

PULSE

THE

OF BROADCASTING

Tips On Buying Your First Radio Station



Dan Gammon, Americom

So you have your thoughts, wishes or plans involving radio station ownership. You're not alone. Ninety-four percent of the broadcasters interviewed over the past

two years by *The Pulse of Broadcasting* indicated radio station ownership figured into their career plans.

Which do you get first? Do you line up the money, or do you locate the station(s) you want to buy? Dan Gammon, President of Americom Radio Brokers says it's a *Catch 22* situation. "Brokers and sellers don't want to work with someone who doesn't have the money. On the other hand, the



Bob Mahiman
NAMB President

financial people don't want to work on something that's not specific."

In order to do that, Gammon has a suggestion. "Do what Jack McSorley did. He put a million dollars in the bank, telling his financial people that he was going to invest in properties with certain characteristics like cash flow and in a top 100 market. Then he came to the brokers and said, 'I have a million dollars, help me spend it! Boy, we couldn't wait to help him!'"

Such fund raising is called creating a blind pool. Similar blind pools are being raised currently

(continued on page 22)

PICK

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Gabbert Prays For Green Lights As His San Francisco Contract Nears End

San Francisco broadcaster Jim Gabbert is hoping that he has the wind at his back and all green lights ahead. His contract to purchase KKCY-FM/San Francisco (Now called KHIT-FM) expires April 17, 1988. If he doesn't get approval from the FCC for the station by then, then he has to fork over \$1 million in "good faith" money and lose the station to boot. If you've been following the saga, you know that citizens groups and quizzes about concentration of media have held up his application thus far. Further complicating things were several months of FCC inaction. Finally, last month, the FCC nixed the purchase which Gabbert indicated at least highlighted their objections. He immediately began a multi-pronged attack. First, he re-submitted his application to the FCC explaining how his present AM radio and UHF TV station would benefit from the new acquisition, and vice-versa. Secondly, he agreed to hire Thom O'Hair as PD of the new acquisition, a concession to the challenging citizens group. A third "nuisance" was a protest from Thomas Ballentyne who was supposedly upset over a misunderstanding about an AIDS fund pledge Gabbert supposedly made some years ago. At presstime, Gabbert has settled with Ballentyne, paying him \$7,500 in exchange for Ballentyne dropping his challenge. Now, Gabbert feel that if the FCC will act quickly enough—within less than a month—on the application, there are no further obstacles to a "yes" vote on the transfer approval.

Panel Passes Bill To Allow Radio Ads For Lotteries

A congressional panel at presstime voted to allow advertising of any lawful lottery, thereby modernizing and clarifying century-old federal statutes and giving broadcasters greater First Amendment freedoms.

In a voice vote, the House Judiciary Committee passed H.R. 3146, the "Lottery Advertising Clarification Act of 1987," which was introduced in congress last year by Representative Barney Frank (D-MA). By permitting lottery advertising, the bill would allow radio and television advertising by private groups such as charities that raise funds with raffles and bingo.

Currently, broadcasters must deny airtime to fundraising appeals if they involve a lottery. They are prohibited from even mentioning lotteries. The present law creates enormous confusion for broadcasters who must determine whether a given promotion is a game or contest, which may be broadcast, or lottery, which may not. Current law permits advertising only of state-run lotteries.

Former NBC Radio Network Exec Willard Lochridge Buys Arizona Stations



Willard Lochridge

Willard Lochridge, former VP/General Manager of The Source and NBC Radio Entertainment, has taken the plunge into radio station ownership. Lochridge and his wife Suzy formed Kenyon Communications, purchaser of KCIW AM/FM/Wickenburg, Arizona. The price tag on the Country combo was \$675,000. Wickenburg is about an hour's drive from Phoenix. Seller, Consolidated Communications, also owns a Colorado combo.

Continued on page 4

THE PULSE OF BROADCASTING

Tom Shovan	VP/Editor-In-Chief
Robert B. Pates	VP/Sales-East Coast
Dale Tucker	VP/Sales Director
Greg Parmele	Account Executive
Donna Hazel	Editorial Assistant
Anne Mary Diana	Publicity & Promotion Director
Jason Marks	Music Research Director
Art Vuolo	Contributing Editor
Jacqueline Tompkins	Associate Editor
Dawn Goodrich	Art Director
Jack Thayer	Special Projects

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Pulse Publications' Sales Office East Coast, 150 East 58th Street, New York, N.Y. 10022. (212) 980-4647, Robert Pates, Greg Parmele.
Pulse Publications' Sales Office West Coast, 1165 Elmwood Drive, Walnut Creek, CA 94596. (415) 935-1470, Dale Tucker, Sales Director.

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IN THE GROOVE

The People Behind the Music

Ted Fox

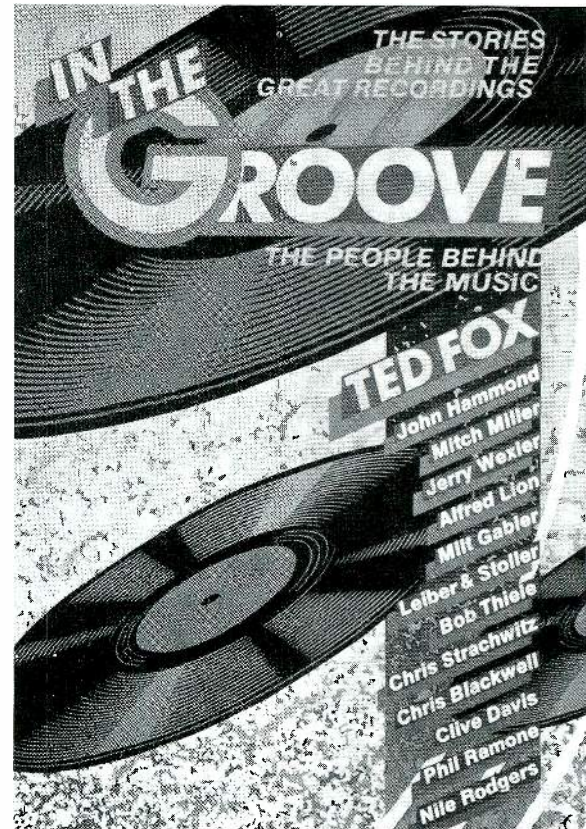
Pop music aficionados and plenty of jazz buffs too will find themselves awed by this collection of interviews. Here are twelve of the greatest record producers of the past half-century talking about making music history.

- John Hammond recalls discovering Billie Holiday in a Harlem speakeasy and convincing Columbia Records to sign on Bob Dylan. He talks about Count Basie, George Benson, Aretha Franklin and Bruce Springsteen, as well as other stars he's developed and worked with during the course of his 50 year career.
- Mitch Miller defends himself handily against a host of accusations by Frank Sinatra and others, while telling how he produced "Charlie Parker with Strings", nurtured the careers of Vic Damone, Patti Page, Tony Bennett, Rosemary Clooney and Johnny Mathis and achieved more hit records than anyone else.
- Milt Gabler tells about founding and building up Commodore Records with its fabled small, hot jazz combos and artists such as Lester Young and Billie Holiday.
- Lieber and Stoller, who also wrote many of the hits they produced (e.g. "Kansas City," "Hound Dog," "Is That All There Is."), play over their hundreds of titles for Elvis, their tie with Phil Spector, and the technicalities of recording.

The other great producers interviewed are: Jerry Wexler, Clive Davis, Phil Ramone, Chris Strachwitz, Chris Blackwell and Nile Rodgers.

"Even those who think they know about the record business have something to learn from this incisive collection of interviews."

—Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers



361 Pages, \$18.95, black & white photographs.

Ted Fox is an editor at Audio Magazine and author of SHOWTIME AT THE APOLLO.

- Bob Thiele tells about recording Duke Ellington with Louis Armstrong and with John Coltrane, and his biggest smash, Buddy Holly.
- Alfred Lion describes putting out some 900 records on his Blue Note label.

"If you've ever wondered about the men who are responsible for creating the sociological soundtracks for our lives, then this is the book you've been waiting for." —J.J. French, lead guitarist, Twisted Sister

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RAB Sales Course

RAB Unveils New Basic Sales Course For Radio Stations

Climaxing two years of study and research, the Radio Advertising Bureau (RAB) has produced a new Basic Radio Sales Training Course which is being distributed free of charge to RAB member stations. Loosely based on the "Breakthrough Course in Radio Selling" written by RKO Radio in 1974, the RAB course is designed to be used in training new as well as veteran radio salespeople. It consists of a 14 chapter workbook and three audio cassettes. RAB's sales course was, according to President Bill Stakelin, created to offer stations a beginning step in the ongoing process of developing new radio people.

Lynn O'Connell Upped To Local Sales Manager, WSSH-FM/Boston



Lynn O'Connell

Lynn O'Connell has been promoted to Local Sales Manager at WSSH-FM/Boston (Lowell)/Massachusetts. She assumes the post from her previous position as an Account Executive with the station. O'Connell has a seven year radio sales background which includes WMEX/WMJX-FM/Boston, WBCN-FM/Boston and WRKO-AM/Boston.

Dick Rakovan Exits RKO To Become Executive VP/H&D Broadcast Group



Dick Rakovan

Dick Rakovan has been named Executive Vice President of Hartford based H&D Broadcast Group. H&D is owned by investment bankers Barry Dickstein and Joel Hartstone. Rakovan resigns from RKO where he has been VP/General Manager of WFYR-FM/Chicago for the past three years. Prior to WFYR, Rakovan spent five years running Outlet Corporation's radio division and 17 years with Capital Cities Communications. Rakovan told *The Pulse* his first priority will be to concentrate on the group's newest acquisitions—WBBW/WQOD-FM/Youngstown, Ohio. Purchase of the Utica, N.Y. duo is still pending FCC approval. H&D also owns stations in Atlantic City, Dover, DE, New London, CT, Waukeegan, IL. Rakovan returns to New England and will live in Hartford, CT. Said Rakovan, "I'm thrilled about joining two gifted financiers who've probably done more business in broadcasting as investment bankers in the last five or six years than any other group.

Station Credit Card Promo. Combines Revenue With Station Visibility

Several weeks ago, you read about the WHAM/Rochester, NY credit card in *The Pulse*. Since then, the concept of station credit cards has broken wide open. As with airlines and sports teams, credit card issuing banks are getting in bed with radio stations. Master Cards and Visa Cards are issued in a promotion with the radio stations and carry the station logo on the face of the card. The station actually derives a percentage of every dollar the cardholder charges on the credit card. The promotion has been tested and is now being marketed by IGC Direct Marketing Group of Kenilworth, New Jersey. A start-up of 50 radio stations has just been submitted to two participating banks, according to IGC President Henry Kavett. Kavett projects the full rollout for the initial stations will take place in the next four to six weeks. Debbie Golden, former Senior VP/ABC Information Radio Network, joins the firm in charge of broadcast promotions. For information, contact IGC at (201) 245-7600.

Kirk Combs Upped to VP/ Regional Manager of HNWH/Atlanta



Kirk Combs

Kirk Combs has been promoted to VP/Eastern Regional Manager of the Atlanta office of Hillier, Newmark, Wechsler & Howard. Combs was most recently Co-Regional manager of HNWH's New York office. He's been with the rep firm since 1983 in a variety of positions. The INTEREP firm has sales offices in 11 major cities.

Marcia Herman Upped to VP/New York Regional Manager For HNWH



Marcia Herman

Marcia Herman has been promoted to Vice President/Manager of the New York Regional Office of Hillier, Newmark, Wechsler & Howard. She had previously held the post of co-manager of the office with Kirk Combs (See separate story this section). Herman is a five year HNWH veteran, entering the firm with Bernard Howard at the time of the merger.

Metropolis Sells WDTX-FM/ Detroit to Hoker For \$12 Mil.

As predicted last week in *Pulse Page 7*, Metropolis Broadcasting has sold WDTX-FM/Detroit to a group headed by Jay Hoker. Sale price for the station was \$12 million. Hoker is a former Detroit broadcaster. The Dallas based buyer also owns stations in Cincinnati, Kansas City and Jacksonville. Chairman of the Board Harvey Deutch at Metropolis is in failing health according to *Pulse* sources and WERE/WNCX-FM/Cleveland, the group's other properties are rumored on the block as well.

Howard Stern Investigated By Drug Enforcement Administration

"It's a bureaucratic nightmare," whined WXRK/New York personality Howard Stern Monday morning. "If I fart it makes page one news. I'm more charismatic than Jesus." In Stern's cable special "*Howard Stern's Underpants & Negligee Party*" Stern is reported as bragging openly about having supposedly procured drugs for a performer on the special. This triggered Michael Levine, a supervisor with the Drug Enforcement Administration, to deliver a letter to *The Daily News*. In it, Levine commented, "Maybe somebody should have warned him (Stern) that he was admitting to the commission of a federal and state felony." Levine added that, "I for one would be happy to make the arrest." With approval of the Manhattan U.S. Attorney's Office, *The Daily News* indicated the Drug Enforcement Administration has begun an investigation.

This latest challenge to Stern caps an onslaught of bad press regarding the self-hype video special last month. Reviews have been generally bad, and Stern went head to head with *Daily News* TV columnist Kay Gardella for slamming the show without having personally seen it. Gardella a few days ago procured a videotape of the 2½ hour program and gave it a second review. She wrote, in part, "So I have now seen the 2½ hour show and I must apologize for using the words 'sleaze' and 'garbage' to describe it. I was too kind. Prurient and putrid would be more fitting—though in the end, it's mostly just pathetic." Comments Gardella, "Stern, in essence, becomes a sideshow geek in leather shorts, ordering people who wallow in humiliation to take off their clothes and behave in stupid, disgusting ways. He cracks the whip and walks off with the profit. This show is, in a real sense, worse than dumping garbage on the public." Gardella concludes that the Stern show, "Belongs in the same class with the porn on 42nd Street. It's stupid and boring, yes, but it's also more than that. It shows no respect for its audience. It only exploits them." Stern is calling for his listeners to cancel their subscription to *The Daily News*. Both *The Daily News* and the Drug Enforcement Administration have reported a number of bomb threats including one from a man who is quoted as telling an operator, "Leave Howard Stern alone, or I'll blow up your building and kill everybody." Thus far, WXRK/New York owners, Infinity Broadcasting, have continued to support Stern.

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Have a tip for Page 7? If you have heard late-breaking news, tidbits of information or even conjecture items, let us know. Call (212) 980-4618 or write Page 7, The Pulse, 150 East 58th St., NYC 10022.

The latest payola development has Ralph Tashjian and his wife Valerie pleading innocent to charges of giving payola and of tax evasion and Willaim Craig also pleading not guilty. George Wilson (Crowell) had not pleaded at presstime. Wilson is charged with taking payola and tax evasion during his years at KIQQ/Los Angeles. Tashjian and Craig are/were independent record promoters. The pleadings were in U.S. District Court in Los Angeles Monday. P-7 predicts this is far from the whole outcome of two years, thus far, of investigations.

WBZN-FM/Milwaukee PD Bill Harman has been fired from the New Age station. No reasons given—no plans. Morning man Dave Jonasen is acting PD. The station has no GM and only an acting PD, and rumors are that SRO Broadcasting, a division of Sterling Recreation Organization, would like to exit the radio business.

United Broadcasting encourages friendly competition for excellence within the nine station chain. Annual "station of the year" competition recognizes overall best performance of the past 12 months. This year's in house competition winner is KSOL/San Francisco which has claimed the award three times since United started the competition in 1981.

Are rumors true that Gary DeMaroney is exiting as PD of KHOP (FM104)/Modesto? If he does, will MD Eric Hoffman be far behind?

Watch Atlanta based Burkhart-Abrams to expand their stable of consultants further. They're getting to a growth phase in the company. P-7 suggests that if you're a programmer with multi-format experience you approach Dwight Douglas now (404) 955-1550.

Another AM bites the dust. WANI-AM/Richmond was shut down last week. The board op was reportedly told to shut off the transmitter and go home.

Proud poppas this week: Joel Lind, PD of WNIC-FM/Detroit and Johnny Donovan of WABC-AM/NYC. *Condolences* to Consultant Rick Sklar on the passing of his dad. His father was 91.

Paul W. Smith, WMCA/New York morning man has been stumping for Easter Seals. Last weekend he flew to Toledo where he hosted a six hour telethon there, raising over \$110,000. The previous week he hosted the NYC local cutins for the National Easter Seals Telethon as well.

P-7 hears that *Rag Doll* will be the next single out of the Aerosmith LP. They're mixing the single right now. Oh, and May 28 is wedding day for Steven Tyler as he marries his costume designer.

A quote best forgotten: A former employee told a P-7 source that Westwood One Chariman Norm Pattiz supposedly once said that if you ever hear it said that I'm buying radio stations, then you ought to run over to the phone, call your broker and sell your Westwood One stock. This was, so the story goes, said in a management meeting. Don't we hate it when our words come back to haunt us! As you know, Westwood One has indicated they're looking to acquire radio stations.

Have you seen Scott Shannon of Z-100/New York lately? He looks wonderful. Gone is the chunky jock of old. P-7 hears he has a private trainer and he exercises hard and works out with the same intensity he does everything else.

The FCC just okayed what amounts to duopoly. KBJT-AM/Fordyce, Arkansas owner Gary Coates has been given the nod to purchase KJWH-AM/Camden, Arkansas. The two stations overlap by about 50 square miles. P-7 sees the approval as a belleweather indicator that the FCC might be about to ease up significantly on the duopoly rules on the AM band.

Watch for longtime Boston area broadcaster John Garabedian to enter the syndication fray. He's been prototyping a new show on WXKS (Kiss 108)/Boston since last Summer. The show originates from his suburban Boston studio complex at his home. A private backyard airport makes celebrity access without crowds of fans possible. P-7 hears *three* very big name consultants are working with him. Garabedian has elephant bucks socked away from the sale of his TV and radio stations—and he probably has the first dime he ever earned. Since he sold his TV station—America's first all music video outlet—he's been getting anxious for a new challenge. Watch for him to announce shortly an interactive weekend long form series that will change weekend radio.

P-7 hears that there are talks going on between Media-America and West Coast based MCA Radio Network. P-7 hears MediaAmerica would be ecstatic if they could own the two or three shows MCA now has outright. We also hear that, probably because of people-problems their first year, MCA would just as soon walk away from the radio network business. They've already cut back inventory to just the cream of the crop and our sources say MCA has enough on their plate without this project which isn't the huge potential profit center it had been pitched to them as being.

Don't be surprised to see John Tenaglia's TK Communications do some trading shortly. Is he working on an acquisition deal with Gary Stevens? Hmmm.



Jim Chabin

Building And Maintaining Radio's Stronghold

with Jim Chabin, President, Chabin Communications, Concord, California

Although still in his 30s, Jim Chabin has paid his dues and made his mark in the radio industry. Five years ago, he moved into station ownership with the purchase of KKIS-AM/FM in the San Francisco suburb of Concord, California. He is also Secretary/Treasurer of the California Broadcasters Association and an active ad-hoc broadcast lobbyist.

Q Jim, are you optimistic about radio's growth potential into the future?

A I had dinner with a Senior International Tax Lawyer for Price Waterhouse last week, and he'd just gotten back from Taiwan and Korea. His name is Jim McDonald. He was pointing out that the Japanese are already looking for places like Taiwan outside of their country to start manufacturing goods, because their labor is getting too expensive. Unlike the U.S. which is trying to keep it all in this country, they're already figuring out ways to move to Thailand or Singapore for cheaper labor. We're all in for a change ahead, whether we want to face it or not. On the other hand, if you look at radio, it's one of those industry's that's still going to be around in 20 years. People are still going to be commuting in their cars and still lying by their swimming pools on the weekend and still waking up to radio in the mornings. Radio's an industry that's going to be around, and if you get good at doing it, I think you ought to grow and acquire and expand with it.

Q For yourself, do you see yourself growing into other secondary markets—or will you now expand into all large markets?

A For a first station, this size market was right. The price of secondary stations was a lot more reasonable than large markets. Having worked in large markets, though, I think that's the ultimate game for me. It's a lot of fun, the stakes are a little higher, the competition is a little more fierce and I love that kind of a game.

Q How old are you, Jim, and when did you get into radio?

A I'm 35. I started out in radio at KWBW/Hutchinson, Kansas. Fred Conger owned it then and still owns and runs it—the greatest guy I ever worked for. He started a lot of careers in this industry. I was 15 then. From there I went to the University Of Kansas, then worked my way through the industry ending up in Los Angeles as Western Marketing Manager of CBS Television Stations. When CBS offered me the chance to become head of sales for WCBS-TV in New York I had to make a decision. What I decided was that I really missed radio—radio was where

I'd enjoyed myself most—and I flew back to L.A. after my WCBS-TV interview and resigned from CBS and started looking for a radio station to buy. In August 1983 I bought these stations and here I am.

Q I've been asked for advice from people managing radio stations who are offered management positions in TV. How would you advise them if it were your call?

A It's a whole different ballgame. I had been with CBS Radio Spot Sales and really wanted to go to television as the logical next career move. I was sitting with the Director of Sales, Ken Hall, who's now Director of Sales for WMAQ-FM/Chicago. He asked, "Are you sure, coming from radio that you've got what it takes to sell TV time" and I told him it's not brain surgery. But the first thing I learned, going to local sales at Channel 2 in Los Angeles for CBS was that in TV the media buyers call you and say, "I have a buy up, this is my budget, this is what I'm looking for, call me back with the avails." That sure is different from radio! I'd sit there and go "All-riiiiight!" I remember selling spots in Kansas and being thrown out of Der Weinerschitzel by a regional manager who thought \$8 a spot was just outrageous. After scrambling my whole life, here are people literally calling me and I'm judged performance-wise 90% on how you handle the business that's phoned in. You're almost a commodities broker when you're in TV. Television traditionally has been a negotiated medium.

Q Why does radio have such a fight to get a few scraps compared to TV?

A The sheer numbers of radio stations makes the field very competitive. In radio, salesmanship is everything. In TV there are a finite number of channels. Yes, there are more and more every year that have come into the picture competing with the networks, but it's still a whole bunch of dollars chasing very few TV avails. I used to get a rate for *60 Minutes* that was obscene, simply because the Chairman of the Board of the advertiser lived in Los Angeles and loved the show and wanted his company on that program.

Q With all that order taking, did you find TV salespeople weren't as hot as you might have expected?

A Absolutely—and that was a surprise. I really expected that when I got up into network O&O television that I'd find the very best salespeople in the industry. But that just wasn't so. Some of the best salespeople I've ever met are in small market radio. One guy who probably impressed me the most was a guy named Rick Shaffer at KLWN AM/FM/Lawrence, Kansas. He's certainly the biggest influence in my life in selling airtime.

Q What did he do that was so special?

A He listened. He didn't sell with a media kit—he sold with a legal pad. He'd take a felt tip pen and a legal pad and sit with a client. No rate card, no order forms, no nothing. He'd sit and get the client involved. Then, 15 minutes after he'd sit down, he and the client would be doodling on this pad about market problems, I'm not moving these shoes fast enough, or whatever. By the time he got

through, the client was involved as thoroughly as Rick was. It ended up in working out a budget. At the bottom of page two he'd be on a spot schedule, and when he walked out, he walked out with an order—not even signed, but the client was *committed* and he had very loyal customers and he developed everything from pizza parlors to factories. Those are the kinds of guys who've influenced me. I think there's a perception in radio that somehow all these guys must be in television—the great minds of our industry. Well a few are, but no more than there are in your typical midwestern radio station.

Q Do you have a national rep for KKIA AM/FM?

A No, I don't. A couple percentage points of our business is national but most is retail.

Q Do you not have a rep because you can't get one to take that size station or don't you think it's worthwhile or what?

A I was in the rep business at CBS Radio Spot Sales. I know that in repping stations we were lucky because all we repped were the CBS O&Os and a few other selected stations—about 20 stations in all. But I had friends in rep firms with 75 or 100 stations on their list. I know that if you're at the bottom of that list, you get about as much attention as a non-entity. You just get ignored. You're not where the money is and they haven't got time to develop any business for you. Seeing that from the rep side, I decided that if there is business out there, I'll probably find it faster than a rep firm will, because it's a lot more important to me. The rep firms are just so big that the small guys just don't get the attention that they need.

Q Radio has gotten merchandising-crazy—jocks at personal appearances and giveaways and so forth. What's your feeling about the expectations that gives the advertiser?

A Who taught the advertisers to want merchandising? The broadcasters did. My attitude talking with clients is that you need to talk seriously with them and cut out the crap. You'll find that they have needs—not any specific desire for merchandising. They just assume that if they give away a color TV they'd do better. More time is wasted for advertisers in this industry and by radio stations too, I think, giving away absolutely worthless crap to a listening audience that everyone thinks really cares about winning. You give away a pizza for two and 99% of the listeners won't even consider walking over to the phone and bother trying to be caller number 15. I don't think it serves the listeners, the community, and I think it's a waste of time.

Q Do you do any giveaways?

A We don't give away cars, we don't give away cash. We gave a house away two years ago because that's a significant prize and it was a lot of fun. We're in our fifth year of something we call Contra Costa USA. Contra Costa County is a booming county—highest BMWs *per capita* in the USA. Retail sales there are going to outpace San Francisco in three years. So in January each year we bring in VIPs—this year we brought in Gerald Ford and Howard K. Smith. We have a dinner and lunch, and we sell tickets in the community, and have most of the politicians and business leaders there—the owners, CEOs

and major decision makers. These are people that even ad agencies don't get to see, sitting in a sold-out room. The money goes to charity. But the point is, I took about 250 clients upstairs to have their pictures taken with President Ford, and we're now sending these photos out now with letters from account executives and me saying, "We're so glad you could join us for dinner. Thought you would like the attached" clipped onto a 5x7 photo of this guy standing shaking hands and smiling with Gerald Ford. I'll tell you what—that beats the Hell out of giving somebody a dinner for two or a trip to Hawaii or all the other crap that this industry spews out in the course of doing business. It also forms a bond between the radio station and its clients. In many cases, I've had ad agencies calling me, wanting to chat when they get a new client, because the client and the radio station are such good friends—built on this kind of a relationship. Even major San Francisco agencies are sensitive to the fact there's a client loyalty there that goes far beyond a cost per point or cost per thousand. That's how we sell this radio station. It costs us nothing and we raised \$15,000 this year for a great charity on top of it all.

Q Industry wide, do you think most radio buys are based on emotional criteria than they are on actual media planning?

A Oh sure. That other statistical stuff is dumb. You know, an ad agency might say that if you're going to do bumper stickers and "x" number statistically get on cars, then you need to order such and such number. I think the only way to go is to do it the way Jim Gabbert did it. He gave away a million bucks four years ago and you still see his bumper stickers all over the Bay Area. That's how to do things. So much good radio business is clients who've got a gut level feeling or a problem with something and it makes sense to go with radio as a concept.

Q How do you pitch that against a guy who wants statistics?

A By concept. I'll tell them to think of this station as a big speaker outdoors at a State Fair. At any given time there could be 3,000 people on the midway and any time during the course of a week there may be 100,000 people who'll pass this State Fair. You can sit and talk to them all for 30-seconds at a time while they walk through. Now, is that worthwhile? Do you want to tell them about your store and get some of them down to buy a new Chevrolet or not? If you don't that's fine. More often than not, though, everybody wants to tell a story. That's better than going to him with 1,000 computer runs showing that you've got five more listeners per average quarter hour than the guy down the street.

Q You're Secretary/Treasurer of The California Broadcasters Association—one of the most active state associations in the country. What's the main function of the association?

A Number one is legislative—to make sure what happened with the ad tax in Florida doesn't happen here. Secondly it's an opportunity for broadcasters to get together over dinner or a cocktail and share problems with each other and get advice from other great broadcasters. It's a brain trust you can tap into. You need that camaraderie and interplay. There are a lot of jobs that have a lot fewer headaches than running a 24 hour a day radio station.

Continued on page 10

Q Then why do it if it's such a taxing field?

A Radio is fun. It's probably the most addictive industry I know of. Certainly more so than television. I've got some friends in the oil business and they love the oil business like we do radio. They love to go out in a cornfield and throw a beer bottle and say let's drill it right there, putting \$75,000 on a hole in the ground, hoping there'll be oil there. You make \$1,000,000 that day or lose \$75,000. These guys watched their industry go away—there is no more drilling industry in the United States any more. These guys are out of business, and what hurts them more than the loss of money—these guys have a lot of money—is that their industry, their child, is gone. What if tomorrow something happened and all radio, as an industry, disappeared? Say there were sun spots that screwed up all AM & FM radio station signals and we had to find other jobs in another industry. We'd all be devastated, including myself. It's our life!

Q What are your thoughts about the National Association of Broadcasters and what the NAB is doing for radio?

A Regardless of what anyone on the NAB might say, I don't think there's a member of the Association who will not agree with the fact that radio absolutely always takes second fiddle to television with the NAB, and in Congress. People get upset with Dan Rather or Tom Brokaw or Peter Jennings and they take it out on the NAB. Now, CBS has their lobbyist. All the major networks have their lobbyists on staff. If Bill Paley, Larry Tisch or Bob Wright need to talk with Senator Bob Dole, they don't need the NAB to talk to him. They can pick up the phone and get him themselves. They have their own people on Capitol Hill. What bothers me, is that a radio broadcaster in Kansas or Concord, California does not have the resources to say, "Hey, what about my license? Hey, I give more to this community than any other medium in the area barring none, and you're telling me that Hollings is talking about a 3% or 5% transfer tax and you're talking about the Fairness Doctrine and negotiating license renewal?" Who are these guys.

Q What's the answer for getting our needs as radio broadcasters heard?

A Why don't we have public service spots on a national level that talk about The Fairness Doctrine or about what the FCC is doing or what Congress is doing? Run these spots nationwide on every station in the country. That's what I'd like to receive from the NAB instead of sending me a monthly magazine which tells me how great my Association's Board Meeting went in Hawaii on my dues. Send me and every radio station in America a cassette to run a PSA campaign 365 days a year about who we are. We are your local radio station. We are concerned about events in Congress. If I let my local Congressman, George Miller, know that every day on my station I'm running spots to keep track of what his party is doing to my industry in the United States Capitol and that we hold him responsible for it, and all the Congressional Districts in the nation are doing the same thing, then I think you'd find a very swift attitude change on the part of a few Congressmen who look at the Eddie Fritts' of the world and say that because of this I'm going to punish your industry. I don't think they intend to punish their

hometown radio stations. But to demonstrate the real repercussions of what's going on, hometown radio stations have to run spots saying that this doesn't feel good—write your Congressman. I think if 10,000 radio stations in the United States ran a 10 week campaign, we'd get a Hell of a lot better response out of Congress than spending \$15 million at the NAB in Washington to send a couple of guys with Gucci Loafers and a \$700 suit over to shake hands and drop envelopes in everybody's pocket.

Q Now you mentioned this in *The Pulse* a few weeks ago in a Guest Column. Do you have any feedback from the NAB about it?

A Not from them. I got phone calls from places like Alabama, Missouri, Los Angeles, Portland, Oregon, Chicago. All over the country. Just people who'd seen my phone number in *The Pulse* and called to say, "I agree with your column you should have been stronger." We have the constituents listening to our radio stations. 98% of the American voters listen to our stations every single day. Congress comes in every two years, buys a little air-time from us, then goes back to Washington and talks about Legislating what I'm going to do in my community serving my local constituency. My attitude is that if I've got the power to talk to them 365 days a year, I'll be damned if I'll give up that opportunity. I proposed this, and I got no response from the NAB. That's fine. They've obviously got other things of far more importance. Can you imagine, though, a public service campaign for 12 months a year, and every month there's a new theme and we educate the audience about what The Fairness Doctrine is? We spend a month on educating them how license renewal works and the problems. We talk about how much money is raised every year for charities by the radio industry. Every month tell what radio is and why it's so damned important. These Congressman will be afraid they're coming off as unpatriotic by the voters because he's messing around with their local radio station!

Q So you feel radio is misunderstood and taking back-seat position?

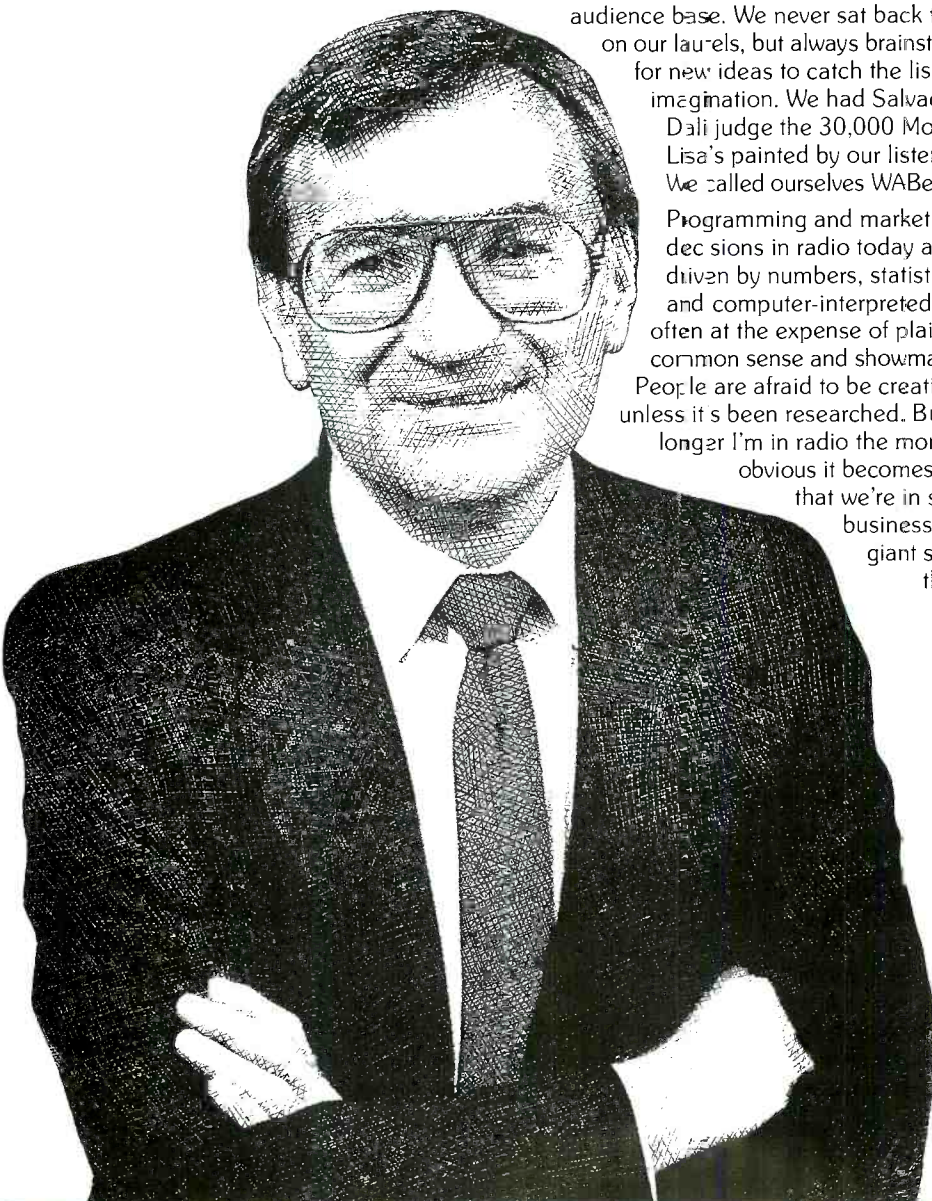
A Sure. The NAB represents Dan Rather and Bob Wright. You go to G.E., Lawrence Tisch and Cap Cities, and their big office building in New York City—those huge buildings with network emblems on the top! Those are pretty logical people to beat up. People love to beat up the press. They're considered the Eastern Liberal Establishment Press. Fine. If the NAB has got a little bit of that branded on them and they walk into Congress, then Congress shoots at the networks and winds up hitting a guy who owns an AM/FM in South Dakota. We should be identifying ourselves with our Congresspeople as their local radio stations, not some monolithic nationwide conspiratorial organization that's out to pollute the minds of their children. We are news. We're public affairs. We're fundraising efforts for their favorite local charities. We, most importantly, are companions to every one of their constituents every single day of the year. But we don't get treated that way.

Q And it's TV that's dragging radio down into all this regulation?

A If you weren't likened to the television industry, you'd find the radio industry pretty unregulated. I'll tell you, I spent the Christmas holidays in Costa Rica. Radio there is totally unregulated. You own your radio signal for life

Rick on Radio

Rick Sklar, program and marketing consultant, former VP/ABC Radio, author, professor, marathon runner and industry expert whose career spans more than 30 years. Here, from a recent conversation, are some observations on getting higher ratings.



On positioning:

“Using the wrong station name or image phrase can lower your revenue, painting you into a narrow demographic corner. Greater income results when you set your target audience, but position the station so that the next desirable, adjacent demo also perceives your station as their own. You have to program for your potential audience as well as for the loyal listener.”

On morning radio:

“In morning radio, what you don’t broadcast can cause your listeners to tune in to the competition within four minutes. When you wake up, how long will you sit still waiting to know, ‘what kind of weather am I going to face today? Did I oversleep? Are the roads open?’ Broadcast to your listener’s lifestyle and always remember that most people have only half an hour to hear the information they need to start the day.”

On creativity:

“Keeping WABC number one for fifteen years involved marketing a total product. We were constantly exploring new ways to increase our share and broaden our audience base. We never sat back to rest on our laurels, but always brainstormed for new ideas to catch the listener’s imagination. We had Salvadoré Dali judge the 30,000 Mona Lisa’s painted by our listeners. We called ourselves WABeatle C. Programming and marketing decisions in radio today are driven by numbers, statistics and computer-interpreted data, often at the expense of plain common sense and showmanship. People are afraid to be creative unless it’s been researched. But the longer I’m in radio the more obvious it becomes to me that we’re in show business. The giant stations that

dominate their markets year after year, like the long running hits on Broadway and the top ten movies, songs and books of the year, entertain with a capital “E”. Station’s that don’t creatively entertain, first and foremost, are doomed to mechanical mediocrity in their sound and their rating performance.”

On the listener:

“We program and promote far more effectively once we realize that radio is only one small portion of the listener’s life. People are bombarded by the media, by all kinds of information and entertainment sources and by life itself. Eighty-five percent of all their input is visual. Radio people assume listeners are aware of their station because radio people spend their time in radio studios and offices. Radio is the center of their universe. The listener, on the other hand, catches fragments of our sound, sometimes for only brief moments. Once the broadcaster gets this realistic perspective on the listener, he becomes far more effective at devising tactics that win.”

On using a consultant:

“Why use a consultant when you have a program director? Because the outside ears of an expert can let you know what you are doing wrong very quickly. The program director and general manager are so close to the programming that they often lose perspective. The consultant helps them to stand back and get a forest-size view of the product – hear the station the way the audience hears it. The consultant also helps them to hear the sound within the competitive context of the marketplace in which the station is attempting to win. Once this is done, the station can be ideally positioned, the programming optimized and the sound marketed to the target audience.”

Rick Sklar’s clients benefit from strategies and tactics developed by America’s dean of radio programmers during three decades of winning the rating wars. Let Radio’s most experienced programming and marketing consultant save you months of misdirected efforts and on-air mistakes . . . so you can leap-frog over you competition to exceed your rating and revenue goals.

Call Rick Sklar at 212 370-0077. Sklar Communications, Management, Marketing, Programming Consultants, 100 Park Avenue, New York, NY 10017.

Detroit Newspaper Poll Of Radio Personalities Criticized As Promo Scan



WCZY/Detroit's Dick Purtan

A handful of Detroit radio personalities are openly criticizing a promotional contest instituted by the *Detroit Free Press*, one of the Motor City's two major newspapers. The paper, characterized by one *Pulse* source as being in "financial difficulty," has been running a promotion which was scheduled to end yesterday. The winning jock would have \$5,000 to donate to

his/her favorite charity as well as a picture printed in a full page display in the paper. WCZY/Detroit personality Dick Purtan said he felt the entire promotion, which utilized monopoly play-money for voting, campaign buttons and posters, was nothing more than a cheap way of selling newspapers, and immediately withdrew his name from the competition. Purtan says he's fielded calls from GMs in the market commending him for his actions, stating they, too, thought the entire promotion was a desperate move on the part of *The Free Press*. Interestingly, the same promotion began on the same day in Toronto for a newspaper there.

Industry Shocked As Z-100/ NYC Spanky McFarland Dies At Age 26



Spanky McFarland

His name was William McFarland. At age 26 he had everything to live for. The Brooklyn born disc jockey had, only a year ago returned to his home town to the top rated radio station. "Spanky" McFarland died last week of complications of pneumonia which apparently triggered heart failure. McFarland returned to New York to take the overnight slot at Z-100

just a year ago—he spent his one-year anniversary in the hospital. He had been at Z-102/Savannah. McFarland quickly became a regular on the Z-100 Morning Zoo as well as his own show, and his Sunday Night "Love Line" request show was one of the station's highest rated periods. Said Z-100 Operations Manager Steve Kinfston, "Spanky was a member of the family. He was an example of the new pool of the bright talented young broadcasters coming up in the industry."



WMMS Morning crew has their breakfast. L-R: Roberta Gale, Jeff Kinzbach, Flash Ferenc & Len Goldberg

Breakfast Cereal Makes Hot New Promotion Theme For Radio Stations

First it was Jacor in Denver with ads for a phoney breakfast cereal that zapped a number of radio stations there. Now, Malrite has picked up the idea—but created a real cereal. It's "WMMS Buzzard Morning Zoo Corn Flakes." The cereal in a bright blue box, is reportedly selling well at participating Cleveland area supermarkets at \$1.29. Look for more stations—especially the growing number who use the handle "Breakfast Flakes" for the morning show, to follow suit. This is not the first time the station has utilized the station call letters in a consumer product. About a year ago, WMMS introduced a popcorn to listeners at retail outlets bagged under the name "WMMS Buzzard Bites."

KMEL-FM/San Francisco Scavenger Hunt Turns Into Fistfight

When KMEL-FM/San Francisco had the culmination of their \$20,000 scavenger hunt contest at a suburban shopping mall, they weren't prepared for the 6,000 people who showed up. The crowd at Southland Mall became unruly and fistfights broke out. Local sheriff deputies and the California Highway Patrol had to be called in to quell the disturbance. The finale marked the end of a two-month scavenger hunt which, among other things, required finalists to get their name printed in *The San Francisco Chronicle* in Herb Caen's widely read column. In his column Wednesday, March 9, Caen expressed his relief the promotion was finally over. Caen did add that a few contributions from KMEL listeners were worthy of inclusion during the course of the promotion. No question, radio works.

Continued on page 19



Pop Corporate Tie-Ins Now a \$200 Million A Year Business

Corporations are now spending an estimated \$200 million per year to use Pop songs, feature artists in ad campaigns and sponsor tours. The figures were compiled by a two year old monthly newsletter, "Marketing Through Music." In the year from September 1st, 1986 to September 1st, 1987, 120 companies signed contracts to align themselves with pop stars. Commanding million-dollar-plus fees for endorsements are Tina Turner, Lionel Richie, David Bowie, Phil Collins, Kenny Rogers, Richie Havens, ZZ Top, Aretha Franklin, Lou Reed, Whitney Houston, Ringo Starr, and, of course, Michael Jackson. The alliances don't always work out, however. Sun Country Coolers thought they'd scored quite a coup by becoming the first to sign an ex-Beatle, Ringo Starr, for a commercial. However, they lost market share during the campaign because they failed to realize their target audience was too young to have Beatle associations. The company replaced Starr by using Aerosmith and Robert Palmer songs instead.

"Dirty Dancing" Tops Five Million In February

The "Dirty Dancing" soundtrack sold one million copies in three weeks last month, bringing total sales to five million and earning it a Quintuple Platinum award from the Recording Industry Association of America. Other artists who had a good month in record sales were George Michael and Tiffany. Their albums were certified Triple Platinum. Genesis earned awards for two million sales of "ABACAB," and one million units sold of "Duke," and "Then There Were Three." Debbie Gibson, Barbra Streisand, The Whispers, Kiss, Richard Marx and Robert Cray all received Platinum awards for current releases. Carly Simon had her first million-seller in 10 years with "Coming Around Again." Her last was "Boys In The Trees." Going Gold were current albums by Linda Ronstadt, Foreigner, Roger, Rick Astley, and Guns 'N Roses.

ZZ Top Brother To Release Debut Solo Album On Virgin

Rocky Hill, brother of ZZ Top Bassist Dusty Hill, will make his solo recording debut later this month with an album on Virgin Records. The Hill brothers began their musical careers together in a band called the American Blues, but went their separate ways when Dusty went into Rock and Roll and Rocky wanted to stick with the Blues. Rocky's album was produced by Bill Ham, ZZ Top's producer and manager.

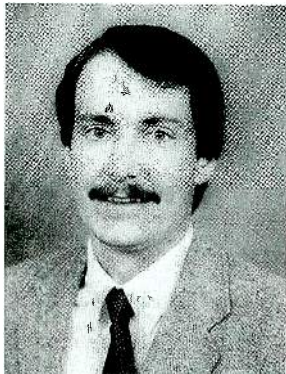
CHECK THE UPCOMING PULSE

Next Week, Check Your *Pulse* . . .

- You'll read a fascinating article on payola—past, present and what's being done about the future.
- You'll follow the lightning fast growth of a small regional rep firm into a national factor. Shelly Katz, President of Katz & Powell says move over mega-reps, we're coming on strong.
- Fleetwood Gruver is Program Director of WQXI-AM and 94Q in Atlanta. Read how he programs this very successful duo—and the plans to move WQXI-AM from its current dial position at 790 to clear channel 640.
- You'll read Tom Shovan's thoughts on remotes and other quick-fix merchandising ideas. PDs discuss what makes good prizes for contests and why. CPAs Phil Zimmerman and Arthur Bloom offer things you might not know about the ever changing tax picture. All this plus music, news, and of course, pictures.

In Radio, Everybody Reads
The Pulse

Coming Soon—A New Pulse
With More
Of What You Want



Dave Van Stone

Building A New CHR In The Mile-High City

with Dave Van Stone, Program Director, KQKS-FM (KS-104)/Denver

Dave Van Stone has a mission—to build a new CHR leader in the difficult, challenging Denver market. Dave's no stranger to challenges, though. He worked his way up through the ranks of Western Cities Broadcasting in its first incarnation, becoming co-national PD for the chain shortly after it was acquired by Nationwide. When Western Cities once again restarted, it was logical to recruit Van Stone to program the new flagship. His mission was to take KLMO-FM/Longmont, Colorado—25 miles from Denver—and move it to a dual ID image. Once executing the move, about a year ago, Dave took the station CHR in September 1987 from A/C. The current Winter book is the station's first Arbitron sweep fully under the new format.

Q Is your only format competition Y-108?

A Yes, that's it.

Q Is that why you selected that format direction?

A There were a couple factors. One was KPKE-FM pulled the plug and went to Format 41. The other is that from the time we first went A/C to the time we went CHR, the complexion of the market changed dramatically—everybody was doing Adult Contemporary or oldies or something like that. The market just got saturated with that type format. Meanwhile, KPKE switched off, leaving Y-108 sitting out there all by their lonesome.

Q What kind of numbers does Y-108 have?

A Tremendous numbers—seven and eight shares 12-plus. Very strong. I think what we have to do is take some audience from them—and wherever else we can beg, borrow or steal listeners. But Y-108 is our direct competition and we've got to make an impact on their listeners.

Q How, then, are you going about coming new listeners to the station?

A Right now we're in our infancy as a Top 40 station, and we're hitting with bus-backs, billboards and we just shot a brand-new television spot that will hopefully create some awareness for the station. Our biggest problem in the market is awareness—making people realize we're out there. As far as on air promotions, we're trying to do curiosity-cume type promotions. We're doing an ongoing callout promotion to try and create new cume and get people aware there is a station at 104.3. Other

than that, we're doing the same as any Top 40 station—we're trying to be visible in the market, get the van out, get the disc jockeys out to the clubs and do the things that are visible.

Q What's your TV spot like?

A It's done by an ad agency here in Denver. It's a fairly generic commercial—kind of lifestyle oriented that just makes people aware of what it is we do and where we are on the dial. It consists of brief little vignettes of people repeating back the call letters with descriptive audio telling what the Hell the radio station is.

Q How do you position your station as an alternative for Y-108 listeners?

A I don't know if alternative is so much the word, because if you do Top 40, it's not so much being different—it's little techniques that you might do differently than your competition, but if you're Top 40 and you're playing the right records, then that's it. So it isn't so much that we're an alternative as it is that we do things differently—play some records they don't play. We like to think of ourselves, rather, as a station that is also Top 40 and is going after them head-on.

Q What reason then do you give a Y-108 listener to switch over?

A I'd say the biggest reason is that music is the product. That's what people are tuned in for, and I think that by rotating the right records and exposing the right records early, and holding off on other records, there's a sound difference. There's a specific difference that people will be able to pick up on. We're running the tried-and-true old "Switch" campaign—the switch is on to a fresher variety of today's hits. Things like that. As far, though, as trying to capsulize it into two or three words, we really haven't done that. We're hoping that once people are introduced to the radio station, they'll be able to perceive somewhat of a difference. Our goal right now is to establish cume for the radio station. It's really in its infancy and people are just now finding out that it's there.

Q Tell us about your playlist.

A It's probably 30 records with three to five extras. Powers turn over every two hours and we have a couple of secondary categories that run in the four to six hour range.

Q Do you daypart heavily?

A I wouldn't say heavily, but we do a serious amount of dayparting based on our own research and what we find demographically seems to be fitting for the time.

Q Do you cross your music over into any adjacent format areas like A/C, AOR or Urban?

A Not really. Denver's kind of a unique market in that it has several AORs in the market. There are three AORs plus one kind of hybrid AOR/CHR crossover—KBPI. So I wouldn't want to lean album. If there's a real rock oriented hit single, we'll certainly play it, though. On

the other hand, Denver doesn't have a huge ethnic base like some of the other markets I've been in, so I don't lean the music urban either. I'd say we are pretty much straight-ahead CHR.

Q Musically, how would you pinpoint the differences between you and Y-108?

A The biggest area in which our music is different from theirs is that we're trying to be a little more selective in what we play. That isn't to say that they're not selective. They've done a superb job over there. But we're just trying to make sure we're, perhaps, a little more selective. We also, maybe tend to play some of the reaction records a little sooner to get kind of a phone buzz on some things.

Q With call letters like KQKS, generally stations with a "KS," use the logo "KISS." It may seem a logical move for a CHR—why aren't you using that handle?

A Oh, that's a great story! God knows we tried! We did use "KISS" when we first went on the air here as an A/C station, and there's a little station in Greely, Colorado, not too far from Denver, that covers nowhere. They heard us and got all bent out of shape. We'd filed for a service mark and a fictitious business listing for doing business as KISS-FM. Lo and behold, Colorado law had an odd stipulation that, regardless of who owns the service mark or trademark, it's the first person who actually used the word who gets proprietorship of it. Since they were using it first, therefore, the courts ruled it was theirs, despite the fact we had the Service mark. So we had to drop it.

Q Meanwhile, you were already on the air as KISS-FM?

A Oh yes, we had been on the air for a couple months as KISS-FM when this happened. Therefore, we dumped it, when the courts notified us we had to.

Q Do you get into Greely?

A Yes, we do, but the Greely station doesn't really get into Denver. It's not a factor.

Q So you spent money on jingles, promotion and imaging by that point?

A Oh sure. The whole shot. Everything from sales handouts to rate cards to business cards to letterhead to jingles and everything. We were all fired up and raring to go and we had to totally backtrack. Everything we had we couldn't use—it all had to be turned over to the court. It cost us thousands and thousands of dollars, and we had to start all over again.

Q Who's head rolled on that one?

A Really nobody's. It's one of those things that you never think would happen. Colorado is a common state and, let's say it's very "different" about the way it deals with this area. Certainly, well before we ever started using "KISS" to begin with we checked it all out, paid a lot of money to our attorneys and they assured us, "Hey, no problem!" But it didn't work out that way.

Q What do you see as the role of the jocks at your station?

A I see the role of the jocks as being important—it's a key element of the radio station. On the other hand, the jocks should never really overshadow the music. The music is, obviously, the reason people tune to the radio station with the possible exception of morning drive. I see

the role of the jocks as somebody there to make the listener feel warm and comfortable and understand what's going on the air. Other than that, the people are genuinely there for the music and the jocks need to understand that.

Q How music-intensive are you?

A After 9 AM, we're very much so. We do 10-in-a-row music sweeps. We do a commercial-free Monday. We do a lot of things to really sell the music and to sell the quantity and quality of the music.

Q What about your morning show—what do you do there?

A Craig Hunt is our morning man, teamed up with a newsperson, Dean Curfman, the former News Director of the old KPKE/Denver. Craig basically does a personality morning show with lots of bogus commercials and he's excellent on the phone. He picks up the phone and makes calls investigating everything from UFO sightings to the ten worst-dressed people lists. We do a lot of giveaways and audience participation, and it's kind of a Morning Zoo without 58 voices all contributing.

Q There's been a lot of talk about the recent dips by CHR stations—attributing this shortfall to the narrow, lack of diversity in Top 40 music these days. Do you believe in controlling your list to create a sound—or should CHR fall wherever the music that's selling takes it?

A First, I think it depends a little bit on your target audience. More importantly, though, Top 40 has been and always will be, a variety format. It's the Top biggest songs in the country. That's why, with this format, you'll see something from a Def Leppard to a Debbie Gibson. As long as programmers keep in mind that it is a variety format and it is supposed to be the biggest mass-appeal records in the industry, the playlist will, to a certain degree, take care of itself. There are times when the playlist seems to go through a lot of rock material or a lot of urban or dance oriented material, and in cases like that, Programmers need to keep an eye on things like that so they don't come across one-dimensional.

Q Let's say, hypothetically, a period came when, by your research criteria, every single record that would make up your Top 10 and your power list was a slow, dreary ballad. What would you do?

A I'd quit and get a job with *The Pulse*. No, in all seriousness, I think you'll often find a lot of really slow ballads research well. If you just go by research, you could easily wind up with a lot of slow, down records in your heavy rotation. If a PD were in a situation where his Top 10 records were all ballads, you'd have to look for something to mix it up and throw a curve in there, to where it wouldn't be so predictable. You'd run the risk of losing your identity and becoming confused with the soft-rock outlets. You need to search for things to help break it up and take the predictability out of it.

Q Let's go through your background here, Dave.

A I'm originally from Santa Maria, California—just north of Santa Barbara. Got into radio at KSEE/Santa Maria, a daytimer AM Top 40 station for a couple years starting in 1974. I was about 19. From there, I went to KLUC/Las Vegas as night jock, and wound up putting on what was then KLUC-AM, a daytimer that they decided

continued on page 16

to go A/C with. So we changed calls to KMJJ-AM. I jocked at KLUC-FM and programmed the AM side. After a couple years, I was transferred to Tucson to program KRQ. Was there for about 18 months, came back to Las Vegas to program KMJJ/KLUC-FM again. From there I went to San Jose as the PD who put KWSS on the air, changing it from the old KFAT to Top 40. By that time, I was Vice President of Programming for the parent company of all those stations—Western Cities—and oversaw all the Western Cities stations. Shortly thereafter, Nationwide Communications bought out Western Cities and I became Group Program Director for Nationwide. Then that takes me to here.

Q Will you clear this up? Nationwide bought out Western Cities, putting Western Cities out of the radio business—but you're running KQKS and that's owned by Western Cities.

A OK. What happened was Western Cities Broadcasting—the old group—was owned primarily by two brothers, one of which wanted to sell the company, and the other didn't. So they did sell it to Nationwide: Phoenix, Tucson, Las Vegas, San Jose and Sacramento. At that point, everybody on staff went with the stations. Then, two years later, Rick Phelan, one of the brothers in Western Cities who didn't want out of the business, started the company up all over again. He still owned the Western Cities name and here we are.

Q As a program director, what's the most important function you see yourself performing in a station?

A A PD is a kind of a jack-of-all-trades. You're involved in marketing, in the product and so much else. The product is probably the #1 concern, but there are a lot of little jobs that shouldn't go unattended. A lot of Program Directors need to have a better understanding of what the big picture is—the big picture being the billing, the P&L, are we meeting payroll. A lot of PDs could no more tell you the average unit rate than they could tell you who the top salesperson is, yet that's all really important knowledge the program director should have and understand. A lot of times we fail to realize radio's a business and the bottom line is that everybody's here to make money and if it isn't successful, then it's not going to happen long.

Q How do you interact with your jocks—particularly when there are problems?

A Generally, I don't believe in hotlining jocks unless the situation is really out of control. If you hear something going on and it's a mistake that continues to happen, then you may want to hotline them and let them know there's something that needs taking care of. Generally, though, the jock himself is usually the first to know he's messed up. He/she feels worse about it than you do, I'm sure. As far as monitoring, I like to listen to the station under differing circumstances and in different dayparts, not get in the habit of listening during a routine window. As far as other communication, I try not to write a lot of memos, though I think it's inevitable that as a PD you have to write some memos to explain contests and certain things like that. I have a formal jock meeting about once a month. Also, from time to time we'll have private sit-down sessions, not so much to go over airchecks, but to discuss what's going on and what they hear on the street. There's a wealth of information out there amongst your own talent not just what they hear and see, but ideas they may have.

Q When do you know when it's time to fire somebody—and how do you do it?

A You know when it's right to fire someone when you've tried every possible option for getting the problem fixed. Firing someone isn't really a solution—it's a sign of failure. The first finger of failure is to be pointed at whom-ever hired that person. When they were hired, they were hired by you. By firing them, it's a sign of failure that you weren't able to get them to get the job done, whether it be motivational or whatever. I guess, when all other avenues have not solved the problem, then it's time to seek other things. When the time comes, I think the best way to do it is face to face. You sit them down and tell them what the problem is, why they're being let go, and what they might have done to have prevented it—by doing that you're doing them a favor. If you lie to them, saying that the reason is that we're changing the sound or something like that, then that lie is no favor to them. They deserve to know.

Q Is there anything someone being terminated could say that could make you decide to call off the firing?

A No. Well, if they had some fantastic evidence, somehow, that the pretense under which they were being fired was inaccurate, perhaps, but I can't even imagine a situation like that unless there was some internal problem or something. I just don't know how that could be. Hopefully if you're going to do something as severe as fire somebody, you've at least done your homework enough to where you know what the situation is and you're not making a frivolous move.

Q What are you expecting from the Spring book—and how long do you think it's going to take to get the station established?

A I think we've really got our work cut out for us. I'm really high on our staff, though. As far as the station, I'd like to see us up in the threes by the end of the Spring book. By Summer maybe the fours or so, then it's dog-fight time. We're in a situation where our arch-rival competitor has a huge lead, so we've got to chip away slowly but surely and make some gains on them.

Q Dave, why did you leave a National PD position to program a single station in Denver?

A First off, the group thing working for Nationwide was tremendous. They're a great company, great stations, wonderful people. One of the reasons I left, though, was that all the air travel from market to market was taxing and exhausting. Nationwide was terrific, though, and the experience was a real treat. Another really big motivator that brought me here, was ownership. I'm involved in the radio station financially here, so that's an added incentive.

Q And your aspirations?

A I think right now I only have one—I'm kind of tunnel-visioned into being successful in Denver, and then going from there.

Thank you for sharing The PULSE of Dave Van Stone and KS-104 this week.

there—you buy it, you own it. Stay on your frequency and that's it. It was amazing to listen, because the radio dial is filled with radio stations playing every kind of music. They all run public service announcements. They all run hourly newscasts and weather forecasts. I'd say to myself, this is interesting. I'm here visiting a country where radio broadcasting is totally unregulated, and, guess what? They're putting news and weather on the air every 15 minutes. They're running a variety of formats. You know why? They're serving the public, not the damn government. It's amazing. Here, we got a NAB that does not want any competition in the form of another organization. I can understand that—nobody likes competition. But you also have a take it or leave it package. We are the NAB, we represent the networks and radio and TV stations, and we're going to talk to you as one, negotiate as one. The problem with that is the radio broadcaster is usually third or fourth down on the list of priorities.

Q So NAB isn't giving radio a fair shake?

A Any time someone from the NAB comes to a California Broadcasters Meeting, he gets up and talks about us giving to TARPAC. No explanations, no "what's going on in Washington," no "what's your problems." Just give us your money, and you'll get a gold pin. I think the NAB needs to back way up. They need to get grassroots with their constituents and membership. They need to explain why we should be at lagerheads with our own elected officials—people who'd be naturally responsive to their local radio stations needs. As in industry we have needs. I think if the NAB can't come up with something tangible to help radio, then you will not be able to stop the inclination to restart the NRBA. There's that sense of unrest that we're at odds with our own Congresspeople. Why are we aligned with the Republicans when Congress is controlled by the Democrats? What's our problem back there? I have no problems talking to my Democrat or my Republican elected officials. They seem like great guys to me. That's going to have to get cleaned up. We've had some real near-misses on regulation that could hurt this industry. NAB says "It's all over—we won but we won by a narrow number of votes—how about next year? How about if we get a Democrat President who believes in regulation and a Democrat Congress? What are we doing to worry about that? What are we doing to talk about the story of radio to the Presidential candidates before they get elected and become inaccessible?"

Q So where do we go from here?

A Listen, when I write a check to the NAB for my dues, it's a lot of money to me. Think of a guy who's got an AM daytimer in West Texas in the middle of the oil country where everything's going bankrupt. They've closed the local bank and the local restaurants, and there's one McDonalds left in town. He's sitting there writing his check for \$300 to the NAB. Is he being well served for that \$300? Am I being well served for that check I sent off? Boy, I think there are a lot of questions about where that money's going and who's spending it. I think TARPAC is a wonderful thing, but if we're at a point where broadcasters of America have to funnel money into political campaigns just to protect their best interests, that's sad.

It's like discounting your rate card! The more you discount your rate card, the worse salesperson you are. If the NAB can't tell our story properly, then we'll probably have to form another association that can do it for us.

Thank you for sharing your thoughts and insights with us this week, Jim.

Thugs Weren't "Fake" at O'Neal Party

Although party chatter and gossip is interspersed with the songs on Alexander O'Neal's "Hearsay," album, on his next release, he probably won't be including any of the small talk that occurred during one recent party. Following a concert in his hometown of Minneapolis, machine gun-toting thugs pistol whipped, stripped and robbed 40 party goers. The gunmen apparently thought they could find the receipts from O'Neal's show that evening at the Orpheum Theater. When that didn't happen, they contented themselves with the guests' cash, jewelry and fur coats. Tomy Productions, which promoted the show, has offered a reward of \$5,000 for information leading to the arrest and conviction of the party crashers.

Terry Marshall's

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THE PULSE OF PROGRAMMERS

Question:

As We Head Into Spring, How Will Your Station's Thrust Change?

Bobby Hatfield, Program Director, WDTX/Detroit: I'm not sure it will change. Of course, we'll probably do more outdoor promotions. Detroit's the kind of town that, in the dead of winter, you don't exactly want to send the disc jockeys out all over the streets. It's the opposite of when I worked in Oklahoma City, where you wouldn't send the jocks out during the summer. We try to make the radio station visible, and the best time to do that is when people really want to be outside. In Detroit, I can assure you they don't want to be outside in the middle of winter. The change of season won't really change the balance of the music because we're basically at the mercy of the record companies when it comes to the tempo of the radio station. We'll continue to pick the records the same way we always pick them, which means we do a ton of research on every record. Either the people like them, or they don't, and if people have a tendency to like more up-sounding songs in the spring and summer, our research will reflect that. However, we, as program directors and music directors, don't sit around saying, "By God, it's springtime, let's play up songs."

Jerry Dean, Program Director, KLUC/Las Vegas: Being in Las Vegas, which is a resort area out in the desert, our thrust doesn't really change much from season to season. The weather is sunny and warm most of the year out here, as opposed to the Midwest, which has definite changes in seasons. We don't really change much—we'll just continue to play the best music we can, and keep an up-tempo sound that reflects what's going on in this city.

Bill Terry, Program Director, WBLI/Long Island: Spring and summer are always a little more upbeat—spring's a real "coming out" period of time. Everybody's tired of hibernating, tired of the cold and the darkness, and they want something up and bright for spring and summer. We're always at the whim of the record companies—whatever the hits are, you have to play them. What we try to do is work around that with our jocks in promotions, contests, and public appearances, and try to tie in stuff that's

happening on the Long Island scene. We just try to get out a lot and be where the listeners are.

Paul Christy, Program Director, KRBE/Houston: Our promotion machine really starts getting into high gear in the spring. We start doing all those outdoor things, like presenting live bands on the beach for spring break. As for the nature of the station, we're really at the mercy of the record industry and what the product is out there. As much as we try to make it hit some kind of formula, we can't do it. We're controlled by what we've got to play.

Buzz Bennett, Program Director, Y-95/Dallas: It'll certainly change the thrust of the station in the promotional area, and that's due to the fact that the spring and fall books are primarily when all the sales are made. That's when you try to build up your cume by utilizing outdoor advertising, television, moving billboards, etc. You go for everything—I even have my afternoon jock slated to do the Oprah Winfrey Show during the spring book. Those kinds of things draw listeners to you by getting all that outside exposure, and that's more important than it's ever been. There's no other way to get cume, except to go outside your radio station.

Mark Bolke, Program Director, KRXV (Y-108)/Denver: It won't change a lot. Obviously, the stations that go through a chameleon process—changing music, changing everything—get themselves into trouble. I don't think people look for a radio station to change every time the seasons change—they like to know what they're listening to when they turn their radio on. Of course, we go for variety in the way the station is presented, and maybe in our promotions, but the overall sound of the radio station will not change dramatically.

Jim Randall, Program Director, WKSS/Hartford: I think, being a New England station, we have a tendency to get outside a lot more in the spring and summertime. People tend to do more "homey" things in the winter. When the weather gets nicer, though, we'll be outside a lot more because people just want to be outside and take advantage of the nice weather after a long winter.

Frank Sinatra Concert Special Scheduled For Mid April



Frank Sinatra

As the Frank Sinatra/Sammy Davis, Jr./Dean Martin tour gets underway, Westwood One is preparing to air an exclusive 90 minute Sinatra concert. The special, was recorded live in Dallas and marks the first radio concert Sinatra has done this decade. Said Westwood One CEO Norm Pattiz, "We record over 200 concerts a year and they don't come any

bigger than Frank Sinatra." Air date is April 18.

FM 104/Modesto MD Eric Hoffman Says Columbia Tried To Change Report

Eric Hoffman is angry. The Music Director for KHOP—FM/Modesto, California, Hoffman says Columbia and CBS Records are trying to push him around. According to Hoffman, Columbia and CBS Records are using Bruce Springsteen tickets as a club to get radio stations to add their records. He says Epic did the same thing with Michael Jackson tickets. Says Hoffman, "They're telling us that if we add the records, we'll get Springsteen tickets, and the general undercurrent is that if we don't we don't get the tickets." Furious, Hoffman last week dropped the Bruce Springsteen record from the station's list. According to Hoffman, he charges that Columbia "Had their liason call the trades and tell him I made a mistake and that the song was an extra. *Billboard* called me to double check and I told them I'd dropped it—somebody's messing around with station playlists at Columbia" says Hoffman. Hoffman says he's at the point where he just wants to send back all the Columbia product and buy stuff from warehouses.

The Pulse spoke with Michael Ellis at *Billboard* who said that while he couldn't address specifics, it was general practice for *Billboard* to confirm playlist changes phoned in. A source within *Billboard* who asked not to be named, said that routinely record labels, including Columbia, phone in a number of "corrections" each week. "About 95% of them don't pan out as accurate" said our source who indicated "The record labels seem to be doing it hoping there was a mistake, apparently." We spoke with Sheila Chlandra, the liason at Columbia with *Billboard's* chart department. She said that while she couldn't recall the FM 104 incident specifically, she "Automatically tells *Billboard* to check out chart drops on new product in case something was omitted in error." She said Hoffman's charges against Columbia that the label tried to get away with something are "just not true."

Consultant Grahame Richards Named PD, WNOE-FM/New Orleans In Restructure

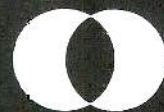
After 23 years as an independent consultant, Grahame Richards sets his roots at a single station. Richards has been named Program Director for Country formatted WNOE-FM/New Orleans. At the same time, air personality Dan Diamond has been upped to Program Director of WNOE-AM. Ralph Cherry, formerly PD of both, separately programmed facilities, has been reassigned to the post of Music Director for both stations.

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8 WEEK QUADRANT TRACKING

LW - TW	TITLE	ARTIST	LABEL
4 - 2	Could've Been	Tiffany	MCA
4 - 3	Out Of The Blue	Debbie Gibson	Atlantic
6 - 4	Get Outta My Dreams, Get Into My Car	Billy Ocean	Jive/Arista
7 - 5	I Want Her	Keith Sweat	Elektra
9 - 6	Hysteria	Def Leppard	Mercury/PG
1 - 7	I Get Weak	Belinda Carlisle	MCA
10 - 8	(Sittin' On) The Dock Of The Bay	Michael Bolton	Columbia
11 - 9	Rocket 2 U	The Jets	MCA
15 - 10	Devil Inside	INXS	Atlantic
5 - 11	Just Like Paradise	David Lee Roth	WB
13 - 12	Man In The Mirror	Michael Jackson	Epic
16 - 13	Where Do Broken Hearts Go?	Whitney Houston	Arista
17 - 14	Girlfriend	Pebbles	MCA
14 - 15	Father Figure	George Michael	Columbia

LW - TW	TITLE	ARTIST	LABEL
28 - 41	I Found Someone	Cher	Geffen
42 - 42	Give Me All Your Love	Whitesnake	Geffen
49 - 43	Two Occasions	The Deele	Solar
45 - 44	I Want You So Bad	Hearst	Capitol
52 - 45	Wait	White Lion	Atlantic
31 - 46	Can't Stay Away From You	Miami Sound Machine	Epic
55 - 47	Kiss And Tell	Bryan Ferry	Reprise
34 - 48	What Have I Done To Deserve This?	Pet Shop Boys	EMI-Manhattan
66 - 49	Savin' Myself	Eria Fachin	Critique/Atlantic
38 - 50	Hungry Eyes	Eric Carmen	RCA
69 - 51	Dreaming	Orchestral Maneouvres In The Dark	A&M
36 - 52	Pump Up The Volume	M/A/R/R/S	4th & B'Way
61 - 53	I Want To Be Your Property	Blue Mercedes	MCA
50 - 54	Because Of You	The Cover Girls	Fever/Sutra
76 - 55	Strange But True	Times Two	Reprise

18 - 16	Wishing Well	Terence Trent D'Arby	Columbia
21 - 17	Some Kind Of Lover	Jody Watley	MCA
19 - 18	Rock Of Life	Rick Springfield	RCA
24 - 19	I Saw Him Standing There	Tiffany	MCA
23 - 20	Angel	Aerosmith	Geffen
22 - 21	Check It Out	John Cougar Mellencamp	Mercury/PG
27 - 22	Never Knew Love Like This	Alexander O'Neal	Tabu/E/P/A
25 - 23	When We Was Fab	George Harrison	Dark Horse/WB
29 - 24	You Don't Know	Scarlett & Black	Virgin
32 - 25	Prove Your Love	Taylor Dayne	Arista
30 - 26	Electric Blue	Icehouse	Chrysalis
35 - 27	One Step Up	Bruce Springsteen	Columbia
20 - 28	She's Like The Wind	Patrick Swayze	RCA
33 - 29	What A Wonderful World	Louis Armstrong	A&M
41 - 30	Pink Cadillac	Natalie Cole	EMI-Manhattan
43 - 31	Pamela	Toto	Columbia
39 - 32	I Wish I Had A Girl	Henry Lee Summer	CBS Assoc.
37 - 33	Going Back To Cali	L L Cool J	Def Jam/Columbia
40 - 34	Fishnet	Morris Day	WB
8 - 35	Be Still My Beating Heart	Sting	A&M
48 - 36	Anything For You	Miami Sound Machine	Epic
44 - 37	Are You Sure	So	EMI-Manhattan
53 - 38	Naughty Girls (Need Love Too)	Samantha Fox	Jive/RCA
12 - 39	Love Overboard	Gladys Knight & The Pips	MCA
47 - 40	Piano In The Dark	Brenda Russell	A&M

46 - 56	Seasons Change	Expose	Arista
63 - 57	Hot Hot Hot!!!	The Cure	Elektra
59 - 58	Don't Make A Fool Of Yourself	Stacey Q	Atlantic
65 - 59	Yes	Merry Clayton	RCA
70 - 60	Ritual	Dan Reed Network	Mercury/PG
54 - 61	Say You Will	Foreigner	Atlantic
78 - 62	My Girl	Suave	Capitol
58 - 63	Could've Been	Tiffany	MCA
74 - 64	Play That Funky Music	Roxanne	Scotti Bros./E/P/A
60 - 65	Don't Shed A Tear	Paul Carrack	Chrysalis
NEW - 66	Shattered Dreams	Johnny Hates Jazz	Virgin
67 - 67	Samantha (Whatcha Gonna Do)	Cellarful Of Noise	CBS Assoc.
PICK - 68	Say It Again	Jermaine Stewart	Arista
68 - 69	Need You Tonight	INXS	Atlantic
NEW - 70	Love In The First Degree	Bananarama	London/PG
51 - 71	Talking Back To The Night	Steve Winwood	Island/WB
72 - 72	Ooh La La La	Teena Marie	Epic
NEW - 73	One Good Reason	Paul Carrack	Chrysalis
26 - 74	Never Thought (That I Could Love)	Dan Hill	Columbia
NEW - 75	Hey Mambo	Barry Manilow	Arista
PICK - 76	Sweet Lies	Robert Palmer	Island
80 - 77	She's Only 20	Tami Show	Chrysalis
71 - 78	I Want To Be Your Man	Roger	Reprise
NEW - 79	Breakaway	Big Pig	A&M
73 - 80	Twilight World	Swing Out Sister	Mercury/PG

by a number of entrepreneurs including former ABC Chief Elton Rule and, corporately, by Westwood One. Money, unquestionably, is the biggest single thing a broker wants to see before he spends a lot of time with you. A broker works on commission. No broker is going to spend his time and energy—let alone money—on phone calls, photocopying, research, trips to the station and all the rest if he's not convinced you're more than a tire-kicker. You may not know you're a tire-kicker, by the way. You may be "pretty much positive" that once you find the right station, your neighborhood dentist, attorney and a couple of MDs are ready to fork over the down payment and you've got a bank "kind of committed." Truth is, though, most of those deals either can't quite come together or, by the time they do, the station has been sold to someone with the money already in place.

Rule #1 then is to line up your money. Bob Mahlman is President of The National Association of Media Brokers, as well as his own brokerage firm, The Mahlman Company. He says, "There's never been a question in my mind; first priority is always the money, one's ability to finance." That said, how much money do you need up front? "As much as possible," says Mahlman. "For example, if I were talking about a \$2 million radio station, I'd want to have anywhere between \$500,000 and \$800,000. If the station has a cash flow, then the banks would probably come in with five or six times the cash flow."

Mahlman adds that you should also have enough cash to keep you operating for six months after you buy the radio station. Mahlman explains that borrowed money consists of the banker as primary lender—senior lender secured in primary position. "Then the secondary lender would be your venture capitalist. Sometimes you have a second tier, which would be an insurance company, perhaps. You also have the ability to develop a limited partnership."



Chester Coleman,
American Radio Brokers

Chester Coleman, President of American Radio Brokers points out that seller financing is coming back into the picture now that trading has slowed down somewhat. Says Coleman, "The three levels of debt that the buyer should be concerned with are the equity money he puts in, the bank in the senior position, and the seller paper subordinated to the bank."

Almost invariably, the bank demands senior position on the risk/security ladder with seller financing the least secured. Logically, the lower on the ladder of security the money, the greater risk to the lender and the higher the cost of that money. Sellers adjust the price of their paper by negotiating it into the selling price of the station.

The brokers with whom we spoke agreed that it's possible to get into ownership with little or no personal money in the bank, but it requires either an already structured blind pool or a seller willing to take back a reasonably large amount of paper, based upon his confidence in you and his facility.

Now, what about your first station? What kind of station should it be? Cecil "Lud" Richards, President of C.L. Richards, broadcast broker, says he doesn't believe your

first station should be a turnaround. "If you have a rich uncle who'll back you entirely without having to go into the money market or debt financing, then a turnaround might conceivably make some sense. Otherwise, you should look for a property that's profitable—but that has more upside potential."



Charles Giddens,
Media Venture Partners

Charles Giddens, Partner in Media Venture Partners, a relatively new brokerage firm, agrees. "The higher appreciation occurs, of course, in a turnaround. But someone inexperienced as an owner or without pockets shouldn't try one initially. The best deal is one that's making money and can also be improved," says Giddens.

Dan Gammon agrees, adding "Don't go for a top of the line Class B or Class C FM, either. They're going for cash, and you'll want seller paper. Go for a situation where you'll be able to get some seller financing!"

Chester Coleman adds some other insight into your first target radio station. "A buyer should look for something that matches his style and experience in the broadcasting industry. He'll also need to know that he'll like the lifestyle and features of the market in which he buys the station. He and his family will be living there, after all, and he'll be working at the radio station 14 hours a day or more."

Continued on page 24

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Bill Cate,
Chapman Associates

Coleman's comment on the buyer's previous experience is an important one. Bill Cate, President of Chapman Associates, feels strongly that your first station should bear some relationship to your previous experience. "For example, someone with only major market experience would probably be shocked to learn how a small market broadcaster has to

operate. There should be some parity of types of experience. Cate sketches the two ways a first-time buyer can go putting the deal together. "He can be the majority owner and have his own equity money involved. That kind of buyer is looking for reasonable seller financing which might involve a year or two of interest-only payments. The other type of first-time buyer gets an equity partner or venture capitalist like a TA Associates or Burr Egan. In that case he'll probably become a minority shareholder in a bigger property."

So now you've got your financing in mind and have decided on what kind of radio station you want to start with. If you're following the advice of the experts, it's typically a mid-range radio station throwing off a comfortable cash flow but with room for growth. It's in a market where you'd enjoy living, at least for a year or two, and a station not unlike one you previously ran successfully.

Now, where do you go? How do you start looking? Charles Giddens says a lot of that depends on what size

station you're looking for. "Brokers are certainly a source for small market mom and pop stations, but a lot of them can be approached directly. When you get into the bigger markets, brokers are useful—they give you an expertise you wouldn't have on your own."

Lud Richards suggests you may want to check the blind-box ads in *Broadcasting Magazine* and also call two or three of the better brokers. Bob Mahlman adds, "State conventions, national conventions, too. Also, there's nothing wrong with getting in your car and traveling to various parts of the country and making cold-calls. Station people often talk about the business, and it's pretty rare that they'll refuse an appointment."

How do you motivate the broker to really bust himself for you? We went right to the brokers for the answer. Dan Gammon says, "If you don't need a broker, don't use one. You might as well know that there's an inside loop in this business and there are about five or six brokers worth their salt and who control the game. If you get one of them on your side, you'll own the property. They can guarantee you success."

To get their attention? Gammon suggests, "Get off your duff and come meet them face to face. That shows you're serious about it." Chester Coleman says he feels the keys are "total honesty and ability." Bob Mahlman emphasized the importance of having specific objectives as well as "convincing your broker that there's a serious intent and exposing your financial capabilities."

Lud Richards adds that you need to prove to your broker that "no matter what obstacles are thrown in your way, you're going to stick with it." Charles Giddens adds another important factor to the broker-motivators. "Appear to be ready to make a decision quickly. Ours is a timed business and we deal with buyers who perform as quickly as possible."

Bill Cate reminds you to "keep in close contact with the broker, call him often. Let him know you're still around and have ideas. The squeaky wheel gets the grease."

You may be interested in another new alternative to brokers that's opened up. It's a system whereby small market station owners can sell their own stations, without using a broker. If this system catches on, it means that you'll see a larger incidence of small market owners offering their stations directly to prospective buyers. It's more legwork for you as a buyer, but unless you do beat the bushes a little, you may miss out on that dream-station that's not going to get listed with any broker.

The concept is called "FSBOs"—which stands for "For-Sale-By-Owners" from Atlanta based Radioactivity, Inc., a consulting company. President Dan Schult says the package he offers to station owners offers everything a small station seller needs along with some guidance through the sale, all for \$3,500 plus expenses. FSBO provides the owner a comprehensive station appraisal, an evaluation of the market, a presentation package including a station video letting the prospective buyer "look at the station" without going through the facility starting rumors and upsetting everybody. Something to keep in mind before you discount the value of going door-to-door looking.

How about some "dos and don'ts" at this point. Bill Cate has a few. "For a small market, DO get totally involved in the community. In a major market, DON'T overspend on promotion and research. I've seen too

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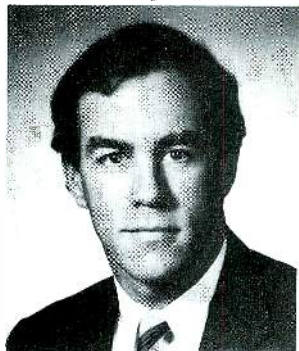
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many people do that with little result." Charles Giddens says the main thing is to know what you're buying. "Get to know everything about the station that you can. Inventory. See if the billing is exactly what they say it is. Understand how the structure you're going to set up differs from the way they're currently structured. Know if the market is growing and what the perception of the station is in the market. Are there any new stations coming into the market—80-90s or drop-ins. Get to know financial language. Financing isn't hard to get—but you do have to know the language."



Richard Blackburn,
Blackburn & Co.

Dick Blackburn is Vice President of broker, Blackburn & Company. He adds some hints. "DO get your money first. DO put yourself in a position where you can recognize a solid deal, react to it and perform. DON'T think that money won't be a problem. DON'T start looking for a property until you have your financial ducks in a row. DON'T fail to recognize that

it's very hard to buy a radio station, and that there are a lot of sacrifices involved."

From Lud Richards, "DO make sure your first station is something you can handle. If your first station is a failure, chances are you won't get a second chance at another. DO develop a business plan to show your broker and banker. DO research, *research*, *RESEARCH*. Learn about the financial community."

Bob Mahlman's tips include: "DO work with a broker you're comfortable with and who you know has your best interests at heart. DO get as much exposure to your industry as you can. DON'T be overly optimistic in what you think you can afford. DON'T think you can do it without a lot of effort. DON'T think it's an overnight thing. *AND DON'T QUIT YOUR JOB!*" Chester Coleman adds, "DON'T go looking for the perfect deal—there's no such thing!"

Perhaps after reading this, you've concluded you're not ready to take the plunge just yet. Maybe the whole idea is still just a dream for you. That's fine. If it's a serious dream for the future, though, you may well want to start preparing your career in subtle ways in order to position yourself as a future broadcast owner. Again, we've gone to the brokers—guys who have been doing the deals for years—for their advice.

Bob Mahlman first states the obvious—that you've got to be in the business or, at least, have somebody you trust in the business. Then he points out, "You should be working, or have spent a good deal of time in, a small to medium market station where you can get exposed to every facet of the station from sales to traffic to programming. Also, get to know financial people so you learn the language. Also, start formulating ideas as to what part of the country you'd like to operate in."

Dan Gammon suggests, "You should take pains to put yourself in a situation where you can shine. Build yourself a track record. They want comparative data these days—increase in billing, increase in ratings and so forth. Document your accomplishments—then you're financeable. Once you're financeable, then folks will start looking for you."

Lud Richards feels that someone thinking that far ahead can best position himself by moving into sales. "Spend a year or two on the street, a year or two as a sales manager, a year or two as a general manager. There's no substitute for solid sales and GM experience."

Dick Blackburn agrees that "lenders want to see that kind of management and sales background. You need to familiarize yourself with financial statements, profit and loss, the kinds of things a lot of people don't understand. Also, I think it's good at some point to make contact with key people in the lending industry and stay in touch with them. If you do these things, you'll be up on about 90% of the other people in the market to buy a radio station." The other brokers concur.

In summary, then, build your track record. Get into sales, then to management. Work in a station where you can do and be responsible for a little bit of everything. Document your achievements. Build your industry relationships. Network and expand. Start learning the language of accounting, lending and finance. Get to know the lenders at banks, investment banking firms and other financial institutions. Target the kind of station and geographic preference in your mind. When it seems like the right time, assemble your financing. Get your money ready and have it confirmed. Contact two or three reputable brokers and establish your financial and operational credentials—and priorities. Take a *Broadcasting Yearbook* and make a "wish list" as well, contacting some owners directly. Do your homework, don't assume anything. Check and double check every claim the seller makes.

Continued on page 26



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Hawaiian Vacation Inspired Marx Hit

Richard Marx wrote "Endless Summer Nights," after taking a Hawaiian vacation with his girlfriend, Cynthia. Marx says, "Endless Summer Nights" and "Should've Known Better" are the only two old songs he used on his debut album. Over the years he turned down offers from other artists to record them because something kept telling him he really needed to hold them. "It's just about a summer gone by," he says, "about being back in the city and being freezing cold and remembering the great summer romance. I think people can relate to it on those terms." Marx wrote the music a long time ago, and the words three or four years after the vacation. Marx and Cynthia are still together.

George Michael Thanks Gore For Record Sales

George Michael had the last laugh on Tipper Gore and the P-M-R-C last week. Noting the effect of the Washington wives strenuous objection to his hit, "I Want Your Sex," Michael ironically suggested Gore might be able to help him sell some more records. He said, "No doubt a few sales of 'Faith' came from Tipper Gore's efforts. Perhaps now she can help sell a few thousand more records since her husband won big in the primaries.

Cash Exhibit Opens This Month In Country Hall Of Fame

Johnny Cash is the subject of an exhibit opening this month in Nashville's Country Music Hall of Fame. The exhibit will run through 1990. Previous displays have honored Dolly Parton and Willie Nelson. More than one million people are expected to view the collection of Cash memorabilia. The \$70,000 exhibit includes costumes, instruments, manuscripts, correspondence and rare photos personally chosen by the singer. Befitting the "Man In Black," the exhibit is all done in black, white and silver graphics.

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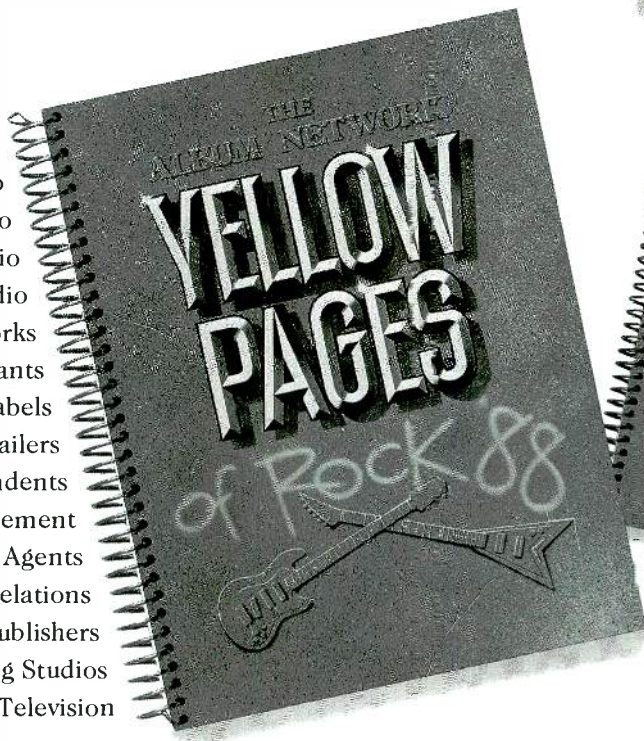
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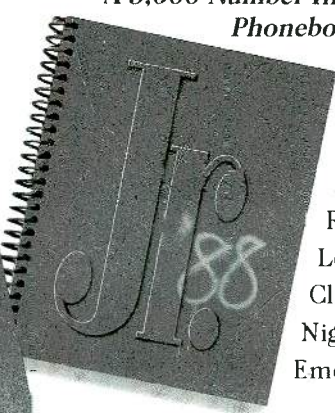
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PULSTATIONS

894/PITTSBURGH. PD: Jim Richards/MD: Lori Campbell (412) 381-8100 ADDS: Jets (A-30), Paul Carrack (A), Taylor Dayne (A) GAINERS: Samantha Fox (D-26), T. Trent D'Arby (D-27), Foreigner (D-28), Rick Astley (1-1), Michael Jackson (14-7), Whitney Houston (18-14), B. Springsteen (27-21), INXS (28-22)

897/NEW ORLEANS. PD: Shadow Stevens/MD: Joey Giovingo (504) 581-7002 ADDS: Johnny Hates (A), Suave (A), Miami Sound Machine (A), B. Springsteen (A) GAINERS: Samantha Fox (D-23), Aerosmith (D-26), Scarlett & Black (D-28), OMD (D-29), Natalie Cole (D-30), John Mellencamp (D-31), Peter Cetera (D-32), Richard Marx (3-1), INXS (13-8), Miami Sound Machine (16-13), Michael Bolton (18-16), L L Cool J (29-22)

B100/SAN DIEGO. PD: Bobby Rich/MD: Gene Knight (619) 292-7600 ADDS: Foreigner (A-40), Robert Palmer (A), Jermaine Stewart(A), Bryan Ferry (A) GAINERS: DeeLe (D-24), Johnny Hates (D-29), Icehouse (D-34), Richard Marx (2-1), Miami Sound Machine (17-8), Brenda Russell (19-13), Natalie Cole (25-15), Scarlett & Black (31-21)

B104/BALTIMORE. PD: Bryan Thomas (301) 466-9272 ADDS: Pet Shop Boys (A), Jermaine Stewart(A), B. Springsteen (A) GAINERS: INXS (D-21), L L Cool J (D-27), Michael Jackson (4-1), Debbie Gibson (7-5), David Lee Roth (17-11), Whitney Houston (21-16), Samantha Fox (30-25), Jets (28-26)

BJ105/ORLANDO. PD: Brian Phillips/ASST. PD: Kevin Casey (305) 629-5105 ADDS: Pretty Poison (A), B. Springsteen (A), 3 Man Island (A), Jermaine Stewart(A) GAINERS: Stacey Q (D-34), Stevie B (D-35), Michael Jackson (10-1), Aerosmith (13-10), L L Cool J (20-14), Samantha Fox (25-21), DeeLe (30-23), Miami Sound Machine (33-28)

FM100/MEMPHIS. PD: Robert John/MD: Steve Conley (901) 726-0468 ADDS: — —LIST FROZEN — —

FM102/SACRAMENTO. PD: Brian White (916) 920-1025 ADDS: Times Two (A), Jermaine Stewart(A), Pet Shop Boys (A), Cure (A), Brenda K. Starr (A), Stevie B. (A) GAINERS: Rick Astley (1-1), Richard Marx (10-8), Miami Sound Machine (20-14), Whitney Houston (23-19), OMD (29-23), Blue Mercedes (28-26)

FM 104(KHOP)/MODESTO. PD: Gary DeMaroney/MD: Eric Hoffman (209) 572-0104 ADDS: Whitney Houston (A-27), Johnny Hates (A-30), Whitesnake (A), Foreigner (A), Natalie Cole (A) GAINERS: Brenda Russell (D-29), David Lee Roth (1-1), John Mellencamp (15-12), Icehouse (22-17), Taylor Dayne (25-21), OMD (29-24)

I98 (WILI)/WILLIMANTIC. PD/MD: Jeff Spencer (203) 456-1111 ADDS: Pet Shop Boys (A), Brenda K. Starr (A), Fleetwood Mac (A), Foreigner (A), Johnny Hates (A), Times Two (A) GAINERS: Miami Sound Machine (D-33), So (D-36), Robert Palmer (D-38), Bryan Ferry (D-39), Roxanne (D-40), Aerosmith (1-1), Michael Jackson (4-2), T. Trent D'Arby (15-11), Toto (26-24), Hazell Dean (30-26), Whitesnake (36-32)

K104/ERIE. PD: Bill Shannon (814) 452-2041 ADDS: Pet Shop Boys (A), Starship (A), Donald Fagen (A), Kingdom Come (A), Jermaine Stewart (A), T. Trent D'Arby (A) GAINERS: Toto (D-32), Miami Sound Machine (D-33), Eurhythmics (D-36), Big Pig (D-39), Alarm (D-40), George Michael (2-1), Robert Plant (21-19), Rick Springfield (29-25), Dan Reed Network(40-38)

KBQ/ST. LOUIS. PD: Lyndon Abell/MD: Jim Atkinson (314) 644-1380 ADDS: Pet Shop Boys (A-31), Miami Sound Machine (A-34), Times Two (A-35), White Lion (A), Samantha Fox (A), B. Springsteen (A) GAINERS: Pebbles (D-32), Michael Jackson (1-1), Icehouse (21-12), T. Trent D'Arby (22-16), Aerosmith (25-18), Suave (26-22), OMD (30-23), Jermaine Stewart(33-26), Foreigner (32-27), Natalie Cole (31-28)

KC101/NEW HAVEN. PD: Stef Rybak/MD: Jim Cruise (203) 776-4012 ADDS: Pebbles (A-29), T. Trent D'Arby (A-39), Miami Sound Machine (A), Scarlett & Black (A), Jermaine Stewart(A) GAINERS: Natalie Cole (D-27), Belinda Carlisle (2-1), Michael Bolton (14-10), Aerosmith (22-16)

KCAQ/OXNARD. PD: Rooster Rhodes/MD: Greg Williams (805) 488-0901 ADDS: Henry Lee Summer (A), Suave (A), B. Springsteen (A), Pet Shop Boys (A), T. Trent D'Arby (A), Jermaine Stewart (A) GAINERS: Johnny Hates (D-35), Samantha Fox (D-36), Louis Armstrong (D-37), World Class (D-39), Scarlett & Black (D-40), Keith Sweat (2-1), Whitney Houston (10-6), Morris Day (17-12), Underworld (31-25), Blue Mercedes (32-29), Miami Sound Machine (34-30)

KCMQ/COLUMBIA. PD: Brian Hanson/MD: Tom Colt (314) 449-2433 ADDS: Miami Sound Machine (A), Times Two (A), Pet Shop Boys (A), Paul Carrack (A) GAINERS: Taylor Dayne (D-28), Jody Watley (D-29), Natalie Cole (D-37), Toto (D-38), Henry Lee Summer (D-39), Michael Bolton (17-9), Whitney Houston (26-14), Icehouse (38-31)

KDON/SALINAS. PD: Chuck Geiger/ASST. PD/MD: Jon Olson (408) 422-5363 ADDS: Bryan Ferry (A), Samantha Fox (A), Pet Shop Boys (A), B. Springsteen (A), Brenda K. Starr (A) GAINERS: Times Two (D-30), Johnny Hates (D-40), Pebbles (1-1), Michael Jackson (11-5), INXS (16-13), Icehouse (21-16), Phil Collins (27-18), Rick Springfield (34-32)

KDWB-FM/MINNEAPOLIS. PD: Dave Anthony/ ASST. PD/MD: Don Michaels (612) 73 ADDS: Suave (A-36), Cellarful (A), Big Pig (A), Pet Shop Boys (A), Foreigner (A) GAINERS: Billy Ocean (2-1), Michael Jackson (10-7), Icehouse (15-10), Keith Sweat (25-20), White Lion (30-26), Blue Mercedes (33-29), Tami Show (34-31)

KDWZ/DES MOINES. MD: Rick Steele (515) 288-9493 ADDS: OMD (A) GAINERS: Tiffany (D-25), Whitney Houston (D-30), Richard Marx (3-1), Billy Ocean (16-7), INXS (18-16), Michael Bolton (24-21), Keith Sweat (26-24)

KFIV AM/FM/MODESTO. PD: Carey Edwards/MD: Ric Sanders (209) 527-6100 ADDS: Natalie Cole (A), Scarlett & Black (A), Breathe (A) GAINERS: B. Springsteen (D-28), Blue Mercedes (D-29), Louis Armstrong (D-30), Patrick Swayze (3-1), Belinda Carlisle (14-11), Brenda Russell (22-18), INXS (25-22), OMD (27-25), Miami Sound Machine (29-27)

KHTR/ST. LOUIS. (314) 444-1823 ADDS: Foreigner (A), Icehouse (A) GAINERS: T. Trent D'Arby (D-22), Michael Jackson (4-1), INXS (11-8), Tiffany (17-14), Jets (24-20), Rick Springfield (27-24), Aerosmith (29-26)

KIIS-FM/L.A. PD: Steve Rivers/MD: Jack Silver (213) 466-8381 ADDS: Pet Shop Boys (A), DeeLe (A), Johnny Hates (A) GAINERS: Icehouse (D-31), Michael Jackson (2-1), INXS (13-9)

KIOC (K106)/BEAUMONT. PD: Jack Daniels/MD: Pam Pace (409) 769-2475 ADDS: White Lion (A), Foreigner (A), Flesh For Lulu (A), Suave (A), Jermaine Stewart(A), Samantha Fox (A) GAINERS: Miami Sound Machine (A), B. Springsteen (D-33), Louis Armstrong (D-38), Heart (D-40), Rick Astley (2-1), Richard Marx (12-8), L L Cool J (32-21), Cure (30-22), Natalie Cole (38-27), John Mellencamp (34-31), Merry Clayton (40-37)

KITS (LIVE 105)/SAN FRANCISCO. PD: Richard Sands (415) 626-1053 ADDS: Underworld (A-28), Men Without Hats (A-29) GAINERS: INXS (1-1), Midnight Oil (16-5), Pet Shop Boys (19-15), OMD (21-19), Sinéad O'Connor (24-22), Johnny Hates (26-24)

KIVA/ALBUQUERQUE. GM: Howard Johnson (505) 243-1400 ADDS: Taylor Dayne (A), Scarlett & Black (A), Pet Shop Boys (A), Kingdom Come (A), Toto (A) GAINERS: Jody Watley (D-18), Aerosmith (D-22), Rick Springfield (D-24), Rick Astley (2-1), Michael Jackson (4-2), Whitney Houston (20-11), Tiffany (19-14), T. Trent D'Arby (23-17)

KJKC/CORPUS CHRISTI. (512) 888-8555 ADDS: B. Springsteen (A), Big Pig (A), So (A), Foreigner (A), Samantha Fox (A), DeeLe (A), Johnny Hates (A), Jermaine Stewart (A), Midnight Oil (A), Pepsi & Shirlee (A) GAINERS: T. Trent D'Arby (D-29), Scarlett & Black (D-30), Taylor Dayne (D-32), Henry Lee Summer (D-33), Bardeux (D-34), Lita Ford (28-25), Icehouse (35-27)

KKBQ/HOUSTON. PD: Bill Richards/MD: John Cook (713) 961-0093 ADDS: OMD (A), So (A), Foreigner (A), Jermaine Stewart(A) GAINERS: Taylor Dayne (D-32), Natalie Cole (D-33), Morris Day (D-34), Johnny Hates (D-35), INXS (13-10), Jody Watley (19-17), Eria Fachin (26-22), Miami Sound Machine (34-27)

KKQV/WICHITA FALLS. PD: Jeff Christenson (817) 322-5545 ADDS: Blue Mercedes (A), Merry Clayton (A), Stacey Q (A), Roxanne (A), L L Cool J (A), Bardeux (A) GAINERS: Icehouse (D-28), Miami Sound Machine (D-31), Johnny Hates (D-37), Brenda Russell (D-38), Bryan Ferry (D-39), Cover Girls (D-40), Michael Jackson (1-1), Billy Ocean (16-4), Keith Sweat (23-6), Jody Watley (28-13), Steve Winwood (27-21), Natalie Cole (35-30), Big Pig (38-32)

KKRZ/PORTLAND. MD: Chet Buchanan (503) 226-0100 ADDS: Johnny Hates (A), Pet Shop Boys (A), Brenda K. Starr (A), Jermaine Stewart (A) GAINERS: Louis Armstrong (D-30), Toto (D-31), Samantha Fox (D-32), Foreigner (D-34), Keith Sweat (11-1), Billy Ocean (14-6), Jody Watley (15-7), Pebbles (23-11), INXS (21-14), Miami Sound Machine (31-18), Dan Reed Network(26-21), Natalie Cole (32-27)

KKYK/LITTLE ROCK. PD: Greg Rollings/MD: Jimmy Edwards (501) 661-7500 ADDS: Fleetwood Mac (A), Johnny Hates (A), Suave (A) GAINERS: Foreigner (D-29), Samantha Fox (D-30), Richard Marx (2-1), Pebbles (12-9), INXS (18-12), Natalie Cole (22-19), Miami Sound Machine (30-27)

continued on page 30

KLUC/LAS VEGAS. PD: Jerry Dean/ASST. PD/MD: Jay Taylor (702) 739-9383 ADDS: T. Trent D'Arby (A-34), Samantha Fox (A-37), Times Two (A-39), Pet Shop Boys (A), B. Springsteen (A) **GAINERS:** Johnny Hates (D-32), Blue Mercedes (D-38), Brenda Russell (D-40), George Michael (1-1), Deelee (14-8), Aerosmith (25-22), Roxanne (33-24), INXS (39-33)

KQKS/DENVER. PD: Dave Van Stone/ASST. PD/MD: Devin Durrant (303) 427-7700 ADDS: Morris Day (A), 3 Man Island (A), Taylor Dayne (A), Suave (A), Jermaine Stewart (A) **GAINERS:** Miami Sound Machine (D-28), Bryan Ferry (D-29), Natalie Cole (D-30), Pebbles (3-1), Keith Sweat (14-10), INXS (17-14), L L Cool J (24-20)

KRQ/TUCSON. PD: Clarke Ingram/ASST PD: Jeff Davis (602) 624-2431 ADDS: Merry Clayton (A), INXS (A), B. Springsteen (A), Cover Girls (A) **GAINERS:** Keith Sweat (D-25), Patrick Swayze (1-1), Michael Jackson (13-5), Phil Collins (16-13), Deelee (21-18), L L Cool J (25-23)

KRXY (Y108J)/DENVER. PD: Mark Bolke/ASST PD/MD: Dom Testa (303) 989-1075 ADDS: Foreigner (A), Fleetwood Mac (A), Henry Lee Summer (A) **GAINERS:** Miami Sound Machine (D-23), Heart (D-24), Paul Carrack (D-26), Bryan Ferry (D-30), Rick Astley (1-1), Phil Collins (10-3), Whitney Houston (22-14)

KTRS/CASPER. PD: Rick Arner/MD: Brian Scott (307) 235-7000 ADDS: Keith Sweat (A), Natalie Cole (A), Paul Carrack (A), Danny Wilde (A), Foreigner (A), Donald Fagen (A), Lita Ford (A), Midnight Oil (A) **GAINERS:** INXS (D-24), Tiffany (D-33), Mariyln Martin (D-36), Times Two (D-38), Breathe (D-39), Cellarful (D-40), Michael Jackson (5-1), Michael Bolton (14-8), Icehouse (17-14), Tami Show (30-26), Dan Reed Network (39-35)

POWER99/ATLANTA. PD: Rick Stacy/MD: Steve Wyrostok (404) 266-0997 ADDS: B. Springsteen (A), Jets (A), Suave (A) **GAINERS:** Foreigner (D-24), Paul Carrack (D-31), OMD (D-33), Billy Ocean (3-1), Debbie Gibson (17-7), Aerosmith (24-15), Jermaine Stewart (32-28), Johnny Hates (33-29)

PRO-FM/PROVIDENCE. MD: Vic Edwards (401) 433-4200 ADDS: Alarm (A), Pet Shop Boys (A), Dan Reed Network(A), Johnny Hates (A), Big Pig (A), Samantha Fox (A), Suave (A) **GAINERS:** Morris Day (D-32), So (D-33), Icehouse (D-34), Bryan Ferry (D-35), Michael Jackson (1-1), Pebbles (16-14), John Mellencamp (19-17), B. Springsteen (28-23), Heart (35-31)

Q105/TAMPA. PD: Randy Kabrich/MD: Dave Denver (813) 879-1420 ADDS: Aerosmith (A), Jermaine Stewart(A), Merry Clayton (A) **GAINERS:** Keith Sweat (D-19), INXS (D-20), Johnny Hates (D-21), Miami Sound Machine (D-22), Pebbles (D-25), George Michael (2-1), Richard Marx (10-7), Steve Winwood (16-12)

Q107/WASHINGTON, DC. PD: Chuck Morgan/MD: Pam Trickett (202) 686-3100 ADDS: Pet Shop Boys (A-30), B. Springsteen (A), Taylor Dayne (A), INXS (A) **GAINERS:** Natalie Cole (D-26), Morris Day (D-28), Toto (D-29), George Michael (1-1), Michael Jackson (13-10), Tiffany (18-14), Cher (25-20), Brenda Russell (29-27)

WAEB-FM/ALLEN TOWN. PD: Jefferson Ward/MD: Sue Sherry (215) 434-4424 ADDS: Pet Shop Boys (A), Miami Sound Machine (A), Jets (A), Danny Wilde (A) **GAINERS:** Foreigner (D-32), Jermaine Stewart(D-38), Morris Day (D-39), Cure (D-40), Whitney Houston (14-6), John Mellencamp (21-18), T. Trent D'Arby (27-24), Icehouse (39-31), OMD (38-36), Times Two (40-37)

WANS-FM/GREENVILLE. PD: Bill McCown/MD: Kevin King (803) 224-3424 ADDS: Pet Shop Boys (A-37), Miami Sound Machine (A-38), Johnny Hates (A), Foreigner (A) **GAINERS:** Jermaine Stewart(D-34), Scarlett & Black (D-35), Rick Astley (1-1), Jody Watley (14-11), Keith Sweat (17-12), L L Cool J (28-25), Icehouse (30-28), Morris Day (36-32)

WAPE/JACKSONVILLE. PD: Bill Cahill/MD: Kandy Klutch (904) 725-9273 ADDS: Pet Shop Boys (A), Jermaine Stewart(A), Eria Fachin (A) **GAINERS:** Miami Sound Machine (D-28), Foreigner (D-29), Tiffany (D-30), Rick Astley (1-1), Jody Watley (13-10), Michael Jackson (20-16), Deelee (26-21), Morris Day (30-26)

WAVA/WASHINGTON, D.C. PD: Mark St. John/MD: Gene Baxter (703) 534-0320 ADDS: Miami Sound Machine (A), INXS (A), T. Trent D'Arby (A), Merry Clayton (A) **GAINERS:** Deelee (D-23), Brenda Russell (D-26), Morris Day (D-30), Foreigner (D-31), Jermaine Stewart(D-32), George Michael (1-1), Jody Watley (11-9), Michael Jackson (14-12), Samantha Fox (23-16), L L Cool J (31-24), Tiffany (30-28)

WBBQ/AUGUSTA. PD: Harley Drew/MD: Bruce Stevens (803) 279-6610 ADDS: Pet Shop Boys (A), Paul Carrack (A), Fleetwood Mac (A), Donald Fagen (A), Big Pig (A) **GAINERS:** Miami Sound Machine (D-38), White Lion (D-39), Foreigner (D-40), Michael Jackson (3-1), John Mellencamp (14-9), Morris Day (23-17), Merry Clayton (30-23), Deelee (37-30), Times Two (40-37)

WBCY/CHARLOTTE. PD: Reggie Blackwell/MD: Cat Collins (704) 374-3773 ADDS: Kingdom Come (A-29), Dan Reed Network(A), Jody Watley (A), Fleetwood Mac (A), Merry Clayton (A) **GAINERS:** Samantha Fox (D-27), Johnny Hates (D-28), Foreigner (D-30), George Michael (2-1), Morris Day (14-11), John Mellencamp (16-13), James Taylor (22-17), AC/DC (24-22)

WBLI/LONG ISLAND. PD: Bill Terry/MD: Ruth Tolson (516) 732-1061 ADDS: — — NO ADDS — —

GAINERS: Jody Watley (D-25), Rick Astley (1-1), Michael Jackson (6-3), Billy Ocean (10-8), INXS (20-15), Tiffany (25-21), Jets (29-24), B. Springsteen (30-27)

WCZY/DETROIT. PD: Brian Patrick/MD: Kathy Means (313) 967-3750 ADDS: OMD (A), Paul Carrack (A) **GAINERS:** Pebbles (D-21), Scarlett & Black (D-37), So (D-38), Cellarful (D-39), Deelee (D-40), Michael Jackson (2-1), Billy Ocean (10-6), Rick Springfield (20-15), George Harrison (27-24), Merry Clayton (31-27), B. Springsteen (35-32), Miami Sound Machine (40-35)

WDJX/LOUISVILLE. PD: Chris Shebel/MD: Jill Lawrence (502) 589-4800 ADDS: Morris Day (A), Henry Lee Summer (A), Pet Shop Boys (A), B. Springsteen (A), Jermaine Stewart(A), OMD (A) **GAINERS:** T. Trent D'Arby (D-26), Natalie Cole (D-27), Scarlett & Black (D-28), Michael Bolton (D-29), INXS (D-30), Michael Jackson (10-1), Debbie Gibson (12-4), David Lee Roth (27-22)

WEGX/PHILADELPHIA. PD: Charlie Quinn/MD: JayBeau Jones (215) 835-2350 ADDS: So (A), Johnny Hates (A), Brenda Russell (A), Pet Shop Boys (A), Men Without Hats (A), Foreigner (A) **GAINERS:** Michael Jackson (7-1), Keith Sweat (10-7), Def Leppard (21-14), Pebbles (22-17), Samantha Fox (26-22), Robert Palmer (28-25), Toto (29-27)

WERZ/EXETER. PD: Pete Falconi/MD: Jay Brady (603) 772-4757 ADDS: Johnny Hates (A-37), So (A-38), Brenda Russell (A-39), Fleetwood Mac (A-40) **GAINERS:** George Michael (2-1), John Mellencamp (10-5), Aerosmith (17-14), INXS (24-20), Icehouse (35-30), Foreigner (38-34)

WFLY/ALBANY. PD: Todd Pettengill/MD: Mike Morgan (518) 456-1144 ADDS: Deelee (A), L L Cool J (A), Foreigner (A), Pet Shop Boys (A), Times Two (A) **GAINERS:** Miami Sound Machine (D-37), Blue Mercedes (D-39), Kingdom Come (D-40), Keith Sweat (2-1), Toto (23-16), Cure (26-22), Def Leppard (28-24), B. Springsteen (32-29), Barry Manilow (37-34)

WHMP-FM/NORTHAMPTON. OM: Mike Dion/MD: Nick Danger (413) 586-7400 ADDS: Johnny Hates (A), Jermaine Stewart(A), Times Two (A), Fleetwood Mac (A), Kingdom Come (A) **GAINERS:** Eurythmics (D-34), Louis Armstrong (D-36), Morris Day (D-37), Michael Jackson (2-1), John Mellencamp (13-10), Natalie Cole (20-17), Toto (30-26)

WHTX/PITTSBURGH. PD: Keith Abrams (412) 731-0996 ADDS: Scarlett & Black (A-22), Jermaine Stewart(A-23), Smokey Robinson (A-24), Mike Post (A-25) **GAINERS:** George Michael (2-1), B. Springsteen (10-8), Miami Sound Machine (23-15), Foreigner (25-17)

WHYT/DETROIT. PD: Rick Gillette/ASST PD: Michael Waite (313) 871-3030 ADDS: L L Cool J (A) **GAINERS:** Teena Marie (D-24), Natalie Cole (D-25), Michael Jackson (1-1), Alex O'Neal (11-9), Tiffany (20-18), Gerry Woo (21-19), Blue Mercedes (25-23)

WIGY/BATH, MAINE. OM: Larry Boivin/PD: Scott Barrett (207) 443-6671 ADDS: White Lion (A-40), Henry Lee Summer (A), OMD (A), Dan Reed Network (A), Merry Clayton (A), Pet Shop Boys (A), Laura Branigan (A), Donald Fagen (A) **GAINERS:** Natalie Cole (D-31), Miami Sound Machine (D-36), Debbie Gibson (10-3), Def Leppard (12-10), INXS (22-11), Michael Bolton (20-12), John Mellencamp (18-15), B. Springsteen (32-27), Scarlett & Black (36-32)

WIKZ/CHAMBERSBURG. PD/MD: Rick Alexander (717) 263-0813 ADDS: Toto (A), Foreigner (A), Pet Shop Boys (A), Miami Sound Machine (A), Jermaine Stewart (A) **GAINERS:** Samantha Fox (D-38), Icehouse (D-39), So (D-40), Billy Ocean (1-1), Jets (18-9), Louis Armstrong (20-18), George Harrison (25-23), Phil Collins (36-34), Johnny Hates Jazz (40-37)

WJAD/ALBANY, GA. PD: Skip Eliot/ASST PD/MD: Norm Tanner (912) 246-1654 ADDS: Pet Shop Boys (A), Donald Fagen (A), Men Without Hats (A), Deelee (A), Boulevard (A), Danny Wilde (A) **GAINERS:** White Lion (D-36), Johnny Hates Jazz (D-37), Foreigner (D-38), Jermaine Stewart (D-39), OMD (D-40), Richard Marx (2-1), INXS (18-12), Icehouse (33-29), Morris Day (40-34), Dan Reed Network (39-35)

WJLK-FM/ASBURY PARK. PROG. MGR.: Ray St. James/OM: Steve Chambers (201) 249-9577 ADDS: Pet Shop Boys (A), Johnny Hates (A), Times Two (A), Foreigner (A), Henry Lee Summer (A), Samantha Fox (A), Jermaine Stewart (A), Brenda Russell (A), Paul Carrack (A) **GAINERS:** Miami Sound Machine (D-33), OMD (D-34), Natalie Cole (D-35), Rick Astley (1-1), George Harrison (12-7), James Taylor (22-17), Icehouse (27-21), Toto (33-28), Phil Collins (32-29)

WKSE/BUFFALO. OM: Lorrin Palagi/PD: Boom Boom Cannon (716) 884-5101 ADDS: T. Trent D'Arby (A-28), Miami Sound Machine (A-29), Johnny Hates Jazz (A-30), Phil Collins (A-31) **GAINERS:** Rick Astley (1-1), Belinda Carlisle (11-8), Whitney Houston (15-12)

WKSS/HARTFORD. PD: Jim Randall/MD: Tom Casey (203) 249-9577 ADDS: Bryan Ferry (A-34), John Mellencamp (A-35), Johnny Hates (A), View From Hill (A), Blue Mercedes (A) **GAINERS:** Miami Sound Machine (D-30), Jermaine Stewart (D-31), Bananarama (D-32), Louis Armstrong (D-33), Michael Jackson (6-1), INXS (16-14), Hazell Dean (26-21), Times Two (34-26)

PULSE BEAT

"Love In The First Degree"
BANANARAMA
London/PG

WKSS (D-32),

"Hey Mambo"
BARRY MANILOW
Arista

WFLY (37-34), Z104 (D-37)

"Breakaway"
BIG PIG
A&M

K104 (D-39), KDWB-FM (A), KJKC (A), KKQV (38-32), PRO-FM (A), WBBQ (A), WMMS (A)

"I Want To Be Your Property"
BLUE MERCEDES
MCA

FM102 (28-26), KCAQ (32-29), KDWB-FM (33-29), KFIV (D-29), KKQV (A), KLUC (D-38), WFLY (D-39), WHYT (25-23), WKSS (A), WLOL-FM (38-34), WYYS (31-28)

"Samantha (Whatcha Gonna Do)"
CELLARFUL OF NOISE
CBS Associated

KDWB-FM (A), KTRS (D-40), WCZY (D-39), WLOL-FM (D-39), WMMS (30-27), WPHR (22-17), Z107 (31-22)

"Hot Hot Hot!!!"
THE CURE
Elektra

FM102 (A), KIOC (30-22), WAEB-FM (D-40), WFLY (26-22)

"Ritual"
DAN REED NETWORK
Mercury/PG

K104 (40-38), KKRZ (26-21), KTRS (39-35), PRO-FM (A), WBCY (A), WIGY (A), WJAD (39-35), WKXL-FM (A), WLGA (A), WMMS (D-40)

"Never Die Young"
JAMES TAYLOR
Columbia

WBCY (22-17), WJLK-FM (22-17), WKXL-FM (32-27), WLOL-FM (D-40)

"Say It Again"
JERMAINE STEWART
Arista

B100 (A), B104 (A), BJ105 (A), FM102 (A), K104 (A), KBQ (33-26), KC101 (A), KCAQ (A), KIOC (A), KJKC (A), KKBQ (A), KKRZ (A), KQKS (A), PWR99 (32-28), Q105 (A), WAEB-FM (D-38), WANS-FM (D-34), WAPE (A), WAVA (D-32), WDJX (A), WHMP-FM (A), WHTX (A-23), WIKZ (A), WJAD (D-39), WJLK-FM (A), WKSS (D-31), WNVZ (A), WPST (A), Y106 (D-28), Z107 (A)

"Shattered Dreams"
JOHNNY HATES JAZZ
Virgin

B 97 (A), B100 (D-29), FM104 (A-30), I98 (A), KCAQ (D-35), KDON (D-40), KIIS-FM (A), KITS (26-24), KJKC (A), KKBQ (D-35), KKQV (D-37), KKRZ (A), KKYK (A), KLUC (D-32), PRO-FM (A), PWR99 (33-29), Q105 (D-21), WANS-FM (A), WBCY (D-28), WEGX (A), WERZ (A-37), WHMP-FM (A), WHTX (A), WIKZ (40-37), WJAD (D-37), WJLK-FM (A),

WKSE (A-30), WKSS (A), WLGA (A-36), WLOL-FM (28-23), WMMS (A), WPHR (A), WPST (D-39), WRVQ (A), WVSR (A), WXLK (A), WXXX-FM (A), Y106 (D-38), Z104 (D-36)

"Anything For You"
MIAMI SOUND MACHINE
Epic

B 97 (A), B 97 (16-13), B100 (17-8), BJ105 (33-28), FM102 (20-14), I98 (D-33), K104 (D-33), KBQ (A-34), KC101 (A), KCAQ (34-30), KCMQ (A), KFIV (29-27), KIOC (A), KKBQ (34-27), KKQV (D-31), KKRZ (31-18), KKYK (30-27), KQKS (D-28), KRXY (D-23), Q105 (D-22), WAEB-FM (A), WANS-FM (A-38), WAPE (D-28), WAVA (A), WBBQ (D-38), WCZY (40-35), WFLY (D-37), WHTX (23-15), WIGY (D-36), WIKZ (A), WJLK-FM (D-33), WKSE (A-29), WKSS (D-30), WLAN-FM (A-40), WLOL-FM (A), WPHR (A), WPST (43-37), WVSR, WXLK (D-26), WXXX-FM (A), WYYS (D-33), Y106 (D-37)

"Dreaming"
ORCHESTRAL MANOEUVRES IN THE DARK
A&M

B 97 (D-29), FM102 (29-23), FM104 (29-24), KBQ (30-23), KDWZ (A), KFIV (27-25), KITS (21-19), KKBQ (A), PWR99 (D-33), WAEB-FM (38-36), WCZY (A), WDJX (A), WIGY (A), WJAD (D-40), WJLK-FM (D-34), WLGA (A-37), WMMS (A), WPST (44-36), WRNO (A), WROQ (D-35), WVSR (A), WXXX-FM (A)

"One Good Reason"
PAUL CARRACK
Chrysalis

B 94 (A), KCMQ (A), KRXY (D-26), KTRS (A), PWR99 (D-31), WBBQ (A), WCZY (A), WJLK-FM (A), WMMS (D-35), WYYS (A)

"Sweet Lies"
ROBERT PALMER
Island

B100 (A), I98 (D-38), WEGX (28-25)

"Play That Funky Music"
ROXANNE
Scotti Bros./E/P/A

WXXX-FM (34-32), Z107 (18-15), I98 (D-40)

"My Girl"
SUAVE
Capitol

BJ105 (D-35), FM102 (A), B 97 (A), KBQ (26-22), KCAQ (A), KDWB-FM (A-36), KIOC (A), KKYK (A), KQKS (A), PRO-FM (A)

"She's Only 20"
TAMI SHOW
Chrysalis

WMYK (A)

"Ooh La La La"
TEENA MARIE
Epic

WLAN-FM (A-37), WNVZ (D-30), WHYT (D-24), WMYK (10-6)

Strange But True"
TIMES TWO
Reprise

FM102 (A), I98 (A), KBQ (A-35), KCMQ (A), KDON (D-30), KLUC (A-39), KTRS (D-38), WAEB-FM (40-37), WBBQ (40-37), WFLY (A), WHMP-FM (A), WJLK-FM (A), WKSS (34-26), WLGA (A-39)

WXKL-FM/CONCORD. PD/MD: Renee Blake (603) 225-5521 ADDS: Pogues (A), Dan Reed Network(A), Adventures (A), Pat McLaughlin (A), Incred. Casuals (A), Nick Lowe (A), Donald Fagen (A), Morrissey (A), Wire (A), John Brannen (A) GAINERS: B. Springsteen (D-10), R. Robertson (D-21), George Harrison (D-26), Talking Heads (D-35), 10,000 Maniacs (D-38), Church (D-39), Rick Springfield (D-40), Sinead O'Connor (3-1), James Taylor (32-27)

WLAN-FM/LANCASTER. PD: Dave Marino/MD: Chris Murray (717) 394-7261 ADDS: Taylor Dayne (A-37), Natalie Cole (A-38), Henry Lee Summer (A-39), Miami Sound Machine (A-40) GAINERS: Rick Astley (2-1), Richard Marx (16-8), Jets (21-10), T. Trent D'Arby (23-15), Louis Armstrong (35-21), George Harrison (28-24), Scarlett & Black (39-35), Icehouse (40-36)

WLGA/VALDOSTA. (912) 244-8642 ADDS: Johnny Hates Jazz (A-36), OMD (A-37), Foreigner (A-38), Times Two (A-39), Robert Palmer (A-40), Dan Reed Network (A) GAINERS: Richard Marx (3-1), Def Leppard (12-8), INXS (16-11), John Mellencamp (20-18), George Harrison (24-21), Icehouse (31-27), Natalie Cole (34-28), Louis Armstrong (38-33), Morris Day (39-35)

WLOL-FM/MINNEAPOLIS. PD: Greg Swedberg/MD: Karen Wong (612) 340-9565 ADDS: Miami Sound Machine (A), Foreigner (A), Bryan Ferry (A) GAINERS: Morris Day (D-38), Cellarful (D-39), James Taylor (D-40), Scarlett & Black (2-1), Toto (12-9), Icehouse (13-10), Johnny Hates Jazz (28-23), John Mellencamp (31-24), So (30-25), Blue Mercedes (38-34), Times Two (40-36)

WMMS/CLEVELAND. OD: Kid Leo (216) 781-9667 ADDS: Johnny Hates Jazz (A), Big Pig (A), Pet Shop Boys (A), OMD (A), Jerry Harrison (A) GAINERS: Paul Carrack (D-35), Dan Reed Network (D-40), Billy Ocean (3-1), Robert Plant (19-13), White Lion (25-21), So (27-23), Cellarful (30-27), Kingdom Come (36-31)

WMYK (K-94)/VIRGINIA BEACH. MD: Thomas Lytle (804) 473-1194 ADDS: Al B. Sure (A), Force MD's (A), Skwares (A), Randy Hall (A), Suave (A), Heavy D & Boyz (A) GAINERS: Lisa Lisa (D-26), MicoWave (D-27), Kool Moe Dee (D-28), Full Force (D-29), Georgio (D-30), Michael Jackson (1-1), Teena Marie (10-6), R. Saalsberry (24-18), Brownmark (29-25)

WNCI/COLUMBUS. PD: Dave Robbins (614) 224-9624 ADDS: Natalie Cole (A-23), Foreigner (A-27), Men Without Hats (A-28) GAINERS: John Mellencamp (D-24), B. Springsteen (D-25), Rick Astley (2-1), Debbie Gibson (15-11), Pebbles (26-18), INXS (29-22)

WNVZ(Z104)/NORFOLK. PD: Chris Bailey/MD: Cathy Cruise (804)497-1067 ADDS: L L Cool J (A), T. Trent D'Arby (A), Foreigner (A), Jermaine Stewart(A) GAINERS: INXS (D-27), Samantha Fox (D-28), Icehouse (D-29), Taylor Dayne (D-30), George Michael (2-1), Richard Marx (12-9), Cher (20-10), Michael Jackson (26-22)

WPHR/CLEVELAND. PD: Steve Keller (216) 338-6600 ADDS: Miami Sound Machine (A), Johnny Hates Jazz (A), So (A), Foreigner (A) GAINERS: Whitesnake (D-26), White Lion (D-27), Henry Lee Summer (D-29), George Michael (2-1), Def Leppard (13-9), Debbie Gibson (14-11), Cellarful (22-17), Icehouse (29-24)

WPST/TRENTON. ASST. PD: Trish Merelo (609) 924-3600 ADDS: Alarm (A), Pet Shop Boys (A), Jermaine Stewart(A), Times Two (A) GAINERS: Foreigner (D-38), Johnny Hates (D-39), Belinda Carlisle (2-1), Billy Ocean (13-10), John Mellencamp (15-12), Teena Marie (35-32), OMD (44-36), Miami Sound Machine (43-37)

WRNO/NEW ORLEANS. PD: Michael Costello/MD: Wayne Watkins (504) 889-2424 ADDS: OMD (A), Fleetwood Mac (A), Donald Fagen (A) GAINERS: Louis Armstrong (D-28), Foreigner (D-29), Toto (D-30), David Lee Roth (1-1), Aerosmith (13-9), Robert Plant (18-16), Icehouse (26-21)

WROQ/CHARLOTTE. PD: Chris William/MD: Dwayne Ward (704) 392-6191 ADDS: Danny Wilde (A), Foreigner (A), White Lion (A), Fleetwood Mac (A), Morris Day (A) GAINERS: Toto (D-32), Henry Lee Summer (D-33), Bryan Ferry (D-34), OMD (D-35), Richard Marx (3-1), Michael Jackson (13-8), INXS (22-18), Icehouse (24-21), John Mellencamp (29-25)

WRVQ/RICHMOND. PD: Steve Davis/MD: David Lee Michael (804) 649-9151 ADDS: Merry Clayton (A), E.U. (A), White Lion (A), Foreigner (A), Johnny Hates (A) GAINERS: Natalie Cole (D-31), Pebbles (D-32), Rick Astley (1-1), Michael Jackson (12-7), INXS (20-17), L L Cool J (26-22), B. Springsteen (31-29)

WSRZ/SARASOTA. PD: Wade Brown/MD: Scott Chase (813) 388-3936 ADDS: Aerosmith (A-22), Tiffany (A-29), Foreigner (A), Scarlett & Black (A), Johnny Hates Jazz (A) GAINERS: Def Leppard (D-27), Prophet (D-30), Rick Astley (2-1), David Lee Roth (12-7), Pebbles (13-9), INXS (20-15), Phil Collins (22-19), John Mellencamp (30-28)

WVSR/CHARLESTON. PD: Mark Callaghan/MD: Rick Fawn (304) 342-3136 ADDS: Johnny Hates Jazz (A), OMD (A) GAINERS: Toto (D-34), So (D-036), Foreigner (D-38), Henry Lee Summer (D-40), Rick Astley (2-1), Billy Ocean (11-7), T. Trent D'Arby (20-16), Pebbles (23-20), Miami Sound Machine

WWPR (POWER 95)/NEW YORK. OD: Larry Berger/MD: Andy Dean (212) 887-6226 ADDS: Michael Bolton (A-18), INXS (A-23) GAINERS: Rick Astley (1-1), Pebbles (14-8), T. Trent D'Arby (25-15), Billy Ocean (23-17), Whitney Houston (24-22)

WXLK/ROANOKE. OM: Eddie Haskell/MD: Zak Szabo (703) 774-9200 ADDS: Samantha Fox (A), Fleetwood Mac (A), Brenda Russell (A), Pet Shop Boys (A), Johnny Hates Jazz (A) GAINERS: T. Trent D'Arby (D-24), Miami Sound Machine (D-26), Aerosmith (D-27), Foreigner (D-28), Rick Astley (2-1), Billy Ocean (11-6), Jody Watley (18-13), INXS (21-17), George Harrison (24-21), Natalie Cole (26-23)

WXXX-FM/SO.BURLINGTON. PD: Walt Speck/MD: Dena Yasner (802) 863-4487 ADDS: Jets (A), Miami Sound Machine (A), Johnny Hates (A), OMD (A), Pet Shop Boys (A), ABC (A), Fleetwood Mac (A) GAINERS: Robert Palmer (D-36), Pebbles (D-37), Alarm (D-38), The Boyz (D-39), Michael Jackson (4-1), White Lion (14-9), John Mellencamp (13-10), Tiffany (27-20), Icehouse (26-23), Robert Plant (34-32), Mike Oldfield (38-35)

WYYS/COLUMBIA. PD: Joey MaHon/MD: G. Michael Keating (803) 796-8896 ADDS: TKA (A-37), Morris Day (A), Earth Wind & Fire (A), Icehouse (A), Breakfast Club (A), Paul Carrack (A), Brenda K. Starr (A), Smokey Robinson (A) GAINERS: Miami Sound Machine (D-33), Natalie Cole (D-34), Company B (D-35), Teena Marie (D-38), G. Christopher (D-39), Underworld (D-40), Rick Astley (1-1), Jody Watley (21-13), Samantha Fox (30-25), Blue Mercedes (31-28)

Y100/MIAMI. PD: Steve Perun/ASST PD/MD: Frank Amadeo (305) 925-7117 ADDS: Cover Girls (A-26), INXS (A) GAINERS: Jermaine Stewart(D-28), George Michael (1-1), Richard Marx (22-13), Brenda K. Starr (23-18), Whitney Houston (25-22)

Y106/ORLANDO. PD: Dennis Reese/MD: Ray Mariner (305) 339-1067 ADDS: Foreigner (A), DeeLe (A), Pet Shop Boys (A) GAINERS: Miami Sound Machine (D-37), Johnny Hates (D-38), OMD (D-39), Natalie Cole (D-40), David Lee Roth (2-1), Patrick Swayze (13-10), INXS (16-13), Icehouse (26-23), Aerosmith (39-31)

Z93/ATLANTA. OM: Bob Case/MD: Lyndsey Burdette (404) 881-0093 ADDS: George Michael (A), Debbie Gibson (A), Al B. Sure (A) GAINERS: World Class (D-20), E.U. (D-21), Michael Jackson (2-1), Dimples T (16-13), DeeLe (19-15), Miami Sound Machine (22-18), The Fit (27-25)

Z100/NEW YORK. PD: Scott Shannon/MD: Frankie Blue (212) 239-2300 ADDS: INXS (A-29) GAINERS: Samantha Fox (D-25), Aerosmith (D-28), Rick Astley (1-1), Pebbles (17-11), Whitney Houston (27-17), L L Cool J (24-22)

Z104/MADISON. PD: Jonathan Little/MD: Matt Hudson (608) 274-2720 ADDS: B. Springsteen (A-40), Pet Shop Boys (A), Brenda Russell (A), Paul Carrack (A), Foreigner (A) GAINERS: White Lion (D-25), Morris Day (D-35), Johnny Hates (D-36), Barry Manilow (D-37), Billy Ocean (4-1), Debbie Gibson (20-11), Aerosmith (28-18), Icehouse (29-27), Bryan Ferry (36-34)

Z107 (WZMM)/WHEELING. PD: Dwayne Bonds/MD: Belinda Jones (304) 233-7560 ADDS: OMD (A), Pet Shop Boys (A), Donald Fagen (A), Jermaine Stewart(A), T. Trent D'Arby (A), Kingdom Come (A) GAINERS: Paul Carrack (D-39), David Lee Roth (D-40), Richard Marx (2-1), Phil Collins (12-8), Robert Plant (18-15), Cellarful (31-22), Joe Cocker (29-25), Jerry Harrison (36-34), Miami Sound Machine (39-37)

92X (WXGT)/COLUMBUS. PD: Adam Cook/ASST PD: Kevin Haines (614) 221-7811 ADDS: Henry Lee Summer (A-33), Pet Shop Boys (A-34) GAINERS: Debbie Gibson (2-1), Billy Ocean (11-7), Jets (13-11), Jody Watley (28-23), Natalie Cole (31-27), Johnny Hates (33-29), Jermaine Stewart (34-30)

94Q/ATLANTA. PD: Fleetwood Gruver/MD: Craig Ashwood (404) 261-2971 ADDS: Fleetwood Mac (A-30) GAINERS: Icehouse (D-28), So (D-29), Rick Astley (1-1), Billy Ocean (10-4), John Mellencamp (12-9), Whitney Houston (22-18), Louis Armstrong (23-21), Foreigner (29-25), Miami Sound Machine (28-26), Johnny Hates (30-27)

95XIL/PARKERSBURG. PD/MD: Paul DeMille (304) 485-7425 ADDS: OMD (A), Pet Shop Boys (A), Donald Fagen (A), Jermaine Stewart (A), T. Trent D'Arby (A), Kingdom Come (A) GAINERS: Johnny Hates (D-38), Bryan Ferry (D-39), George Michael (3-1), John Mellencamp (8-4), Phil Collins (18-8), Robert Plant (21-17), Cellarful (24-19), Miami Sound Machine (25-22), Joe Cocker (33-31), Brenda Russell (38-33)

96STO(WSTO)/EVANSVILLE. PD: Barry Witherspoon (502) 685-2991 ADDS: Foreigner (A-26), Pebbles (A-27), Tiffany (A-29), Scarlett & Black (A-30) GAINERS: Billy Ocean (1-1), Rick Springfield (9-6), Michael Bolton (10-8), John Mellencamp (14-10), T. Trent D'Arby (23-16), Aerosmith (22-17), Whitney Houston (29-22)

98PXV/ROCHESTER. PD: Tom Mitchell (716) 325-5300 ADDS: Pet Shop Boys (A), Johnny Hates (A) GAINERS: Samantha Fox (D-27), OMD (D-28), Foreigner (D30), Rick Astley (1-1), INXS (17-11), Michael Bolton (20-17), Tiffany (26-23)

“CHIC” Repellent: Not What It Sounds Like

by Kin Jones



Kin Jones

About once in every blue moon something new and significant sneaks into our industry. I'm not talking about Stereo TV or the 80-90 docket. Those things were about as sneaky as charging locomotives. What I'm talking about are the items of little notice. There are things which don't get much publicity, or the press they do get doesn't relay what the bene-

fits are to broadcasters. Don't look now, but I think a recent FCC rule change offers *significant* advantages for certain FM stations who address the opportunity.

I'm constantly in touch with broadcasters (both management and engineering) all over the country, and I regularly hear comments concerning "holes" in the coverage areas of FM stations. This is particularly true in certain geographic areas which have something other than flat terrain, but also is true in some of the level lands too, especially where tall buildings create a "man-made" terrain problem for the line of sight signal.

There has never been a good solution to the problem of "chics" until recently (CHIC is an acronym for "Coverage Holes Inside Contours.") Therefore, FM broadcasters have not been actively or aggressively looking for relief, but instead have accepted their signal problems as part of an imperfect world. Assuming a good antenna location and design, along with appropriate ratio between power and antenna gain, the only medicine for the dreaded "chics" disease has been to install either a translator or booster in the affected area. By way of definition, a "translator" is considered to be a signal repeater on a different frequency than that of the main station. Conversely, a "booster" is merely an amplifier, which theoretically strengthens a weak signal on the same channel. Please remember my use of the word "theoretically." We'll get back to that.

Translators are straightforward devices which have proven perfectly adequate in many situations. Unfortunately, they are limited by law to 10 watts, which is not enough in many cases, and they require an available frequency on which to operate, thus precluding their use in many of the larger markets.

Often, these are the markets most troubled by "chics." Now let's talk about boosters. Since they operate "on frequency," they have an advantage over translators in congested areas. Also, a booster does not require a listener to retune his or her receiver to another frequency in order to continue listening, something that a mobile audience is particularly unlikely to do as it negotiates its way through a "chic." The physics of the matter, however, provides

sufficient complications to render boosters generally ineffective against "chics."

Without getting into all of the technical mumbo-jumbo, suffice it to say that even with the best amplifier design, it is not possible in the real world to amplify a signal, which may be at the pico-watt level up to any significant power without the whole thing becoming unstable. Since the input and output frequencies are the same, Mr. Output starts to invade Mr. Input and you get a form of feedback which may behave unpredictably. That's the key thing. It's kind of like a dog chasing his tail, only in this case, he catches it!

That, coupled with the very low legal power output limits, is the main reason there are very few boosters in use. Consequently, many stations continue to miss significant audiences (and revenues) because of "chics."

But now, "chics" sufferers, there may be relief. Last fall, the Commission revised the rules covering "boosters" and opened some significant doors. One can infer from the Commission's action that it recognizes that the "chics" problem exists, and that the public would benefit from its correction. The new rules allow for technical solutions to the problems with traditional boosters in the following manner: Firstly, the input signal for the "booster" need *not* be the "off-air" RF previously mandated, but instead may come from any practical means. Program audio which duplicates that feeding the main transmitter may now feed the "booster" separately by means of phone line or STL. Secondly, under the new rules, it is legal to use as much power as is needed to cover the "chic," as long as it does not increase the station's one millivolt contour, and as long as it does not exceed twenty percent of the power licensed for the main station.

Well, that's the good news. It is, however not a panacea. Of course, the new rules do make it possible to cure many "chics," but there are a few technical land mines waiting for the unwary. For example, consider what would happen if you were listening to a station with a "booster" in the area where your receiver could "hear" both the main and the repeated signal. Minute differences in frequency would cause you to hear an annoying beat note between the two. Also, phase differences between the two signals arriving simultaneously at your receiver would cause an artifact known as "phase jitter," which sounds similar to a recording of a howling ninety-mile-an-hour wind, captured with a cheap microphone.

There is a "capture" circuit built into FM receivers which theoretically (there's that word again) captures the stronger of two signals on the same channel, and discards the weaker. Unfortunately, in the real world, it's not that easy. Capture ratio works pretty well when a receiver receives a very solid, strong signal from one transmitter, but its effectiveness is diminished under circumstances where neither signal is dominating the receiver. This condition could be said to be true for much of a typical audience, particularly a mobile audience.

Okay, like I said, it's not a panacea. But there *is* technology available to solve *all* of these problems. Many stations can now say good-bye to many of their "chics," but

Continued on page 38

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It Happened To Me . . .

by Michael Hesser



Michael Hesser

I knew it was about to happen. Things were going so well—five months in a row we beat our projections. My costs were right on line, the station is sounding on target, and I have a full sales staff for the first time in two years, my newest salesperson was an eight month veteran. Local sales were good, three out of my four person staff (2 women, 2 men) reached

their goals. My weekend was exceptional—even my three year old's birthday party on Saturday went off without a hitch and my in-laws took the kids all day Sunday. Perfect!

Boom!! Monday morning my sales manager (two years, two months on board) tells me the local TV station offered her a no-lose, fantastic deal, and she'd be leaving as soon as she could. This was followed by a note in my box from my eight months "vet" who had run off with the media buyer from our local store to start an ad agency in Aspen, Colorado. I knew I shouldn't have enjoyed the weekend.

Wiping the gloom off my face, I walked out of my office and told the staff about our two ex-employees—wished them both well, smiled, and took a look at the log, grabbed the mail and walked confidently back into my office.

By the afternoon, I had my sales help wanted ads on the air (you see I do believe radio advertising works), and placed a similar ad in my local paper. Wednesday came, and I had four calls off the radio ad, and by Friday there were 14 resumes stacked on my desk.

For a town of 46,000 people (metro area 102,000) that's darn good. Out of the first 14 resumes, three had four years plus in retail sales, two had advertising sales experience and two more had a strong sales background. I set up interviews with these seven perspective sales candidates, after my usual phone interview—all set for Monday. By Monday, I had three more very qualified candidates. By Thursday of that week (you know jobs aren't that easy to find nowadays) I had hired three people to replace the two I had lost 10 days before. Two of them could hit the streets almost immediately, and the other needed just a little training in the basics of radio and advertising in general.

It gets better—the TV station's second highest biller has a fight with her sales manager who has been making unnecessary advances—she calls me and says she wants to sell for us and take all the local dollars she can away from the S.O.B.'s. Now this lady is known for her stability and loyalty—over eight years at the TV station and a bushel basket full of accounts we haven't been able to touch. Do I hire her? Should I put her on immediately? You bet your life I do—that very day. Oh—by the way, this

lady had worked in radio previously, and our station is her favorite.

Two weeks later my billing is going through the roof. I've got accounts on the air we'd never even been able to see before, and I'm coming into the new month 95% of goal and loads of accounts ready to sign up. My biggest problem is spending three hours a day with traffic, trying to get everyone on the air. I force myself to do it.

During the next two weeks, the resumes kept pouring into the station. Experienced media salespeople, experienced outside salespeople, the list continues. I remembered a call I had from a fellow broadcaster about 150 miles away who asked if I knew of anyone looking for a job in sales, or maybe I wanted to get a competitor out of the market. I called him and gave him a few names—he couldn't believe it. He told me, "I owe you buddy, and believe it or not, I think I can pay you back right now. My largest car dealer, for whom I happen to handle all his advertising, is buying one of the dealerships in your market. And you're gonna get 50% of his budget. He doesn't believe in TV and despises dealers who put themselves on the tube. He pays in 30 days on the nose and spends about \$10,000 to \$20,000 a month—every month. I'll talk to you in about two weeks and thanks again."

I hung up—the phone begins to ring—I pick it up—it keeps ringing—I pick it up again—I hit the buttons—it won't stop ringing—then I wake up and begin beating my alarm clock. It's 6:05 AM, Wednesday morning and the only calls I've had on my ads were from a college student majoring in speech looking for a parttime job and an out-of-work cabinet maker—the housing market isn't back into full swing yet. I'll bet the manager of the Sears store doesn't have my problem.

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The Importance Of Remembering Our Roots

by Tom Shovan, Editor-in-Chief,
The Pulse of Broadcasting



Tom Shovan

Did you ever stay in a Motel 6? It's an experience. A good number of years ago, I was doing a consulting job for a particularly stingy radio station owner who booked my lodging in his market in a Motel 6. I didn't, at the time, know enough about the chain to protest, but I wasn't particularly enamored by the name. When the car pulled up and the big blue sign read

tall and bright "Motel 6: Rooms \$6.95," I then figured here goes another one of these.

We used to call them "The hot springs motel" and not because they're situated anywhere near running water. The walls were cinder block whitewashed clean. There was a pay phone in the hall and the TV operated by coins. It was lodging for "just plain folks." Don't look on your pillow at bedtime for a little piece of candy as part of the maid's turndown service. In fact, if there's a little black thing on your pillow, don't try to eat it—just shine the light on it and it'll scamper away. That night, back in the 1970s, was a damn long night. I admit, I'm spoiled, but my idea of roughing it is watching a black and white TV set. The thing was, though, that Motel 6 was a good idea. For \$6.95 they could fill the need of a large market sector—people who couldn't afford or didn't consider the amenities important enough to pay \$70, \$80, or \$100 a night for a firstline motel room. No frills, no extras—cheap rates. The chain became immensely popular.

Last weekend, I was driving up to speak to a broadcast group, and I had to pick up a friend at a Motel 6 along the way. It was the first time I'd been near one for maybe 15 years or so, and I had made his life miserable over his choice of hotels. Frankly, I was astounded when I saw his room. Gone was the liquid soap dispenser from the bathroom, replaced by individual packets of soap. There were towels bigger than a hanky! Two-ply toilet paper! A picture on the wall! A phone in the room! Free TV! It looked more like the old Holiday Inn rooms used to look than it did a prison cell on an honor-farm. Sure, the door still didn't fit the frame right, and the hot air heater blew dry dust in your face, but it was a whole different league. On the other hand, his room was \$49.99 plus tax and \$2.50 phone charge (required), even though he never used the phone, nor did he want it. Total bill—about \$60. Motel 6 doesn't mean six bucks anymore, it means \$60. The Holiday Inn and Howard Johnsons Motor Inns down the street were the same prices or cheaper. They were sold out. The Motel 6 had plenty of rooms.

What happened, as I see it, is Motel 6 lost sight of its roots, its reason for being. The concept was created around America's "plain folk" needing a place to hang their hat on the road that's predictably mediocre, one step up from a trailer park—where you can get a hot shower and a clean bed "and don't axe for nuttin' more." Thing was, they probably got tired of snobs like me making fun of them and they tried to skew a little broader. Now, I admit I'm no hotel management expert, but I think they made a mistake. All of a sudden they're spending a fortune advertising on radio and TV. They're talking about how they've classed up their rooms. Somehow, it seems more to me like fingernail polish on a hangnail, but OK, the rooms are classed up. I buy the premise. But the price is up, and I just got through calling a handful of random Motel 6's and some neighboring hotels of competitive prices but, presumably better facilities, and the Motel 6's had rooms available more often than the other motels.

I think it's very easy to lose sight of what we're all here for. We get into our marketing strategy meetings, surrounded by consultants and feasibility reports and computers. We watch sales videos, we play our CDs and work and rework our music spread sheets like accountants planning a new automobile line for General Motors. We get so involved with the trappings and the amenities and the frills, that we forget what radio really is all about. We forget it's really somebody in Greenfield, Massachusetts sittin' between the tables, readin' the labels—dipping the tune-spoon in the ballad salad. We forget that, whatever else we like to call it, it's an announcer in a room with a pile of records and a bunch of commercials which he reads to make money. We go out and sell the commercials, try to make copy that sells, and hope the announcer puts enough oomph into them to get the message across, and that we've got enough listeners so they'll react and buy something, thus we sell more ads. That's it. Everything else is just fingernail polish and spray paint.

Small market radio has been doing all the things we think are new for years. Vendor money? Hell, they've been doing that kind of thing to get a taste of national support in Poughkeepsie and Burlington and Presque Isle for decades. Put a remote truck out on the streets with call letters, bumper sticker handouts and personalities pressing out the flesh? The major markets think they just discovered something. Phantom presence? In 1958 a Westbrook, Maine radio station rented a storefront in the middle of downtown Portland, Maine and painted it bright yellow and hung their call letters large and loud. They didn't broadcast from there much—but that became their metro presence long before Roving radios and giant boom boxes were a twinkle in radio's eye.

We can concentrate all we want on the plastic shower caps, three kinds of soap, remote-control TV sets with free movies, robes, lounge chairs, free bars and pillow mints of our business. We can call our little amenities whatever we want. We can get really excited about the tools we have for fine-tuning our stations. That's all well and good. What we can't afford to forget is that under it all,

we're a Motel 6. We're a building with a studio, some sales cubicles, a transmitter, some 18 cents pieces of plastic that we play, and a transmitter tower.

The only other thing we have is an FCC franchise and *people*. People make the difference. We're not the amenities. A hotel room is a hotel room. A radio station is a radio station. Go back to your roots and figure out why you're there and where it is you want to go. Then make sure *your people* understand fully what your mission is—and make everything you do consistent with your mission. Toys are fun. Euphemisms are comforting. But let's not forget, underneath it all, we're nothing but a dressed up 250 watter in Brattleboro, Vermont—or a Motel 6.

TECH TALK *continued from page 33*

every situation is different, and every one will require a different solution. Different antenna designs will be needed to allow stations to fill in specific "chics" without causing interference to the main signal in places which currently enjoy a good signal. Methods must be devised to appropriately deliver the audio signal to the "booster" site. In addition, there will be some new options. Sub-carriers are an example. A "booster" site, like a main transmitter site, allows for use of sub-carrier signals. One station may wish to duplicate its existing SCA signal over a booster, while another may wish to take advantage of the "booster's" unique ability to create a "cell" of disparate sub-carrier programming within the range of the "booster" signal.

There are, quite obviously, too many options to discuss each. But if you have a signal which contains "chics" (you know who you are), it would be worth discussing the new alternatives with your engineering department or consultant. In many cases, I am convinced that the rewards could be quite impressive in terms of improved signal.

KIN JONES is Vice-President and Chief Operating Officer of Omega International, a globally scaled provider of broadcast systems and designs, based in Irvine, California. Kin Jones may be reached at (714) 553-0564.

Spokane Station Launches Drive For Van Halen Concert

Over 21,000 signatures have been collected by Spokane radio station KEZE-FM petitioning Van Halen to ad the city to its upcoming "Monsters of Rock" tour. According to KEZE PD, Gary Allen, one day after the announcement of the tour, postcards and petitions began flooding the mailroom from listeners asking for a "Monsters" stop at the city's 45,000 seat stadium. Allen says the mail is coming from as far away as Canada and Montana. He hopes to soon have enough signatures to convince promoters to make Spokane one stop on the tour's 25 city itinerary. "Monsters of Rock," billed as the first touring rock festival, will also star Scorpions, Dokken, Metallica and Kingdom Come.

TRANSFUSIONS

MUSIC:

Steve Brack from West Coast Promotion, Chrysalis Records to Regional West Coast Promotion, Atco Records. **Randy Hock** from Director/Album Promotion, MCA Records to Vice President/Rock Promotion, MCA Records. **Kevin Rabat** from PD, KDVV/Topeka to Nashville Regional Promotion, Geffen Records.

MARKETING & MANAGEMENT:

Richard B. Amoils from Account Supervisor, Scali, McCabe, Sloves, Inc./New York to Vice President/Account Group, Scali, McCabe, Sloves, Inc. **Kirk Combs** from Co-Regional Manager/New York Office, Hillier, Newmark, Wechsler & Howard to Vice President/Regional Manager, Hillier, Newmark, Wechsler & Howard/Atlanta. **Sharon Elkins** from National Sales Coordinator, WFOX/Atlanta to National Sales Director, WFOX-FM/Atlanta. **Don Fahlgren** from GSM, WCZY/Detroit to Vice President/Sales, WMTG/WNIC-FM/Detroit. **Debbie B. Golden** from Director/ABC Information Radio Network, Capital Cities/ABC, Inc. to Senior Vice President, IGC, Inc. **Mark Hawkins** from Account Executive, Republic Radio/New York to Sales Manager, Republic Radio/Minneapolis. **Marcia Herman** from Co-Regional Manager, Hillier, Newmark, Wechsler & Howard to Vice President/Regional Manager, Hillier, Newmark, Wechsler & Howard/New York. **Carolyn Howe** from GSM, KDKB/Phoenix to Vice President/General Manager, KWLT-FM/San Diego. **G. Michael Keating** from Air Talent, WYYS/Columbia to Music Director, WYYS/Columbia. **Lynn O'Connell** from Account Executive, WSSH-AM/FM/Boston to Local Sales Manager, WSSH-AM/FM/Boston. **Douglas M. Pease** from Manager/National & Regional Advertising Programs/U.S. Car Division, Scali, McCabe, Sloves, Inc. to Vice President/Account Group, Scali, McCabe, Sloves, Inc. **Dick Rakovan** from VP/GM, WFYR-FM/Chicago to Executive Vice President, H&D Broadcast Group/Hartford, CT. **Bob Scherner** from GM, KKSJ/KKLI-FM/Portland to General Manager, KYTE-AM/FM/Portland. **Owen Weber** from VP/GM, WCAO/WXYV-FM/Baltimore to Executive Vice President/Radio for parent company, Summit Broadcasting.

PROGRAMMING:

Diane Bonilla from Executive Producer, KFYL/Phoenix to Director/Talk Programming, KTAR-AM/Phoenix. **Don Christi** from PD, KUKQ-FM/Phoenix out, no plans announced at press time. **Tom Graye** from PD, KXOA-FM/Sacramento out, no plans announced at press time. **Kelly Karson** from Air Talent, WZPL/Indianapolis to Operations Manager, WZPL/Indianapolis. **Joey MaHon** from Asst. MD, WNOK/Columbia to Program Director, WYYS/Columbia. **Mike McCoy** from PD, KHAK/Cedar Rapids to Program Director, KBUC-AM/FM/San Antonio. **Grahame Richards** from Consultant to Program Director, WNOE-FM/New Orleans. **Harve (Alan) Weitzman** from PD, WCCC-FM/Hartford to Program Director, WAAF-FM/Worcester-Boston.

STATION REPRESENTATION:

KERN/KQXR-FM/Bakersfield, CA from Hillier, Newmark, Wechsler & Howard to Christal Radio. **KLLY-FM/Bakersfield, CA** from Torbet Radio to Hillier, Newmark, Wechsler & Howard. **KOJO-FM/Dallas, TX** to Hillier, Newmark, Wechsler & Howard. Station had no previous national representative. **WBIG-FM/Greensboro, NC** from Banner Radio to Hillier, Newmark, Wechsler & Howard. **WIBA-AM/FM/Madison, WI** from Durpetti & Associates to Katz Radio. **WKIN/WZXY-FM/Johnson City-Kingsport-Bristol, TN** from Torbet Radio to Banner Radio.

con-ven-tion \kən-'ven-chən\ *n* **a:** the summoning or convening of an assembly **b:** an assembly of persons met for a common purpose

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Radio Prepares To Meet Change And Challenges At NAB Convention



(L-R) Ronald Reagan & NAB
President Eddie Fritts
address broadcasters

Comparative renewal threats, the Fairness Doctrine, a changing FCC and the uncertainty of the times dominated the annual

National Association of Broad-

casters (NAB) Convention in Las Vegas. A record 47,000 attendees by far outdistanced last year's turnout of approximately 40,000, according to NAB President Eddie Fritts. Highlights of the four-day agenda included an in-person address to broadcasters by President Ronald Reagan and the first major convention address by new FCC Chairman Dennis Patrick since taking over the reigns.



FCC Chairmen past and present (L-R) Mark Fowler
(Former Chairman) and Chairman Dennis Patrick

A number of broadcasters expressed relief that Dennis Patrick seemed to echo many of his predecessor's philosophies regarding letting the marketplace be the check and balance system for broadcasters, not the FCC. Patrick warned against trading radio's freedoms with Congress.

"The issue is how do we solve the problems that confront (con't. pg. 22)

PICK

"I Should Be So Lucky"

KYLIE MINOGUE

GEFFEN

PICK

"Heart Of Mine"

BOZ SCAGGS

COLUMBIA

BULLET

"One More Try"

GEORGE MICHAEL

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IF RADIO WAS A SPORT, WE'D BE CALLED COACHES.

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Would You Believe There's Such A Thing As An Honest Lawyer?



L-R: Bob DeFelice (WCZX-FM/Poughkeepsie, NY), Harry Gregor (WCZX), Broadcast Banker Claudia Horn & Attorney Barry Skidelsky

What would you do if you and your friends just finished a four figure dinner at Caesar's Palace and the waiter brought you, along with your check, somebody else's unsigned American Express Gold Card? Would you sign the cardholder's name to the credit card, perhaps, then use the card to pay the check? Would you then go on a shopping spree? Broadcast Attorney Barry Skidelsky admits all those temptations rushed through his mind. In fact, through the minds of his dinner companions, too, WCZX-FM/Poughkeepsie, NY. Owner Harry Gregor, WCZX-FM GSM Bob DeFelice and Claudia Horn formerly of Barclays American Business Credit—now with the Rhode Island Hospital Trust. The quartet whispered, speculated, then legal ethics won out. Skidelsky returned the gold card, paid the check, presumably out of fees he'll later charge Gregor, his client. He held the card just long enough to have proof captured on film that, indeed, there is such a thing as an honest lawyer.

Seattle Based Broadcast Programming Acquires Radio Arts



Lester Smith

operated by broadcast veteran Lester Smith, Chairman of

Seattle based format syndicator Broadcast Programming has acquired the format division of Radio Arts of Los Angeles. Radio Arts is owned and operated by Larry Vanderveen. Just six months ago, fast growing Broadcast Programming purchased the radio format division of San Diego based Peters Productions as well. Broadcast Programming is owned and

continued

Kaye-Smith Enterprises which also owns KXL AM/FM/Portland and KJRB/KEZE-FM/Spokane. Incidentally, the Kaye in Kaye-Smith, is legendary entertainer Danny Kaye.

New FM Synchronous Repeater Solves FM Station Signal Problems

If you own or operate an FM station in rough terrain or areas where multipath is a big problem, this may be for you. It's a new, patent pending FM Synchronous Repeater System from Omega International of Irvine, California. New FCC rules, as of last fall, allow FM boosters in many situations, and the Omega unit boosts optimum utilization of the new rules. Using digital techniques, Omega's Synchronous Repeater locks the station's main transmitter and repeater transmitter together, both in exact frequency, and in radio frequency phase. This, according to the company, minimizes problems that ordinarily result from the interaction between the two signal sources and cause degradation to reception at the points where the two signals overlap. The unit is designed to be compatible with transmitters and exciters of any manufacture or vintage.

THE PULSE OF BROADCASTING

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Jacqueline Tompkins	Associate Editor
Dawn Goodrich	Art Director
Jack Thayer	Special Projects

EDITORIAL & BUSINESS OFFICES (212) 980-4618

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Colorado State University Coed Receives Shane Media Scholarship



Ed Shane

Stephanie Bergman of Colorado State University has been awarded this year's Shane Media Scholarship. Her area of interest is Radio News and Operations. Houston based Shane Media Services, a management, programming and research consultant firm, established the scholarship. "We believe in radio," said Consultant Ed Shane. "This is an opportunity to ensure qualified talent who can assume leadership roles in years to come."

Stephanie Bergman of Colorado State University has been awarded this year's Shane Media Scholarship. Her area of interest is Radio News and Operations. Houston based Shane Media Services, a management, programming and research consultant firm, established the scholarship. "We believe in radio," said Consultant Ed Shane. "This is an opportunity to ensure qualified talent who can assume leadership roles in years to come."

Capitol Transfers Don Peterson To VP/GM WSTF-FM (Star 101)/Orlando



Don Peterson

Parent Group Capitol Broadcasting Company has named Don Peterson VP/General Manager of WSTF-FM (Star 101)/Orlando. Peterson comes to the post from General Manager of co-owned KBEQ/Kansas City for three years. Capitol Broadcasting owns six radio stations plus numerous other media holdings.

John Brickley Named Detroit Regional Mgr. Of HNW&H



John Brickley

John Brickley has been named Regional Manager of the Detroit office of Hillier, Newmark, Wechsler & Howard (HNW&H). Brickley has been transferred from a similar post in the rep firm's Boston office. In the past 12 months, Brickley took the Boston office from a 5.7 share to a 7.5 share, the highest gain ever, by far, of any HNW&H territorial office.

Media Brokers Elect Slate Of Officers For NAMB; Mahlman Re-elected President



Robert Mahlman

The National Association of Media Brokers (NAMB) held its annual meeting at the NAB Convention in Las Vegas — which included election of the Association's slate of new officers for the coming year. Re-elected for a second term as President was Robert Mahlman, President of The Mahlman Company. Richard Kozacko, Partner in the Kozacko-Horton Com-

pany was elected Vice President. William Cate, President of Chapman Associates was named Secretary, with James Blackburn, Jr. of The Blackburn Company re-elected Treasurer for a fourth term. NAMB member brokerage firms now number 42 — an increase of nine from the previous year. Speakers at the NAMB session included Sconnix partner Scott McQueen and John Goodwill of Independence Broadcasting Company.

Continued on page 6



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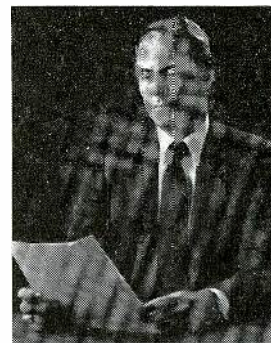
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Have a tip for Page 7? If you hear late-breaking news, tidbits of information or conjecture, let us know. Call (212) 980-4618 or write Page 7, The Pulse, 150 East 58th St., NYC 10022.

With the exit of Lee Abrams from Burkhart/Abrams, look for a name change at the Atlanta based consultancy. Watch Burkhart go for a shorter, snappier name that need not be abbreviated. New name will be Burkhart/Douglas & Associates. Bob Elliot also exits the end of the month. Though Gary Burns and Matt Farber are joining the firm, P-7 hears Burkhart isn't about to stretch the masthead with names.

Radio's runners are dedicated folks. At the NAB, Rick Sklar and Stew Cahn were out and running a 10 mile jog every morning in Vegas and P-7 learned that Richard Harker of Coleman Research flew up to Boston this past week to run in the Boston Marathon. We're not telling you where he finished up, though. That kind of research is for corporate eyes only. He almost made the top 2,000 in the New York Marathon last year.

P-7 hears that Group W's KOSI-FM/Denver is having its problems with sales. The numbers are excellent, but since the easy listening station skews older, they're hard numbers to sell. Look for more and more difficulties around the country with this format unless someone finds a way to spray some love juice from the Fountain of Youth on the music.

Can we talk? From the "... cast the first stone" department, the trade press might want to look in the mirror before they start unsheathing their claws. Let's look at what trade publications are for sale. P-7 hears that not just one but *two* weekly radio business newsletters are listed with brokers for sale. If that insider source is accurate, and P-7 takes it as near-gospel, then isn't it interesting that they both jumped to conclusions last week about *The Pulse*? Not only that, our "deep throat" tells us that two weekly music tip-sheets are for sale. Rumors are that one is particularly anxious to get out of the firing line before the payola explosion starts to peel off a few layers of laundry. *If you're going to dish, then be sure your underwear isn't soiled, sweetie!*

Metropolis Broadcasting President Harvey Deutch dead of cancer at age 39. As reported in P-7, he's been in failing health for some time. Look for a sale shortly of WERE/WNCX-FM/Cleveland, the last remaining Metropolis holding.

P-7 hears this is a strange week for deals. Rumors are that the financing may have fallen out of Kent Burkhart's KEYI AM/FM/Austin, Texas deal and we hear the deal is dead. Shamrock buys another build-up/turnaround challenge in KMLE/Phoenix for between \$8 million and \$9 million. Ed Christian is, we hear, sniffing at a certain Des Moines property. Look for his Saga Communications to ink that AM/FM deal in a few days unless someone pours some sand in the gears. Classical station KFAC/Los Angeles is on the block, P-7 hears.

Blaise Leonardi out at ABC Radio Network. P-7 hears ABC is not a happy place for folks who fudge their expense accounts, either. Four execs were dumped for padding their expense accounts, and we hear they weren't just \$10 here and there—it's more like \$100 or \$200 or more on each item. Watch for more people to be axed as ABC tightens their belt. ABC has come a ways but not as far as Cap Cities would like, toward frugality. First went the corporate limos for ABC execs. Hospitality suites at the NAB this year were down to one night only and no premiums. Insiders say pumping up expenses was an "accepted" procedure in the old regime. Remember Ken Draper at KFWB/Los Angeles under Group W get-

ting employees to kick back overtime payments to him in the 1970's? Draper said he was told that was how to skirt the system and get a raise. Suddenly the rules changed and Draper went to the slammer. As the economy gets tighter and big business gets their ways into the radio world, watch for things to get much tighter. P-7 warns that you'd better re-examine your deals and where/how you get overtime could now well blow up in your face!

Emmis New York Deal: At presstime, the Emmis spinoffs had still not yet been finalized. Here's how the deal looks to P-7. First of all, watch for Emmis to keep what is now WYNY-FM/New York and to move WQHT-FM's format and call letters down to 97, becoming "HOT 97." 97 has a much better signal in the New York metro which is where the urban/dance format thrives. There's no question this is a done deal. Who buys the frequency of 103.5, now WQHT-FM? P-7 believes this is a difficult call. There's a lot of speculation that Group W will buy it, but we're saying they won't. Our money is riding on Westwood One as a buyer for 103.5. We think that's where it'll go. Purchase price will be in the \$40 million range. As for the AM side of the dealing, P-7 suspects this is going to linger longer before a definitive selloff is announced. P-7 thinks there are some surprises coming on the AM side, but it's likely that, again, there could well be a frequency move for all-sports WFAN-AM down to 660 where WNBC-AM is, consolidating the sports franchises of the two stations and keeping the better signal. Who buys 1050? We don't think Emmis even knows yet. This is a difficult move for super-operator Jeff Smulyan who is a buyer/operator, not a seller. He's never sold a station before and radio stations are like family to him. Could he dare try for a waiver to rush the FCC thoughts about multiple AM ownership in the same market? If he thought he could get away with it, P-7 suspects he might.

In case you wonder who won the Rolex watch at the NAB, given away in a promotion by Giant Boom Box Industries, here's the scoop. The winner was Mary Lou Maierhofer, Consultant for WHPA/Washington, DC. The drawing was conducted by the accounting firm of Arthur Young & Company.

Mark your calendars, programmers. The Bobby Poe "Pop Music Convention" dates have been released. The convention will be Friday/Saturday, June 24/25, 1988 at the Sheraton International Hotel in Reston, Virginia. That's right outside of Washington, DC. This two-day convention for contemporary broadcasters/record people is loaded with meaningful sessions facing-off key radio and music industry people on important issues. This convention, which used to be mostly an industry party has evolved into one of the most important tools today's contemporary broadcaster has for learning. P-7 strongly suggest to GMs and owners of contemporary leaning stations to not only be sure your PD attends, but think about going yourself! Last year the truly cutting-edge executives were there including Jeff Smulyan (Emmis) and Richie Balsbaugh (Pyramid).

Have a heart, fellas. WQFM-FM/Milwaukee morning jock John Millinder was rushed to the hospital with chest pains. According to Michael Zahn of *The Milwaukee Journal*, WQFM PD Brent Alberts left a message at the hospital that Millinder should call him. Millinder returned the call from his hospital bed in the cardiac unit to be told, he says, "they didn't want to honor their contract with me and just wanted me to go bye-bye." Alberts told *The Milwaukee Journal* that the decision to dump Millinder was made by parent company, Shamrock Communications, about a month earlier and that "it was time to go ahead with it." The stations ratings had been badly hit by WQFM's more recent AOR competition, WLZR-FM. But P-7 asks, for Shamrock, Disney's company, to fire a jock in his hospital bed? Isn't that a little Mickey Mouse?



Steve Kingston

Bringing Z-100 To A New Depth And Dimension

with Steve Kingston, Operations Manager, WHTZ-FM (Z-100)/ New York

Steve Kingston came to Z-100 just over a year ago from Baltimore. His arrival also coincided with the return of Scott Shannon's Morning Zoo sidekick, Ross Brittain. Until that time, Program Director Scott Shannon had been largely responsible for all aspects of the station's programming and operations.

Q Steve, did you have apprehensions, knowing Scott was very opinionated and had built the station from scratch?

A Obviously those questions crossed our collective minds. Dean Thacker, the General Manager, was involved with the decision-making process along with Scott Shannon. After all, I was brought in not only as a partner to Scott Shannon, but also as someone to whom he'd have to relinquish some responsibilities. This is a big radio station and it's fiercely competitive. On the other hand, the station was lucrative and it was in a winning situation already, so it really had to be the right situation that would enhance the station's success. There was an awful lot of discussion and thinking.

Q So who does what? Who does the cooking and who does the dishes, so to speak?

A There are some areas of responsibility that we share. There are others over which I have strict control and still others which Scott has strict control. My domain is the day to day operation of the programming department—where the disc jockeys go, what they do, what they say, what they play. The day to day functioning of the programming department of the radio station falls under my control. Scott and I may sit around and strategize, theorize and discuss and argue about it. The bottom line, though, is when it comes to implementation and seeing that the job gets done, it passes through my office.

Q And Scott?

A You know what a job the *Z-Morning Zoo* is, and it's gotten better and better and better, while the market has gotten more and more fragmented and competitive. Today, that job in itself becomes more and more of a full-time responsibility. The marriage seems to be working very well. The station is extremely successful.

Q So, what if you hear Scott deviating from what you've agreed is the right course in the morning? How do you tell a Scott Shannon to get back on track?



L-R: Ross Brittain (Z-100), Actor Rob Lowe, and Z-100 Zoo Crew Scott Shannon & Claire Stevens

A The morning show is Scott's, let's make that clear. Scott and I discuss the morning show whenever either of us feel it's warranted. We may do it in a structured type of meeting. We may do it at his house over dinner or my house over the weekend. But believe me, we scrutinize the morning show just as we both scrutinize every daypart on this station.

Q After a year, have you and Scott had things where you just don't agree and you're staring each other down from across the yellow line?

A Sure. And he's won some and I've won some. Sometimes those instances come within common domain, but often they come into various spheres of power so that one man winds up the winner and the other man a loser. It's just that simple. Look, anytime you house two program directors in any station, there's going to be disagreements. Many more times than not, though, this station is programmed by both of us as one.

Q Why did you decide to go to Z-100? Because it was New York?

A I felt I owed it to myself professionally. I had always had in the back of my mind the feeling that, if you work hard, regardless of the market size and situation, even AM or FM, as long as you're at parity with the rest of the signals in the market, then if you apply your trade in the tradition of winning, you're going to win. I've always suspected that, but never been sure of it, because I'd never worked in New York. Now, though, I can see that validated, having worked in a cross-section of different market types from New York to Baltimore to Iowa City. A market is a market and a hit is a hit, and I had to be sure of that, I guess, and this move did that for me. Sure, there are certain local nuances, but as long as you apply the same strategy and the same philosophy and eye-of-the-tiger aggressiveness, and you read the room right, you're going to win. A lot of people think when you get to a New York, the little petty details like sending the van to the shopping malls isn't as important any more. Wrong! It's the same thing but more so—spotting bumper stickers, visiting hospitals, you name it.

Q Is there a point, though, at which you say to yourself, "I'm in New York City—awesome!"

A Absolutely. It's the Super-Bowl of radio. It's the Triple-Crown! If you're going to work as hard as we work, you might as well win in the biggest city in America.

Q What are the chief advantages to programming in New York—over and above the fact your personal paycheck is bigger?

A Accessibility to a lot of things. A lot of tools, a lot of people. Obviously there are budgetary limitations in a lot of markets that there aren't in New York. Those limitations aren't all bad, by the way. They help you sharpen your creative skills as a programmer and marketer. But when you come to New York, you don't forget those skills and you put those together with the increased budget and you're almost in a no-lose situation.

Q And the disadvantages for being in the number one biggest market?

A The disadvantages are you become what a lot of people in a market this size become. They forget. They don't reach out and touch the people. They get caught up in the glitz and the glamour and the staggering fact that there are 16 million people out there who are potential Z-100 listeners. Here we are with a cume of 2.8 million people listening to this radio station, and you get caught up in the unbelievably staggering largeness of that. New York is too everything! It's too big, it's too small. As long as you keep your sense of perspective and priorities in focus and remember the basics, then you're OK.

Q Is radio strategy the same game no matter where you play it?

A Absolutely. What wins in Miami or Dallas doesn't necessarily win in New York *per se*, but whatever theoretical type of approach you use to win in radio in general does hold true across the board. You take basic radio logic, then you size up the market and the competition, you study the station and you make adjustments accordingly. The basic way that radio works, however, is the same. Again, though, stations are all different. Z-100 certainly is a unique study. Scott and I spoke on many, many occasions prior to my decision to come here, and I've always been a student of the way this station came together and evolved since its inception. But, I've always been a believer in coming into a station and looking at the past and present of a station to help you deal with the future.

Q As radio people, are our careers vertical, judged in success by market size—with a Randolph, Vermont at the bottom and New York City at the top—all of us trying to ascend upwards? And, if that's true, has your career just peaked?

A I think that's a very personal, individual call. Obviously, if you look at it that way, anywhere I go from here is downhill. I don't look at it that way.

Q How do you look at it other than that? You go from there to, let's say Baltimore or Boston, wouldn't you feel—and the industry judges you—as having started to slide downhill?

A I've always been one to choose my moves very wisely. As long as we continue with the same winning tradition we've maintained over the past five years, I figure that at some point, whether I decide to move to Baltimore or Butte, Montana or Los Angeles, I can basically call my own shots. I think Program Directors don't neces-

sarily have to pigeonhole themselves just as PDs, remember. There are other areas of expansion. I currently own three radio stations in two markets. While they're not a part of my day-to-day life currently, who knows down the road what will happen. I have a lot of options including being self-employed.

Q What stations do you own, Steve?

A Currently I own KZKX-FM/Lincoln, Nebraska, a Class A/C Country formatted FM station. I also just bought WXIT/WLTZ-FM/Charleston, West Virginia. The AM is a fulltime Religious formatted station and the Class B FM is a Lite-Rock, A/C station.

Q What's your target competition in New York?

A Obviously our primary competition is Power 95 in the format (*WWPR-FM is the Cap Cities/ABC station formerly known as WPLJ-FM*). If I were to focus in on one single competitor it would definitely be Power 95. On the other hand, we share a lot of audience with several of the signals in the market. WQHT (Hot 103) seems to be going through a transition period. Absolutely they're competitive, but fortunately for us, at what angle they're coming at us seems to depend on what day of the week it is. They seem to be going through some inconsistencies and changes over there. Besides them, we share audience with WNSR-FM, the Soft-Rock station; and, WLTW-FM, the Lite-Rock; and WRKS-FM, one of the two Urban stations—the other being WBLS-FM. It's an interesting market, largely because of the ethnic diversification of the market and the sharing patterns between stations. It's all changed, too. When Z-100 signed on in August 1983, there was no WQHT. No radio station super-serving the Hispanic audience of New York City, so Z-100 was in a position, especially since Power 95 hadn't yet seeded in the market either, to be many things to many people.

Q So when Z-100 signed on you could really paint with a broad brush?

A Exactly. And since then, almost every day, it seems we've had to redefine our target audience. Early on, we were a lot of things to a lot of people. Then you have a station come on like WQHT which is suddenly super-serving the Hispanic audience, and we've suddenly been forced to shore up some other areas in order to be competitive from a sheer numbers standpoint.

Q Has WQHT's emergence as a factor hurt your audience figures?

A I don't think so. Since their sign on, there hasn't really been too much of a statistical wobble. We've been pretty straight ahead.

Q In his February 1, 1988 *Pulse* Interview, Power 95 Operations Director Larry Berger characterized Z-100 as being a little more cocky and arrogant in approach than his more friendly stance. Do you agree with that?

A I would have agreed with that a year ago. I think Z-100 has subsequently grown up. Z-100 was a station that, because of its age, was in a challenger strategy mode, as any station would have been. Scott Shannon signed the station on and it obviously worked. A little over a year ago, as I was talking about coming here, we sat

Continued on page 10

down and discussed the strategy and the game plan for the future. One of the topics of discussion was where do we go from here. If you looked at Z-100 before, it was this massive, renegade Flame-throwing radio station that was a 12-plus body machine, cume-machine. It just steam-rolled right down the middle of the road and garnered a sizeable 12-plus audience. We then decided we not only had to be in the *quantity* business, but we had to be in the *quality* business. That's when Z-100 decided to grow up. It was the logical time in the evolution of the radio station, and, if you look at us now, we're not only the #1 station in the marketplace 12-plus by a sizeable margin—over a full sharepoint—but we dominate almost every demographic cell in every daypart.

Q For those readers who haven't heard the two stations, what is it that Z-100 does differently?

A Consistency. You punch up Z-100 and you know what you're going to hear. We're a music station, and musically, we're the most consistent signal on the dial. We go through painstaking efforts to make sure our music is absolutely, positively picture-perfect.

Q When you say your music is "perfect," exactly what does that mean?

A We play the best records for the largest available audience in whatever daypart we're in.

Q Do you daypart your music a great deal?

A Absolutely. This is a very dayparted radio station, yet the station is so uniquely dayparted that it doesn't sound as though it's dayparted. Part of that, of course, is the phenomenon of the Morning Zoo. On the other hand, most of the core artists and core records that make up the Z-100 playlist are heard 24 hours a day.

Q How long is your list?

A We play 30 records or so, depending on the available product. It's a very conservative list, though—35 records max. And we're similar to Power 95 in terms of rotation for categories of music, I'd say.

Q In regard to your rotations, do you find that because you're dealing with such an enormous cume in New York, you turn your music over more frequently than you did back in Baltimore, for instance?

A Slightly so, but people's listening patterns and habits in this marketplace aren't that much more different than Baltimore. Of course, a lot of that depends on the daypart. What we're trying to accomplish in middays—and how we go about trying to accomplish that midday strategy—is a little different in this market than it was in Baltimore. What we do here after 10PM at night is also different—who's available at that hour.

Q What makes up a good Z-100 contest, in your estimation?

A We go after several criteria. We try to make them entertaining—we strive for entertainment whether you're actually playing the contest, listening to the contest, or ignoring the contest. Those are basically the three criteria. If you don't want to play, we don't want to intrude. If you want to play, then we want to make it entertaining. If you want to play but don't have access to a telephone, then we want you to be able to enjoy yourself and play

anyway. We work very hard at coming up with promotions. A perfect example is *The Jukebox From Hell*. That was Scott's brainchild. What we did was research out a bunch of songs that were big hits in their time but wouldn't ever be heard on a radio station anywhere any more. Records like The DeFranco Family's *Heartbeat Is A Lovebeat*. Then, through the Theatre of the Mind, we created this jukebox in the basement of The Malrite Building deep in the depths of the basement. Then, once or twice a week, Scott would send someone from The Zoo into the basement. We'd solicit nominations from listeners to be entered into the *Jukebox From Hell*. We'd read the letters on the air, then Scott or somebody would go into the basement and play the record—crank up the jukebox and play the record. And we'd give away *Jukebox From Hell* tour jackets and, at the end of the contest, we gave away the Jukebox full of all those records.

Q Let me pose a hypothetical question. Suppose that, for whatever reason, you were faced with Scott Shannon leaving Z-100. Is the radio station bigger than Scott Shannon? Could the station survive?

A I think any radio station can survive the loss of any employee as long as that person is replaced with somebody who has equal or greater talent.

Q I know this is a politically ticklish question to answer, but just how much of the station is Scott Shannon and how replaceable is he? Some simplistic evaluations of Z-100 say it's Scott Shannon plus a jukebox.

A That wouldn't be a fair assessment. I think that the Zoo has garnered so much energy and it's such a top of mind show and stimulates so much discussion and comment that you can't maintain that energy level throughout the day, regardless of whether we had six Scott Shannons. After all, there's a time and a place for that type of activity. The same listener doesn't want to hear that same level or intensity of entertainment in other dayparts. Their moods change as the day progresses. This station can't be the thinking persons' radio station 24 hours a day. If we thought it would work, we'd do it.

Q How about a Q-105/Tampa with the Zoo and then Mason Dixon in the afternoon?

A Q-105 defies gravity as far as I'm concerned. I mean, sure, let WWPR change format and WQHT go away and have somebody replace those stations not doing as good a job, and the market becomes a little less fragmented. Then there's room to broaden out Z-100 into more personality orientation. Hopefully, some day we can do that. It took Q-105 many years to reach that level. Also, the energy level is different at Q-105 in different dayparts. Mason Dixon is different from The Q Morning Zoo and Cleveland Wheeler—it's not a 24 hour a day Zoo.

Q Let's take a look at your background, Steve.

A I originally started at WINX/Rockville, Maryland, Suburban Washington, while I was going to college, just to pay my way through school. The bug bit me, I decided to stay in radio and became the PD of that station. Then I moved on to become one of the original DJs at PRO-FM/Providence in 1974 when they first went Top 40. Left there when a good friend got a CP to build an FM in Cedar Rapids, Iowa, KRNA-FM. Left there to work for "Radio's Second Best Friend" Howard Johnson at

Continued on page 17

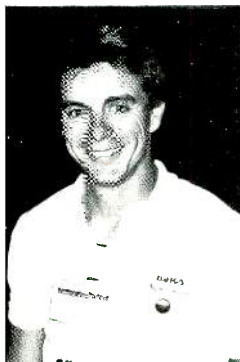
Scott Cossu To Host Three Hour Weekly Show



Scott Cossu

Windham Hill pianist Scott Cossu has been signed to host a three hour weekly syndicated program called *Wind Dance*. The program will air Sunday evenings via The Breeze Satellite Service. The Breeze is a "pick & choose menu" 24 hour New Age/A/C/Jazz format service via satellite. The new offering features music, interviews and information on record artists of interest to the Windham Hill type crowd. The Breeze format has been signed by 22 affiliates—15 are on the air.

Brian Thomas Rejoins Nationwide With Long-Term BJ 105/Orlando PD Pact



Brian Thomas

Brian Thomas has exited the PD slot at B-104/Baltimore. The CHR whiz-kid has been lured back to Nationwide Communications where he returns to his former success story—BJ 105/Orlando as Program Director. It's rumored that there are additional corporate intentions for Thomas as well in the near future. Thomas first joined BJ 105 in 1985 from PD at

Q-105/Oxnard, California and had exited the Florida station a year ago to go to Baltimore.

Power 95 Has 'Brown-Out' In Winter Arbitron Sweeps; Hot 103 Ignites

Z-100/New York glided handsomely to the finish line with a strong lead in the Winter Arbitron. The station boasted a 6.2 twelve-plus share—up from a 6.0 last fall and way ahead of #2 contender, WINS-AM with a 4.9 share. Scott Shannon's Morning Zoo shot up from a 6.5 to a 7.0, second only to WINS-AM all-news 8.9. Third overall was WPAT with a 4.7 from a 4.4. Fourth was WQHT (Hot 103) shooting up from a 3.7 to a 4.6, tying with WLTW-FM (Lite Rock) and WBLS-FM (Urban). On the Urban scene, WRKS-FM (Kiss) took a beating, with the RKO outlet diving from a 4.6 to a 4.0. WWPR (Power 95) had its first book after the switch from WPLJ call letters. The morning was a disaster. Jim Kerr plunged from a 5.5

to 3.8 and the station overall 12-plus dropped from 4.7 to 4.1. Howard Stern had an up book at WXRK (K-Rock), outdistancing the rest of the station, up from a 5.2 to a 6.1. WOR-AM suffered a loss from a 4.5 to 3.9, although mornings held firm. This was the station's first book without Neil Myers and Bruce Williams and Bernard Meltzer out of PM Drive and some observers say they should have left well enough alone.

Westwood One To Sponsor George Michael Solo Tour



George Michael

Continuing their ongoing participation in major concert tour sponsorships, The Westwood One Companies are sponsoring George Michael's first North American tour. The tour commences August 6 in Washington, DC. Westwood One's exclusive sponsorship will include the first-ever George Michael concert on radio, broadcast date to be announced later.

The Westwood One coverage began last week with taped broadcast of Michael's April 14 press conference from Rotterdam.

Digital Debunked

More than eight out of ten couldn't tell the difference between cassette and digital...can you?

At the Las Vegas NAB, hundreds of radio broadcasters took *Systemation's Nakamichi Challenge*—a blind listening test pitting a Nakamichi cassette deck against CD and RDAT players.

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Pat Shaughnessy Exits TM; Takes Station Group Under Marathon Communications



L-R: Don Turner (TM), Pat Shaughnessy (Marathon) & Jim Taylor (TM)

TMCI President/CEO Pat Shaughnessy has resigned that post and, at the same time, purchased the TM owned radio station group for \$7.1 million—\$5.5 million of which is assumption of debt. The radio group will operate under the new name, Marathon Communications. It consists of four stations in three markets: KHAT AM/FM/Lincoln, Nebraska; KBUL-FM/Reno and WAVH-FM/Mobile. TM lost \$1.2 million last year which the company attributes to the radio stations. Marathon will continue to be based in Dallas.

As for TMCI, Jim Taylor, a three year TM employee and largest remaining stockholder, becomes Chairman/CEO. Don Turner, currently Senior VP of TMCI, becomes President/Chief Operating officer. Indications are that TMCI will grow further into dominance in the field of station IDs and Production libraries as well as growth in the training/film industries.

Comic John Candy To Host New Weekly Radio Series



Pulse Publisher Tom Shovan congratulates John Candy (L) on his new venture

Film and television star John Candy tells *The Pulse* he's returning to radio, hosting a new weekly two hour music and comedy program. The CHR/A/C targeted show will be syndicated via Transtar Radio Network, but on an *ad-hoc* basis. One need not be a Transtar station in order to carry the show which is available on a barter for spots basis. The series, *Radio Kandy* is distributed via disc starting September 3. Candy worked in radio for several years before getting his start as a visual act as part of Second City Comedy Troupe.

Record Turnout For NYMRAD/IRTS Minority Career Workshop In NYC



L-R: Maurie Webster (NYMRAD), Student Michelle Tinkler, Ed Kiernan (VP/GM WCBS-AM), Student Bryan Scipio & Mark Bench (VP/GM WNSR-FM)

It was an information-intensive treat for some 60 minority students, seeking career information about the radio business. Some 40 managers from New York market radio stations were on hand to speak informally about the various areas of the radio industry, including news, sales, promotions and advertising. The 60 students attending the two-day seminar sponsored by the International Television & Radio Society (IRTS) and The New York Market Radio Broadcasters Association (NYMRAD) were selected from area colleges and universities among students interested in radio careers. The session was the fifth annual IRTS career Workshop, held at the Viacom Conference Center in New York. NYMRAD's "Interview booth" allowed students a one-on-one opportunity to talk with real world broadcasters.

New Radio Format Study—A/C Top 12-Plus Format; Shows Listening Demos

Among persons 12-plus, the top five formats in the top 125 metro markets are Adult Contemporary/Soft Rock, CHR, AOR, Country and News. That's the finding of INTEREP's marketing research division's Radio Format Report. The report is a just completed analysis of format popularity across the country. According to the study, AOR and CHR are the favorites with adults 18-34. A/C has the highest rating with adults 18-49 and Urban Contemporary is a top five contender with adults 18-34 and adults 18-49. Country and Easy Listening are two of the most often selected formats by adults 35-64: the growth demographic. The study showed that oldies experienced the biggest increase in number of stations programming that format—up 23% from a year ago. Stations with Hispanic appeal and programming have increased 13% which parallels the growing impact of Hispanic radio listeners and their consumer impact.

Susan Levin Named Dir., Jazz Promotion & Mktg., Blue Note Records



Susan Levin

A/C Promotion for EMI/Manhattan Records.

Susan Levin has been named to the newly created position of Director, Jazz Promotion and Marketing for Blue Note Records. She'll be responsible for supervising the national promotion of not only Blue Note, but also Cinema, Intuition and Capitol Records Jazz Products at Jazz and New Age formatted radio stations. She was previously Manager of Jazz &

Brenda K. Starr Headlines Teen Benefit Concert For Alcoholism Council



Brenda K. Starr

York MC'd the event and the music mix, with rock star Brenda K. Starr singing live, courtesy of MCA Records.

A turnaway crowd of New York area teens flocked to teen club *Hearthrob* on West 26th Street Friday night. The occasion was a teenage benefit concert sponsored by the Alcoholism Council of Greater New York. Proceeds of the event were for the council's work in combating the problem of teenage alcohol abuse. Jock Scott Blackwell of Emmis' Hot 103/New

Merlin Bobb, Richard Nash Named To VP Posts/Atlantic Black Music Division



Richard Nash

Richard Nash, Director of National Promotion for Atlantic Records' Black Music Division has been given his VP stripes in the division. At the same time, the division's Director of A&R, Merlin Bobb, was also named VP of A&R for the label. The Vice Presidential honors for both are effective immediately. Nash has been with the label since 1980; Bobb since 1986.

Should management and programming really be interested in an engineering product?

You bet!



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Just a brief note to let you know the positive results we have experienced with our new Amplitude Component Monitor. I think you should be aware that your ACM-1 has significantly decreased crosstalk on our 67 and 92 KHz channels. I have also heard positive comments from the engineer of the radio station as it has significantly improved multi-path reception in the mountain areas around Southern California.

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Steve Jones

Steve Jones



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Roger Greenley

Structuring And Motivating Your Local Sales Thrust

with Roger Greenley, CRMC,
General Manager, WDAY AM/
FM/Fargo, North Dakota.

Roger Greenley is a radio sales pro of nearly two decades. Except for an entrepreneurial stint during which he owned his own station, his entire broadcast career has been in the Fargo, North Dakota market, his home town. An RAB CRMC, Greenley, in the world of radio sales and sales management, "has his act together." He's been back at WDAY AM/FM since November 1982—responsible for staffing and motivating an exceptional sales effort.

Q Do you carry a personal account list, Roger?

A Not a direct account list *per se*. I try to work with people and help salespeople work with accounts—especially when the accounts have some interplay with programming. For example, we just did something with *The World of Wheels* auto show where it was important to not just sell advertising to these people, but to receive some programming benefit from this relationship with the client—display of the station call letters out front so that's the first thing people see.

Q Are you finding that clients are asking more and more for some sort of merchandising with their buy?

A Yes. The pressure is increasingly growing as the competition grows. We ran into a situation last year where we were out looking for promotions to do for our rating period. On the other hand, this year, we can't handle all of the promotions that are coming our way and we have clients talking to us now, already scheduling for the Spring of 1989. It's almost to the point where a major beer came into the market two weeks ago and we didn't lead off with discussions of rates. Instead, they opened up asking what we could do in merchandising and marketing of their product. I was rather surprised they didn't want to lead off quabbling over rates. Instead, we were able to sit down and indicate that we'd like to see them invest a certain percentage of their radio budget on our two radio stations, and then, at the same time, determine what we could do to help them be more successful.

Q What's your feeling about remotes?

A I like them from a programming standpoint. In a market this size, the philosophy is that we win listeners one by one and not by the thousands. As far as from the sales side, we work hard for our talent to have a good understanding of the business aspect of a promotion.

When we do a remote, we sit down with the advertiser—and the agency if there's one involved—and the air talent who's going to do the remote, and talk about what the goals are for that particular remote. One of the most important things we've found doing a remote or a merchandising promotion with a client is getting the details worked out. Execution of a promotion is at least as important as the final results. So many people drop the ball in things like that—especially when you've got a lot of turnover of salespeople in a marketplace. When things are changing all the time, people like to know what they can count on from you in the way of execution. We're not the cheapest radio station in the market. The cost per thousand isn't the lowest. We sell service.

Q What do you do about unrealistic expectations from advertisers? They buy a half a dozen spots and then put the whole staff on overtime to handle the anticipated throngs of new customers. Mob control at remotes?

A That's a situation the salesperson must handle when he's selling a package or a remote to a client. First, we deal with any sales situation with a philosophy that came from The Welch Company—Jim Williams—and that is that radio is equal to any other medium, but we don't necessarily feel that it's superior. If you invest \$1,500 in a full-page newspaper ad, don't expect your \$100 investment on the radio station or your \$500 investment on the station to equal the results you're going to get with that \$1,500 newspaper ad. We don't profess that radio is a miracle medium. So we start our realistic, and talk to them about their budget.

Q How do you get the client to think that way, though—dollar parity instead of trying to match spot units against page numbers?

A Case in point, I was dealing with an agency that was handling a waterbed store. They called asking for help—they wanted to do some remotes, some advertising, and have my two radio stations work with them on this promotion. Now, I knew they'd done a considerable amount of television—we monitor media use in the market, of course. So I asked what they did last month. They replied that they spent \$5,000 in television and it didn't work. Then I recommended that I'd like to see them invest that \$5,000 this month in radio—and, preferably, on our two radio stations. The response from the agency person was, "My God, if we spent that much money, I know it would work." We're honest with people. We tell them that advertising does not have the ability, whatever medium you're working with, to create something that isn't there. You can do two things with advertising: either speed up the process of the inevitable, and you can direct it to the particular person that's doing the advertising. There's a gestation period during which a potential consumer thinks about purchases. Before someone, for instance, buys a waterbed, there's a period of, maybe, six weeks when they're still planning the purchase and they're open minded about it. If you're running a promotion, and the consumer's early in his/her six week consideration time, you can probably draw them to the store where the pro-

motion's happening and you can, if you add in an incentive like free waterbed sheets or something, influence an immediate purchase before the promotion ends.

Q Your honest feeling: does radio work—and does it work as well, dollar for dollar, as other media?

A I believe radio works—and I believe it works better than other mediums. Look at newspapers—they're one-dimensional. They're a boring advertising vehicle. If you're on TV, the structure of the programming is such that you can only plug your ad in there. Radio can get involved. For instance, our morning show on the FM is called the "J Team." One of the team, Jane Alexander, recently had a baby and gained weight during her pregnancy. She wanted to lose it after the baby was born. One of our clients was a weight loss product. They got involved. During their ad campaign, they also gave her a free program. So she came on the air giving personal progress reports and endorsements about the weight loss she went through on the program. The client got terrific response from the campaign—and it's something that you really can't do very easily on other mediums. Radio can get excited and do things over the air. Another obvious area like that is concerts.

Q What about the advertiser who, inevitably, is going to want to meter his "response" and tells you to put in the restaurant ad that the customer should write "WDAY sent me" on his napkin and he'll get a free glass of wine with his meal? How do you avoid that without looking like you have no faith in your station?

A I'd tell the person, "You want this to fail, don't you," looking them right in the eye when I'm saying that. Some people are honest and say yes. When I owned a radio station in another market, somebody was calling on the McDonalds in the market. The McDonalds guy told me he'd run a schedule, the salesperson had been very persistent—calling on him every week—and after six months he finally bought a schedule. The campaign called for customers who bought a \$2 order, they'd get a free medium soft drink. I looked at the McDonalds guy and said, "You know that's going to fail." And he replied that he agreed it would, but the salesperson wouldn't come back there any more after that. Those kinds of promotions are, I feel, designed for failure. If somebody wants to put a test to the radio station, we offer them *one free commercial* and we'll place that into any daypart they want, 24 hours a day. All we're going to say in that commercial is that such and such a business is going to give away a \$10 bill for everybody hearing this ad—just stop in and pick it up. We've never yet been taken up on the offer.

Q Isn't the question, though, of wanting to meter response and prove radio's effectiveness a legitimate concern for some advertisers—especially those who currently use couponing a great deal in print media with good results?

A First of all, somebody who's going to spend \$100 expecting wild responses isn't going to have that happen. We talk about that from the onset. We ran a seven week automotive promotion where we gave away a car. The client ran \$5,000 worth of advertising, and it was pretty easy to compare the sales from the same period the year before with the sales during this promotion, and trend that between the two years. If somebody's

serious, we don't mind sitting down with them. If they're going to make a realistic investment into something and do things right, we'll sit with them and take a look at the picture. We'll then look at two things. We'll look at the track record, and, secondly, what they have to do to recoup their advertising investment. We call having their increased sales cancel out the cost of the promotion "C" level success. Then, we set levels for "B" and "A" level success. For example, if, for instance, they're normally going to sell 50 cars during this period of time, and they sold 75 cars, then we all know it's working.

Q Do you use a grid card?

A Yes.

Q Critics of grid cards say all it does is tip your hand as to how low you can negotiate your rate—the absolute bottom of the card—and the big advertisers will crunch you right down to the bottom every time.

A Not if you have true rate integrity. If we're sitting at our top grid and we've only got 10% avails left, we're not going to negotiate from that standpoint. Along with that, you've got to have a strong radio station. In a market this size, there are more determinants as to whether you're going to get the buy than just the ratings. You've got to be a strong salesperson. You've got to have a radio station that's perceived in the market as a leader. Then, you look at where the ratings stand—but that's the third priority, the third thing in the order of significance.

Q How critical are the ratings in a market the size of Fargo?

A They're important if you're in last place—you're in big trouble. However, like I say, I rank the ratings in third place in order of importance to the sales picture. Our FM radio station, for example, is a CHR station that skews slightly female. Yet we do more automotive promotions than an AOR in this market skewed more toward the males.

Q How, if you consider ratings in a role of tertiary importance, do you suggest selling around bad ratings?

A Quite frankly, this is the first time in the 17 years I've been selling radio, that I've ever had a #1 rated radio station. The most important thing is not how many people that rating book says that you have. I've been in a situation where my competitor has 95,000 people listening to them and we've got 65,000 people. We sit down there and talk to the advertiser and if he asks about the ratings, we'll say "We've got 65,000 and our competitor's got 95,000. How many people do we need for this promotion to work? How many people have to come into your store?" Very seldom is he going to say he needs more than 100 people to come in. Then, the important thing becomes how good and how effective are his commercials, rather than the sheer ratings. After all, all we need to motivate are 100 people or 2,000 or 5,000, and either radio station has 5,000 people, obviously. As long as you've got a base of people in the rough demographics, you don't have to be #1.

Q Where do you go looking for your salespeople?

A As with all businesses, good radio people are hard to find. The most important thing we do is try and keep

our eyes open at all times, especially in the good times when we're not actually hiring. It's wise to be always out looking for the next person you'll be needing to hire one day. He might be working in a restaurant and display a tremendous ability to work with people. We've hired a number of people from retail establishments like salespeople in clothing stores.

Q How do you train these new recruits to sell radio?

A The most successful method is taking these untrained people and giving them exposure to sales material such as Tom Hopkins, Chris Lytle and other audio and video training cassettes. Then, after they've been introduced to that, we'll go out in the streets and set them up with an experienced salesperson so they can observe how it ought to be done. They generally have a minimum of two weeks' in-house training unless they're exceptional and we're able to observe they're just ready to break out. Then they spend another week working with the sales managers. Then they start working with other sales reps on the staff, then sent on the streets with an account list alone.

Q Is there such a thing as having too many salespeople on the street—and what is the deciding factor that makes you say you've got enough?

A Good question. The number of salespeople for these stations here is seven for the AM and seven for the FM. Then, in addition to that, we have a telemarketing department made up of three people on the phones. If you've got good people and they aren't making a good living, then you're going to lose them. Now, if you have too many salespeople, there isn't the income potential. You have too few salespeople when you aren't able to cover the bases—then you know you have too few. In a market like this, if we have 4,000 businesses, you've got to identify how many of them are viable radio advertisers. Which ones are worth spending the time on. If you come up with 475, and a good salesperson can do a good job of servicing an average of 40 to 60 accounts plus, maybe, some season accounts, then you work it out from there.

Q How about dividing up that account list in a fair, equitable manner between the salespeople?

A Seniority probably plays the biggest role in that. I guess if you were starting off with a brand-new radio station, you'd probably have a different situation, but with us, if a person remains in our operation, they'll probably make some gains and get a better list than somebody who just comes aboard.

Q Some management philosophies call for trimming an account list when a salesperson reaches a certain income cap. They pull some accounts off and either reassign them or make them house accounts because the guy's earning over a certain number and not hungry any more.

A I feel a salesperson can never earn enough money. The more he makes, the more the radio station makes. I've been that salesperson who's had accounts taken away, and it got to the point once when I said, "Make your choice: the next time you take accounts away, I leave." As long as your commission program is equitable for the company you're working with, I'd like to have, frankly, seven radio salespeople all making \$100,000 a year or more!

Q Personally, do you miss working an account list yourself?

A Not really, because there's not a day when I'm not out on the street or at least on the telephone with some advertisers. I don't miss it because I'm never gone.

Q Is there something inherent in one's personality that makes him/her a good salesperson?

A I think it's laziness. Not short term, long-term. The greatest salespeople are motivated by accumulating a great deal of money so that one day they won't have to work. There may be other characteristics in there, too, where they're somewhat insecure and that keeps motivating them to keep going.

Q Does making a sale provide you, as a salesperson, with a feeling of external validation? And does not making the sale do the opposite?

A I don't feel I'm more of a person or less of a person whether the sales goes through or not. I get a psychological kick when I do make that sale, though. A successful salesperson is the hungry one that just goes and goes and goes. The sales leaders are never going to be happy. They don't fall into a comfort zone. The great success stories for salespeople are of folks who don't fall into a comfort zone, they're driven. Their satisfaction come from continually making the great sales. We've got a real estate salesperson in the market who sells over \$12 million worth of homes a year. His income is considerably in excess of \$300,000 a year and obviously he could live on less than that.

Q Tell us about your background.

A I'm from here in Fargo. I've always worked and lived here except for three years when I owned a radio station in Jamestown, North Dakota. My first sales experience, my first fulltime job, in fact, was radio. Before that, I was a part time DJ at another station and I listened to my aircheck each week when I was done and realized I wasn't going to go anywhere as an announcer. No matter what you're doing, you've got to be honest with yourself. I just didn't have a lot of talent in that field. So, I analyzed the situation, looked at the options and sales seemed the most logical option for me if I wanted to stay in the radio industry. So I moved into sales.

Q OK, you're in a room full of eager young salespeople, thirsty for a gem of knowledge, gleaned for your 27 years of radio experience. What would you tell them?

A Strive to be #1. Number one being the best you can be. Never accept less—if you can do more, always keep doing it. Whatever you do, give it everything you have. The other thing is, don't set your standards using other people as a measure. It doesn't matter what anybody else peaks out at—if you can do more, do it.

Thank you for sharing The Sales PULSE of Roger Greenley with us this week!

PULSE

Z-104/Frederick, Maryland in 1975, when it was 14/ZYQ. At that time, most of the energy was concentrated on the AM side. Left there and went to work for Harry Averil at WEAM/Washington, DC, which was a prominent AM Top 40 station at the time. I left there to program WYRE/Annapolis. Meanwhile, over at WPGC/Washington, DC, Charles Giddens and Scott Shannon were, respectively, managing and programming that station. After a couple of years of becoming friends with both of them, I decided to join them at WPGC/Washington. When Scott left WPGC to go to Q-105/Tampa, I became PD at WPGC from 1979 to 1982. WPGC died in 1982, and I went to work for EZ Communications at B-94/Pittsburgh until 1984. Then I got a call from Jim Foxx at B-104/Baltimore and spent three years there before I got the big call from Z-100. The timing was just right. B-104 had just had the best book in history, we'd driven our competition out of the format and we had a 9.8 share. The timing was right from a professional standpoint if I was going to leave what was a great situation in Baltimore.

Q What is the role today of a CHR radio station in the listeners' lifestyle?

A I don't think there really is a role. One thing I've learned here in New York is radio is a lesser part of peoples' lives than we might think it is. We need to give them a reason to listen. Look how many years New York City sat without a major contemporary outlet on either AM or FM, until Z-100 came along. I think listeners tend to take the media for granted. That's very much the challenge of a radio station—to punch through that. Z-100 is a very emotional radio station. When the city laughs, we laugh. When the city cries, the station cries. Hopefully, when you create that synergy, it also works in reverse: when the station laughs, the city laughs. That's important.

Q This, I know, is a difficult topic, but you recently had to deal with the somewhat sudden death of one of your jocks, Spanky McFarland. For programmers reading this who may also some day face a situation, how do you suggest other PDs deal with such a thing tastefully and in perspective?

A That's hard. To deal with something like this on the station is a very emotional, serious topic, and that's how you handle it. Our listeners here had a right to know. We felt the station holds a place in our listeners' lives and they had a right to know. So we dealt with it quickly, frankly. GM Dean Thacker and I came to the station—Scott was out of town—and we wrote a little press release explaining how difficult it is to report the death of a colleague and friend, but that we unfortunately needed to do that at the time. Then we laid out the facts as they were—the fact he was 26, died of a heart attack, and gave a little background. We were very cognizant that we didn't want this to reek of a promotion. We announced it on the afternoon of the Sunday he passed away and ran the announcement several times that Sunday. That Sunday evening, he was to have hosted a "Love Songs" show. On that show that night, we basically dead-segued records, with a little montage about Spanky about every 15 minutes. Then, that was pretty much it. The last thing we wanted to do was intrude on other people. His passing obviously affected us much more than the average listener, we realize that. On the other hand, people use radio differently weekdays than on weekends, so we felt we

needed to deal with this also in some way, shape or manner in The Zoo on Monday. So, we went through the same explanation. What we had Dean Thacker record the day before, we had Ross Brittain present that next morning on The Zoo. We weren't maudlin about it. We played the hits and the show must go on. Then his funeral was Wednesday, and we dedicated part of the all-request lunch hour show to him—paying our final respects. Above and beyond that, it was basically business as usual. We let our listeners grieve with us if they'd like to, but not make it awkward for them to listen to us if they chose not to participate in our grief.

Q Your 12-plus numbers are 6.2 in the last book. How high is up?

A When I first came here, everyone told me the days of Z-100 seeing a 6 share were over. We were then a 5.1 station in Winter 1987 and WPLJ (Power 95) was a 5.0. We've not only seen but exceeded that 6 share, and we're hoping for a 7 share very soon.

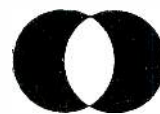
Thank you for sharing The PULSE of Z-100 and Steve Kingston with us this week!

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Question: How Significantly Do You Daypart Your Radio Station?

Bill Tanner, Program Director, WPOW (Power 96)/Miami: Very significantly. I don't know what percentage of the playlist changes by daypart, but we daypart according to the available audience. When teens are a factor, such as between 6 AM and 7:30 AM or 3-11 PM, we take into account music that appeals to them, and which might not have an 18 plus appeal. We basically delete those records from our playlist when teens aren't available to listen to the radio. That also applies to our more sophisticated targeted programming, through the use of our internal call-out research, traffic patterns, and things like that. Our jocks take a very different approach to what they say and who they target in each daypart. I like to think of my disc jockeys as the program directors of their own shows, and I give overall direction on how to integrate their shows into the broad format of the radio station. They have enormous leeway to do what they think is right, and I think I'm right in allowing them that because I'm lucky enough to have jocks at my stations who have unparalleled experience.

Mark Bolke, Program Director, KRXY (Y108)/Denver: I think we daypart technically. We don't necessarily over-daypart any one particular segment of the audience or type of music—it all comes down to the individual record. We don't specifically look for a record that we can play between 9 AM and 3 PM because there are business people in office situations. Once we decide to play a record, we work from there as far as when to play it—we don't work according to any percentages. Our jocks do take a different approach. During mid-day, we have to appeal to the office workers and housewives. When school's in session, there's a drop in the younger demographic. So, we try to relate to the audience that's listening at the time.

Brian Kelly, Program Director, Z-95/Chicago: Very little. A couple of rock records only get played at night, otherwise everything is the same. Our jocks don't really alter their approach by daypart. We're a mass appeal station. We like to think that we appeal to most women 18-34, but that doesn't mean we ignore the men. We treat them both pretty equally, with maybe a little lean toward women.

U.S. Tape & Label ***Saint Louis, Missouri***

Byron J. Crecelius
Vice President Sales & Marketing
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314/423-4411

Buzz Bennett, Program Director, Y-95/Dallas: Very significantly. I'd say at least 30% of our playlist changes by daypart. Our morning show is pure personality. The way to explain that is that the morning show is music injected into content—the rest of the radio station is content injected into music.

Jerry Dean, Program Director, KLUC/Las Vegas: Pretty significantly. We're not very heavily dayparted—we try and add songs that can be played in all dayparts—but obviously there are some songs we play at night that we can't play during the day and vice versa. We're dayparted where we need to be. We do ongoing music research, every month we have auditorium tests, and that will determine the dayparts we put the songs in. We're pretty straight ahead as to who our jocks appeal to, not only on the morning show but all dayparts. Obviously, we're more music-intensive outside the morning show, but we have a pretty uniform sound throughout the day.

Mark Chernoff, Program Director, WNEW-FM/New York: I don't daypart every record, but those that are appropriate to daypart, do get dayparted. For example, an AC/DC record would be more likely to be heard late in the afternoon and in the evening than in some other dayparts. Certain oldie records sound better during the day because of the audience that's available. I try to judge each record individually. I may take a specific AC/DC record and daypart it, but that doesn't mean that every AC/DC record gets dayparted. It's the same thing with Journey or Led Zeppelin—some hit in all dayparts. The jocks do take a different approach by daypart, but only to a certain extent. At night, there are more young people than during the day, but we don't try to alienate anyone. In other words, we might gear the program toward a certain group, but not at the risk of alienating any other group.

Bobby Hatfield, Program Director, WDTX/Detroit: We do daypart, but it's somewhat limited at this point in time. The radio station is a very bright-sounding adult CHR with a rock slant, so we really don't get into heavy dayparting. We have a very high-profile night show hosted by Andy Savage, and the name might give you an indication of what it's like. It's a very street-oriented show that uses a lot of phones, and there's always some kind of commotion going on. We don't do that in mid-day or afternoon drive. Each disc jockey is instructed on how to approach different dayparts.

Gary De Maroney, Program Director, FM-104 (KHOP)/Modesto: With this particular radio station, we try to reach our audience of 16-32, so we don't look at any product and say, "Okay, let's look at a daypart!" However, there are instances where certain records may test dramatically well with one particular age demo and be a total turnoff with another age demo. At that point, we'll look at possible dayparting that record. That doesn't mean that we would extend our playlist or shorten it. We would try to accommodate that record during the daypart which it would serve best, *if* there's a need for it in a certain daypart. For example, if it's a record that's number one in teen requests—a good example would be the L L Cool J record—we would play it in the time slot that it was necessary in.

leg • a • cy \leg 'ə sē\ n, p *pl* -cies [OFr. legacie
 <ML. <L. legatus: see LEGATE] anything
 handed down from the past, as from an
 ancestor or predecessor: as in our legacy from
 ancient Rome.

This month we celebrate the continuation of a dream—a dream that became a reality two short years ago. Built upon a foundation of hard work and a commitment to excellence, a new broadcasting tradition began with the acquisition of KJOI FM in Los Angeles, KHOW AM and KSYY FM in Denver, WLLZ FM in Detroit and KDWB AM/FM in Minneapolis. Less than one year later, KILT AM/FM in Houston was added. Our most recently acquired stations, WCXR FM and WCPT AM, serve the nation's capital—the very cornerstone of our country's traditions.

Our dream is not about just stations. It is about people and it is about the future. A future filled with dedicated, responsible and productive people; people committed to making our company the very best it can be.

So, with the weighty responsibility of carrying on the very best traditions of a wonderful industry, with love and gratitude to all those who contributed to the traditions of our past, we turn to the future.

We celebrate, therefore, the building of our dream team and fittingly, our very own name...

LEGACY

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KJOI FM Los Angeles	WCPT AM Washington, D.C.	WCXR FM Washington, D.C.	KILT AM Houston	KILT FM Houston
WLLZ FM Detroit	KDWB AM Minneapolis/St. Paul	KDWB FM Minneapolis/St. Paul	KHOW AM Denver	KSYY FM Denver

CONTEMPORARY RADIO HIT ACTIVITY CHART

"Where Do Broken
Hearts Go?"
Whitney Houston
Arista



8 WEEK QUADRANT TRACKING

LW - TW	TITLE	ARTIST	LABEL
1 - 2	Devil Inside	INXS	Atlantic
4 - 3	Wishing Well	Terence Trent D'Arby	Columbia
8 - 4	Angel	Aerosmith	Geffen
2 - 5	Get Outta My Dreams, Get Into My Car	Billy Ocean	Jive/Arista
13 - 6	Anything For You	Miami Sound Machine	Epic
10 - 7	Prove Your Love	Taylor Dayne	Arista
6 - 8	Girlfriend	Pebbles	MCA
12 - 9	Pink Cadillac	Natalie Cole	EMI-Manhattan
19 - 10	Shattered Dreams	Johnny Hates Jazz	Virgin
15 - 11	Electric Blue	Icehouse	Chrysalis
21 - 12	I Don't Want To Live Without You	Foreigner	Atlantic
17 - 13	One Step Up	Bruce Springsteen	Columbia
25 - 14	Always On My Mind	Pet Shop Boys	EMI-Manhattan
18 - 15	Pamela	Toto	Columbia
23 - 16	Naughty Girls (Need Love Too)	Samantha Fox	Jive/RCA

LW - TW	TITLE	ARTIST	LABEL
26 - 40	Endless Summer Nights	Richard Marx	EMI-Manhattan
53 - 41	I Still Believe	Brenda K. Starr	MCA
30 - 42	I Want Her	Keith Sweat	Elektra
51 - 43	Promise Me	The Cover Girls	Fever/Sutra
16 - 44	You Don't Know	Scarlett & Black	Virgin
58 - 45	I'm Still Searching	Glass Tiger	EMI-Manhattan
14 - 46	Check It Out	John Cougar Mellencamp	Mercury/PG
68 - 47	We All Sleep Alone	Cher	Geffen
PICK - 48	Foolish Beat	Debbie Gibson	Atlantic
61 - 49	Beds Are Burning	Midnight Oil	Columbia
32 - 50	Going Back To Cali	L L Cool J	Def Jam/Columbia
63 - 51	Kiss Me Deadly	Lita Ford	RCA
42 - 52	Hysteria	Def Leppard	Mercury/PG
77 - 53	The Flame	Cheap Trick	Epic/E/P/A
38 - 54	I Get Weak	Belinda Carlisle	MCA
57 - 55	Breakaway	Big Pig	A&M

27 - 17
 28 - 18
 24 - 19
 22 - 20
 40 - 21
 31 - 22
 11 - 23
 35 - 24
 37 - 25
 29 - 26
 41 - 27
 59 - 28
 32 - 29
 9 - 30
 44 - 31
 34 - 32
 45 - 33
 7 - 34
 39 - 35
 5 - 36
 47 - 37
 20 - 38
 49 - 39

Wait
 Two Occasions
 Piano In The Dark
 I Wish I Had A Girl
 One More Try
 Dreaming
 Man In The Mirror
 Say It Again
 Strange But True
 Fishnet
 One Good Reason
 Everything Your Heart Desires
 Kiss And Tell
 I Saw Him Standing There
 My Girl
 Together Forever
 Yes
 Some Kind Of Lover
 Nighttime
 Rocket 2 U
 Ritual
 Out Of The Blue
 Love In The First Degree
 White Lion
 The Deele
 Brenda Russell
 Henry Lee Summer
 George Michael
 Orchestral Maneuvres
 In The Dark
 Michael Jackson
 Jermaine Stewart
 Times Two
 Morris Day
 Paul Carrack
 Daryl Hall &
 John Oates
 Bryan Ferry
 Tiffany
 Suave
 Rick Astley
 Merry Clayton
 Jody Watley
 Pretty Poison
 The Jets
 Dan Reed Network
 Debbie Gibson
 Bananarama
 Atlantic
 Solar
 A&M
 CBS Assoc.
 Columbia
 A&M
 Epic
 Arista
 Reprise
 WB
 Chrysalis
 Arista
 Reprise
 MCA
 Capitol
 RCA
 RCA
 MCA
 Virgin
 MCA
 Mercury/PG
 Atlantic
 London/PG

65 - 56
 NEW - 57
 71 - 58
 PICK - 59
 60 - 60
 62 - 61
 75 - 62
 73 - 63
 67 - 64
 79 - 65
 NEW - 66
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 52 - 68
 78 - 69
 70 - 70
 74 - 71
 64 - 72
 NEW - 73
 43 - 74
 NEW - 75
 46 - 76
 NEW - 77
 66 - 78
 NEW - 79
 72 - 80

Get It On
 Tall Cool One
 Nite And Day
 Make It Real
 Family Man
 Presence Of Love
 Under The Milky Way
 Take It While It's Hot
 Century's End
 Like A Child
 Should I Say Yes?
 When We Kiss
 Just Like Paradise
 Circle In The Sand
 Never Die Young
 Da' Butt
 I Found Someone
 Underneath The Radar
 Savin' Myself
 Englishman In New York
 Rock Of Life
 Hands To Heaven
 What A Wonderful World
 Stand Up
 Pump Up The Volume
 Kingdom Come
 Robert Plant
 Al B. Sure!
 The Jets
 Fleetwood Mac
 The Alarm
 The Church
 Sweet Sensation
 Donald Fagen
 Noel
 Nu Shooz
 Bardeux
 David Lee Roth
 Belinda Carlisle
 James Taylor
 E.U.
 Cher
 Underworld
 Eria Fachin
 Sting
 Rick Springfield
 Breathe
 Louis Armstrong
 David Lee Roth
 M/A/R/R/S
 4th & Broadway
 Polydor
 EsParanza/Atlantic
 WB
 MCA
 WB
 IRS/MCA
 Arista
 Atco/Atlantic
 WB
 4th & Broadway
 Atlantic
 Enigma
 WB
 MCA
 Columbia
 EMI-Manhattan
 Geffen
 Sire/WB
 Critique/Atlantic
 A&M
 RCA
 A&M
 A&M
 WB
 4th & Broadway



L-R: FCC Commissioners Jim Quello & Patricia Diaz-Dennis and Attorney Al Sikes.

us, one by one; how do we maximize the public's interest?" said Patrick. "There's a tendency to coast at the end of political administration because it's the ninth inning and January 20, 1989 will be the start of a new ballgame. But that would be a mistake. As to comparative renewal, for instance, we've already waited 20 years, and the prospects for reform may never be better."

The comparative renewal threat was, in fact, raised many times. In an "Issues" session with a panel of FCC leaders, NAB Radio Board Chairman Jerry Lyman of RKO raised the fact that this June, broadcasters start filing for renewal for the first time since the long-term licenses went into effect seven years ago—which could bring comparative hearing abuses.

FCC Commissioner Jim Quello commented that, on strike applications, "A hearing is mandatory and that's threatening. There certainly shouldn't be any compensation allowed for challenging applicants. Actually, we should reinstate the whole financial qualification thing, too. Challengers should prove that they have the money available, and we must move quickly on this issue."

Quello also remarked that, "Deregulation has decreased the load on law firms, and a number of lawyers would gladly take a comparative renewal case on a contingency basis."

Commissioner Patricia Diaz-Dennis added, "Get evidence to us that there are abuses in the petition to deny process. I also agree that we should look at the financial qualifications of competing applicants and do it as quickly as possible. We're also considering auditing. This is a *front-burner issue* at the Commission," said Dennis. "But, again, we need comments—evidence."

Metroplex President Norman Wain, who is in the midst of a costly seven-figure comparative renewal hearing on Y-100/Miami commented he was impressed with Dennis Patrick's attitude on comparative renewals. "1988 brings a unique set of circumstances. Most of my colleagues aren't aware of the dangers unless they're filed against."

Wain also pointed out to the FCC Commissioners on the panel that they can have their records and documentation, "but by that time it'll be too late. You'll have hundreds of applications already filed by then. I suggest an emergency rule about payoffs." Commissioner Dennis said she agreed and indicated, "I'll talk to people when we get back to Washington, DC."

Radio station owners/operators pushed the need for radio-only legislation. The theme played throughout the convention but reached the spotlight during a session featuring a panel of two senators and five members of the House of Representatives.



Rep. Billy Tauzin (D/Louisiana)

Representative Billy Tauzin, long a supporter of radio causes and co-author of the Tauke-Tauzin bill commented, "If radio only deregulation is achievable and we don't do it during this election year, then might we not look at it with some measure of regret?"

Representative Matt Rinaldo was more cynical. "There won't be any broad-

cast legislation this year. We have a short legislative year and a lot more important things to do."

On the other hand, Rinaldo added, "There are *clear* differences between radio and TV, and we should be thinking about what we want next year." On the subject of comparative renewal, Rinaldo agreed with the FCC that, "Comparative renewal can cost \$500,000 or more and it just invites challenges—all you need to do is promise more than the current guy. A good case can be made for radio only reform on licenses. Competition in radio is much heavier than in TV."



FCC Chairman Dennis Patrick with *The Pulse's* Tom Shovan

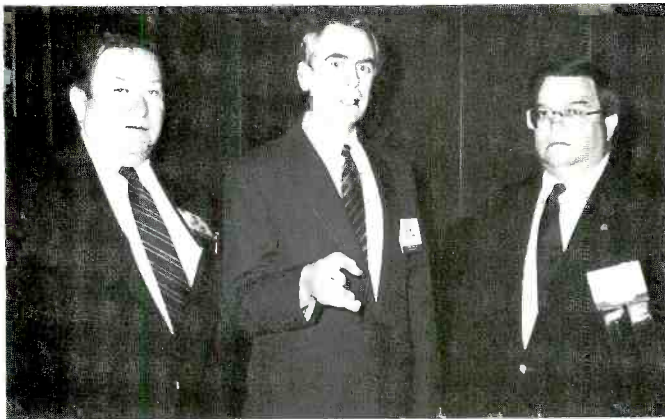
Representative Dan Coats warned that, in his opinion, radio broadcasters must be prepared to make trade-offs and compromises to get legislation through—something FCC Chairman Dennis Patrick warned against. Coats asked, "What kind of concessions are you, as radio, going to make to get rid of the Fairness Doctrine, for example?"



FCC Nominee Brad Holmes



FCC Nominee Susan Wing



L-R: RAB's Bob Galen & Wayne Cornils with NAB President Eddie Fritts

Senator John Breau said cynically of the Tauke-Tauzin proposal that, "It's reasonable, defensible and logical—so therefore we probably won't do it. We want something in return. Most members of Congress, by the way, don't perceive much difference between radio and TV anyway—they're both communication over the airwaves.

Senator Jim Exon echoed Representative Rinaldo's thoughts that "It's unrealistic to expect anything out of Congress this year." Adding, "I see nothing basically wrong with separating radio and TV, *provided television doesn't object*. It's a good suggestion but you won't get anything through until you make peace with Senator Hollings who's ticked off about the Fairness Doctrine."

NAB Radio Board Chairman Jerry Lyman questioned whether, perhaps, radio was being held hostage by TV—lumped in with television in the regulatory minds of congress. Representative Tauzin replied, "We ought to repeal the comparative renewal process on TV too, but it's not achievable. Let's concentrate on what is achievable. *Comparative renewal is blackmail! In another business, comparative renewal would be considered criminal!*"



The sprawled exhibit hall made pinpointing target vendors difficult

Senator Exon brought up the point of the limited spectrum as a factor in any blanket deregulation, while, from the floor, Broadcast Attorney Matt Liebowitz suggested, "At least why not eliminate 'greenmail'—payoffs—from the blackmail of comparative renewals." Tauzin replied that was currently under consideration.

Problems with Congress were also in President Ronald Reagan's mind as he addressed the 66th Annual NAB Convention. The President called on broadcasters to come to his aid, pointing out, "I nominated Bradley Holmes to the FCC last fall, Susan Wing this past

December. Until these nominations are confirmed by the Senate, the FCC can't operate effectively—yet for all these months, the Senate has failed to hold confirmation hearings, much less bring the nominations to a vote. So, let me ask you: isn't it high time the Senate took action?"



Media General's buxom Lazer Ladies with Dick Denham (2nd from L) and The Pulse's Tom Shovan (2nd from R)

The convention—as usual—was the venue for numerous announcements by broadcast organizations and vendors. New products, new appointments and new acquisitions were introduced in this eager, fertile setting. At the same time, it appeared some major announcements just happened to coincide with the convention. Probably the biggest buzz on the floor was the over \$300

continued on page 24



Ears Ahead!

**Harris' new DX-10 Digital Solid-State
10 kW Transmitter delivers AM sound equal to FM**

Your listeners will love the vastly improved sound. New listeners will tune in. Competitors will wonder what you're using. And you will be amazed at the reduction in power costs. All because you installed the first and only solid-state digital AM transmitter which operates at typical overall efficiency of 86%. The Harris DX-10.

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million acquisition of Metropolitan Broadcasting by broadcaster/investment banker Robert F.X. Sillerman. Then, too, as the first night's festivities began, San Francisco broadcaster Jim Gabbert celebrated heartily as well. That night his AM station, KOFY, went up to 50,000 watts for the first time and the closing on the purchase of KHIT-FM/San Francisco is just weeks away.



L-R: Tom Shovan (Pulse), Eric Rhoads (Giant Boom Box) & Dale Tucker (Pulse) look into the industry's crystal ball

"These are the times when geniuses would love to live," exclaimed Radio Advertising Bureau President Bill Stakelin. Stakelin's speeches at the RAB General Session within the NAB Convention are always high points of the affair. Stakelin combines optimism with evangelical eloquence which has earned him the handle of "The Reverend Billy-Sol Stakelin."

Stakelin sees radio today as facing its biggest challenges since the one our industry faced when television came on the scene. "We need to face the reality of the

Director Broadcast Operations

Class A FM in resort area, #1 adult station in competitive market, seeks experienced manager responsible for news, production, programming, editorials, engineering and monthly public affairs programs.

Requirements include: documented success in news and production; excellent planning, organizing, prioritizing, communicating, budgeting, teaching and interpersonal relationship skills; a self-starter with attention to detail, a sense of urgency and the ability to make decisions and create and execute a business plan with minimum supervision; someone who will quickly establish relationships with local sources of news and take a leadership role in community affairs. Integrity is a must.

If you have the highest quality on-air standards, work smart as well as hard, and would like to work with a professional broadcaster, who shares the profits with the employees, write Suite 10I, 340 W. 57 St., New York, NY 10019. First year's salary: \$30,000. EOE. M/F. Our managers know of this ad.

ever-chaotic marketplace in which we need to make our living. In order to make a good living, go back to basics and stop looking at ourselves in radio as second class citizens behind other media."



L-R: Bonneville's Steve Kline, Jim Opsitnik & Walt Powers

Stakelin called for an infusion of passion to push radio into a leadership position for tomorrow. "There is no business as usual. We must do things differently. Sure, we all resist change, but we must force ourselves to do so."

Stakelin also stressed the importance of instilling passion for radio in people entering and up and coming in the business. "We must find a way to pass on the passion we feel for this business to the next generation of broadcasters," he said. Stakelin also said he feels the United States Government is setting radio as an industry up for failure by adding more and more station allocations.

Commenting on the active trading of radio stations as a commodity, Stakelin pointed out that while, "radio has never had a down financial year, and I'm glad people see it as an attractive industry, I'm afraid we get caught up in the buy/sell business so badly we can't concentrate in the chaos. I'm all for the investment community, but the quickest way we can make somebody need us is to be innovative and creative. It's like being sick," Stakelin quipped. "If you can hold onto the edge of the toilet bowl, it'll all be over. It all happens in cycles."



At the Broadcast Pioneer breakfast, FCC Commissioner Quello (L) sits next to guest speaker Pat Buttram, comic and former Gene Autry sidekick

Stakelin pointed out that there's a big difference between managers and leaders in radio. "Managers give specific tools, leaders inspire. Managers without leadership capabilities breed stagnation. You don't manage people into battle—you *lead* them in, and don't lose sight of the fact this *is* a battle."

Stakelin sees the challenges of today's radio broadcasters as threefold: Media fragmentation, regionalization/localization of buying and changes in the management of

the media function. To combat them, Stakelin urged broadcasters to sell radio in your marketplace like Milwaukee does, not just your own station. "And spend time and caring toward training your people. If you're hesitant to do that because you're afraid you'll lose them when you're done training them, that's not true. Statistics show that trained salespeople not only do better but they do stay longer. We got into this business because we felt it was special. It has to be a religious experience—we have to speak up and stand on our own two feet." Quoting a Chinese philosopher, Stakelin said, "If we don't change direction, we're likely to end up where we're headed."



L-R: Bob Sillerman discusses his purchase with Metropolitan's L.A. GM Allan Chlowitz of KTWW-FM as Stew Cahn (R) of Chemical Bank listens

Inevitably, station trading took a front row seat at the convention—but there were fewer sessions formally dealing with buying, selling and pricing radio stations and attendance was low. Sessions of that type in previous years have traditionally been standing room only.



L-R: The Pulse's Tom Shovan congratulates a beaming Jim Gabbert of KOFY AM/TV and KHIT-FM/San Francisco for a successfully fought battle

In one such conference, dealing with valuing/pricing of a radio station, Broker Tom Gammon of Americom set some basic rules of thumb. Gammon stressed the importance of assessing the revenue pie in the market you're considering. Check the dollars being spent on radio in the market and the number of radio stations up for the bucks. Gammon also pointed out that the key to all projections is the five year outlook. "Lenders and mezzanine people all look at the five year picture."

Gammon explained that cash flow in radio is extremely volatile and, in looking for stations to acquire, "Look for strong, stable cash flow and a station that's selling for about 10 times trailing cash flow. You need to examine

closely the risk of format infusions and other things that could jeopardize that stability, too," said Gammon. As for a fair price for turnarounds, Gammon suggests maybe four to five times the *projected fifth year* cash flow figure.




RAB President Bill Stakelin addresses the RAB General session at the NAB

Another inevitable feature of an NAB Convention is a personal/professional motivation session. This year's was poorly attended and several attendees with whom we spoke said they felt uncomfortable with the speaker, Pat Pearson, requiring the broadcasters in the audience to pair off with nearby strangers and confide their personal weaknesses and goals. Several people, in fact, left the session in progress.

Pearson stressed raising one's "deserve level" and narrowing the gap between what you have and what you want. She indicated the "deserve level"—that which you allow yourself to dare to obtain—comes from your belief system, your self-confidence, self-esteem and permission from your past. "Your subconscious only knows and believes what you keep repeating to yourself," says Pearson. "Seventy-seven percent of what we say to ourselves

Continued on page 26



"Keeps Playing"


"I can't let another day go by..."

"... without telling you about my Harris SX-5A AM Transmitter," writes R. Dale Gehman, partner and chief engineer of WASG AM Stereo 55 in Atmore, Alabama.

"We got prompt action on our order. Your shipping people followed it through. I was very pleased with the manual, the construction (Built Tough!), the hook up procedures and the initial turn-on performance. The final numbers were beyond my wildest dreams! Imagine 0.3% distortion, 0.2% intermod, 3% IPM.

"WASG is located in a lightning belt — more strikes than anywhere in America. Our 511-foot tower has been popping with static many times, but your solid-state SX-5A just sits there and keeps on playing! We haven't been off the air once. THANKS!"

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every day is negative. Energy follows thought and whatever we focus on becomes reality."



L-R: Bernie Mann, David Parnigoni & NAB General Counsel Jeff Baumann with Atty. Matt Liebowitz

She suggested people "think of the one thing you really want in your life—then visualize yourself asking your father for his opinion about it. Then picture yourself asking the same thing to your mother—and their different responses. Would permission be denied? Would your mother and father each have different opinions and reactions? If so, that creates inner confusion and conflict that follows you through life. The power of the unconscious in our permission system is a vital part of it. We sabotage what we don't believe we deserve either by not getting it or by giving it away if we do get it. Look at Gary Hart. He must have wanted the presidency, but then he invited the press to tail him and they found him with Donna Rice. Gary Hart threw it away. He gave it away because the presidency wasn't on his deserve level," Pearson theorized.



The Giant Boom Box has given new birth to a whole industry which, in turn, benefits radio



FirstCom's Mr. DatGold (L) and President Jim Long (R) flank Ernie Hopseker, Olympic Broadcasting

There was considerable discussion on whether the NAB is doing enough for radio—and the success of the NRBA/NAB unification. Shamrock Broadcasting President Bill Clark said that "Living, breathing proof that the unification process works is that the radio executive committee exists today. We've done a lot, the sky's the limit for the future. Let's not look to the past."



L-R at syndicator lunch Joe Restifo, Tess Russell & Al Ham (Music of Your Life) with Broadcast Advisor Clark Smidt



L-R: Bob Mahlman, The Pulse's Dale Tucker & David Cherhoniak at reception celebrating Mahlman Company's alliance with Natl. Broadcast Finance Corp.



L-R: Me. Kermazin, Infinity Broadcasting with consultant Herb Saltzman



L-R: Reed Burtzel, NAB, Helene Blieberg, CBS Radio & Ed McLaughlin, EFM Media



L-R: Dale Tucker, Pulse, Jim Kefford former Drake Chenault President/now station owner & Steve Sandman, Drake Chenault



L-R: Broadcast owner Bernie Dittman, Atty. Barry Skidelsky, Radio/TV Personality Joey Reynolds & Consultant Mike McVay

On the other hand, Bernie Mann, President of Mann Media and former NRBA President said, "A lot of problems cover TV— HDTV, childrens programming, even the Fairness Doctrine. Is the NAB as directed toward radio as it should be? The radio perspective is different. I'm concerned about the separateness of radio. If the job doesn't get done to the satisfaction of the 10,000 radio stations, then an organization will come up from somewhere—and I'm concerned that radio isn't being represented as well as it could be."



Valuing Stations Panel (L-R) Tom Gammon, Bob Maccini, Susan Harison & John Feore



Pat Pearson, motivational speaker

Former radio board chairman Bev Brown indicated, "We need to make unification work. The NAB/RAB have created the Radio Futures Committee to develop aware-

ness and appreciation of our industry. That's a great fruit of the unification. Is it enough? Is anything enough?"



L-R: Jim McCotter, Profit Group, Rick Sklar, Consultant/author, Paul (Todd) Lucci, Edge Broadcasting & Rogers Kirven, Sun Radio Network



L-R: Atty. Jerome Boros, Roseman & Colin, Atty. Stuart Shorenstein & Scott Brody, Forrest-Brody Broadcasting



At NAB radio luncheon (L-R) Bill Clark, Shamrock, Ben McKeel, Nationwide & Patsy Smullin, Oregon Broadcasting Assoc.

Steve Berger of Nationwide Communications pointed out, "We're an industry of competitors. That NAB/RAB cooperation is important. Our next front line to fight is the National Association of Attorney Generals seeking to regulate airline and car rental advertising."



L-R: Steve Berger, Nationwide, Bev Brown, Bill Clark & Bernie Mann

Summing it all up, though, was Bob Fox, Vice Chairman of the NAB Radio Board. Fox pointed to the small attendance at the session, titled *The State of Radio*. "The small attendance at this session is indicative of our apathy. We in the radio business have to help solve these problems. When we ask radio broadcasters for help, we're told by broadcasters that they're too busy. It's our responsibility to lobby ourselves—to pitch in and contribute." **PULSE**

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and access for one-on-one
interviews with major artists
I was in rock & roll heaven."
—Kevin McCarthy KHTR
Radio

"Great contacts that will last
you a lifetime . . . I loved it
. . . I want to go back
again."
—Mad Max, Ex 91X

Montreux, Switzerland
May 11-16, 1988

RPMC invites you and your station to
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which, in the last two years has
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Bryan Adams - A-ha - Gregory Abbot
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House - The Cure - Curiosity Killed the
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David - Depeche Mode - Double
Duran Duran - Eight Wonder - ELO
Erasure - Eurythmics - Five Star
John Farnham - Samantha Fox
Frankie Goes to Hollywood - Genesis
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Gramm - Colin James Hayes - Huey
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Joe Jackson - The Jets - Nick Kamen
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Money - Mel & Kim - Mental as
Anything - Allison Moyet - Robbie
Nevil - Billy Ocean - OMD - Pet Shop
Boys - Pretenders - Queen
Rainmakers - Chris Rea - Smokey
Robinson - Run DMC - Status Quo
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B94/PITTSBURGH. PD: Jim Richards/MD: Lori Campbell (412) 381-8100
 ADDS: Cher (A), Poison (A) GAINERS: Debbie Gibson (D-26), Deelee (D-27), Rick Astley (D-30), Aerosmith (1-1), Taylor Dayne (14-10), Paul Carrack (17-14), George Michael (24-18), Hall & Oates (28-22), Belinda Carlisle (29-24)

B97/NEW ORLEANS. PD: Shadow Stevens/MD: Joey Giovingo (504) 581-7002
 ADDS: Prince (A), Jody Watley (A), Cheap Trick (A), Nu Shooz (A) GAINERS: Bardeux (D-31), Belinda Carlisle (D-33), Poison (D-34), Samantha Fox (1-1), George Michael (19-6), Debbie Gibson (15-8), Noel (18-11), Deelee (22-19), Sweet Sensation (28-23), Pretty Poison (26-24), Midnight Oil (30-27), Rick Astley (31-28), Hall & Oates (34-32)

B104/BALTIMORE. PD: Bryan Thomas (301) 466-9272
 ADDS: Brenda Russell (A), Poison (A), Rick Astley (A), Glass Tiger (A) GAINERS: Debbie Gibson (D-28), Natalie Cole (D-28), Natalie Cole (D-29), Johnny Hates Jazz (D-30), Jets (D-31), Richard Marx (2-1), Deelee (21-11), George Michael (25-20), Aerosmith (24-22), Brenda K. Starr (29-26)

BJ105/ORLANDO. ASST. PD: Kevin Casey (305) 629-5105
 ADDS: Bardeux (A), Poison (A), Michael Jackson (A) GAINERS: Cover Girls (D-30), Jets (D-34), OMD (D-35), Whitney Houston (3-1), Pet Shop Boys (20-13), Pretty Poison (23-18), George Michael (28-22), Hall & Oates (30-26), Debbie Gibson (33-28), Rick Astley (34-29)

FM100/MEMPHIS. PD: Robert John/MD: Steve Conley (901) 726-0468
 ADDS: Bruce Hornsby (A), Cher (A), Deelee (A), Debbie Gibson (A) GAINERS: Hall & Oates (D-27), Samantha Fox (D-28), White Lion (D-29), Rick Astley (D-30), Whitney Houston (2-1), OMD (16-13), George Michael (27-17), Brenda Russell (24-21)

FM 104(KHOP)/MODESTO. PD: Gary DeMaroney/MD: Eric Hoffman (209) 572-0104
 ADDS: David Lee Roth (A), Jesse Johnson (A), Bryan Ferry (A), New Order (A), Prince (A) GAINERS: Rick Astley (D-25), Cher (D-26), Suave (D-27), Pretty Poison (D-29), Henry Lee Summer (1-1), White Lion (15-11), Glass Tiger (20-18), George Michael (27-22), Hall & Oates (26-23)

I98 (WILI)/WILLIMANTIC. PD/MD: Jeff Spencer (203) 456-1111
 ADDS: Brenda Russell (A-25), Prince (A), Weird Al (A), Jets (A), Michael Jackson (A) GAINERS: Cheap Trick (D-31), Rick Astley (D-33), Glass Tiger (D-37), Debbie Gibson (D-38), Honeymoon Suite (D-40), T. Trent D'Arby (2-1), Samantha Fox (22-14), Deelee (26-17), George Michael (27-19), Midnight Oil (28-23), Paul Carrack (30-26), Hall & Oates (34-28), T'Pau (38-32), Pretty Poison (40-36)

K104/ERIE. PD: Bill Shannon (814) 452-2041
 ADDS: Robert Plant (A), Bruce Hornsby (A), David Lee Roth (A), Debbie Gibson (A), Boz Scaggs (A), Eric Clapton (A), Midnight Oil (A) GAINERS: Honeymoon Suite (D-38), Glass Tiger (D-39), Def Leppard (D-40), B. Springsteen (1-1), Icehouse (15-6), Foreigner (21-15), Hall & Oates (31-17), Cher (30-25), Cheap Trick (34-29), George Michael (39-32)

KBQ/KANSAS CITY. PD: Kevin Kenny/MD: Karen Barber (816) 531-2535
 ADDS: Icehouse (A-25), Rick Astley (A) GAINERS: Foreigner (D-26), Billy Ocean (1-1), INXS (15-13), T. Trent D'Arby (24-19), Samantha Fox (26-22)

KBQ/ST. LOUIS. PD: Lyndon Abell/MD: Jim Atkinson (314) 644-1380
 ADDS: Bruce Hornsby (A-27), Prince (A-29), Al B. Sure! (A), Pretty Poison (A) GAINERS: Henry Lee Summer (D-30), T. Trent D'Arby (2-1), Rick Astley (18-9), George Michael (25-17), Belinda Carlisle (24-22), Hall & Oates (29-23), Debbie Gibson (28-26), Nu Shooz (34-28)

KC101/NEW HAVEN. PD: Stef Rybak/MD: Jim Cruise (203) 776-4012
 ADDS: Bruce Hornsby (A), Boz Scaggs (A), Suave (A), Debbie Gibson (A) GAINERS: Samantha Fox (D-19), Hall & Oates (D-30), Billy Ocean (1-1), Taylor Dayne (15-11), Merry Clayton (24-22)

KCAQ/OXNARD. PD: Rooster Rhodes/MD: Greg Williams (805) 488-0901
 ADDS: Prince (A-39), Rick Astley (A-40), Kylie Minogue (A), Bruce Hornsby (A), Sequel (A), Nia Peeples (A) GAINERS: Cheap Trick (D-28), E.U. (D-29), Depeche Mode (D-37), Whitney Houston (2-1), OMD (20-17), Bardeux (24-19), George Michael (25-22), Sweet Sensations (26-23), Jets (29-25), Debbie Gibson (31-26), Hall & Oates (34-32)

KCMQ/COLUMBIA. PD: Brian Hanson/MD: Tom Colt (314) 449-2433
 ADDS: Rick Astley (A-39), Bruce Hornsby (A), Belinda Carlisle (A), Prince (A) GAINERS: Suave (D-37), Merry Clayton (D-38), Billy Ocean (1-1), Aerosmith (10-5), Pet Shop Boys (22-16), Deelee (32-24)

KDON/SALINAS. PD: Chuck Geiger/ASST. PD/MD: Jon Olson (408) 422-5363
 ADDS: Nu Shooz (A), Elisa Fiorillo (A) GAINERS: Jets (D-28), Brenda K. Starr (D-30), Aerosmith (D-33), Rick Astley (D-34), Pretty Poison (D-35), Cover Girls (2-1), Natalie Cole (17-10), New Order (23-17), George Michael (32-25), OMD (30-27), Hall & Oates (35-29), Jermaine Stewart (34-31)

KDWB-FM/MINNEAPOLIS. PD: Brian Phillips/ASST. PD/MD: Don Michaels (612) 739-4000
 ADDS: Belinda Carlisle (A-36), Jets (A-38), Rick Springfield (A), Bruce Hornsby (A), Prince (A) GAINERS: Miami Sound Machine (D-22), George Michael (D-31), Sting (D-37), Dan Reed Network (D-39), Cher (D-40), Aerosmith (31-16), Morris Day (32-26), Hall & Oates (36-34), Church (37-35)

KDWZ/DES MOINES. OM: Tom Oakes/MD: Rick Steele (515) 288-9493
 ADDS: Prince (A), Bruce Hornsby (A), Wonder & Jackson (A), Cheap Trick (A), Lita Ford (A) GAINERS: Brenda Russell (D-27), Glass Tiger (D-28), Merry Clayton (D-29), OMD (D-30),

Whitney Houston (3-1), Debbie Gibson (13-9), Paul Carrack (23-20), Robert Plant (26-22), George Michael (28-24), Hall & Oates (29-25)

KFIV AM/FM/MODESTO. PD: Carey Edwards/MD: Ric Sanders (209) 527-6100
 ADDS: Bruce Hornsby (A), Prince (A), Boz Scaggs (A), Rick Astley (A) GAINERS: Deelee (D-24), Samantha Fox (D-25), Nu Shooz (D-30), Brenda Russell (2-1), Johnny Hates Jazz (14-10), Pet Shop Boys (17-13), George Michael (29-21), Merry Clayton (26-23), Dan Reed Network (30-27)

KHTR/ST. LOUIS. (314) 444-1823
 ADDS: White Lion (A), OMD (A), Suave (A), David Lee Roth (A) GAINERS: Brenda Russell (D-26), Belinda Carlisle (D-28), Glass Tiger (D-29), Toto (D-30), Billy Ocean (1-1), Natalie Cole (20-10), Miami Sound Machine (22-12), Hall & Oates (25-21), Rick Astley (26-22), George Michael (27-23)

KIKK/DAVENPORT. (319) 344-7000
 ADDS: Bruce Hornsby (A-27), Deelee (A-33), Prince (A-34), Cher (A), Boz Scaggs (A) GAINERS: Whitney Houston (2-1), Pet Shop Boys (14-7), George Michael (13-9), Hall & Oates (22-13), Paul Carrack (21-18), Belinda Carlisle (26-19), Rick Astley (28-20), OMD (23-21), Cheap Trick (33-24), Debbie Gibson (34-29), Church (35-32)

KIOC (K106)/BEAUMONT. PD: Jack Daniels/MD: Pam Pace (409) 769-2475
 ADDS: Jets (A), Cheap Trick (A), Brenda K. Starr (A), Prince (A), Keith Sweat (A) GAINERS: Lita Ford (D-31), Debbie Gibson (D-36), Belinda Carlisle (D-37), Cover Girls (D-39), David Lee Roth (D-40), Billy Ocean (1-1), Pet Shop Boys (14-9), Jermaine Stewart (23-19), George Michael (32-23), Pretty Poison (28-25), Poison (35-28), Rick Astley (38-35)

KJKC/CORPUS CHRISTI. (512) 888-8555
 ADDS: Prince (A), Def Leppard (A), Run-DMC (A), Poison (A), Bruce Hornsby (A), Jody Watley (A), Robert Plant (A), Belinda Carlisle (A), Stevie B (A) GAINERS: E.U. (D-35), Bardeux (D-36), Michael Jackson (D-37), Debbie Gibson (D-38), Jets (D-39), Midnight Oil (D-40), Cover Girls (26-24), Noel (29-25), Nu Shooz (38-27), George Michael (39-32)

KKBQ/HOUSTON. PD: Bill Richards/MD: John Cook (713) 961-0093
 ADDS: Prince (A), Pretty Poison (A), E.U. (A), White Lion (A), Nu Shooz (A) GAINERS: Rick Astley (D-28), Icehouse (D-29), Bardeux (D-30), Hall & Oates (D-31), Debbie Gibson (D-32), Brenda K. Starr (21-12), George Michael (33-13), OMD (25-22), Al B. Sure! (32-26)

KKQV/WICHITA FALLS. PD: Jeff Christenson (817) 322-5545
 ADDS: David Hallyday (A), Prince (A), Keith Sweat (A), Wonder & Jackson (A), Kylie Minogue (A), Sweet Sensation (A), Chris Jasper (A), New Order (A) GAINERS: Cover Girls (D-33), Pebbles (D-35), Rick Astley (D-38), Nu Shooz (D-39), Weird Al (D-40), Miami Sound Machine (2-1), Pretty Poison (16-11), E. U. (38-17), Bardeux (31-21), Noel (28-26), Hall & Oates (37-28)

KKRZ/PORTLAND. MD: Chet Buchanan (503) 226-0100
 ADDS: Deelee (A-30), Bruce Hornsby (A), Midnight Oil (A), Prince (A), Boz Scaggs (A) GAINERS: Whitney Houston (4-1), Pet Shop Boys (17-13), George Michael (20-14), OMD (22-17), Nu Shooz (25-19), Hall & Oates (28-20), Pretty Poison (26-21)

KKYK/LITTLE ROCK. PD: Greg Rollings/MD: Mark McCain (501) 661-7500
 ADDS: Weird Al (A), Prince (A), Jody Watley (A) GAINERS: Debbie Gibson (D-22), Rick Astley (D-24), Cher (D-26), Belinda Carlisle (D-27), Poison (D-28), Henry Lee Summer (D-29), Toto (D-30), George Michael (27-12), OMD (25-18), Jets (29-23)

KLUC/LAS VEGAS. PD: Jerry Dean/ASST. PD/MD: Jay Taylor (702) 739-9383
 ADDS: Belinda Carlisle (A-38), Suave (A-40), Prince (A), Kylie Minogue (A) GAINERS: Richard Marx (1-1), Jets (20-11), Pet Shop Boys (27-24), Rick Astley (30-25), Dingo (40-30), Sweet Sensation (33-31), George Michael (36-32), Debbie Gibson (38-34), Bardeux (39-36)

KQKS/DENVER. PD: Dave Van Stone/ASST. PD/MD: Devin Durrant (303) 427-7700
 ADDS: E.U. (A), Al B. Sure! (A), Cher (A), J J Fad (A) GAINERS: Icehouse (D-26), Kool Moe Dee (D-29), Jets (D-30), Billy Ocean (3-1), Samantha Fox (21-12), Brenda Russell (24-18), Bardeux (29-20), George Michael (30-25)

KRBE/HOUSTON. PD: Paul Christy/MD: Cherly Broz (713) 266-1000
 ADDS: Depeche Mode (A-25), Hall & Oates (A-33), Debbie Gibson (A-36), Bardeux (A-37), J J Fad (A-40), Robert Plant (A), Prince (A), Big Pig (A), Wonder & Jackson (A), David Lee Roth (A) GAINERS: Rick Astley (D-30), Cher (D-32), Church (D-34), Underworld (D-35), Billy Ocean (2-1), Pretty Poison (27-18), George Michael (33-23), Midnight Oil (30-26), Al B. Sure! (37-28)

KRO/TUCSON. PD: Clarke Ingram/ASST. PD: Jeff Davis (602) 624-2431
 ADDS: Contours (A-8), Rick Astley (A), Pebbles (A), Kylie Minogue (A) GAINERS: B. Springsteen (D-24), Debbie Gibson (D-26), Jets (D-28), Nu Shooz (D-29), Deelee (3-1), Miami Sound Machine (13-2), Johnny Hates Jazz (15-13), Cover Girls (19-17), Natalie Cole (24-20), J. J. Fad (28-25)

KRXY (Y108)/DENVER. PD: Mark Bolke/ASST. PD/MD: Dom Testa (303) 989-1075
 ADDS: Bruce Hornsby (A-29), Jets (A-30), Church (A), Rick Astley (A), Bardeux (A), Kylie Minogue (A) GAINERS: George Michael (D-19), Brenda K. Starr (D-27), Pretty Poison (D-28), Morris Day (22-4), Brenda Russell (23-10), Hall & Oates (25-20), Cher (30-25)

POWER99/ATLANTA. PD: Rick Stacy/MD: Steve Wyrostok (404) 266-0997
 ADDS: Icehouse (A-21), White Lion (A-25), Lita Ford (A-27), Cher (A-29), Prince (A-30) GAINERS: Aerosmith (1-1), George Michael (3-3), Bardeux (9-5), Hall & Oates (20-15), Belinda Carlisle (26-22), Cover Girls (29-26)

PRO-FM/PROVIDENCE. MD: Vic Edwards (401) 433-4200 ADDS: Prince (A), OMD (A), Bruce Hornsby (A), Keith Sweat (A), Pretty Poison (A) GAINERS: Brenda Russell (D-29), Breathe (D-32), David Lee Roth (D-34), Paul Carrack (D-35), Miami Sound Machine (9-1), Foreigner (19-10), George Michael (29-18), Hall & Oates (30-25)

Q105/TAMPA. PD: Randy Kabrich/MD: Dave Denver (813) 879-1420 ADDS: Debbie Gibson (A), Bruce Hornsby (A), OMD (A) GAINERS: White Lion (D-26), Lita Ford (D-27), Poison (D-28), Billy Ocean (1-1), Jets (16-11), George Michael (18-15), Rick Astley (23-18), Hall & Oates (24-22)

Q107/WASHINGTON, DC. PD: Chuck Morgan/MD: Pam Trickett (202) 686-3100 ADDS: E.U. (A-30), Bardeux (A), Poison (A) GAINERS: Brenda K. Starr (D-27), Rick Astley (D-28), Johnny Hates Jazz (D-29), Pebbles (2-1), Natalie Cole (15-12), George Michael (31-21), Debbie Gibson (29-23)

WAEB-FM/ALLENTOWN. PD: Jefferson Ward/MD: Sue Sherry (215)434-4424 ADDS: Jets (A), Cheap Trick (A), Al B. Sure! (A), Bruce Hornsby (A), Nu Shooz (A), Boz Scaggs (A), Jean Beauvoir (A), Def Leppard (A) GAINERS: Rick Astley (D-31), Hall & Oates (D-37), David Lee Roth (D-40), INXS (2-1), George Michael (30-15), Pretty Poison (23-17), Bardeux (31-25), Honeymoon Suite (32-30), Midnight Oil (38-32)

WANS-FM/GREENVILLE. PD: Bill McCown/MD: Kevin King (803) 224-3424 ADDS: Debbie Gibson (A-34), Cher (A), Bruce Hornsby (A), Prince (A), Poison (A), Jesse Johnson (A) GAINERS: Belinda Carlisle (D-37), Lita Ford (D-38), Deele (5-1), Johnny Hates Jazz (16-9), George Michael (24-13), White Lion (25-21), Rick Astley (27-23), Hall & Oates (32-27), Al B. Sure! (35-30), Jets (37-33)

WBBQ/AUGUSTA. PD: Harley Drew/MD: Bruce Stevens (803) 279-6610 ADDS: Poison (A), Al B. Sure! (A), Bruce Hornsby (A), Debbie Gibson (A), Boz Scaggs (A), Prince (A), Def Leppard (A), Kylie Minogue (A) GAINERS: David Lee Roth (D-35), Jets (D-36), Cover Girls (D-37), Church (D-38), Bardeux (D-39), Bananarama (D-40), Whitney Houston (3-1), Hall & Oates (36-24), Rick Astley (37-30), Belinda Carlisle (38-33), Midnight Oil (40-34)

WBLI/LONG ISLAND. PD: Bill Terry/MD: Ruth Tolson (516) 732-1061 ADDS: Times Two (A-26), OMD (A-29), Debbie Gibson (A-30), Suave (A), Rick Astley (A), Hall & Oates (A) GAINERS: George Michael (D-24), Billy Ocean (1-1), Miami Sound Machine (13-11), Toto (22-20), Henry Lee Summer (23-21), Brenda Russell (30-28)

WCZY/DETROIT. PD: Brian Patrick/MD: Kathy Means (313) 967-3750 ADDS: Bruce Hornsby (A-36), Debbie Gibson (A-38), Jets (A-39), Boz Scaggs (A), Big Pig (A), Al B. Sure! (A) GAINERS: Glass Tiger (D-37), David Lee Roth (D-40), T. Trent D'Arby (1-1), Johnny Hates Jazz (20-16), Pet Shop Boys (24-20), George Michael (30-21), Cheap Trick (29-24), Times Two (32-28), Hall & Oates (35-31), Rick Astley (38-32), Pretty Poison (37-33), Belinda Carlisle (39-34)

WDJX/LOUISVILLE. PD: Chris Shebel/MD: Jill Lawrence (502) 589-4800 ADDS: Prince (A), Belinda Carlisle (A), Debbie Gibson (A), Jesse Johnson (A) GAINERS: Foreigner (D-27), Deele (D-28), Paul Carrack (D-29), Pretty Poison (D-29), T. Trent D'Arby (4-1), Pet Shop Boys (12-5), OMD (20-15), George Michael (27-17), Suave (26-24), Hall & Oates (29-26)

WEGX/PHILADELPHIA. PD: Charlie Quinn/MD: JayBeau Jones (215) 835-2350 ADDS: Debbie Gibson (A), Bruce Hornsby (A), Jets (A) GAINERS: White Lion (D-26), Hall & Oates (D-27), Glass Tiger (D-30), Whitney Houston (4-1), Natalie Cole (14-11), Merry Clayton (18-15), George Michael (23-18), Pretty Poison (22-20), Cover Girls (24-22), OMD (27-24), Deele (28-25)

WERZ/EXETER. PD: Pete Falconi/MD: Jay Brady (603) 772-4757 ADDS: Bruce Hornsby (A-37), Boz Scaggs (A-38), Times Two (A), Cheap Trick (A), Midnight Oil (A) GAINERS: Sting (D-40), Aerosmith (2-1), Johnny Hates Jazz (20-16), Rick Astley (30-24), Hall & Oates (34-29), George Michael (35-30), Debbie Gibson (36-32), Church (37-33), Belinda Carlisle (38-34), Donald Fagen (40-36)

WFLY/ALBANY. PD: Todd Pettengill/MD: Mike Morgan (518) 456-1144 ADDS: Prince (A), Bruce Hornsby (A), Def Leppard (A), Ziggy Marley (A), New Order (A), Run-DMC (A), 10,000 Maniacs (A), Kylie Minogue (A) GAINERS: Wonder & Jackson (D-36), Rick Astley (D-38), Debbie Gibson (D-39), Al B. Sure (D-40), Cover Girls (14-8), Pretty Poison (28-23), Noel (30-26), E.U. (33-30), George Michael (36-33), Hall & Oates (37-34), Bardeux (40-37)

WHMP-FM/NORTHAMPTON. OM: Mike Dion/MD: Nick Danger (413) 586-7400 ADDS: Prince (A), Smitherens (A), Bruce Hornsby (A), Nu Shooz (A), George Harrison (A) GAINERS: Belinda Carlisle (D-27), Lita Ford (D-30), Merry Clayton (D-31), David Lee Roth (D-34), Suave (D-36), Jermaine Stewart (D-37), Aerosmith (1-1), Glass Tiger (22-15), Cheap Trick (25-19), Robert Plant (29-22), Hall & Oates (32-25)

WHYT/DETROIT. PD: Rick Gillette/ASST PD: Michael Waite (313) 871-3030 ADDS: Prince (A), Al B. Sure! (A), Nu Shooz (A), Jody Watley (A), Johnny Hates Jazz (A) GAINERS: Debbie Gibson (D-25), Whitney Houston (1-1), George Michael (15-7), Natalie Cole (14-12)

WIKZ/CHAMBERSBURG. PD/MD: Rick Alexander (717) 263-0813 ADDS: Cher (A), Poison (A), Bruce Hornsby (A), Cheap Trick (A), Brenda K. Starr (A), Boz Scaggs (A), Lita Ford (A) GAINERS: Def Leppard (D-37), Jets (D-38), Debbie Gibson (D-39), Deele (D-40), Whitney Houston (1-1), Foreigner (20-18), George Michael (39-26), Hall & Oates (32-27), Pretty Poison (34-30), Rick Astley (40-33)

WJAD/ALBANY, GA. PD: Skip Eliot/ASST PD/MD: Norm Tanner (912) 246-1654 ADDS: Prince (A), Bruce Hornsby (A), Boz Scaggs (A), Kylie Minogue (A), George Harrison (A), Jody Watley (A), Midnight Oil (A), Kool Moe Dee (A), Underworld (A) GAINERS: Lita Ford (D-37), Debbie Gibson (D-39), Jets (D-40), Whitney Houston (3-1), Hall &

Oates (31-26), Pretty Poison (33-28), George Michael (35-29), Rick Astley (38-34), Church (40-35), Belinda Carlisle (39-36)

WKGW/UTICA. PD: Joe Burns/MD: Doug Taylor (315) 736-5225 ADDS: George Michael (A-28), Hall & Oates (A-29), Peter Cetera (A-30) GAINERS: Billy Ocean (1-1), Natalie Cole (29-7), Art Garfunkel (23-18), Brenda K. Starr (30-22), Donald Fagen (27-25)

WKSE/BUFFALO. OM: Lorrin Palagi/PD: Boom Boom Cannon (716) 884-5101 ADDS: Hall & Oates (A-28), Samantha Fox (A-29), White Lion (A-30) GAINERS: Whitney Houston (4-1), Natalie Cole (13-11), Paul Carrack (23-20), OMD (28-23)

WKSS/HARTFORD. PD: Jim Randall/MD: Tom Casey (203) 249-9577 ADDS: Icehouse (A-34), Cover Girls (A-35), Midnight Oil (A), Prince (A) GAINERS: Samantha Fox (D-29), Glass Tiger (D-32), Merry Clayton (D-33), Whitney Houston (2-1), Pet Shop Boys (20-14), George Michael (30-25), Hall & Oates (32-26), Rick Astley (33-28), Pretty Poison (34-30)

WLAN-FM/LANCASTER. PD: Dave Marino/MD: Chris Murray (717) 394-7261 ADDS: Hall & Oates (A-37), Suave (A-38), Rick Astley (A-39), Debbie Gibson (A-40) GAINERS: Billy Ocean (1-1), Johnny Hates Jazz (18-12), Brenda Russell (25-13), George Michael (39-17), John Mellencamp (26-24), Deele (32-27), Cher (40-36)

WLWL-FM/MINNEAPOLIS. PD: Greg Swedberg/MD: Karen Wong (612) 340-9565 ADDS: Bruce Hornsby (A), Deele (A), Debbie Gibson (A), Midnight Oil (A) GAINERS: Jets (D-37), Rick Astley (D-39), Dan Reed Network (D-40), Whitney Houston (2-1), White Lion (26-10), Aerosmith (23-18), George Michael (29-24), Church (31-27), Samantha Fox (35-32), Belinda Carlisle (40-34), Hall & Oates (38-35)

WMMS/CLEVELAND. OD: Kid Leo (216) 781-9667 ADDS: Bruce Hornsby (A-35), Underworld (A), Miami Sound Machine (A), Poison (A), Prince (A), Boz Scaggs (A) GAINERS: George Michael (D-30), Cheap Trick (D-36), Robert Plant (D-37), Church (D-38), Henry Lee Summer (3-1), Johnny Hates Jazz (13-8), Hall & Oates (32-18), Midnight Oil (28-21), David Lee Roth (31-23), Cher (34-28), Belinda Carlisle (37-32)

WNCI/COLUMBUS. PD: Dave Robbins (614) 224-9624 ADDS: Prince (A-27), Debbie Gibson (A-29), Cher (A-30) GAINERS: White Lion (D-22), Aerosmith (3-1), Pet Shop Boys (21-18), George Michael (25-21), Hall & Oates (26-23), Belinda Carlisle (27-24), Rick Astley (30-28)

WNVZ(Z104)/NORFOLK. PD: Chris Bailey/MD: Cathy Cruise (804)497-1067 ADDS: Jets (A-19), Bruce Hornsby (A), White Lion (A) GAINERS: Miami Sound Machine (D-27), Natalie Cole (D-28), Belinda Carlisle (D-29), Hall & Oates (D-30), Patrick Swayze (1-1), George Michael (20-14), Deele (30-22)

WPHR/CLEVELAND. PD: Jeff Kelly/MD: Ray Mariner (216) 338-6600 ADDS: Pet Shop Boys (A-30), Prince (A), Bruce Hornsby (A), Poison (A), Boz Scaggs (A) GAINERS: George Michael (D-24), OMD (D-25), Rick Astley (D-26), Glass Tiger (D-28), Beaucoup (D-29), Aerosmith (3-1), Robert Plant (22-17), Belinda Carlisle (25-20), Hall & Oates (24-21), Def Leppard (28-22)

WPST/TRENTON. ASST. PD: Trish Merelo (609) 924-3600 ADDS: Adventures (A), Bruce Hornsby (A), Prince (A), Boz Scaggs (A), Smitherens (A), Jody Watley (A) GAINERS: Paul Carrack (D-35), Merry Clayton (D-36), Rick Astley (D-38), Suave (D-39), Cher (D-40), INXS (1-1), Pet Shop Boys (19-9), Jermaine Stewart (23-20), Pretty Poison (27-23), Cheap Trick (35-27), Breathe (32-28), George Michael (39-32), Deele (40-34)

WRNO/NEW ORLEANS. PD: Michael Costello/MD: Wayne Watkins (504) 889-2424 ADDS: Poison (A), Lita Ford (A), George Harrison (A) GAINERS: Midnight Oil (D-23), Hall & Oates (D-25), Dan Reed Network (D-28), INXS (1-1), OMD (15-11), Glass Tiger (24-19), David Lee Roth (26-21), Cheap Trick (29-22)

WROQ/CHARLOTTE. PD: Chris William/MD: Dwayne Ward (704) 392-6191 ADDS: Cheap Trick (A), Bardeux (A), Bruce Hornsby (A), Lita Ford (A), Debbie Gibson (A), Al B. Sure! (A) GAINERS: Cher (D-30), Times Two (D-34), Belinda Carlisle (D-35), T. Trent D'Arby (3-1), Pet Shop Boys (23-19), Deele (28-22), George Michael (29-23), Hall & Oates (33-27), Pretty Poison (35-33)

WRVQ/RICHMOND. PD: Steve Davis/MD: David Lee Michael (804) 649-9151 ADDS: Rick Astley (A), Bruce Hornsby (A), OMD (A) GAINERS: Samantha Fox (D-28), Jermaine Stewart (D-29), Al B. Sure! (D-30), Aerosmith (1-1), B. Springsteen (14-10), Lita Ford (24-17), Jets (22-19), George Michael (28-22), Times Two (30-27)

WSEA/GEORGETOWN. PD: Jim McHugh/MD: Mike Mason (302) 856-2568 ADDS: Debbie Gibson (A-37), Belinda Carlisle (A-38), Hall & Oates (A-39), Rick Astley (A-40) GAINERS: INXS (1-1), Pet Shop Boys (16-9), George Michael (30-25), OMD (33-27), Glass Tiger (36-31), David Lee Roth (40-34)

WSRZ/SARASOTA. OM/PD: Tom Evans/ASST. PD/MD: Scott Chase (813) 388-3936 ADDS: George Michael (A-35), Jermaine Stewart (A-38), Cher (A-40) GAINERS: INXS (2-1), Jody Watley (13-11), White Lion (26-20), L.L. Cool J (32-28), Hall & Oates (39-37)

WVSR/CHARLESTON. PD: Mark Callaghan/MD: Rick Fawn (304) 342-3136 ADDS: Suave (A-38), Jody Watley (A), Debbie Gibson (A), Prince (A), Bardeux (A), Jets (A), Boz Scaggs (A) GAINERS: Glass Tiger (D-39), Cher (D-40), T. Trent D'Arby (5-1), Icehouse (16-12), Samantha Fox (26-20), George Michael (28-23), Hall & Oates (37-32), Belinda Carlisle (38-35), Rick Astley (39-37)

WWPR (POWER 95)/NEW YORK. OD: Larry Berger/MD: Andy Dean (212) 887-6226 ADDS: Al B. Sure! (A-21), Johnny Hates Jazz (A) GAINERS: George Michael (D-22), T. Trent D'Arby (2-1), Whitney Houston (5-2), Miami Sound Machine (14-9), Tiffany (16-14), Aerosmith (18-16)

Continued on page 32



PULSE BEAT

“Nite And Day”
AL B. SURE!
WB

WFLY (D-40), Y106 (D-39), KBQ (A), KKBQ (32-26), KQKS (A), KRBE (37-28), WAEB-FM (A), WANS-FM (35-30), WBBQ (A), WCZY (A), WHYT (A), WROQ (A), WRVQ (D-30), WWKX (A-21), WXYU (23-10)

“Together Forever”
RICK ASTLEY
RCA

94Q (A-20), 98PXY (30-23), B 94 (D-30), B 97 (31-28), B104 (A), BJ105 (34-29), FM100 (D-30), FM104 (D-25), I98 (D-33), KBEQ (A), KBQ (18-9), KCAQ (A-40), KCMQ (A-39), KDON (D-34), KFIV (A), KHTR (26-22), KLIK (28-20), KIOC (38-35), KKBQ (D-28), KKQV (D-38), KKYK (D-24), KLUC (30-25), KRBE (D-30), KRQ (A), KRXY (A), Q105 (23-18), Q107 (D-28), WAEB-FM (D-31), WANS-FM (27-23), WBBQ (37-30), WBLI (A), WCZY (38-32), WERZ (30-24), WFLY (D-38), WIGY (33-20), WIKZ (40-33), WJAD (38-34), WKSS (33-28), WLAN-FM (A-39), WLOL-FM (D-39), WNCI (30-28), WPHR (D-26), WPST (D-38), WRVQ (A), WSEA-FM (A-40), WVSR (39-37), WXXX-FM (A), WXYU (A-39), WYYS (38-30), Y106 (36-31), Z100 (25-20)

“When We Kiss”
BARDEUX
Enigma

92X (28-23), B 97 (D-31), BJ105 (A), KCAQ (24-19), KJJC (D-36), KKBQ (D-30), KKQV (31-21), KLUC (39-36), KQKS (29-20), KRBE (A-37), KRXY (A), PWR99 (9-5), Q107 (A), WAEB-FM (31-25), WBBQ (D-39), WFLY (40-37), WIGY (A), WROQ (A), WVSR (A), WYYS (40-31), Z104 (28-23), Z107 (A)

“Circle In The Sand”
BELINDA CARLISLE
MCA

92X (30-28), 94Q (26-23), 95XIL (D-36), B 94 (29-24), B 97 (D-33), KBQ (24-22), KCMQ (A), KDWB-FM (A-36), KHTR (D-28), KLIK (26-19), KIOC (D-37), KJJC (A), KKYK (D-27), KLUC (A-38), PWR99 (26-22), WANS-FM (D-37), WBBQ (38-33), WCZY (39-34), WDJX (A), WERZ (38-34), WHMP-FM (D-27), WJAD (39-36), WLOL-FM (40-34), WMMS (37-32), WNCI (27-24), WNVZ (D-29), WPHR (25-20), WROQ (D-35), WSEA-FM (A-38), WVSR (38-35), WXXX-FM (38-31), WXYU (A), WYYS (A), Z107 (D-38)

“Hands To Heaven”
BREATHE
A&M

95XIL (17-15), PRO-FM (D-32), WPST (32-28), Z104 (D-37)

“Under The Milky Way”
THE CHURCH
Arista

92X (A-35), 94Q (22-19), 95XIL (A), KDWB-FM (37-35), KLIK (35-32), KRBE (D-34), KRXY (A), WBBQ (D-38), WERZ (37-33), WJAD (40-35), WLOL-FM (31-27), WMMS (D-38), WXXX-FM (D-36), Z104 (39-36), Z107 (A)

“Everything Your Heart Desires”
DARYL HALL & JOHN OATES
Arista

94Q (24-22), 95XIL (33-26), 96STO (29-25), 98PXY (29-27), B 94 (28-22), B 97 (34-32), BJ105 (30-26), FM100 (D-27), FM104 (26-23), I98 (34-28), K104 (31-17), KBQ (29-23), KC101 (D-30), KCAQ (34-32), KDON (35-29), KDWB-FM (36-34), KDWZ (29-25), KHTR (25-21), KLIK (22-13), KKBQ (D-31), KKQV (37-28), KKRZ (28-20), KRBE (A-33), KRXY (25-20), PRO-FM (30-25),

PWR99 (20-15), Q105 (24-22), WAEB-FM (D-37), WANS-FM (32-27), WBBQ (36-24), WBLI (A), WCZY (35-31), WDJX (29-26), WEGX (D-27), WERZ (34-29), WFLY (37-34), WHMP-FM (32-25), WIKZ (32-27), WJAD (31-26), WKGW (A-29), WKSE (A-28), WKSS (32-26), WLAN-FM (A-37), WLOL-FM (38-35), WMMS (32-18), WNCI (26-23), WNVZ (D-30), WPHR (24-21), WRNO (D-25), WROQ (33-27), WSEA-FM (A-39), WSRZ (39-37), WVSR (37-32), WXXX-FM (D-34), WXYU (38-29), WYYS (D-34), Y106 (38-33), Z100 (D-30), Z107 (30-24)

“Stand Up”
DAVID LEE ROTH
WB

95XIL (A), FM104 (A), K104 (A), KHTR (A), KIOC (D-40), KRBE (A), PRO-FM (D-34), WAEB-FM (D-40), WBBQ (D-35), WCZY (D-40), WHMP-FM (D-34), WIGY (35-29), WMMS (31-23), WRNO (26-21), WSEA-FM (40-34), WXXX-FM (39-32), Z107 (A)

“Foolish Beat”
DEBBIE GIBSON
Atlantic

98PXY (D-30), B 94 (D-26), B 97 (15-8), B104 (D-28), BJ105 (33-28), FM100 (A), I98 (D-38), K104 (A), KBQ (28-26), KC101 (A), KCAQ (31-26), KDWZ (13-9), KLIK (34-29), KIOC (D-36), KJJC (D-38), KKBQ (D-32), KKYK (D-22), KLUC (38-34), KRBE (A-36), KRQ (D-26), Q105 (A), Q107 (29-23), WANS-FM (A-34), WBBQ (A), WBLI (A-30), WCZY (A-38), WDJX (A), WEGX (A), WERZ (36-32), WFLY (D-39), WHYT (D-25), WIGY (D-40), WIKZ (D-39), WJAD (D-39), WLAN-FM (A-40), WLOL-FM (A), WNCI (A-29), WROQ (A), WSEA-FM (A-37), WVSR (A), Z100 (27-24)

“Da’ Butt”
E.U.
EMI-Manhattan

KKQV (38-17), 92X (38-29), KCAQ (D-29), KJJC (D-35), KKBQ (A), KQKS (A), Q107 (A-30), WFLY (33-30), WXYU (21-7), Y106 (29-22), Z100 (22-17), Z104 (D-30)

“One More Try”
GEORGE MICHAEL
Columbia

92X (23-16), 94Q (19-16), 95XIL (35-29), 96STO (A-27), 98PXY (28-24), B 94 (24-18), B 97 (19-6), B104 (25-20), BJ105 (28-22), FM100 (27-17), FM104 (27-22), I98 (27-19), K104 (39-32), KBQ (25-17), KCAQ (25-22), KDON (32-25), KDWB-FM (D-31), KDWZ (28-24), KFIV (29-21), KHTR (27-23), KLIK (13-9), KIOC (32-23), KJJC (39-32), KKBQ (33-13), KKRZ (20-14), KKYK (21-12), KLUC (36-32), KQKS (30-25), KRBE (33-23), KRXY (D-19), PRO-FM (29-18), PWR99 (3-3), Q105 (18-15), Q107 (31-21), WAEB-FM (30-15), WANS-FM (24-13), WBLI (D-24), WCZY (30-21), WDJX (27-17), WEGX (23-18), WERZ (35-30), WFLY (36-33), WHYT (15-7), WIGY (30-16), WIKZ (39-26), WJAD (35-29), WKGW (A-28), WKSS (30-25), WLAN-FM (39-17), WLOL-FM (29-24), WMMS (D-30), WNCI (25-21), WNVZ (20-14), WPHR (D-24), WPST (39-32), WROQ (29-23), WRVQ (28-22), WSEA-FM (30-25), WSRZ (A-35), WVSR (28-23), WWKX (D-22), WXXX-FM (33-26), WXYU (37-28), WYYS (D-35), Y106 (39-29), Z100 (29-22), Z104 (27-16), Z107 (36-26)

“Make It Real”
THE JETS
MCA

98PXY (A), B104 (D-31), BJ105 (D-34), I98 (A), KCAQ (29-25), KDON (D-28), KDWB-FM (A-38), KIOC (A), KJJC (D-39), KKYK (29-23), KLUC (20-11), KQKS (D-30), KRQ (D-28), KRXY (A-30), Q105 (16-11), WAEB-FM (A), WANS-FM (37-33), WBBQ (D-36),

Continued on page 32

WXXX-FM/SO. BURLINGTON. PD: Walt Speck/MD: Dena Yasner (802) 863-4487 ADDS: Bruce Hornsby (A), Prince (A), Robert Plant (A), Adventures (A), Suave (A), Rick Astley (A), Pretty Poison (A), Def Leppard (A) GAINERS: Natalie Cole (D-33), Hall & Oates (D-34), Church (D-36), Cheap Trick (D-37), Poison (D-38), George Michael (33-26), Sting (30-27), Belinda Carlisle (38-31), David Lee Roth (39-32)

WXYU/LYNCHBURG. PD: Tim Meadows (804) 847-1266 ADDS: Bruce Hornsby (A-35), Cher (A-36), Merry Clayton (A-37), Evelyn King (A-38), Rick Astley (A-39), Glenn Jones (A-40), Belinda Carlisle (A) GAINERS: Whitney Houston (2-1), E.U. (21-7), Al B. Sure! (23-10), OMD (27-21), George Michael (37-28), Hall & Oates (38-29), Big Pig (36-33)

WYYS/COLUMBIA. PD: Rick Woodell/MD: Sean Phillips (803) 796-8896 ADDS: Kylie Minogue (A-38), Sequel (A), Belinda Carlisle (A) GAINERS: Hall & Oates (D-34), George Michael (D-35), Jermaine Stewart (D-36), Times Two (D-40), Taylor Dayne (3-1), Brenda K. Starr (23-16), Sweet Sensation (37-20), Pretty Poison (32-23), Rick Astley (38-30), Bardeux (40-31)

Y106/ORLANDO. PD: Dennis Reese/MD: Ray Mariner (305) 339-1067 ADDS: Bruce Hornsby (A), Pebbles (A), Def Leppard (A), Regina (A) GAINERS: Cher (D-38), Al B. Sure (D-39), Sweet Sensation (D-40), T. Trent D'Arby (3-1), Pet Shop Boys (15-9), E.U. (29-22), Noel (28-25), George Michael (39-29), Rick Astley (36-31), Hall & Oates (38-33), Nu Shooz (40-35)

Z100/NEW YORK. PD: Scott Shannon/MD: Frankie Blue (212) 239-2300 ADDS: Johnny Hates Jazz (A-26), J. J. Fad (A-28), Def Leppard (A) GAINERS: Hall & Oates (D-30), T. Trent D'Arby (4-1), Deele (17-9), E.U. (22-17), Rick Astley (25-20), George Michael (29-22), Debbie Gibson (27-24), Jets (28-25)

Z104/MADISON. PD: Jonathan Little/MD: Matt Hudson (608) 274-2720 ADDS: Taylor Dayne (A-33), Glass Tiger (A-39), Bruce Hornsby (A-40), Boz Scaggs (A), New Order (A), Prince (A) GAINERS: Lita Ford (D-26), E.U. (D-30), Breathe (D-37), Sweet Sensation (D-38), Pet Shop Boys (6-1), Natalie Cole (11-7), Cheap Trick (22-13), George Michael (27-16), Bardeux (28-23), Midnight Oil (34-24), Sting (33-31), Church (39-36)

Z107 (WZMM)/WHEELING. PD: Greg McCullough/MD: Belinda Jones (304) 233-75 ADDS: Natalie Cole (A-40), David Lee Roth (A), Bardeux (A), Robert Plant (A), Church (A), Boz Scaggs (A), Midnight Oil (A), Weird Al (A) GAINERS: Def Leppard (D-34), Starship (D-35), Cheap Trick (D-36), Suave (D-37), Belinda Carlisle (D-38), Boulevard (D-39), INXS (2-1), Foreigner (17-12), Hall & Oates (30-24), George Michael (36-26)

92X (WXGT)/COLUMBUS. PD: Adam Cook/ASST PD: Kevin Haines (614) 221-7811 ADDS: White Lion (A-24), Glass Tiger (A-32), Prince (A-34), Church (A-35) GAINERS: T. Trent D'Arby (2-1), Natalie Cole (13-11), George Michael (23-16), Foreigner (22-18), Deele (25-22), Bardeux (28-23), Belinda Carlisle (30-28), E.U. (38-29)

94Q/ATLANTA. PD: Fleetwood Gruver/MD: Craig Ashwood (404) 261-2971 ADDS: Rick Astley (A-20), Boz Scaggs (A), Bruce Hornsby (A), George Harrison (A) GAINERS: Cher (D-26), Glass Tiger (D-27), Billy Ocean (1-1), Brenda Russell (10-7), George Michael (19-16), Church (22-19), Hall & Oates (24-22), Belinda Carlisle (26-23), Sting (27-25)

95XIL/PARKERSBURG. PD/MD: Paul DeMille (304) 485-7425 ADDS: Midnight Oil (A), Bruce Hornsby (A), Boz Scaggs (A), Church (A), Robert Plant (A), David Lee Roth (A), 10,000 Maniacs (A) GAINERS: Belinda Carlisle (D-36), Def Leppard (D-37), Honeymoon Suite (D-38), Suave (D-39), Deele (D-40), B. Springsteen (3-1), Donald Fagen (21-11), Breathe (17-15), Cheap Trick (27-23), Hall & Oates (33-26), George Michael (35-29)

96STO(WSTO)/EVANSVILLE. PD: Barry Witherspoon (502) 685-2991 ADDS: George Michael (A-27), Jermaine Stewart (A-28), Paul Carrack (A-29), Cher (A-30) GAINERS: Aerosmith (4-1), Natalie Cole (17-9), Miami Sound Machine (25-16), Deele (30-23), Hall & Oates (29-25)

98PXY/ROCHESTER. PD: Tom Mitchell (716) 325-5300 ADDS: Prince (A), Bruce Hornsby (A), Cher (A), Jets (A) GAINERS: White Lion (D-15), Brenda K. Starr (D-29), Debbie Gibson (D-30), T. Trent D'Arby (1-1), Brend Russell (17-11), Rick Astley (30-23), George Michael (28-24), Hall & Oates (29-27)

WCZY (A-39), WEGX (A), WIKZ (D-38), WJAD (D-40), WLOL-FM (D-37), WNVZ (A-19), WRVQ (22-19), WWSR (A), Z100 (28-25)

"Beds Are Burning"
MIDNIGHT OIL
Columbia

95XIL (A), B 97 (30-27), I98 (28-23), K104 (A), KJKC (D-40), KKRZ (A), KRBE (30-26), WAEB-FM (38-32), WBBQ (40-34), WERZ (A), WJAD (A), WKSS (A), WLOL-FM (A), WMMS (28-21), WRNO (D-23), Z104 (34-24), Z107 (A)

"Should I Say Yes?"
NU SHOOZ
Atlantic

B 97 (A), KBQ (34-28), KDON (A), KFIV (D-30), KJKC (38-27), KKBQ (A), KKQV (D-39), KKRZ (25-19), KRQ (D-29), WAEB-FM (A), WHMP-FM (A), WHYT (A), Y106 (40-35)

"Like A Child"
NOEL
4th & Broadway

B 97 (18-11), KJKC (29-25), KKQV (28-26), WFLY (30-26), Y106 (28-25)

"Always On My Mind"
THE PET SHOP BOYS
EMI-Manhattan

B 97 (26-24), BJ105 (23-18), FM104 (D-29), I98 (40-36), KBQ (A), KDON (D-35), KIOC (28-25), KKBQ (A), KKQV (16-11), KKRZ (26-21), KRBE (27-18), KRXY (D-28), PRO-FM (A), WAEB-FM (23-17), WCZY (37-33), WDJX (D-29), WEGX (22-20), WFLY (28-23), WIKZ (34-30), WJAD (33-28), WKSS (34-30), WPST (27-23), WROQ (35-33), WXXX-FM (A), WYYS (32-23)

"Nighttime"
PRETTY POISON
Virgin

B 97 (26-24), BJ105 (23-18), FM104 (D-29), I98 (40-36), KBQ (A), KDON (D-35), KIOC (28-25), KKBQ (A), KKQV (16-11), KKRZ (26-21), KRBE (27-18), KRXY (D-28), PRO-FM (A), WAEB-FM (23-17), WCZY (37-33), WDJX (D-29), WEGX (22-20), WFLY (28-23), WIKZ (34-30), WJAD (33-28), WKSS (34-30), WPST (27-23), WROQ (35-33), WXXX-FM (A), WYYS (32-23), Z107 (A)

"Tall Cool One"
ROBERT PLANT
Es Paranza/Atlantic

95XIL (A), K104 (A), KDWZ (26-22), KJKC (A), KRBE (A), WHMP-FM (29-22), WIGY (25-23), WMMS (D-37), WPHR (22-17), WXXX-FM (A), Z107 (A)

"Englishman In New York"
STING
A&M

94Q (27-25), KDWB-FM (D-37), WERZ (D-40), WXXX-FM (30-27), Z104 (33-31)

"Take It While It's Hot"
SWEET SENSATION
Atco/Atlantic

B 97 (28-23), KKQV (A), KLUC (33-31), WIGY (A), WYYS (37-20), Y106 (D-40), Z104 (D-38), KCAQ (26-23)

"Underneath The Radar"
UNDERWORLD

Sire/WB
KRBE (D-35), WJAD (A), WMMS (A)

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Cousin Brucie And Other Significant Affairs At NAB '88

by Mark Hutchins VP, WKVT
AM/FM



Mark Hutchins

The 8-year-old son of good friends of mine has an expression which I feel can be appropriately applied to the recent NAB convention: It was an "awesome sucker." Awesome, indeed, if only because 47,000 registrants were able to converge fairly smoothly in a relatively small space. There were many valuable management and technical sessions (along with a few clunkers) and a host of exhibits showing new applications of rapidly-changing technology.

Cousin Brucie was there. You wonder how his attendance could have anything to do with technology! Cousin Brucie was at the CBS Radio Networks' suite conducting a Wheel-of-Fortune game when I went there with Dom Bordonaro of WAAF, Worcester/Boston. Like so many of us, Dom was smitten by radio largely due to the excitement generated by Cousin Brucie back in the glory days of WABC. (There were certainly other great DJs of that era but Bruce, if not the finest, was certainly one of the best known. At one time his fan club probably had more members than Vermont had people.) So it was off to get those First Phone licenses which, at the time, guaranteed a job in radio. What we really wanted, Cousin, was to play the hits; in the process we stumbled into engineering. I can't find enough superlatives for Dom Bordonaro: He relates well to management, he knows from personal experience the pressures of announcing, and his technical ability is superb. There are many others like Dom, vital to the technical well-being of radio today, who were drawn originally by the excitement created by legends like Cousin Brucie. No matter what we do to maximize audience and profits, we must also promote excitement. Attracting people to radio's technical side was brought up by an engineer in the question/answer portion of the Engineering Cost Containment session for management. (Although a management session, 80% attending were engineers; this may be a sad commentary on the management view of things technical.) One suggestion was a type of apprenticeship which might work if there is the excitement to entice people and some money to keep them.

Another management session, "RadiOutlook 1988," included a look at how rapidly-changing technology will likely assist and improve our stations while simultaneously creating new areas of competition. We worry today about competing with new FM stations from 80-90, the translator from a neighboring market, or new stations on the expanded AM band; small patio-mount panels may soon offer satellite reception of dozens of aural services. If you are successfully localizing your station, there is

probably less reason to fear being lost in the fray.

The engineering sessions were a good mix on how to improve what you have and prepare for the future. While it is by no means unanimous, it looks like the NRSC standard is being adopted or seriously considered by many AM stations; concurrently, the expectation is for improved receivers employing the standard. There was a presentation on how Canada has pursued AM improvement; implementation of both the NRSC standard and C-QUAM™ stereo are a large part of their effort. For FM stations, the adoption of the FMX® standard appears closer to reality and implementation won't be either difficult or tremendously expensive, according to the information from the session.

Several topics related to facility improvement, many of them updates on previous papers. Now that the FCC has relaxed its rules, one new area generating a lot of interest is the FM booster (also known as a repeater). Unlike translators, which rebroadcast your station on another frequency, boosters are on the same frequency and are used to fill holes within your coverage contour. The rule changes enable new, stable techniques which may provide the means for FM stations to increase their potential audience. In addition to the technical session on FM boosters, Omega International's proprietary system (functioning as a booster for one of the Las Vegas FM stations) was demonstrated. Omega calls it a Synchronous Repeater system but I think it is almost like "cellular FM" since you pass easily from main to boosted coverage areas.

Then "Digital Audio Studio" was a half-day seminar with six different sessions. The digital audio workstation is almost all you need for production including mixing, special effects, multi-track editing, etc. Once your production is complete, you would need conventional analog machines only if you want to transfer material to cart or reel-to-reel for use elsewhere. Such things as "reel rocking" to find the edit point, cutting and splicing are all done digitally with the editing action displayed on-screen. Some systems don't quite mimic tape in their action; CompuSonics, for example, doesn't give audio monitoring of the tape being rocked backwards, but the CompuSonics system will cost a third to a tenth of some other systems. I'm particularly impressed by New England Digital's Tapeless Studio®; Gannett has purchased them for 2 stations, including KIIS, Los Angeles. The price for all-digital is high, but so is the price of a full-blown 8-track studio, especially when you add in all the goodies that you get automatically with digital. Furthermore, eliminating both the razor blade and all the maintenance-intensive mechanical stuff will reduce labor costs. I plan to dive into this during the next month or two, study the dollars with my accounting guru, and give you a report in greater detail. I suspect this might turn out to be a cost-effective candidate for your next studio. Another very interesting possibility is Paul Schafer's new system which uses Beta machines (each tape holds about 10 hours) and can download to hard disc, giving tremendous storage for music and commercials with an operator-friendly display.

Several sessions were unfavorable to R-DAT, the new digital audio cassette format. One firm found the failure point at under 750 hours while another predicts head life

at 1,000 hours. R-DAT was shown by several firms and I'm still enthusiastic about what it can do to improve your operation. But we must remember that it is a semi-pro device and there are some trade-offs with which we will become better acquainted as more stations use them.

Among new-product introductions were remote-pickup equipment from both Mosely and TFT with features many of us have been desiring. I'm glad to see new competition in the RPU field. TFT in particular appears to have given a lot of thought to how you can use touch-tones at the transmitter to make things happen at the receiver. Howe Technologies showed their latest phase corrector to minimize problems with your stereo audio. If you have one good production person, the Eventide Ultra-Harmonizer will make that one voice sound like dozens, including aliens, Max-Headroom, telephone voices, etc., all for just a few thousand dollars.

I want to applaud two companies, Delta Electronics and Harris. The new Delta splatter monitor puts test and monitoring capability, previously available only with complex and very expensive spectrum analyzers, within reach of most stations to help improve AM transmission performance. Harris, introducing a new digital 25kw AM transmitter, is showing a commitment to research and product development in AM radio. I know other manufacturers are also doing development work in AM, but I feel Harris may be on the leading edge. As an AM broadcaster I appreciate the efforts of both Delta and Harris.

As usual there isn't enough room to report on everything. In the coming weeks I hope to elaborate on some of the new products and techniques presented at the 1988 NAB; I'm particularly excited about the digital studio, and improving coverage with FM boosters.

MARK HUTCHINS is a 23-year broadcast veteran who has held diverse programming, management and technical positions. A Certified Senior Broadcast Engineer, he has worked for such manufacturers as Harris and Continental. In addition to station ownership, Mark performs technical consultation; contact him at (802) 254-2343.

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25 Years On "THE CBS WORLD NEWS ROUNDUP"



Dallas Townsend

by Dallas Townsend, CBS News

A quarter-century is a long time by ordinary standards, especially in the news business, and *most* especially in broadcast news. It has a particular significance for me, because that was the amount of time I spent anchoring THE CBS WORLD NEWS ROUNDUP.

There were many other assignments along the way, of course—manned space launchings and recoveries, political campaigns, primaries, national conventions, elections, presidential inaugurations, and television news broadcasts on Channel 2, New York. But for those 25 years (1956-61 and 1963-82) my principal job at CBS News centered on THE ROUNDUP. Few assignments could have been professionally more challenging and satisfying (and occasionally more hair-raising), even though it meant climbing out of bed well before dawn and reporting for work at 5:00 AM—often six days a week.

Come back in time for a moment, back to the 17th floor at 485 Madison Avenue in New York, back to Studio One, where many of the famous World War II broadcasts on CBS News originated, and where Edward R. Murrow and other renowned correspondents later aired their regularly-scheduled radio broadcasts. By present-day standards the studio was rather modest in size—rectangular, with a large glass window facing the cramped and crowded newsroom. Across a narrow hallway was the office of the Director of News. There were other offices adjacent to it and down the hall. Throughout World War II, the years preceding it and for some years afterward, this was the nerve center of CBS News. It was here that I began anchoring THE ROUNDUP in 1956, following in the footsteps of Correspondents Robert Trout, Douglas Edwards, Winston Burdett and Ned Calmer.

In those long-gone days, most if not all of the reports aired on THE ROUNDUP were broadcast live. Recordings were frowned on for some reason, lost in the mists of time, and the extensive use of tape was still to come. The editor on duty the night before would send scheduling cables and order the necessary circuits—Press Wireless for Paris, for example, RCA for Berlin, AT&T for London. If we wanted a report from a domestic point, we had to order a land line from the telephone company; satellite transmissions, now taken for granted, were years away.

If we planned a pickup from the Far East (Tokyo, say), it had to be coordinated with the CBS Bureau in San Francisco, which had to give Tokyo a verbal go-ahead, because Tokyo couldn't hear the Network. Also there was a five-second pause for switching, before and after. Then, as now, five seconds of dead air was anathema, but that

was the way it had to be done.

Inevitably, given these procedures, there was always the possibility of error, plus a dash of unpredictability. We might think we knew how a broadcast would turn out, but we could never be sure. We had to hang loose and stay flexible. Sometimes the correspondent at the remote point couldn't hear us, and he would say, for example, that he would go ahead "blind" at 8.10.30 AM, New York time. The editor, hearing this, would scribble a note to me in the studio, and I, with one eye on the clock and the other on the script, would try to switch at exactly 8.10.30. Sometimes I hit it on the nose, and sometimes I didn't, and sometimes the correspondent didn't go ahead at 8.10.30 after all. The anchor would then say, with pardonable fervor and a sense of urgency, "This is CBS, New York, calling CBS, Vienna! Come in, Vienna!" If *that* didn't work, the anchor was on his own. I learned the hard way the best ad-libs are the ones prepared in advance.

On one dreadful occasion, which I still recall with horror, we discovered too late, when THE ROUNDUP was already on the air, that someone had forgotten to send the scheduling cables the night before, and the only report we had was one from Washington.

Ordinarily, THE ROUNDUP originated in New York. On numerous occasions, however, notably during national conventions, it takes to the road. In that connection, I particularly remember the Democratic National Convention in Los Angeles in 1960 (when John F. Kennedy was nominated) and the Republican National Convention in San Francisco in 1964 (when Barry Goldwater was nominated). Since 8:00 AM in New York is 5:00 AM on the west coast, that meant that the anchor had to start work at 2:00 AM Pacific time. I recall occasions when I fell asleep at the typewriter.

But a later assignment in Paris more than made up for those rigorous moments in Los Angeles and San Francisco. THE ROUNDUP originated in the French capital for a week in May 1968 to cover the opening of the first Vietnam peace talks. Because of the time difference, it went on the air at noon Paris time, and for the only time during my years as anchor I could enjoy the luxury of strolling to work in broad daylight, on my way to the CBS Bureau just off the Champs Elysees. (Just to make it even better, one of my daughters was studying that year at the Sorbonne and working part-time at the Bureau.) Coincidentally, French university students seized the occasion to stage riotous demonstrations against the government of President Charles DeGaulle, so that THE ROUNDUP that week was broadcasting first-hand, on-the-spot coverage of two major stories, with the peace talks more than once taking second place to the demonstrations. It was the first time THE ROUNDUP, or any other major broadcast of its type, originated outside the United States.

By 1964, when CBS News moved to the Broadcast Center on West 57th Street, THE ROUNDUP was much more tightly structured and was making extensive use of tape—actualities and on-sceners as well as straight news reports. New technology brought changes and innovations in how the news was covered. But the essential purpose and spirit of the broadcast remained unchanged as they do today. And in my years of anchoring THE

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Coping With The Stress Of Change



Tom Shovan

by Tom Shovan, Editor-in-Chief

George Jessell once told me that, in show business, there's nothing as permanent as change. I never forgot it—but I'm not sure I wanted to hear it. Of course, the upside is very attractive—fresh entertaining ideas, bright new concepts and invigorating thinking. On the drawing board it's wonderful. In practice, it's very, very stressful and demanding. I just

returned last week from the NAB Convention in Las Vegas. The big Metropolitan deal had just been announced, Pat Shaughnessy goes out of TM and Broadcast Programming buys Radio Arts and on and on and on. Deals were shopped, other deals were cut involving stations—and personnel. Some broadcasters came back to stations that had been sold while they were away—whether they knew it or not. Others came back to desks they'd soon be forced to vacate because their boss hired someone new at the convention. Formats were decided upon, consultants hired, entire staffs had their fates sealed because of satellite hookup decisions. Life goes on—both on the upside and the downside. We're as good as our last book and our cash flow figures—and even then there are no guarantees. Not very comforting.

I don't think I innately welcome change well. When Jack Paar left *The Tonight Show* I hated the cocky kid they put in his place. I thought he'd fail for sure. What business did a game show host nobody's ever heard of named Johnny Carson have taking over that show? When I started in radio, we mostly rode gain for the networks. I was shocked when, one by one, CBS—about the last stronghold for radio dramas—dropped *Mr. Keen*, *Tracer of Lost Persons*, *Amos & Andy* and *Gunsmoke*. We had to play records to fill the gaps the networks left when they "abandoned us." At first, I remember trying to emulate the sound of the networks when I'd play those records—stilted and formal. It started to get fun—becoming a disc jockey. Then I got fired for the first time. What a shock—the world had come to an end. The ultimate disgrace. In New Hampshire, people get one job and keep it until retirement. They never move. Would you believe neither of my parents—both nearly 80—never lived more than 40 miles from where they were born? My brother never more than 60 miles from where he was born. Most of us radio folks have lived in more cities than Mickey Rooney's had wives. Even so, I think most of us—certainly me—flinch at the thought of a new job or a new market.

With *The Pulse* I've lived through a lot of changes. It was hard, in a lot of ways, leaving *Hitmakers*. There was a 3,000 mile move from California to New York. It was a move I wanted to make, but there was the stress and the unknown. Over the past two years—we're two years old this week—I've had various configurations of investors to

work with, the challenges of circulation and economic growth, as well as the evolution of the magazine format itself. Listen, I was traumatized when we moved our offices from the 37th floor to the 19th floor of the same building. But, you know, I got to like the new offices a whole lot better after a while. Another move?

Last night I was going through some papers and ran across a "Stress quotient" test. You check off certain items that apply to you, add up the points and find out how stressed out you are and how likely you are to croak from a heart attack, I guess. Everything on the test represented change: change of job, home, divorce, death in the family, and so forth. Man, we're all off the scale, pinning the needle on stress-to-the-max all the damn time! It's a miracle anyone in broadcasting lives past age 25! I guess we learn to deal with it all.

I talk daily with PDs and jocks who are told by the GMs to twist and turn and adjust the product here and there. I talk to GMs who are told the billing system is about to be changed or the station's going to computer or they're going over to a new rep. Salespeople hear the rates are being changed, spot loads and avail policies realigned. We see new faces in the station and we sometimes resent them because they replaced someone we liked. We blame the new for the obsolescence of the old. We blame the young because we're getting older. Somehow it's their fault. We fight what the new bring to the table because it wasn't ours. We pay alimony to Bekins and Allied Van Lines. We have no retirement systems, for the most part. I had the naivety to ask Max Richmond, when he owned WMEX/Boston, what kind of staff medical plan he had. He took me into the back bathroom and pointed to a large aspirin bottle and a first aid kit. "That's your medical plan, now quit sniveling and get back to work," he shouted.

The business may have grown up and matured since Max Richmond, but insecurity and change are just as prevalent. Like it or not, too, we're all just cogs in the machinery of business. Lofty though our creativity and ideals may be, their chance to exist can only be made possible by their correlation to the bottom line. In radio, our very existence is tied tightly with trends and the cutting edge of social and marketing evolution. As such, *change* is and must be a big part of our *consistency*, if you can follow the logic there. Many people I know got lost because of change. They never made it past the 60s, past the 70s, made it to the 80s, made the switch from hippie to yuppie or whatever. We have a lot of cliches to deal with change like, "The boss may not always be right, but he's always the boss." Ultimately, though, I think we have to battle with our natural instincts which may favor traditionalism and stability to accept and maybe even embrace change. It's the stuff of which tomorrow's successes are made.

I close with the prayer that has been so helpful to millions of members of Alcoholics Anonymous and related groups. Maybe it should be ours, too. *God, Grant me the serenity to accept the things I cannot change. The courage to change the things I can. And the wisdom to know the difference.*

ROUNDUP I was fortunate, indeed, to work with what I have always considered the best news staff in the business. Trying to list all the splendid newsmen and newswomen who played important parts over the years would be an exercise in futility. Their number is legion.

With special pride and affection I remember Hal Terkel, who was certainly the best news producer of them all. Hal and I worked together on THE ROUNDUP for many years in close harmony, and we understood each other well. He was not only a colleague—he was a good friend. When Hal died some years ago, he was succeeded as producer of THE ROUNDUP by another outstanding newsman, Steve Baltin, with whom I had the pleasure of working until I left THE ROUNDUP at the end of 1982. Steve is still producing it today.

People often ask me what I look back on as the best ROUNDUP. It's impossible to say. There were so many good ones, and they covered such a vast and varied segment of our turbulent times. There were some bad ones, too, about which the less said, the better. Probably the worst one was the one on which the only remote pickup was Washington.

A quarter-century on THE WORLD NEWS ROUNDUP! Now it's just a kaleidoscope of fading memories. But I shall always be proud of the part I played in it. As far as I'm concerned, it's still the best news broadcast in radio. And as everyone must know, it's also the oldest.

Visa/MasterCard Radio Tie-Ins Sweeping Industry; Hot Promo/Marketing Tool

If you've been following *The Pulse* over the past six months, you've been watching the emergence of station tie-ins with banks to co-sponsor credit cards. The concept was believed originated in Rochester, NY by WHAM and has spread like wildfire. If you have a relationship with a local bank, you can do it all yourself. If you don't want to set it up internally, a number of firms are cropping up syndicating the idea who'll work it out for you. Typically, the station plugs the credit card idea on the air and distributes credit card applications—either MasterCard or Visa—to listeners. These can be included in direct mail packages, handouts, counter pieces as advertiser locations or whatever. In turn, the station gets its call letters prominently displayed on the credit card—a recall-reminder to the cardholder and people handling the card at stores, too. In addition, the station cuts a deal with the bank where the station gets a percentage of the money charged on the card back from the bank as a "royalty." In some markets the banks have even bought advertising campaigns on the station to back up the deal and always pay for printing of the applications. Tertiary tie-ins include listener giveaways of a credit card with, say, a \$1,000 pre-paid line of credit to a listener winning money on the station instead of cash. In the case of WFOX/Atlanta, they've opted to take their cut of the charges fee and annual fees and, instead of keeping that revenue, are donating it to local charities. Their bank tie-in is with 1st American Bank based in Atlanta.

TRANSFUSIONS

MUSIC:

Jeff Backer from National CHR Promotion, Arista Records to National Promotion Director, Uni Records. **Jim Fifield** from President, CBS/Fox Video to President/Chief Operating Officer, EMI Music Worldwide. **Dave Glen** from VP/GM, Atlantic Records out, plans to be announced. **Linda Haynes** from Producer, NIGHT TALK show to Publicity Director, Virgin Records. **Susan Levin** from Manager/Jazz & A/C Promotion, EMI-Manhattan Records to Director/Jazz Promotion & Marketing, Blue Note Records. **Richard Nash** from Director/Black Music Division, Atlantic Records to Vice President/National Promotion/Black Music Division, Atlantic Records.

MARKETING & MANAGEMENT:

John Brickley from Regional Manager/Boston Office, Hillier, Newmark, Wechsler & Howard to Regional Manager/Detroit Office, Hillier, Newmark, Wechsler & Howard. **Lee Douglas** from VP/GM, KHIT/Seattle to Affiliate Relations Director, Transtar. **Patricia Foley** from Director/Management Information Systems, NewCity Communications to Vice President/Management Information Systems, NewCity Communications. **Chris Garras** from Local Sales Manager, KZZU-FM/Spokane to General Manager, KTRW/KZZU-FM/Spokane. **Darrel Goodin** from VP/GM, WORZ-FM/Orlando to Vice President/General Manager, WTRG/Raleigh, NC. **David Lapovsky** from VP/Research, Arbitron to Vice President/Research and Data Collection, Arbitron. **Maryann McNerney** from Sales Operations Assistant, WWPR (Power 95)/NY to Director/Sales Operations, WWPR (Power 95)/NY. **Dave Milner** from VP/GM, KEX/KKRZ-FM/Portland to Vice President/Radio, parent company Great American Broadcasting. **Vicki Parr** from Sales Manager, CBS Radio Representatives/Detroit to Sales Manager, CBS Radio Representatives/Chicago. **Don Peterson** from GM, KBEQ/Kansas City to Vice President/General Manager, co-owned WSTF (Star 101)/Orlando. **Mike Sambrook** from Sales Manager, WBLM/Lewiston-Portland, ME to Station Manager, WBLM/Lewiston-Portland, ME. **Ralph Sherman, Jr.** from National Sales Manager, WKQX-FM/Chicago to National Sales Manager, WNUA-FM/Chicago. **Jim Sumpter** from Executive VP, Malkan Broadcasting to General Manager, KMGR-FM/Salt Lake City. **James Szilagyi** from Account Executive, CBS Radio Representatives to Sales Manager, CBS Radio Representatives/Detroit.

PROGRAMMING:

Ellen Berliner Davis from Network Clearance Coordinator, NBC Radio Network to Manager/Entertainment Programming, ABC Radio Network. **Chuck Brinkman** from Ops. Mgr., WMYG-FM/Pittsburgh to Program Director, KLUV-FM/Dallas. **John Evans** from News Director, KRQR/San Francisco to News Director, K-101/San Francisco. **Peter Gardner** from News Director, co-owned KRLD/Dallas to Director/Operations, Texas State Networks. **Ron Garrett** from PD, KRXQ-FM/Sacramento out, no plans announced at presstime. **Brian Norton** from Air Talent, KWJJ-FM/Portland to Program Director, KWJJ-AM/FM/Portland. **Reid Reker** from VP/Programming, Hicks Communications to Program Director, KOPA/KSLX-FM/Phoenix. **Brian Thomas** from PD, B104/Baltimore to Program Director, BJ105/



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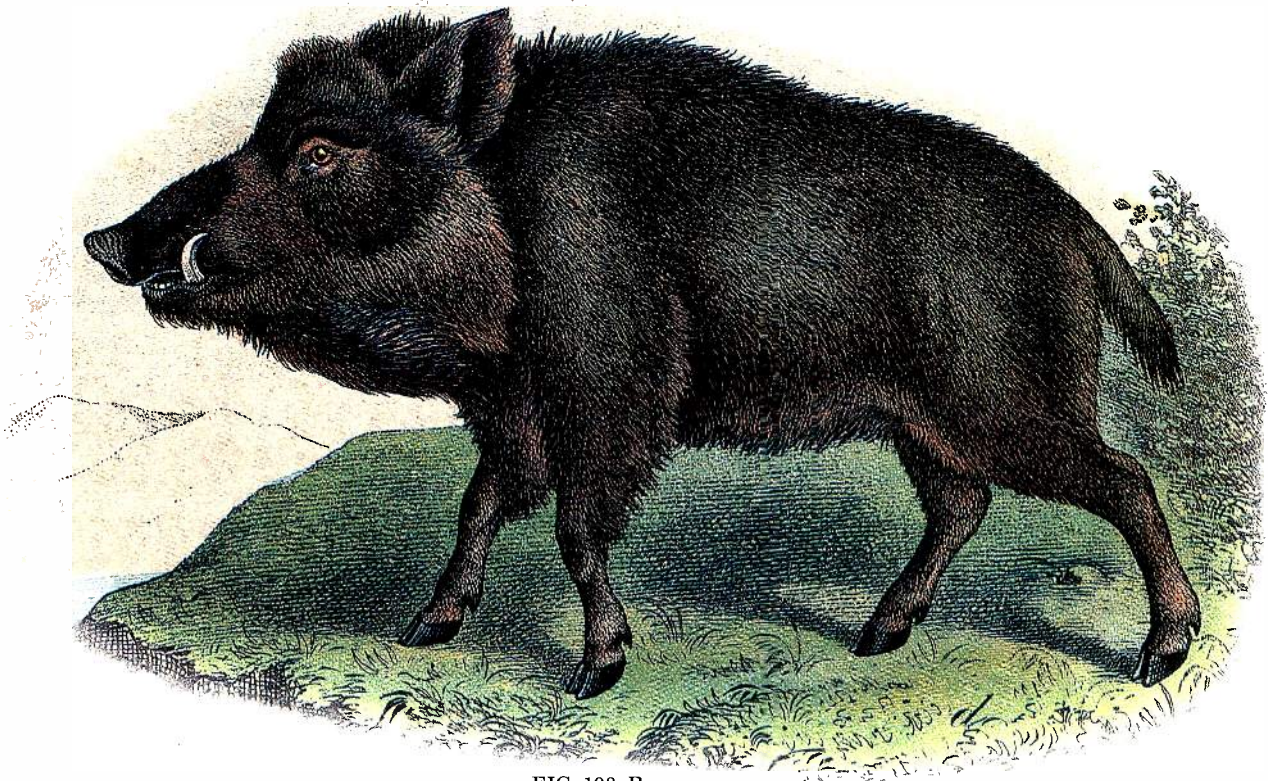


FIG. 103: Boar

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