

PULSE

THE

OF BROADCASTING

KIIS, Los Angeles President/GM Wally Clark Resigns, Gannett Radio Relocates to Los Angeles



Wally Clark

Wally Clark, the man who spearheaded the phenomenal growth of KIIS radio in Los Angeles from an also-ran to the most profitable station in the history of the industry is leaving the station to form his own management consulting firm, Wally Clark Productions, to be headquartered in Los Angeles.

In a surprise move, Clark announced he'll leave the station effective September 1, 1986 to operate his new company which will consult with the radio station General

Managers, department heads, stations' advertising agencies and program suppliers. The areas of concentration, according to Clark, will be in programming, promotion, advertising sales, research and marketing as well as staffing and recruitment. Clark's first client is Gannett for all of the company's radio stations, but Clark's company is free to sign clients in non-Gannett markets.

Clark told *The Pulse*, "Although having my own company has been a dream of mine I have mixed feelings about leaving Gannett—it's a wonderful organization." When Clark came to KIIS in 1982 the station has a 2.2 share of audience and was selling one minute spots for (cont. on pg. 11)

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GENERAL NEWS

Schmidt Beer Radio Ads Have Critics Frothing

Broadcasters in the New York, New Jersey and Western Connecticut markets are running ads for a beer that they're not sure they ought to be running. The ads, which have raised the ire of The National Gay and Lesbian Task Force, are causing a consumer backlash in the few days they've been airing.

The campaign, from New York ad agency Geers Gross, attributes a series of descriptive one liners to drinkers of Schmidt's Beer, a 140 year old regional beer out of Philadelphia. "Schmidt's is not" the ads say "for prissy women. It's not for interior decorators. It's not for men who want to be prissy women." Other people for whom the beer is apparently not, according to the spots, include "men who play tennis, men who cook, men who listen to classical music, men who wear suits on days they don't have to, and men who quote Shakespeare." Ron Najman of The National Gay and Lesbian Task Force says the manufacturer might be suprised at "how many of us drink their beer. They're fanning the prejudices that produce pain and suffering" added Najman.

A/E on the account, Chris Ebner says the spots are supposed to be fun and slightly controversial aimed at the typical hard core consumer of beer—97% male, 25 and older, blue collar and earning \$25,000-\$30,000 a year.

Even before the ads were produced there were problems. Actor David Groh, who you may recall as Rhoda's TV husband, refused to audition for the voice overs after he saw in the copy "If you're a hairdresser forget it, if you're a ballet dancer, this beer is not for you."

The Pulse has polled stations in the target markets and the general reaction has been a cautious OK to the ads, but with a close monitor on public reaction. WCBS-FM accepted the ads provisionally. WNBC-AM had no problem with the ads nor did WHRK in New York, maintaining the ads are insulting only to the thin skinned. WPLJ-FM is not running the ads. In blue collar Buffalo, WBUF P.D. Jay Meyers said he's running the ads but watching very closely for negative reaction—which seems to be the general rule of thumb. The advertising agency refused to disclose a list of radio stations that turned down the spots.

"If any of the lines offend anyone" said Schmidt VP/Marketing & Sales John Paul Jones "I'm sorry. If we get backlash they're probably not the people drinking our beer anyway, so, so what?"

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"Music of America" Country Series Proving Outstanding Success For ABC Radio

As ABC Radio Network's new "Music of America" country music specials series enters its third month on the network, word from both Cap Cities/ABC and the series producer, Kaminsky & Company, is one of satisfaction.

The new series, already inked on nearly 200 radio stations nationwide affords Kaminsky, in his words, "an unusual opportunity to put the 'special' back into specials, and we're having a lot of fun." The contract with Kaminsky, signed earlier this year, is an exclusive one, and under the series banner are concerts, special events and holiday programming of some of the best known contemporary American musicians. ABC Radio VP/Senior Executive Bob Benson termed Kaminsky's work "Outstanding."

The next program in the "Music of America" series is entitled "Lee Greenwood In Exile" and the 90 minute special is scheduled to air June 13-15.



THE PULSE OF BROADCASTING

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Advertising rates available upon request.

Pete Salant Buys WNNR-AM, Hamden

The Pulse writes a new chapter to our story two weeks ago concerning the now dark WNNR-AM, Hamden. A new owner is about to make another run at the goal line—broadcast consultant Pete Salant who, among other credits, is generally agreed to be the force that put WYNY-FM, New York on the map several years ago. Salant is abandoning his consulting business to try broadcast ownership—and in the same New Haven, Connecticut market in which he successfully flip/flopped WAVZ-AM and WKCI-FM (KC-101), moving WAVZ's rock AM format onto the then beautiful music FM in the late 1970's.

"I believe there's a real niche to be filled in this market," Salant told *The Pulse*. "We expect to hit the air about June 10—just as soon as the Mexican Clear Channel treaty is finalized. That way we'll have 1,000 watts days, add 500 watts pre-sunrise and post-sunset to the once daytimer and all nights we'll have 323 watts. It doesn't sound like much but it's the highest AM signal penetration in the Hamden/New Haven market." The station will be all oldies—with a library of 1,500 titles to start—about a dozen of which date back to the 1950's.

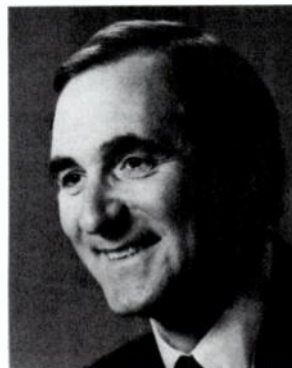
Salant himself will return to the air and all of his staff will double as salespeople. Among others on his staff are longtime New Haven Air talent Paul Resnik and Norm Thibeault from WSNE, Providence. Salant bought the station for \$600,000 from Chris Dante, whom he asked to apply for the new call letters WNNR for him. "We'll call the station 'winner'—and that's what we'll be" said Salant "writing the final and best chapter in this station's interesting history."

Malrite Announces Offering Of 900,000 Shares Of Class A Stock

Cleveland based Malrite Communications has announced their offering 900,000 shares of Class A stock at \$14.50 per share. Of those shares, roughly a third of them are being offered by the company and the remainder being offered by an undisclosed institutional stockholder which holds a portion of the broadcast company's 10% senior subordinated notes convertible into Class A stock of the company.

Conversion of these notes reduces total debt by approximately \$4.1 million.

Jacor Buys Republic Radio Group For \$34 Million



Frank Wood

In what Jacor President Frank Wood describes as a "wonderfully synergistic creation" Jacor Communications has just purchased the 5 station Republic Radio Group. Both companies are Cincinnati based. Jacor has been an a sharp growth pattern in the past year, selling off its smaller, less profitable facilities. Baltimore daytimer WTOW-AM and WTSJ-AM in

Cincinnati have already been sold by Jacor and WVOI, Toledo is under contract for sale. In addition, Jacor signed Friday with an unidentified buyer to sell their Toledo property, WURD. According to Wood, Jacor will also spin off Republic's WSKS-FM in Cincinnati, leaving Jacor with a killer duo—WLW-AM/WEBN-FM in Cincinnati. "This combination will have an enormous impact" affirmed Wood.

Describing the rest of the purchase, Wood commented "We pick up two nice half turned properties in Tennessee. Republic bought them as complete turnarounds last year and did a nice job of getting them going—so they're now at the steep part of their growth curve which is perfect for us, we needed that in our portfolio. In addition to that we add to our equity base somewhat in that part of the purchase price is being paid in stock, and we're picking up some excellent operating people. Three Republic principles hold Republic stock and will take Jacor stock instead of cash and will join us."

Among the Republic team joining Jacor will be Republic President Dave Martin who will head up Jacor's WLW-AM as Gen. Mgr. and Randy Michaels who Wood describes as "a programming wizard" who'll be Group Operations Director and Bob Lawrence, Republic's Sales and Marketing VP who'll segue to Jacor Sales and Marketing corporately. "We'll have gone from a company that was criticized last year for not having enough operators to one that is rich in operating talent," added Wood.

When the current transactions are completed, Jacor will consist of WPCH/WGST Atlanta, WBBG/WMIJ Cleveland, WLW/WEBN-FM Cincinnati, WKYG/WXKX Parkersburg, WV, WSEV/WMYU Knoxville and WYHY-FM (Y-107) Nashville with an eye out toward future acquisitions as quickly as practical.

Terry Marshall's

daily insider

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MANAGEMENT & MARKETING

Tom Taylor Adds VP/GM To His String Of Titles At WPST, Trenton



Tom Taylor

Philadelphia area radio institution Tom Taylor has just been named Vice President/General Manager of WPST-FM, Trenton, New Jersey. Taylor, who has been with the station for 10½ years, will also continue as Program Director, Station Manager and morning disc jockey for the radio station. His latest promotion elevates Taylor from Station Manager/P.D., a position he was upped to in 1978.

The Pulse asked Taylor if he planned on doing the morning show indefinitely now his duties have expanded even further to which the answer was a strong yes. "I still enjoy that a great deal" said Taylor, who won't reveal his age admitting only to being in his 30s. "I have a better feel for the station when I'm on the air—otherwise it's very easy to lose contact with the nitty gritty stuff like when the start on cart machine number one is sticking."

The most asked question is what kind of a time management plan does Taylor have to fit all those functions into a 24 hour day. Taylor replies, "It's people. I've been blessed by having a lot of strong people here upon whom I can depend a great deal."

KWTX Jock Bill McAdams Dies In Pizza Parlor Remote

The beer Bill McAdams was drinking during his evening remote at a local pizza restaurant/cafe in Waco, Texas caused his heart to stop when combined with a muscle relaxant McAdams was also taking. That's the theory on the death of the popular KWTX personality.

McAdams had complained earlier of cramps and his doctor that day had prescribed a muscle relaxant. The pain apparently subsided, McAdams went to the remote, downed a few mugs of suds, and within a few hours of the appearance, died of heart seizure.

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Dick Sharpe Named President Of Hillier, Newmark, Wechsler & Howard



Dick Sharpe

It only took a little over two weeks for Interrep to name a new President for rep firm Hillier, Newmark, Wechsler & Howard. He is Dick Sharpe, who moves over from Executive Vice President/Eastern and Central Divisions, McGavren Guild Radio. Sharpe, a 17 year veteran of the McGavren Guild organization, also worked, earlier for Christal Radio, Doyle

Dayne & Bernbach and J. Walter Thompson. "I leave McGavren Guild with mixed emotions" Sharpe told *The Pulse*. "I've enjoyed my association over the past 17 years but I look forward to the challenge of continuing the tremendous growth of HNWH Radio which is only 5 years old and already billing over \$60 million."

At the same time, Eddie Leeds, with McGavren Guild Radio for 15 years, has been named Vice President/Station Relations for Hillier, Newmark, Wechsler & Howard. Leeds began as an A/E for the company and was named Vice President in 1981.

Ellen Hulleberg, McGavren Guild Radio President told *The Pulse* "I will miss them both, however I'm happy to see they are staying with the INTEREP family. Dick and I have worked closely for 17 years. I admire his strength and believe he is the best man to fill the Presidency of HNWH Radio." On Leeds appointment, Hulleberg added "Eddie has been looking for a new challenge and I'm excited for him that he'll have this while remaining within INTEREP."



Eddie Leeds

Mark Thayer To Head A.P. For South Texas

If your radio station is in the Lone Star State you have a new Associated Press Executive calling on you. He is Mark Thayer, who has been with AP for over two decades and most recently Marketing Manager/Corporate Sales for AP out of their Los Angeles office.

Thayer replaces Mike Richardson as Associated Press Broadcast Executive for South Texas who resigns.

N.A.B. Sets New Orleans Convention Lineup



Eddie Fritts

An awards luncheon, over 80 sessions, top name entertainment and a record number of exhibits all add up to promise that "Radio '86," this year's N.A.B. annual radio conference, will be the best.

Scheduled for The New Orleans Convention Center on September 10-13, the main hotel with the banquets and hospitality suites will be The Marriott Hotel. The con-

vention is the outgrowth of what started as the joint NAB/NRBA Radio Programming Conference, but now the two organizations have joined as one, the convention continues sponsored by the NAB. Convention co-chairmen, according to NAB President Eddie Fritts, are Radio Board Chairman John Dille III (See *The Pulse*, April 14) and Joe Dorton, President of Gannett Radio Division.

Among convention highlights already inked in are the opening cocktail reception hosted by Mutual Broadcasting System. An award luncheon on Friday, sponsored by McGavren Guild in which Gary Owens, KKGW Los Angeles radio personality and Director of Creative Services for Gannett receives the radio award and social forecaster John Naisbitt, author of "Megatrends" will be keynote speaker, a walk around lunch through the exhibits sponsored by Arbitron and more. As usual, expect Westwood One's Norm Pattiz to present a b-i-g name talent in concert at the convention as well as a live Larry King broadcast.

ABC Radio Networks Sign On As Ed McLaughlin's First Consultation Clients



Ed McLaughlin

As retiring President of The ABC Radio Networks, Edward F. McLaughlin, prepares to launch his yet unnamed communications consulting corporation on July 1, 1986, the network marketing genius has indicated that he brings Cap Cities/ABC Radio Networks with him as his first customer—and landlord. McLaughlin will work "about 2 days a week

for ABC" in his consulting capacity and will be working out of ABC. According to ABC sources, McLaughlin will most probably not keep his old office after he retires June 30 but will be taking space elsewhere in the building.

McLaughlin, who spent 22 years with the ABC organization starting in 1964 when he joined KGO in his hometown of San Francisco as General Sales Manager, is credited with spearheading the expansion of the network division from 4 to 7 networks.

Until his new offices are assigned, McLaughlin can still be reached at ABC Radio Network, 1345 Avenue of the Americas, NYC 10019. (212) 887-5155.

Former WOR-AM GM/ABC Exec Rick Devlin To Manage Utica Stations

When you turn entrepreneur you often end up sweeping your own floors and typing your own letters. With that in mind, harken to where Rick Devlin hangs his hat now he's bought WUTQ/WOUR-FM, Utica, New York. He'll be General manager of the two stations—and making sales calls and the whole nine yards.

WUTQ-AM is a big band/nostalgia station and WOUR-FM is album rock. With Devlin's takeover, longtime WOUR fixture Jeff Chard is out and looking. Devlin's group is also reportedly looking for additional properties.

CAP Cities/ABC To Sell Corporate Headquarters In New York



In what is termed a "consolidation" move, Cap Cities/ABC has announced that within three years they will sell their corporate ABC headquarters building in New York City at 1330 Avenue of The Americas. Among other things, the towering landmark houses the studios and offices of WPLJ-FM and WABC-AM radio. An article in the New York Times guess-

timated that the building could fetch as much as \$250 million. The idea is to build a campus type complex over on the West Side of New York where ABC owns considerable property, thus bringing under one banner the 30-odd satellite offices of various ABC divisions spread all over New York.

Viewed as a cost-saving measure, the move to what is referred to as "under utilized land" on West 66th and West 67th Street near Lincoln Center, ends an era. Cap Cities is still up in the air about moving its top level personnel out of the luxurious former Archdiocesan building on East 51st street next to St. Patrick's Cathedral. The lease there runs for another 16 years in any case.

The move will take ABC out of what's often called "Network Row" along the Avenue of The Americas. NBC is furthest South in Rockefeller Center, then in quick succession are CBS in what's called 'black rock' and ABC's corporate building pictured here. As one broadcaster who asked not to be identified exclaimed, "You mean they're selling the building where Big Dan Ingram and Herb Oscar Anderson used to do their shows: I can't believe it." In radio, there's nothing as permanent as change.



PULSE MAKER INTERVIEW



Promoting Records With Sizzle And Creativity

Marc Nathan, Director/National Singles Promotion, ATCO Records & Custom Labels

Q Marc, just as Mickey Rooney will probably never totally live down the fact he was a child actor as Andy Hardy, in my mind and that of a whole lot of broadcasters who've been doing this a bunch of years, you'll always be thought of as "the kid who started promoting records at age 15." I guess, then, let's start there. How did that come about and when?

A I started in 1971 at Ampex Records which distributed both Bearsville and Big Tree at the time. I started there just before my 16th birthday and it became official on my 16th birthday, March 14. I was attending high school and we were on split session, so I'd finish up my schoolwork by noon and hurry into Manhattan from Forest Hills, Queens and put in a full day at the record company.

Q I'm sure you didn't need the money that badly, it wasn't for the bucks. Why did you do it, Marc? What was the magnetic energy that drew you into the record business at such an early age?

A I grew up always wanting to be in radio. I had subscriptions to Record World and Billboard when I was 12, I worked up my own music charts each week of my favorite records and I bought all the records every week on WMCA's "Fabulous 57" survey. Then when I was 15 I wrote a fan letter to Todd Rundgren, my favorite recording artist. His first album, called "Runt" came out and I'd bought a copy of it which, when I got it home, had incorrect sequencing on the label. One side had 5 tracks when the label indicated there were only four and I didn't know what it was all about, so I had written to Todd asking what the story was.

Q And did he respond?

A That was what got it all started. A week later I received a package in the mail with a corrected copy of the "Runt" Album along with a letter from Paul Fishkin, who was at the time Ampex's Eastern Promotion Man and Todd's best friend. Paul was also, by the way, Leroy Boy in the song "We've Got To Get You A Woman." So I was so thrilled to get a letter and a free record from a real record company that I went up to Ampex Records' office to thank Paul Fishkin. As it turned out, he was on the road that day but the two gentlemen who were there, Topper Schroeder and the late Dick Webber, let me hang around, lick envelopes, pack records in boxes, and by the third day they'd decided I had the gift of gab and they gave me

a list of reporting radio stations and had me call them to tell them that I liked Todd Rundgren—how about them. That's how I became a promotion man. It was a fluke.

Q A substitute for radio?

A I think so at the time. You see, if I'd grown up in a small market, I would have been the 15 or 16 year old kid who hung around the local station, gotten on the air part time, worked my way up and became PD or GM and so forth, but since I grew up in New York I knew I couldn't just go up to WABC and get a midnight to 6:00 job, so I ended up in the record business.

Q You indicated you started promoting records by calling radio stations and saying "I like Todd Rundgren, how about you?" What have you learned about the fine art of promoting records since then—or do you call radio today and say "I like Trans-X, how 'bout you?"

A Oh, I think I've refined my talents a little bit since 1971. I've learned, seriously, how to be more methodical. There've been a lot of changes in how to effectively promote a record—and a lot of competition with other major labels. Independent promotion people, a lot of different avenues. I feel the best way I can stay on my game is to have that meticulous memory that I've been known for and to be lighthearted about the subject, and too, to know where to go with a particular record.

Q You're an exceptionally clever guy. You've used contests, games, secret codes, all kinds of attention grabbers to get people involved with your records. You promote with a particular flair that's not unlike radio station contests of the period in which you were growing up—could that be where you learned that now famous Marc Nathan technique?

A To be honest, it more likely comes from growing up as a TV game show fanatic. I'm a real game show fan and that always seems to come to mind when I'm thinking of effective ways to promote a record. There are a lot of programmers who don't take me as seriously as some other promotion people because they think I'm coming from an angle that's filled with gimmicks but I really am basically trying to get attention for my records.

Q From all I know, your technique works superbly—I don't know of a single programmer who can ignore your tease-bait when you lay it out! Have you ever been on a game show on TV, Marc?

A No. I wish I could be—I'd love to be a contestant on "Wheel of Fortune" and I've tried out for game shows, but never got called up.

Q What kind of a staff have you got in National Singles promotion at ATCO?

A I actually have one assistant, Barbara Seltzer—as in Alka, but no relation. She came here last year and has been calling secondary stations but she's just started calling larger stations. She's still learning the effective ways to promote a record. And we have a College Promotion person named Alex Miller who we also just recently hired

and he handles a lot of small market retail work that I'm very strongly in favor of.

Q What kind of retail support do you offer in those markets, Marc?

A For every single reporting market—any market in which there's a radio station that reports to any trade—we have a file of retail stores in that market. When we're working our baby records like a Trans-X or Limited Warrantee we immediately seed each of these retail stores with singles to back up the airplay. It's nothing that I personally invented, but it's something that I fine tuned. I really feel that I'm in a position to say that when an ATCO record goes on the radio, there'll be stock within a 72 hour period in any market in which it's played in the United States. I'm very, very proud of it.

Q How do you keep an update on retail outlets current covering the entire US?

A I send questionnaires to radio regularly and really keep on top of them.

Q Is radio pretty helpful in working with you? I've had promo people tell me that they find radio PD'S just too busy or too hip to fill out forms and questionnaires.

A I've been told that radio response to any type of questionnaire generally runs about 10-15%. On my last questionnaire to Top 40 radio I got over 40% response and I feel that that's very helpful. There are some people who don't want me to know this information for fear of hype, but anybody who's known me any length of time in this business knows that's not where I'm coming from. I merely want to put all of the variables in place and give my record a legitimate, equal shot with any other record that's out there. Fortunately we're blessed with W/E/A's distribution system which is the best in the country, but when you're dealing with the very small market stations you can't expect them to react as quickly to a market that size as they do to a major market.

Q You know, ironically, when I look at tracking each week, I see records breaking in major markets and then spilling into the smaller markets, rather than the other way around when you and I were coming up in the business. Do You find that's so, Marc?

A Yes, unfortunately. It used to be easier to spread a record on a geographic basis and there were key markets and programmers who were used as indicators in each particular region. As the radio and record industries grew and as the various tip sheets and trades grew—those indicators disappeared. Not that they weren't there any more, but it was much more fragmented. You could no longer start a record in Columbus, Ohio and spread it to Cleveland and Cincinnati and through the mid-west. We can no longer start the record in Shreveport and spread it throughout the southwest. It's just a matter of programmers coming in from other markets, unfamiliar with the geographic structure. And it's promotion people just dealing with quantity of adds and not making sure where those adds are coming from and what they mean to the record itself.

Q Let's talk technique, Marc. A new record comes out on ATCO. It's a new act, unproven, no track record. Where do you start?

A Well, I have a very thorough mailing list. I receive all current trades and tip sheets and I scour them for information. I have my secondary girl, Barbara, calling

radio stations that are very very early on records and we do our best to cultivate these people. And there are certain major—and secondary—radio stations that are more receptive to my product. You really have to take each record on an individual basis—there's no across the board formula that works for every record. But I must say that when we put out records we've got a pretty good feel of where to go right off the bat. For example, we signed this band, Limited Warrantee and they're a very big band in Minneapolis and we knew that if we produced an excellent record, which we did, then we'd have the two majors, WLOL and KDWB, out of the box, and that gives us a base to build from. It's a slow process and we don't expect a multitude of adds in the first or second week but we believe that if we can tell a story in that particular market it will be that much easier to spread.

Q What's your biggest frustration, promoting records?

A Not being able to spread a record fast enough.

Q If it doesn't happen in three weeks you're marked as a stiff, right?

A I disagree. I think there are certain record labels and certain people at those labels that have that mentality, but I definitely am not one of them, and, fortunately, Margo Knesz, who is ATCO's General Manager also having an extensive promotion background isn't one of them either. We really believe in working these records and finding out what we've got, and not letting radio say to us "well you only got three adds this week so the record must be dead." The number of adds on a record does not tell the story, it's the reaction where the record is being played. If I only have one station on a record and that station is getting phones and getting sales, then I'll continue to promote that record.

Q I think it was either Cash Box or Billboard, but they used to have a record each week they called "The Sleeper of the Week." Is there such a thing as a "Sleeper" these days?

A The Gavin Report has a "Record to Watch" which I think fits in that category. There really ought to be more of that because we really are dealing with a situation where trades and tip sheets are looking for quantity and it's the quality that matters. It's the quality that started a record like "Boys Don't Cry" and it's quality that will carry records like Trans X and Magazine 60. If you were basing everything on number of adds either of those records wouldn't have a shot at all. We're fighting for everything we can get and we develop a story. It's just getting people to listen.

Q Let's take a look back over your career. I lost track of you for awhile and I knew you had a newsletter ...

A OK. After I'd been at Ampex awhile Bearsville went to Warner Brothers and Big Tree, which was run by Doug Morris who's now President of Atlantic, went to Bell Records. I could have gone either place and I chose Bearsville because of Todd Rundgren although I was really torn between Paul Fishkin and Doug Morris, both of which were tremendous powers of example to me in the record business. At 17 I was made National Promotion Director of Bearsville in March, graduated high school two months later in June 1972. I went to N.Y.U. for four days and then dropped out because I had a record on

Continued on page 30

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Continued from page 1

\$37.50. While the station suffered another setback in the just released Arbitrend dipping from a 7.4-6.6 in 12 plus ratings, the station now boasts a spot rate of \$2,500 and, until KPWR came on the scene in the market had hit double digit ratings.



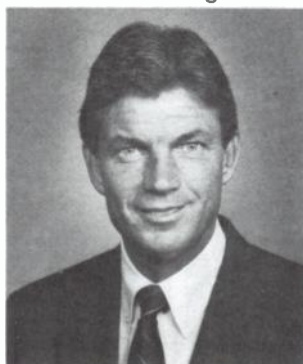
Lynn Anderson

Clark's resignation is accompanied by a host of other changes within the Gannett radio group as well. Within the next few months, group headquarters will move from St. Louis to Los Angeles, according to Gannett President Joe Dorton who told *The Pulse* that he will relocate to Los Angeles personally as well.

Two other noteworthy changes at KIIS in Los Angeles. In what may be the highest position in a top 3 market station since Erica Farber was VP/GM at 99X in New York held by a woman, Lynn Anderson Powell has been upped to VP/GSM at KIIS to VP/Station Manager of the station, and it is expected Ms. Anderson-Powell will receive the General Manager nod in September. And KIIS VP/Programming Gerry DeFrancesco has been upped to Vice President/Programming for the entire Gannett Radio Division, remaining as KIIS-FM PD as well.



Gerry DeFrancesco



Joe Dorton

Dorton's restructuring of the radio group calls for the company to be divided into three districts. The Western Division will continue to be divided into three districts. The Western Division will continue to report to President Joe Dorton. That group consists of KIIS AM/FM Los Angeles, KSDO AM/KS 103 FM San Diego and pending acquisition, KHIT-FM Seattle.

Merrell Hansen has been made VP of Gannett Radio's Central Division, based out of St. Louis. Stations reporting to her are KSD/KUSA-FM St. Louis, WGCJ AM/FM Chicago and WCZY AM/FM in Detroit.

Radio legend Jay Cook has been named Vice President of Gannett Radio's South division headquartered out of Tampa. He will be responsible for WDAE/WIQI-FM Tampa, KKBQ AM/FM Houston and KTKS-FM Dallas.

In addition, William Coffey is upped to VP/Station Manager of KSD/KUSA-FM St. Louis and Marc Kaye has been named to a similar post in KKBQ, Houston.

Wally Clark Productions is located at 3727 Ventura Canyon Avenue, Sherman Oaks, CA 91423. (818) 788-0950.



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PROGRAMMING

Bill Minckler To KKHR, Los Angeles As PD, Scarborough Transferred To Houston



Bill Minckler

In what is believed to be a shift of the radio station to a soft rock/A/C approach ahead, CBS has transferred KKHR-FM, Los Angeles Program Director Ed Scarborough to co-owned KLTR-FM in Houston and brought in Bill Minckler as Program Director for the ailing L.A. station. Minckler was P.D. of King Broadcasting's KSFO/KYA-FM in San Francisco, an

adult contemporary outlet.

In the latest Arbitrend last week, KKHR dropped even closer to a one share, having faced the newer competition of KPWR as well as the task of trying to unseat KIIS-FM. Although no confirmation could be obtained at presstime, it was generally believed that the station would revert to the music approach from their KNX-FM days. Scarborough came to KKHR in Los Angeles in July, 1983 as CBS-FM group's whiz kid who had skyrocketed their St. Louis station, KHTR-FM into prominence.

In his new position as Operations Manager/Program Director of KLTR-FM, Scarborough will keep the CBS owned Houston station on its growth pattern, reporting to Miles Sexton, VP/CBS Radio Division and General Manager of KLTR. Current KLTR Program Director moved into the post of Assistant P.D. and Morning Drive personality at the station.

The KKHR saga has been a difficult one. Coming into the market with KIIS already established and involved with heavy cash giveaways, the station had substantially lower contest dollars with which to work. Further, according to CBS sources, engineers at KKHR have never modulated the station to its full potential, thus limiting KKHR's signal and perceived loudness in the Los Angeles market.

KKHR General Manager and Vice President of the CBS Radio Division, Don Nelson, expressed his pleasure at Minckler's joining of the organization. "Bill is a skilled professional and we're delighted to have his talents at CBS."



Ed Scarborough

Cap Cities/ABC Stations Sweep Both Coasts In Latest Arbitrends

It's ironic, but it seems that Cap Cities/ABC owns the number one radio stations in New York and Los Angeles as of the latest standings—KABC-AM in Los Angeles and WPLJ-FM in New York. At the same time, traditional heavies in both markets took big dives. In Los Angeles, while bolstered by L.A. Dodger baseball listeners, KABC leaped 6.1-6.8, KIIS-FM took another dip 7.4-6.6 as L.A.'s urban newcomer, Emmis' KPWR under the mighty team of consultant Don Kelly and PD Jeff Wyatt shot up again at 4.4-5.8.

In New York, the zig-zagging continued as WPLJ-FM under ace Larry Berger take top honors zipping from a 5.5-6.3 and Barry Mayo's RKO owned WRKS-FM (Kiss) is in second place 5.6-5.2. For some reason Scott Shannon's Z-100, which had regained top spot for the Winter book took a steep drop 6.1-4.5. Somewhat of a surprise in the New York book was the continued climb of K-Rock (WXRK) where Howard Stern holds forth mornings as the "sultan of smut" as he's been called. That station rose 2.8-3.1 becoming a serious contender in the market for ad dollars.

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Jocks Snarl Back At Wolfman's Association

It started some months ago with a letter inviting Disc Jockeys around the country to join an association. In the cover letter were a number of names which purported to be on the board of directors of the new "Disc Jockey Association of America"—started by "Wolfman Jack" Smith. The Board of Directors read like a "Who's Who" of radio. But there was a rub—Wolfman, his manager and associates didn't have permission of the "board" to use their names and they're steaming. As Casey Kasem told one of the "board"—"Wolfman and I were talking and he could be counted on as a friend but in no way did I believe that meant I'd be placed on a board."

The jocks were upset, feeling their professionalism has been compromised. Casey enough so to foot the bill for a mass mailing to thousands of jocks around the country making his position clear—along with that of 7 other personalities. The letter, being mailed this week, reads:

MAY 20, 1986

Dear Fellow DJ's and Broadcasters:

A few months ago, you may have received a letter asking you to join the Disc Jockey Association of America. On that letter were listed the names of a Board of Directors, and our names were among them.

The purpose of this letter is to prevent your being misled. We, the undersigned, are not members of the DJAA Board; and there may be others listed as Directors who may be in our same position. Our names were used without our knowledge or permission.

You have a right to know that.

Sincerely,

Rick Deas
RICK DEES, Weekly Top 40

Casey Kasem
CASEY KASEM, American Top 40

Ron Chapman
RON CHAPMAN, KVIL

Joey Reynolds
JOEY REYNOLDS, WNBC

Ed Brantley
ED BRANTLEY, WIVK

Carol Miller
CAROL MILLER, WNEW

Robert Murphy
ROBERT MURPHY, WKQX

Gary McKee
GARY MCKEE, WQXI

The jocks maintain they were never called nor asked permission to use their name. WNBC's Don Imus shrugged off the use of his name as "the way Wolfman is, that's all." Dick Clark's office had no comment for *The Pulse*—Clark's name was used in the original recruitment letter and not retracted.

Wolfman Jack could not be reached for comment at presstime.

Pat Martin To Conduct Workshops For Aspiring Major Market Jocks



Pat Martin

Programming consultant/author Pat Martin, who wrote "Pat Martin's Major Market Methods," a how-to book for radio people looking to move up to major market positions, has scheduled a series of 20 weekend workshops this Summer around the country.

The seminars are entitled "How to Become a Major Market Personality" and will focus on 7 key areas that

Martin believes are essential to career success. Those areas include: personal motivation, technique, one-to-one communication, show preparation, self promotion, job finding skills and solving everyday problems. This marks the first time an experienced broadcaster has undertaken a series of regional seminars specifically for air talent.

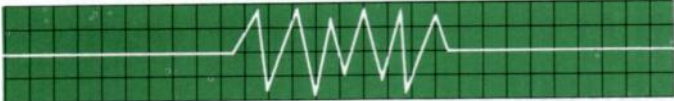
Martin told *The Pulse* his motivation for conducting the sessions is to see people break that major market barrier and, once in a major market, be able to keep the job and succeed. "At the very same time that it's becoming harder and harder to find good jobs in broadcasting, there's also a need by many major market stations for 'new blood.' Many managers and program directors in those large markets complain that they can't find the calibre of personnel necessary to win—my workshop can help both groups of people" said Martin.

For registration information, call Pat Martin at (414) 482-2638. The schedule of workshops is: 6/14 Madison, 6/15 Bloomington, 6/21 Detroit, 6/22 Cincinnati, 6/29 Colorado Springs, 7/12 Atlanta, 7/13 Philadelphia, 7/19 Austin, 7/20 El Paso, 7/26 Los Angeles, 7/27 Sacramento, 8/2 Memphis, 8/3 New Orleans, 8/9 Tampa, 8/10 Ft. Lauderdale, 8/16 St. Louis, 8/17 Omaha, 8/23 Davenport, 9/6 Buffalo and 9/7 Worcester.

Tom Brokaw To Open 3-Day RTNDA International Conference

NBC News TV anchor Tom Brokaw is scheduled to be featured speaker at opening ceremonies for The Radio Television News Directors Association's International Conference, scheduled for August 26-29 in Salt Lake City.

With exhibitors surpassing last year's conference by approximately a third, this year's convention will be by the far the largest RTNDA convention in history. Exhibition displays range from 100-2,500 square feet in the more than 100,000 square foot display area—so bring comfortable shoes.



PULSE MAKER INTERVIEW



Attitudes Of A Winner—The Key To Long-term Market Dominance

Stef Rybak, Program Director, KC 101, New Haven, Connecticut

Q You truly worked your way all the way up the ladder at KC 101, Stef. You came there 4 years ago as what?

A I began as an assistant in the copy/production department four years ago, and the reason I took that job was that KC 101 was such a phenomenal radio station that I'd do virtually anything to get my foot in the door—and that was the only position open to me at the time.

Q Yet you went there not as a novice in radio.

A No, I've been in the business 10 years—had been in radio 6 years when I came here. I started as a jock in 1977 at WWCO in Waterbury, Connecticut.

Q Ahh, those were WWCO's heydays when it was "Super C-O"!

A Right, Super C-O, back when AM radio was still very hot, and C-O was a super successful local radio station. I started there at age 19, right out of high school. At that time that was the only thing I wanted out of life—to work at WWCO in Waterbury. That's my home town and that was the radio station I grew up listening to, so I reached my goal in life right off the bat. And I was there for about 4 years or so, through 1981. In 1981 I left C-O to pursue my college degree fulltime at The University of Bridgeport, got my degree . . .

Q And you played around at the college owned FM, WPKN-FM, I'll bet.

A Absolutely.

Q That's a very well run college radio station and it has a phenomenal signal.

A Excellent station. Then, after I graduated, I spent a year out of the business, doing independent record promotion for Dave Carrico.

Q How did you like that?

A It was very interesting to see the business from that perspective. And, although I didn't do it all that long, it was a great learning experience.

Q What's the biggest thing you learned from that?

A On an independent basis, and I'm sure it must be so, too, for people who work directly for the labels, it's no add—no paycheck.

Q Does that make you feel sorry for people who call you and ask you to play a record that you're really not disposed to adding?

A On a personal level, yes. On a human level.

Q A guy pulls up driving a 1969 Chevy with the vinyl top peeling off, rust around the door frame and the muffler hanging down as he pulls up. You know damn well he's going to have hot dogs and beans tonight if you don't add that record—will you give him a shot because you've been there, while you might not have if you hadn't been in that business?

A I'll give him a shot if the record is totally legitimate and fits my radio station. I hope this doesn't sound cruel and inhuman, but his personal problems are not my problems, and I can't let that affect making the best judgement call on records for my radio station.

Q Would you ever promote records again?

A It's hard to say never—never's a long time and it's hard to predict the future, but I don't feel that I will.

Q Do you think the relationship between the radio and the music businesses is one of each augmenting the other or is it adversarial?

A I think it's a close relationship, and I think it's becoming even closer, considering all the factors that have been going on in the industry over the past several weeks. Radio stations need good records to play and record companies need radio stations to play their product. Although it's not always a smooth relationship, it works. You know, I can't always play everybody's records because I don't need all of everybody's records, and there are times when I can't add a promotion person's record and he gets upset and whatnot, but I think it's a situation where we need each other.

Q Last question on that topic: do you think you're a better programmer having promoted records or could you have been selling pills to prevent the attack of evil forces from Halley's Comet door to door just as productively?

A Maybe it helped me a little bit—not a whole lot. I guess it gives me a better overall perspective as to what's going on, having been, as I said earlier, on both sides of the fence.

Q Do you have promotion people in on a certain day or do you have a general open door policy?

A Promo people see me on Mondays between Noon and 3:00PM, and I take calls on Mondays between 3:00 and 5:30PM, so Monday is the day I talk to the promotion people.

Q You finally ascended up through the ranks from Promotion assistant to air talent to Music Director to PD, becoming Program Director at KC101 when?

A February 6, 1986.

Q When you went to the station 4 years earlier, did you envision yourself as the someday Program Director?

Continued on page 28



THE PULSE OF PROGRAMMERS

Question:

"How do you keep a winning radio station on top without losing momentum?"

Bill Richards, Program Director, WNCI, Columbus: You take that other job and get the hell out of town. Actually, that is the philosophy of some people, but as I see it you keep that leading edge by never losing sight of what got you there. Having the same tenacity to being number one and then transferring that toward remaining number one . . . making sure nobody forgets that being number one is great and that it's tough to stay there. Reminding the staff always that it takes twice as much work to keep on top.

Stef Rybak, Program Director, KC 101, New Haven: The Program Director has to maintain his day to day level of intensity in approaching the project of handling a radio station. It has to be maintained throughout the air team, through the promotions and every element of the station. It's what our VP/Operations calls "Maintaining the fire in your gut."

Michael Costello, Program Director, WRNO, New Orleans: Boy, that's a loaded question. Consistency is very important. It's easier to maintain once you've established yourself on top as long as you maintain consistency, you can more readily hold your position. It's like the game "King of the mountain." Once you're on top of the mountain for someone to take that mountain away is an uphill climb for the competitor. It's easier for you to fight downhill. For example, if you're on the top and a competitor goes onto a promotion, you can jump right on top of it, react quickly to it and if you're the bigger of the two, then you'll create confusion that works in your favor. If I'm, image wise, noted for The Beatles, for example, and a competitor with less audience tries a Beatles' promotion, it's easy for me to put in a Beatles promotion and then the listeners, who are generally fuzzy about where they're listening anyhow, will ascribe the whole Beatles effort of your competitor to you. Of course, there's a trap there—be sure if you do a thing like that that it's an area you're already noted for in your listeners' minds. Otherwise that confusion factor works against you and in your competitor's favor. You're on somebody else's market.

Greg Cassidy, Program Director, ZZ99, Kansas City: Once you achieve your goal of being a winner, you have to keep in contact with your listening audience. Never, but NEVER treat your listener like crap or talk down to them. Always stay in touch with them, always be on the streets and that will keep your numbers up.

Casey Keating, Program Director, KPLUS, Seattle: There has to be the attitude that there's always room for improvement. There's no such thing as a perfect radio station that can keep on churning without improvement and without adjustments. You're always in the process of getting to the so-called "ideal" sound. That to me seems to be the secret behind the folks I know who've been successful. They keep the radio station as contemporary as the music . . . it's always changing, you're always looking for new ways to improve on your air sound and come new listeners.

Scott Robbins, Program Director, WKSE-FM, Buffalo: I think you have to keep your finger on the pulse of the market. You've got to attend events like rock concerts, go to

clubs, movies, things like that. After all, Top 40/CHR is so wide-spanned, reaching people of so many different ages, that you have to be in constant touch with as many people as humanly possible and find out what makes your particular market tick. As you unearth those trends and attitudes, then you meet those feelings and attitudes with the sound of your radio station to keep it synchronized with the listener.

Randy Kabrick, Program Director, Q-105, Tampa: You simply have to always be better than everybody else. It sounds simplistic, but that's it. You need to keep your finger on the market and find creative ways to serve the audience your competition is going after better than they're doing it. You make sure your music is better than your competition, your personalities are better, news & information, promotions and so forth are all better. Since winning is everything in radio you need to hire people with a drive to win.

Ralph Wimmer, Program Director, K-106, Baltimore: I think you have to have a great staff with winning attitudes. You are only as good as your staff is. Also you need to be willing to rely on them as much as you rely on yourself. In philosophical terms, I think that's probably the greatest way of doing it. Obviously you have to stay very aware of changing trends, lifestyles, you have to keep your call letters out in front of the public and so forth. We tend to look at it as politicking: shaking hands and kissing babies. You have to do that constantly. It's a 365 day a year campaign and it never lets up.

Bryan Thomas, Program Director, BJ 105, Orlando: I think that you have to be aware of your competition and aware of everything going on in the country so you can hop onto the latest trends. For example, we jumped on the "gas wars" promotion here—that was something KILS did in Los Angeles and it was a great idea. There's nothing wrong with being aware and taking a great idea like that and using it. If you don't, somebody else will and use it to their advantage.

Chuck Morgan, Program Director, KTKS-FM, Dallas: Radio is a lot like sports. In sports you win with the fundamentals—same thing with radio. You have to have the right people in place and putting the right person at the right position is a very critical ongoing job for the Program Director. Then it's a question of proper execution, and of keeping the attitudes at the radio station up, positive and productive.

Gary Mitchell, Program Director, KWK, St. Louis: The most important thing is to try not to get off track and forget what made you successful in the first place. Then, you have to keep coming up with new and creative ideas and ways to execute your format so the station stays fresh.

Beau Richards, Program Director, WNFI, Daytona Beach: I'd say a real key to maintenance is constant and aggressive promotions. Second, and just as important, is maintaining a positive, up enthusiasm on the part of the air staff. When a station starts to slip into negativity it really causes listener fatigue, I think.

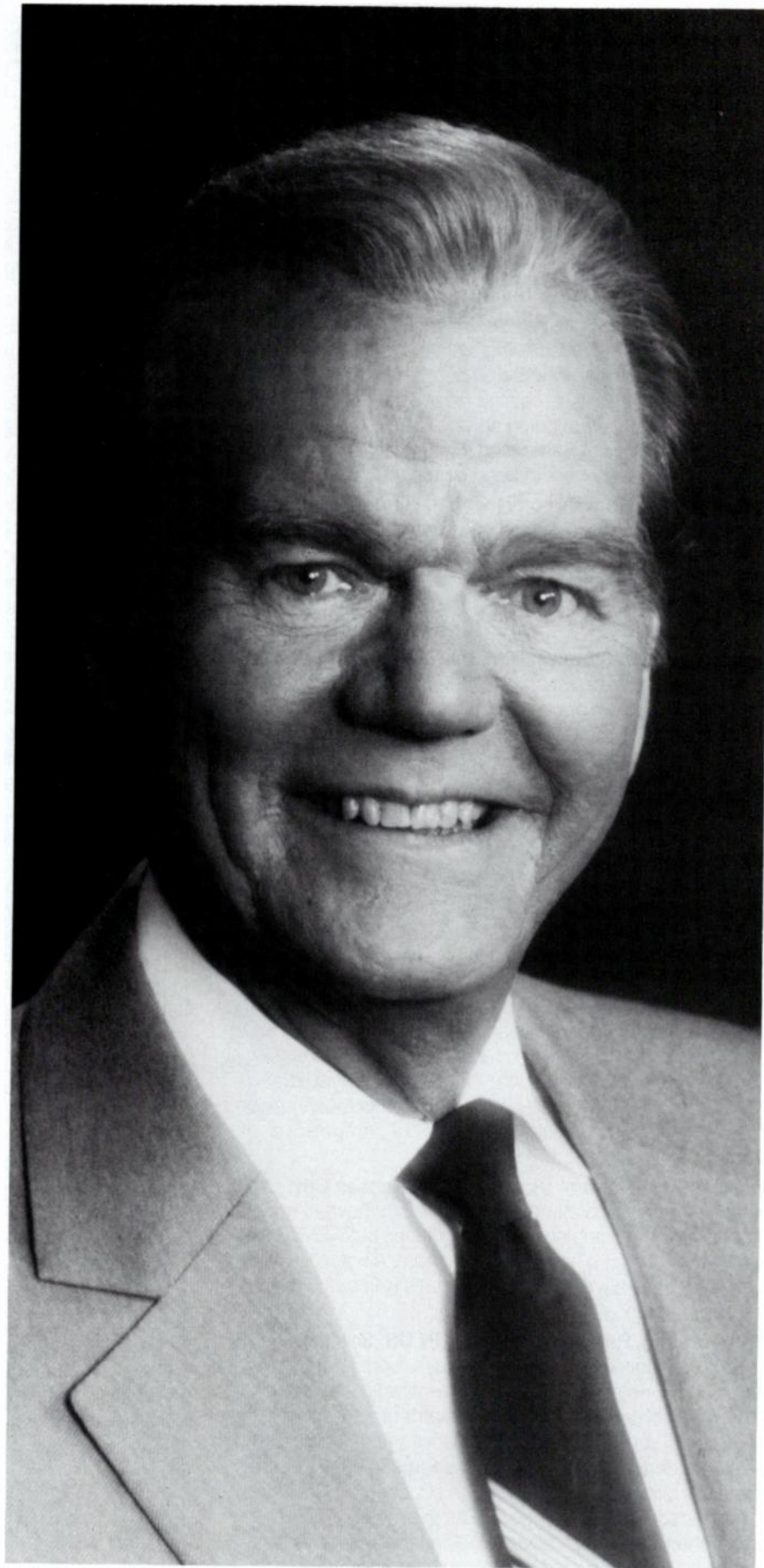
Guy Zapoleon, Program Director, KZZP, Phoenix: The way you do that is to be first: be the most informative radio station, be the most local radio station in your town and be right on top of what's going on. Then, probably secondarily, is keeping right on top of the music and that's just as important as the first part of what I said here. At KZZP we try and always be the leader in music rather than the follower.

When you think of Paul Harvey, you think of:

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- ☐ PROVOCATIVE
- ☐ INSIGHTFUL
- ☐ INFORMATIVE
- ☐ #1 IN THE RATINGS

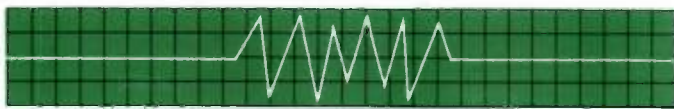
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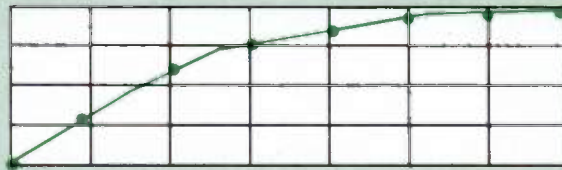
abc ABC RADIO NETWORKS



TOP HITS

1

"Live To Tell"
Madonna
Sire/WB



8 WEEK QUADRANT TRACKING

LW - TW	TITLE	ARTIST	LABEL
5 - 2	On My Own	LaBelle & McDonald	MCA
1 - 3	Greatest Love	Whitney Houston	Arista
6 - 4	All I Need Is A Miracle	Mike & The Mechanics	Atlantic
10 - 5	Be Good To Yourself	Journey	Columbia
3 - 6	If You Leave	OMD	A&M
11 - 7	Something About You	Level 42	Polydor/PG
7 - 8	Is It Love	Mr. Mister	RCA
13 - 9	I Can't Wait	Nu Shooz	Atlantic
15 - 10	There'll Be Sad Songs	Billy Ocean	Arista
16 - 11	Crush On You	The Jets	MCA
24 - 12	Holding Back The Years	Simply Red	Elektra
8 - 13	Take Me Home	Phil Collins	Atlantic
17 - 14	Move Away	Culture Club	Virgin/Epic
12 - 15	Your Love	The Outfield	A&M
20 - 16	No One Is To Blame	Howard Jones	Elektra
22 - 17	Nothin' At All	Heart	Capitol
9 - 18	West End Girls	Pet Shop Boys	EMI/America
27 - 19	A Different Corner	George Michael	Columbia
14 - 20	Addicted To Love	Robert Palmer	Island
28 - 21	Who's Johnny	El Debarge	Gordy/Motown
23 - 22	Manic Monday	Bangles	Columbia
29 - 23	Where Do All The Children Go	The Hooters	Columbia
18 - 24	What Have You Done For Me Lately	Janet Jackson	A&M
21 - 25	All The Things She Said	Simple Minds	A&M/Virgin
33 - 26	I Wanna Be A Cowboy	Boys Don't Cry	Profile
36 - 27	Tuff Enuff	Fabulous Thunderbirds	CBS Associated
38 - 28	Vienna Calling	Falco	A&M
19 - 29	Bad Boys	Miami Sound Machine	Epic
35 - 30	The Love Parade	Dream Academy	Reprise/WB
31 - 31	Mother's Talk	Tears For Fears	Mercury/PG
40 - 32	Rain On The Scarecrow	John Cougar Mellencamp	RIVA/PG
43 - 33	I May Be Dreaming	Giuffria	Camel/MCA
42 - 34	Your Wildest Dreams	Moody Blues	Polydor/PG
52 - 35	Nasty	Janet Jackson	A&M
26 - 36	Let's Go All The Way	Sly Fox	WB
44 - 37	Digging Your Scene	The Blow Monkeys	RCA
32 - 38	Rough Boy	ZZ Top	WB
46 - 39	Out of Sight, Out of Mind	Models	Geffen
25 - 40	Kiss	Prince	WB
47 - 41	Has Anyone Ever Written Anything	Stevie Nicks	Modern/Atlantic

LW - TW	TITLE	ARTIST	LABEL
37 - 42	Never As Good As The First Time	Sade	Portrait/Epic
30 - 43	Harlem Shuffle	Rolling Stones	Rolling Stones/Columbia
54 - 44	Mountains	Prince	WB
60 - 45	Like A Rock	Bob Seger	Capitol
48 - 46	One Hit (To The Body)	Rolling Stones	Rolling Stones/Columbia
51 - 47	Don Quichote	Magazine 60	Baja/TSR
56 - 48	Dreams	Van Halen	WB
58 - 49	You Should Be Mine	Jeffrey Osborne	A&M
39 - 50	Tomorrow Doesn't Matter	Starship	Grunt/RCA
61 - 51	When The Heart Rules The Mind	GTR	Arista
53 - 52	The Heat Of Heat	Patti Austin	Q-West/WB
34 - 53	What You Need	INKX	Atlantic
65 - 54	The Finest	S.O.S.	Tabu/Epic
50 - 55	Pretty In Pink	Psychedelic Furs	A&M
NEW - 56	Danger Zone	Kenny Loggins	Columbia
67 - 57	We Don't Have To Take Our Clothes Off	Jermaine Stewart	Arista
66 - 58	Headed For The Future	Neil Diamond	Columbia
41 - 59	Stick Around	Julian Lennon	Atlantic
68 - 60	One Step Closer To You	Gavin Christopher	EMI/America
74 - 61	Secret Separations	The Fixx	MCA
NEW - 62	Invisible Touch	Genesis	Atlantic
71 - 63	Female Intuition	Mai Tai	Critique
55 - 64	Saturday Live	Cherelle	Epic
NEW - 65	Love Touch	Rod Stewart	WB
49 - 66	Think It's Love	Jermaine Jackson	Arista
77 - 67	Divided Hands	Kim Carnes	AMI/America
72 - 68	If Your Heart Isn't In It	Atlantic Starr	A&M
78 - 69	Peter Gunn	Art Of Noise	Chrysalis
NEW - 70	Opportunities	Pet Shop Boys	EMI/America
NEW - 71	I Still Want You	The Del Fuegos	Slash/WB
45 - 72	Feel It Again	Honeymoon Suite	WB
NEW - 73	Sledgehammer	Peter Gabriel	Geffen
NEW - 74	Karen	B. E. Taylor Group	Epic
59 - 75	Tender Love	Force MD's	WB
NEW - 76	Take It Easy	Andy Taylor	Atlantic
63 - 77	I Want You	Animotion	Casablanca/PG
69 - 78	Under The Influence	Vanity	Motown
79 - 79	Vanity Kills	ABC	Mercury/PG
73 - 80	Mutual Surrender	Bourgeois Tagg	Island



MUSIC

John Cougar Mellencamp's Hits Just Keep On Comin'



John Cougar Mellencamp (L) shown with Timothy White, host of ABC Radio Network's "Rock-Stars" series (R).

For some artists it's one hit after the other. Still climbing this week on *The Pulse* "Top Hits" chart is John Cougar Mellencamp's "Rain on the Scarecrow" (Riva/Polygram).

Mellencamp passed himself on the Top Hits chart last week as his salute to 1960s rock called "ROCK In The USA" dropped off the list, backed by one of the year's most popular music videos to date.

Artist Sues Michael Jackson

Michael Jackson is being sued for \$8 million by an artist who claims the singer failed to live up to an agreement to promote his work and now won't return his paintings. Ronald McDowell claims he gave 30 of his paintings to Jackson with the understanding they were to be used to further his career as an artist. That hasn't happened and now McDowell alleges that Jackson is refusing to answer questions about the whereabouts of his work.

Dylan To Co-star With Fiona In "Hearts Of Fire"

Bob Dylan has been signed to co-star with Fiona in the movie, "Hearts of Fire." It will be Dylan's first major film role in 13 years. That was 1973's "Pat Garrett and Billy the Kid." In "Hearts of Fire," Dylan will play a former 60's rock star who has retired to be a chicken farmer. Lorimar Motion Pictures, which is producing the \$12 million film, says Dylan will "definitely" sing and may even write some songs. Fiona is currently at work writing songs for the movie about a love triangle revolving around her. Co-starring with Dylan and Fiona is Rupert Everett, best known for his roles in "Another Country," and "Dance With A Stranger." Richard Marquand, who directed "Jagged Edge," will begin shooting the movie at Shepperton Studios in England on August 11th. Following 11 weeks of shooting there, the production will return to the U.S. for four weeks of filming at a good chicken farm location.

Richie Launches Contest For Good Students

Inner City kids who do well in school this June may get something more than just a good mark on their report card. They may win a chance to be Lionel Richie's guest at one of his upcoming summer concerts. Richie, who grew up on the campus of Tuskegee Institute, has worked with the National Non-Profit Cities in Schools organization to establish a program designed to motivate kids in their schoolwork. In communities on Lionel's tour route, students at schools that are part of the cities in schools program will be eligible. Those who achieve a B average or better, who have a perfect attendance record from May 1st to the end of the school year, and who avoid any disciplinary problems with school or juvenile authorities, will be eligible to win free tickets, a tour jacket, backstage passes to Lionel's show, and a chance to meet and have a picture taken with him.

John Doe Of X To Star In One Of Two New Films Involving Elvis Presley

Two movies involving Elvis Presley are about to go into production. John Doe of X has been signed to play an Elvis impersonator for producer Edward Pressman in "The King Lives." It's about the impersonator going to New Orleans to get his self-identity. Shooting will begin in New Orleans this September and the film will feature a rock and Cajun soundtrack. The second Elvis film, "Townsville," is about a girl who takes a joyride with a cab driver and finds herself in a remote and weird town where Elvis Presley has holed up after faking his death to get some peace and quiet. It's scheduled to begin filming in Georgia this summer. The cast has not been announced.

Soviets Plan "Nuke Aid" Concert For Chernobyl Victims

According to The Daily Insider, Soviet pop stars are planning a "Live Aid" type concert this summer to raise money for the victims of the Chernobyl Nuclear disaster. "Nuke Aid" as it's already been tagged, may also include such internationally famous rock stars as Sting and Elton John.

The Daily Insider quotes an article on the front page of The Manchester Guardian, the British National Newspaper saying the idea is the idea of Russia's top female singer but it spread like wildfire, soon winning the endorsement of The Young Communist League.

Continued on page 22

Ronnie Lane One Of Six A.R.M.S. Officials Sued By Texas

Ronnie Lane is one of six former directors of the A.R.M.S. organization who have been sued by the state of Texas in an effort to recover money spent in an alleged pattern of self dealing and mismanagement. Lane's lawyer says even though Ronnie did receive over \$10,000 from A.R.M.S. for rent, medical bills and other expenses, he helped blow the whistle on what he thought were irregularities in A.R.M.S. finances. He called it an "abomination" that Lane was being sued.

Simple Minds Planning Six Month Break After World Tour

Simple Minds' latest tour of America winds up this week with shows at Radio City Music Hall in New York. After a week off, the band will continue touring through the summer, headlining major festivals in Europe before returning to the U.S. in September for the third leg of the "Once Upon A Time" tour. That is expected to last through October, and with Japan and Australia after that, by the end of November, the band will have completed one full year on the road. "Then I think we can possibly take about a six months break," says the band's Charlie Burchill. "It's a dangerously long break and will probably drive half of us crazy." Burchill says it's possible they'll release a live album during that time. But he says much as they love touring, the band does need time off. "That will give us time to think what's coming up next for the band," he says. "It'll give us a chance to sit back and have a look at the last three or four years, to see what we've done, what we've achieved, and what we've tried to achieve, because we've got a long way to go." After a change of pace and scene, says Burchill, the members of Simple Minds will be ready to get back together and make a great album.

Donny Ienner Upped Again At Arista Records

With the exit of Sal Licata last week from Arista Records, the label has, for the second time this year, promoted Don Ienner—this time to Senior Vice President/Marketing and Promotion. Earlier this year he was named Senior VP/Promotion for Arista. In his new position, the well liked record executive will add marketing, artist development, sales and publicity to his responsibilities.

At the same time, Arista President Clive Davis also announced that Senior VP/Business Affairs, Roy Lott, is being promoted to Senior Vice President of Operations for the label.

Q-104 To Move To New Facilities

One of the most progressive small market facilities in the South, Q-104 in Gadsden, is readying itself for a move to new state of the art studios. The Alabama powerhouse will be virtually equipped from scratch, including a new four track production studio as well as a backup production facility, a state of the art air studio and substantially more room.

As Assistant PD/Music Director Bill St. John told *The Pulse*, "there's finally enough office space for everybody." The new building is located next to co-owned WAAX-AM in Gadsden.

CHECK THE UPCOMING PULSE

NEXT WEEK:

- Q-105 in Tampa is one of America's Top 40 legends. Program Director Randy Kabrich explains how, in the winter book, he took a gamble and repositioned the radio station, emerging not only youth leader but also in some surprising demographics.
- McGavren Guild President Ellen Hulleberg shows you how to get more advertising dollars from your rep—and makes her predictions for the economic climate of the national picture after two soft billing quarters in a row.
- Scott Robbins at WKSE-FM in Buffalo says say it cleverly—but say it fast—in an article "Daring to be different in 10 seconds or less."
- What is radio's access policy to record promotion people? *The Pulse* polls the country's leading programmers for their stations' guidelines.
- See the week's top radio news—and music news—plus charting, tracking station reports and thought-provoking editorials—all presented clearly, in large, clear type and written so you can instantly grasp the facts.

CHECK THE UPCOMING PULSE NEXT WEEK—
AND SUBSCRIBE NOW AT SPECIAL
INTRODUCTORY RATES SO YOU DON'T GET LEFT
BEHIND YOUR COMPETITION EACH WEEK.



PULSTATIONS

B94/PITTSBURGH. PD: Nick Bazoo/MD: Lori Campbell (412) 381-8100. ADDS: Van Halen (A-28), Rod Stewart (A), Billy Joel (A), Kenny Loggins (A), Peter Gabriel (A) — GAINERS: Genesis (D-25), Howard Jones (D-27), Bangles (D-28), Stevie Nicks (D-30), LaBelle/McDonald (1-1), El DeBarge (16-11), Heart (22-16).

B97/NEW ORLEANS. PD: Kipper McGee/MD: Greg Rolling (504) 581-7002. ADDS: Kenny Loggins (A), Moody Blues (A), Peter Gabriel (A), Billy Joel (A) — GAINERS: Genesis (D-25), Andy Taylor (D-28), Pet Shop Boys (D-29), Rod Stewart (D-30), Madonna (1-1), Falco (15-8), Janet Jackson (19-15), Van Halen (25-21), Jeff Osborne (30-27).

B100/SAN DIEGO. PD: Bobby Rich/MD: Gene Knight (619) 292-6700. ADDS: Jackson Browne (A), Bel Carlisle (A), Genesis (A) — GAINERS: El DeBarge (D-25), LaBelle/McDonald (3-1), Neil Diamond (25-21).

B-104/BALTIMORE. PD: Steve Kingston/MD: Amy Kronthal (301) 539-7808 ADDS: Peter Gabriel (A), Andy Taylor (A), Blow Monkeys (A) — GAINERS: Howard Jones (D-25), Genesis (D-28), Rod Stewart (D-29), Dream Academy (D-30), LaBelle/McDonald (1-1), Jets (20-10), Prince (30-27).

FM-102/SACRAMENTO. OD: Rick Gilette/PD: Chris Collins (916) 422-1025 ADDS: Peter Cetera (A), Peter Gabriel (A), George Clinton (A), TKA (A) — GAINERS: New Edition (D-22), Heart (D-25), Whitney Houston (1-1), Magazine 60 (18-14), Genesis (23-21).

I94/HONOLULU. PD: Jay Stone/MD: Michael Shishido (808) 531-4602. ADDS: Joeski Love (A-29), S.O.S. (A), Jackson/Houston (A) — GAINERS: Genesis (D-24), Howard Jones (D-26), Jets (1-1), Pet Shop Boys (13-9), Magazine 60 (20-16), Janet Jackson (21-17), Sheila E (23-19), Jermaine Stewart (26-22), Boys Don't Cry (28-23).

K106/BALTIMORE. PD: Ralph Winner (301) 825-5400. ADDS: Boys Don't Cry (A), Bangles (A), Rod Stewart (A), Billy Joel (A) — GAINERS: Kenny Loggins (D-28), Genesis (D-31), Bob Seger (D-32), Madonna (3-1), Heart (14-7), Level 42 (13-8), Peter Gabriel (17-13), Simple Minds (24-16), Simply Red (29-17), Rolling Stones (30-27).

KC101/NEW HAVEN. OM: Mike Scalzi/PD: Stef Rybak (203) 776-4012. ADDS: Billy Joel (A), Prince (A), Peter Cetera (A) — GAINERS: Van Halen (D-28), S.O.S. (D-29), Peter Gabriel (D-30), LaBelle/McDonald (2-1), Genesis (26-20), Bob Seger (30-27).

KCAQ/OXNARD. PD: Randy Robbins/MD: Greg Williams (805) 488-0901. ADDS: Bel Carlisle (A), Models (A), John Cafferty (AA), Gavin Christopher (A), Neil Diamond (A) — GAINERS: Andy Taylor (D-37), Genesis (D-38), Fabulous Thunderbirds (D-39), Kenny Loggins (D-40), Mike & The Mechanics (5-1), Moody Blues (28-26), Peter Gabriel (37-33).

KCPX/SALT LAKE CITY. PD: Brad Stone/MD: Stan Main (801) 485-6700. ADDS: Rod Stewart (A-35), Outfield (A), Bangles (A), Peter Cetera (A), Janet Jackson (A), Billy Joel (A), Prince (A), Fixx (A) — GAINERS: Dream Academy (D-34), Peter Gabriel (D-38), Blow Monkeys (D-39), Van Halen (D-40), Madonna (6-1), Nu Shooz (11-6), Howard Jones (22-14), Kenny Loggins (34-30), Moody Blues (40-33).

KDWB-FM/MINNEAPOLIS. PD: Dave Anthony/MD: Don Michaels (612) 739-4000. ADDS: Suburbs (A), Jean Beauvoir (A), Billy Joel (A), GTR (A), Neil Diamond (A) — GAINERS: Genesis (D-29), Moody Blues (D-33), Pet Shop Boys (D-34), Guiffria (D-35), Bob Seger (D-36), Madonna (1-1), Ltd. Warrantly (8-2), Kenny Loggins (33-27).

KEGL/DALLAS. PD: Randy Brown/MD: Joe Folger (214) 869-9700. ADDS: El DeBarge (A), Art of Noise (A) — GAINERS: Genesis (D-12), GTR (D-15), Bel Carlisle (D-16), Pet Shop Boys (D-18), Bangles (D-19), Van Halen (D-20), Julian Lennon (1-1), Kenny Loggins (18-9), Bob Seger (20-17).

KFBM/McALLEN. PD: Michael Cruz (512) 383-4961. ADDS: Billy Joel — GAINERS: Rod Stewart (D-34), Pet Shop Boys (D-38), Gavin Christopher (D-39), Mai Tai (D-40), LaBelle/McDonald (3-1), Magazine 60 (10-2), Culture Club (13-7), El DeBarge (12-8).

KHTR/ST. LOUIS. PD/MD: Dave Robbins (314) 444-1823. ADDS: Boys Don't Cry (A-22), Rod Stewart (A-35), Bangles (A), Peter Cetera (A) — GAINERS: George Michael (D-24), Whitney Houston (1-1), Howard Jones (18-12), Billy Ocean (17-13), Jets (23-16), Kenny Loggins (27-25), Genesis (35-31).

KHYT/TUCSON. PD: Scott Forrest (602) 623-7501. ADDS: Billy Joel (A), Rod Stewart (A), Art of Noise (A), Jeffrey Osborne (A) — GAINERS: Rolling Stones (D-37), Van Halen (D-38), Fixx (D-39), Genesis (D-40), Madonna (2-1), Models (13-11), Vanity (32-29), Peter Gabriel (38-32), Kenny Loggins (36-33), Trans X (40-35), Bel Carlisle (39-36).

KIIS/LOS ANGELES. PD: Gerry DeFrancesco/Asst. PD: Mike Schaefer (213) 466-8381. ADDS: Jermaine Stewart (A), Moody Blues (A), Fabulous Thunderbirds (A), Neil Diamond (A) — GAINERS: Bel Carlisle (D-27), Boys Don't Cry (D-29), Bangles (D-30), LaBelle/McDonald (1-1), Nu Shooz (6-3), Blow Monkeys (18-11), Pet Shop Boys (26-14), Billy Ocean (20-16), Peter Gabriel (28-18).

KITE/CORPUS CHRISTI. PD: Bob O'Neil (512) 888-8555. ADDS: Joeski Love (A), Teevée Toons (A) — PLAYLIST FROZEN —

KITS/SAN FRANCISCO. PD: Richard Sands (415) 626-1053. ADDS: Art of Noise (A-27), Genesis (A), Rod Stewart (A), Fixx (A), Pet Shop Boys (A) — GAINERS: Fabulous Thunderbirds (D-22), Simple Minds (D-26), Bel Carlisle (D-28), Boys Don't Cry (D-30), LaBelle/McDonald (2-1), Janet Jackson (14-7), Peter Gabriel (27-14), Billy Ocean (25-16), El DeBarge (30-17).

KKBQ (93Q)/HOUSTON. PD: John Lander/Asst. PD: Ron Parker (713) 961-0043. ADDS: Heart (A-22), Fabulous Thunderbirds (A) — GAINERS: El DeBarge

(D-29), Van Halen (D-30), Boys Don't Cry (1-1), Rolling Stones (26-23), Peter Gabriel (28-25), Genesis (29-26).

KKHR/LOS ANGELES. PD: Ed Scarborough/MD: Lou Simon (213) 460-3000. — GAINERS: Peter Gabriel (D-25), Bangles (D-30), Janet Jackson (4-1), TKA (12-7), Jermaine Stewart (14-10), Pet Shop Boys (24-17).

*Final Week — Going A/C as KNX-FM!

KKRZ/PORTLAND. PD: Gary Bryan/MD: Sean Lynch (503) 226-0100. ADDS: Stevie Wonder (A), Outfield (A), Andy Taylor (A), S.O.S. (A), Jean Beauvoir (A), Krokus (A), TKA (A) — GAINERS: Genesis (D-25), Peter Gabriel (D-26), Fabulous Thunderbirds (D-30), Blow Monkeys (D-31), Rod Stewart (D-33), Janet Jackson (D-35), Peter Cetera (D-38), Kenny Loggins (D-40), Madonna (2-1), Van Halen (28-17), Models (25-22), Bob Seger (32-24).

KLUC/LAS VEGAS. PD: Jerry Dean/MD: Brian Christian (702) 739-9383. ADDS: Billy Joel (A-40), Janet Jackson (A), Peter Gabriel (A), Rod Stewart (A), Jeffrey Osborne (A) — GAINERS: Falco (D-31), Bob Seger (D-34), Price (D-38), Madonna (1-1), Jets (15-10), Simply Red (24-18), Kenny Loggins (25-22), Van Halen (26-24), Trans X (33-25), Genesis (40-28), Models (39-35), Rolling Stones (37-36).

KMEL/SAN FRANCISCO. PD: Steve Rivers/MD: Keith Naftaly (415) 391-9400. ADDS: Fixx (A), Peter Cetera (A), John Eddie (A) — GAINERS: Boys Don't Cry (D-21), Bangles (D-31), Madonna (1-1), Peter Gabriel (22-14), Timex Soc Club (23-19), George Clinton (25-20), Pet Shop Boys (27-23), Genesis (33-24), Prince (28-25), Jeffrey Osborne (32-26), Bel Carlisle (31-27).

KMJK/PORTLAND. PD: Jon Barry/MD: Steve Naganuma (503) 245-1433. ADDS: Billy Joel (A), Peter Cetera (A), S.O.S. (A) — GAINERS: Genesis (D-20), Rod Stewart (D-31), Janet Jackson (D-32), Blow Monkeys (D-33), Whitney Houston (2-1), Kenny Loggins (26-21), Van Halen (28-23), Rolling Stones (31-28), Bob Seger (33-29).

KNBQ/SEATTLE. PD: Ric Hansen/MD: Sandy Louise (203) 343-9700. ADDS: Billy Joel (A-39), Rod Stewart (A), Peter Cetera (A) — GAINERS: Genesis (D-28), Stevie Wonder (D-33), Nu Shooz (2-1), Simply Red (25-15), El DeBarge (26-16), Rolling Stones (30-20), Peter Gabriel (32-21), Bob Seger (36-27), Kenny Loggins (33-29).

KPKE/DENVER. PD: Mark Bolke/MD: C. J. Stone (303) 694-1080. ADDS: Rod Stewart (A), Billy Joel (A), Models (A), GTR (A), Fixx (A) — GAINERS: Bob Seger (D-27), Genesis (D-28), Whitney Houston (1-1), Peter Gabriel (23-20), Moody Blues (30-24), Kenny Loggins (27-25).

KRBE/HOUSTON. PD: Paul Christy (713) 266-1000. ADDS: Janet Jackson (A-20), Van Halen (A), Bob Seger (A), Peter Gabriel (A), Bangles (A), Robert Palmer (A) — GAINERS: Timex Soc Club (D-25), Genesis (D-27), Gavin Christopher (D-30), Labelle/McDonald (2-1), Jets (12-7), Howard Jones (24-18), Moody Blues (30-26).

KRQ/TUCSON. PD: Jim Gillie/MD: Scotty Johnson (602) 624-2431. ADDS: Peter Cetera (A), Billy Joel (A), Pet Shop Boys (A), Robert Palmer (A), GTR (A), Trans X (A) — GAINERS: Janet Jackson (D-26), Kenny Loggins (D-28), Peter Gabriel (D-29), Fixx (D-30), Madonna (1-1), Boys Don't Cry (17-30), El DeBarge (22-19), Moody Blues (28-24).

KRXY (Y-108)/DENVER. PD: John Driscoll/MD: Todd Cavanah (303) 989-1075. ADDS: Falco (A-26), Jets (A-19) — GAINERS: Models (D-29), Madonna (1-1), Peter Gabriel (19-14), Bob Seger (24-18), Genesis (26-20), Van Halen (28-24).

KTKS/DALLAS. PD: Chuck Morgan/MD: Marcie Gluckian (214) 891-3400. ADDS: Models (A), Genesis (A), Bob Seger (A), Van Halen (A) — GAINERS: Jets (D-25), Simply Red (D-26), Outfield (D-29), Peter Gabriel (D-30), Whitney Houston (1-1), Labelle/McDonald (20-8), Heart (23-14), Falco (27-15) El DeBarge (29-22).

KTRS/CASPER. PD: Todd Cavanah (307) 235-7000. ADDS: Billy Joel (A), Janet Jackson (A), Pet Shop Boys (A), Outfield (A), Prince (A), Ice House (A), Krokus (A) — GAINERS: Bangles (D-34), Van Halen (D-35), Genesis (D-36), Rod Stewart (D-37), Inxs (D-39), Fixx (D-40), Madonna (1-1), Models (29-24), Kenny Loggins (37-29), Neil Diamond (33-30).

KWK/ST. LOUIS. PD/MD: Gary Mitchell/MD: Mr. Ed (314) 644-1380. ADDS: Joe Cocker (A), Del Fuegos (A), Golden Earring (A), Outfield (A), Billy Joel (A) — GAINERS: Genesis (D-31), Power Station (D-34), Bangles (D-35), Rod Stewart (D-38), Barry Idol (D-39), LaBelle/McDonald (D-40), Journey (1-1), Bob Seer (16-12), Rolling Stones (26-20), Kenny Loggins (25-22), Peter Gabriel (33-23), Van Halen (29-26), Models (30-28).

KX 104/NASHVILLE. PD: Bobby Cook/MD: Barry Fox (615) 244-2269. ADDS: Janet Jackson (A-28), Kenny Loggins (A-29), Peter Cetera (A-30) — GAINERS: Janet Jackson (2-1), Howard Jones (22-12), Peter Gabriel (28-20), Genesis (29-25), Van Halen (27-26), Rod Stewart (30-27).

KZPS-FM/DALLAS. PD: John Shombie/MD: Ed Budanauro (214) 386-6100. ADDS: Peter Cetera (A), Billy Joel (A), Janet Jackson (A), Gavin Christopher — GAINERS: Pet Shop Boys (D-32), .38 Special (D-33), Rod Stewart (D-34), Genesis (D-35), Whitney Houston (1-1), Peter Gabriel (22-17), Bob Seger (32-28).

KZZP/PHOENIX. PD: Guy Zapoleon/MD: Steve Goddard (602) 964-4000. ADDS: Janet Jackson (A-21), Peter Gabriel (A-22), Billy Joel (A) — GAINERS: Bel Carlisle (D-29), John Cougar (D-30), Madonna (1-1), Level 42 (16-11), Jets (22-19), Bob Seger (29-23), Taffy (30-24), Pet Shop Boys (27-25).

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PRO-FM/PROVIDENCE. PD: Tom Cuddy/MD: Gary Webster (401) 433-4200.

ADDS: Billy Joel (A), Foster/John (A), Peter Cetera (A), John Cafferty (A), Rolling Stones (A), Art of Noise (A) — GAINERS: Kenny Loggins (D-31), Bob Seger (D-32), Genesis (D-33), Prince (D-34), Fixx (D-35), Mike and The Mechanics (4-1), George Michael (18-13), Jets (20-15), Del Fuegos (30-25), Van Halen (31-26), Jeffrey Osborne (32-27).

Q-104/GADSDEN. PD: Leo Davis (205) 543-3246. ADDS: Peter Cetera (A), Kenny Rogers (A), Billy Joel (A), John Cafferty (A) — GAINERS: Model (D-33), Wild Blue (D-34), Andy Taylor (D-35), Prince (D-36), Madonna (4-1), Van Halen (25-22), Peter Gabriel (30-23), Bob Seger (36-28), Gavin Christopher (34-30).

Q-105/TAMPA. OM: Mason Dixon/PD: Randy Kabrich (813) 879-1420. ADDS: Janet Jackson (A-27), Moody Blues (A-28), Billy Joel (A-29), Peter Cetera (A) — GAINERS: Magazine 60 (D-30), Pet Shop Boys (1-1), Kenny Loggins (26-24), Van Halen (27-25), Genesis (30-26).

Q-107/WASHINGTON, DC. PD: Randy Lane/MD: Paul Fuller (202) 686-3100. ADDS: Genesis (A), Patti Austin (A), Rod Stewart (A) — GAINERS: Janet Jackson (D-25), Simply Red (D-26), El DeBarge (21-14).

WAPP/NEW YORK. PD: Steve Ellis (718) 357-8000. ADDS: Billy Joel (A), Sting (A) — GAINERS: Genesis (D-34), Robert Palmer (D-36), Rod Stewart (D-37), AC/DC (D-38), Bob Seger (D-39), Jackson Browne (D-40), Van Halen (32-29), Peter Gabriel (15-13), Heart (20-15), Pet Shop Boys (22-20), Van Halen (32-29), Rolling Stones (33-31).

WBBQ/AUGUSTA. PD: Harley Drew/MD: Bruce Stevens. (803) 279-6610. ADDS: Van Halen (A-40), Peter Gabriel (A), Pet Shop Boys (A), Peter Cetera (A), Gavin Christopher (A), Jermaine Stewart (A) — GAINERS: Genesis (D-35), Rod Stewart (D-36), Blow Monkeys (D-37), Fixx (D-38), Janet Jackson (D-39), Whitney Houston (1-1), Jets (11-6), Bob Seger (25-20), Bangles (38-25), Kenny Loggins (36-26), Neil Diamond (35-30), Models (37-31), Kim Carnes (39-34).

WCRO/JOHNSTOWN. PD: Todd Halliday/MD: Rich Kelly (814) 536-5158. ADDS: Ed DeBarge (A), Janet Jackson (A), Van Halen (A) — GAINERS: Jets (D-27), Bangles (D-28), GTR (D-29), Whitney Houston (1-1), Level 42 (24-16), Bob Seger (23-20).

WCZY/DETROIT. PD: Steve Weed/MD: Kathy Means (313) 967-3750. ADDS: Jeffrey Osborne (A-39), Bangles (A), Peter Gabriel (A) — GAINERS: New Addition (D-36), Genesis (D-40), Madonna (1-1), Howard Jones (20-15), Level 42 (21-17), John Cougar (29-24), El DeBarge (33-27), Blow Monkeys (35-31), Bob Seger (40-35).

WERZ/EXETER. OM: Jack O'Brien/MD: Jay Brady (603) 772-4757. ADDS: Bel Carlisle (A), Pet Shop Boys (A), Robert Palmer (A), Krokus (A), Anne Murray (A), Golden Earring (A), Isle of Man (A) — GAINERS: Rod Stewart (D-34), Prince (D-35), Bob Seger (D-36), Models (D-37), Fixx (D-39), Blow Monkeys (D-40), Madonna (1-1), Kenny Loggins (30-27), Peter Gabriel (37-31), Van Halen (38-32), Genesis (39-33).

WFLY/ALBANY. PD: Todd Martin/MD: Tom O'Brien (518) 456-1144. ADDS: Moody Blues (A), Billy Joel (A), Robert Palmer (A), Fabulous T-Birds (A), Models (A), Peter Cetera (A), Inxs (A) — GAINERS: El DeBarge (D-30), Genesis (D-33), GTR (D-33), Rod Stewart (D-34), Madonna (1-1), Kenny Loggins (30-27), Rolling Stones (32-28).

WHTX/PITTSBURGH. PD: Keith Abrams (412) 731-0996. ADDS: Jeffrey Osborne (A-29) — GAINERS: LaBelle/McDonald (2-1), B. E. Taylor (17-15), Bob Seger (24-20), Genesis (26-22), Rod Stewart (29-25).

WHYT/DETROIT. OM: Gary Berkowitz (313) 871-3030. ADDS: Janet Jackson (A), Boys Don't Cry (A), Genesis (A), Neil Diamond (A) — GAINERS: Dream Academy (D-33), Bob Seger (D-34), Van Halen (D-35), Whitney Houston (2-1), Jets (10-8), Howard Jones (16-11), Mike and The Mechanics (17-12), Level 42 (24-19), Stephanie Mills (27-21), New Edition (33-27), El DeBarge (34-29).

WKRQ-FM/MOBILE. PD: Dick Hylton/MD: Jim Golden (205) 479-5555. ADDS: Jackson Browne (A), Peter Cetera (A), Anne Murray (A) — GAINERS: Jonathan Butler (D-29), El DeBarge (D-30), Simply Red (1-1), David Pack (19-14), James Taylor (22-17), Neil Diamond (26-22), Foster/John (28-23), Marilyn Martin (30-26).

WKSE/BUFFALO. PD: Scott Robbins/MD: David Gillen (716) 773-1714. ADDS: Jermaine Jackson (A), Fixx (A), Robert Palmer (A), Joe Cocker (A), Jean Beauvoir (A) — GAINERS: Genesis (D-35), Models (D-36), Rod Stewart (D-38), Jeff Osborne (D-39), Gavin Christopher (D-40), Jets (1-1), Simply Red (29-13), El DeBarge (25-16), Pet Shop Boys (24-18), Trans X (35-30), Bronski Beat (36-31), Kenny Loggins (40-34).

WLS-AM/CHICAGO. PD: John Gebron (312) 984-0890. ADDS: Peter Gabriel (A-32), Janet Jackson (A-37), Blow Monkeys (A-39), Peter Cetera (A), Billy Joel (A) — GAINERS: Bob Seger (D-33), Kenny Loggins (D-34), Rod Stewart (D-36), LaBelle/McDonald (1-1), Jets (10-6), Level 42 (14-11), Boys Don't Cry (17-14), El DeBarge (21-15), John Cougar (29-21), Models (31-27), .38 Special (36-29), Prince (35-30).

WMMS/CLEVELAND. OD: John Gorman/MD: Kid Leo (216) 781-9667. ADDS: LaBelle/McDonald (A-23), Genesis (A-16), Andy Taylor (A-34), Billy Joel (A-37), Prince (A-39), Pet Shop Boys (A), Nations of One (A), Rod Stewart (A), Del Fuegos (A) — GAINERS: Van Halen (D-30), Kenny Loggins (D-38), Art of Noise (D-40), Madonna (3-1), Nu Shooz (22-8), Rolling Stones (33-24), Peter Gabriel (36-28), Bob Seger (38-32), Models (40-35).

WNCI/COLUMBUS. PD/MD: Bill Richards (614) 224-9624. ADDS: Janet Jackson (A), Billy Joel (A), Bob Seger (A) — GAINERS: Genesis (D-27), Rod Stewart (D-28), Pet Shop Boys (D-28), Moody Blues (D-30), OMD (2-1), George Michael (14-9), Jets (20-14), El DeBarge (27-20).

WNVZ (Z-104)/NORFOLK. PD: Chris Bailey/MD: Mary Anne Rayment (804) 497-1067. ADDS: Janet Jackson (A), Peter Gabriel (A), Moody Blues (A), Van Halen (A), Billy Joel (A), Fixx (A) — GAINERS: LaBelle/McDonald (3-1), Journey (1608), Kenny Loggins (32-28), Genesis (38-31), Rod Stewart (40-32), Blow Monkeys (39-33).

WNYS (HOT 104)/BUFFALO. PD: Jim Randall/MD: P.J. Foxx (716) 854-1120. ADDS: El DeBarge (A-31), Fixx (A), Van Halen (A), Gavin Christopher (A), Peter Gabriel (A), Robert Palmer (A), Bel Carlisle (A) — GAINERS: Rolling Stones (D-33), Jermaine Stewart (D-34), Art of Noise (D-35), Whitney Houston (1-1), Simply Red (16-11), Howard Jones (21-16), Models (26-20), Falco (31-22), Janet Jackson (33-29), Neil Diamond (35-32).

WPHD/BUFFALO. PD: John Hagger/MD: Mindy Michaels (716) 885-1400.

ADDS: Golden Earring (A), Outfield (A), Billy Joel (A), Joe Cocker (A), Krokus (A), Bananarama (A), Robert Palmer (A) — GAINERS: Pet Shop Boys (D-35), Kenny Loggins (D-36), Fixx (D-37), Platinum Blond (D-38), Jean Beauvoir (D-39), Bel Carlisle (D-40), Madonna (2-1), Glass Tiger (6-2), Peter Gabriel (15-12), Rolling Stones (25-20), Models (28-24), Bob Seger (33-26).

WPLJ/NEW YORK. PD: Larry Berger/MD: Lisa Tonacci (212) 887-6226. ADDS: — LIST FROZEN —

WPST/TRENTON. PD: Tom Taylor/Asst. PD: Tom Cunningham (609) 896-0975. ADDS: Pet Shop Boys (A), Models (A), Jeffrey Osborne (A), Peter Cetera (A), Robert Palmer (A), Billy Joel (A), Jam '86 (A) — GAINERS: Genesis (D-22), Rod Stewart (D-24), Madonna (2-1).

WQUE-FM/NEW ORLEANS. PD: Kevin McCarthy ((504) 581-1280. ADDS: Peter Cetera (A), Billy Joel (A), Kenny Loggins (A) — GAINERS: Genesis (D-27), Bob Seger (D-28), Jeffrey Osborne (D-29), Rod Stewart (D-30), LaBelle/McDonald (1-1), Journey (13-10), Level 42 (20-12).

WRNO/NEW ORLEANS. PD: Michael Costello/MD: Wayne Watkins (504) 889-2424. ADDS: Peter Cetera (A), Billy Joel (A), Kenny Loggins (A), Carl Perkins (A), Krokus (A), Gavin Christopher (A) — GAINERS: Genesis (D-33), Rod Stewart (D-38), Bob Seger (D-39), Andy Taylor (D-40), Mike and The Mechanics (2-1), Level 42 (6-3), Journey (8-5), George Michael (20-15), Rolling Stones (26-23), Van Halen (33-26), Neil Diamond (40-35).

WROQ/CHARLOTTE. PD: Reggie Blackwell/MD: Chris Williams (704) 392-6161. ADDS: Midnight Star (A-22), Peter Gabriel (A-24), Billy Joel (A), Pet Shop Boys (A), Peter Cetera (A) — GAINERS: Stephanie Mills (D-29), Whitney Houston (1-1), El DeBarge (21-10), Janet Jackson (22-15), Kenny Loggins (30-28).

WRVQ/RICHMOND. PD: Bob Lewis/MD: Jim Payne (804) 649-9151. ADDS: Moody Blues (A), Janet Jackson (A), Pet Shop Boys (A) — GAINERS: Genesis (D-22), Rod Stewart (D-23), El DeBarge (21-10), Janet Jackson (22-15), Kenny Loggins (30-28).

WSPK/POUGHKEEPSIE. PD: Bob Dayton/MD: Bob Weil (914) 831-8000. ADDS: Inxs (A-38), Blow Monkeys (A-40), Van Halen (A), Pet Shop Boys (A) — GAINERS: Kenny Loggins (D-32), Bob Seger (D-37), Bangles (D-39), LaBelle/McDonald (1-1), Billy Ocean (16-9), Fabulous T-Birds (23-15), Peter Gabriel (32-21), Art of Noise (36-30), Genesis (40-35), Models (39-36).

WVSR/CHARLESTON. PD: Rod Hampton (304) 342-3136. ADDS: Kenny Loggins (A), Billy Joel (A), Fabulous T-Birds (A), Rod Stewart (A), Prince (A) — GAINERS: Dream Academy (D-27), Boys Don't Cry (D-28), Moody Blues (D-29), Rolling Stones (D-30), Nu Shooz (4-1), Jets (25-19), Falco (30-21).

WYTZ-FM (Z95)/CHICAGO. PD: Jan Jeffries ((312) 984-0890. ADDS: Peter Gabriel (A-41), Neil Diamond (A), Fixx (A), GTR (A), Peter Cetera (A), Billy Joel (A) — GAINERS: LaBelle/McDonald (1-1), Level 42 (14-11), Moody Blues (20-17), John Cougar (29-21), Simply Red (30-23), Models (32-29), Fabulous T-Birds (35-31).

WZPL/INDIANAPOLIS. PD: Jamie Gold/MD: Steve Stiles (317) 637-8000. ADDS: Janet Jackson (A), Peter Gabriel (A), Bob Seger (A), Genesis (A), Rolling Stones (A), Van Halen (A), Prince (A), Blow Monkeys (A) — GAINERS: Rod Stewart (D-26), Kenny Loggins (D-27), Falco (D-28), John Cougar (D-29), Madonna (2-1), Billy Ocean (18-12), El DeBarge (24-16), Simply Red (26-20), Dream Academy (29-21), Moody Blues (30-22).

WZUU/MILWAUKEE. PD: Alan Lawson/MD: Randy Stewart (414) 964-8300. ADDS: — LIST FROZEN —

Y-100/MIAMI. PD: Robert Walker/MD: Frank Amadeo (305) 925-7117. ADDS: Peter Gabriel (A-35), Rod Stewart (A-39), Billy Joel (A), S.O.S. (A), Jean Beauvoir (A) — GAINERS: Korkus (D-40), Madonna (1-1), E. G. Daley (20-12), Bel Carlisle (34-21), Gavin Christopher (29-25), Models (32-27), Kenny Loggins (38-31), Andy Taylor (40-35).

Z-100/NEW YORK. PD: Scott Shannon/MD: Frankie Blue (201) 867-5000. ADDS: El DeBarge (A-28), Rod Stewart (A-29), Genesis (A-30) — GAINERS: Rod Stewart (D-31), Bel Carlisle (D034), .38 Special (D-35), Madonna (3-1), Van Halen (31-27), Genesis (34-28), Rod Stewart (35-29).

13 FEA/MANCHESTER. PD: Rick Ryder (603) 669-1313. ADDS: Anne Murray (A), Genesis (A), Kim Carnes (A), Rod Stewart (A), Joe Cocker (A), Sly Fox (A) — GAINERS: Mr. Mister (D-19), David Foster (D-26), Stevie Nicks (D-29), Mai Tai (D-30), LaBelle/McDonald (2-1), Bob Seger (27-23), Neil Diamond (29-25).

92X (WXGT)/COLUMBUS. PD: Adam Cook/MD: Kevin Haines (614) 221-7811. ADDS: Peter Gabriel (A-36), Janet Jackson (A), Pet Shop Boys (A) — GAINERS: Fabulous T-Birds (D-31), Models (D-33), Van Halen (D-35), Madonna (2-1), Rolling Stones (23-19), Kenny Loggins (24-20), Genesis (34-29), Bob Seger (35-32).

96X/MIAMI. PD: John Holiday/MD: Stuart Elliott (305) 653-6796. ADDS: Journey (A-21), Bronski Beat (A-23), Atlantic Star (A-27), Howard Jones (A-29) — GAINERS: LaBelle/McDonald (1-1), Whitney Houston (5-2), El DeBarge (27-12), Mike and The Mechanics (28-19).

98PXV/ROCHESTER. PD: Tom Mitchell (716) 325-5300. ADDS: Billy Joel (A), Peter Cetera (A), Robert Palmer (A) — GAINERS: Janet Jackson (D-20), Genesis (D-35), Andy Taylor (D-38), Rod Stewart (D-39), Pet Shop Boys (D-40), LaBelle/McDonald (2-1), Boys Don't Cry (14-7), Peter Gabriel (19-9), Bob Seger (37-26), Kenny Loggins (35-28), Rolling Stones (34-30), Models (33-31), Van Halen (36-34), Fixx (40-37).



PULSE BEAT

"DANGER ZONE"

Kenny Loggins
COLUMBIA

B94 (A), B97 (A), K106 (D-28), KCAQ (D-40), KCPX (34-30), KDWB-FM (33-27), KEGL (18-9), KHTR (27-25), KHYT (36-33), KKRZ (D-40), KLUC (25-22), KMJK (26-21), KNBQ (33-29), KPKE (27-25), KRQ (D-28), KTRS (37-29), KWK (25-22), KX104 (A-29), PRO-FM ("D-31), Q105 (26-24), WBBQ (36-26), WERZ (30-27), WFLY (30-27), WKSE (40-34) WLS-AM (D-34), WMMS (D-38), WNVZ (32-28), WPHD (D-36), WQUE-FM (A), WRNO (A), WROQ (30-28), WSPK (D-32), WWSR (A), WZPL (D-27), Y100 (38-31).

"SLEDGEHAMMER"

Peter Gabriel
GEFFEN

B104 (A), B94 (A), B97 (A), FM102 (A), K106 (17-13), KC101 (D-30), KCAQ (37-33), KCPX (D-38), KDWB-FM (35-31), KHYT (38-32), KIIS 28-18), KITS (27-14), KKBQ (28-25), KKHR (D-25), KKRZ (D-26), KLUC (A), KMEL (22-14), KNBQ (32-21), KPKE (23-20), KRBE (A), KRQ (D-29), KRXY (19-14), KTKS (D-30), KWK (33-23), KX104 (28-20), WZPS (22-17), KZZP (A-22), WAPP (15-13), WBBQ (A), WCZY (A), WERZ (37-31), WLS-AM (A-32), WMMS (36-28), WNVZ (A), WNYS (A), WPHD (15-12), WROQ (A-24), WSPK (32-21), WYTZ-FM (A-41), WZPL (A), Y100 (A-36), 92X (A-34), 98PXY (19-9)

"INVISIBLE TOUCH"

Genesis
ATLANTIC

BB100 (A), B104 (D-28), B94 (D-25), B97 (D-25), FM102 (23-21), I94 (D-24), K106 (D-31), KC101 (26-20), KCAQ (D-38), KDWB-FM (D-29), KEGL (D-12), KHTR (35-31), KHYT (D-40), KITS (A), KKBQ (29-26), KKRZ (D-25), KLUC (40-28), KMEL (33-24), KMJK (D-20), KNBQ (D-28), KPKE (D-28), KRBE (D-27), KRXY (26-20), KTKS (A), KTRS (D-36), KWK (D-31), KX104 (29-25), KZPS (D-35), PRO-FM (D-33), Q105 (30-26), Q107 (A), WAPP (D-34), WBBQ (D-35), WCZY (D-40), WERZ (39-33), WFLY (D-33), WHTX (26-22), WHYT (A), WKSE (D-35), WLS-AM (D-35), WMMS (A-16), WNCI (D-27), WNVZ (38-31),

WPST (D-22), WQUE-FM (D-27), WRNO (D-33), WRVQ (D-222), WSPK (40-35), WZPL (A), Z100 (A-30), ZZ99 (34-28), 13FEA (A), 92X (34-29), 98PXY (D-35).

"HEADED FOR THE FUTURE"

Neil Diamond
COLUMBIA

B100 (25-21), KCAQ (A), KDWB-FM (A), KIIS-FM (A), KTRS (33-30), WBBQ (35-30), WHYT (A), WKRG (26-22), WNYS (35-32), WRNO (40-35), WYTZ-FM (A), 13FEA (29-25).

"SECRET SEPARATION"

The Fixx
MCA

KCPX (A), KHYT (D-39), KITS (A), KMEL (A), KPKE (A), KRQ (D-30), KTRS (D-40), PRO-FM (D-35), WBBQ (D-38), WERZ (D-39), WKSE (A), WNVZ (A), WNYS (A), WPHD (D-37), WYTZ-FM (A), 98PXY (40-37).

"LOVE TOUCH"

Rod Stewart
WB

B104 (D-29), B94 (A), B97 (D-30), K106 (A), KCPX (A-35), KFBM (D-34), KHT (A-35—), KHYT (A), KITS (A), KKRZ (D-33), KLUC (A), KMJK (D-31), KNBQ (A), KPKE (A), KTRS (D-37), KWK (D-38), KX104 (30-27), KZPS (D-34), Q105 (29-18), Q107 (A), WAPP (D-37), WBBQ (D-36), WERZ (D-34), WFLY (D-34), WHTX (29-25), WKSE (D-38), WLS-AM (D-36), WMMS (A), WNCI (D-28), WNVZ (40-32) WPST (D-24) WQUE-FM (D-30), WRNO (D-38), WRVQ (D-23), WWSR (A), WXPL (D-26), Y100 (A-39), Z100 (A-29), ZZ99 (35-29), ZZ99 (D-31), 13FEA (A), 98PXY (D-39).

"ONE HIT (TO THE BODY)"

Rolling Stones
ROLLING STONES/COLUMBIA

K106 (30-27), KHYT (D-37), KKBQ (26-23), KLUC (37-36), KMJK (31-28), KNBQ (30-20), KWK (26-20), PRO-FM (A), WAPP (33-31), WERZ (27-22), WFLY (32-28), WMMS (33-24), WNYS (D-33), WPHD (25-20), WRNO (26-23), WWSR (D-30), WZPL (A), 92X (23-19), 98PXY (34-30).

Continued on page 26

"OPPORTUNITIES"

**Pet Shop Boys
EMI/AMERICA**

B97 (D-29), I94 (13-9), KDWB-FM (D-34), KEGF (D-18), KFBM (D-38), KIIIS-FM (26-24), KITS (A), KKHR (24-17), KMEL (27-23), KRQ (A), KTRS (A), KZPS (D-32), KZZP (27-25), Q105 (1-1), WAPP (22-20), WBBQ (A), WERZ (A), WKSE (24-18), WMMS (A), WNCI (D-29), WPHD (D-35), WPST (A), WROQ (A), WRVQ (A), WSPK (A), ZZ99 (A), 92X (A), 98PXY (D-40).

"TAKE IT EASY"

**Andy Taylor
ATLANTIC**

B104 (A), B97 (D-28), KCAQ (D-37), KKRX (A), Q104 (D-35), WMMS (A-34), WRNO (D-40), Y100 (40-35), Z100 (28-26), 98PXY (D-38).

"OUT OF MIND, OUT OF SIGHT"

**The Models
Geffen**

KCAQ (A), KHYT (13-11), KKRZ (25-22), KLUC (39-35), KPKE (A), KTRS (29-24), KWK (30-28), Q104 (D-33), WBBQ (37-31), WERZ (D-37), WFLY (A), WKSE (D-36), WLS-AM (31-27), WMMS (40-35), WNYS (26-20), WPHD (28-24), WPST (A), WSPK (39-36), WYTZ-FM (32-29), Y100 (32-27), ZZ99 (A), 92X (D-33), 98PXY (33-31).

"LIVING ON VIDEO"

**Trans X
ATCO**

KDWB-FM (29-28), KHYT (40-35), KLUC (33-25), KRQ (A), WKSE (35-30).

"FEEL THE HEAT"

**Jean Beauvoir
COLUMBIA**

KDWB-FM (A), KKRZ (A), WKSE (A), WPHD (D-39), Y100 (A).

"YOU SHOULD BE MINE"

**Jeffrey Osborne
A&M**

B97 (30-27), KHYT (A), KLUC (A), KMEL (32-26), KRQ (A), PRO-FM (32-27), WCZY (A-39), WKSE (D-39), WPST (A), WQUE-FM (D-29), WHTX (A-29).

"MODERN WOMAN"

**Billy Joel
EPIC**

B94 (A), B 97 (A), K106 (A), KC101 (A), KCAQ (A), KCPX (A), KDWB-FM (A), KFBM, KHYT (A), KLUC (A-40), KMJK (A), KNBQ (A-39), KPKE (A), KRQ (A), KTRS (A), KWK (A), KZPS (A), KZZP (A), PRO-FM (A), Q104 (A), Q105 (A), WAPP (A), WFLY (A), WLS-AM (A), WMMS (A), WNCI (A), WNVZ (A), WPHD (A), WPST (A), WQUE-FM (A), WRNO (A), WROQ (A), WWSR (A), WYTZ-FM (A), Y100 (A), ZZ99 (A), 98PXY (A).

"LIKE A ROCK"

**Bob Seger
CAPITOL**

K106 (D-32), KC101 (30-27), KDWB-FM (D-36), KEGF (20-17), KKRZ (32-24), KLUC (D-34), KMJK (33-29), KNBQ (36-27), KPKE (D-27), KRBE (A), KRXV (24-18), KTKS (A), KTRS (39-32), KWK (16-12), KZPS (32-28), KZZP (29-23), PRO-FM (D-32), WBBQ (25-20), WCRO (23-20), WCZY (40-35), WERZ (D-36), WHTX (24-20), WHYT (D-34), WLS-AM (D-33), WMMS (38-32), WNCI (A), WPHD (33-26), WQUE-FM (D-28), WRNO (D-39), WSPK (D-37), WZPL (A), ZZ99 (A), 13FEA (27-23), 92X (35-32), 98PXY (37-26).

"THE GLORY OF LOVE"

**Peter Cetera
WB**

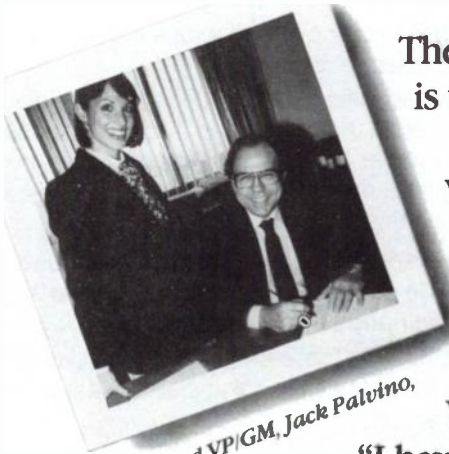
FM102 (A), KC101 (A), KCPX (A), KHTR (A), KKRZ (D-38), KMEL (A), KMJK (A), KNBQ (A), KRQ (A), KX104 (A-30), KZPS (A), PRO-FM (A), Q104 (A), Q105 (A), WBBQ (A), WFLY (A), WKRG (A), WLS-AM (A), WPST (A), WQUE-FM (A), WRNO (A), WROQ (A), WYTZ-FM (A), ZZ99 (A-32), 98PXY (A).

"DREAMS"

**Van Halen
WB**

B94 (A-28), B97 (25-21), KC101 (D-28), KCPX (D-40), KEGF (C-20), KHYT (C-38), KKBQ (D-30), KKRX (28-17), KLUC (26-24), KMJK (28-23), KRBE (A), KRXV (28-24), KTKS (A), KTRS (D-35), KWK (29-26), KX104 (27-26), KX104 (27-26), PRO-FM (31-26), Q104 (27-26), PRO-FM (31-26), Q104 (25-22), Q105 (27-25), WAPP (32-29), WAPP (1-1), WBBQ (A-40), WCRO (A), WERX (38-32), WFLY (29-25), WHYT (D-35), WMMS (D-30), WNVZ (A), WNYS (A), WRNO (33-26), WRVQ (D-30), WSPK (A), WZPL (A), ZZ99 (31-27), 92X (D-35), 98PXY (36-34).

Susan Genis understands Rochester and Albany because she's been there.



*Susan and VP/GM, Jack Palvino,
WHAM/WVOR*

The best way for a national rep to sell beyond the numbers is to have good, firsthand station and market knowledge.

At McGavren Guild Radio, we believe the only way to get this information is through regular visits to our client stations.

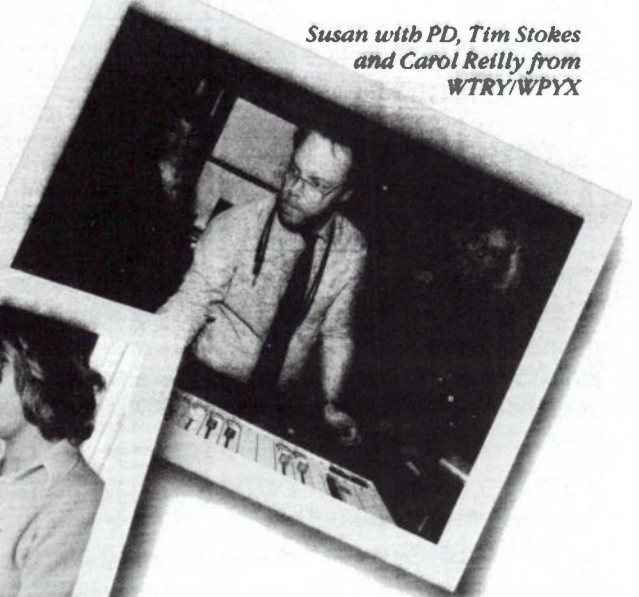
That's why Susan Genis, Account Executive from our New York office, recently traveled to Rochester and Albany, New York, to work at WHAM/WVOR and WTRY/WPYX.

"I have a better understanding of Rochester and Albany because I worked with our client stations there. I got to know the people at WHAM/WVOR and WTRY/WPYX in a way that I never would have if I just sat back in New York and talked to them on the phone."

Susan, like other McGavren Guild Radio salespeople, will spend up to two weeks this year working at our client stations.

We feel that this type of firsthand information is why McGavren Guild Radio salespeople know their markets, stations and the radio industry better than any other rep.

*Susan with VP/GM, John Kelly
and Station Manager,
Carol Reilly, WTRY/WPYX*



*Susan with PD, Tim Stokes
and Carol Reilly from
WTRY/WPYX*



*Susan and
Salesperson, Jan Price, WHAM/
WVOR*



*Susan and
News Director,
Beverly Morgan, WHAM/
WVOR*



MCGAVREN GUILD RADIO
Innovative Leadership

A I thought I would, I hoped I would, I prayed I would.

Q In that order?

A Absolutely. You know, while I started at WWCO as a jock, after a year and a half of jocking full time I got the feeling that full time jocking was not what I wanted to do. So at that time, early 1969, I became Music Director at C-O and later the Assistant Program Director. I became more involved and interested in the off air, behind the scenes aspects of radio as opposed to being on the air.

Q Are you on the air now?

A Only as a fill-in occasionally when someone's out sick or an emergency.

Q Do you miss the air work, Stef?

A No, I don't miss being on the air every day. I feel my forte is programming. Going on the air and talking isn't my creative self expression, my self expression or creativity is funneled through the entire product. I do need a little bit of air work from time to time to keep in touch with the product firsthand, but the little bit of fill in I do suffices—I go on the air and do a shift maybe two or three times a month. That's enough to feel whether the formatics I've instituted as a Program Director actually work.

Q You're licensed to Hamden, really connected to New Haven, Connecticut and you do astoundingly well in the New Haven ratings. Your signal also booms into Hartford, but do you shoot after Hartford listeners?

A No, we don't. And you're right, our signal, in fact, covers pretty much the entire state of Connecticut, Western Massachusetts and a lot of Long Island, but we don't program ourselves to try and capture anything in the Hartford market.

Q Why? It's a bigger market.

A It's a bigger market but I don't think people in Hartford are ever going to be convinced to identify themselves with a New Haven station, even though we call ourselves "Connecticut's hottest radio station" and even though we try and be a Connecticut radio station. For some reason, people in Hartford know that we're in New Haven and they don't identify with us. This plus the fact that there's a tremendous radio station in Hartford, WTIC-FM, and it's very difficult to go up against them.

Q Then, conversely, does WTIC-FM show up in the New Haven breakout?

A KC101 generally gets between a 1 and 2 share in Hartford and WTIC-FM generally gets between a 1 and 2 share in New Haven, so we don't compete.

Q Do you think "never the twain shall meet," that you can never capture shares in the Hartford market?

A I think ideally it would be great to have everybody in the entire state listening to no other radio station but mine, but I think realistically it's just not going to happen. We're very community involved. We're one of the most community involved radio stations in the state—and that doesn't only mean New Haven. We do things in Meriden,

Waterbury, Danbury, Bridgeport, and so forth. The only area we don't get involved in is Hartford and points north.

Q How do you involve yourself with the community?

A As one example, we have a sport guy in the morning, Coach George DeMaio who covers events all over the state, and by his presence, the station creates a presence. And every year we do a radiothon in Meriden for Muscular Dystrophy. That kind of thing.

Q Do you put a limit on how long a jock can talk on the radio between records?

A There's no set, specific time limit. I don't tell my jocks they can't exceed 10 seconds and that's it. Obviously they can't go on forever either. The policy, unwritten, is 20-30 seconds of talk maximum in the clear, as long as its relatable and pertinent.

Q How involved are your jocks with appearances at various outside venues like onstage at concerts, in clubs and shaking hands at functions, etc.

A Very. All the time. And that's another way we can get involved in communities, by doing club appearances in various towns around.

Q Do you compensate your people extra for that?

A Absolutely. There's a specific fee for everything they do outside and the jocks love the extra money.

Q Who is your competition?

A We have a lot of competition. One is WELI.

Q That's an AM. Do you really feel you're in competition with a middle of the road/news oriented station on the AM band?

A I think they switch back and forth from AM to AM and WELI does very, very well. They're a longtime dominant full service station. And the New York stations come in too. WNBC comes in very well and does well.

Q That's another AM. AM does well there, does it?

A This is one market where AM does very well.

Q Are there any other top 40 stations that you consider yourself competitive with?

A WKSS in Hartford has made some inroads into New Haven, but they're primarily a teen oriented radio station as far as I can tell. As far as teens go, KC 101 is not a teen radio station, we don't program ourselves to teens. I don't care if the teens listen because I don't want them . . . if I get them, well that's all well and good. KC 101 is an 18-49 year old adult radio station.

Q Now let's be honest, Stef. Tell me in all honesty that the first thing—very first thing—you turn to when your Arbitron book arrives isn't the 12 plus numbers.

A OK. The first thing I look at, like everybody, is the 12 plus, to be honest. I guess that's the ego gratifying. But my boss, the General Manager, The President of the company, says, Stef, we need those 18-49 year old adult demis to survive—get them. So after I glance at the 12 plus I turn to the adult breakouts because that's where I live. Gotta have them to get a paycheck and I love getting that paycheck.

Q Top 40 means mass appeal—the 40 top mass appeal records in the market. With that in mind, as a Top 40 station, how do you direct your station so it zeros in on 18–49 instead of teens. Let's say your boss said "let's go for the teens this time"—what would you do differently from what you do now?

A I think we'd have a lot less stringent dayparting of music. The key to KC 101's success is dayparting. The specifics of how that dayparting work I'd rather not go into.

Q Can we look at your playlist overall?

A We play somewhere between 32 and 38 currents, including 2 to 3 adds a week. That's very tight on adds, I realize.

Q Besides dayparting, do you have categories within the playlist like a power and a sub-power?

A We have power, subpower and tertiary. Our most frequently played power record would come up maybe once every 3 hours.

Q That's very far apart on plays. you're really going for quarter hour as opposed to cume.

A Absolutely. But, too, we want to become even more dominant and I believe that's possible.

Q Do you play oldies?

A As a matter of fact, that's one of the keys to the radio station. We do play oldies. And we play the right oldies. We don't just open the Whittburn book and say that just because it was a top 10 hit we should play it. We play what we like to call "Boomer oldies"—baby boomer oldies which we very heavily research with the help of Dwight Douglas.

Q Do you think research conducted by a radio station is generally valid?

A To be real honest with you and I know a lot of the people who rely heavily on research will disagree with me vehemently, the biggest thing I rely on is my gut feeling. I know in this day and age of everything having to be totally scientifically proven that's a twist, but I've relied on my gut in the 10 years in the business and it's done well for me.

Q Do you play records off CD?

A Yes, almost half of our library is on CD and we play them directly on the air. We have great CD players which, among other things, cue up exactly, which is a problem radio stations often have otherwise with non-uniform CD starts. We use Studer-Revox players and they cost about \$1,500 each and we have two, and are purchasing at least one more.

Q And you truly believe the difference in technical sound is noticeably discernable on the air?

A Absolutely. Even on small sets. I hear the difference on my car radio, and it's not an expensive set. Plus we talk about the fact that we play material off CD and that makes the station seem state of the art in the mind of the listener. We're telling them we're on top of the new technology. Our slogan is "The music sounds best on KC 101."

Q What's a good KC 101 promotion?

A We're now into \$1,000 Thursdays. It's a promotion that will become a benchmark of the station, I believe. Every Thursday, people know we give away \$1,000. Every Thursday at 7:20 the morning man announces the title and artist of the \$1,000 payoff song and sometime that day we play that song and the 101st caller wins \$1,000. It's short, simple, to the point, and easy. And the most important point is that the diaries for Arbitron are generally filled out Thursdays for mailing back.

Q How many contest lines do you have?

A We have two.

Q How in hell do you answer 101 phone calls? That's a lot of finger popping and it's easy to lose count. Do you ever cheat?

A We can't, you know that. But we do have two people working those contest phones, but it still takes close to 20 minutes.

Q Do you take requests?

A We take them more than we play them, simply because we're not an all request radio station, but they do help out our in house research.

Q What's the part of your job at which you're the least competent—your weakest link?

A I'd say I'm not as well versed with all the technical engineering terms as I should be, and I'm working very closely with our Chief Engineer to learn in laymen's terms what all those strange words mean.

Q And your greatest strengths?

A I believe I have two. I believe I'm a very good communicator-motivator, and I believe I have a very good ear and a good feel for what's happening on the street—what the average person is into.

Q You're 28, programming a winner, what's ahead?

A Eastern Broadcasting is an excellent company, they have 9 stations around the country and they're expanding further into the top 50 markets, so there's a lot of room for aggressive, talented people. And my longterm career goals are to become a national consultant . . . and then in my golden years to own radio stations and make lots of money.

Q And owning stations equals making lots of money?

A I think owning stations AND using common sense mean making lots of money.

Stef, may you have your dream. Thank you for helping put us in touch with The PULSE of KC 101 and Stef Rybak.

PULSE
THE
OF BROADCASTING

Continued from page 9

the front page of Gavin and I couldn't pay attention to school and the record both and the record won. In 1975 I left to take a Western Regional job for Casablanca in San Francisco, and later on to L.A. in a promotion. Then made Director of Promotion of Playboy Records, stayed there a year and a half until 1977. That was the time the punk scene was blossoming and I was probably the only 22 year old promotion director who wore leather jackets with safety pins. Shelly Stein of Sire Records was interested in hiring me and the late Shelly Seigel from Mushroom Records was also interested in hiring me. I went to Mushroom for a few months, later went over to Sire. At 23 I became Vice President of Sire Records based in Burbank at the Warner Brothers Offices and started to break The Talking Heads. Meanwhile, all this time, from Playboy Records onward I'd been writing this newsletter called "Between The Ears" and what started out as a little mailer sent to about 200 radio stations turned into a 1,500 circulation mailer that was a showcase for my sense of humor and subtle record promotion and there was a lot of encouragement to take it to the next level.

Q Which was what, a full scale magazine?

A No. I had this idea of doing an independent A&R function which would have enabled me to match songs with artists. Let me explain. Through the years I'd saved all my stats and I could tell you all the records that hit number one in small markets but never came home nationally. My feeling was that those songs could be recycled by artists today so rather than cover a Beatles or Buddy Holly song on an LP they could take one of those obscure but tested songs and cover it and have a better shot at having a hit record. It's not really a totally new idea people like Clive Davis and Doug Morris have been doing it for years as Presidents of their labels. In fact, it is, I feel, the true meaning of A&R Artists and Repertoire. So I decided to leave Sire right at the pinnacle of my success to set out on my own.

Q And it didn't work.

A No. It sure didn't, and at this point I'd have to say that it probably was the biggest mistake I've ever made in my life. I left Sire scant minutes before "Pop Music" by M and seconds before the first album by the Pretenders. Certainly if I'd stayed, I'd have been integrally involved in both of those projects and the rest would be history. Instead, I took a shot at the Independent A&R and it flopped for a number of reasons. "Between The Ears" couldn't support itself as a newsletter and I spent a few dark years doing what I could whenever I could for whoever I could. I was everything from a New Wave DJ at a Hollywood Roller Disco to promoting everything from records independently to promoting a couple of hockey players on the Los Angeles Kings—just trying to make ends meet.

Q Were you scared? Did you think you could never come back?

A Oh, absolutely. I had only a high school education, no money in the bank, lived off credit cards and really got into hock. Finally, I was able to get a local RCA job in Los Angeles in 1980, was there for a year and a half and was let go for the first and only time in my life. Then I worked for I.R.S. on the first Go-Go's record and then went to

work for Modern Records for my old friend Paul Fishkin. Frankly, I was doing more office management there than promotion. It was sort of like a recovery job because I really had been shell—shocked and really had a long way to come back emotionally and economically—but Paul Fishkin to the rescue. I worked at Modern for 2 years and then got this offer to come back to New York City after 8 years and work for ATCO. Reen Nalli, who's no longer with the company, hired me in October 1983.

Q What an incredible story! It sounds like a terrifying—yet very exciting kind of roller coaster trip. Are you happy? Content now?

A Extremely happy, but I'm actually never content. I'm a very intense person.

Q Do you wish you'd stuck with N.Y.U. and gotten your college education?

A I'm actually enrolled in Fordham University and I go there nights, shooting for a degree somewhere in the 21st century.

Q You've been a lot of places, God knows. You've seen a lot and you're a very sharp person. Marc, if you had a thought or piece of philosophy to impart to the people in radio reading this, what would it be?

A Oh, be thorough, read between the lines. Accept the fact that it's not just the music that makes your radio station successful or unsuccessful. Put a good product on the radio and chances are you'll have a good radio station. If I were to believe it was just the music and one mid-chart record or one big hit record really makes the difference, then I'd see a uniformity between the ratings books from market to market. But since I don't, then I have to believe that it's more than just the individual records. There are a lot of very, very bright young programmers out there who I enjoy talking to as often as possible and I just hope they use that common sense.

Q Before we close, give us a little insight into how ATCO works as a label, OK?

A It's a wonderful situation. We have the ability to use the Atlantic field staff and national promotion staff and resources, yet we can remain autonomous at the same time. We have this wonderful little core here which is really a ball of energy and it allows us to push things through that other major labels may not be able to. I mentioned Margo Knesz earlier, and if we all had her energy we'd be working around the clock. She's truly a legend in the business and an exceptional person. I mentioned Barbara and Alex, and we have a tremendous AOR department as well. Michael Prince is Director of AOR Promotions and his assistant, Paul Brown, has just been named Assistant Promotion Director of AOR and they're both tops in their field. We've got a great little staff, we do some innovative things. You mentioned my mailers and contests. We just did a sampler cassette for the very first time and we just did a massive retail mailing where we're getting questionnaires back from retail. These are things I'm really grateful to be able to do because I'm really a statistics and trivia freak and I'm glad to have all that information to compile and stick into the back of my brain.

Q Marc, I appreciate the dedication, on behalf of all of us in the music and radio business, that you've shown. You've made the business a lot better for the 15 years you've dedicated to it. And thanks for helping us put our finger on The PULSE of ATCO Records.



THE CALL LETTER SCRAMBLE

FM Radio Ownership Opportunities Under FCC Docket 80-90



*By Barry Skidelsky, Esq.
Radio Council*

Basically, there are two ways to enter broadcast ownership. One either buys an existing property or builds one from scratch. Buying, often seen as the path of lesser resistance, has been practically the only way to go for a prospective owner who wants into a specific market, as there have usually been

no open allocations. Of course, convenience costs; and, turn-key values plus seller greed contribute heavily to high prices.

Building a station can cost a lot less money. Instead of forking out around \$1,500,000 to buy just an average FM (or up to \$50,000,000 for one from the top shelf), a new radio station can be built with state of the art equipment for anywhere from \$100,000 to \$500,000. Construction costs vary with tower availability, standby and studio requirements. Leased or used gear can reduce construction costs even further.

Obviously, this translates into a higher potential for profit. Add low interest rates, an unprecedented availability of financing, and deregulatory changes at the FCC (such as repealing the anti-trafficking holding period and raising the limit of radio stations one entity can own to twelve); and, it is no wonder that the new FM opportunities recently made available under the FCC's Docket 80-90 are attracting much attention.

This FCC proceeding, in part, has created nearly 700 new FM allocations around the country, which are being rolled out over the next couple or so of years in 80 (that's the number of commercial FM channels) staggered 30-day "windows." Smart money starts early and does not wait until the window is upon them.

No applications are accepted before the window opens; but, if a window closes on a market that draws no acceptable applications, the first filed thereafter gets the grant there.

These new FM opportunities hold particular promise for first time owner/entrepreneurs, AM daytimer owners, local residents and minorities. If you do not fit into one of these groups, do not despair. There are several creative and legal ways to forge alliances of mutual benefit.

As of March 31, 1986 there were a total of 8,787 radio stations operating in the United States, of which 3,893 or 44% were commercial FMs. These additional 700 new FMs will comprise nearly 20% of all such FMs, and bring

FM to over 50% of the total radio stations. Clearly, Docket 80-90 is an unprecedented (and not likely to be repeated) allocation wave.

Most of these new FM allocations are in small to medium sized markets. The median population for all the Docket 80-90 communities is 80,000 per market. Depending on owner/investor objectives, market size may be of varying importance to market selection. Smaller markets usually mean less competition; and, many first time owners enjoy being big fish in little ponds. Lifestyle and a good place to raise a family may be important.

Also, many markets small on their faces may be just that. For instance, Eden Prairie, MN is Minneapolis, Mableton, GA is Atlanta, and Camas, WA is just across the Columbia River from Portland, Oregon. These are all 80-90 markets; and, as you can see, all that's needed is a little translation help.

Moreover, more than a few of these 80-90 markets are large, thus of greater potential profit. Louisville, Sacramento, Santa Fe, Honolulu, Rochester, Orlando, Richmond, Grand Rapids, Des Moines, Phoenix and Knoxville all make the top 40.

In addition to market and competition, facility is key. The FCC, as part of Docket 80-90, made 3 FM classifications into 6. Instead of small, medium and large facilities (Classes A, B and C, respectively), we now have the following:

Class	Power Range (Min. to Max.)	Max. Antenna Height
A	100 to 3,000 watts	100 meters/328 feet
B1	3,001 to 25,000 watts	100 meters/328 feet
B	25,001 to 50,000 watts	150 meters/492 feet
C2	3,001 to 50,000 watts	150 meters/492 feet
C1	50,001 to 100,000 watts	300 meters/984 feet
C	must equal 100,000 watts	600 meters/1968 feet

Just as market size may be misleading, so may facility size; and, careful attention ought to be paid here as well. While it is true that FM signal coverage area is largely determined by power and antenna height, many markets may be adequately served without the maximum Class C 100,000 watt signal.

You may have heard it said of some markets that they are more metro than ADI. These ratings company references suggest that some markets are more compact than others, while markets such as Jacksonville, FL encompass huge geographic areas. If your market is compact, extra signal coverage to the cows and trees won't bring you any additional revenue.

Additionally, there may be opportunities to upgrade your FM to a higher class. An engineering study to answer this question can be easily arranged. More importantly, there are about 40 non Class A FM allocations of higher power under 80-90, many in large markets.

Of course, these will undoubtedly draw more competing applicants; but, if you've structured your application well in advance, you maximize your chances of "winning" the Construction Permit (CP), or negotiating a settlement whereby applicants merge or are bought out. With the limits on buy-outs also off, the risk/reward ratio improves dramatically.

Continued on page 34

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PULSE THINK TANK

Keeping Your Radio Station On The Cutting Edge

By Tom Shovan, Editor-in-Chief



There's a lot written in this week's *Pulse* about keeping your radio station a winner. Frankly, it was my decision to spend this quantity of time on the subject based upon the number of calls I received in recent weeks from Program Directors asking that we address just that topic. It's very frightening to be at the top—everybody's taking pot shots at you from every direc-

tion and, if you're not careful, you can get yourself into the mindset that, indeed, you've got no place else to go from there but down.

If I can add my two cents worth to the programmers we've sampled in this issue, I'd like to point out that there is somewhere you can go from number one other than into the dumper. KIIS in Los Angeles became number one about 3 years ago, but then they added the extra incentive of double digits as a new target. There's no question you always need to have goals—tangible and specific—and *realistically attainable* goals. Read any management book—attend any achievement seminar—you'll see one common thread running through the people who've made it big in radio or in any business—they have tangible, written, explicit goals with precise time frames.

As I look at the radio stations that got all the way up and then fell down, there's seemingly a common thread there. The stations get to number one on goals—or sometimes, like the overnight disco and new wave stations, by almost sheer accident—and then once there, they didn't goal-set. They figured that, well, if what we did was good enough to get us here, we'll just keep doing what we're doing and we'll keep on being number one. It doesn't work that way.

To remove some of the emotional pressure that clouds our rational judgement on the subject, let's go outside radio for a minute. Take McDonald's. If they kept selling hamburgers from day one—even though they were number one, they'd be out of the running today. As the health and dietary attitudes of America changed, McDonald's introduced fish and chicken products, added breakfasts to maximize plant effectiveness and so forth. What if you had been left a million dollars ten years ago? If you just threw it in the bank and started living off it, you'd have depleted a good part of your inheritance by now. On the

other hand, if you'd made some wise investments with it, you may have two million today which is, unfortunately in our economy, just about the economic equivalent of one million a decade ago. In other words, you couldn't just stand still because the world is still turning. By standing still you're actually left behind.

We watch the Arbitrons and see what we think are the "national trends"—"Oh my God, Top 40 is going to hell in a handbasket" or, "wow—this is a Top 40 Book" or "AOR is coming back." So very much of that is simply the copy-cat syndrome. Some bright—or not so bright—programmer decided to try something new and everybody copied it. If it works, then Top 40 is hot. If it didn't, then the format's "dying." If nobody tried a thing and there was nothing to steal then the format's getting stale and the numbers go into the dumper in that book. So what do we do? We all get very frightened and ask what the secret of success is—and the secret of maintaining that position.

Whether you're trying to reach the top—or stay there—the technique is very much the same. Evaluate the marketplace, figure out where the holes are and try and fill the holes with your programming. To do that you get out in the marketplace and feel The Pulse of what's going on there. At the same time you're seen and that helps the awareness process both ways.

Once you know where you're going—or staying—you write that down. You set sub-goals for yourself and your people and you share those goals. It's even more important to have pep rallies and pre-book dinners with your people when you're already on top than it is on the way up. It's so very easy for your people to be smug and sure about the numbers. You need tangible, sharable goals.

Now you need to freshen up your station. Find new ways to do an old thing. New ways to jingle and promote, new ways to make people listen longer. New ways to sound fresh, new slogans and gimmicks. Those are not only for your listeners' sake, but for the jocks as well. If the jocks get used to doing the same old thing it gets boring for them. Force them to rethink—change the order of the records and move around the cart machines, for example, in the studio. Make them think and not just do by rote. Paint the studio just before the book, buy a new jock chair. You may think this seems so trivial it may not matter—and, in fact just clutters up the situation, but that's the point. Drivers most often fall asleep on a road which they've travelled frequently. They seldom doze off on a strange, curvy road.

Maintaining leadership requires the same things that give you leadership. You need energy, enthusiasm, hope, anticipation, promised reward, ego gratification, teamwork—and a sound mission. Put them all together and you'll keep on winning. Lose sight of any of them and you'll slide downhill—no matter how big your market share is today and how talented your team is.

(We'd like to share your thoughts with our readers. We'll print your letters either with your signature or anonymously).

However, in an attempt to avert an avalanche of new FM applications, the FCC has recently adopted a get-tough stance regarding their submission. The FCC licensing process now has three stages: tenderability, acceptability and grantability.

During the first stage, tenderability, the FCC staff determines if the application is complete and free of obvious deficiencies. Rejection here is fatal. Basic criteria, by which this preliminary determination is made, involve legal, technical and financial qualifications.

In part, they require U.S. citizenship, no fraud or felony convictions, nor unfair labor practices and the like. In short, everyone involved must be "clean." Also needed are "reasonable assurances" of transmitter site availability and sufficient financing to construct and operate the station, which may be satisfied with less than actual ownership of site or funds.

After the tenderability determination, intense technical scrutiny is given an application. If compliance with engineering and other rules is found, a public notice of acceptability for filing is made. This so-called "N.A. date," assumedly for notice of acceptance, starts a 30 day period within which any interested party may object, informally, or formally via a petition to deny.

Assuming no objection and that yours is the only application found acceptable for filing (many are rejected during this first stage of review), you are awarded the grant and have 18 months to construct. On the other hand, if there are competing applicants who also have acceptable applications, absent any settlement, a comparative hearing will ensue.

FCC comparative criteria focus chiefly on two key issues: diversity and integration. Diversification considerations reflect an FCC preference for granting licenses to non-broadcast-owners. Diversity of ownership is thought to promote "new voices;" and, in an age of information, the free flow of ideas is more important than ever.

Integration refers to the integration of ownership and management. In other words, the FCC also prefers owners to be operators at the stations they own; and, absentee landlords are frowned upon. Just as with audience ratings, integration has both quantitative and qualitative aspects.

Of the two, the quantitative is more important. If 100% of Applicant A proposes integration, while Applicant B (with a better qualitative profile) proposes only 50%, A wins. Qualitative enhancements are given for being a local resident, an owner of an AM daytimer (whose operating authority extends from sunrise to sunset), or a minority (there's a whole list beyond just black or hispanic), and for having broadcast experience or being involved in local civic affairs.

Again, if you do not fit the best possible profile in terms of these FCC preferences, consider an alliance with someone who does fit better. Among our services is a low-cost 80-90 package that can provide complete assistance for every aspect of this endeavor, from start to finish. In a forthcoming article, we will examine the comparative hearing process itself.

Mr. Skidelsky is an attorney and broadcast consultant who specializes in radio, providing business and legal counsel on a wide range of matters. A member of the New York, Washington, DC and Federal bars, he has 15 years experience in radio programming, sales and management. He holds the highest class FCC commercial radio license and speaks Spanish. He can be reached at 132 East 45th Street, New York, 10017 or (212) 370-0130.

TRANSFUSIONS

MUSIC:

Marty Diamond from Director, East Coast Operations, Bill Graham Productions to Manager, International Artist Development, Polygram Records. **Rusty Gardner** from Independent Promotion to National Director-Club Promotion, EMI/America Records. **Donny Jenner** from Senior VP/Promotion, Arista Records to Senior VP/Marketing and Promotion, Arista Records. **Tony O'Brien** from Independent Financial Consultant to General Manager, Atlantic Records' Atlantic Studios, New York. **Cliff Schultz** from Manager, Special Accounts, Capitol Records to National Director of Sales, EMI/America Records.

MANAGEMENT & MARKETING:

Tom Taylor from Station Manager/PD WPST, Trenton to Vice President/General Manager/Program Director WPST, Trenton. **Karen Spector** from Executive Producer, D'arcy to Vice President, D'arcy, Masius, Benton & Bowles, New York. **Nancy Widmann** from VP/GM WCBS-FM, NY to Vice President/CBS owned AM stations. **Wayne Phillips** from VP/GM, WLS, Lansing to Vice President/General Manager, KIMN-KYGO-FM, Denver. **Nicholas Marra** from Audit Manager, Arthur Young & Co., to Controller, Malrite Communications Group, Cleveland. **Lydia Hofer** from Research Analyst, Institute of American Relations to Executive Director, Television and Radio Political Action Committee, National Association of Broadcasters. **Robert Visotcky** from National Sales Manager, KTKS, Dallas to General Sales Manager, WFIL/WUSL-FM, Philadelphia.

PROGRAMMING:

Katy Daley from Air Personality, WMZQ-AM to Program Director, WMZQ AM/FM, Washington, DC. **Louis Hirshorn** from Air Talent WYSP to Assistant Program Director, WYSP, Philadelphia. **Tad Griffin** from PD, KELT, McAllen, Texas to Operations Manager, KELT, McAllen. **Bob Call** from PD, KYGO, Denver to Operations Manager, KIMN/KYGO, Denver. **Matt Cienott** from Director, Creative Services, Satellite Music Network to Operations Manager, WKTH/WGRD, Grand Rapids. **Gecia Macryn** from Music Director, WWCK to Assistant Program Director, WWCK, Flint. **Bob Savage** from Air Talent, WBBF-AM, Rochester, NY to Air Talent, WWKB-AM, Buffalo. **Dave Lee Austin** returns to radio as Program Director, WHJY-FM, Providence. **Ken Meder**, Air Personality, WXHV, Charlottesville to Program Director, WQHQ, Ocean City, MD. **Mike Sommers** from Music Director, WLTE, Minneapolis to Air Personality WDJX, Louisville. **Charles Van Dyke** from Air Talent KFY, Phoenix to Vice President/Programming, The Broadcast Group.

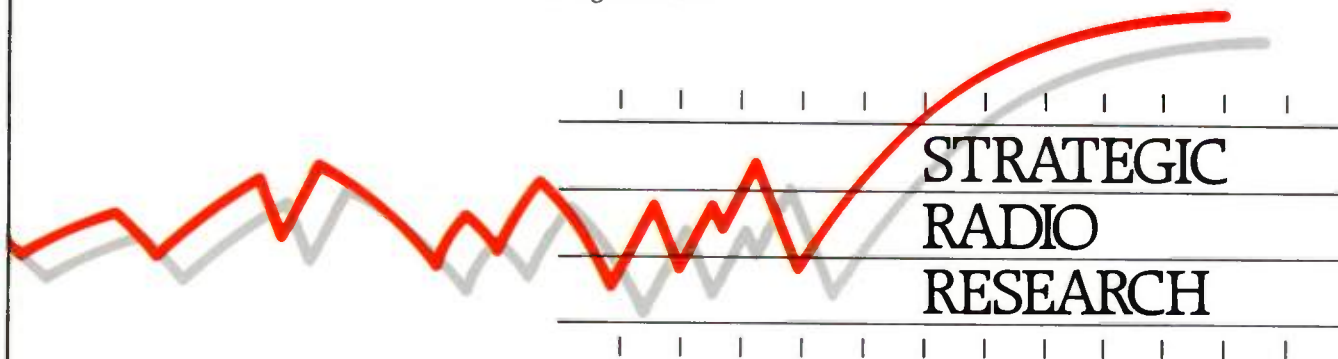
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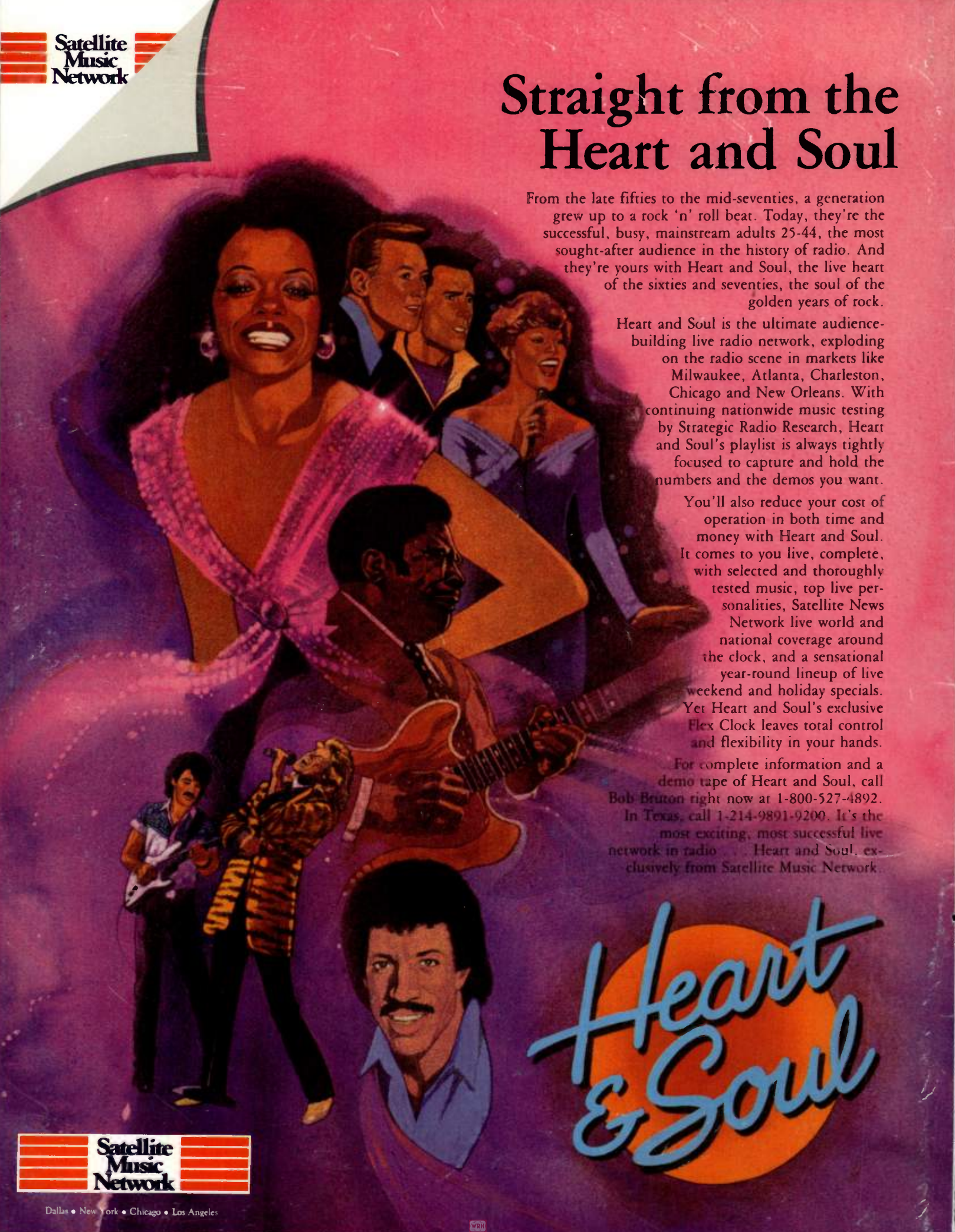
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