paper. Weyerhauser Paper as we heard it.

Installing a black format on KYAC (licensed to the eastside Seattle suburb of Kirkland) in place of the equally non-noteworthy C & W stance heard previously, Dudley's KYAC developed a loyal but minuscule following. In '73, he purchased an FM counterpart, formerly classical KLSN (see page 91) which became KYAC-FM. Three years later, he upgraded his daytime only signal, purchasing KTW-AM at 1250 (see page 149 and the one-sheet on page 78) which he eventually turned into a full time facility. So, in the mid '70s, Seattle had a fulltime black combo, KYAC-AM-FM. Not that anyone noticed. At least not anyone outside the black community according to the ratings back then.

In '77, KYAC-FM was sold to Pat O'Day (see oldies) who promptly removed the urban fare, replacing it with mass appeal (read 'white') top 40. Dudley continued to operate KYAC-AM as a community station (the black community, that is) until 1981 when it was acquired by Lloyd Edwards, out of Oakland. Sizing up the market, Edwards decided black was not the format of choice. Oldies were installed and the calls were changed to KKFX (The Fox). For a year, Seattle had no black station. But in 1982, after plummeting to an all time low of a .4 in the Fall of '81 (see the ratings graph on page 46), the black approach returned-- where it's remained ever since. (And ironically, we think 'fox' is a much better identifier for a black format than an oldies approach, and significantly superior to kayak, unless there's been a recent influx of urban eskimos that everyone failed to mention.)

The black format may have been marginal in 1982, but not nearly as marginal as the capitalization behind it. The station eventually went into receivership, saved in 1986 by Bob Bingham. There are many who looked at Bingham's KHIT fling (see AOR, KNUA) with a certain amount of mirth, but the fact remains that he's had significant ownership and management experience here. Working closely with Pat O'Day both at Kaye-Smith and KXA/KYYX, Bingham has seen the war up close and has learned from a master on both what-- and in the case of financing, what not-- to do. He's the first dedicated local broadcaster to attempt the approach, so from that standpoint, hope springs eternal.

From a ratings perspective, things are not quite as rosy. The high point came with the Summer of '86 when The Fox had a 2.0. Since then the trend has been: 1.2, .9, 1.0, 1.1, .9, .7, 1.1. Not the kind of stuff 'In Search Of Excellence' will likely profile. But that's not to demean the 5 kilowatter either. The signal's not the greatest, but what's on it isn't too bad. Last year's PD, Alex Darby is long gone (now at Denver's KDKO), and though we were delighted to learn of the August, 1988 appointment of midday personality Robert L. Scott as operations manager, we felt Darby's presence was a good one.

The Tampa native understood Seattle and what he was up against-- from the population breakdown to the station's tumultuous history. "Someone said to me, 'the only time I hear about K-Fox is when I turn on the radio,' and that was true. We were in receivership for two years before Bingham bought us. Now for the first time we're spending money. But we're still having trouble selling it because of the receivership stigma and the problem of prejudice. We'll have to show in the book to do well. I'll give you an example. A local car dealer said they wouldn't buy us because blacks didn't shop there and they didn't want their business. This was the car dealer I bought MY car from."

Darby didn't become bitter, he became determined. His plans were to not promote the outlet extensively until the air sound was as he wanted it (in June of '87 he felt it was just then evolving to that point and was hoping to give it a chance to settle in before beginning a major campaign. His approach relied heavily on currents with powers rotating every two and a half hours-- and oldies going back as far as 20 years.).

In the interim, he designed his promotions to be visible proof of white listenership. "We have alot of closet listeners. White people who don't admit to their friends (or Arbitron) that they listen, which doesn't help us. We generally get a mixed crowd at promotions. One I went to recently was about 90% white, 10% black. Music can be a bridge."

Robert Scott knows all about that. And all about Seattle. And all about sales (he was doing that at K-Fox). And all about airwork (including a three year stint on KJR, KYAC 'until the bitter end', KOMO, KING and KKFX (where he still does middays). It's the best fit we've seen. Since Darby's been gone for quite some time, we only wonder why this didn't come sooner.

It would be wishful thinking to believe that K-Fox will take the market by storm. An AM facility in a specialized approach in 1988 is hardly the foundation for general market dominance. Scott's influence is too new-- even for an analysis of immediate effect, and by now our listens are long outdated. (But for the record, the music we caught in June of '87 can be found on page 98.)

RELIGION/INSPIRATIONAL

Three outlets populate this approach-- the long running Crista Ministries combo-- KCIS/KCMS and the relative newcomer, KGNW. (The history of all three is succinctly detailed on the one-sheets, page 67, 68 and 70.)

By far, the success story here is KCMS (Your Christian Music Station) and its current 2.3 (in the Spring '88 book) is well deserved. Programmed like an uptempo AC with Contemporary Christian titles, we were pleased to hear a number of our favorites (yes we do have favorites in this category) including Carman's "Some Of That"; Amy Grant's "Sing Your Praise To The Lord"; "When It's All Been Said And Done" by Phillip Sandifer; and Rick Riso's "Got To Have The Real Thing" in afternoons (forgive our potential spelling on some of these-- we don't find them on the R & R charts you know-- and looking for Carman (our current rage) at your local record store is a religious pilgrimage in itself).

Mornings provided Dion, Leon Patillo, Michael W. Smith, Morgan Cryer, Sandy Patti, and DeGarmo & Key-- in addition to an uptempo team effort dubbed "Thunder In The Morning" headed by personality Scott Thunder (who last year we feared was missing when we saw his picture on the back of milk cartons throughout the Puget Sound. Turned out it was just a promotion. You filled out your name on the coupon (after you consumed the milk), sent it in and if he mentioned it and you responded, you won something or other.)

There are some Christians who take issue with some of KCMS' programming, most notably Friday and Saturday night's midnight to three offering dubbed "Eternal Rock". Hard rock, that is-- Striper and Bloodgood are getting the word of knowledge across to younger listeners but alienating a more traditional crowd in the process. We applaud KCMS' boldness. (One of the real ironies, in our opinion, is the judgemental attitude of some self professed Christian groups. Jesus specifically spoke to that issue numerous times, yet we still hear far too many people cast out their brethren because their method of praise does not exactly meet some preconceived notion of how it should be done.)

We're pleased to see KCMS provide not only a forum for all believers, but one that should make any Christian Broadcaster proud. We'd put our June, 1987 listens in the same category as a number of secular outlets we've enjoyed.

KCIS, meanwhile, is 'Your Christian Information Station' and that about sums the approach of Christian news, information and --you got it, paid preaching. Though we get a big kick out of some of these sustaining shows, with hosts that border on being caricatures of the prototypical zealot in some cases, we have to dole out a compliment here: The staff is highly professional. Local news, interspersed with UPI was delivered as well as we generally hear it anywhere. Traffic was updated. Basics were attended to. Crossplugs were in evidence and many of the features were of mass appeal interest (sports, business news, money management were all adeptly covered). Even the paid-for "Bible Answerman" held our attention-- though we did giggle at some of the more obvious attempts to get us to mail him our money.

Maybe it was our mood that day. We sat glued to the radio, in the SouthCenter Doubletree Inn, listening to Chaplin Ray from Dallas, Texas with the International Prison Ministry on KGNW. We caught a portion of a two week series featuring Jack "Murph The Surf" Murphy, talking about stealing the Star of India sapphire. We almost wrote for the rest of the series. OK, so there goes our credibility on this one. We did quickly come to our secular senses when listening to some of the 40 odd preachers that comprise KGNW's weekend lineup. And if it's oddities you're after, you've come to the right place. Charles Fuller is still on every Sunday. He died in the '60s. (For a moment there we thought we'd found some real divine inspiration-- turns out the station runs tapes from before the grave, not beyond it.)

(Putting it all together, KCMS is the AC of the group. KCIS is the news/talker (though music occasionally airs-- but then again it does on KIRO, too). KGNW is the block programmed voice for all (which is the most restraint we've showed in describing anything in the last 100 pages), and unrated KBLE-AM is Charismatic.)

CLASSICAL

It's 5:29 a.m. and we've been writing since daybreak-- yesterday. We may be over-tired, but we're beginning to think we've run out of catty lines to describe this approach. You might want to check the past eight volumes. This section is pretty interchangeable. Our programming feel for this format wouldn't even get cops to listen to the police band during a riot. (And frankly we'd rather be doing play by play in the middle of one, than be subjected to five minutes of this stuff.)

However, if we were going to listen to it, we'd probably listen to KING-FM. (And we did, for an entire hour in morning drive, where the numerous short pieces we heard were quite listenable and pleasant-- even to the non-classically inclined. We'd never choose it, but we didn't rate it lower than Chinese Water Torture on our hierarchy list, as we described one outlet in a former profile.)

It's been in the format since its 1947 sign on, and from all accounts KING-FM is a class classical act. Check out the one-sheet on page 72. It'll tell you all you need to know. The fact that it routinely defeats its AM counterpart is not amazing considering the history of that facility, however from time to time it clobbers some surprising outlets as well.

To so many, for so much, I say Thank You...

Jay Albright, Michael Bettelli, Alex Darby, Bob K., Jim Keller, Wes Longino, Sandy Louie, Maureen Matthews, Chris Mays, Peyton Mays, Jon Robbins, Lee Rogers, Kirk Russell, Robert L. Scott, Anna Shreeve, Greg Tantum, and Steve Weed: All professionals in the true sense of the word who took my phone calls (perhaps the most important contribution to any of these profiles and often the hardest to get), candidly explained their radio stations and gave this volume a depth we couldn't have reached without their input.

Slim: Her reminiscences enlived my task (and the finished product).

Gary Taylor: Lunch at Martoni's was served with a side order of insight from him that I wouldn't have gotten elsewhere.

Pat O'Day and Wally Nelskog: Who gave much of their time for this work and much of their lives for Seattle radio. The story wouldn't have been complete without their wonderful memories.

Michael O'Shea: Who continually offered his time, his resources and his friendship without even the slightest concern that I'd write anything good about him-- or anything at all. Simply put, I was not in a position to do this profile without his generosity. I owe him big time and I will not forget his support.

And finally, on a purely personal note, RW: I don't know what I'd do without you in my life, but I know what I wouldn't have done. The Seattle Profile is dedicated to you-- for the inspiration you probably still don't know you provided.

SEATTLE/TACOMA

Coverage Maps

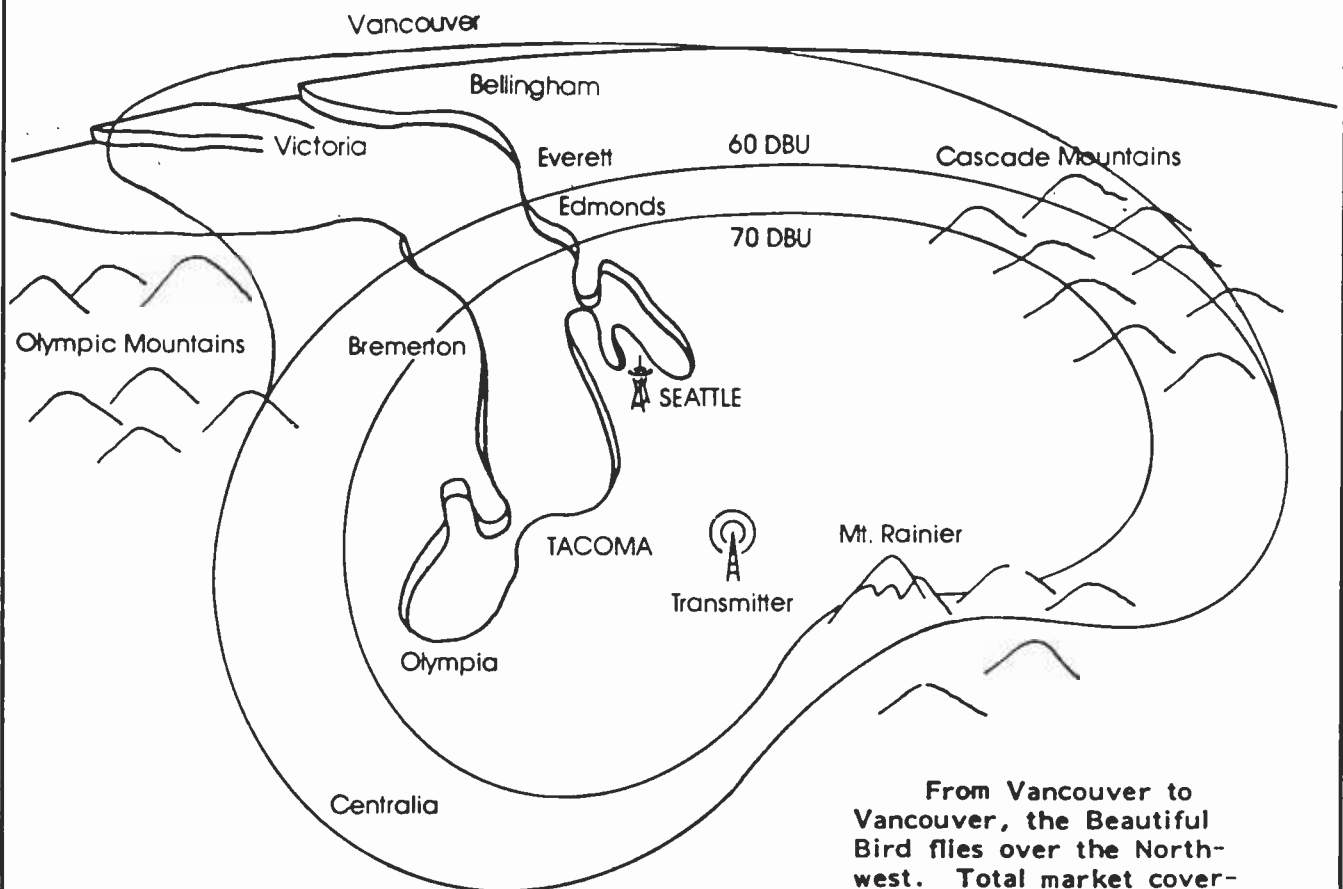
Pages...201-212



COVERAGE MAP

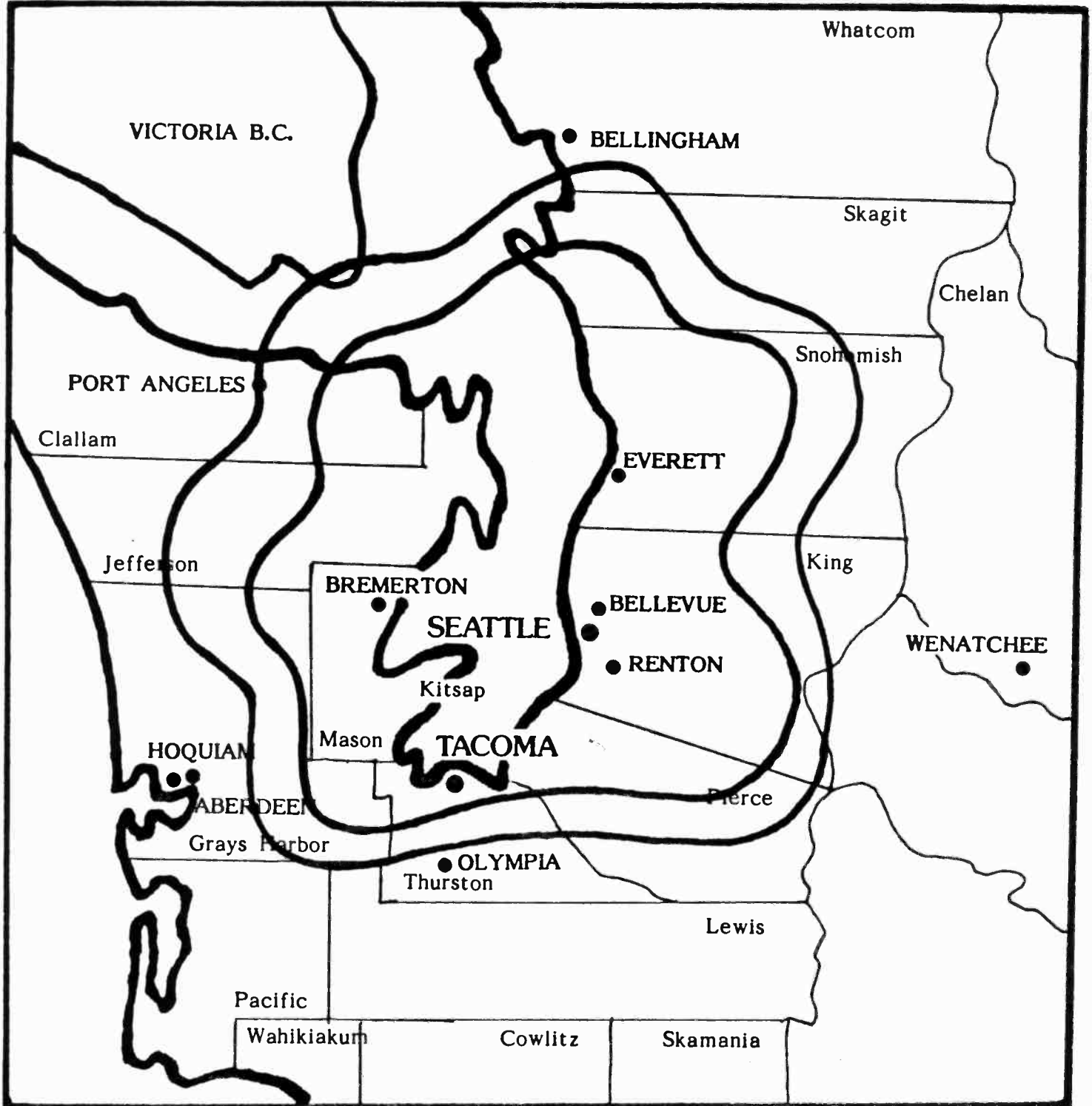
KBRD is a total market beautiful music radio station serving the Seattle-Tacoma-Everett area. Our transmitter is located high above Puget Sound, covering the region with 100,000 watts. So perfectly located is our site that on a clear day you can see straight into the hearts of both Seattle and Tacoma!

Our transmitter is a state-of-the-art example of modern engineering. Our site runs 24 hours a day bringing the best in good music to listeners all over Western Washington, with a pure crystalline sound that few other stations anywhere can equal.



From Vancouver to Vancouver, the Beautiful Bird flies over the Northwest. Total market coverage delivering the sound of the Sound.

COVERAGE MAP



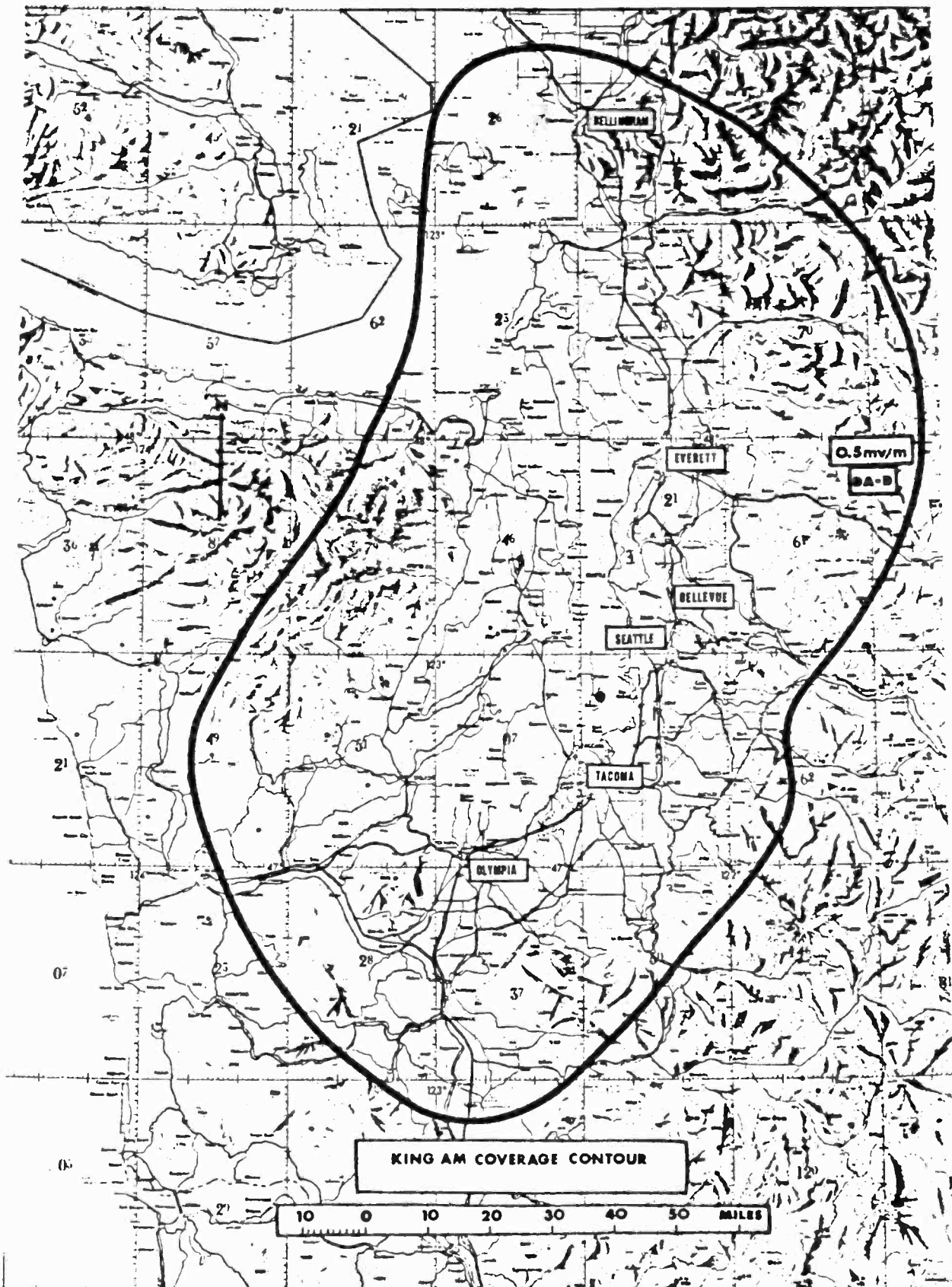
202

SEATTLE, WASHINGTON



KING 1090

NEWS/TALK RADIO





KJR 950 KHZ

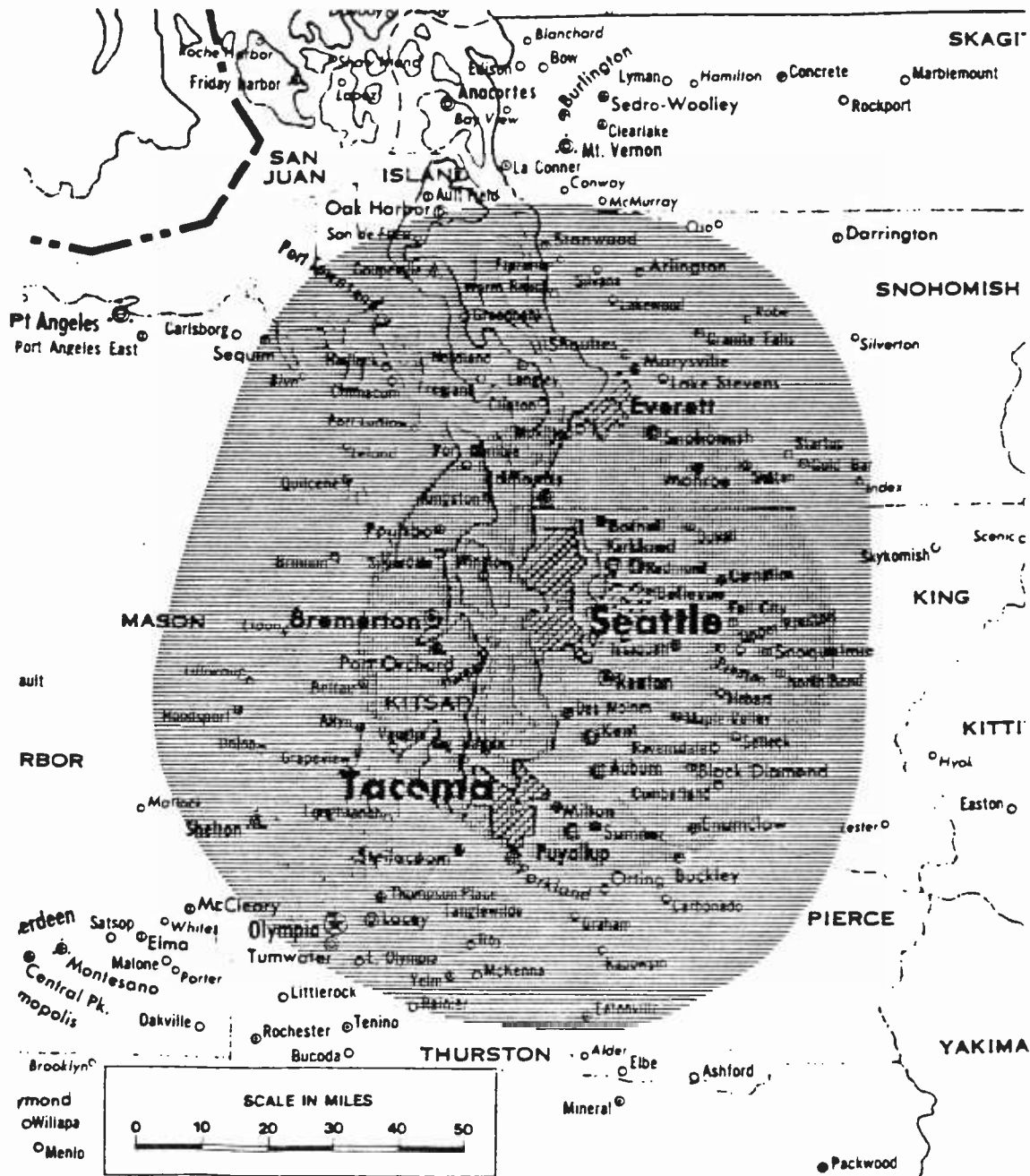
0.5 MV/M CONTOUR BASED ON MEASUREMENTS

KLSY

92.5 FM · 1540 AM

KLSY AM/FM - SEATTLE/TACOMA

100,000 WATTS STEREO @ 92.5 FM
5,000 WATTS @ 1540 AM



KEY: = FM COVERAGE
 = AM COVERAGE

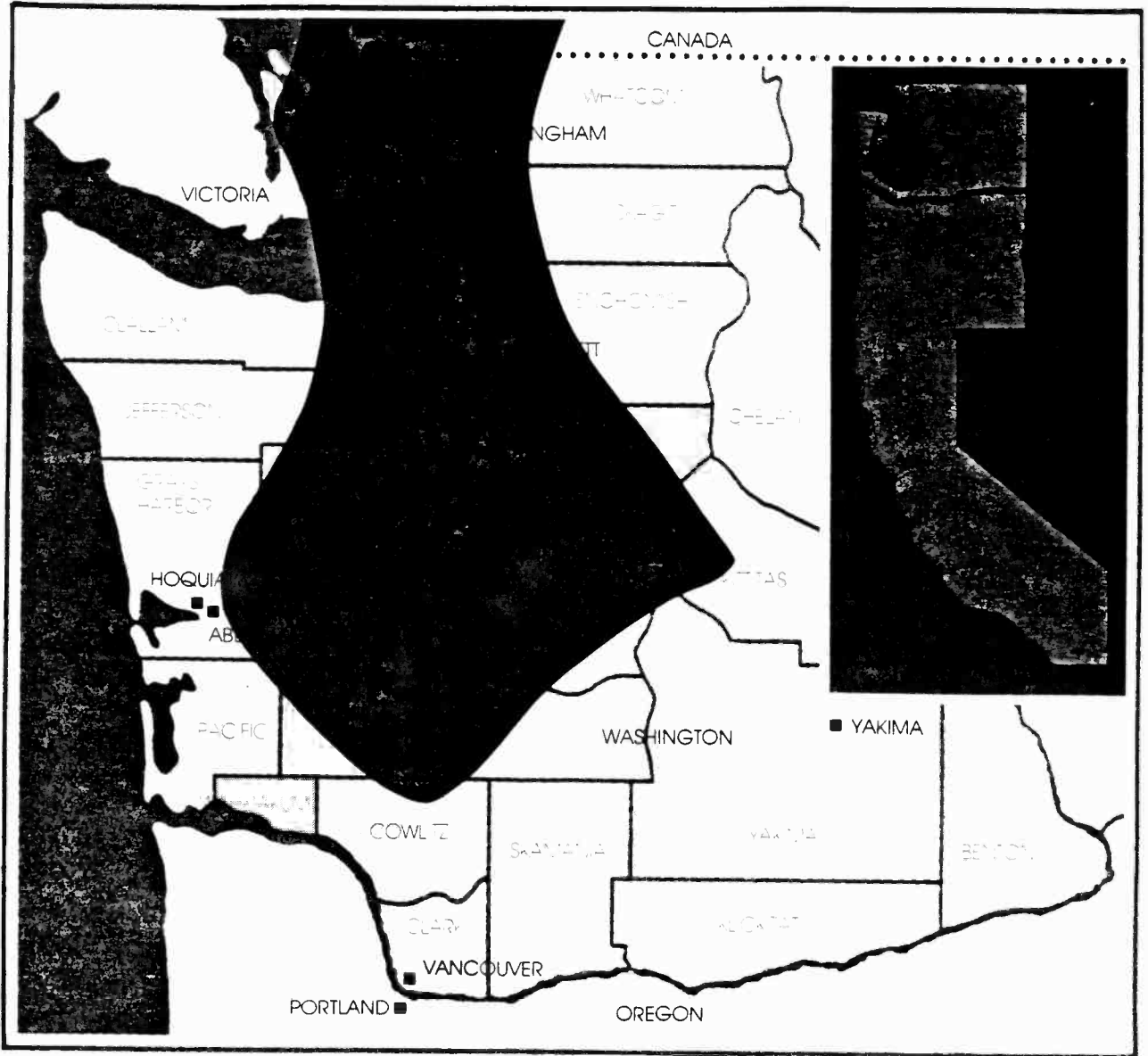
12011 N.E. 1st Street, Suite 206, Bellevue, Washington 98005
206.454.1540

BASE MAP: © AMERICAN MAP CORP.
46-35 54th Rd., Massena, NY 11378

205

KOMO

COVERAGE



KOMO Radio's 50,000 watt, clear channel station can be heard over 21,000 square miles of the most beautiful real estate in America...from the Canadian border to the mighty Columbia River; from the snow-capped Olympic Mountains to the evergreen Cascades. It's an area of over 2,000,000 active, mobile, affluent people deeply involved in their surroundings. People listen to KOMO Radio because of our quality programming geared toward the Northwest lifestyle. Adult contemporary music, news when listeners need it, weather, time checks, traffic reports, relevant lifestyle information...and so much more, on KOMO AM 1000.

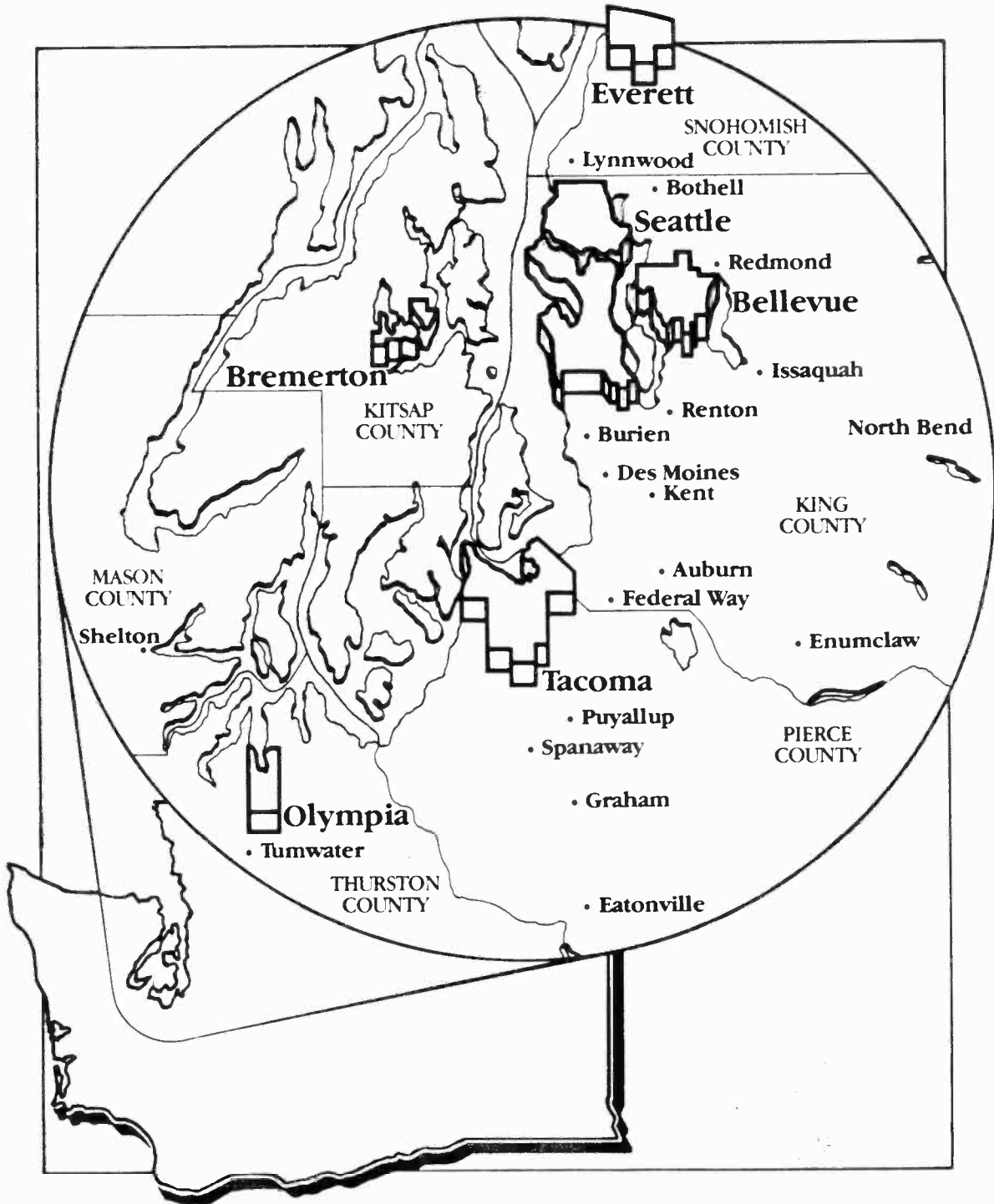
206

KOMO AM 1000

KRPM

77 AM • 106 FM

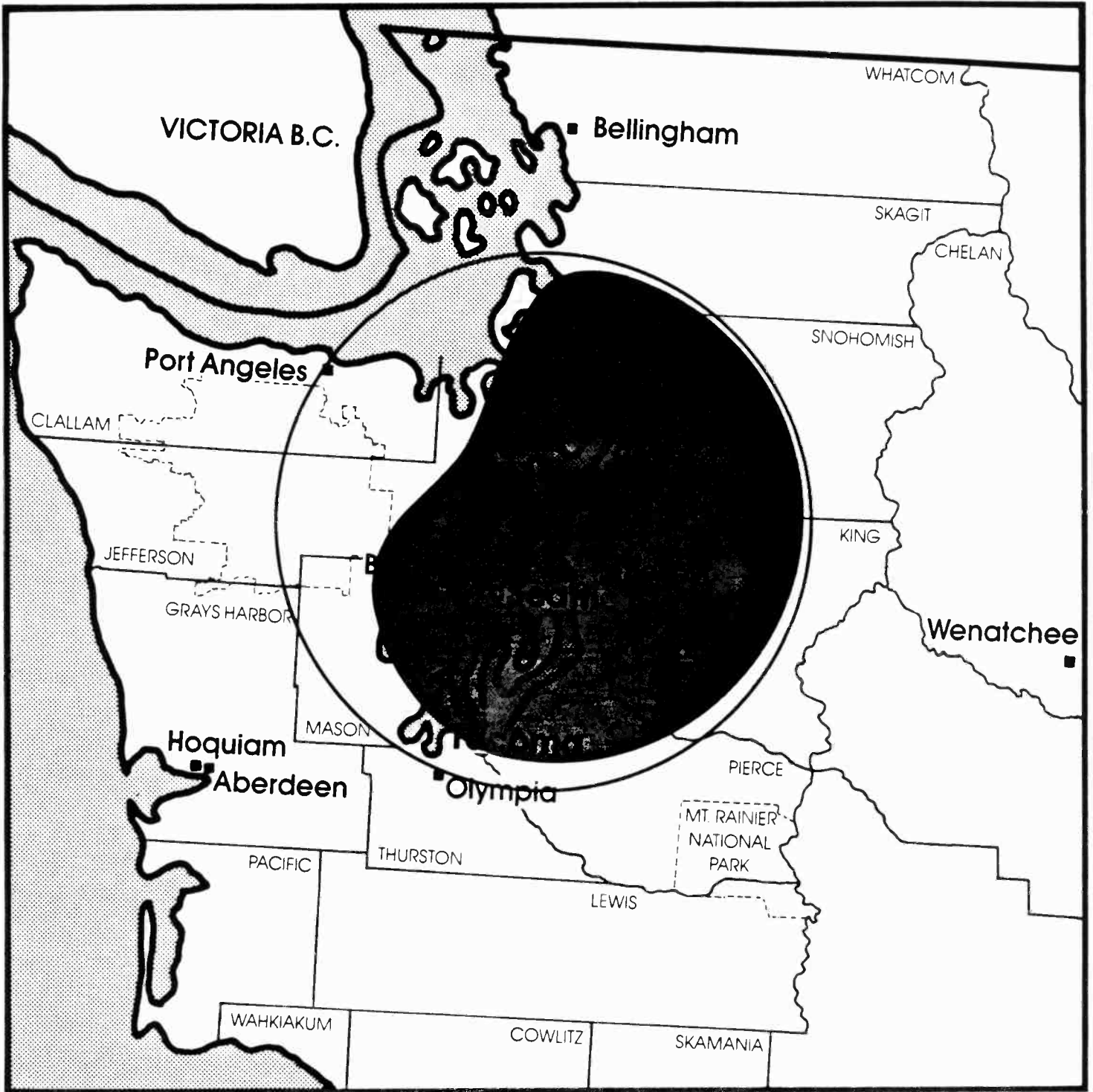
KRPM FM 106 COVERAGE MAP



207

KRPM FM booms through Puget Sound country with 100,000 watts of FM stereo.

COVERAGE



KZOK 102.5 FM
 100,000 WATTS ERP
 1 M²/M
 1,167 H.A.A.T.
 24 HOURS DAILY



KJET 1600 AM
 5,000 WATTS
 0.5 M²/M (DAY)
 24 HOURS DAILY

208

200 West Mercer, Suite 304, Seattle, WA 98119
 (206) 281-5600
 A Unit of Sterling Recreation Organization



KNUA's Commitment to the Community

.....

*by Maureen Matthews,
KNUA Program Director*



In past years, the Pacific Northwest has established a reputation as a community with social values and a social consciousness. Many individuals are finding reward in donating their off-hours to helping others through various charitable organizations and through special programs such as the literacy volunteer effort coordinated by Seattle University. Businesses have become increasingly benevolent with monetary contributions to non-profit organizations such as the American Diabetes Association.

Locally and nationally many recording artists have joined causes, taking time out to perform for little or no charge for individuals or organizations in need. This past month, local artists David Lanz and Paul Speer and local comedian Ross Shafer were the attractions to a KNUA benefit performance for the Cystic Fibrosis Foundation. (Thank you to those of you who attended and made this event a success!)

Says Meg Kester, Special Events Coordinator for the Washington Chapter of the Cystic Fibrosis Foundation, "KNUA really did a superb job in producing our recent benefit. We would not only like to publicly acknowledge the quality work and exposure they have given the Cystic Fibrosis Foundation, but also thank them for helping to make such tremendous hope for a cure of cystic fibrosis a reality."

At KNUA 106.9 we feel that *good* radio realizes its commitment to the community and goes further than simply reading a public service announcement on the air. Our plans at KNUA are to unite music and the community for a cause. In that spirit, KNUA has planned a series of special concerts that will benefit charitable organizations here in the Pacific Northwest. You can assist us by writing in the names of the organizations that you would like to help support. In the future, by attending these concerts, you can feel good about assisting charitable organizations here in the Northwest and receive great entertainment at the same time.

Sound Track is published monthly by KNUA 106.9 FM. Subscriptions are offered free of charge to listeners by calling 1-800-422-5448. Listeners desiring a play list of music aired during a specific hour may also call. The station will mail the information, absolutely free as a listener service. Please feel free to call at anytime to listen to any particular musical selection by telephone.

"Our plans at KNUA are to unite music and the community for a cause"

Artists of natural prominence that have been involved in charitable efforts, recently include Suzanne Vega, David Benoit, Mannheim Steamroller, Ray Lynch, Swingout Sister and Suzanne Ciani. KNUA salutes these artists and invites you to support their efforts by listening to their music.

.....



KNUA Program Director,
Maureen Matthews

.....

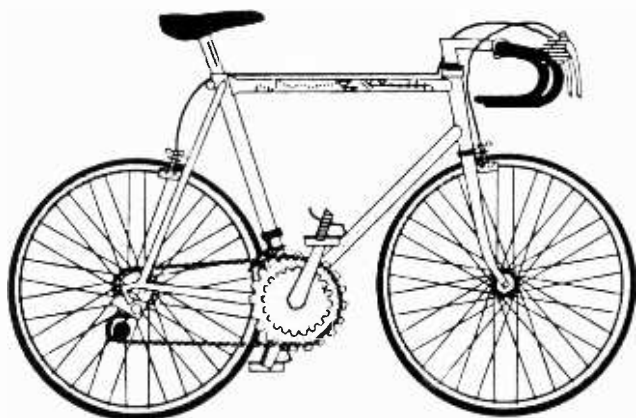
KNUA Soundtrack Concert Series

We are very proud to announce that KNUA is close to beginning a "KNUA Soundtrack Concert Series".

In association with L.B. Productions, KNUA will be presenting a special jazz and new age concert series at the Paramount Theater as a service to our listeners.

The artist line-up to date includes: Miles Davis, Gerald Albright, Ramsey Lewis, Angela Bofill, Diane Reeves, Stanley Turrentine, Hiroshima, Dan Siegel, Grover Washington Jr., David Sanborn and Shadowfax.

Stay tuned to KNUA 106.9 FM for details on when the "KNUA Soundtrack Concert Series" will begin. ■



**Ride Around
Vashon Island With
KNUA and K-2**

Wash the mud from your spokes, sweep the cobwebs off your bicycle seat and get your body prepared for R.A.V.I.

This special event is being sponsored by KNUA 106.9 and K-2 on Saturday, March 12th. Hosted by the Vashon Rotary, the Ride Around Vashon Island begins with registration from 6:30 to 11:00 AM at three convenient locations.

Join KNUA 106.9 and K-2 in welcoming spring back to the Northwest with R.A.V.I. Call the KNUA Studio Line at 1-800-422-5448 for more information. ■

**Dianne Reeves:
Coming-Out Party
at Blue Note**

Record label Blue Note has thrown quite a coming-out party for Dianne Reeves. They have provided her with arranger George Duke, composers Stevie Wonder and Herbie Hancock, sidemen Freddie Hubbard, Tony Williams, Stanley Clarke and others for her new album, *Dianne Reeves*.



There are few singers with her range, depth, purity of sound and improvisational ability. This woman has arrived.

**Here's What They're Saying About the
New Age, Soft Rock and Light Jazz Radio
Format**

"...Our office doesn't start until your station is on..."

— Andrew F. Baldwin, *Robinson & Noble, Inc.*
Tacoma

"I listen to your station solely. Nice mix, keeps things interesting..."

— Patricia Bailey, Seattle

"...After listening to KNUA for the past few months, I am unable to tolerate other stations. I have enjoyed the type of music being played on KNUA in the quiet of my home forever, it seems. It is wonderful, being able to turn on the radio and listen to my favorite artists any time I choose..."

— Cheri Henderson, *Howard S. Wright Const.*

"...I am the receptionist for Kidder, Mathews & Segner's Bellevue office and have made it a rule to have KNUA on at all times. You are the only station of your kind and I'm very happy you're there. Good luck!"

— Suzanne M. Belcher, *Kidder, Mathews & Segner*
Bellevue

MARCH CONCERTS & EVENTS

KNUA presents David Benoit	Bellevue Square's Lafette '88A Night in New York	3/5
Alpha Blondy & World Beat Band	Kane Hall	3/6
Frank Sinatra, Sammy Davis Jr. & Dean Martin	Seattle Center Coliseum	3/16
Sting	Seattle Center Coliseum	3/28
Tom Grant	Dimitriou's Jazz Alley	3/28-4/2

KNUA STATION DIRECTORY

Marc Kaye	General Manager
Maureen Mathews	Program Director
Bruce Massie	General Sales Manager
Jeff LaBonte	Local Sales Manager
Shelly Owens	Controller

•••••
KNUA Business Office Phone 292-8600
Studio Line....Toll-free 1-800-422-5448
KNUA 106.9 FM
1109 First Ave.
Watermark Tower, Suite 300
Seattle, WA 98101

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AUDIO FILE



TOM GRANT BAND
Gaia Records (Polygram)
Latest Album:
Night Charade

The best way to get to know him is through his music. He's private, and very sensitive and caring as to what people think about his music. When he strokes the piano keys it seems like he is living through every note. No matter how he contacts the keyboard, music gushes out.

He's Tom Grant, would-be Portland high school political science teacher turned jazz-pop composer/artist. Not in it for the money, Grant's proven his stability through the steady release of seven albums. It's clear that he would be creating music for the love of it even without a successful commercial market.

Live performances tend to find Tom Grant in casual attire accented by his trademark white Reeboks. One night you may find him performing a solo piano concert, the next a gig at a dance hall. On the weekend, you're most likely to meet Tom with his band in an upscale club demonstrating a wide range of sounds from gentle melodic piano solos to high-powered instrumentals. Built around the sound of the acoustic piano, Tom Grant's band draws on the full spectrum of his background and influences: Herbie Hancock, Miles Davis and John Coltrane.

The highly melodic music of Tom Grant finds its inspiration from the artist's past experiences and bits and pieces from the radio. "I believe the function of music is for people to derive pleasure and be moved," offers Tom, "not necessarily to challenge the brain. My music tends to be simple." By contrast his music and other Northwest artists, "Don't have the highly sanitized, slick L.A. studio sound. We're more real."

His current album *Night Charade* is on the charts nationally at jazz/new age radio stations. The album's predecessor *Take Me to Your Dream* was also highly successful and well worth buying.

The band's tight music reflects good karma with fellow band members including Tom's former student, guitarist Dan Balmer. Native Portlander Carlton Jackson lubricates the drums while Jeff Leonard of Tacoma accompanies on bass.

Grant's professional accomplishments include touring with "Flower Power" saxophonist Chris Lloyd in a combo that included Portland bassist Patrick O'Hearn (formerly of Frank Zappa and Missing Persons). He has also toured Europe and the U.S with drummer and Miles Davis alumnus, Tony Williams.

Grant's interest in music was fueled by early exposure. Both parents were quite musical, a brother was an adept pianist and his father owned and operated a record store. Today, one of his biggest concerns is keeping his music fresh. That's one of the reasons you'll often find the group constantly improvising on their own pieces.

KNUA will present Tom Grant at 8:00 p.m. on March 30th at Dimitrio's Jazz Alley in Seattle, where he will appear from March 28th-April 2nd. Treat yourself to a refreshing dose of pop/jazz. Catch the "Wizard of Piano" before his next album release in August. ■

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DENVER/BOULDER SPRING 1988
Mon.-Fri. 7P-Midnight
Ranking Order*

- 1 KOA (Rollye James 8-Mid.)
- 2 KRXY-A-F
- 3 KAZY
- 4 KBPI
- 5 KXKL-A-F
- 6 KBCO-A-F
- 7 KOSI
- 7 KQKS
- 9 KYGO-F
- 10 KMJI
- 11 KNUS
- 12 KHIH
- 12 KOAQ
- 12 KSYY
- 15 KLZ
- 16 KTCL
- 17 KVOD
- 18 KHOW
- 19 KRZN
- 20 KBNO
- 20 KEZW
- 22 KADX
- 23 KDEN
- 23 KDKO
- 25 KYGO-A
- 26 KYBG

*Arbitron prohibits listing actual shares for dayparts.

