

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)

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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.

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THE PULSE OF BROADCASTING

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IN THE GROOVE

The People Behind the Music

Ted Fox

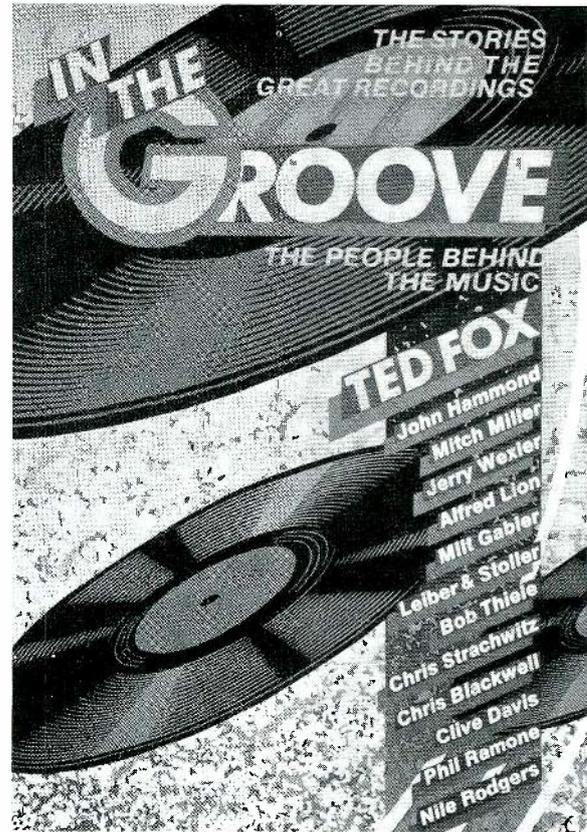
Pop music aficionados and plenty of jazz buffs too will find themselves awed by this collection of interviews. Here are twelve of the greatest record producers of the past half-century talking about making music history.

- 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 MediaAmerica 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?

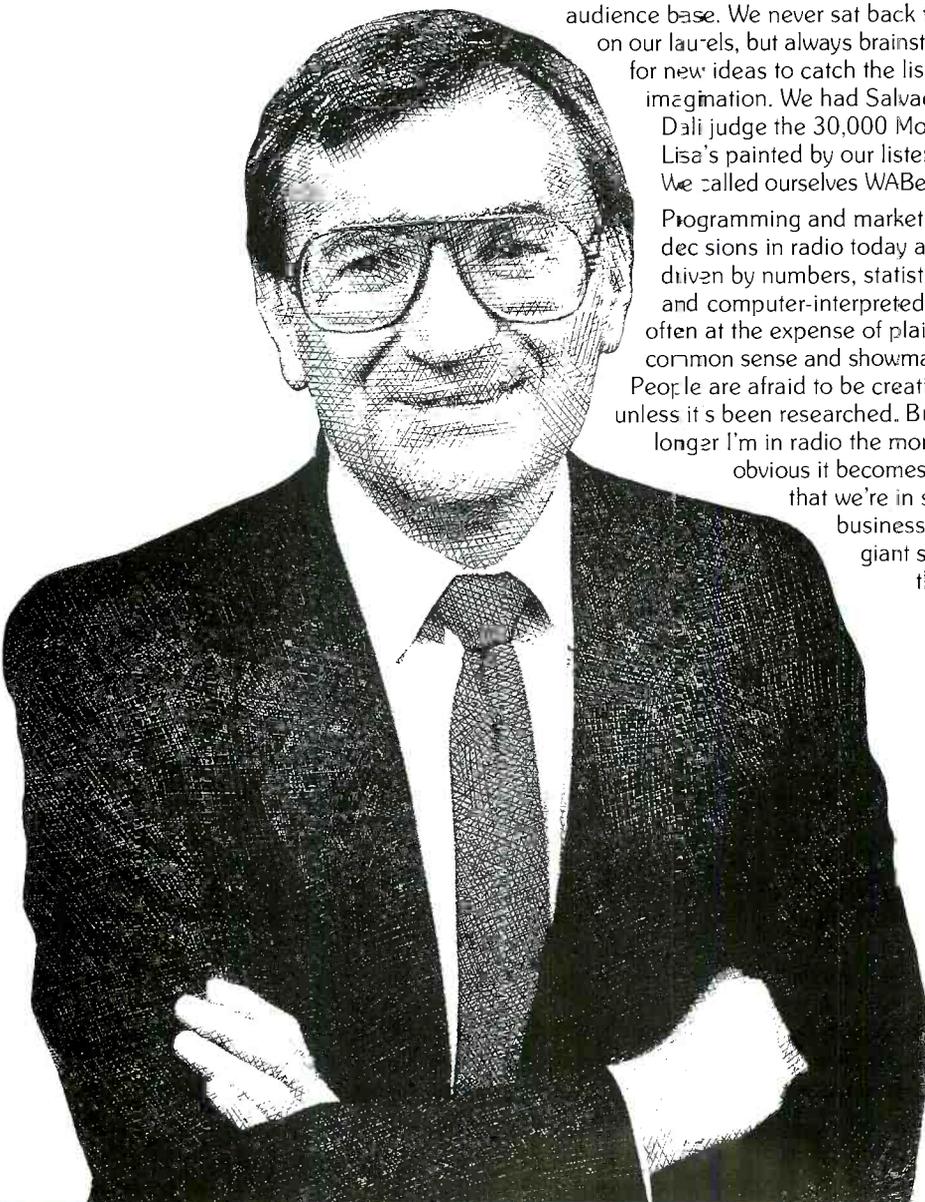
A Sure. The NAB represents Dan Rather and Bob Wright. You go to G.E., Lawrence Tisch and Cap Cities, and their big office building in New York City—those huge buildings with network emblems on the top! Those are pretty logical people to beat up. People love to beat up the press. They're considered the 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 Salvador 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

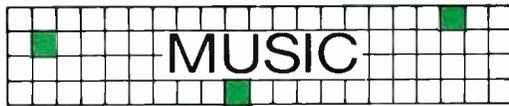
Breakfast Cereal Makes Hot New Promotion Theme For Radio Stations

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.

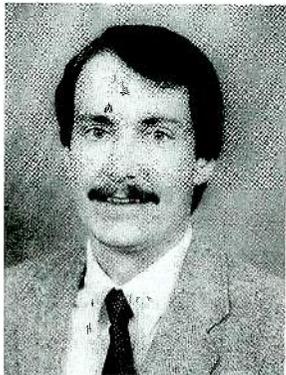
CHECK THE UPCOMING PULSE

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 Chlanda, 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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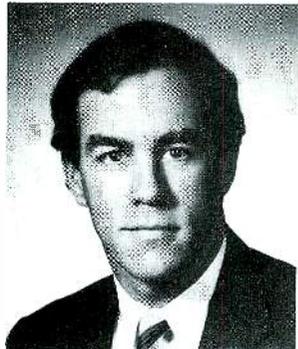
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many people do that with little result." Charles Giddens says the main thing is to know what you're buying. "Get to know everything about the station that you can. Inventory. See if the billing is exactly what they say it is. Understand how the structure 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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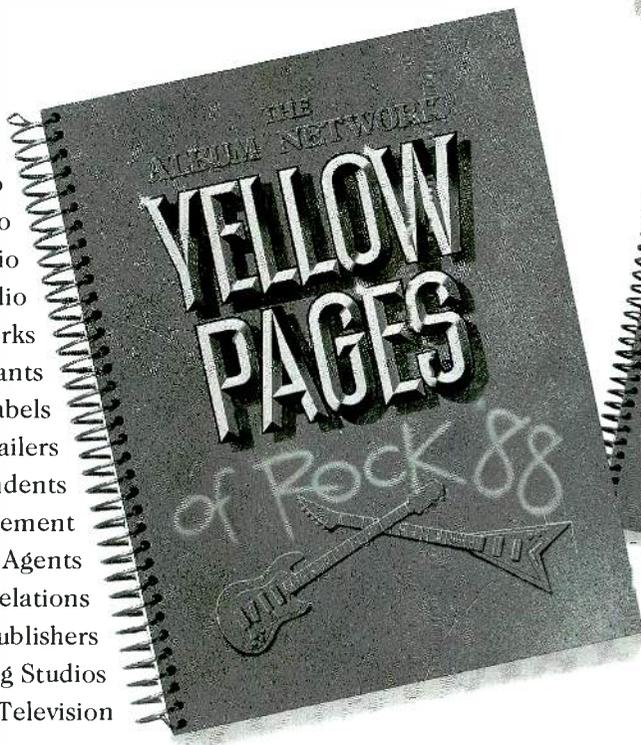
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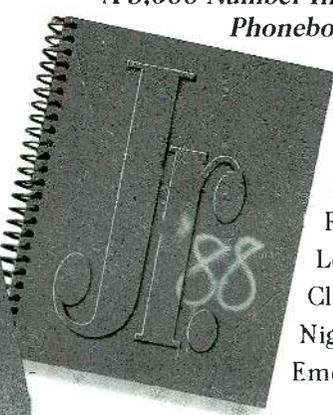
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PULSTATIONS

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), Sinead 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)

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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), Mariyn 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)

Continued on page 32

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), WLLOL-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), WLLOL-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)

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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.

Terry Marshall's

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Zip _____

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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