

PULSE

THE

OF BROADCASTING

Radio Prepares To Meet Change And Challenges At NAB Convention



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

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

National Association of Broad-

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



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

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

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

PICK

"I Should Be So Lucky"

KYLIE MINOGUE

GEFFEN

PICK

"Heart Of Mine"

BOZ SCAGGS

COLUMBIA

BULLET

"One More Try"

GEORGE MICHAEL

COLUMBIA

MOST ADDED

"The Valley Road"

BRUCE HORNSBY
& THE RANGE

RCA

1st Class Mail
U.S. Postage
PAID
Norfolk, VA
Permit NO. 510

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

To some, broadcasting is a high stakes game. There is great profit to be gained. If you are one of those broadcasters playing for high stakes, take a moment to ask yourself this question:

WHAT DOES IT TAKE TO MASTER THE GAME?

If you were managing a basketball team, your coaches would be the source you value the most for providing your team with basic skills, expert guidance and high powered motivation necessary to master the game.

To **The Marketing Works**, this is the essence of what we do for our clients. In marketing their radio stations, we don't put much store in instant success, rather, we trust our ability to guide our clients down a path to mastering the marketing of their stations.

Being competitive isn't enough. Knowing the competition isn't enough. Having the right programming isn't enough. Having the talent isn't enough. Sheer force doesn't master the game. Marketing is an ongoing, diligent practice. Every minute of every day. It's easy to get off track... this is exactly where your marketing coaches will prove their ultimate value.

This is where **The Marketing Works** proves its worth. Call today.



MW
THE · MARKETING · WORKS

112 WASHINGTON ST. • MARBLEHEAD, MA 01945 • 617-639-2007
A DIVISION OF WOMEN AT WORK, INC.

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



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

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

Seattle Based Broadcast Programming Acquires Radio Arts



Lester Smith

operated by broadcast veteran Lester Smith, Chairman of

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

continued

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

New FM Synchronous Repeater Solves FM Station Signal Problems

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

THE PULSE OF BROADCASTING

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

EDITORIAL & BUSINESS OFFICES (212) 980-4618

The Pulse Publications, 150 East 58th Street, New York, N.Y. 10022.
Business office and radio station news and reports (212) 980-4618.
News and radio station reporting deadline, 6:00 PM EST, Tuesdays.
All press releases must be accompanied by photo or artwork.

SALES OFFICES

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

The Pulse is published weekly by The Pulse of Broadcasting, Inc., 150 East 58th Street, New York, N.Y. 10022. First Class postage is paid at Norfolk, VA and additional mailing offices. Copyright 1988 by The Pulse of Broadcasting, Incorporated, all rights reserved. No part of this publication may be reprinted or otherwise reproduced without written consent of the Editor. Design/typography by Typographics, Richmond, VA; and printing by Liskey Lithograph, Norfolk, VA.

Some articles are from Terry Marshall's *Daily Insider*, (415) 564-5800.

For renewals, questions, problems or change of address, include address label from your most recent issue of The Pulse. **POSTMASTER: SEND CHANGES OF ADDRESS TO THE PULSE, 150 EAST 58TH STREET, NEW YORK, N.Y. 10022.**

Subscription rate: One year \$150, 2 years \$275, 3 years \$350.

Advertising rates available upon request.

CALIFORNIA HERE "U" COME!



STATIONS FOR SALE — ALL SIZES, ALL FORMATS

■ SO. CALIF. FM—MONOPOLY MARKET

Here's your first California FM • 3 years of growing revenues • Past "breakeven" and has low overhead "hi-tech" operations • No local FM competition, not much AM either • Licensee has other national radio-TV interests • This station needs full-time local ownership • Scenic year round resort area with major cities just 45 minutes away • All So. California "lifestyle features" are freeway close • \$250,000 cash with possible assumption of local bank notes.

■ NO. CALIF. TOP AM & CLASS "C" FM

"Heritage" AM & new FM • Have history of profits and ratings • Fine technical facilities • Market features a moderate climate, year round • Cities served include regional shopping centers and a college • Mountain top FM reaches 5 counties • Excellent sales staff and management to stay • Retirement sale • Seller financing available • For sale: \$850,000 with \$250,000 down • Rated market.

■ SO. CALIF. FM #1 ARBITRON RATINGS

Exclusive with A.R.B., mass appeal format • A "Top 10" place to live in the country • Market is "red hot" • Station has 6 figure "cashflow" but sales are 50% under audience/revenue shares • Needs sales teams to match pending F.C.C. antenna/coverage improvements • "Beachfront living at its best" • Seller would negotiate lower price or terms for minority tax certificate • For sale: \$2,100,000 cash.

■ SUBURBAN LOS ANGELES "COMBO"

Full-time AM & modern FM has full market coverage with separate format "niches" on both stations • Custom built studios in coastal community • Present ownership going into major market • Must divest • Price: \$3,000,000 with terms for qualified buyer • Includes real estate.

- ✓ **MANY MORE WESTERN RADIO STATIONS FOR SALE \$200,000 TO \$18,500,000**
- ✓ **2 NETWORK VHF & UHF TV STATIONS AT \$10,000,000 AND \$25,000,000**

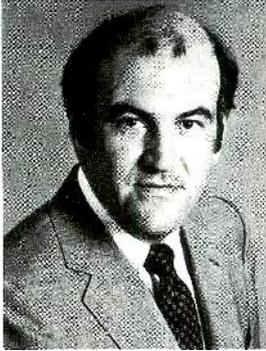
CHESTER P. COLEMAN — G. WARREN EARL

AMERICAN RADIO BROKERS, INC.

1255 Post Street/Suite 625
San Francisco, California 94109
(415) 441-3377



Colorado State University Coed Receives Shane Media Scholarship



Ed Shane

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

Ed Shane. "This is an opportunity to ensure qualified talent who can assume leadership roles in years to come."

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



Don Peterson

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

John Brickley Named Detroit Regional Mgr. Of HNW&H



John Brickley

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

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



Robert Mahlman

The National Association of Media Brokers (NAMB) held its annual meeting at the NAB Convention in Las Vegas — which included election of the Association's slate of new officers for the coming year. Re-elected for a second term as President was Robert Mahlman, President of The Mahlman Company. Richard Kozacko, Partner in the Kozacko-Horton Company was elected Vice President. William Cate, President of Chapman Associates was named Secretary, with James Blackburn, Jr. of The Blackburn Company re-elected Treasurer for a fourth term. NAMB member brokerage firms now number 42 — an increase of nine from the previous year. Speakers at the NAMB session included Sconnix partner Scott McQueen and John Goodwill of Independence Broadcasting Company.

Continued on page 6



MANAGING
RADIO'S
IMPORTANT
TRANSACTIONS.

**RADIO'S BLUE CHIP BROKER
FOR MAJOR AND MEDIUM MARKETS**



One Stone Place • Bronxville, NY
10708 • (914) 779-7003

74-854 Velie Way • Suite 10 • Palm Desert, CA
92260 • (619) 341-0855

The Biggest Media Brokerage Firm in America?

No, but certainly one of the best.

Making money with broadcast properties requires knowledge and experience in management, valuation and finance. When you are ready to buy or sell, Norman Fischer & Associates offers you over thirty years of brokerage experience and hands on knowledge in broadcast station operations. Call on us to discreetly handle every aspect of your transaction with the in-depth research and marketing found only among the top brokerage firms.

Steve Hicks, Chairman, Hicks Broadcasting Partners—

“I appreciate a broker who takes the time to qualify and match his buyers and sellers resulting in a purchase agreement with the station having minimum exposure to the market.”

Jack McSorley, President, First Sierra Communications—

“When we first started First Sierra Communications, we heard from a lot of brokers. NF&A brought us a good opportunity in the right sized markets. They have always given us the information we requested in an honest, timely fashion.”

Ken Dowe, President, The Dowe Company—

“NF&A offers me effective services with years of solid experience. They are also ethical and confidential, but more importantly, Norman Fischer has proven to be a close friend as well as my broker.”

Dick Oppenheimer, President, Signature Broadcasting Co.—

“We needed a media brokerage firm that could give us good, accurate appraisals on both fair market value and asset value of properties. That’s an NFA specialty.”

When you’re ready to buy or sell call NF&A and have one of the best work for you.

NF&A

Norman Fischer & Associates, Inc.

Media Brokerage • Appraisals • Management Consultants

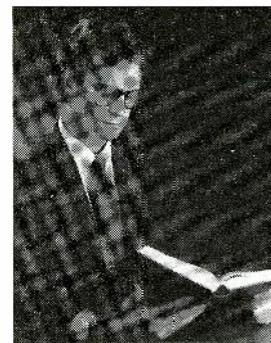
1209 Parkway • Austin, Texas 78703 • (512) 476-9457



Norman Fischer



Bill Prikryl



Terrill Fischer

Call for an appointment

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

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

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

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

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

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

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

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

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

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

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

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

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



Steve Kingston

Bringing Z-100 To A New Depth And Dimension

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

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

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

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

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

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

Q And Scott?

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Q What stations do you own, Steve?

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

Q What's your target competition in New York?

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

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

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

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

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

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

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

Continued on page 10

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

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

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

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

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

Q Do you daypart your music a great deal?

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

Q How long is your list?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Continued on page 17

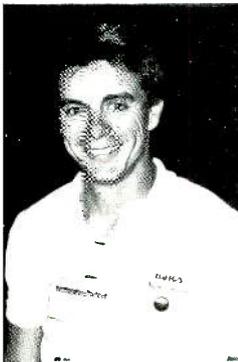
Scott Cossu To Host Three Hour Weekly Show



Scott Cossu

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

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



Brian Thomas

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

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

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

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

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

Westwood One To Sponsor George Michael Solo Tour



George Michael

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

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

Digital Debunked

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

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

Since Systemation manufactures the world's first and finest random-access automation system—and the *only* system that interfaces with *any* sound source—we wanted to let you decide which source was better.

The results? *Over 80% could not tell the difference between Nakamichi cassette and digital. And many of radio's best ears thought the cassette sounded better.*

So, thanks to Systemation's Nakamichi Challenge, you can now freely decide, without hype or hoopla, which sound sources you want in your Systemation system.

And whichever sources you choose, you can trust Systemation's *over seven years* of experience and success in random-access automation technology. Whether you're live, live-assist, fully automated or satellite, remember—*only Systemation gives you a choice in random-access automation!*



SYSTEMATION
THE FUTURE OF RADIO

337 North Water, Decatur, Illinois 62523 • (217) 428-7101
75 Speedvale Ave. E., Guelph, Ontario, Canada N1E 6M3 • (519) 653-6218

Pat Shaughnessy Exits TM; Takes Station Group Under Marathon Communications



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

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

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

Comic John Candy To Host New Weekly Radio Series



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

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

Record Turnout For NYMRAD/IRTS Minority Career Workshop In NYC



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

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

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

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

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



Susan Levin

A/C Promotion for EMI/Manhattan Records.

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

Brenda K. Starr Headlines Teen Benefit Concert For Alcoholism Council



Brenda K. Starr

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

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

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



Richard Nash

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

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

You bet!



AMPLITUDE COMPONENT MONITOR

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

Again, thanks Joel, for letting us know of your exciting new products. Keep up the good work.

Sincerely yours,

MUSI-CAL

Steve Jones

Steve Jones



If you are concerned about getting total performance out of your FM or T.V. aural equipment investment, you need the ACM-1. For more information give us a call.



Specialist in Practical Precision Engineering

P.O. Box 1286, Carpinteria Beach, CA 93013
(805) 684-5415

- AM/FM in S.C. Ohio. Powerful AM. \$440,000.
- FM South of San Antonio. \$130,000.
- AM/FMs in 8 states.



Broadcast Communications Division
BUSINESS BROKER ASSOCIATES

615-756-7635 — 24 Hours



Roger Greenley

Structuring And Motivating Your Local Sales Thrust

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

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

Q Do you carry a personal account list, Roger?

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

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

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

Q What's your feeling about remotes?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Q Do you use a grid card?

A Yes.

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

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

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

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

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

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

Q Where do you go looking for your salespeople?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Q Tell us about your background.

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

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

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

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

PULSE

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

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

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

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

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

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

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

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

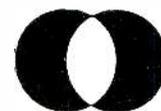
Thank you for sharing The PULSE of Z-100 and Steve Kingston with us this week!

NEW AUDITORIUM MUSIC TESTS

The A/C Safe List
contains 750 titles

The CHR Safe List
contains 388 titles

Call Collect
For Information



"THE MUSIC DIRECTOR"®

PROGRAMMING SERVICE
BOX 103 • Indian Orchard, MA 01151
413-783-4626

Question: How Significantly Do You Daypart Your Radio Station?

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

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

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

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

Byron J. Crecelius
Vice President Sales & Marketing
1561 Fairview Ave. • St. Louis, Missouri 63132
314/423-4411

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

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

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

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

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

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

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

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

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

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

LEGACY

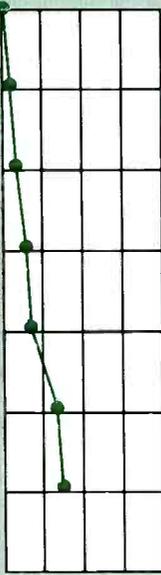
BROADCASTING, INC.

6430 Sunset Boulevard • Los Angeles, California 90028 • (213) 465-1700

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

CONTEMPORARY RADIO HIT ACTIVITY CHART

"Where Do Broken
Hearts Go?"
Whitney Houston
Arista



8 WEEK QUADRANT TRACKING

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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



Rep. Billy Tauzin (D/Louisiana)

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

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

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

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



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

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



FCC Nominee Brad Holmes



FCC Nominee Susan Wing



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

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

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

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



The sprawled exhibit hall made pinpointing target vendors difficult

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

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

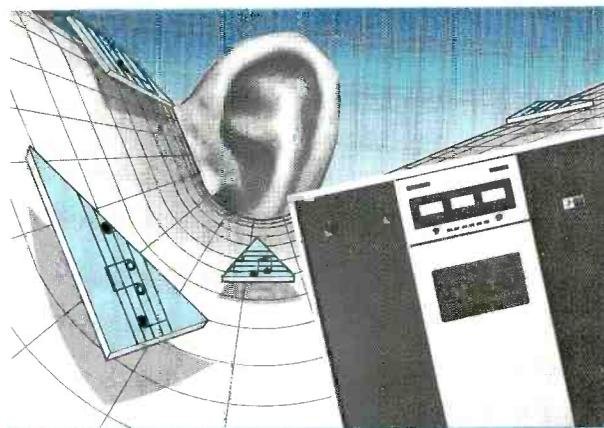
December. Until these nominations are confirmed by the Senate, the FCC can't operate effectively—yet for all these months, the Senate has failed to hold confirmation hearings, much less bring the nominations to a vote. So, let me ask you: isn't it high time the Senate took action?"



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

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

continued on page 24



Ears Ahead!

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

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

Install the DX-10. Be "ears ahead" immediately and be years ahead because you've gone digital. Call now for the DX-10 brochure, 1-800-4-HARRIS, Ext. 3005. Or write: Harris Radio Sales, P.O. Box 4290, Quincy, IL 62305-4290.



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



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

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

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

Director Broadcast Operations

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

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

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

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



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

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

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

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



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

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

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

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



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

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



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

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

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

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



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

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

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

Continued on page 26

"Keeps Playing"

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

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

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

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

Harris' SX-5A is your best bet for a rugged, reliable 5 kW AM transmitter. Call today for your SX brochure, 1-800-4-HARRIS, Ext. 3006. Or write: Harris Radio Sales, P.O. Box 4290, Quincy, IL 62305-4290.

HARRIS

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



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

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



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



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

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



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



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



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



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



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



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

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



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



Pat Pearson, motivational speaker

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

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



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



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



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

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



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

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

THE THIRD ANNUAL INTERNATIONAL MUSIC AND MEDIA CONFERENCE MONTREUX ROCK FESTIVAL

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

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

Montreux, Switzerland
May 11-16, 1988

RPMC invites you and your station to the Casino de Montreux for a festival which, in the last two years has hosted:

Bryan Adams - A-ha - Gregory Abbot
Bananarama - Beastie Boys - Berlin
Jean Beauvier - Big Country - Blow
Monkeys - Boy George - Bronski Beat
John Christian - Cock Robin - Elvis
Costello - Communards - Crowded
House - The Cure - Curiosity Killed the
Cat - Cutting Crew - Roger Daltrey
Terence Trent D'Arby - David &
David - Depeche Mode - Double
Duran Duran - Eight Wonder - ELO
Erasure - Eurythmics - Five Star
John Farnham - Samantha Fox
Frankie Goes to Hollywood - Genesis
Bob Geldof - Georgia Satellites - Lou
Gramm - Colin James Hayes - Huey
Lewis and the News - Whitney
Houston - Immaculate Fools - Inxs
Joe Jackson - The Jets - Nick Kamen
Julian Lennon - Level 42 - Love &
Money - Mel & Kim - Mental as
Anything - Allison Moyet - Robbie
Nevil - Billy Ocean - OMD - Pet Shop
Boys - Pretenders - Queen
Rainmakers - Chris Rea - Smokey
Robinson - Run DMC - Status Quo
Simply Red - Spandau Ballet
Swing Out Sister - Tesla - Thompson
Twins - Bonnie Tyler - UB 40 - Wang
Chung - Kim Wilde - Vesta Williams
Paul Young

The 3rd annual IM & MC/Montreux Rock Festival offers a multitude of opportunities for you, your station and your listeners:

- A highly visible once-in-a-lifetime travel promotion which will bring your listeners to Montreux, Switzerland where over 40 mega stars will be performing.
- An attractive turn-key promotion for your advertisers, whose product will be identified with the world's biggest concert attractions and the breathtaking beauty of Montreux, Switzerland.
- The ability for your station to interview, mingle and interact with today's top international music talent.
- Direct participation in a high level, international music and media conference enabling you to meet colleagues from radio stations around the world.

RPMC, Inc. is once again proud to be the official U.S. radio representative for the 3rd annual IM&MC. For complete program details on how your station and listeners can participate in this exciting event call RPMC at: (818) 501-RPMC (7762).



For radio promotions:
RPMC Inc.
17514 Ventura Blvd Suite 202
ENCINO, CA 91316 U.S.A.
tel. (818) 501 7762
tix 283228
fax: (818) 501 8848

US PR & Press consultants:
The Raleigh Group/Raleigh Pinskey
8934 Keith Avenue, P.O. Box 691600
LOS ANGELES CA 90069 U.S.A.
tel: (213) 273 4221
tix: 490000 6830
fax: (213) 273 2295



B94/PITTSBURGH. PD: Jim Richards/MD: Lori Campbell (412) 381-8100
 ADDS: Cher (A), Poison (A) GAINERS: Debbie Gibson (D-26), Deelee (D-27), Rick Astley (D-30), Aerosmith (1-1), Taylor Dayne (14-10), Paul Carrack (17-14), George Michael (24-18), Hall & Oates (28-22), Belinda Carlisle (29-24)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

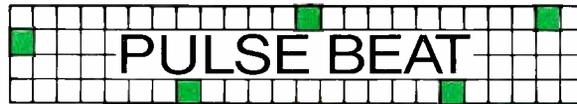
WSEA/GEORGETOWN, PD: Jim McHugh/MD: Mike Mason (302) 856-2568 ADDS: Debbie Gibson (A-37), Belinda Carlisle (A-38), Hall & Oates (A-39), Rick Astley (A-40) GAINERS: INXS (1-1), Pet Shop Boys (16-9), George Michael (30-25), OMD (33-27), Glass Tiger (36-31), David Lee Roth (40-34)

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

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

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

Continued on page 32



PULSE BEAT

“Nite And Day”
AL B. SURE!
WB

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

“Together Forever”
RICK ASTLEY
RCA

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

“When We Kiss”
BARDEUX
Enigma

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

“Circle In The Sand”
BELINDA CARLISLE
MCA

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

“Hands To Heaven”
BREATHE
A&M

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

“Under The Milky Way”
THE CHURCH
Arista

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

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

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

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

“Stand Up”
DAVID LEE ROTH
WB

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

“Foolish Beat”
DEBBIE GIBSON
Atlantic

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

“Da’ Butt”
E.U.
EMI-Manhattan

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

“One More Try”
GEORGE MICHAEL
Columbia

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

“Make It Real”
THE JETS
MCA

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

Continued on page 32

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

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

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

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

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

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

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

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

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

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

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

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

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

"Beds Are Burning"
MIDNIGHT OIL
Columbia

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

"Should I Say Yes?"
NU SHOOZ
Atlantic

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

"Like A Child"
NOEL
4th & Broadway

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

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

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

"Nighttime"
PRETTY POISON
Virgin

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

"Tall Cool One"
ROBERT PLANT
Es Paranza/Atlantic

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

"Englishman In New York"
STING
A&M

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

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

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

"Underneath The Radar"
UNDERWORLD

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

Terry Marshall's

daily
insider

• Entertainment News For Radio •

Call for a free trial subscription
(415) 564-5800

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

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

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

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

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

Terry Marshall's

**daily
insider**

• Entertainment News For Radio •

Call for a free trial subscription
(415) 564-5800

CHECK THE UPCOMING PULSE

In Your Next Issue Of
The Pulse

- You'll read of the astounding growth of Beasley Broadcasting. VP/ Operations of Beasley, Bill Weller, explains the group's growth and operational philosophy.
- Harry Valentine, PD of RKO's KFRC/ San Francisco describes the unique approach that legendary station has taken to classic big band programming.
- You'll read a fascinating study of the booming industry of creating TV spots for radio stations. The industry's creative giants tell you what works and why along with some do's and don'ts for radio stations ready to use TV. Don't miss this important study. Tom Shovan's Think Tank examines our social responsibilities as broadcasters, while Tech Talk columnist Mark Hutchins offers technical hints for first time buyers of radio properties. All this plus the news, music, pictures and all the rest of the material you need to know as a knowledgeable, informed radio broadcaster.

In Radio . . .
Everybody Reads *The Pulse*

THE HEARTBEAT OF THE INDUSTRY



PULSE THE OF BROADCASTING

MANAGEMENT • PROGRAMMING
CONSULTING • NEWS • ANNOUNCING
SALES AND MARKETING • MUSIC
RECORDING INDUSTRY
OPERATIONS •

If your livelihood depends on the radio industry,
then *The Pulse of Broadcasting* should be on your desk every week.
Subscribe today!



Fill out the information below and return with your \$150 check for one year—
50 issues—of *The Pulse*. Mail to: *The Pulse of Broadcasting*, 150 East 58th
Street, New York City 10022.

ADDRESS TO _____ TITLE _____

MAILING ADDRESS _____

CITY _____ STATE _____ ZIP _____

Are you responsible for more than one radio station? _____ Yes _____ No

Check most applicable area of responsibility:

_____ Corporate Management, _____ Station Management, _____ Corporate Management, _____ Station
Programming, _____ Consulting, _____ Record Label/Promotion, _____ Broker, _____ Other.

Coping With The Stress Of Change



Tom Shovan

by Tom Shovan, Editor-in-Chief

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

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

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

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

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

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

I talk daily with PDs and jocks who are told by the GMs to twist and turn and adjust the product here and there. I talk to GMs who are told the billing system is about to be changed or the station's going to computer or they're going over to a new rep. Salespeople hear the rates are being changed, spot loads and avail policies realigned. We see new faces in the station and we sometimes resent them because they replaced someone we liked. We blame the new for the obsolescence of the old. We blame the young because we're getting older. Somehow it's their fault. We fight what the new bring to the table because it wasn't ours. We pay alimony to Bekins and Allied Van Lines. We have no retirement systems, for the most part. I had the naivety to ask Max Richmond, when he owned WMEX/Boston, what kind of staff medical plan he had. He took me into the back bathroom and pointed to a large aspirin bottle and a first aid kit. "That's your medical plan, now quit sniveling and get back to work," he shouted.

The business may have grown up and matured since Max Richmond, but insecurity and change are just as prevalent. Like it or not, too, we're all just cogs in the machinery of business. Lofty though our creativity and ideals may be, their chance to exist can only be made possible by their correlation to the bottom line. In radio, our very existence is tied tightly with trends and the cutting edge of social and marketing evolution. As such, *change* is and must be a big part of our *consistency*, if you can follow the logic there. Many people I know got lost because of change. They never made it past the 60s, past the 70s, made it to the 80s, made the switch from hippie to yuppie or whatever. We have a lot of cliches to deal with change like, "The boss may not always be right, but he's always the boss." Ultimately, though, I think we have to battle with our natural instincts which may favor traditionalism and stability to accept and maybe even embrace change. It's the stuff of which tomorrow's successes are made.

I close with the prayer that has been so helpful to millions of members of Alcoholics Anonymous and related groups. Maybe it should be ours, too. *God, Grant me the serenity to accept the things I cannot change. The courage to change the things I can. And the wisdom to know the difference.*

ROUNDUP I was fortunate, indeed, to work with what I have always considered the best news staff in the business. Trying to list all the splendid newsmen and newswomen who played important parts over the years would be an exercise in futility. Their number is legion.

With special pride and affection I remember Hal Terkel, who was certainly the best news producer of them all. Hal and I worked together on THE ROUNDUP for many years in close harmony, and we understood each other well. He was not only a colleague—he was a good friend. When Hal died some years ago, he was succeeded as producer of THE ROUNDUP by another outstanding newsman, Steve Baltin, with whom I had the pleasure of working until I left THE ROUNDUP at the end of 1982. Steve is still producing it today.

People often ask me what I look back on as the best ROUNDUP. It's impossible to say. There were so many good ones, and they covered such a vast and varied segment of our turbulent times. There were some bad ones, too, about which the less said, the better. Probably the worst one was the one on which the only remote pickup was Washington.

A quarter-century on THE WORLD NEWS ROUNDUP! Now it's just a kaleidoscope of fading memories. But I shall always be proud of the part I played in it. As far as I'm concerned, it's still the best news broadcast in radio. And as everyone must know, it's also the oldest.

Visa/MasterCard Radio Tie-Ins Sweeping Industry; Hot Promo/Marketing Tool

If you've been following *The Pulse* over the past six months, you've been watching the emergence of station tie-ins with banks to co-sponsor credit cards. The concept was believed originated in Rochester, NY by WHAM and has spread like wildfire. If you have a relationship with a local bank, you can do it all yourself. If you don't want to set it up internally, a number of firms are cropping up syndicating the idea who'll work it out for you. Typically, the station plugs the credit card idea on the air and distributes credit card applications—either MasterCard or Visa—to listeners. These can be included in direct mail packages, handouts, counter pieces as advertiser locations or whatever. In turn, the station gets its call letters prominently displayed on the credit card—a recall-reminder to the cardholder and people handling the card at stores, too. In addition, the station cuts a deal with the bank where the station gets a percentage of the money charged on the card back from the bank as a "royalty." In some markets the banks have even bought advertising campaigns on the station to back up the deal and always pay for printing of the applications. Tertiary tie-ins include listener giveaways of a credit card with, say, a \$1,000 pre-paid line of credit to a listener winning money on the station instead of cash. In the case of WFOX/Atlanta, they've opted to take their cut of the charges fee and annual fees and, instead of keeping that revenue, are donating it to local charities. Their bank tie-in is with 1st American Bank based in Atlanta.

TRANSFUSIONS

MUSIC:

Jeff Backer from National CHR Promotion, Arista Records to National Promotion Director, Uni Records. **Jim Fifield** from President, CBS/Fox Video to President/Chief Operating Officer, EMI Music Worldwide. **Dave Glen** from VP/GM, Atlantic Records out, plans to be announced. **Linda Haynes** from Producer, NIGHT TALK show to Publicity Director, Virgin Records. **Susan Levin** from Manager/Jazz & A/C Promotion, EMI-Manhattan Records to Director/Jazz Promotion & Marketing, Blue Note Records. **Richard Nash** from Director/Black Music Division, Atlantic Records to Vice President/National Promotion/Black Music Division, Atlantic Records.

MARKETING & MANAGEMENT:

John Brickley from Regional Manager/Boston Office, Hillier, Newmark, Wechsler & Howard to Regional Manager/Detroit Office, Hillier, Newmark, Wechsler & Howard. **Lee Douglas** from VP/GM, KHIT/Seattle to Affiliate Relations Director, Transtar. **Patricia Foley** from Director/Management Information Systems, NewCity Communications to Vice President/Management Information Systems, NewCity Communications. **Chris Garras** from Local Sales Manager, KZZU-FM/Spokane to General Manager, KTRW/KZZU-FM/Spokane. **Darrel Goodin** from VP/GM, WORZ-FM/Orlando to Vice President/General Manager, WTRG/Raleigh, NC. **David Lapovsky** from VP/Research, Arbitron to Vice President/Research and Data Collection, Arbitron. **Maryann McNerney** from Sales Operations Assistant, WWPR (Power 95)/NY to Director/Sales Operations, WWPR (Power 95)/NY. **Dave Milner** from VP/GM, KEX/KKRZ-FM/Portland to Vice President/Radio, parent company Great American Broadcasting. **Vicki Parr** from Sales Manager, CBS Radio Representatives/Detroit to Sales Manager, CBS Radio Representatives/Chicago. **Don Peterson** from GM, KBEQ/Kansas City to Vice President/General Manager, co-owned WSTF (Star 101)/Orlando. **Mike Sambrook** from Sales Manager, WBLM/Lewiston-Portland, ME to Station Manager, WBLM/Lewiston-Portland, ME. **Ralph Sherman, Jr.** from National Sales Manager, WKQX-FM/Chicago to National Sales Manager, WNUA-FM/Chicago. **Jim Sumpter** from Executive VP, Malkan Broadcasting to General Manager, KMGR-FM/Salt Lake City. **James Szilagyi** from Account Executive, CBS Radio Representatives to Sales Manager, CBS Radio Representatives/Detroit.

PROGRAMMING:

Ellen Berliner Davis from Network Clearance Coordinator, NBC Radio Network to Manager/Entertainment Programming, ABC Radio Network. **Chuck Brinkman** from Ops. Mgr., WMYG-FM/Pittsburgh to Program Director, KLUV-FM/Dallas. **John Evans** from News Director, KRQR/San Francisco to News Director, K-101/San Francisco. **Peter Gardner** from News Director, co-owned KRLD/Dallas to Director/Operations, Texas State Networks. **Ron Garrett** from PD, KRXQ-FM/Sacramento out, no plans announced at presstime. **Brian Norton** from Air Talent, KWJJ-FM/Portland to Program Director, KWJJ-AM/FM/Portland. **Reid Reker** from VP/Programming, Hicks Communications to Program Director, KOPA/KSLX-FM/Phoenix. **Brian Thomas** from PD, B104/Baltimore to Program Director, BJ105/



When most players sit down at the keyboard, you just hear a series of notes.

But when an artist with the "touch" starts to play, you hear music magically come to life.

At Emmis, our people have the touch for great radio. It's the touch of experience and inspiration.

It's the touch that takes the component

elements of radio broadcasting and blends them into programming that consumers like to hear.

Our touch isn't perfect - we hit a wrong note now and then. But we keep trying. Our goal is to turn in top performances every day. It takes practice. It takes hard work. But the results are worth listening to.

EMMIS BROADCASTING

We've got the touch for great radio.

KPWR
Los Angeles

KSHE
St. Louis

WLOL
Minneapolis

WENS
Indianapolis

WAVA
Washington, D.C.

WFAN
New York

WQHT
New York

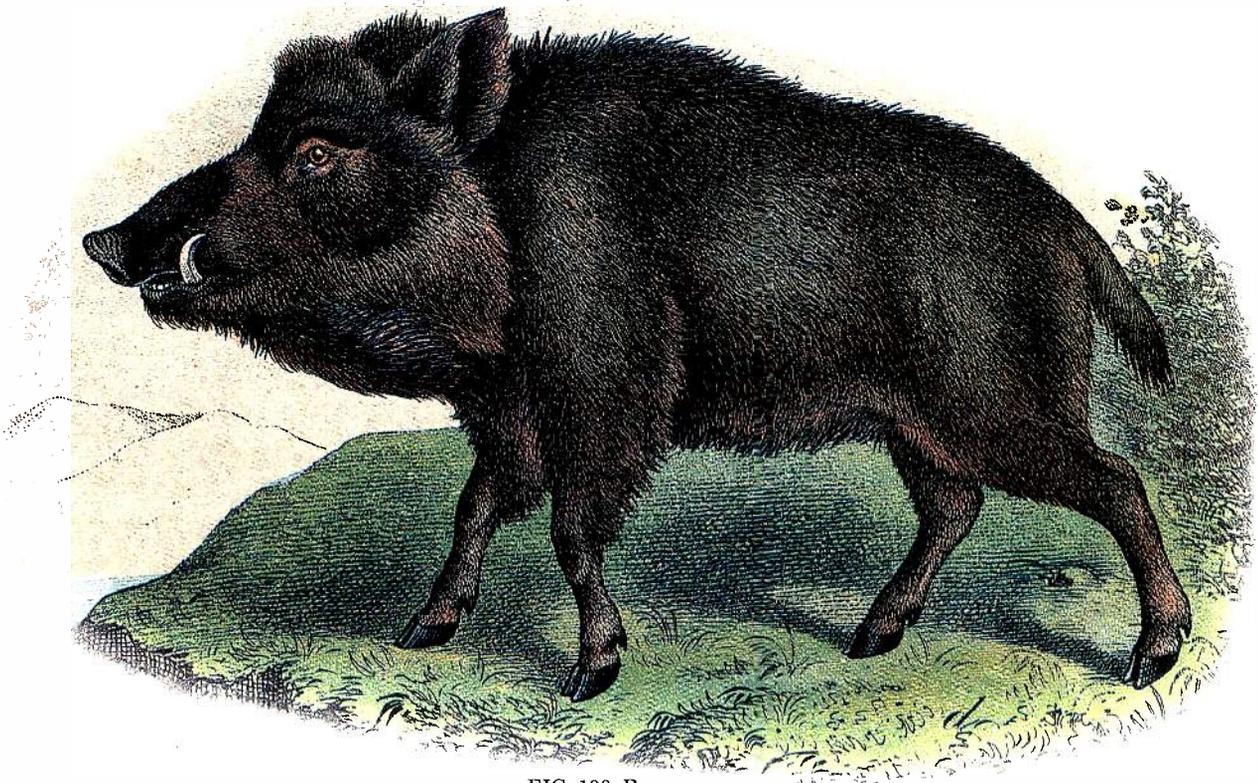


FIG. 103: Boar

Is this the kind of party animal you've got on the air on weekends?

Let's face it, no matter how you spell it, weekend radio is a bore.

To CHR listeners, it's the hottest time of the week. To you, it's the leading cause of Valium® consumption.

Your top talent only works bankers' hours, which means you're stuck with a parade of part-timers or something that comes in a can.

It makes for some relentlessly dull weekend radio that just happens to account for nearly 30% of your ratings.

Things are bleak.

We think you should throw a party: The Open House Party.

A wild, coast-to-coast extravaganza that's not canned, but beamed

live from a satellite dish the size of a '66 Buick.

The Open House Party is hosted by one of Boston's legendary DJs, John Garabedian. And backed by the leading programming gurus in the industry like John Gorman, Rick Sklar and Sunny Joe White.

The Open House Party gives CHR listeners what they want—an intense music mix with one great song after another. Plus top celebrity guests—from Jon Bon Jovi backstage at the Meadowlands to Jeanne Dixon live from the twilight zone, along with live national toll-free request lines and some fairly strange contests.

Open House adds morning

show charisma to your weekends with talent, staff and resources unavailable locally.

For an exclusive invitation in your market, pick up the phone right now and give Sam Kopper a call at (617) 266-2900. Find out how you can become the exclusive Open House Party broadcaster in your city.



Open House Party™