

(CONTINUED)

MUSIC

Pirate Radio is a definite mix of mainstream CHR and harder edged rock. The playlist can include Madonna, Bangles, Roy Orbison, Great White and Tone Loc.

Shannon, Kabrich and Shadow Steele (formerly Shadow P. Stevens) contribute to the musical variety. Shannon gets the urge to play "Do Wah Diddy Diddy" by Manfred Mann and on it goes. No research here.

Kabrich is the one who mixes it all together.

The rotation changes every 48 hours. Power rotation times vary from day to day. MusicScan is used to help program a floating linear clock that helps the station change so frequently.

Kabrich says the same clock has not been in effect for more than two hours in a row.

KQLZ-FM started off by playing Def Leopard, Bon Jovi, Van Halen and Guns and Roses. Then, spread by mixing with the top 40.

The flow of the station is more important than where the power cuts are played. The power records are played anywhere in the hour not just straight up, straight down or on the quarter hours.

There are two to four powers per hour depending on which hour.

Two to four recurrences. Two to four oldies.

The rest of the playlist consists of what's climbing the charts and what's going down.

Pirate Radio is 70 percent current before 3 p.m. and 80 percent current after 3 p.m.

When Pirate Radio signed on only 125 tunes were being played over and over again. In about a month it was up to 325, still a very low number. Of that 325, some 260 were oldies or recurrences.

JOCKS

On-air Shannon and his team wanted to avoid what they term "Radio Ga-Ga". Plain and simple — dumb jocks.

And away with the clichés like Madonna Mania, "the station with the most free money," "the station that plays ten in a row" and "a better mix of music."

They wanted it to be more unpredictable.

Shannon brags that from time to time if a listener wants a tune that is not on the playlist, they'll play it. Sometimes they won't, but they'll look into it. Like the guy who called and suggested a cut being played in Europe. Shannon

couldn't play it, but he ordered a copy and auditioned it.

Jocks don't do the time on air except during AM drive. Weather rarely.

There are four produced "sweepers" per hour.

Up to four music-to-music segues per hour with no talk.

The sound is extremely produced and very amateurish at the same time.

DJ rap is usually kept to less than 30 seconds. The station tries to respect the intros and outros as much as an album rock station does.

They try to play long versions as much as possible.

The legal ID runs at the :50 break nestled between commercials if they have any. One month after sign-on they only had one or two per hour.

Stop sets move to avoid predictability. Back and forth between :25 and :55.

Pirate Radio doesn't do "20 in a row" or "x" number of minutes of music per hour. They do a package of "Zero Talk" hours with no commercials.

MORNING SHOW

Shannon believes America's radio markets are "over-Zooed" meaning there are too many Morning Zoos and their imitators. He's still doing comedy bits, funny commercials, parodies and characters, but playing what would average to three more songs per hour if the morning show was sold out right now. Shannon says he's not doing as much talk as on WHTZ-FM in New York and that it sounds more like a good, entertaining afternoon drive show.

No news, no traffic on Pirate Radio for now. Maybe never. The programmers are unsure. If it sticks, that may be among the most radical approaches.

SALES

GM Simon T. wanted to do something radical here, too. Rather than charge \$400 a spot on the startup station he decided to shoot for \$1,000 to \$1,200 per spot and run fewer spots.

First to buy was Avalon Productions (a concert promoter which advertised a Bon Jovi concert) and paid \$2,000 a spot to monopolize

the one commercial per hour.

Now the station runs up to two spots at about \$1,000 a pop.

They are vowing to keep this a limited inventory station with a high rate. Good ratings can only make the rates higher.

PROMOTION

On air it's just T-shirts and tickets for now. There will be contests at some point but Shannon and Kabrich claim they are not sure how to proceed yet.

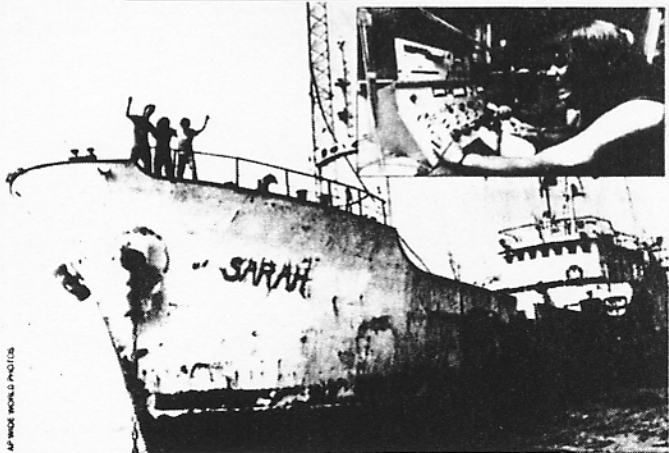
They started running 500 GRPs per week in a TV campaign that features a ten second spot produced by Filmhouse. It's a spot that looks like kids cut into the TV show. There is snow, static and an unfocused logo of Pirate Radio. It's the feeling that someone is breaking in on the TV station. Shannon's message to managers around the country: don't go by the rules. Don't run spots in the same place, or play power records in the same position. Don't say the same things. Don't charge too little for commercials. Hold out, charge more.

When Shannon came to town, competitor KJIS-FM had already used some of his positions (from WHTZ-FM) against him.

There is no one right way to do things. Stop cloning radio formats. If Pirate Radio is copied without understanding its workings, managers will wind up with a lot of teens and nothing else.

Westwood One plans to offer a satellite version of Pirate Radio by mid-summer. It's likely to include live segments from KQLZ-FM and augmented segments from a separate studio. It may be offered at a very "affordable" price (according to Shannon).

Shannon is not sure what the ratings will bring. But for now, he's purging himself of any temptations to do things the same way. □



Pirate Radio was created in the image of the off-shore British stations that illegally broadcast rock and roll to the mainland. The men from this pirate radio ship off Long Island, NY were arrested in 1987.