

Radio & Records

THE INDUSTRY'S NEWSPAPER

**SPECIAL
EDITION**

The Best In The Country—1976



ON THE INSIDE:

- *** Putting The "Pro" Into Promotion
- *** Using The Past For The Future
- *** Knowing Your Market
- *** Breaking Down The Ad Barriers
- *** Interviewing Industry Insiders

Take Five.

FIVE STRONG SINGLES. FIVE SUPER TALENTS.

Charley Pride

"A WHOLE LOTTA THINGS TO SING ABOUT" PB10769

Dave and Sugar

"I'M GONNA LOVE YOU" PB10768

Dickey Lee

"9,999,999 TEARS" PB10764

Dottsy

"LOVE IS A TWO WAY STREET" PB10766

Bobby Bare

"DROP KICK ME JESUS" PB10790

RCA Records

presents

The Best In The Country—1976

Welcome to R&R's first Country music industry special...

The purpose of this special is to take a look at "The Best In The Country—1976." We felt the only way to see what is happening today in the country music industry, with both radio and records, was to take the time to listen.

Our features inside this issue include a look at music research in different market sizes, profiles on four different, but unique, successful Country radio stations, a spotlight on the female Country radio personality, radio station promotion, and much more.

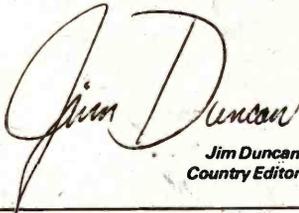
A good portion of this special is spent talking with many key radio people, including General Managers, Program and Music Directors, as well as the Country radio personality. From the Country music industry, we spoke to songwriters, artists, publishers, producers, promotion men and those involved with the sales of Country product. Naturally, because of time and space, a few persons could not be included. But we feel a good cross-section of the industry is found within.

To me, the most important response, from both sides of the industry, was the need for more individual market research and much stronger communication from each other. Hopefully by this special, our mutual needs and goals can be better understood. If by this R&R Country Special you can learn just one thing to make you more proficient at your craft, then our purpose has been accomplished.

As an industry we need to spend more time understanding each other. We hope this special is a step in the right direction. If you take the time to listen to our industry, not only will you understand it better, but together we can insure its continued growth in the future.

Many hours of research and hard work were put into our first Country special by many different people. My sincere thanks to each of them for giving you:

"The Best In The Country—1976"



Jim Duncan
Country Editor



THE QUEENS OF COUNTRY RADIO.....	8
<i>Candid interviews with three of Country radio's top female personalities.</i>	
PROMOTION—THE ESSENTIAL ELEMENT.....	14
<i>Two successful radio men tell how to put the "pro" back into promotion.</i>	
COUNTRY MUSIC ASSOCIATION.....	14
<i>What is it doing for Country Radio in 1976?</i>	
SELLING COUNTRY RADIO IN 1976.....	16
<i>Three top sales execs discuss breaking down the advertising barriers and achieving Country radio's full sales potential.</i>	
NEW APPROACHES TO MARKETING COUNTRY.....	16
<i>Facts, figures, and ideas for capitalizing on the expanded Country sales market.</i>	
COUNTRY CLASSICS—Looking Back To Move Forward... ..	18
<i>How to use the hits of the past for maximum effect—plus a valuable listing of the Top 10 Country hits of the last 25 years.</i>	
STATION PROFILES.....	20
<i>In-depth looks at four of the top Country radio stations of today.</i>	
THE COUNTRY RADIO INDUSTRY.....	26
<i>Informative interviews with General Managers, Program Directors, Music Directors and Air Personalities</i>	
THE COUNTRY RECORD INDUSTRY.....	39
<i>Detailed discussions with Country songwriters, publishers, producers, promotion men, and artists.</i>	
MUSIC RESEARCH.....	43
<i>Methods and approaches for getting to know your market, as detailed by small, medium and large market stations.</i>	

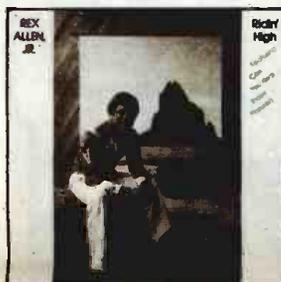
Publisher: Bob Wilson
Editor: Jim Duncan
Assistant Editor: Nancy Hoff
Managing Editor: Mark Shipper
Assistant Editor: Dave Hirsch
Art Director: Richard Zumwalt
Production Coordinator: Roger Zumwalt

Advertising Director: Dick Krizman
Contributing Editors: Ken Barnes, Betty Rommel
Creative Illustrator: Bobby Ocean
Cover Photo: Jean Radnetter
Additional Photography: Jim Duncan
Graphics: RTR Productions

RADIO & RECORDS is published every Friday by Radio & Records, Inc. 6430 Sunset Blvd., Suite 1221, Hollywood, CA 90028 (213) 466-9561. Subscriptions \$130 per year or \$40 per quarter. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its editors will be assumed intended for publication and reproduction and may therefore be used for this purpose. Nothing may be reproduced in whole or in part without written permission from the publisher. Printed in USA. Mailed first class to the United States, Canada, England, Australia, New Zealand, and Japan. Copyright 1976 RADIO & RECORDS INC.



Hits for the Coming Season!



REX ALLEN, JR.
Ridin' High
(BS 2956)
Including his current hit "Teardrops in My Heart" (WBS 8236) and "Can You Hear Those Pioneers."



DONNA FARGO.
On the Move
(BS 2926)
Including "Mr. Doodles" and "I've Loved You All the Way." Look for her new single soon.



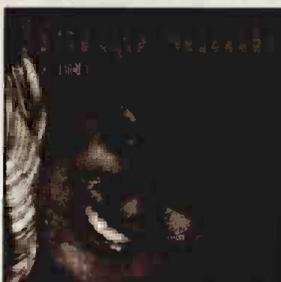
EMMYLOU HARRIS.
Elite Hotel
(MS 2236)
Featuring her new single "Sweet Dreams" (RPS 1371), plus the hits "One of These Days" and "Together Again."



LARRY MAHAN.
King of the Rodeo
(BS 2959)
Features his debut single "Stunt Man" (WBS 8254).



THE MARSHALL TUCKER BAND.
Long Hard Ride
(Capricorn CP 0170)
Including the title track single (CPS 0258).



MARGO SMITH.
Song Bird
(BS 2955)
Her first Warner Bros. album, featuring "Save Your Kisses for Me." Her new single: "Take My Breath Away" (WBS 8261).



RAY STEVENS.
Just for the Record
(BS 2914)
Includes the hits "You Are So Beautiful" and "Honky Tonk Waltz."



DOUG KERSHAW.
Ragin' Cajun
(BS 2910)
Including "It Takes All Day (To Get Over Night)" and his new single "House Husband" (WBS 8257).

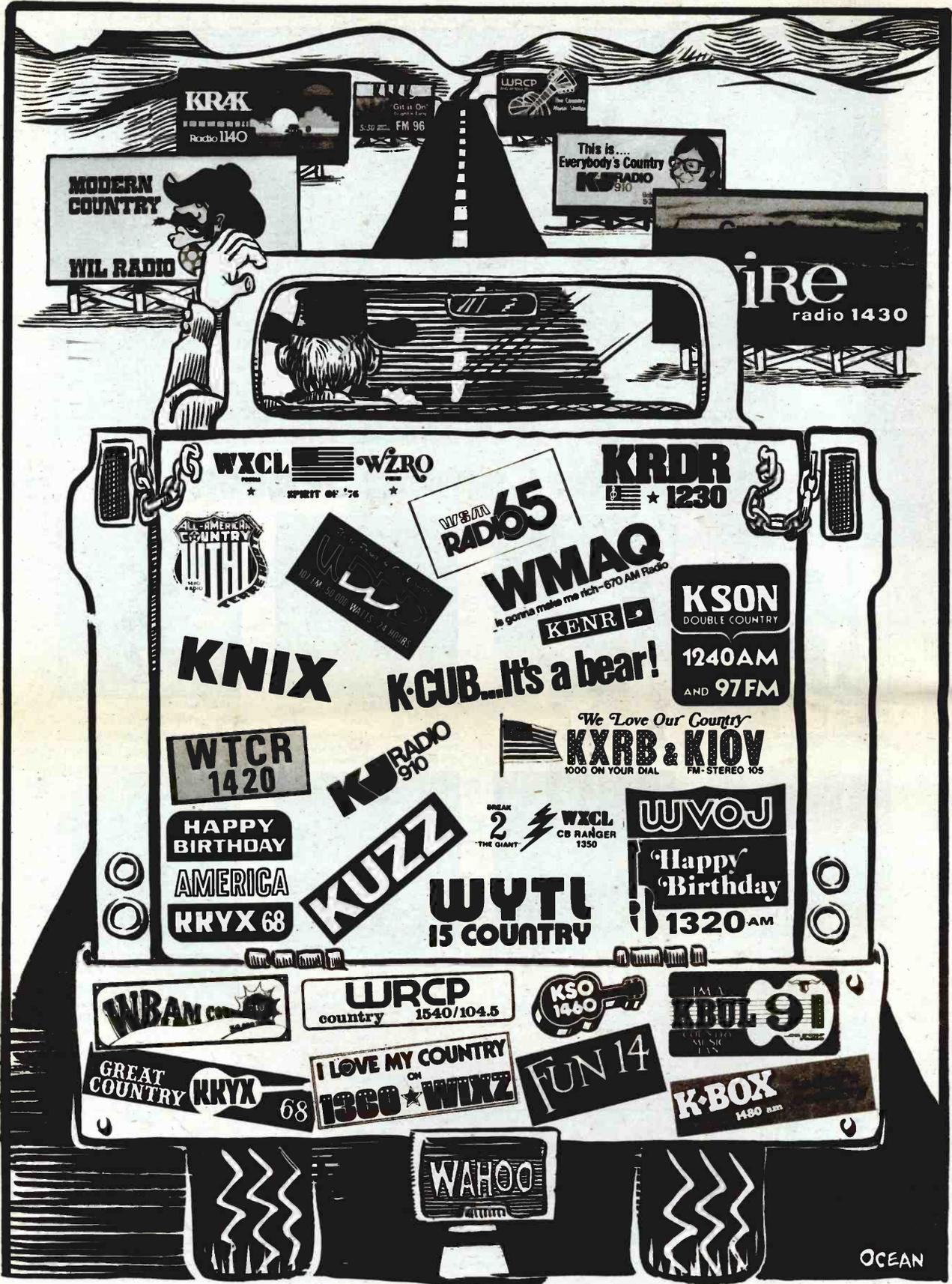


BUCK OWENS.
Buck 'Em
(BS 2952)
His debut Warners album, featuring the new single "California Okie" (WBS 8255).

One on the way: **DEBI HAWKINS'** "I'll Be There" (WBS 8269).

**This
season
it's
Warner Country.**





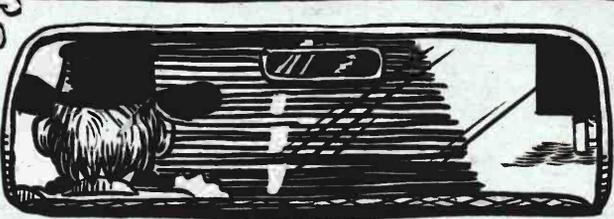
KR4K
Radio 1140

Get it On!
\$-50
FM 96

WRCP
The Country
Music Station

This is...
Everybody's Country
KRADIO
910

**MODERN
COUNTRY**
WIL RADIO



ire
radio 1430

WXCL **WZRO**
★ SPIRIT OF '76 ★

KRDR
★ 1230

**W50A
RADIO 65**



WMAQ
is gonna make me rich-670 AM Radio

KSON
DOUBLE COUNTRY
1240 AM
AND 97 FM

KNIX

K-CUB...It's a bear!

KENR

WTCR
1420

KJ RADIO
910

We Love Our Country
KXRB & KIOV
1000 ON YOUR DIAL FM-STEREO 105

**HAPPY
BIRTHDAY
AMERICA
KRYX 68**

KUZZ

BREAK
2
THE GIANT
WXCL
CB RANGER
1350

WVOJ
**'Happy
Birthday**
1320 AM

WYTL
15 COUNTRY

WBAN

WRCP
country 1540/104.5

KSO
1460

KBUL 91

**GREAT
COUNTRY KRYX**
68

**I LOVE MY COUNTRY
ON
1360 WIXZ**

FUN 14

K-BOX
1480 AM

WAHOO



COUNTRY **at it's best!**

BOBBY BRADDOCK • TERRY BRADSHAW • SKEETER DAVIS

TOM T. HALL • JERRY LEE LEWIS • CLEDUS MAGGARD

O.B. McCLINTON • REBA McENTIRE • MEGAN

NICK NIXON • JOHNNY RODRIGUEZ • JOEL SONNIER

STATLER BROTHERS • JACKY WARD • FARON YOUNG

Exclusively on Mercury Records.



Products of Phonogram Inc.
Distributed by Phonodisc.



The Queens Of Country Radio

By Nancy Hoff

It seems to be the general consensus of both radio and record executives, producers, Music and Program Directors, etc., that Country music has progressed tremendously over the last five to ten years. The lyrics of today's Country recordings are more explicit and leave less to the imagination than they once did. Artists' styles and appearances, as well as product, have all become modernized to a great degree. Long hair and funky clothing are in. So, with the music progressing, it's been only natural that Country radio has evolved right along with these trends. No longer is it astonishing to hear a friendly, soft feminine voice talking up a truck driver record. For the interviews that follow, we have chosen Elle Dylan

WMAQ/Chicago, Jessi WNNH/New York, and Rose Lee KNAI/Cedar Rapids because we feel that these three women represent successful women in the Country music radio field of today. We do, however, acknowledge all other women in Country music radio who are pursuing their own careers, and are contributing their talents to the betterment of Country radio. We believe all of these women are pioneers in a field which was once extremely restricted, overcoming barriers which were formed years ago. They are all successful individuals of personalities as well as modern, well educated, talented, ambitious people.

JESSI Air Personality WNNH/New York

RHR: Tell us something about your background. You age, where you're from and about your education?
JESSI: I'm twenty seven. I was born in New York. I went to school at Ohio University and then came back to City College in New York. I studied broadcasting for a time, along with photography and sociology. I changed majors a bunch. About five years ago I decided I wanted to be a broadcaster. It was a childhood dream that you sort of put aside because there were really no female role models that I could follow. When I was growing up, being a disc jockey wasn't something that one did if one was a lady.
RHR: When was your first job in radio? What format was it?
JESSI: It was at WDVE Progressive Rock in Pittsburgh after I'd finished broadcasting school. I went to one of those take-your-money-and-run places, although they were pretty good.
RHR: When you got into Country, full time, how did you break into that format? Was it because it was easier than other formats?
JESSI: Not really. I had done Progressive for three years and then I did Top 40. More than anything else, it evolved. It's a funny thing. I started out really liking hard Rock, Led Zepplin-type stuff. Then groups like The Flying Burrito Brothers and The New Riders, came along and I was introduced to a whole other side of music that I'd never really had much exposure to while growing up in New York. But, my getting into Country was a very gradual process. It just so happens that I work at a Country radio station. I am a radio person really before I'm any particular format type person.
RHR: When you started on the air in the Country format, what kind of a reaction did you receive from the listeners? Did you receive any negatives?
JESSI: Not really. However, there was one letter I received within the first week I was on the air that was negative. At first the audience was a bit taken back by it, but I gradually grew on them. The idea of having a female on the radio grew on them as they came around after awhile. It's a future-shock situation. All of a sudden "hey goodness, it's a gal on the radio!" They don't know if they like you at first or not, but then when they get to know you, they realize that you're not going to put on any airs. Also, with our situation at WNNH, we try to be as real and human and warm as possible. That really breaks through whether you're male or female.
RHR: What kind of an image do you want the listeners to have of you?
JESSI: Whatever they want. That's one of the beautiful things about radio. They can imagine you any way they want.
RHR: How would you like them to picture you, ideally?
JESSI: I only go by my first name. I want them to realize that means we are friends.
RHR: Is there any particular audience demographic that you appeal to more than others?
JESSI: You name it. New York is such an incredible city. I can't really tell you who I appeal to most.
RHR: How about your phone calls. Who calls the most?
JESSI: We get calls from kids, elderly people, Puerto Ricans, Blacks. I answer that phone at night and I can tell you they're all out there. I talk to housewives that are forty years old, fifteen year old teenage girls, etc. It's great. It really cuts across everything in New York. It's not a stereotypical redneck audience.

RHR: You do the night shift. The stigma of the radio "grapple" for male disc jockeys is one of constant rumor. Do you ever run into late night male groups calling you?
JESSI: Not really. It was more true when I worked the late night shift in Top 40. There were many more men that would call up and proposition me then. I don't know whether Country is more Christian, more family oriented, or whether it has that air around it, but I really have very few people that call and try to talk me into things in a Country audience.
RHR: So, you're not a sex symbol to them?
JESSI: I don't know. I may be but they don't call and ask things of me. It's a rare person who will even call and ask me out.
RHR: Today, in the news, with women's lib movements, every one talks about male chauvinism. Have you experienced any discrimination towards you in any of the formats that you've worked?
JESSI: The first time I encountered discrimination, and really the only blatant form, was when I was first looking for a job after finishing broadcasting school, about five years ago. I went to a lot of small stations in rural New York, Pennsylvania and New Jersey. I went to the 500 watt daylens and was told after an interview "I'm sorry, but your personality would just never match because women are finicky and can't sound authoritative when they read news." All of the stereotypes were there. It really frustrated me, because I was at the point where I just wanted to be given a chance to prove that maybe I can make it. I had a feeling I could, and wanted to prove, them wrong. I went to WPLJ for an interview. I was so frustrated at the time and realized that there was a lot of pressure on large cities and big companies to put women on the air. I realized I didn't have much training but I thought I'd try to use that pressure to my advantage. So, I walked into the American Broadcasting Company and set down with Jim Smith and talked with him for about two hours. It worked up that I went to work for them, not at WPLJ, because they had just hired a woman for weekends, but at their Pittsburgh station WDVE. The terrific thing that happened there was that instead of putting me on at a time which didn't count, they put me on afternoon drive, 2-6. That was unheard of at the time too. Women were usually only on the air at night. We did very well. The ratings just skyrocketed. Those were the days in Pittsburgh of the very first album Rock format. It was a new thing that really caught on. So, if it proved anything, it was that I wasn't a detriment. I couldn't say that if a guy was doing that same shift the ratings would have been different, but I certainly did hold my own. As a matter of fact, they did an attitudinal study when I first started there. You think of an adult oriented Rock audience as being maybe a little bit brighter than the usual audience. 70% of the audience they researched thought I was a guy. I don't know whether that's good or bad.
RHR: So, after your success at that station, with your references and ratings, was it easier for you to go on from there to better jobs at better stations?
JESSI: Yes, pretty much so. Available after I left WDVE I was offered a job at 130, so the chauvinism I had experienced disappeared once I was given that first opportunity. It was all speculation in the beginning that I wasn't capable, or that I was not to be in this particular part of the world, but once I got my first job the discrimination vanished.
RHR: The negatives that you received during those first years, those first interviews, were they from older men?
JESSI: Yes, some of them were. Some of them were what you might consider very liberal too, which was a bit of a surprise. The sad thing about these situations is that if I had gone into the interview with a hidden tape recorder there would be a lot of people who would be in a lot of trouble now, but then I would have probably been blacklisted and possibly ruined my own career.
RHR: What is your relationship with your co-workers? How do they react to you, Amy/weekend?
JESSI: No. We are all in it together and we get along very well. We're all working towards the same goal. Once you've got to be close to other D.J.'s, or an opportunistic female who is just in it for the glamor, there's no problem at all. I love that about radio, the team effort that is involved.
RHR: What goals have you set for your career?
JESSI: Well, I did want to come back to my home town of New York and be a success here as an air talent. I'm ecstatic the opportunity to pursue it was here.
RHR: You're obviously successful. What advice would you give to someone who is interested in breaking into radio?
JESSI: I don't think that radio is a luck trip at all. You have to be determined and put your energies into getting a job, then you can get it. The hardest part for me was making that decision to pursue the career. The odds are not in your favor to make that decision because there are so many other options that we as women have. I would think the best thing to do is to do a college, one that has a broadcasting division and is a station on campus. Work for four years and learn as much as you can about the business. It's just a question of channeling your energies and disciplining yourself.
RHR: So you feel that the education helped you and would be beneficial to others?
JESSI: Yes, but it's not essential. It's possible for someone to come along without an education and do very well, but I think it gives you that edge. Broadcasting is a funnel type of situation where you take from a wide area and channel information to your audience. So, the better educated you are, the more you can draw from and the more you can give to your audience.

Elle Dylan Air Personality WMAQ/Chicago

RHR: When did you first get a start in radio?
DYLAN: I started doing it part time in college at the college radio station in New Orleans, WTUL, which covered about two miles. It was my freshman year in college and someone came up to me and asked if I'd like to be on the radio and I said "Yeah." That year when I went home on vacation from college to my home town I worked at a little bit station. I worked at WPNX and WYNN, an FM Rock station and an AM Country station. I did everything from talk shows to music shows all through college. Everywhere I'd come home they'd make a little spot for me and I'd just fool around on the radio.
RHR: Back to the college station you worked at, was it a Country format?
DYLAN: No, the college station was Progressive Rock.
RHR: While you were in college, were you majoring in communications?
DYLAN: No, I was pre-law and I was taking Sociology and Psychology at Tulane.
RHR: When you finally got into radio full time, did you find that it was easier to break into Country radio than any a Top 40 or Progressive format? Why did you choose Country?
DYLAN: Well, I really didn't. It's a crazy story. I came home to Columbia Ga. from college when I graduated in 1974 and was scheduled to go to law school in September. I went back to the radio station and I said "OK, I'm home for three months. I want a job doing something." They said, "Well, we don't have any openings, so you'll do sales." So, I said OK and went out and did sales for a month and did really well. I broke all of their sales records. I came back and said "OK, I've done sales, now I don't want to do that anymore. I want to be on the air." So, they gave me a talk show on WPNX called "Open Forum" which was the only Country station. Some of my guests were people from the KKK, and Lester Meddow. It was a very heavy talk show for Columbia, Georgia. Then I did another talk show on the FM Rock station called "Book, Easy" which was a younger rock type talk show and I did music shows and news on both stations. I was at the radio station from eight in the morning until eleven at night. It was just crazy. Then about the end of the summer there was a management change and I can't remember the name of the station, but I went to Atlanta and got a job at WKLS 90 Rock, a Lee Abrams progressive station. I was there for about a day and just really didn't fit in because I'm sort of an up-person and they really don't want you to be real up, but just sort of laid-back and cool. I decided that wasn't really the right radio station for me, so I went over to 230 which is a Top 40 station in Atlanta and they told me I could have a job there. In the meantime, I left out an important detail. Before I left Columbus, the Program Director of WPNX, Chris McGuire came to me and told me he had just gotten a news release from WMAQ. He said they were having a nationwide search for a female host and why didn't I send them a tape? I said, "Right, Chicago, are you kidding?" He stuffed the release in my pocketbook and I went home that night and read the release again. I went back to the studio at WPNX before I left for Atlanta and about three in the morning put together a little three-minute tape and shot it off to WMAQ and forgot about it and went to Atlanta. Meanwhile, I was in Atlanta for about two days and they called and said they loved my tape and



"I decided I wanted to be a broadcaster. It was a childhood dream you sort of put aside because there were really no female role models that I could follow."

Continued on page 12

ZODIAC

**RAY
PENNINGTON**

**BILLY
MIZE**

**DAVE
KIRBY**

**JANIE
BRANNON**

**CURTIS
POTTER**

**DAN
WILLIAMS**

**MICHAEL
RABON**

**BERYL
DAVIS**

**THE
DeCASTRO
SISTERS**

***A lot of thanks from
George Cooper III
& Ed Hamilton***

ZODIAC
RECORDS, INC.



A Tower of Strength.

Glenn Ash Carolyn Baker Tony Booth Roger Bowling
Ed Bruce Larry Butler Calico Tommy Cash
Steve Davis Tim Dean Dave Dudley Debi Fleischer
Crystal Gayle Lloyd Goodson Hylton Hawkins Wayne Kemp
Sherri King Roxanne Lawrence Melba Montgomery
Sherrie McCleanahan DeWayne Phillips Susan Raye
Del Reeves Kenny Rogers Carson Schreiber Jerry Seabolt
Jean Shepard Lynn Shults Billie Jo Spears Johnny Tillotson
Doc Watson Dottie West Slim Whitman Bobby Wright

United Artists, Tennessee.

**THESE TWELVE
NAMES ARE THE
REASONS WHY
WE ARE INTO
COUNTRY MUSIC...
AND INTEND TO
STAY THERE.**

Archie Campbell

Wayne Carson

Eagles

Dick Feller

Vern Gosdin

Jerry Inman

Stella Parton

Eddie Rabbitt

Linda Ronstadt

Sammi Smith

Even Stevens

Carmol Taylor

Country Music Association

What's It Doing For Country Radio?

The Country Music Association, based in Nashville, Tennessee, is an organization whose main function is to promote Country music from all levels. Members include artists, musicians, record companies, agents, managers, promoters, publishers, record merchandisers, publications, talent buyers, as well as radio stations and disc jockeys, among others.

With the continued growth of Country music on the radio level, it is important for radio stations and air talent to be a part of the CMA in 1978?

To find out what the Country Music Association is doing for Country radio today, RBR went to Nashville to see what the CMA is doing. We spent time talking with the CMA's Executive Director, Jo Walker. Mrs. Walker told of some of the new projects the CMA was involved with that will directly help Country radio.

Besides some of the more obvious regular promotions of Country music, such as the annual network televised CMA Awards Show, the International Country Music Fan Fair, the Music City Golf Tournament, Talent Buyers Seminar, and their monthly newsletter, what will Country radio benefit from the Country Music Association?

On an institutional basis, the CMA runs the annual artist-deeply tape sessions, in cooperation with WSM Radio, at the October CMA convention. They provide a "Broadcasters Kit" which includes a packet of facts and information on Country music. The kit is split into three sections: Promotion, Sales, and Programming, which is designed to aid the broadcaster in every area of the Country music format. On occasion, the CMA holds broadcaster meetings, where they present top broadcasting and advertising persons who speak on topics of interest to the radio broadcaster. As a sales tool, the CMA has produced several color films describing the history and growth of the Country music industry. Currently an updated audio-visual presentation is being put together for the use of radio broadcasters, and others who would find such a program necessary as a sales tool.

Each year the CMA does a radio station survey and the results are available to all radio stations and are provided to record companies, artists, songwriters, publishers and whoever would want such a list to send their promotional product. In other words, the CMA keeps the industry in touch with the changes in Country radio on a yearly basis.

In the past the CMA has helped radio stations by conducting listener surveys which provide valuable sales information to prospective radio advertisers. A few years ago, CMA conducted a 24 market research study through Pulse, Inc. which provided many interesting facts about the Country listening audience. All of these services are provided to the members of CMA at no charge.

Mrs. Walker tells of a new research study currently underway. "We are doing this year a new study which is being conducted by Arbitron. It is a demographic study which we think will produce some excellent results and thereby make an excellent sales tool for the Country music broadcaster. We are asking information regarding age, education, salaries, what type of work they do, how they spend their entertainment dollar, what type of food they buy and so on. It is still the contention of some advertisers that the Country music fan doesn't buy expensively packaged foods or they don't take airline trips. We are asking specific questions about those subjects. This study will be made available for our members."

Besides that study, at the recent Fan Fair, we had from the 12,000 registrants, more than 6,000 questionnaires filled out. The results of that will be available soon. This year alone we have had two mailers to over 2,000 top media buyers in the advertising community. The mailers were just another way of the CMA helping to sell Country music on a national level.

Since the CMA consists of some many parts of the Country music industry, we wanted to find out what priority Country radio had in the overall CMA game plan. Mrs. Walker said, "Many stations have come an awful long way with Country music broadcasting and today we have some really sharp people in Country radio. We don't feel the broadcaster needs the CMA as much as they may have at one time, but we

feel every category of the CMA's membership depends so much on radio that our services to radio stations are greater than to any other segment of our organizations. We devote more time and more funds to aids for the stations."

Each year the CMA promotes October as "Country Music Month." They provide stations with a disc featuring artist releases to Country music and they encourage stations to participate in their annual Country Music Month contest. This year, instead of the usual first, second and third prize, they will give a first prize award in each market size, small, medium and large. The judging of the contest is based upon what the stations have done to promote Country music during that month. They encourage stations to use outside media advertising, such as billboards, newspapers, television to promote Country music. A proclamation for the President of the United States, as well as the governors of each state has become a regular highlight of the month's activities.

Country Music is where it's at for 76



Besides reams of promotional-aids, such as standup calendars, which stations can localize with their own call letters, the CMA can provide bumper stickers at a considerable savings to radio stations.

RBR asked Mrs. Walker what radio stations can do to help make the CMA a growing organization. Her reply, "If they are not members they should become one. If they are now a member, they would continue to renew their memberships. We find the stations that stay in touch with the CMA all of the time are the ones who benefit most from our services. We are constantly asking for their suggestions. Their input is most important. We can continue to support Country radio if they will continue to support the CMA. New ideas for projects and research studies are needed. We can help them if they will help us with their ideas."

After spending some time looking very close at the Country Music Association, we can only conclude that the CMA very much has the interests of the continued growth of Country radio as one of their top priorities. Your active support as a radio station or air talent is needed to insure their continued growth as "the world's most active trade association." Take some time to find out more about the different type memberships that are available to you and your station. It certainly will be an investment that will reap many benefits for you, the Country radio broadcaster.

Country Music Association
Seven Music Circle North
Nashville, Tennessee 37203
810-244-2840



Promotion: The Essential Element

LET'S KEEP THE PRO IN PROMOTION

By Jay McNeil
Vice President, Programming
Mercury Broadcasting Company
KRAK & BERRY, Sacramento; KESL & KELT, Seattle
Basically, all of us in some facet of our lives on a daily basis are involved in promotion. We promote ourselves to our employers, to our associates, to our friends, to our families. We constantly seek images for ourselves that are positive and complimentary. In essence, we are putting our best foot forward and hope to be recognized in that vein.

Transfers the thinking into the concerted effort a radio station makes to please its current listeners and attract new listeners. We are always promoting, or should always be promoting.

This can mean a fluid combination of on-air as well as off-the-air promotion. It is an amalgam of things that broadcasters do to call attention to their stations.

Promotion is that magic ingredient that blends out the fun, excitement and enthusiasm that we try to whip up about our stations.

Definitions are hard to come by and everyone has his own interpretation of terms. Ask any group (not necessarily only a broadcast) what it means by promotion, contests, advertising,

commercial flagpole of the California National Guard state head quarters Sacramento.

Some 52 faithful Mitchell followers volunteered for the recruitment presentation by the Guard and Mitchell was "released" for his usual afloat. It later developed that 3 of those respondents actually enlisted in the Guard.

Two recent examples of many that have been activated at our stations. We believe very strongly in promotion and hope that the well will never run dry.

PROMOTION
"Putting The Pro In Action"
By Dave Danesh—Operations Director
KRAK, Cedar Rapids, Iowa

WANTED: Program Director that can turn poorly rated station around.

You've watched the ad for a couple of weeks; finally you apply. After the "BS" or so you think, you visit the manager of the "poorly" rated station.

"We want you, yes, you're our man," says the manager, "of course, with our poor ratings, we can't really afford to pay you much to start, but checking your past experience we think you're the man to do the job."

"And of course it goes without saying," you say, "if I bring your poor station the numbers, there should be a nice raise, right?"

"Right!" says the manager of the poor station.

After a few other key questions like format changes, personnel changes, music control, all of which gets an up and down shake of the manager's head, you say, "Well, let's take time to look back a bit at the station's past."

"Good!" beams the manager. "That's not important. We know we've got problems. Ohhh, that last poor book killed us!"

"Well, your poor present exists because of a past planned poorly," you say. "And only people can make plans and you sure didn't profit from them."

"The best laid plans of mice and men," says the manager. "Besides that, I think you're getting a little smart with me."

"I hope so," you say, watching a nervous twitch in the corner of the manager's right eye.

There are a million ways to tell the rest of the story. They have all been experienced by the professional programmer. The past is yesterday, and what you did during it to promote your radio station determines tomorrow. Contrary to popular belief, you do **BUT** your audience, be it with a million dollars you have to give away or traded-out prizes or tips, in one form or another, money is spent to say "Thanks for listening" puts the numbers in the bank and in the ratings books. The biggest failure I've seen over the years is promotion—the lack of foresight to see that to first make money, you must spend it.

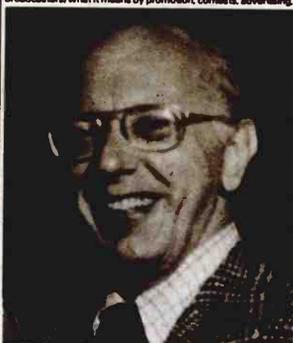
Imagine a station ten years ago when it changed its format and the ratings started to climb. In the beginning just the change gave it some of the difference needed to attract audience. But ten years later after two owner changes, a string of general managers and Program Directors, the station was dead in the water. Most and I mean in MOST of these cases the core

of the problem was the lack of promotion. No newspaper, no billboards, no TV, nothing!

Have you ever heard... "The outside media, that's competition. If we buy them, it's like saying they are good." If you are betting on your listeners to spread the word about your great sound, forget it. You often they have their own problems. You'll get a little spread, but you'll never reach the majority of potential listeners. I'm reminded of once using the "Great Year Blimp" to generate listener interest. Not only did we tell people to look out for our Great Year Blimp on the air, but our jocks all went down and stood on the busiest street corner and got a crowd to watch with us for the blimp. We also used the newspaper to advertise the greatest spectacle in the air. The "spectacle in the air" turned out to be our call letters. Crazy, but talked about. Say, when was the last time you heard the Great Year Blimp or say a sky writer?

How ironic! The sales team day in and day out is selling clients on the idea of advertising on your radio station. Yet...

Continued on page 42



publicity and the answers will vary from one pole to another. The common denominator among broadcasters is action to make our stations viable selling tools in the marketplace. That can only be accomplished with the recognition factor on the part of the listener... and the subsequent identification when the ratings are taken.

So we promote!

Let me cite a few examples of what I construe as promotion. First the KRAK Listener Profile.

As a station, we were concerned about the involvement that our listeners have with our station, their likes, their dislikes, the amount of time spent listening, other stations listened to besides KRAK. Also, there is constant concern for the psychographics of the listening audience...not just the male/female age breakdown proffered by the rating services, but home ownership and value, total family income, cars per household unit, highest education level attained by respondent, and occupation.

We then attacked the problem by devising a method to solicit responses by our listeners. The graduate Marketing Planning class of Golden Gate University was involved with the project. The dean of the school went on the air explaining that listeners would be provided a platform to express their feelings about Country Music and KRAK in particular. A questionnaire was constructed that permitted this self-expression. We aired announcements for ten days and 780 respondents requested questionnaires. Anonymity was guaranteed for the participants. Within a month of the starting date, 684 completed questionnaires were received, which made for a fantastic return of \$2.76.

We were able to produce information from the data provided by the University that was meaningful to our programming and sales people commonly.

The cost of the project was minimal inasmuch as it was a class exercise. Postage and the cost of producing a final brochure were the cost factors. We felt that the entire device was successful. It provided a forum for listener expression and a marketing tool for the station.

In the realm of a contest and public service venture, let me tell you about our California National Guard promotion.

It all started out as a promotion for a record—Johnny Cash's "Sold Out Of Flagpoles." The script read like an Alfred Hitchcock production. KRAK's early morning jock, Joey Mitchell "broke" the California National Guard's secret code. He was then taken hostage by the Guard and the only way that he would be released would be to have a minimum of ten loyal listeners volunteer for possible recruitment in the Guard. His appeal for volunteers was broadcast from the base of the Bl-

PULSE REPO
THE PULSE, INC. 170 WEST AVENUE, NEW YORK

COUNTRY MUSIC SURVEY

REPORT COMPLETED FOR COUNTRY MUSIC ASSOCIATION

October is Country Music Month

SPECIFICATIONS FOR A STUDY OF CHARACTERISTICS OF COUNTRY MUSIC RADIO LISTENERS

ARBITRON MARKETING RESEARCH

The Pulse, Inc. 170 West Avenue, New York, N.Y.

Long Hard Ride



THE MARSHALL TUCKER BAND

LONG HARD RIDE PRODUCED BY PAUL HORNSBY (CPS 0258)

the single from the album of the same name, raisin'dust all over the country trail. Take a look:

KLOO	KLAK	KONE	WWOL	WBRG
KRKT	KSOP	KBBQ	WIRE	WSLC
KLIX	KBOX	KJJJ	WDEE	WMAQ
KWYZ	KNUZ	KNIX	WKCQ	WXCL
KOYN	KIKK	KUPI	KFEQ	WGEE
KBMY	KENR	KCKN	WXOX	WAXX
KGA	KKYX	KTTS	WSDS	WHBF
KBFW	KBUC	WINN	KKIK	WYLT
KWJJ	KHEY	KFEQ	WGBG	WTSO
KCMX	KLLL	KTCR	WESC	WFRL
KMO	KTRM	KXEL	WFAI	WBLS
KPRB	WUNI	KWMT	WWNC	WIL
KEED	WYNK	KGFX	WKDA	WPLO
KGAY	WVMJ	WNAX	WENO	WYDE
KRDR	WNAD	KSO	WSM FM	WIVK
KSSS	KEBC	KRMT	WWOK	WBAM
KRGO	KTOW	KSJB	WNRJ	WPNX
KUGR	KUZZ	KSMN	WQDI	WHYD
KPIK	KLAC	KFGO	WHIM	WQCK
KOJO	KGBS FM	KKAA	WPOR	WQQT
KTWO	KFOX	WMAD	WCOU	
KSVN	KCKC	WSLR	WLMD	
KERE	KSON	WEEP	WCMS	

Now take a listen. The Marshall Tucker Band on Capricorn Records, Macon, Ga.

THE BOTTOM LINE

Selling Country Radio in 1976

In the past many negatives about buying Country radio have existed. RBR wanted to find out if Country radio was experiencing any difficulties in 1976. We talked with three different sales managers, in three different areas of the Country, to find out their thoughts on "Selling Country Radio in 1976."

Jerry Black
Sales Mfrgr
KRMD/Shreveport

RBR: What do you find is the biggest hassle, if any, in trying to sell Country radio in 1976?
BLACK: In my personal opinion, Country radio has become a lot more acceptable to all phases of business. For instance, years ago people didn't want to buy Country radio because they didn't want all of the cowboys with the cowboy boots. Of course, that image has not been dispelled. We're selling *Line and Cadillac* in Shreveport to all sorts of people. The guy that listens to Country radio is no longer a cowboy. It's a more versatile and larger audience.

RBR: What sort of an image do you try to project through your sales people both on a national and local level?
BLACK: It's a real live business image. In other words, none of our people wear Western clothes. They're businessmen just like a Lincoln dealer. Just like the JC Penney Manager runs a Penney store, it's totally away from any Western hint at all. More of a professional image or professional sales approach. Our guys know how to read all of the books. Years ago the radio salesman, particularly in Country, were only able to talk Country and knew nothing of the professional techniques of selling or buying radio. Now, of course, not only do they know how to read the books, they know how to use the Westinghouse slide rule to do cost per thousand.

RBR: Do you have the people at your station involved in any way or do you still find them ineffective?
BLACK: At least in the Shreveport market, a remote is a very effective device. We run two to three remotes every week. We are a very promotion-minded station. We're a sales promotion-minded station and we tie in many promotions with a sales package. For instance, we had a \$100 Christmas shopping spree in which we tie our merchants into these packages. Large, small and medium. We also put on a best show. We carry a best show because it has become one of the largest in our area, or in the South actually. From a sales and production standpoint, we put on



the whole show, from selling the advertising, the entertainment, the remote broadcast at the show, just everything. Last year, KRMD was responsible for over 40,000 people attending the best show in Shreveport.

RBR: Do you find any other types of promotion effective for your sponsors and for the station?
BLACK: Every opportunity I find I try to tie the sales into a promotion. However, as far as connecting with the station as a station promotion, I find that sometimes it's a negative to the listener. They seem to feel like they're going to get ripped off if you've got to go somewhere to pick up a prize. So what we do is to have no many sales promotions a year and tie in every chance we get and then we also have regular station promotions too.

RBR: What do you find is the best way to communicate between the different departments? For example, management and programming.
BLACK: Any station that I've ever worked at, the management and sales departments have been the same because like where the money comes from. Of course, there's always a small upheaval between sales and programming because they feel that it won't be for them, you wouldn't have anything to produce. They're right, of course, but so is the sales department. There's no sure-fire way to keep everything run except to try and keep a line of communication open through the department heads. Do we have our staff meetings with our management and discuss problems that each department may be having. If the engineering department is not getting the remote cleared in time for the broadcast, the Sales Manager and the Program Director bring that up in these meetings. There's no way you can assure an announcer or disc jockey from getting a little uptight because the salesman brought in copy at the last minute. Of course, if you're a sales oriented station then your whole outlook is towards selling something. Keeping the announcers motivated towards the station's goal is important.

RBR: Could you give us some tips on selling Country radio and possibly some suggestions for people who might want to become involved in being an Account Executive for a Country station?
BLACK: Of course, I'm prejudiced, but I think that Country radio is a lot more fun to sell than Rock radio. I have been in Rock and it's one of the action formats. In my opinion, there are three action formats that really make things happen for a client. One is Country. Another is Rock, and the third is Ethnic, whether it be Black or Spanish American, but an Ethnic format. All three formats are a lot of fun because when you do something on a Country station, or one of the other two formats, something happens for the client, and of course that's why you're in business. We're here to entertain and make things happen. We're all in the business to make money.

The station ownership, the salesman, the disc jockey, everybody, but you can't make a big dollar unless something happens for the client. If anyone were wanting to get into the business, I would really suggest that they pick one of these categories. Of course, like I said, I'm prejudiced towards Country because I'm dealing with a basic age group, a demographic of 25-48, and that's the person that has to buy from your client. The audience of a Country station is a little more viable than some of the others. The Rock format you fight the teenage or teenybop image, even though the professional knows that's not the only person that listens, and of course, in any ethnic format, you also have to fight everybody saying they don't have the money to spend, or the buying power. With Country, you've got it all. You've got a basically Anglo 25-48 family oriented audience.

RBR: Any basic philosophy that has helped you be successful?
BLACK: Sixteen hours a day. Twenty calls a day, and ask all twenty of them to buy. Sooner or later, somebody is going to say yes!

Stewart Levy
Sales Manager
KLAC/Los Angeles

RBR: How difficult do you find it in selling Country radio in 1976?
LEVY: I think most of the barriers have already been broken down as to the acceptability, and basically, the demographic make-up of the audience, especially here in Los Angeles. I would imagine that the smaller markets still have the stigma that they had, in the past, been associated with Country music



stations. However, in the larger markets such as Los Angeles, Chicago and New York, I believe they have been able to break the barriers down and those stigmas are not associated with Country.

RBR: Do you find it harder to sell nationally as compared to locally, or is it about the same?
LEVY: I don't find it difficult to sell at all. We have had our most successful year in the past six years that we've been broadcasting Country music, and I've been with the station for sixteen years, so I've been through all the formats that KLAC has been through. I can't see where there is any problem at all, even though from day to day we do come up with someone who has got their head in the sand and doesn't realize the hold or the power that Country music has taken nationwide. You can't open a magazine or watch a television program or listen to any radio station, including your background music station, because background music stations are playing the Charley Pride's instrumental format. Basically, people know that Country music has taken hold. Today you can't say that there is a problem to sell it nationally or locally. It's been very successful here nationally and locally.

RBR: What image have you tried to project for your sales department?
LEVY: Well, KLAC is basically a complete radio station. I think that we project ourselves as what we are. We promote ourselves as being a personality radio station. We carry NFL Monday night football and we have sports. There are all in addition to Country music. We carry the major auto races on Sunday including the Indy 500, Daytona 500. You name them, we carry them. Basically we are a complete radio station. If anything, you might say that we fall into a category of being a powerful middle of the road radio station in Los Angeles, with personalities. We just happen to play the sound of the '70's, which is Country music.

RBR: How do you work with management and programming? Do you find any hassles from time to time?
LEVY: No. KLAC's programming department is completely cooperative. In promoting schedules which are placed on KLAC, I think KLAC, with its remote capability, it's on the air involvement with its listeners, via the various contests we have on a regular basis, all help to support and promote and merchandise the basic schedules that are placed on the station both locally and nationally.

RBR: What do you find is the best way to communicate between the different departments? Do you meet on a regular basis?
LEVY: We meet every Tuesday morning at 8:30. We lay out the next week and the immediate month, and anything that is of importance that is coming up in the near future.

RBR: Do you have any tips on selling Country radio, or any basic philosophy that you would like to help sell?
LEVY: I don't think selling Country music is any different than selling any other type of radio. It has always been my belief, since I've been selling, that you sell ideas, and concepts. You don't sell numbers. You sell ideas and concepts, and I think I've been right that if they don't like the idea or the concept you come back with something they will like. If you dig your grave by selling the statistics numbers that you might have, or the numbers that you don't have, you can bury yourself quickly. What you have to do is sell something that basically will motivate listeners to respond to an advertiser's message. You do that through your personalities, a creative, thoughtful promotional and merchandising technique. If you have the programming department being able to do that, the sales department and the clients that you sell as well as the success of the listeners, I think you will have a workable and successful relationship.

Dick Lee
Sales Manager
WIRE/Indianapolis



RBR: Do you find there are any drawbacks when trying to sell Country radio, or do you have any problems at all?
LEE: Not really. Every once in a while you still come across someone that thinks a person that listens to Country music has his car up on blocks and doesn't have any money. There's a lot more uncommon now than it used to be about eight years ago when we were trying to sell Country.

RBR: What kind of an image do you try to project for your sales department through the station?
LEE: We're selling radio. We're selling radio advertising that has an audience that gets results. We're really trying to sell the



fact that we're the number one radio station in the city of Indianapolis. Because of this, if you have a product that you're trying to sell, you should use our station. It just so happens that our station is Country. That's secondary. What we're selling is our large listening audience who responds.

RBR: What do you find is the best way to communicate between the different departments that you work with, between management and programming?
LEE: We have department meetings every week. Through these meetings we find out what everyone else is doing, and as long as we're going along, if there happens to be a conflict, like maybe we're starting to sell something that programming doesn't want, or they're starting to put something on that we don't think we can sell, it generally comes out in these meetings. We're aware of what everybody else is doing. We also have a newsletter that is kind of an inter-office newsletter which comes out once a week so we can stay pretty much up to date on what others are doing.

RBR: What have you found to be the most effective type of promotion on your radio station for your advertisers?
LEE: We've just recently had our 2nd Annual Picnic which is probably the biggest success that the station has had in the way of a promotion. Last year we had a one day picnic which drew about 80,000 people. This year's picnic was about 75,000 plus for the one day. It's somewhat like a State Fair. We sold sponsorships to the picnic to clients and they put up booths. We have a lot of clients who had merchandising displays. There were charity organizations, there were junk tanks, selling watermelons, etc. trying to raise money for their organizations. It's a big party for the clients and the station. Everyone who had a window sticker displayed was admitted for free.

RBR: Does your station still use remotes?
LEE: We use them very successfully. We have been sold out on remotes on Saturdays probably for the last four months. One client was very pleased with the response they got and bought the rest of the remotes to the end of the year. We have at least one car in the remotes for the last four months.

RBR: Any kind of tips that you might give to other people who are aspiring to become Account Executives on the way that you would sell Country radio?
LEE: Just learn to sell radio. We are no different than the other formats. Understand your product. Understand your client. Put the two together and you've got a winner.

New Approaches In Marketing Country Records

by Ken Barnes



Country music sales are up, no doubt about it. Part of the reason is the fact that Country music is becoming more and more fashionable and is reaching a wider market. Crossovers to Pop are nothing new in Country, but artists like Wayne Jennings and Willie Nelson are selling albums to Pop fans in significant numbers, and that's news. Other established Country stars like Dolly Parton and Tanya Tucker show signs of crossing over in a big way, and with artists like Linda Ronstadt and Emmylou Harris making reverse crossovers from Pop to Country, the entire Country field has been stimulated and is becoming more active than ever. Progressive Country-formatted stations are helping to draw in new, young listeners, and Country programmers everywhere are noting that same significant trend and are going after these youthful demographics aggressively. With a popular new Johnny Cash summer TV series, the continued popularity of *Merle Haggard*, a widely syndicated Dolly Parton show starting this fall, and the increased number of guest appearances by Country stars on TV in general, Country music's nationwide popularity is clearly strong and getting stronger.



Dave Wheeler, RCA

With all these encouraging trends, Country sales should be on the rise, and they are. LP sales in particular have increased dramatically, and that's, of course, where the big profits are. In the 25-46 bracket, according to a 1976 NARM survey, Country fans are "the second largest category of adult music buyers," and 89% of those surveyed are buying more records than they did five years ago.

The big story in Country sales is the LP boom. RCA's Country Division Sales Manager Dave Wheeler says, "Our album sales are far above what they were last year. Single sales are running about the same, single sales are actually down...not near what they used to be." Chic Doherty, Vice-President, National Operations at MCA, agrees: "LP's have increased tremendously...we do 80% unit-wise of the single on LP's. In other words, if you sell 200,000 singles you sell 100,000 at most on the LP. Which is very good because there's a lot more dollars in the album product."

The NARM report backs up the trend with an average of 8.4 LP's and 4.1 singles being bought yearly by the respond-

ents. In the key 25-39 group, the figures run 5 to 1 in favor of LP's, while economically those with incomes over \$15,000 buy six times as many LP's as singles, while those under that mark buy 27% more singles. So, as Country music continues to aim for and attract a younger, more affluent audience, the percentage of album sales is bound to go up even further.

Single sales still outnumber LP's as a whole, as Chic Doherty's figures above indicate, but the reason is jacket sales, which according to Dave Wheeler probably "anywhere from 65-75% of Country singles." Roy Wunsch, Sales and Promotion Director, Epic Records, Nashville, figures that when a record has "achieved 100,000 units...perhaps 80% of those sales are jacket operations," with most sales above that figure then coming from retail outlets. It's obvious that the sales trend for consumers buying singles, like the figures for Pop singles, is downward. Joe Galento, RCA's Administrative Head, Country Division, has a theory: "We no longer put out an album unless it has two singles on it. So if anybody follows RCA at all they realize that if 62.69 they can get two singles and for \$3.75 or \$3.99 they can get 10 cuts." Tying in that thought with the increased affluence among



Roy Wunsch, Epic

Country buyers, it seems fairly logical that LP sales would be on the increase at the expense of singles.

Another interesting finding from the NARM survey relates to how buyers find out about the Country records they purchase. A solid 79% learn about them from radio, for and every the biggest percentage. 27% are affected by TV (the figure adds up to more than 100% because respondents could list more than one source here, with word of mouth accounting for under 17% and print media showing a dismal 4%). Radio people can rest assured that they're still by far the prime factor in influencing Country sales.

Perhaps the most significant finding in the NARM report concerns the favored buying locations for purchasers. Where as record buyers 25-46 as a whole buy their records at (1) record stores, (2) discount stores (W Mart, etc.), and (3) department stores (Sears and so forth), the situation is drastically different for Country buyers. 31% of them prefer department stores, with another 25-plus % favoring the discount outlets.

Continued on page 43

HIT SINGLES FROM

HITSVILLE

Pat Boone

**"Oklahoma
Sunshine"**

H 6042 F

Just-released
follow up to
his smash single
"Texas Woman!"

Jerry Naylor

**"The Bad
Part Of Me"**

H 6041 F

On the charts and
climbing fast!

T. G. Sheppard

**"Show Me
A Man"**

H 6040 F

Charted with bullets
in Billboard, Cashbox
and Record World!



Distributed by Motown Records
©1978 Motown Record Corporation



COUNTRY CLASSICS

OLDIES 1950-1975

R&R, through a variety of different sources, has compiled a Top 10 list of oldies dating from 1950 to 1975.

1950

1. I'll Be A Ship Aho - MOON MULLICAN
2. I'm Movin' On - HANK SNOW
3. Why Don't You Love Me - HANK WILLIAMS
4. Chatterbox - SHANE BOY - RED FOLEY
5. I Love You Because - ERNEST TUBS
6. Singing Around - JIMMY HALEY & MARGARET WHITING
7. Goodnight Beane - ERNEST TUBS & RED FOLEY
8. Long Gone Lonesome Blues - HANK WILLIAMS
9. Mississippi - RED FOLEY
10. Cuddie Bug - BABY - EDDY ARNOLD

1951

1. Cold, Cold Heart - HANK WILLIAMS
2. Hey, Good Lookin' - HANK WILLIAMS
3. I Want To Be With You - LEFTY PRIZZELL
4. Rhumba Boogie - FERNIE HASKIN & JEAN SHEPARD
5. Rhumba Boogie - HANK SNOW
6. I Love You A Thousand Ways - LEFTY PRIZZELL
7. There's A New A Change In Me - EDDY ARNOLD
8. Mom and Dad's Waltz - LEFTY PRIZZELL
9. Slow Puk - FEE WEE KING
10. Golden Rodeo - HANK SNOW

1952

1. Wild Side Of Life - HANK THOMPSON
2. Indian Love Call - SLIM WHITMAN
3. Jambalaya - HANK WILLIAMS
4. Almost - GEORGE MORGAN
5. Hell As Much - HANK WILLIAMS
6. Wandering - WEBB PERCE
7. Don't Just Stand There - CARL SMITH
8. I'll Be A Ship Aho - HANK SNOW
9. Back Street Affair - WEBB PERCE
10. Don't Let The Stars Get In Your Eyes - SKEETS McDONALD

1953

1. Your Cheating Heart - HANK WILLIAMS
2. Hey Joe - CARL SMITH
3. I Forgot More Than You'll Ever Know - DAVID SISTERS
4. Kawliga - HANK WILLIAMS
5. Dear John Letter - FERNIE HASKIN & JEAN SHEPARD
6. Mexican Joe - JIM REEVES
7. Take These Chains From My Heart - HANK WILLIAMS
8. It's Been So Long - WEBB PERCE
9. Run A Dub Dub - HANK THOMPSON
10. A Fool Such As I - HANK SNOW

1954

1. I Really Don't Want To Know - EDDY ARNOLD
2. Slowly - WEBB PERCE
3. I Don't Hurt Anymore - HANK SNOW
4. There Stands The Glass - WEBB PERCE
5. Bimbo - JIM REEVES
6. I'll Be There - RAY PRICE
7. One By One - RED FOLEY & KITTY WELLS
8. I'll Be There - WEBB PERCE
9. Wake Up Time - HANK THOMPSON
10. Secret Love - SLIM WHITMAN

1955

1. In The Jailhouse Now - WEBB PERCE
2. Satisfied Mind - PORTER WAGONER
3. Making Believe - KITTY WELLS
4. Cattle Call - EDDY ARNOLD
5. Loose Talk - CARL SMITH
6. Live Fast, Love Hard & Die Young - FARON YOUNG
7. Yellow Roses - HANK SNOW
8. I Don't Care - WEBB PERCE
9. 11 Tons - TENNESSEE ERNIE FORD
10. The Old House - STUART HAMBLIN

1956

1. Crazy Arms - RAY PRICE
2. Blue Bayou Blues - CARL PERKINS
3. Walk The Line - JOHNNY CASH
4. Heartbreak Hotel - ELVIS PRESLEY
5. Singing The Blues - MARTY ROBBINS
6. Why Bother Why - RED BOWNE & WEBB PERCE
7. Love Me Tender - ELVIS PRESLEY
8. Blackboard Of My Heart - HANK THOMPSON
9. Don't Be Cruel - ELVIS PRESLEY
10. Searching - KITTY WELLS

1957

1. Young Love - BONNY JAMES
2. Gone - FERLIE HASKIN
3. Fossil - BOBBY HELMS
4. Four Walls - JIM REEVES
5. White Sport Coat - MARTY ROBBINS
6. Flys, Flys, Love - EVERETT BROTHERS
7. Guess I'll Be A Stranger - MARTY ROBBINS
8. Walking After Midnight - PATSY CLINE
9. My Special Angel - BOBBY HELMS
10. My Shook Keep Walking Back - RAY PRICE

1958

1. Oh Lonesome Me - DON GIBSON
2. City Lights - RAY PRICE
3. Guess Things Happen That Way - JOHNNY CASH
4. Ballad Of A Tennessee Queen - JOHNNY CASH
5. Blue, Blue Day - DON GIBSON
6. Send Me The Pillow - HANK LOCKLIN
7. Bad Dog - EVERETT BROTHERS
8. Great Balls Of Fire - JERRY LEE LEWIS
9. I Can't Stop Loving You - DON GIBSON
10. Ways Of A Woman In Love - JOHNNY CASH

1959

1. Battle Of New Orleans - JOHNNY HORTON
2. Three Birds - THE BROWNS
3. Waterloo - STONEWALL JACKSON
4. Heartaches By The Number - RAY PRICE
5. White Lightning - GEORGE JONES
6. Don't Take Your Guns To Town - JOHNNY CASH
7. I'm A Believer - WEBB PERCE
8. When It's Spring Time In Alaska - JOHNNY HORTON
9. Billy Boy - JIM REEVES
10. Tennessee Stud - EDDY ARNOLD

Looking Back To Move Ahead

EDITOR'S NOTE: Bob Young, Program Director of the very successful WMC in Memphis has worked many years on oldie research. Young has put together some thoughts on the use of Country music oldies. A listing of the Top 10 oldies from 1950 to 1975 are also featured for your personal reference.

The success of WMC comes from a variety of reasons. The use of oldies is certainly one of the key reasons. Our oldie philosophy is one of keeping the hard-core Country listener and at the same time attracting new folks to our sound. For this reason our Memphis audience will hear a variety of oldies over WMC, from Merle Haggard to selected cuts of Roy Orbison, Brenda Lee and Jim Reeves, selected hits of pop-Country group The Eagles to the best of Eddy Arnold.

The oldie library at WMC numbers about 1000 strong and is divided into many different categories and classifications.

One category is the "Active Recurrent" group: selected Top 10 hits that are still on the charts. I have found after a hit record is taken out of regular rotation, there is a flood of calls for the most wanted recurrences. These records we program one per hour in some day parts. It adds strength to our current list, as well as to our group of oldies.

Another category is "Recurrent" selections: every hour we play one cut in each day part. These are hits of the last six to eight months only.

At WMC we categorize our oldies in three time frames: 1. Current to 1973, 2. 1967-1972 and 3. Pre-1968. The oldies in the pre-1968 are all "monster" hits: both sales and requests help determine records in this category.



There are many artists whose names aren't tossed around the household anymore, so we play only their biggest hits. Artists like Jimmy Dean, Skeeter Davis and Roy Drusky would fit into this section. Instead of playing any and everything by these artists, we find only their very strongest material.

The best area to research oldies include the Billboard Country Green Books and the Billboard Yellow Rock Book for actual listings of records by a given year. Also, you might try to find other stations in your market who at one time had been Country. Try to get hold of their old local music charts. The same applies to local Rockers—as much local input as possible is the key.

Listening to your audience is also very important. Through requests you can hear what the people in your market want. Some stations have had success in finding what the local listeners want by conducting oldie related promotions. Run a contest asking your listeners to send in their all time favorite oldies list. Then run a local countdown. Gauge your oldies on your individual market.

I've found the biggest objection of new listeners to Country music is that our music deals with boozes, broods and bed times. Therefore our oldies are coded as to nature of theme and tempo. While it may be impossible to always alternate between a negative and positive song, you can at least vary the tempo of your oldies.

If you use an oldie out of news, keep in mind you might have a few new listeners who have tuned in because of the news. Don't blow them away with some obscure oldie. Play oldies that would more than likely be familiar to them. This might help keep them around for awhile, then they might discover they really can listen to Country music.

We at WMC have made it a policy to run every other oldie from the recurrent to 1973 categories. This keeps your sound more up-to-date.

Again remember to research your own market to find the key oldies to use in your area. If you value your sound, like you should, make sure you are using only the very best. Try to incorporate "recurrents" in your system and I know you will have a much better sounding Country radio station.

1960

1. No! No! No! - JIM REEVES
2. Please Help Me I'm Falling - HANK LOCKLIN
3. El Paso - MARTY ROBBINS
4. Alabam - COWBOY COPAS
5. Wings Of A Dove - FERLIE HASKIN
6. Above And Beyond - BUCK OWNERS
7. One More Time - RAY PRICE
8. Under Your Spell Again - BUCK OWNERS - RAY PRICE
9. Just One Time - DON GIBSON
10. Big Train - MARTY ROBBINS

1962

1. Wolferton Mountain - CLAUDE KING
2. Crazy - PATSY CLINE
3. She Thinks I'm Crazy - GEORGE JONES
4. Walk On By - LEROY HASKIN
5. David Woman - MARTY ROBBINS
6. Adios Amigo - JIM REEVES
7. Charlie's Shoes - BILLY WALKER
8. She's Got You - PATSY CLINE
9. Big John - JIMMY DEAN
10. Lonesome Number One - DON GIBSON

1961

1. I Fell In Love - PATSY CLINE
2. Hello Walls - FARTON YOUNG
3. When Love Takes Over - GEORGE JONES
4. North To Alaska - JOHNNY HORTON
5. Foolsy Around - BUCK OWNERS
6. Tender Years - GEORGE JONES
7. Don't Worry - MARTY ROBBINS
8. Sea Of Heartbreak - DON GIBSON
9. Heart Over Mind - RAY PRICE
10. Hillbilly Heaven - TEX FITTER

1963

1. Ring Of Fire - JOHNNY CASH
2. See - BILL ANDERSON
3. End Of The World - SKEETER DAVIS
4. Act Naturally - BUCK OWNERS
5. We Must Have Been Out Of Our Minds - GEORGE JONES & MELBA MONTGOMERY
6. Don't Let Me Cross Over - CARL BUTLER
7. Talk Back Thinking Lips - ERNIE ASHWORTH
8. From A Jack To A King - RED MILLER
9. Lonesome 7-235 - HAWK SHAW HAWKINS
10. Abilene - GEORGE HAMILTON IV

1964

1. Dang Me - ROGER MILLER
2. Welcome To My World - JIM REEVES
3. My Heart Beats A Beat - BUCK OWNERS
4. Bagdad, Michigan - LEFTY PRIZZELL
5. Understand Your Man - JOHNNY CASH
6. When Women Get Out - CORY ALLEN
7. Burning Memories - RAY PRICE
8. Begging To You - MARTY ROBBINS
9. Someone On The Road - PORTER WAGONER
10. Cowboy In The Command Room - MARTY ROBBINS

1965

1. King Of The Road - ROGER MILLER
2. I've Got A Tiger By The Tail - BUCK OWNERS
3. The Bridge Waked Out - WARREN MACK
4. You're The Only World I Know - BONNY JAMES
5. You, Mr. Peters - ROY DRUSKY & PRICILLA MITCHELL
6. This Is It - JIM REEVES
7. GM On The Billboard - JIM REEVES
8. What's He Doing In My World - EDDY ARNOLD
9. The Other Woman - RAY PRICE
10. Ten Little Brides - JOHNNY BOND

1966

1. Almost Persuaded - DAVID HOUSTON
2. I Love You Drops - BILL ANDERSON
3. I Don't Want To Be Hurt - LORETTA LYNN
4. Gladly I Go - RED BOWNE
5. Swinging Doors - MERLE HAGGARD
6. Topsy Turvy - HANDED TWO
7. Don't Touch Me - JEANNE BELLY
8. Make The World Go Away - EDDY ARNOLD
9. Think Of Me - BUCK OWNERS
10. Take Good Care Of Her - BONNY JAMES

1967

1. I Don't Want To Play House - TAMMY WYNETTE
2. All The Time - JACK GREENE
3. It's Such A Pretty World - WYNN STEWART
4. I've Never Felt Another You - BONNY JAMES
5. Walk Through The World - GEORGE JONES
6. Cold A Top - JIM ED BROWN
7. Call Hard Parts Of Life - PORTER WAGONER
8. You Mean The World To Me - DAVID HOUSTON
9. Sam's Place - BUCK OWNERS
10. My Bluebeard - DAVID HOUSTON & TAMMY WYNETTE

1968

1. Stand By Your Man - TAMMY WYNETTE
2. Harper Valley P.T.A. - JEANNE C. REEY
3. Honey - BOBBY GOLDBORO
4. Skip A Rope - MERSON CARGILL
5. Folsom Prison Blues - JOHNNY CASH
6. The Easy Part's Over - CHARLEY PRIDE
7. Mama Tried - MERLE HAGGARD
8. I'm A D.C. - TAMMY WYNETTE
9. A World Of Our Own - BONNY JAMES
10. Only Daddy That'll Walk The Line - WAYLON JENNINGS

1969

1. One From The Heart - MERLE HAGGARD
2. I Love You More - CONWAY TWITTY
3. Galveston - GLEN CAMPBELL
4. Groovy Gals - HARLOW WILCOX
5. All I Have To Offer You - CHARLEY PRIDE
6. Boy Names Sue - JOHNNY CASH
7. Carroll County Accident - PORTER WAGONER
8. Hungry Eyes - MERLE HAGGARD
9. Running Bear - BONNY JAMES
10. Until My Dreams Come True - JACK GREENE

1970

1. Hello Darlin' - CONWAY TWITTY
2. For The Good Times - RAY PRICE
3. Is Anybody Going To San Antonio - CHARLEY PRIDE
4. Tennessee Whiskey - BLANCHARD & MORGAN
5. My Woman, My Woman, My Wife - MARTY ROBBINS
6. Fighter 'Bout Me - MERLE HAGGARD
7. Snowbird - ANNE MURRAY
8. I Wonder Could I Live There Anymore - CHARLEY PRIDE
9. If I Were A Carpenter - JOHNNY CASH & JUNE CARTER
10. Sunday Morning Coming Down - JOHNNY CASH

1971

1. Easy Lovin' - FREDDIE HART
2. Help Me Make It Through The Night - SAMMY SMITH
3. Rose Garden - LYNN CAMPBELL
4. How Much More Can You Stand - CONWAY TWITTY
5. The Year Clayton Delivery Died - TOMT. HALL
6. Dibs - BILL ANDERSON
7. When You're Hot, You're Not - JERRY REED
8. Good Lovin' - TAMMY WYNETTE
9. Joshua - DOLLY PARTON
10. After The Fire Goes Out - CONWAY TWITTY & LORETTA LYNN

1972

1. Hometown Girl In The Whole U.S.A. - DOMINA FARGO
2. My Heart Is A Sore - FREDDIE HART
3. Ain't An Angel Good Morning - CHARLEY PRIDE
4. It's Four In The Morning - FARON YOUNG
5. One's On The Way - LORETTA LYNN
6. Woman, Woman - DON GIBSON
7. Candy - MERLE HAGGARD
8. Funny Feels - DOMINA FARGO
9. If You Love Me - OLIVIA NEWTON-JOHN
10. Do You Remember These - STATLER BROTHERS

1973

1. Solid Clouds Down - CHARLIE RICH
2. Berlin Shores - JEANNE PRILE
3. Why Me - KIRS KRISTOPFERSON
4. The Most Beautiful Girl - CHARLIE RICH
5. Old Days, Children and Me - TOMT. HALL
6. Teddy Bear Song - BARBARA FAIRCHILD
7. If You're Never Been Out Here - CONWAY TWITTY
8. The Winner Takes It All - CARL CRAWFORD
9. Pass Me By - JOHNNY RODRIGUEZ
10. Yellow Ribbon - JOHNNY CARVER

1974

1. Country Burial - CAL SMITH
2. Back Home Again - JOHN DENVER
3. If You Love Me - OLIVIA NEWTON-JOHN
4. I Can Help - BILLY SWAN
5. One Day At A Time - MARILYN SELLARS
6. Jolene - DOLLY PARTON
7. The Struck - RAY STEVENS
8. If We Make It Through December - MERLE HAGGARD
9. No Charge - MELBA MONTGOMERY
10. Room Full Of Roses - MICKEY GILLEY

1975

1. Before The Next Teardrop Falls - FREDDY FENDER
2. Blue Eyes Crying In The Rain - WILLIE NELSON
3. Rheestone Cowboy - GLEN CAMPBELL
4. Wasted Days & Wasted Nights - FREDDY FENDER
5. Convoy - C.W. MCCALL
6. Don't Cry Just - DENNY DOWDNER
7. Blanket On The Ground - BILLIE JO SPEARS
8. And Another Somebody Done Somebody Wrong Song - B.J. THOMAS
9. Linda On My Mind - CONWAY TWITTY
10. I'm Not Lisa - JESSI COLTER

Fresno, Calif.

Colleen Peterson

Side Of The Road Gang

Steven Fromholz

Carmen Moreno

R. W. Blackwood & The Blackwood Singers

Larry Barber

Gene Watson

Mel McDaniel's

Michael Clark

Diana Williams

Frank Jones

Bill Williams

Ed Keeley

Chuck Flood

Talleg

Nashville

Hollywood Don Owens

TODAY IS CAPITOL COUNTRY.



STATION PROFILES



WMAQ, Chicago, is the most listened to Country radio station in America. Besides that, WMAQ is the only Country radio station in the Top 10 radio stations in America. 50,000 watt, clear channel, WMAQ is owned and operated by the National Broadcasting Company and has been programming Country music for just under 2 years. In that time they have proved that Country music radio can be aimed at a mass appeal audience and succeed. WMAQ's key personnel include Charlie Warner, Vice President and General Manager; Bob Pittman, Program Manager; Colleen Cassidy, Music Director; and Dick Logan, Sales Manager.

According to Program Manager Pittman, "WMAQ plays Country music with the tightness of Top 40 radio, but with the class and warmth of Pop/Adult radio." The station's music philosophy is to play the songs that will attract the largest number of people with the least number of negatives.

In the RRR Country Special, Bob Pittman has put together some of his own thoughts on music research in our research section. In a nutshell, WMAQ uses the request lines, sales and most important to them, their weekly out calls. Their playlist varies from 25 to 32 current records depending on the quality of product out in a given week. It is about a 50-50 split on the amount of current and oldie product they air. It varies in the different dayparts.

As far as promotions, WMAQ has probably spent more money on on-air and outside promotion than any other Country station. Pittman feels their on-air promotions have been successful because they were all designed for a specific programming function. Pittman said, "They have all performed this function, thereby strengthening the station as a whole."

"WMAQ is Gonna Make Me Rich" is the theme of all promotions. The contests have consisted of the "\$10,000 Cash Call" where the station took random numbers from the phone book and made outcalls. If the person who picked up the phone answered with the winning phrase, "WMAQ is Gonna Make Me Rich," they would win \$10,000. The station's next most successful contest was the "Great Q Line" where listeners had a chance to call in to win enormous amounts of cash. The current WMAQ contest involves the use of their "Q-Truck" (see picture) and WMAQ bumperstickers. The "Q-Truck" travels the streets of Chicago looking for the station's bumper stickers. They follow the vehicle to its destination and when it stops the WMAQ personality in the van offers the driver a choice of four envelopes labeled "W," "R," "A," or "C." Inside each is cash or prizes valued up to \$1000 and sometimes more.

Outside promotions for WMAQ include the use of television spots, newspaper and magazine advertising, as well as regular concerts and public service items with the community. The station involves itself in all public service organizations. Their involvement ranges from on-the-air, public service announcements to actually using money for groups.

The station uses local news, as well as, the use of the NBC radio network. Besides being a music station, WMAQ tries to be as informative as possible about what is happening in the community, such as traffic reports during both drive time slots and constant weather updates.

When asked why he fell WMAQ has become such a successful Country radio station, Pittman said, "Because Country music appeals to a basic adult audience, it is possible with the right market research, to build a large 25-49 year old quarter hour. We play the right music old and new. We motivate our audience to listen because of our promotions, on and off the air. Everyone on our air staff is a communicator. You put those ingredients together at any station and you will have a winner. WMAQ certainly has proved that."



Bob Pittman, WMAQ Program Manager, at age 22 is the youngest NBC Executive. Formerly Program Director of WPEZ, Pittsburgh and Research Director for Bialystok at WDRB in Detroit, Pittman began in radio at the age of 15 in Brookhaven, Mississippi. Pittman's unusual sociological approach to radio programming has been the subject of several feature articles including the Midwest Magazine (Chicago Sun Times) and People Magazine. Bob also hosts down the 3pm to 7pm shift.



WMAQ T-Shirts have helped give the station outside visibility.



Promotions are a key to the WMAQ success. Pictured above is the famed "Q-Truck" being used in their current bumper sticker promotion.



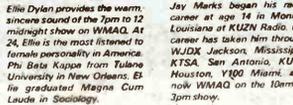
One of the WMAQ board engineers is probably wondering when the station is "gonna make him rich."



Fred Sanders does the 12 mid night to 6am Truckers Show on WMAQ. The "CS Bible" calls Fred the "highest paid and probably best informed" trucker DJ on the air in America. Fred has worked at radio stations in Tampa and Miami including WOD and WWJQ. Fred did the overnight shift at WKYC in Cleveland and later at WDHF and WLJL in Chicago.



Lee Sheenwood does the 6am to 10am shift on WMAQ. He first gained national recognition as the "Morning" one morning man in Miami at WQAM where he was later promoted to Program Director. Lee has programmed WFLR in Philadelphia and WRIC in Washington Lee is back on the air now. He enjoys providing relevant information and good music to the Chicago area.



Jay Marks began his radio career at age 14 in Monroe Louisiana at KLUZ. Radio. His career has taken him through WJDX Jackson, Mississippi; KITS, San Antonio, KULF, Houston, W100 Miami, and now WMAQ on the 10pm to 3pm show.

Hear how good our Country sounds! KLAC 570



KLAC Vice President and General Manager Bill Ward



Operations Program Director Don Langford



KLAC General Sales Manager Stu Levy



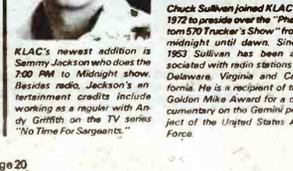
Jim Healy, KLAC's Sports Director



Richard Haynes got into show business as an actor in his hometown of Beaumont, Texas. Dick came to Hollywood to work for KLAC. From there he went to KLAC as a DJ. After 15 years with KLAC, he left and joined KFOX in Long Beach. Haynes then returned home to KLAC and is now "At The Reins."



Born in Washington D.C. and raised in New Orleans, Harry Newman spent four years in the Marine Corps as a disc jockey on Armed Forces Radio. After the service he returned to Washington to join the news staff of the ABC network. A self-confessed "golfer," Newman now handles the Sun to Noon show on KLAC.



KLAC's newest addition is Sammy Jackson who does the 700 PM to Midnight show. Besides radio, Jackson's entertainment credits include working as a regular with Andy Griffith on the TV series "No Time For Sergeants."

Since converting their format to Country, six years ago, KLAC, owned and operated by Metromedia, Inc., has proved to be the most listened to Country station in this area. KLAC is at 570 on the AM dial with 5000 watts of power, day and night.

The key personnel include Bill Ward, Vice President and General Manager; Don Langford, Operations and Program Director; Stu Levy, General Sales Manager; Miller Levy, Music and Programming Assistant; Sam Benson, Director of Community Affairs and Involvement; Dick Dolphin, General Business Manager; Tom Holdridge, Production Director; Glynn Covington, Chief Engineer; Dave Goodwin, News Director; and Jim Healy, Sports Director.

The air staff consists of Dick Haynes, "Haynes At The Reins," 5:45 AM to 9:00 AM; Harry Newman, 9:00 AM to noon; Art Nelson, noon to 3:00 PM; Jay Lawrence, "The Jaybird," 3:00 to 7:00 PM. KLAC's newest addition Sammy Jackson, 7:00 pm to midnight and Chuck Sullivan, who runs the all night "Phantom 570 Trucker's Club," Midnight to 5:30 am. The weekend staff includes Gene Price, Don Nelson, and RRR Country Editor Jim Duncan.

KLAC Operations Director Don Langford states the station's image policy: "KLAC programs Country music 24 hours a day, with key emphasis on personality disc jockeys. KLAC is constantly one of the top rated music stations in the market and strives to continue to be the major music station in Los Angeles." According to Langford the station's music philosophy is "to present traditional Country music along with the best of the new modern Country sound. KLAC presents a variety of music ranging from Ernest Tubb to Jerry Jeff Walker."

In the area of music research KLAC uses national advisory trends, balanced with its own local sales and request information. The station uses a network of twenty key retail and distributing outlets for its sales information, along with information derived from two research-request lines that record calls 24 hours a day. KLAC plays 67 current singles; 10% are new product, 35% of the station's music is classified as golden records. They have about 45 recurrent records, which are determined by their local strengths as a hit.

KLAC is one of the most vital stations in the Los Angeles market. The remote is still used as a sales tool, but also as a promotion vehicle for various community events. Much emphasis is placed on KLAC "The Redding Station," local and national car-racing events are covered. The station carries the L.A. Rams football games, plus the Monday Night NFL Game of the Week. The station constantly uses billboards and are always involved in promoting and being part of Country music contests.

Don Langford sums up his belief why KLAC has been such a successful Country radio station: "KLAC's success must be attributed to the warmth and personality of its on-the-air staff, and the variety and consistency of its music."



Remote have become a big part of the KLAC outside promotion.

STOCKS — USAC — FORMULAS

PHANTOM 570
KLAC TRUCKERS CLUB

MIDNIGHT — 5:00 A.M.



A remote on a boat is just another KLAC sales tool.

**From Nashville
to Austin to Fernwood...
here's the biggest and
best Country music.**

This year we can state flat out—
we're number one in country music.

We've got the best of the all-time
greats (Cash, Jones, Rich, Wynette,
James, Robbins, Smith, Anderson),
the best of the new wave (Nelson,
Stampley, Bandy, Seals, Wier, Weller,
Sanders, Duncan, Fairchild, Taylor),
the sensational debut album of Mary
Kay Place (Fernwood's Superstar
Loretta Haggars on "Mary Hartman,
Mary Hartman")...and, best of all,
we're backing all our new country
releases with the biggest, most
innovative program of all time. See
your CBS Records salesman for the
complete details about the most
exciting thing to happen to country
music ever...us. **On Columbia,
Columbia/Lone Star and
Epic Records and Tapes.**

For
super phones,
try these:

**LYNN ANDERSON'S
GREATEST HITS
VOLUME II**

Including:
What A Man My Man Is
Smile For Me/Top Of The World
Decided You Will Never Die
I've Never Loved Anyone More



"What A Man My Man Is"
"Top of the World"
"I've Never Loved Anyone More"

**Moe Bandy
Here I am drunk again**

Including:
She Took More Than Her Share
If I Had Someone To Cheat On
The Bottle's Heater/Hey/Please Take Her Home
Mind Your Own Business



"She Took More Than Her Share"
"If I Had Someone to Cheat On"
"Mind Your Own Business"

Mary Kay Place
**TONITE! AT THE CAPRI LOUNGE
LORETTA HAGGERS**

Including:
Baby Boy/Vitamin L/All I Can Do
Gold In The Ground/Coke And Chips



"Coke and Chips"
"Baby Boy"
"Vitamin L"

**SONNY JAMES
When Something
Is Wrong With My Baby**

Including:
Come On In/A Little Bit Of Heaven/Big Silver Bird
I've Been Loving You Too Long/Poor Boy



"Come On In"
"Poor Boy"
"I've Been Loving You Too Long"

**WILLIE NELSON
THE TROUBLEMAKER**

Including:
Uncloudy Day/When The Roll Is Called Up Yonder
Will The Circle Be Unbroken/In The Garden
Precious Memories



"The Troublemaker"
"Uncloudy Day"
"Precious Memories"

**Connie Smith
I don't wanna talk
it over anymore**

Including:
So Sad (To Watch Good Love Go Bad)
Love Don't Care (Where It Grows)
Storms Never Last/The Latest Shade Of Blue
You Crossed My Mind A Thousand Times Today



"Love Don't Care (Where It Grows)"
"Storms Never Last"
"The Latest Shade of Blue"

Joe Stampley
TEN SONGS ABOUT HER

Including:
There She Goes Again
Apt. #4, Sixth Street And Cincinnati
Take Me Back/She's Long Legged
Funny How Time Slips Away



"There She Goes Again"
"Apt. #4, Sixth Street and Cincinnati"
"She's Long Legged"

**George Jones &
Tammy Wynette
Golden Ring**

Including:
Even The Bad Times Are Good
Near You/Cryin' Time/Did You Ever?
If You Don't, Somebody Else Will



"Near You"
"Cryin' Time"
"Did You Ever?"

**John Austin Paycheck
11 Months And 29 Days**

Including:
Gone At Last
Closer Than I've Ever Been Before
The Woman Who Put Me Here
I've Seen Better Days
That's What The Outlaws In Texas Want To Hear



"I Can See Me Louin' You Again"
"Closer Than I've Ever Been Before"
"That's What the Outlaws in Texas Want to Hear"

**TAMMY WYNETTE
YOU AND ME**

Including:
Every Now And Then
The Heavly Wedding Song (Go Kall Neil And
Jesus Send A Song/One Of These Days
Dixieland (You Will Never Die)



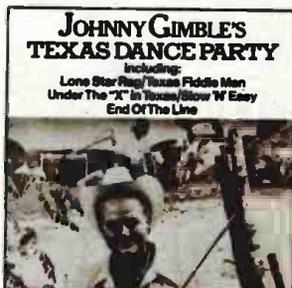
"Little Things"
"Jesus Send a Song"
"Dixieland (You Will Never Die)"



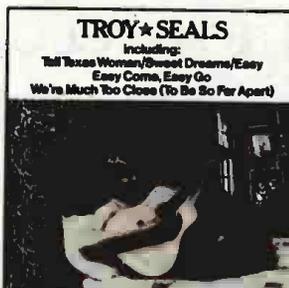
"Papa's Sugar"
"My Father's Fiddle"
"In the Pines (The Longest Train I Ever Saw)"



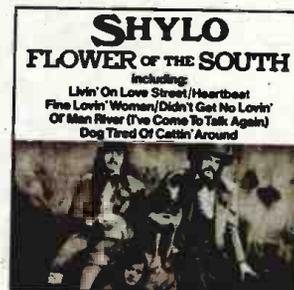
"Cheatin' Is"
"Let Me Love You Once Before You Go"
"The Music of Love"



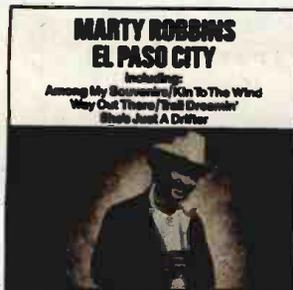
"Lone Star Rag"
"Under the 'X' in Texas"
"Texas Fiddle Man"



"Tall Texas Woman"
"Easy"
"One More Thrill"



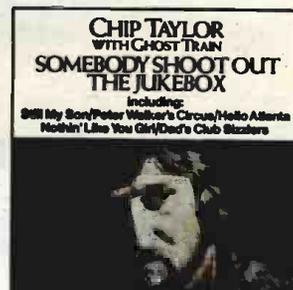
"Ol' Man River (I've Come to Talk Again)"
"Heartbeat"
"Beyond the Sun"



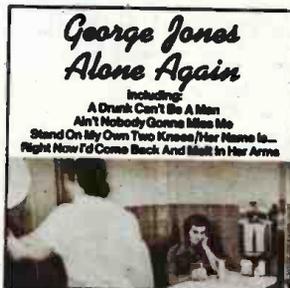
"Among My Souvenirs"
"Ava Maria Morales"
"Trail Dreamin'"



"I Think It's Time (I Learned How to Let Her Go)"
"The Devil Lives in Dallas"
"High Road-Low Road"



"Somebody Shoot Out the Jukebox"
"Hello Atlanta"
"Nothin' Like You Girl"



"Her Name Is..."
"A Drunk Can't Be a Man"
"Over Something Good"



"My Magnolia Memory"
"Honky Tonker"
"A Southern Star in a Northern Sky"

All we can do is record and
release the best country music in
America.

It wouldn't be the biggest without
you.

Thank you for making us #1.

**Columbia,
Columbia/Lone Star and Epic
Records and Tapes.**



© "COLUMBIA," "EPIC," "MARCAS REG."
© 1976 CBS INC.

STATION PROFILES

820 WBAP

KFM 92½



Program Director
Don Thompson



All night personality
Bill Mack



6:00 to 9:00 AM Don Harris



9:00 AM to Noon Jim Baker



Noon to 2:00 PM
Jimmy Stewart



3:00 PM to 7:00 PM Don Day

"Country Gold" radio is WBAP, Fort Worth, Texas. The overall number one station in the market, WBAP is at 820 on the dial with a \$9,000 watt class channel signal. The key station staff members are General Manager, Warren Putnam; Don Thompson, Operations Program Director; Carl Coover, News Director.

The station, because of the physical layout of the Dallas-Fort Worth market, has three sales managers. Guy Woodward is the National Sales Manager. Jim Stanton is in charge of the Fort Worth offices and Vern One is the Dallas Sales Manager.

Let's take an around-the-clock look at the air staff that makes WBAP what it is.

Midnight to 5:00 AM is "The Bill Mack Show," featuring Bill Mack, one of the most recognized Country personalities in the business. Mack has been "Country DJ of the Year" twice, and has received about every other award possible. Besides being a staff announcer for WBAP, Mack is a song writer, listing "Drinking Champagne" as his most notable song and singer. He is considered by many as the "King Of The Truckin' Decks."

From 5:00 AM to 6:00 AM Dick Yave hosts the WBAP Farm Show. Don Harris handles morning drive, 6:00 to 9:00 AM. Harris has been with the station for 11 years. PD Thompson says, "He really has a strong ability to talk to people at this level. He is a great communicator."

From 9:00 AM to Noon WBAP features Jim Baker, who has been with WBAP about five years. Thompson says, "It is hard to describe his personality because he is so unusual. You could go to sleep between some of his sentences, but yet he makes you keep hanging on to hear what he has to say."

To kick off the afternoon, from Noon to 3:00 PM is Jimmy Stewart, who is a four year veteran of WBAP. Thompson said about Stewart, "He's a very smooth kind of afternoon guy. He's not nearly as talkative as our other people, but has a very strong appeal to women. It just is the quality of his voice that appeals to them. He's a tongue-in-cheek artist."

Former Program Director Don Day is doing the afternoon drive slot, 3:00 PM to 7:00 PM. Day has been at WBAP for six years and Thompson describes his style as, "very bright. I'm talking in terms of tempo and voice presentation. He probably plays more music than most of the other fellows, but still has personality."

Hal King rounds out the day from 7:00 PM to Midnight. King has been with the station for about three years now. Thompson says, "Hal is a real talker and relates to people on their level. To describe him I would have to say, 'If you asked Hal King the time of day, he would tell you how to build a watch.' King is also a Country singer-songwriter, like Bill Mack."

Thompson takes pride in the fact all of his air personalities are very much involved with the market. "We're probably the most visible station in the community." As far as station image, he says, "We're just people. Even though we play Country music, we are just a big Pop/Adult station. We do very heavy news, community affairs programming with strong personalities." In the area of promotions, "We're not really a contest oriented station. We try to have fun with anything we get involved with." The station uses other outside promotional vehicles, such as, television, newspapers, and billboards, as well as, some involvement with local contests.

According to Thompson, one of the most successful promotions was their "Great Knob Contest," which stemmed from a statement by one of the personalities who said, "If you like the kind of music you hear on WBAP, why don't you just rip off your knob and send it to me." The station got behind the idea and received more than 12,000 radio knobs. In the area of music, the station has a 48 record playlist of current, with ten extras. They add about 8 records a week. Thompson confessed the station at one time had a 110 record current playlist, but that changed when he took control. He said he felt that records could not get a proper exposure with a list that long. WBAP put a great deal of emphasis, being the "Country Gold" station, on oldies. They play about 30% gold. As far as music research, A Music Director spends at least half of his week in contact with retail outlets, one-stops, and racks to help determine the most popular music in their area. The station will give a record about four weeks to prove its worth. A record is given eight weeks to reach the top 25. If it doesn't make it, it is dropped. A maximum of 14 weeks is given to a successful hit single, after that time it is put into their "Gold Nugget" file.

Thompson feels WBAP is successful because it filled a void in the market because of the constant building of their personalities. He says, "Anyone can listen to us for 30 minutes and determine the records we are playing, but the difference is our highly visible personalities and the services, such as news and community affairs, that make us stand above everyone else in the market. Of course, our 50,000 watts of power has really given us an edge."



KAFM General Manager Chuck Dunsaway, who is the brain child behind the Progressive Country format heard in Dallas.



Willie Nelson is shown with artist Bruce Tinch signing the Waylay and Willie partner KAFM gave away as an on-the-air promotion.



This is the official KAFM Coca truck.



Recording artist B.W. Stevenson is shown during a recent KAFM studio broadcast.

One of the most unique Country music formats to be developed in the last few years is that of Progressive Country, or to some, Country-Rock. The most successful station to date utilizing that format is KAFM in Dallas, Texas.

What is considered by many as one of the most competitive radio markets around, Dallas has shown a great acceptance of this station and its type of music. The prime KAFM audience is from the 18-34 category. KAFM has become an alternative format to young adults who have become turned off by the high-energy Rock and Roll stations, as well as the more traditional "down home" Country stations found in the market. In a word, it is "hip" to listen to KAFM. Here is a small profile of today's most successful Progressive Country radio station:

KAFM is a 100,000 watt FM radio station, owned and operated by KRLD Corporation. The new Progressive Country format was instituted just about two years ago. The station is known as KFM rather than KAFM.

Key station personnel include:
 Chuck Dunsaway: General Manager, Program Director
 Bob Shannon: Music Director and researcher
 Jay Lipinsky: General Sales Manager
 Elwin Farmer: Production Director
 Chris Favos: Traffic and continuity co-ordinator
 Sara Carpenter: Public Service Director
 The air staff consists of the following:

5:30 to 10:00 AM
 Elwin Farmer, who worked previously at XEROK, El Paso and KRSS, St. Louis. He has been with KAFM for over a year, and a half. Farmer serves also as Production Director for the station.

Noon to 4 PM:
 10:00 AM to Noon:
 Chuck Dunsaway, who, prior to taking over the programming of KAFM, worked at WABC, New York; KILT, Houston; KLIF, Dallas, and WIXY, Cleveland. Dunsaway considers his career, not as an air personality, but rather a radio programmer. He is considered the cornerstone behind the KAFM format.

Noon to 4 PM:
 Johnny O'Neal, who had jobs with KITS, San Antonio; KILT, Houston; and KERE, Denver, prior to joining KAFM.

4:00 PM to 8:00 PM:
 Bob Shannon, formerly with KUPD, Phoenix; KIKX, Tucson, and XEROK, El Paso. Shannon is the KAFM Music Director and, prior to joining the station, was the Program and Production Director for KHYT, Tucson.

8:00 PM to Midnight:
 Steve Coffman, who has been with KAFM since the new format was put on the air. KAFM is Coffman's second radio job, having worked for KEEB-KOOL, Jacksonville, before joining KAFM. Before that he ran a local record retail store.

Midnight to 5:30 AM:
 Dave Garcia, who has been with KAFM for the last nine months and in radio and television in the area for the past four years.

Weekend shifts are covered by Chris Favos, who is the Traffic Director, and Tommy Rogers.

KAFM's music research includes a survey of local record outlets on a regular weekly basis. Listener requests are also a part of the weekly research. They use the Gavin Report, Billboard Magazine and the Walrus for trade references relating to their type of music.

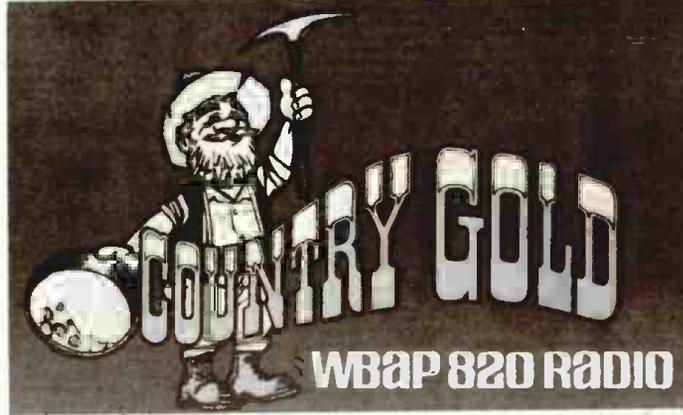
The KAFM playlist consists of between twenty and thirty current albums, with about fifty to sixty actual cuts exposed from the total. The station plays from 35 to 40 percent new product and sixty to sixty five percent what they consider oldies. KAFM considers all of their on-the-air promotions "unique" and not the typical "call in to win" type. For example, they recently gave away a horse that belonged to Country-Rock singer Ray Wylie Hubbard in conjunction with Warner Bros. Records. They also commissioned a local artist to paint a portrait of Willie Nelson and Waylon Jennings, which was valued at \$2,800. That was given away during a recent promotion. All expenses paid trip to the Willie Nelson 4th of July Picnic was awarded to two lucky KAFM listeners.

Outside promotions include the use of billboards and bumper stickers. The station also involves itself with music concerts which they consider compatible with their format sound. Getting involved directly with the community has been a high priority with the KAFM air staff.

Program Director Chuck Dunsaway explains his format: "KAFM is a 'Progressive' radio station in every sense of the term. KAFM is a 'Progressive Country' radio station by our own definition. KAFM is NOT a Country radio station by anyone's definition. When KAFM came into being, the Pure Country base was there with Progressive or Pop artists, who sounded Country, (fitting in the holes). By securing the true meaning of the term Progressive KAFM has progressed to the point where the pure Country base is non-existent but the Country feel and personality is still there.

We play over 250 different artists and more are being added everyday. As we broaden the spectrum of our sound it opens the door for more artists. As an example, George Harrison was only recently added, simply because we just realized he had four totally compatible cuts on his "All Things Must Pass" album. If you don't think Harrison can do Country, check out "Behind That Locked Door." A lot of overlooked material has had a Country feel and lots of steel but was lost in the midst of Rock 'N Roll. We're playing people like the Beatles, Roy Buchanan, Ry Cooder, Crosby, Stills, Nash, & Young, Fleetwood Mac, Janis Ian, Carole King, Bonnie Raitt, Paul Simon, The Who, Steely Dan, The Stones, etc., who mix very nicely with Tanya Tucker, Hank Williams, Jr., Tom T. Hall, Eddie Rabbit, Bobby Bare, Dolly Parton etc. Mix these with the obvious choices like the Outlaws, Eagles, Linda Ronstadt, John Prine, Rusty Wier, B.W. Stevenson, Steve Fromholz, Michael Murphy, Chris Hillman, J.D. Souther, Richie Furay, Poco, Burnie Brothers, Pure Prairie League etc. and you've got KAFM. Progressive by nature, Progressive Country by definition four owned and unique to the world."

COUNTRY GOLD GAZETTE



The managers...

Charlie Warner
GM
WMAQ/Chicago

WMAQ

RBR: How long have you been involved in Country radio?
WARNER: Just since last January 15th of 1976 when WMAQ changed its format to Country music.

RBR: What changes have you seen in the last year or so in Country radio and do you think it's good or bad?

WARNER: Well it is very hard for me to talk because the only two stations that are Country that I can listen to are WMAQ and WJLD. We are doing pretty much the same thing that we did from the beginning. Our sound has changed very little. WJLD's sound has changed a great deal and has become similar to ours. I think that this usually happens in any competitive situation. I think some of the stations are shortening their playlists a little bit more, becoming more involved in music research. I think there may be a trend to shorter playlist.

RBR: What kind of an image do you try to project both nationally and locally?

WARNER: We don't really spend a lot of time worrying about our national image. We're concerned about projecting a local image. Of course we do not push aggressively the fact that we are a Country music station. One of our identity brochures as "Your radio station, WMAQ." Even though our logo says "Country Music Radio," in our media advertising we push "Listen to our station and win money," "Win big cash prizes," or we have a bumper sticker promotion going where we say "Get a bumper sticker and win money." We try to be a mass appeal radio station. A station that appeals to everybody because we're warm and friendly and give away money and have contests, and we have fun and prizes. That type of thing. We don't overly stress the fact that we're Country music because people that like Country music know where to come. There's a still to some degree people that do not like Country music who think that Country music is hillbilly and bluegrass and twang guitars with people that sound like they've got a clothespin on their nose. We say that's a great radio station and to those people, come and listen to us. We find that we're converting a lot of people. Obviously we've had to convert a lot of people because we've come to a situation where we had over two million come in the total survey area, and with those kind of numbers, they had to come from somewhere. WJLD, with its hype never had that kind of curve. There are a lot of new people that have come into Country radio, so we think we've converted them. Starting right about now we are mentioning Country in some ads, but we're being very selective about it. For instance, we're running an ad in Time and Sports Illustrated that says "If you like Country music, now you can come out of the closet." It's kind of a cut ad with a cartoon of a guy inside a closet listening to a radio. What we're saying is that up until now, a lot of people didn't listen to Country because they thought it had some kind of silly image. Country music is growing by leaps and bounds. It's a mass appeal music. We don't think that anybody is too sophisticated for Country music. It's a great, simple, direct, wonderful American music. In fact, Country music is becoming more sophisticated with production techniques, so that anybody can listen and enjoy it. We're saying to people "Hey, try it, you'll like it."

RBR: What kind of difficulties, if any, are you finding in selling Country radio today?

WARNER: Not a lot really. I think, as in Chicago, it's accepted. I think that Country music is always going to have a position itself for where it is. It is a mass appeal music. Mass appeal means that there are a lot of people that don't make over twenty five thousand dollars a year. Those people are not in the majority of the Country, and when you're dealing with a mass appeal radio station you're going to have to take some of the low scale socioeconomic groups along with the upscale. Advertisers all say they want to reach people 18-49 and upscale, upper income, upper educated people. They think that their product appeals to those people. It's not possible. Some of the ads are associated with all news format, or something that they think they feel might appeal to those upscale. On the other hand, if you're selling peanut butter, or you're selling soup powder, it appeals to everybody. In all of our groups and all socioeconomic groups, of course, that is what a mass appeal format like ours does.

RBR: What do you think it's going to take to make Country radio continue to grow at the rate it has in the last couple of years?

WARNER: I think it's going to take recognition on the part of the owners and managers, particularly the owners of Country music stations, to realize that we're in the radio business. We're not in the Country music business. We're not selling records. We're not selling appearances by Country music stars. We're in the radio business and we should be very well managed, profitable, business-oriented marketers of our product. The job is to get the large ratings possible. Some of the things it's going to mean that you can't play two hundred current records. You can't put on a song just because a new artist puts it out. You're going to have to change your on-air approach and occasionally change the format. I think that's what I hear. I think that if you don't start telling our people

to be nice, gentle, warm, friendly, family-oriented people, and to stop letting four-mouth disc jockeys get away with a lot of double entendres, it's going to hurt us. If we let them talk through their nose and say "Howdy you all" and all of that in a northern city where it doesn't fit. I think Country music will continue to be looked down upon.

RBR: What would you consider your philosophy about making a Country radio station successful?

WARNER: I don't think my philosophies for making a Country radio station successful are any different whatsoever than if I ran an all-news station, which I do, or Contemporary music, or a Pop/Adult, or talk radio, or whatever. Your job is dealing with the allocations of resources, human, technical and financial. You try to make the decisions to allocate these resources in a way that will serve the community in the best possible way. Also to make an acceptable profit return on the shareholders' equity. It has nothing to do with Country music. If Country music is the format that can be the most successful in your market after positioning itself competitively, then you run with those goals in mind. I don't think it's got anything to do with Country music. If you're a good businessman, hire good people and use your money wisely, it is going to be a success. I do not consider myself a Country music radio man. I consider myself a manager in the radio business.

Neil Rockoff
GM
WHN/New York

WHN

RBR: How long have you actually been involved in Country radio?

ROCKOFF: It's been about fifteen months.

RBR: What changes have you seen in Country radio in the last year or so? Are they good or bad?

ROCKOFF: I've seen the good. I'm an optimist. I think probably the thing that I recognized the most and it's maybe old hat

to guys in other parts of the country who've been into Country radio for a long time. I see it appealing to more people all the time. It's cutting across more demographic and psychographic lifestyle lines probably more than any other format. From my perspective, I see it getting a lot of young people, not unlike what Progressive Rock did six years ago, but I see it grabbing young people, college age. I see it attracting a lot of younger housewives and middle aged women, most of the professional white collar male workers as well. Quite frankly, I see it appealing to a tremendous amount of the minority community. Those are the things that I think have changed Country music. The age and the demographic spectrum of the mass appeal.

RBR: What type of an image do you try to project for your station?

ROCKOFF: We're a mass appeal radio station. We also try to project an image of a family radio station without being too much. On the other hand, for an example, we say we're a family radio station with of appealing to all segments of the family.

RBR: What difficulty do you find, if any, in selling Country radio in 1976?

ROCKOFF: I think it's a question of degree. I think that it's severally easier than it was a year ago to get out through Country bars. Next year hopefully it will be cut in half again. We still get Country commercials from some pretty big clients. You know, they're right out of the Korean war. There's still an education process. People still talk about Country and when we're in New York talk about Country.

RBR: Do you think it's necessary to label a station Country?

ROCKOFF: In terms of listenership, no. In terms of the way the advertising agencies work, yes. I'd love to be cavalier about it. The agency and say "Hey, we're WHN." Unfortunately, it does work that way. On the other hand, what we do is that very thing in terms of our listenership. That is, we do not promote ourselves as a Country station. In terms of television and outdoor advertising we talk about relate to, and what they like, not whether or not it's a Country radio station. In terms of our contests, we don't give away boots and horse saddles and things like that. We vary away talk about ourselves as a Country radio station. We talk about ourselves as "Your radio station." We talk about the kind of radio station that tries to serve its audience best. What you do is to get the large ratings possible. Some of the things it's going to mean that you can't play two hundred current records. You can't put on a song just because a new artist puts it out. You're going to have to change your on-air approach and occasionally change the format. I think that's what I hear. I think that if you don't start telling our people

of the Country sound. A lot of the things that have happened in the last few years are tremendously related to a lot of the things that make Country music happen. It's the people, the great mass of people and the migrations of people. The people that migrate and move every five years and I think with that kind of migration and with so many people living in the major cities now, coming from areas where they were weaned on Country music, as well as the popularity of the crossover artist today, it all really combines to make for a tremendously meaningful thrust of Country music down the line. I don't even think we've scratched the surface.

RBR: What is your basic philosophy about what makes a Country radio station successful?

ROCKOFF: Be a great radio station first. I think that's number one. The things that make a great radio station are good people. People who are very talented, dedicated to winning and getting the most possible understanding from the audience. As it is to promote, from time to time, to make rating books happen and things like that, it's the fifty-two week commitment. Have the news department handle stories, have the public affairs programming happen. I believe it's serving the community, whether it's New York or El Paso, and there are ways to do that. I guess it's a helluva lot harder to do it in New York because you've got eighteen million people and about four hundred different communities. But, I think whatever it takes to make for a great radio station, service, content and truth are at the top of the list. I have a saying that I use with my people called "TRW." That's trust, believability and warmth. Those are three things that are not only important, but absolute and crucial in broadcasting.

Al Greenfield
VP/GM
KIKK/Houston

KIKK

RBR: How long have you been involved with Country radio?

GREENFIELD: For about twenty years.

RBR: What changes have you seen in the last few years, and do you consider them good or bad?

GREENFIELD: Well I think that the direction Country music has been taking for the past several years has been superb. I think we have a much broader base now for the Country music listener, before, it was very small. I think that's good for Country music in general.

RBR: Any comment on the trends in Country lyrics?

GREENFIELD: We've loosened up considerably. I have mixed emotions about that. A lot of them, I think, are totally unnecessary. I don't think that you can use some of the lyrics that we do use to make a hit record. I don't think that's good. That, on the other hand, I think it's been a little bit pushish in the past in certain areas. If you want a broader appeal you have to do things that sometimes you don't necessarily want to do.

RBR: What sort of an image do you try to project for your station within your market, and also on a national level?

GREENFIELD: We feel that we're in general market radio. We're not in the specifically "just" Country radio. I think Country has spilled over today, as I say, definitely to a radio. We try to run a good broadcast facility that plays Country music. We do use a Country radio station any radio station for that matter, should be involved in the national scene at all? Possibly through the CMA, trying to garner certain amounts nationally, possibly through conventions and so forth.

GREENFIELD: Yes, see, no. I don't think it helps you that much locally, but I think you should be involved and know and have a full grasp of what's going on nationally so that you can operate your facility more effectively.

RBR: Do you find any kind of difficulties in 1976 in selling your Country radio station?

GREENFIELD: 1976 is far as our station is concerned, has been definitely a seller. It's been dynamic. We've had the great year at the station that has ever had.

RBR: Do you find any type of negatives out of New York or Chicago when you're trying to make a major buy?

GREENFIELD: I think we have overcome most of those objections. It's a rarity to get someone that is totally not know ledgable when it comes to buying radio.

RBR: You were saying that you consider yourself a total radio man. How necessary do you find it to actually label your station as Country?

GREENFIELD: I don't think you have to say you're Country. We're certainly not ashamed of it. We've always proudly known that we play Country music. We're proud of the fact, especially here in Houston, but we don't go around saying Country, Country, Country all the time. Just good radio.

RBR: What do you think will help make Country radio continue to grow in the future?

GREENFIELD: I think a total professional approach to the business with qualified personnel. Radio stations in major markets should not be ashamed of the product that they're putting on their station. They should promote their station for exactly what it is. I have spoken with several General Managers around the country. They give me the impression that they are a little ashamed of the format, or they say they don't want to be really say that they're Country. I have had Managers tell me that they will not play a particular artist who may be number one on the charts because they're just too Country. I feel that if you program Country music and the artist is the best, why would you refuse to play it? To me it's the opposite of what they're trying to do.

RBR: What would you consider is your philosophy about making a radio station successful?

GREENFIELD: People. I think you have to hire good people. I don't believe you have to have a total controlled rein over them. Try to help them and give them their head and let them do what they feel is best. But, everything should be cleared through a committee. I operate by committee here. Let the department heads run the station. I don't feel one person can make the radio station. You have to have good people who have their feet on the ground and motivate them. I feel very fortunate because I believe I've got some of the best people in the Country right here. They enjoy their work and are happy to be here.

C.B. "Rik" Rogers
GM
WPLO/Atlanta

WPLO

RBR: How long have you been involved in Country radio?

ROGERS: Since October 1968.

RBR: What changes have you seen in the last few years and do you consider them good or bad for Country radio?

ROGERS: There have been a number of changes, primarily

In the attitudes of advertisers and their agencies regarding Country music. Quite a number of ad people have come to the realization that this is music that runs across all economic and social lines and no longer do we have to justify our existence in the marketplace. Country music probably is acknowledged by more people today as being "music of the people"—certainly indigenous to certain regions of the country, but widespread and widely accepted among your biggest cities to your smallest towns. The music itself has changed some what—I think there is a great battle going on within the recording industry trying to determine whether or not we're going to have a homogenized Country music that will be acceptable on all radio stations—short of Classical or Ethnic stations—or whether we're going to have a product so highly identifiable and unique so as to be played only on a "Country music station." I think probably that the average Country music station's Country music stations can point out that their music has broad appeal and that, in many instances, Country music is being played on Pop/Adult stations, Top 40 stations, etc. The other side of that issue is that the average Country music station has lost some of its individuality and uniqueness resulting to some degree, in loss of image. I, for one, feel that the music today coming out of Nashville, Austin, Los Angeles and other areas is probably better than it's ever been. I think that it's certainly a much more professional sound. Quality of the performance and the lyric content have improved. There's no question that production techniques have improved and I frankly think that Country music has come into its own in the last couple of years.

RBR: What difficulty, if any, do you find selling Country radio today?

ROGERS: I suppose basically the same problems that any radio station would have and that is justifying one's existence in a competitive market. In other words, if I'm sharing listeners with another station why should an advertiser buy me as opposed to the other guy. Fortunately, we have enough numbers and a large enough audience so that we can justify ourselves but, more importantly, we tend to rely on results and with Country music we can't measure that. We must demonstrate that our listeners are responsive, are listening and paying attention to what they hear.

RBR: What kind of image do you try to project for your Country station—not only on a local level but on a national level?

ROGERS: Basically one of being "in tune with the times" and attuned to our community. I think that we have a great rapport with 18 plus men and women—we have great involvement through News, Public Affairs and Public Service. We really have what I think is a radio station with tremendous appeal to most of the people who live in Atlanta and surrounding metro area. We're "involved" and I think that's probably the one word that says it better than anything else—Involvement.

RBR: What type of promotions do you find best for your type of station?

ROGERS: Well we do a lot of promotion work. Those that have worked best are the ones in which we actually get out and meet the people face to face—whether it's a commercial show in which we bring our advertisers and meet with the public on a one-to-one basis or whether it's a concert that we stage, free to the public. We like to mix it up with our listeners on their turf.

RBR: How necessary do you think it is to label your station as a Country radio station?

ROGERS: I really shouldn't answer that question because you're damned if you do and damned if you don't. I think that a radio station is not really classified as to meet the listeners as it is by its clients and its critics. I don't think that the typical listener to our radio station says "Hey, that's a Country music radio station. I think they're playing what they hear and what they hear is a lot more than just music. Our DJ's would go well on any radio station. Most of what we do would go well in any market. The music we play just happens to be primarily Country music, I like to think that we have to be particular toward the listener with the fact that we're a Country station. If somebody sitting in New York needs to know what we're playing, we'll label it "Country music."

RBR: What do you think will help make Country radio grow in the future?

ROGERS: Probably the realization that our strength is in meaningful lyrics—the effect of those lyrics on the minds of our listeners. I think that Country music is a format that can be classified as such, probably being to bear more weight on public opinion than most because our listeners are more involved and they do literally listen to a greater degree than listeners to a lot of other types of music. I think that we're definitely in competition with Pop/Adult stations, at least the better Pop/Adult stations which have a great many things going other than music: news information, heavy public affairs and public service activities. I think that these two types of stations probably are doing more in combining the non-musical, non-entertainment aspects of their broadcasts with the musical aspects to put together a very powerful and potent force in their community to influence public opinion to develop the mores of tomorrow. If you will, I think that it's a very definite force for good will and service within any community. Knowing this, a good Country radio station should continue to grow, both in stature, popularity and financial success in direct proportion to the growth and popularity of its home market. It's the theory of relativity so to speak. If we give the market what it needs, we'll get it. In turn, we get it at least our fair share of the rewards.

Dan McKinnon
President & Owner
KSON/San Diego

KSON

RBR: How long have you been involved in Country music radio?

McKINNON: For thirteen years.

RBR: What changes have you seen in the last few years and do you consider them good or bad for Country radio?

McKINNON: One of the things is, everybody is talking about Country music getting so modern it's going to lose its identity. I can remember during 1968, when I felt that the music was getting so modern that Country was going to lose its identity. People feel that same way today, and yet it still manages to keep its own image. I think, and you'd be surprised to do so because of the lyrics of the music as well as the instrumentation that has a certain energy and talk about people's lives. As long as it maintains those kinds of lyrics it's going to keep its uniqueness.

RBR: With the change of music styles and the modernization of the music, do you think it has helped your audience grow or has it remained about the same?

McKINNON: I think that the modernization of the music has helped our audience grow. I think that the modernization of the music has helped our audience grow. I think that the modernization of the music has helped our audience grow.

RBR: How long have you been involved in Country music radio?

McKINNON: For thirteen years.

RBR: What changes have you seen in the last few years and do you consider them good or bad for Country radio?

McKINNON: One of the things is, everybody is talking about Country music getting so modern it's going to lose its identity. I can remember during 1968, when I felt that the music was getting so modern that Country was going to lose its identity. People feel that same way today, and yet it still manages to keep its own image. I think, and you'd be surprised to do so because of the lyrics of the music as well as the instrumentation that has a certain energy and talk about people's lives. As long as it maintains those kinds of lyrics it's going to keep its uniqueness.

RBR: With the change of music styles and the modernization of the music, do you think it has helped your audience grow or has it remained about the same?

McKINNON: I think that the modernization of the music has helped our audience grow. I think that the modernization of the music has helped our audience grow.

Continued on page 28

PZ 14254

SURREAL *Kris* THING
KRISTOFFERSON



PZ34252

**SURREAL THING
ALRIGHT!**



MONUMENT

KRIS KRISTOFFERSON PRODUCT DISTRIBUTED BY CBS, INC.

McKINNON: Well, initially when I started Country music stations, I was not that it was programmed in a modern sort of way, but that the music had to upgrade itself so it could compare with other forms of music. And now it has gotten to that point. I think Country music has grown. Whether it is going to get bigger, well, I probably will, but I won't have as dramatic a percentage of increase as it has had in the last ten years. There just isn't that much room for expansion.

RRR: What kind of an image do you try to project for your Country station nationally and locally?

McKINNON: Our idea is to try to present the fact that we are a first class operation. When we print materials for distribution we go overboard and spend a little extra money to make sure those materials are printed in a first class way. They're not going to be looking at some holey, flimsy Country music station, and realize that we are very professional broadcasters. Our on-the-air promotions are all first class, and many of them are very expensive. From both basic to T-shirts to grocery rebates, just about everything you can dream of. Our billboards are done in a very tasteful manner so it has a lot of impact. I think that's what a broadcaster can do to help Country music upgrade its image, by doing everything in a first class way.

RRR: What difficulties do you find in selling Country radio whether it be nationally or locally?

McKINNON: There aren't any big major problems like United Airlines, Western Airlines, Equitable Life, etc. Now, if you've got the right kind of numbers in the ratings books, you will get the business. I think perhaps the biggest problem Country stations have is not getting their rates as high as their competitors in the market.

RRR: How involved do you think a Country radio station should be on the national scene? With the CMAA or any other thing to give it national exposure?

McKINNON: My feeling is that every person who's a success has a responsibility to devote a part of his energy back into whatever made him a success. If Country music made you a success, then you've got a responsibility to make Country music grow. One way is through active participation in the CMAA. If you're a broadcaster, you've got a responsibility, perhaps through serving on the California Board of the California Broadcasters Association or the National Association of Broadcasters, or some other committee somewhere within the industry. You have to put part of yourself back into the industry to help it grow. If you do it unselfishly, oddly enough, you'll end up getting more return out of it than you can imagine. You have to really get involved in what's going on around the Country.

RRR: What direction do you think Country radio is headed?

McKINNON: I think it is going to continue to get more modern for a while anyway and have more crossover feel to it. But yet there's going to have to be an effort made to keep the identity musically to itself. One of the real problems in this is that it's going to limit a few headliners, the type of artist that people will go to a concert to see. The Johnny Cash's, the Willie Nelson's, the Merle Haggards', and the Charley Pride's and a few of these well-entrenched package shows now which do not allow for much addition of a medium grade act, or an act that is getting a start, or an act that has had only one average kind of a hit. It's going to be very difficult for those acts to go out and get new exposure because of the wide variety that exists. Whereas a few years back, you had basic established Country artists that had songs out every four months. These songs got played on the air and it was very hard to break into. Now it has exploded. So many people are getting airplay now that the concert business is becoming highly viable.

RRR: What do you consider is your key to success?

McKINNON: The main thing that has made us successful is that we listen to our people. We listen to the people on the staff and we use their ideas and make them a part of our radio station. Not only does it make a great job, but it helps the morale. The key: listen to your people.

Dean Osmondson
GM
WMC/Memphis

RRR: How long have you been involved in Country music radio?

OSMONDSON: For three years.

RRR: How long have you been in radio?

OSMONDSON: Twenty-six years.

RRR: Do you think that the changes you have seen in Country radio in the last few years have been good or bad?

OSMONDSON: I've seen actually, from the time we've come into Country radio, more crossover artists. When we changed over, John Denver, Olivia Newton-John, Charley Rich, etc., were starting to break at the same time. I'm not saying they've declined now, but I think they were getting into Country then. I think they were perhaps more crossover taking place in Country radio at that time than in the present recording days.

RRR: How involved do you think a Country radio station should be in the national Country music scene, maybe with the CMAA or other organization?

OSMONDSON: I think that there's something to be gained by association with other people with similar formats. This has been prevalent in the Rock industry since the advent of Rock formats. The exchange of ideas through the years has been advantageous for Rock programmers and by the same token, I think there are things to be learned by the exchange between Management and Programmers of Country formats. Just as I would feel the same could be true with albums, or ethnic or any other type of specialized programming.

RRR: What image do you try to project for your Country music radio station?

OSMONDSON: We attempt to project an image of total radio, not necessarily just a Country music radio station. In other words, the only thing that we are doing different than when we were Pop/Adult is the music. We consider ourselves to be a totally involved radio station. We carry sports, helicopter traffic reports and our emphasis is on news just as much as it ever was. I think you must be totally involved. It is a fallacy to attempt to type-cast the Country music listener. We have

broken down that theory during the last three or four years when we first went Country. There was a certain amount of stigma with Country radio. People tried to type-cast the Country radio listener, but we have found that you really can't do this. We have found in our experience that Country music listeners are in all walks of life, from all states of the economy so to speak.

RRR: Do you find any difficulties in selling Country radio nationally and locally?

OSMONDSON: No, we really don't find any at all. We're not experiencing any difficulties any longer. There might be an isolated situation from time to time, with somebody that doesn't really allude to it, but basically, if you've got the audience and the demographics advertisers are looking for there's no problem. For example, there was a time when the airlines were a little reluctant to buy Country. Now we have virtually every airline schedule that is coming into Memphis. One of our biggest local advertisers is a Cadillac dealer. So there was a time when they felt that your upper income people were not Country music fans, but obviously we are doing a job for those people and the response to our station is very gratifying on the part of the advertisers. I can't say that there is really any obstruction as far as the format is concerned to Country radio. You deliver the audience, and efficiency for the money invested in the demographics and your advertisers will be very happy. There will be no problems.

RRR: What do you think is going to be necessary in the next few years to make Country music radio grow?

OSMONDSON: Frankly, I think the new artists, the ones who are getting into the Country that previously hadn't, are good for the industry. Now I know that there are those, and still are, who do not agree with that theory, but I feel that a contemporary artist, whoever it may be, recording Country music is good for the Country music industry. I don't think you necessarily have to be a Country artist only played on a Country radio station. If we've got to have a proliferation and a growth in the Country music industry, we have to broaden the scope of Country music itself. I think those artists recording Country music and getting it played on crossover stations are good for everybody.

The Programmers...

Jim Clemens
PD
WPLD/Atlanta

wpld

RRR: You've been in Country music radio for thirteen years. What is your opinion on why Country radio has become so strong during the last few years?

CLEMENS: I think that more people are identifying with reality than the simplicity which our music is all about today. I think that a younger group of people, perhaps, are getting down to the basics of life and can readily identify with what our music is saying today.

RRR: You've been in Country music radio for thirteen years. What is your opinion on why Country radio has become so strong during the last few years?

CLEMENS: I think that more people are identifying with reality than the simplicity which our music is all about today. I think that a younger group of people, perhaps, are getting down to the basics of life and can readily identify with what our music is saying today.

RRR: Is there any particular type of image in 1976 that you feel stations playing Country music should project within the community?

CLEMENS: I can only relate with what we're trying to do, which is to go to the people. To be with the people and do everything we can for them. We want to be as totally involved with people radio as possible. People, people, people. That's what we want to do, and that's what we're all about.

RRR: Any necessity in labelling your station Country?

CLEMENS: No. I think that what we do speaks for itself. We don't have to sit and talk about it, but we don't sit and deny it either. We're not ashamed that we're Country. We're proud of it.

RRR: Any type of personality that you use on your station? Any way into personality radio at all?

CLEMENS: We believe in personality. We want individual personalities. No two guys are alike on the air. The morning man is very different from our smoother 103 man. The 37 man is a very jovial guy and entirely different from the rest. The whole group of the major five guys are all unique, yet very personality-minded.

RRR: What do you find the most effective type of promotions are both on and off the air?

CLEMENS: The best promotions that we have run are like our Fishing Derby. Or better yet, our Appreciation Week, which this year was our biggest ever. There were five nights in which we gave away the phone lines. The answer to the promotion, it seems like the more people feel like they can win. We can go on the air and give away in automobile and sometimes get less response than we do if we give away a Merle Haggard which we give away the phone lines. The answer to the promotion, it seems like the more people feel like they can win. We can go on the air and give away in automobile and sometimes get less response than we do if we give away a Merle Haggard which we give away the phone lines. The answer to the promotion, it seems like the more people feel like they can win. We can go on the air and give away in automobile and sometimes get less response than we do if we give away a Merle Haggard which we give away the phone lines.



RRR: How long have you actually been involved in Country music radio?

LIBBY: Five and a half years.

RRR: Any thoughts on why Country radio has become so strong just the last few years?

LIBBY: I think the basic reason is that the attitude of the people who are doing country music radio has changed. I think Country music has got a lot of young people in it in terms of the people who are programming it, that were willing to break with the traditional way of looking at Country music radio. For example, the very long playlist, the more casual approach to presentation, the more direct approach to research. They're adopting a lot of techniques from other radio formats in order to make Country radio more viable and indeed get a bigger mass audience. Although when it does, it offends the hell out of Country purists who are saying "Why the hell aren't you continuing to support the artists who have made Country music what it is?" "Why the hell won't you give new artists a chance anyway?" What's instead happened, is almost everybody realizes that Country radio has benefited from these types of new approaches and it's gotten more listeners to the format.

RRR: How much research do you think is necessary, not only from music, but on other levels of marketing your radio station?

RRR: Do you have any suggestions for the Country music industry that you would like to make or any comments?

LIBBY: We've been blessed in the last few years, kind of on a sporadic basis, at first, but it just gets stronger and stronger as time goes on, with great music and great product. We don't play all the time. We have a couple of the best of the best. I sometimes get upset when I hear people trying to cut a crossover record. I think, as far as I am concerned, that's a mistake. If it crosses, that's terrific, but when you try to cut a crossover record, you usually get the worst of both worlds. That's neither fish nor fowl. It won't be played by Country and won't be played by Rock. The people who go out and try to cut and please crossover, they usually get the worst of both worlds and I would like to see less of that and more concentrated effort put on just making a good record.

RRR: Any direction that you see Country radio headed?

LIBBY: Yes. I think we're going to see a lot of crossover. The more modern approach seems to be more successful. But here again, it depends on the marketplace. I think the biggest problem we've had in Country radio for years and years is that people who are making records, they're not where they're supposed to be. They're ended up in Country. Today you're seeing more good people, good radio people going into Country and it's getting better because of it. People are interested in the research business as well as the product. When they went instead of just sitting in a bar and seeing what they're playing on the juke boxes. They get into research in great depth and I think this is helping Country radio a great deal. It's like anything else. You get back what you put into it. You put a lot in, you're going to get a lot back.

RRR: Any philosophy on programming? Any tips that you might give us as a first timer?

LIBBY: I think that little things are very very important and too many people have a tendency to overlook little things. But three or four little things are all of a sudden one big thing. We don't put anything on the radio station, whether it's commercial, music, people, news, or promotion until we've totally analyzed it and decided whether or not it will help. If it won't help, we totally disregard it. Even if it will help, we won't put it on until we look at it to see if there's some way we might be able to improve it. It's the little things. We concentrate pretty hard on the little things. In the area of music research, they need to know their own market. We ask all of our research people about every record that we're playing, whether it's strong, good, fair, poor, following that we ask if there's anything they're getting calls for that we haven't talked about. So we do get an idea of what's going on in the marketplace. After we've looked at all of the outlets, back and give them the title, artist and label and number of orders record we go on and everyone of those outlets order it. After one week, we're going to have a pretty good reading on a brand new outlet. Almost every time that I go to a seminar and mention this somebody says "What the hell, you're not in the record business, you're in the radio business. What are you selling records for?" We're not selling records. I feel it's an instant when a listener hears something they really like on the radio and then can't purchase it if they want. For that reason we don't play advance copies of a record. We wait until the record is in the store, whether or not the way I got checked by people who think we shouldn't be doing that. I believe you have to do what you think is right and we have the feeling that that's a very right thing for us to do. It gives us a good early reading on what's going on in our market musically and keeps us very close to our people.

Ric Libby
Operations Mgr.
KENR/Houston

Ed Salamon
PD
WHNN/New York

RRR: How long have you been in Country radio?

SALAMON: Three years with WHNN and two years before that with WEEF.

RRR: How long have you been involved in radio?

SALAMON: Six and half years.

RRR: We're talking about the directions of Country radio and want to find out why you think Country radio has become so strong in the last few years.

SALAMON: I think the basic reason is that the attitude of the people who are doing country music radio has changed. I think Country music has got a lot of young people in it in terms of the people who are programming it, that were willing to break with the traditional way of looking at Country music radio. For example, the very long playlist, the more casual approach to presentation, the more direct approach to research. They're adopting a lot of techniques from other radio formats in order to make Country radio more viable and indeed get a bigger mass audience. Although when it does, it offends the hell out of Country purists who are saying "Why the hell aren't you continuing to support the artists who have made Country music what it is?" "Why the hell won't you give new artists a chance anyway?" What's instead happened, is almost everybody realizes that Country radio has benefited from these types of new approaches and it's gotten more listeners to the format.

RRR: How much research do you think is necessary, not only from music, but on other levels of marketing your radio station?

LIBBY: We're very much involved and we try to present professionalism both on and off the air.

RRR: Any particular type of personality that you use and find most effective?

LIBBY: Not necessarily, because we have got about as big a conglomerate of different types as you've probably found anywhere, from the super outgoing, totally involved guy like Bill Bailey, in the morning, who knows everybody on a first name basis, to a very very beautiful guy that can't talk, to anybody one to one, but on the air he's a very good. We run the total gamut between the two.

RRR: What are the most effective types of promotions both on and off the air that you've discovered?

LIBBY: Anything where we can get involved with people.

RRR: Do you use contests at all?

LIBBY: We have very effective contests. But we have more fun and more overall success probably in some type of promotion where we can get involved with people. One of the best things we ever did was when we had a kind of machine to make a record after the earthquake. We have total involvement with our listeners and it works beautifully.

RRR: Any type of counter-programming technique you use in your market as well as you have built a few Country stations?

LIBBY: Never have. It sounds awfully funny but I've never been in a market where I like to be offensive and do our thing to the best of our ability. We're more interested in what our audience wants to hear than what our competition is doing.

RRR: What type of sound do you try to have on the air? In the area of music, what direction do you lean?

LIBBY: We lean probably toward moderate or modern with a feeling of the music. I don't know if I'm looking for a better word, light progressive Country. We don't play material with dirty lyrics.

RRR: Do you have any suggestions for the Country music industry that you would like to make or any comments?

LIBBY: We've been blessed in the last few years, kind of on a sporadic basis, at first, but it just gets stronger and stronger as time goes on, with great music and great product. We don't play all the time. We have a couple of the best of the best. I sometimes get upset when I hear people trying to cut a crossover record. I think, as far as I am concerned, that's a mistake. If it crosses, that's terrific, but when you try to cut a crossover record, you usually get the worst of both worlds. That's neither fish nor fowl. It won't be played by Country and won't be played by Rock. The people who go out and try to cut and please crossover, they usually get the worst of both worlds and I would like to see less of that and more concentrated effort put on just making a good record.

RRR: Any direction that you see Country radio headed?

LIBBY: Yes. I think we're going to see a lot of crossover. The more modern approach seems to be more successful. But here again, it depends on the marketplace. I think the biggest problem we've had in Country radio for years and years is that people who are making records, they're not where they're supposed to be. They're ended up in Country. Today you're seeing more good people, good radio people going into Country and it's getting better because of it. People are interested in the research business as well as the product. When they went instead of just sitting in a bar and seeing what they're playing on the juke boxes. They get into research in great depth and I think this is helping Country radio a great deal. It's like anything else. You get back what you put into it. You put a lot in, you're going to get a lot back.

RRR: Any philosophy on programming? Any tips that you might give us as a first timer?

LIBBY: I think that little things are very very important and too many people have a tendency to overlook little things. But three or four little things are all of a sudden one big thing. We don't put anything on the radio station, whether it's commercial, music, people, news, or promotion until we've totally analyzed it and decided whether or not it will help. If it won't help, we totally disregard it. Even if it will help, we won't put it on until we look at it to see if there's some way we might be able to improve it. It's the little things. We concentrate pretty hard on the little things. In the area of music research, they need to know their own market. We ask all of our research people about every record that we're playing, whether it's strong, good, fair, poor, following that we ask if there's anything they're getting calls for that we haven't talked about. So we do get an idea of what's going on in the marketplace. After we've looked at all of the outlets, back and give them the title, artist and label and number of orders record we go on and everyone of those outlets order it. After one week, we're going to have a pretty good reading on a brand new outlet. Almost every time that I go to a seminar and mention this somebody says "What the hell, you're not in the record business, you're in the radio business. What are you selling records for?" We're not selling records. I feel it's an instant when a listener hears something they really like on the radio and then can't purchase it if they want. For that reason we don't play advance copies of a record. We wait until the record is in the store, whether or not the way I got checked by people who think we shouldn't be doing that. I believe you have to do what you think is right and we have the feeling that that's a very right thing for us to do. It gives us a good early reading on what's going on in our market musically and keeps us very close to our people.

Ed Salamon
PD
WHNN/New York

RRR: How long have you been in Country radio?

SALAMON: Three years with WHNN and two years before that with WEEF.

RRR: How long have you been involved in radio?

SALAMON: Six and half years.

RRR: We're talking about the directions of Country radio and want to find out why you think Country radio has become so strong in the last few years.

SALAMON: I think the basic reason is that the attitude of the people who are doing country music radio has changed. I think Country music has got a lot of young people in it in terms of the people who are programming it, that were willing to break with the traditional way of looking at Country music radio. For example, the very long playlist, the more casual approach to presentation, the more direct approach to research. They're adopting a lot of techniques from other radio formats in order to make Country radio more viable and indeed get a bigger mass audience. Although when it does, it offends the hell out of Country purists who are saying "Why the hell aren't you continuing to support the artists who have made Country music what it is?" "Why the hell won't you give new artists a chance anyway?" What's instead happened, is almost everybody realizes that Country radio has benefited from these types of new approaches and it's gotten more listeners to the format.

RRR: How much research do you think is necessary, not only from music, but on other levels of marketing your radio station?

SALAMON: No. The musical judgment, or whatever it is, called

Ed Salamon
PD
WHNN/New York

LONDON / Hi RECORDS

congratulate



BILL BLACK'S COMBO featuring **Bob Tucker**

on their 1976 awards

Hi LONDON

SHL 32093

BILL BLACK COMBO
Featuring **Bob Tucker**

WORLD'S GREATEST HONKY-TONK BAND

Back Up And Push; Jump Back Joe Joe;
I Can Help; Orange Blossom Special.



Country Instrumental
Group Of The Year.

BILLBOARD

Country Singles Instrumental Group Of The Year

CASH BOX

Country Singles Instrumental Group Of The Year

RECORD WORLD

"THE WORLD'S GREATEST HONKY TONK BAND"

Coming soon... their great new LP "It's Honky Tonk Time"

Bookings:



TOP BILLINGS INC., 4301 HILLSBORO ROAD, NASHVILLE, TENN. 37215

**JERRY JAYE ...
WELCOME TO
HI RECORDS
WITH YOUR NEW LP
"HONKY TONK WOMEN
LOVE RED NECK MEN"**



Dot hits the spot.

To all our award winners,
congratulations and thanks.

Billboard

Top Country Singles

All These Things Joe Stampley #12
Till The Rivers All Run Dry Don Williams #15
Secret Love Freddy Fender #19
You'll Lose A Good Thing Freddy Fender #22
Easy As Pie Billy 'Crash' Craddock #23

Top Country Albums

Are You Ready For Freddy Freddy Fender #8
Before The Next Teardrop Falls
Freddy Fender #11
Harmony Don Williams #15

Top Country Artists (Singles)

Freddy Fender #2
Joe Stampley #5
Don Williams #8
Narvel Felts #9
Billy 'Crash' Craddock #17

Top Male Vocalists (Singles)

Freddy Fender #2
Joe Stampley #5
Don Williams #7
Narvel Felts #8
Billy 'Crash' Craddock #14

Top Female Vocalists (Singles)

Barbara Mandrell #15
Sue Richards #17

Top Duos and Groups (Singles)

Amazing Rhythm Aces #6

Top Country Artists (Albums)

Freddy Fender #3
Don Williams #9
Narvel Felts #22

Top Male Vocalists (Albums)

Freddy Fender #3
Don Williams #8
Narvel Felts #16

Top Female Vocalists (Albums)

Barbara Mandrell #17

Top Duos and Groups (Albums)

Amazing Rhythm Aces #2

Top Country Singles Label

ABC DOT #2

Top Country Album Label

ABC DOT #2

Cash Box

Top Male Vocalists (Singles)

Freddy Fender #2
Don Williams #3
Joe Stampley #9
Billy 'Crash' Craddock #15
Tommy Overstreet #28
Narvel Felts #29

Top Female Vocalists (Singles)

Barbara Mandrell #15
Sue Richards #28

Top New Male Vocalists (Singles)

Randy Cornor #10

Top Groups (Singles)

Amazing Rhythm Aces #2

Top Male Vocalists (Albums)

Freddy Fender #3
Don Williams #12
Narvel Felts #19

Top New Groups (Albums)

Amazing Rhythm Aces #2

Record World

Top Male Vocalists (Singles)

Freddy Fender #1 (tied with Ronnie Milsap)
Don Williams #4
Billy 'Crash' Craddock #11
Narvel Felts #18
Roy Clark #23
Red Steagall #37
Roy Head #44
Tommy Overstreet #48

Top Female Vocalists (Singles)

Barbara Mandrell #9

Top New Male Vocalists (Singles)

Randy Cornor #3

Top New Female Vocalists (Singles)

Sue Richards #2
Sharon Vaughn #8

Top Progressive Group (Singles)

Amazing Rhythm Aces #1

Top Male Vocalists (Albums)

Freddy Fender #2
Don Williams #7
Narvel Felts #17

Top New Male Vocalists (Albums)

Roy Head #9

Top Albums

Are You Ready For Freddy Freddy Fender #4
Harmony Don Williams #12

Top New Progressive Group (Albums)

Amazing Rhythm Aces #2

Top New Instrumentalist

Buck Trent

Top Promotion Person/Major Label

Larry Baunach

Top Record Label

ABC DOT (tie with RCA)

Special Achievement Award

Roy Clark & Jim Halsey

Replay

Top Country Juke Box Labels

#1 ABC DOT (11)
#2 CBS (8)
#3 RCA (5)
#4 MCA (4)
#4 Capitol (4)

abc Dot Records

RRR: What direction do you see Country music radio heading?
SCOTT: I think it is going to be more Pop/Adult, I think not necessarily by production, but because I think the audience has changed and become a little more sophisticated. We have so many people that either don't like, or can't tolerate, long listening periods or Rock and Roll radio. Many of them are turning to Country. In order to satisfy them, radio stations have changed and are now producing of certain records. As a result we have what used to be an old Pop/Adult. In the days of Pop/Adult, you'd hear the best of the Rock, Country and Pop. Today what you're hearing is the best of the very modern or cross-Country type acts. You're hearing the commercial Country which is very compatible with anything, and of course, you're hearing some hard Country. In my opinion this is leading us closer to a Country Revived Pop/Adult.

RRR: Do you think that possibly we will make Country music less identifiable?
SCOTT: No. I think there will be enough flavor in lyric and production to have Country music retain its identity for as long as we will ever know.

RRR: What do you think that Country stations need to make them more competitive within their markets?

SCOTT: First of all, I think that every radio station, whatever its format, should think of itself first as a radio station and not a Country station. What makes you good or bad is not your music, but the things around it. You've got to have a good station. A community image. You have to have good audio and good talent that knows how to communicate ideas and information to people. You need all of this before you add the music. The music is really secondary. You're not going to be a winner unless you have a good radio station built around the music you play. I hear a lot of Country radio across America. I just recently took a short drive across parts of the Mid-South. I think this is a good idea for every Program Director to do every three or four months. Get in touch with a certain part of the country and find out what is going on in small, medium or major market radio. There is a pretty big void in good radio in many markets today. People are all hung up on the use of computers. It's \$20 at W... and there's not much good communication as is needed. The people that are being scheduled in small market radio today are not like they were years ago. They're not required to have some knowledge of what they're talking about. Today it's just open the mike, give the call letters, time, temp, and music. As a result I think we have a void of good communicative broadcasters for air people today. When I travel, or when I listen to Country radio, I don't think it's any worse than it is in Rock and Roll. There's an emptiness out there and I think it's mainly because the people have never been taught the basics which are communicating with the audience.

Terry Wood
 Operations Director
WONE Dayton



RRR: How long have you been involved with Country music radio?
WOOD: Since January 1989, for six years.

RRR: Why do you feel that Country radio has become so strong in the last few years?

WOOD: Because it has been given the kind of exposure it needed to appeal to a mass audience. It was used as a viable commodity to gain a mass audience. In other words, it was utilized by radio stations who had the potential to reach a mass audience as opposed to being restricted to the 220 waters and the very small markets who could never in their wildest dreams gain the kind of audience that say a WIRE, WONE, or WMAQ, etc., could.

RRR: What image do you think a Country radio station should project in the community?

WOOD: I don't know if a Country music radio station should project any different kind of an image as far as the radio station is concerned than any other station. I think they're all radio stations and the music is important, but it's certainly not the sum or the total of the whole operation, and I think the image a station projects should be as a broadcasting operation. This is our theory. We're a good radio station that plays Country music. We're not a "Country Radio Station."



RRR: You don't think it is necessary to label your station as being Country?

WOOD: No. I don't shy away from it like a lot of Country operations do who never mention it. We do mention it. I'm not ashamed that we play Country music, and nobody on the air is either. The Pop/Adult's don't say that they're Pop/Adult, but the Rockers certainly say that they play Rock. I don't think there's anything wrong with saying it on the air, but I don't know whether we have to project any other kind of image beyond that.

RRR: What type of personality do you use?

WOOD: I hate to use the word "identifiable" because I don't know whether it really means all that much. I think the person I want to make this operation successful is someone who is not only going to relate to the audience he is designated to, depending on what time he's on, but also one who relates to the rest of the radio station and people who are on before and after him. There's not a big variance in personalities throughout the day. It's a nice smooth graph which kind of has a little peak and just stays there, as opposed to having a big morning man and then all of a sudden you've got a couple of mid-day people who are real downers who are soft and quiet and schmaltzy the audience. Then the next thing you know you've got a rock 'n' roll act; you're on the air. Actually everybody here is paid basically about the same. The morning man is probably a bit more humorous than the rest, but they're paid about the same and their personalities relate one to the other as well as to the audience.

RRR: What do you find the most effective promotions for your station?

WOOD: For us, the most effective promotions are the kind that will tend to be the type that give away lots or a moderate amount to a lot of people as opposed to one big thing where just one person wins. Outside promotions we do effectively use billboard and cab sign promotions. We also do a great deal of customer merchandising. I have found that that's a far

more successful way to handle requests for merchandising and not get yourself over processed with clients on the air. Where we can do something in a store, or on a hit record or something with a jock at a location as opposed to every time a record industry person calls, he suggests what kind of contests we should run next.

RRR: Is there anything from the Country music industry you'd like to have that would better help your program your station?

WOOD: I don't know if there's anything else I'd like to have to program the station. I don't think the Country music industry merchandises itself nearly as effectively as it could. I think there's some organizations, specifically the CMA, who could do a much better job in merchandising Country beyond the Country Music Hall of Fame and sending their spots and monthly newsletters to our station. I can give you a case in point. At one time there was something specific which I needed and was unable to find anybody who could help me. We were doing a promotion with a shopping center which was directly related to Country music and the denim industries. I wanted to include in my booth something which related to the history of Country music so that people could come by and not only see the booth with the jock and call letters there, but could stand there and maybe browse through this exhibit of maybe eight, ten, fifteen panels and could get an idea to be shipped around the Country. To me that's the kind of merchandising that radio stations can utilize. That's what we need when we go out somewhere and we're not in a position to do it, but the CMA is. They commission people to do drawings and paintings and whatever you for the Hall of Fame.

RRR: To sum this up, what direction do you think that Country radio is going and do you think it's good or bad?

WOOD: I think the sound is becoming a little more broad than it used to be. Nowadays it is including, scooping, programming, or whatever artists and sounds they didn't have a year four or five years ago. Most stations four to five years ago would have never touched a Dr. Hook or an Eagles, etc. Now they're almost commonplace, or are rapidly becoming that way. I think they serve to enhance the sound. Programmers have to be very careful not to get caught up in the excitement of saying it's "newer, newer, newer." Let's play it and all of a sudden, that's all they are doing. You can't forget the core audience that made you in the first place and that's the dude who likes Loretta Lynn, Charley Pride and George Jones. If you ever wipe him out then all you've got is the same trends every other station has. The Pop/Adult's, the Rockers, whatever, they're Burton pushers. I think it's unfair because it has the core that never leaves you. They come, they listen, and they stay forever. Pop/Adult doesn't have that, nor does Rock. If you stop playing, or don't play enough of George Jones, Loretta and the Conveys' etc. you've lost them. When you do that you're a transient like the rest of them.

Marty Sullivan
 Operations Director
KRMD Shreveport



RRR: How long have you actually been involved in Country music radio?

SULLIVAN: Four years.

RRR: Do you have any opinion on why Country radio has become so strong in the last few years?

SULLIVAN: Basically the main point in the popularity of Country music has been its adaptability towards the current music trend. With the advent of the Beatles and what I call a "heavy beat" type music, Country music has followed along and dropped its "artificial" sound and went to a more Pop sound. I believe that today's Country music is the Pop sound of the present. The same thing has happened to Country radio where the stations have adapted themselves to a great degree in their market. Sometimes it backfires. Sometimes they get too Pop-oriented with commercial radio, but generally speaking, I think they've all done very well, based on the fact that the popularity of the music itself has been strong enough to carry them through.

RRR: What kind of an image do you try to project for your station within your community?

SULLIVAN: The image of the station within the community is basically geared to the phrase we use most often on the air: "All American KRMD." We try to do a lot of flag-waving. We involve ourselves heavily with local activities. A case in point is the 4th of July picnic which really is a giant promotion that the station does on behalf of the people at the radio station, and for the people who listen to it. We give away free hot dogs, free Coca Cola, and we usually have a free show. However, this year we did have to charge an entry fee. It was \$1.00 charge for a four hour live show which had Tommy Overstreet, David Houston and the Persuaders, Ben Reese, Mel McDaniels, Billy Larkin, and several of the better local groups from this area. The \$1.00 fee went towards a local boys club.

RRR: In that area, what do you find are the most effective types of promotions on and off the air?

SULLIVAN: Generally we find the most effective type of promotion for our audience is on the air types. Many times we will do in promotions with ticket sales, and we'll have guest appearances by the jocks. For example, not too long ago we did a thing at a shopping center which was really a giant autograph party with no remote. We ran a supporting number of spots during the day and went preceding the promotion. It involved players from the local minor league baseball club. The response was great.

RRR: Are you a personality station as opposed to maybe a more-music type station?

SULLIVAN: We have a very heavy personality station. I let each man here control his own personality on the air. The morning drive guy uses a character voice as his sidekick. Actually, the character voice is funnier than the morning drive guy. The afternoon drive guy uses more of a Top 40 approach to his music, and his personality is 100% different than the morning guy. I let each person do his own thing within the limits, of course, of the format.



RRR: Are you having any problems with lyric content in records lately?

SULLIVAN: Very much so. You have to remember that Shreveport is basically an extremely traditional Country area. I'm surrounded by what is called the Bible Belt. Consequently, a song with suggestive lyrics many times will cause more... -porse to take it off than a song with just a good beat or perhaps one that's too pop-oriented. I get a lot of feedback from people on lyrics in songs.

RRR: Is there anything that you think the Country music industry could be doing to better serve you?

SULLIVAN: I believe that the Country music industry, and when I say that, I'm talking about artist, promotion people, label executives, A&R people, etc., should become a little more active in the seminars and the RRR Conventions, where they can get an actual response from guys who are directly connected to the public. Now obviously when I say that, a lot of promo guys are going to say "Wait a minute. What are you saying, because we've been to every seminar and every RRR Convention since they started, and every CMA Convention, too." The promo guys are probably the least offenders of these three categories. I feel the artists should become more involved in the seminars and hear what the people are saying. They should listen to what they're trying to say. When I go to a convention, I just take along with me the same things that I hear people say all year long. I'm reflecting exactly what my audience talks me.

RRR: Is there any particular direction that you see Country radio heading?

SULLIVAN: I see the Country radio stations of America generally adopting the same thing we've had here all along, a heavy personality approach. If you will recall, in the beginning, even at what was called the "more music stations," when Rock became a very strong dominant factor in music, the stations that did the best were the stations that had the personalities. I think the day of the "howdy partner" routine is over and the direct personality involving himself with the people of the community is the guy who is going to come away with the big numbers.

RRR: Any particular philosophy in programming that you're trying to improve their stations?

SULLIVAN: During my vacation, as usual, I chug along the countryside listening to other radio stations. I've noticed one thing that has stood out more than any one single thing. I think a lot of Country radio, regardless of how traditional or how modern or how progressive, tend to forget and throw out all of the audience in the old category. I don't hear a lot of choice oldies on these radio stations. I hear oldies five, six, seven years old, but I don't hear songs twelve to fourteen years old. There is an awful lot of audience that would like to hear "Bonnie & Clyde" by Eddy Arnold. I think we tend to forget the oldies and the audience that would like to hear them.

RRR: And your philosophy on a successful radio station?

SULLIVAN: I think every radio station, regardless of its format, and particularly in Country, should stay within its boundaries as prescribed when you first get the thing going. Next you sit down and say that this is what you're going to do. Stay within that category and involve yourself in the community. Become a stake part of the community. If you do that I don't think you'll have any trouble at all.

Walt Turner
 PD
WIL St. Louis



RRR: How long have you been involved in Country music radio?

TURNER: Three years.

RRR: Do you have any opinion on why Country music and Country radio have been so strong in the last couple of years?

TURNER: Much, and in addition to the music I think it's the presentation or the approach. There's still something left in Country radio where there are so many radio stations that seem to have almost abandoned personalities on an overall large degree.

RRR: What type of personality do you think is most effective for your station?

TURNER: I think it's someone who doesn't get in the way of the music. I don't think that the personality can come off bigger than the music. I think if he does, then you're going to have some problems.

RRR: What kind of image do you try to project for the station?

TURNER: We try to project an image of getting people involved with the radio station. More or less it's that we're pleased and proud that they invited us into their home or their car, and we appreciate that. That's the kind of image we want to get across to people, that we value their listening and participation.

RRR: Any thoughts on the direction that Country music is going? What people are asking for, and possibly the direction that Nashville is taking? Do you think it's good or bad?

TURNER: I think that music now is almost in a state of flux because I think that on one side you get a lot of people who are talking about Progressive Country, but yet I don't really feel that there's enough audience out there at this point to really warrant a progressive format as such. I do think the music is getting better and better and I think that a lot of the younger artists are coming along and adding their feel to it. This seems to be the basic general direction. I can't pinpoint it, but I think your Tenys Tuckers, your Crash Caddocks, your Ohio Newsoms, Johns, and your John Densers are all part of it. I think that a lot of the old recording artists are either kind of getting with the times or else they're falling by the wayside.

RRR: Is there anything that the Country music industry could do for you as a radio station to maybe help you better program or develop your Country station?

TURNER: Off the top of my head, I can't really think of anything that I would be maybe a better overall exchange of ideas or to sit five people in a room and say what seems to be really going down and vice-versa. Radio stations could try to find out from record companies what they feel. I think understanding certainly couldn't hurt.

RRR: Do you find it necessary to label your Country station as a Country station and sell it from that point?

TURNER: I don't think so because I think that the day of selling Country, or making money on just the strength of Country is not really as important as it once was. You don't go to a buyer and get many buys based on just being a Country radio station. You'll get some, but not enough to really make it competitive. I think we've gone through the sea of selling people who've a factor in this market place and we're a radio station and we're competitive with the others. I don't think you'll get that many buys anymore just being a Country station, you've got to be competitive with the best of the market place. You don't have to label yourself as Country. When your listeners are in they should know what you are. You should project that without really having to say what you are.

Ben Payton
 PD/MD
KAYO Seattle



RRR: How long have you been involved with Country radio?

PAYTON: Actively since 1988.



RRR: Any opinion on why Country radio has become so strong in the last few years?

PAYTON: I think television has done a lot to help it, with shows like Johnny Cash and Glen Campbell, and of course Neo How has enjoyed quite a bit of success. TV is probably the one thing that has helped a lot to expose Country to a lot of people.

RRR: What kind of an image do you try to project for your Country station within the community?

PAYTON: KAYO has been a very old line station and that's something that we're trying to live down. What I like to project is a full service radio station which plays Country music. In other words, just a radio station that has the best possible news and personalities and that cat relate to people on a one-to-one basis, whether they're farmers, lawyers, dentists, mechanics or whatever.

RRR: Do you think it's necessary to label your station as Country?

PAYTON: Yes, I think you need to have some type of identity.

RRR: What kind of personalities do you use for your station?

PAYTON: We use more of a Pop/Adult type here. Which is a little different approach than we use in Cleveland, a little more relaxed. We try to be very warm and friendly, but yet play a lot of music.

RRR: Have you found anything that is most effective for promoting your station and giving it a certain amount of visibility within the market?

PAYTON: Well, we try to give them a reason to listen other than just saying here is a radio station at 1150 on the dial which plays Country music. Usually we do it with contests. In the one coming up, we're going to give away cash. That gives them a reason to tune in. We feel if we can get them to listen for two hours on two consecutive mornings, we can hook them. What we're trying to do is to live down that old image of Country and show people Country music is more with what is happening today.

RRR: Do you see Country radio heading in any particular direction and do you feel it's good or bad?

PAYTON: I see it really extremely mass-appeal which I think is dynamic. It's going more mainstream all the time. I still think there's a place for an occasional bluesgrass tune. You just have to be careful what time of day you use it. Country music is beginning to appeal more to the younger demographic and this is good. I think Top 40 radio is the one that's in the middle. I see Country and Progressive radio as the two main formats in the next few years.

RRR: In a nutshell, what would be your philosophy on programming your station and possibly give a tip or two to some new programmers coming into the field?

PAYTON: You've got to be playing hit music, the right promotion and dynamic personalities. Each market is a little different, but those are the key ingredients. You've got to be playing hit music, whenever someone turns the radio station, they have to hear the hit. You have to constantly promote, not necessarily on the air, but outside too. Depending on what budget you have, try to have the best people possible. It's a tough job. I hate to be people, so I like to look at them very seriously when I hire them and make sure they're right. I feel longevity in Country radio is a big thing. Your personalities help to build your station. They are a key part in putting it all together.

Ron Norwood
 Operations Director
KGA Spokane



RRR: How long have you been involved with Country music radio?

NORWOOD: Six and a half years.

RRR: How long have you been actively involved with radio?

NORWOOD: For thirteen years.

RRR: Why do you feel Country music and Country radio have become so strong in the last few years?

NORWOOD: I think it's because Country music has modernized itself. It's trying to break the demographic and get a wider



appeal. We've taken some of the crossover from Top 40 and modernized the sound. We've gone from the Roy Acuff and the "Grand Old Opry" sound to George and Tammy, Freddy Fender, Don Williams, Loretta and Conway to make a better quality sound. It has a little more Pop sound which appeals to a broader group of people.

RRR: What image do you think that a Country music radio station should project for a community?

NORWOOD: We're projecting just people music. We don't see,

MUSIC COUNTRY

YOU CAN FIND IT ALL ON MCA
TRADITIONAL, CONTEMPORARY



JERRY JEFF WALKER



BYRON BERLINE
& SUNDANCE

JEANNE
PRUETT



CONWAY
TWITTY



OLIVIA
NEWTON-JOHN



NAT
STUCKEY



CAL SMITH



LORETTA
LYNN



MARY
LOU
TURNER



BILL MONROE



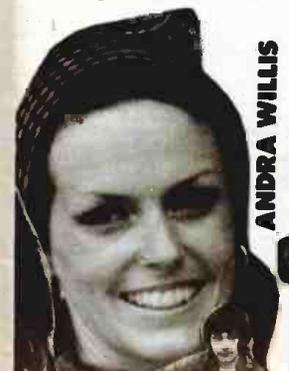
JESSICA JAMES

MCA RECORDS

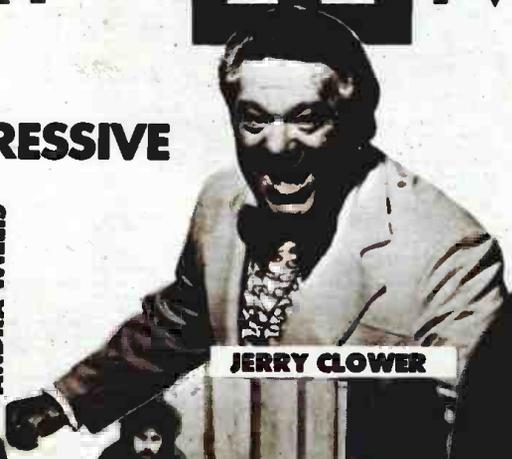
JERRY JORDAN

JUNTRY **A** AMERICA

ARY, PROGRESSIVE



ANDRA WILLIS



JERRY CLOWER



SHERRY BRYCE
JOE ELY BAND



NEW RIDERS



LEONA WILLIAMS



BRENDA LEE

TANYA TUCKER

KENNY STARR

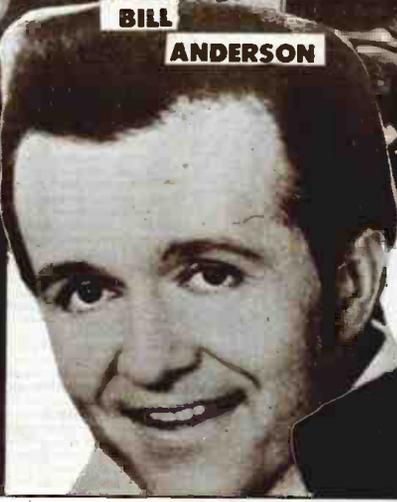
BUCKACRE



RONNIE LEE SESSIONS



LITTLE DAVID WILKINS



BILL ANDERSON



RONNIE RENO



JONI LEE



MEL TILLIS

©1978 MCA Records, Inc.

and we don't believe in the Country music fan like it used to be in the old days. We just talk about the community. We're trying to get as many people as possible to listen to our radio station. We're not compromising our format to do that because we play Red Sovine and all the Country hits, but we just want to be community service to everybody.

RJR: What type of personality do you find most effective on a Country radio station?

NORWOOD: Somebody who is involved in the community and talks about the community. I don't talk for Country music when I hire someone. In fact, I kind of stay away from Country jocks a little bit. I hire basically Pop/Adult and Top 40 jocks because they don't care who was in the plane with Hawkins and Hawkins. That, to me, is not of any interest anymore. What they care about is what is going on in our community and they can relate to. They can talk about the parks, the problems that we have in our community. We don't get into the music as much as maybe other Country stations. We don't talk like "Hey, that was Lloyd Green behind, you know, George and Tammy, or so-and-so wrote it." We just play the music with personalities. I would say music, sixty percent, personality, forty percent.

RJR: Is there anything from the Country music industry that you would like to have to help you better program your station?

NORWOOD: I'm very happy with the music industry. They're trying the same thing I am, to get to as many people as possible. To get them to listen to Country music, I think we're both working at the same time. Country does not sound the same as it did many years ago and I'm glad, because twenty years ago we never had as many listeners as we do now. I think Ernest Tubbs is the nearest thing that ever came down the road, but back when he was big, Country radio wasn't.

R.T. Simpson
PD
KERE/Denver

RJR: How long have you been involved with Country music radio?

SIMPSON: Country music radio per se, going on three years this September when we put KERE on the air back in September of 1973.

RJR: How long have you been in radio?

SIMPSON: Ten years.

RJR: Why do you feel Country music and Country music radio has been so strong in the last few years?

SIMPSON: The most important reason is the honesty and diversity in Country music. Country music has always been and continues to be very honest, people-oriented music.

RJR: What do you think is the direction that Country music is heading in?

SIMPSON: I think there are several directions right now. One direction which upsets me greatly is the Pop direction. The dilution of Country music. For example, the old Pop songs covered by Country artists. The direction that I hope it is

headed, at least the direction that this radio station is headed right now, is towards albums. Getting away from the full, pop releases, and really getting into an artist through his or her album.

RJR: What image do you think a Country music station should project to the community?

SIMPSON: Well, I believe it is an image that would have to be derived largely on account of the market. In Denver we are not an old, down-home type of radio station. We are very up-tempo, very modern in our approach. We don't have any disc jockey on the air with a deep Southern drawl, or anybody who goes on and says "Hi friends and neighbors, this is the 'DJ spinster' the 'DJ records this afternoon.' We go after a very up-tempo, cosmopolitan sound. A sound that we hope will match the taste of the market.

RJR: From the Country music industry, is there anything you feel you're not getting that would help you program your station better?

SIMPSON: Quite a few labels, specifically larger labels, are getting into Country music and they're releasing quite a few Country singles these days. The problem we have experienced here in Denver is a lack of service. A lack of follow-through on single releases. Many times we will receive a 45 which we feel is very strong. We might take a chance on it and put it on our playlist, only to find after three weeks of playing it, no record company has not serviced the market and to one can get a hold of it. This is counter-productive to the music industry. If a record company believes strongly enough in Country to release the way it releases to Country, they should these singles and albums and work them and bring them on home.

RJR: How many years have you actually been involved with Country music radio?

CHANDLER: Seven years total.

RJR: Why do you think that Country radio has become so strong in just the last few years?

CHANDLER: Everybody is really getting sick of the other music that's happening. I think everybody is getting tired of hearing the yelling, screaming, Rock and Roll. There's always a need for some type of music that people can relate to more than what everybody else is doing. I think that Country music is something people can identify with.

RJR: Do you have any type of image that you try to project of your station in the community?

CHANDLER: Yes. A modern Country. In other words, the whole problem with Country is the same people they had five years ago. Nobody wants to admit they listen to Country music. I think that there are more people that like and listen to Country music than actually admit to it. If people would come out and admit that they enjoy listening to Country, then the Country music radio stations would even be more popular than they are now. It's the old cliché about people riding with their top down listening to Rock and Roll radio and then when they put the top up, they listen to Country radio. I

think they are more afraid to say they like Country music than anything.

RJR: Do you think it is necessary for a station to label itself as being Country?

CHANDLER: No, not really. The music tells everybody what they're playing and Country music is very, very easy to identify. It's totally different than anything else. It's entirely up to the radio station itself and how they want to do it. Also, you have to research the market and figure out if you want to do it or not.

RJR: What type of personalities do you use on your radio station? Or are you into personality radio at all?

CHANDLER: No, not really. Our whole idea is a Top 40 radio station playing Country music. I try to format it just like the Rockers and Pop/Adult's do. Less talk and more music.

RJR: What do you think are the most effective types of promotions?

CHANDLER: On-the-air promotions are, I think, more important than anything. It is always good to get involved with the community. A contest that the audience can participate in, like phone-in contests. Something that involves the listeners themselves.

RJR: Do you have any problems musically with some of the new changes in Country lyrics? Is there any guide line that you use in this?

CHANDLER: No. I figure that the world is ready. If the world is ready for X-rated cartoons, it's ready for X-rated Country music.

RJR: Any kind of counter-programming techniques that you use?

CHANDLER: Yes. You used the crossover artist when the other radio stations, your competitors in town, are doing things like news or anything that they're doing talk wise and aren't playing music. You always try and counter-program it the best you can.

RJR: But when you have so many stations in town, you can't counter-program everybody because, then, you get away from the Country.

RJR: Is there anything from the Country music record industry, or just the industry as a whole that you'd like to have that would help you program your station better?

CHANDLER: Yes. I think that this market, San Diego, is being avoided by a lot of record companies. The only time we hear from a record company is when they want to hype us on a record. Only occasionally will some music people come down. My main bitch about record companies is that they always seem to send people that are Rock-oriented who are pushing Rock product and they always let them push Country product too. They don't devote enough of their energies towards Country music. They try to cover all of the fields and all of the bases. When they do, they're spreading themselves too thin. They're really less touch with the market and with Country music. I've had people call me and hype me on a Country record and I've not even know what the record sounds like. It irritates me when somebody calls to get me to play a record and they've never heard it themselves.

RJR: You hear a lot of Country music radio stations I'm sure, through air checks. In 1978 do you see any direction where it's heading? Do you think it's good or bad for the overall image of Country radio?

CHANDLER: Country music seems to attract people that grew out of a lot of the Rock and Roll music that they were listening to when they were teenagers. I think, Country could very easily lose it's image if it's not really careful about what it does. But I remember Willie Nelson saying in an interview four or five years ago, that he thought that music was going to lose all of its labels, and it was just going to become something good to listen to. I kind of agree with that however, if that happens, then radio stations are going to be in a world of trouble trying to find something to program.

RJR: Any particular philosophy of programming that you have seen to be successful?

CHANDLER: Constant promotions and contests. Keep something going all of the time, don't ever let up. But, at the same time, don't over-hype. Give a lot of music, less talk, and a lot of contests. Contests that people can really win, instead of having a contest where you give away a car to one person. I'd rather give away a thousand albums to a thousand different people.

RJR: How long have you been involved with Country music radio?

REED: For almost sixty years, twenty-eight to be exact.

RJR: What kind of changes have you seen in Country music over the last few years and why would you consider Country music stronger than ever?

REED: Well, I feel that it appeals to a wider group of people now than it did when it was pretty much hillbilly. When I first started playing Country records, you know, Hank Williams etc., all the Country music at that time was really pure, hard Country, not modern Country in any way, shape or form. I feel that today, in many cases we're going too far. We're going too far toward the modern and getting over into the Pop/Adult where there's really no Country flavor whatsoever. I'm all for modern Country but I feel for it to be Country music of any kind, it's got to have some kind of Country flavor. I don't believe in programming that kind of music that belongs on the Pop/Adult stations.

RJR: Where would you draw the line on a particular Country record?

REED: It's difficult to do that. In my particular case, I've always loved Country music. I have what I consider a good feel for it. I've seen us come from the really hard Country. I think of the modern music today is not too far from "For The Good Times" and "For The Good Times." Instead of fiddles, it has got a lot of violins. But still that was a Country song and really, the modern music today is not too far from "For The Good Times" and "For The Good Times." It's definitely an intangible thing.

RJR: What image do you think a Country music station should project within a community?

REED: We are definitely modern Country. But as I said, there are a lot of records we would not program because the minute we do we get phone calls. Our listeners want to be Country. They'll go with modern Country but they don't want to hear what they consider to be a Pop record being played on a Country station.

RJR: Do you think it is necessary to label a Country music station as "Country" and promote it that way?

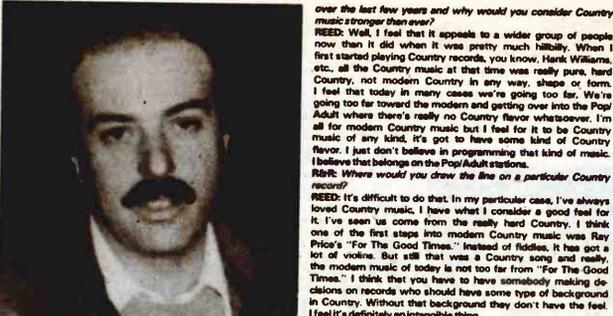
REED: I don't think you have to label it anything. You'll soon find out the first step into modern Country music was the stations are, although here again I don't think it's quite as easy today as it was a few years ago.

RJR: Is there anything from the Country music industry that you would feel that you would like to have that would better help you program your station?

REED: I don't think so. I make it a point to listen to every record, of course, before it goes on our air, but I get a lot of good ideas and leads from RRJ. I think it's the finest publication the trade has.

RJR: Anything you'd like to say to the Country music radio industry. Anything you'd like to get off your chest after all these years?

REED: No, I don't. I feel that I've progressed with the music. I don't have anything that we are playing today. I don't even like the records that are played today that aren't Country. I'd just like to keep it Country as modern as it can be as long as I feel that it has a Country flavor.



Ed Chandler
PD
KSON/San Diego

RJR: How many years have you actually been involved with Country music radio?

CHANDLER: Seven years total.

RJR: Why do you think that Country radio has become so strong in just the last few years?

CHANDLER: Everybody is really getting sick of the other music that's happening. I think everybody is getting tired of hearing the yelling, screaming, Rock and Roll. There's always a need for some type of music that people can relate to more than what everybody else is doing. I think that Country music is something people can identify with.

RJR: Do you have any type of image that you try to project of your station in the community?

CHANDLER: Yes. A modern Country. In other words, the whole problem with Country is the same people they had five years ago. Nobody wants to admit they listen to Country music. I think that there are more people that like and listen to Country music than actually admit to it. If people would come out and admit that they enjoy listening to Country, then the Country music radio stations would even be more popular than they are now. It's the old cliché about people riding with their top down listening to Rock and Roll radio and then when they put the top up, they listen to Country radio. I

think they are more afraid to say they like Country music than anything.

RJR: Do you think it is necessary for a station to label itself as being Country?

CHANDLER: No, not really. The music tells everybody what they're playing and Country music is very, very easy to identify. It's totally different than anything else. It's entirely up to the radio station itself and how they want to do it. Also, you have to research the market and figure out if you want to do it or not.

RJR: What type of personalities do you use on your radio station? Or are you into personality radio at all?

CHANDLER: No, not really. Our whole idea is a Top 40 radio station playing Country music. I try to format it just like the Rockers and Pop/Adult's do. Less talk and more music.

RJR: What do you think are the most effective types of promotions?

CHANDLER: On-the-air promotions are, I think, more important than anything. It is always good to get involved with the community. A contest that the audience can participate in, like phone-in contests. Something that involves the listeners themselves.

RJR: Do you have any problems musically with some of the new changes in Country lyrics? Is there any guide line that you use in this?

CHANDLER: No. I figure that the world is ready. If the world is ready for X-rated cartoons, it's ready for X-rated Country music.

RJR: Any kind of counter-programming techniques that you use?

CHANDLER: Yes. You used the crossover artist when the other radio stations, your competitors in town, are doing things like news or anything that they're doing talk wise and aren't playing music. You always try and counter-program it the best you can.

RJR: But when you have so many stations in town, you can't counter-program everybody because, then, you get away from the Country.

RJR: Is there anything from the Country music record industry, or just the industry as a whole that you'd like to have that would help you program your station better?

CHANDLER: Yes. I think that this market, San Diego, is being avoided by a lot of record companies. The only time we hear from a record company is when they want to hype us on a record. Only occasionally will some music people come down. My main bitch about record companies is that they always seem to send people that are Rock-oriented who are pushing Rock product and they always let them push Country product too. They don't devote enough of their energies towards Country music. They try to cover all of the fields and all of the bases. When they do, they're spreading themselves too thin. They're really less touch with the market and with Country music. I've had people call me and hype me on a Country record and I've not even know what the record sounds like. It irritates me when somebody calls to get me to play a record and they've never heard it themselves.

RJR: You hear a lot of Country music radio stations I'm sure, through air checks. In 1978 do you see any direction where it's heading? Do you think it's good or bad for the overall image of Country radio?

CHANDLER: Country music seems to attract people that grew out of a lot of the Rock and Roll music that they were listening to when they were teenagers. I think, Country could very easily lose it's image if it's not really careful about what it does. But I remember Willie Nelson saying in an interview four or five years ago, that he thought that music was going to lose all of its labels, and it was just going to become something good to listen to. I kind of agree with that however, if that happens, then radio stations are going to be in a world of trouble trying to find something to program.

RJR: Any particular philosophy of programming that you have seen to be successful?

CHANDLER: Constant promotions and contests. Keep something going all of the time, don't ever let up. But, at the same time, don't over-hype. Give a lot of music, less talk, and a lot of contests. Contests that people can really win, instead of having a contest where you give away a car to one person. I'd rather give away a thousand albums to a thousand different people.

RJR: How long have you been involved with Country music radio?

REED: For almost sixty years, twenty-eight to be exact.

RJR: What kind of changes have you seen in Country music over the last few years and why would you consider Country music stronger than ever?

REED: Well, I feel that it appeals to a wider group of people now than it did when it was pretty much hillbilly. When I first started playing Country records, you know, Hank Williams etc., all the Country music at that time was really pure, hard Country, not modern Country in any way, shape or form. I feel that today, in many cases we're going too far. We're going too far toward the modern and getting over into the Pop/Adult where there's really no Country flavor whatsoever. I'm all for modern Country but I feel for it to be Country music of any kind, it's got to have some kind of Country flavor. I don't believe in programming that kind of music that belongs on the Pop/Adult stations.

RJR: Where would you draw the line on a particular Country record?

REED: It's difficult to do that. In my particular case, I've always loved Country music. I have what I consider a good feel for it. I've seen us come from the really hard Country. I think of the modern music today is not too far from "For The Good Times" and "For The Good Times." Instead of fiddles, it has got a lot of violins. But still that was a Country song and really, the modern music today is not too far from "For The Good Times" and "For The Good Times." It's definitely an intangible thing.

RJR: What image do you think a Country music station should project within a community?

REED: We are definitely modern Country. But as I said, there are a lot of records we would not program because the minute we do we get phone calls. Our listeners want to be Country. They'll go with modern Country but they don't want to hear what they consider to be a Pop record being played on a Country station.

RJR: Do you think it is necessary to label a Country music station as "Country" and promote it that way?

REED: I don't think you have to label it anything. You'll soon find out the first step into modern Country music was the stations are, although here again I don't think it's quite as easy today as it was a few years ago.

RJR: Is there anything from the Country music industry that you would feel that you would like to have that would better help you program your station?

REED: I don't think so. I make it a point to listen to every record, of course, before it goes on our air, but I get a lot of good ideas and leads from RRJ. I think it's the finest publication the trade has.

RJR: Anything you'd like to say to the Country music radio industry. Anything you'd like to get off your chest after all these years?

REED: No, I don't. I feel that I've progressed with the music. I don't have anything that we are playing today. I don't even like the records that are played today that aren't Country. I'd just like to keep it Country as modern as it can be as long as I feel that it has a Country flavor.

RJR: How long have you been involved with Country music radio?

REED: For almost sixty years, twenty-eight to be exact.

RJR: What kind of changes have you seen in Country music over the last few years and why would you consider Country music stronger than ever?

REED: Well, I feel that it appeals to a wider group of people now than it did when it was pretty much hillbilly. When I first started playing Country records, you know, Hank Williams etc., all the Country music at that time was really pure, hard Country, not modern Country in any way, shape or form. I feel that today, in many cases we're going too far. We're going too far toward the modern and getting over into the Pop/Adult where there's really no Country flavor whatsoever. I'm all for modern Country but I feel for it to be Country music of any kind, it's got to have some kind of Country flavor. I don't believe in programming that kind of music that belongs on the Pop/Adult stations.

RJR: Where would you draw the line on a particular Country record?

REED: It's difficult to do that. In my particular case, I've always loved Country music. I have what I consider a good feel for it. I've seen us come from the really hard Country. I think of the modern music today is not too far from "For The Good Times" and "For The Good Times." Instead of fiddles, it has got a lot of violins. But still that was a Country song and really, the modern music today is not too far from "For The Good Times" and "For The Good Times." It's definitely an intangible thing.

RJR: What image do you think a Country music station should project within a community?

REED: We are definitely modern Country. But as I said, there are a lot of records we would not program because the minute we do we get phone calls. Our listeners want to be Country. They'll go with modern Country but they don't want to hear what they consider to be a Pop record being played on a Country station.

RJR: Do you think it is necessary to label a Country music station as "Country" and promote it that way?

REED: I don't think you have to label it anything. You'll soon find out the first step into modern Country music was the stations are, although here again I don't think it's quite as easy today as it was a few years ago.

RJR: Is there anything from the Country music industry that you would feel that you would like to have that would better help you program your station?

REED: I don't think so. I make it a point to listen to every record, of course, before it goes on our air, but I get a lot of good ideas and leads from RRJ. I think it's the finest publication the trade has.

RJR: Anything you'd like to say to the Country music radio industry. Anything you'd like to get off your chest after all these years?

REED: No, I don't. I feel that I've progressed with the music. I don't have anything that we are playing today. I don't even like the records that are played today that aren't Country. I'd just like to keep it Country as modern as it can be as long as I feel that it has a Country flavor.

RJR: How long have you been involved with Country music radio?

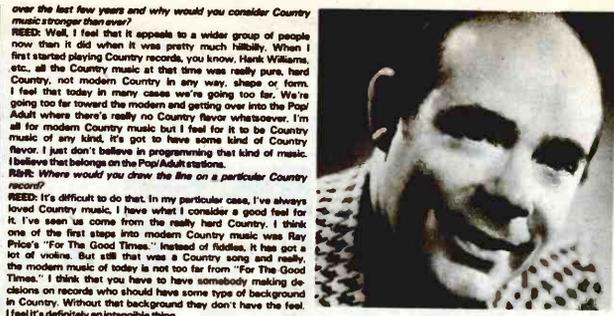
REED: For almost sixty years, twenty-eight to be exact.

RJR: What kind of changes have you seen in Country music over the last few years and why would you consider Country music stronger than ever?

REED: Well, I feel that it appeals to a wider group of people now than it did when it was pretty much hillbilly. When I first started playing Country records, you know, Hank Williams etc., all the Country music at that time was really pure, hard Country, not modern Country in any way, shape or form. I feel that today, in many cases we're going too far. We're going too far toward the modern and getting over into the Pop/Adult where there's really no Country flavor whatsoever. I'm all for modern Country but I feel for it to be Country music of any kind, it's got to have some kind of Country flavor. I don't believe in programming that kind of music that belongs on the Pop/Adult stations.

RJR: Where would you draw the line on a particular Country record?

REED: It's difficult to do that. In my particular case, I've always loved Country music. I have what I consider a good feel for it. I've seen us come from the really hard Country. I think of the modern music today is not too far from "For The Good Times" and "For The Good Times." Instead of fiddles, it has got a lot of violins. But still that was a Country song and really, the modern music today is not too far from "For The Good Times" and "For The Good Times." It's definitely an intangible thing.



Steve Leader
MD
KNEW/Oakland-San Francisco

RJR: How many years have you actually been involved with Country music radio?

LEADER: Primarily, with the help of our Program Director, CWI Harvey Reed, I've had material by major Country artists. Once like Glen Campbell, Marty Robbins, Johnny Cash

RJR: Why do you think that Country radio has become so strong in just the last few years?

LEADER: Everybody is really getting sick of the other music that's happening. I think everybody is getting tired of hearing the yelling, screaming, Rock and Roll. There's always a need for some type of music that people can relate to more than what everybody else is doing. I think that Country music is something people can identify with.

RJR: Do you have any type of image that you try to project of your station in the community?

LEADER: Yes. A modern Country. In other words, the whole problem with Country is the same people they had five years ago. Nobody wants to admit they listen to Country music. I think that there are more people that like and listen to Country music than actually admit to it. If people would come out and admit that they enjoy listening to Country, then the Country music radio stations would even be more popular than they are now. It's the old cliché about people riding with their top down listening to Rock and Roll radio and then when they put the top up, they listen to Country radio. I

think they are more afraid to say they like Country music than anything.

RJR: Do you think it is necessary for a station to label itself as being Country?

LEADER: No, not really. The music tells everybody what they're playing and Country music is very, very easy to identify. It's totally different than anything else. It's entirely up to the radio station itself and how they want to do it. Also, you have to research the market and figure out if you want to do it or not.

RJR: What type of personalities do you use on your radio station? Or are you into personality radio at all?

LEADER: No, not really. Our whole idea is a Top 40 radio station playing Country music. I try to format it just like the Rockers and Pop/Adult's do. Less talk and more music.

RJR: What do you think are the most effective types of promotions?

LEADER: On-the-air promotions are, I think, more important than anything. It is always good to get involved with the community. A contest that the audience can participate in, like phone-in contests. Something that involves the listeners themselves.

RJR: Do you have any problems musically with some of the new changes in Country lyrics? Is there any guide line that you use in this?

LEADER: No. I figure that the world is ready. If the world is ready for X-rated cartoons, it's ready for X-rated Country music.

RJR: Any kind of counter-programming techniques that you use?

LEADER: Yes. You used the crossover artist when the other radio stations, your competitors in town, are doing things like news or anything that they're doing talk wise and aren't playing music. You always try and counter-program it the best you can.

RJR: But when you have so many stations in town, you can't counter-program everybody because, then, you get away from the Country.

RJR: Is there anything from the Country music record industry, or just the industry as a whole that you'd like to have that would help you program your station better?

LEADER: Yes. I think that this market, San Francisco, is being avoided by a lot of record companies. The only time we hear from a record company is when they want to hype us on a record. Only occasionally will some music people come down. My main bitch about record companies is that they always seem to send people that are Rock-oriented who are pushing Rock product and they always let them push Country product too. They don't devote enough of their energies towards Country music. They try to cover all of the fields and all of the bases. When they do, they're spreading themselves too thin. They're really less touch with the market and with Country music. I've had people call me and hype me on a Country record and I've not even know what the record sounds like. It irritates me when somebody calls to get me to play a record and they've never heard it themselves.

RJR: You hear a lot of Country music radio stations I'm sure, through air checks. In 1978 do you see any direction where it's heading? Do you think it's good or bad for the overall image of Country radio?

LEADER: Country music seems to attract people that grew out of a lot of the Rock and Roll music that they were listening to when they were teenagers. I think, Country could very easily lose it's image if it's not really careful about what it does. But I remember Willie Nelson saying in an interview four or five years ago, that he thought that music was going to lose all of its labels, and it was just going to become something good to listen to. I kind of agree with that however, if that happens, then radio stations are

...tween. If you've got a national job, just stay in touch with the people that are helping you keep your job.
R/R: Is there any kind of information from the record industry that would be helpful to you in your music choice or do you feel that they are providing you with what you feel is necessary?
FULLER: I always like to know what a record is doing nationally, although I don't think your average listener cares if a record is number one in the trades, or if it is number ninety-nine. But I like for a promotion man to have enough honesty to tell me if a record is dead sales because that should drop it. But, sure I like to get sales figures on records on a national level, just to see, maybe for my own personal satisfaction, what it is doing.

R/R: Anything you'd like to say to the Country radio industry?
FULLER: I've got some very strong feelings about Country music radio and it goes kind of hand in hand with some of the music that is being played today. Do you remember what came up at the Country radio seminar last year? When they asked for people who were in Country music radio five years ago to stand up. Not half of the people in the room stood up. I have no objections to people from Rock music coming into Country. I worked in Rock in the late '60s. The only thing that I do object to is people from the Rock field coming into Country and not really honestly and truly caring about Country music. The only thing that lets me to somebody go into Country music from another field who doesn't have enough ambition to learn what Country music is about through and through. When you get started in Country I read everything I could get my hands on pertaining to Country Music. It's one of the reasons why I think a lot of your record companies are cutting "crossover" records. They're going to sell more if it crosses over. They've got a better chance of getting it played on the particular station because they might like the sound a little bit more than we do the Country sound. This is something I don't necessarily agree with.

Charlie Ochs
 MD
 KNIX/Phoenix

Arizona Country
KNIX

R/R: How long have you been involved in Country music radio?
OCHS: About the year and a half.
R/R: As a Music Director, what sources or method do you use at your station to determine what particular records you'll be adding in any particular week?
OCHS: On the side, the name of course has a lot to do with it. We try to base our choices on the familiarity of artists and the sound.

R/R: Is there any particular type of music record that you use to determine how you're going to program?
OCHS: We have a brand of research it's too bad I can't tell you all about it, but it is classified. I can go into it a little bit though. Larry Daniels, the Program Director, and I have a system which we use which determines not only the programming, but also negatives on a record. We go into our audience, points that we know are our listeners. We have saved over the years, every name and address of every person who has ever entered a contest here. We use the name of every person, two people two weeks in a row. We mail them a questionnaire which we designed, re-design and re-design again so that we are really certain when a record has peaked or if we have a record that we think might have some negative. We'll plug it in after we've been playing it for maybe two or three weeks and let the people determine what they think of it. We've found some very interesting things in this research. Some records that I would have never been very strong have scored like a minus two, which is really bad. We learn very heavily on this research and it really helps us out.

R/R: How much actual retail research within your market do you rely on?
OCHS: I'm sure a lot of people will sit back and say "Hey, this man is throwing out a type of research that's been proven over the years." But requests and sales I use maybe a total of 25%. I have a very definite reason for that. The people who request songs and the people who go out and buy records are not necessarily the bulk of the audience, especially people who buy records. They hear a record on the radio three times, go out and buy it and play it on their record player and turn the radio off. I just really don't feel that those people are the ones who are going to be listening to your radio station.

R/R: Any particular thing that you could use from other radio stations that might be helpful in what you're doing?
OCHS: I'd like to have more contact with radio stations. I get a lot of secondhand contact from the record promotion people, but I would really like to sort up some kind of a weekly exchange with several of the major Country stations, and several of the minor radio stations in markets, where they can experiment more than I can. It can be a lot of fun being in small markets. Playing 100 records and being able to determine by the sound on the air, and what people were telling me, which records were going to be a hit. I can't do that anymore.

R/R: What are your opinions on the direction of Country music from this point on?
OCHS: I can tell in just the past couple of years our audience has become basically a younger audience and a wealthier audience than it was just two years ago. We play quite a bit of Progressive Country, you know, and trying to walk that fence is extremely difficult at times. We have very good people on the air who are very aware of the type of music that we're into. We do some album cuts that are pretty darn progressive, but we balance it very well with more standard Country.

R/R: What would you think would make a Country radio station successful in 1978?
OCHS: An awful lot of work. We have an ideal situation here. Larry Daniels has been in Country radio for many years, and I haven't. My background is more Pop/Adult and Rock. No record goes on the air here unless both of us say it goes. We both have a veto power on a record and we argue all of the time and have some very bitter disagreements about music, but I think you need to have that kind of arrangement. You have to have a good working relationship with two people on music. There was a time that I had said it wasn't possible.

If you're going to do music, one person has to be in charge and have the final say. We have two people who have the final say and it works beautifully. If you can get that kind of situation, with two people who can work together and two people who have varied backgrounds, who don't agree—because if you agree all the time, you're not going to get anywhere—you will have a very effective music department.

Dale Hansen
 MD
 KBFW/Bellingham

R/R: In Bellingham, Washington your station is number one. In some other markets Country music radio has started to dominate the market. Is there any reason why you feel Country music has become so strong in the last few years?
HANSEN: I think the main reason would be that Country music artists have continued to improve their product. I hate to pick names on Top 40, but I'd like to say that the Top 40 markets have not strengthened. Not so much that they have weakened themselves, but that they haven't strengthened to the extent that Country has. I think that's the main reason that Country has just gotten so good so fast and they're keeping better.

R/R: When you are looking for music for your radio station,



how do you determine what record that you're actually going to put on?
HANSEN: The first thing that I could look for would be the major artists. You've got to look at them pretty hard. People like Conway Twitty and Glen Campbell, you ask yourself what does that sound like and how are people going to react to it. If it's OK and sounds good then you put it on. Next I go through the artists that aren't as well known and if it sounds good then you add it too. Personally I've had good luck with almost going 100% with the major artists. I've always had good luck using gut feeling.

R/R: Since you say you pick music on a gut feeling is there ever a time when you utilize any kind of music research to help you determine whether you'll keep a particular record on when you take one off?
HANSEN: Requests, as you know, are a good indication as to how long a record is going to last. Depending on how good the song is, most of the time a major artist will last about 12 weeks. If it's a major song, maybe 13-14 weeks on the playlist. You can count on a new artist that has a strong record to last 8-9 weeks, whereas a song that you may have put on that tops will probably last 4 weeks. You get the feedback from your listeners through the request line plus once again, that old gut feeling.

R/R: How about any kind of retail research involved in your market? Do you think it's necessary at all?
HANSEN: It's very necessary. In fact, it's essential, but unfortunately we've been working with retail outlets in Bellingham and we've found that they will stock the top 10 singles and albums. So, if you want to play a new song that you know is going to go and somebody hears it on your station and wants to know where to buy it, I have to talk them Tacoma. This is really unfortunate, but Bellingham has, up to this point, had a poor retail outlet and it's getting a whole lot better.

R/R: Do you think there's anything that your audience could do to be more helpful to you in the particular area?
HANSEN: It's possible, but I don't know what it would be. I talk to several record companies and they've contacted the stores and said they'd like to get some of our product in there. I think that people are a little bit wary of putting Country product in their stores with the stigma that Country used to have of not being a big and important thing.

R/R: Is there any kind of sound or anything that your audience is asking for in this particular point of time?
HANSEN: I think, both ends of the spectrum are going over well. Modern Country, well as traditional Country. We're finding that you have to mix the two.

R/R: Any comments on the directions that you see Country music heading in?
HANSEN: I have no idea. I think it's unpredictable. I think it will just keep expanding and keep getting better.

R/R: Do you see any particular needs for the industry to grow in the near future?
HANSEN: Just keep communicating. If you keep doing that, I think it will go over. It will work.



R/R: Could you kind of describe your style to us? What you try to project as a personality?
DAY: I try to be a little crazy in my thing, where people can relate to it. I try to tell you that you're nuts. However, another thing I try to do is let them know that I'm their personal friend, just like one of the family. I go to hospitals and visit listeners. I've been publisher at Kunkin. I've had people on my distributed call me. I've been best man at many weddings, this sort of thing. You have to have some craziness, but I balance it off by trying to really be their personal friend.

R/R: Do you feel like if you aren't going to be a personality that the community involvement has to be there?
DAY: I think so. It gives you believability.

R/R: What have you found the most effective types of promotion for yourself as a personality?
DAY: Just being very visual. I think that's the best promotion you can do. I take part in everything from family reunions to benefits.

R/R: Do you think your style would be any different if you were at a station with a different format?
DAY: I've done the same thing for the last fifteen years, and I've been in radio probably about nineteen years now. I took the first few years to find out what kind of a person I was. Very few people can do it. It took me about five years to find out which way I was going, but I haven't changed. I really haven't. In Rock I've probably been a little faster in the delivery. As far as material and the way I present it, I think it's pretty much the same. I don't think there has been a whole lot of difference. I don't know if that's good or bad, but so far that's been successful for me.

R/R: Seems like Country radio for awhile went through a

period of trying to be very Robinson, the Drake format type, time and time, but now as you say, the personality is coming back. For somebody who is thinking about becoming more of a personality, do you have any tips on how to develop a personality for the audience?
DAY: I think the hardest thing is the world, and it sounds crazy like it would be easy, is to successfully project yourself across the air. That's a tough problem. If you first go on the air, you're a combination of a lot of people that you've listened to, or people that you've heard, and you produce it in every market. Take some of the good things you hear and use them. The big thing is that if you can project the way you are pretty much in person, I think you've got it.

R/R: How long have you been directly involved in Country music radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

R/R: How long have you actually been involved in Country radio as a personality?
RAY: For 22 years.

R/R: Do you have any opinions on why Country radio in just the last few years has become so strong?
RAY: A lot of jocks have come over to the Country music field. If you'll remember, a few years ago when the Rock field went into psychic music, they had a lot of problems in some of your larger markets. The stations weren't really getting the numbers that they were getting before. But they say now consistent the Country stations were. These Rock-oriented programs have helped broaden the appeal of Country radio.

R/R: You think there's been too much emphasis put on the crossover songs?
RAY: I believe it has helped Country. But you can overdo it. I think a lot of crossover songs aren't making it as fast now as you've had before.

R/R: Can you kind of describe your style as an air personality?
RAY: How do you approach your audience?
RAY: Strictly downwards. Just being honest with people. Say what they want to hear. Call a spade a spade when it's a spade.

R/R: How involved do you actually get within your community?
RAY: As involved as they want me. Anytime there's any kind of thing to help people, I want to be involved.

R/R: Can you tell us about some of your most successful promotions, not only for yourself, but the stations you've worked for?
RAY: Now I can only tell you what I did at night, I can't speak for the daytime group. I've had a lot of giveaways as far as CD radios and hi-fi chairs, which are truckers' chairs. On occasion, I give away money just to be doing it. Promotions are to build an audience. If you're an air personality who isn't very strong, you're going to need a whole lot of air promotions to help you along. Unfortunately when I came here, they didn't have a great deal of money to throw into an all-night show. I used a lot of fun contests on-the-air and people loved them because they were involved with the show.

R/R: What's been the most exciting promotion you've been involved in? I know you've done a lot of actual on-the-road promotions.
RAY: I've done more from truck stops all over the country. I've been very fortunate to have been on the NBC-TV Today show several times, and the Tennessee Show with Tom Snyder. I've also done the "To Tell The Truth" program. I'm just a Country boy trying to make a dollar.

R/R: Do you think the Country air personality is as strong today?
RAY: To me, the old head in business knows how to reach out and communicate with his audience. Now the new man that's coming into the business today is given a lot of instructions on how to give the time and temperature. This is a field which needs experience. I don't think a man really comes into his own until he's had at least five years under his belt. Then he starts feeling radio. He really learns to love radio before he learns to love it. To me the old head in the business knows how to communicate and he will be a personality whether he knows it or not.

R/R: Why do you think will help Country music and Country music radio to continue to grow in the next few years?
RAY: So goes your man, so goes your business. If the man is strong, your business will be strong. Whether it be Country or any other radio. I think they ought to do a lot of homework on the music and where it came from and where it is now. You can't really say where it's going in the future, because no one knows. As long as they actually work at their business, they'll be alright.

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.



largest Country music radio station on the West Coast. K-LAC and I have a syndicated radio show for Diamond P Productions called "Country Gold," which is played in about twenty or thirty markets. But when you talk about specific promotions for the community, I do very little of it. Only that I get involved at the Palmolive and when people go there they see me.

R/R: For somebody who is getting into Country radio, or who is right now in Country radio, who want to get there being a personality, what would you suggest to them?
NEWMAN: Know that music. It's all well and good to work at the station which says, "All we want from you is time and talent," but you're not really a rounded jock until you know the music and the people who make the music. I just don't mean the artist either. I mean the producers and writers too. Get an well-rounded background on the music as you can because you can't stroke the people. You know, they're going to find you out sooner or later. Although, some people are doing it.

R/R: How long have you been involved in Country radio as a personality?
RAY: For 22 years.

R/R: Do you have any opinions on why Country radio in just the last few years has become so strong?
RAY: A lot of jocks have come over to the Country music field. If you'll remember, a few years ago when the Rock field went into psychic music, they had a lot of problems in some of your larger markets. The stations weren't really getting the numbers that they were getting before. But they say now consistent the Country stations were. These Rock-oriented programs have helped broaden the appeal of Country radio.

R/R: You think there's been too much emphasis put on the crossover songs?
RAY: I believe it has helped Country. But you can overdo it. I think a lot of crossover songs aren't making it as fast now as you've had before.

R/R: Can you kind of describe your style as an air personality?
RAY: How do you approach your audience?
RAY: Strictly downwards. Just being honest with people. Say what they want to hear. Call a spade a spade when it's a spade.

R/R: How involved do you actually get within your community?
RAY: As involved as they want me. Anytime there's any kind of thing to help people, I want to be involved.

R/R: Can you tell us about some of your most successful promotions, not only for yourself, but the stations you've worked for?
RAY: Now I can only tell you what I did at night, I can't speak for the daytime group. I've had a lot of giveaways as far as CD radios and hi-fi chairs, which are truckers' chairs. On occasion, I give away money just to be doing it. Promotions are to build an audience. If you're an air personality who isn't very strong, you're going to need a whole lot of air promotions to help you along. Unfortunately when I came here, they didn't have a great deal of money to throw into an all-night show. I used a lot of fun contests on-the-air and people loved them because they were involved with the show.

R/R: What's been the most exciting promotion you've been involved in? I know you've done a lot of actual on-the-road promotions.
RAY: I've done more from truck stops all over the country. I've been very fortunate to have been on the NBC-TV Today show several times, and the Tennessee Show with Tom Snyder. I've also done the "To Tell The Truth" program. I'm just a Country boy trying to make a dollar.

R/R: Do you think the Country air personality is as strong today?
RAY: To me, the old head in business knows how to reach out and communicate with his audience. Now the new man that's coming into the business today is given a lot of instructions on how to give the time and temperature. This is a field which needs experience. I don't think a man really comes into his own until he's had at least five years under his belt. Then he starts feeling radio. He really learns to love radio before he learns to love it. To me the old head in the business knows how to communicate and he will be a personality whether he knows it or not.

R/R: Why do you think will help Country music and Country music radio to continue to grow in the next few years?
RAY: So goes your man, so goes your business. If the man is strong, your business will be strong. Whether it be Country or any other radio. I think they ought to do a lot of homework on the music and where it came from and where it is now. You can't really say where it's going in the future, because no one knows. As long as they actually work at their business, they'll be alright.

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

R/R: How long have you been involved in Country radio as a personality?
NEWMAN: The first time was in 1967. I was working at a small station in Pennsylvania and did a Country show because the radio was in a bind. They were going to get a part in a Broadway show and he had to leave. I didn't know Jimmy Dean. Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across it. That lasted for about a year.

R/R: Do you think it's important to be more of a personality than a DJ?
NEWMAN: Oh, absolutely. I used to be a Rock jock and I have completely passed me by. The styles vary for a Country radio.

R/R: What kind of promotions are you involved in as far as promoting yourself as a personality?
NEWMAN: The closest thing you can come to in the way of promotion is being in the Palmolive Club. I have three there, two, three, four nights a week. Just meeting the people there is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like you're in a radio station. I don't know if that's the intent, but I am interested more than any DJ jockey in the world. I heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

The Personalities...

Deano Day
 Air Personality
 WDEE/Detroit

R/R: Do you think the personality in Country radio is as strong as it was a few years ago?
DAY: Yes. I think it's getting to be like back in the old days. They had some super personalities in those old days. I still remember who they were and who the sponsors were. Now I think it's all beginning to happen all over the place. I think it's very important.

R/R: How long have you been involved in Country radio as a personality?
DAY: I've been publisher at Kunkin. I've had people on my distributed call me. I've been best man at many weddings, this sort of thing. You have to have some craziness, but I balance it off by trying to really be their personal friend.

R/R: Do you feel like if you aren't going to be a personality that the community involvement has to be there?

The Songwriter And Publishers...

Rory Bourke Songwriter with Chappel Music

RBR: Among your accomplishments, what were some of the songs that you've written that would be most notable?

BOURKE: I wrote "The Most Beautiful Girl," "Easy As Pie," "Sweet Magnolia Blossom," and "Neon Rose," which Mel Tillis recorded.

RBR: What kind of a trend as a songwriter, have you seen in Country music in the last couple of years?

BOURKE: My wife told me, a few years ago, that some of the songs I was writing at that particular time one day would be recorded in Nashville under the term "Country." I laughed and didn't think it would happen. At that time, you had to have a Country/Country song to get it recorded or played on a Country station. I think the trend has changed because radio has changed. I think more and more Program and Music Directors have come out of either Pop/Rock or Rock radio into Country radio. Their ears were already attuned to Rock & Roll. I think they wanted to hear more zip in the music. They knew they had to capture their audience and not let go. I think the only way they could do that was through the music. When they came to Country radio these guys tolerated a lot more seepage of pop music tendencies in the country. I think it's going to get more and more like that. I think the audience is growing because radio is educating the audience.

RBR: So you think the more Pop sound has helped the growth and expansion of the audience of Country music?

BOURKE: Sure. For example, "Drinking Thing" by Gary Stewart is basically a hardline Country idea with a Country lyric, but the musician and the production are very subtly rockabilly or Rock. They say what the people want to hear because the people relate to lyrics, yet the music and the production are more with today's sound. I don't think the audience is sitting out there saying, "Well, gee, that steel guitar isn't playing a Country lick." They're hearing what it's saying to them.

RBR: You think producers are putting too much emphasis upon trying to cut a crossover record?

BOURKE: I don't know one producer who actively goes in to do that. Most producers I know will tell you that they never go in to cut a crossover record. Most of them are smart enough to know that you've got to have a Country hit first before you can even talk crossover. So the attitude of most of them is to cut the best Country record they can, and if something happens that's fabulous. If it doesn't happen, they still did their job.

RBR: There've been some complaints in the last year in the area of lyric content, the use of profanity and some of the actual subjects dealt with. Is there anything you keep in mind as you're putting together a song as to the direction of some of the lyrics that have been put out?

BOURKE: I try to stay away from "hell" and "damn" because I don't think they're necessary. Most of the things I get involved with, there's no reason for it. I think if a song absolutely calls for a "hell" or "damn," then it should be in it. I think that it is just as strong in some of the old Country songs. If they're going to attack what's out there now, they ought to go back about five or ten years and listen through that period. That's one of the great things about Country. It's been so liberal with the lyric. It's real. Its lyric content has been down-to-earth and is reflecting a lifestyle.

RBR: Are there anything you're doing different in 1976 in the way you write a song?

BOURKE: Only in ideas and lyric content. Musically I'm pretty much doing what I've always done. I think as a writer grows and keeps on writing, he's got to pick up something along the way. It's like a rolling stone or a snowball. It just gets bigger and bigger. Being the promotion man, I think I know what people will reject faster than maybe another writer. I'm still a promotion man at heart.

RBR: Is there anything that the radio community might be able to do for you as a songwriter to keep you more aware of what's going on?

BOURKE: I think radio needs to understand the Country music



business. I have nothing against a shorter playlist. In Pop/Adult radio where they have a short playlist, a record that goes number one, can sell a million records, possibly the album might sell another three million. The amount of revenue generated from that hit would be in the millions of dollars. In Country, we have a number one going with probably a mean figure of 100,000. Only so many people can make so much money from that 100,000 record sale. The publisher makes \$1,000 and splits it with the writer, \$500, the artists get 5% of a \$1,000. I think radio, unless they really get a feel for what is making the Country industry, could squeeze Country right out of the business. It could go under because there's only so much revenue being generated. I don't think a real right playlist radio market will help Country grow. The music business itself is a small world. The Country music business is an even smaller world.

RBR: What would you suggest for the radio and record industry to continue to grow?

BOURKE: I think that Country radio, through the efforts of Radio & Records, through the Gavin Sheets, and through people like Tom McEntee, Nick Hunter, and Jerry Seabolt, have really come close to meet with the record industry. The opposite is true,

we've become closer to the radio industry because of certain trades and people who care. I think your conviction, through McEntee's Country Music Seminar, it has brought everybody a lot closer. I think we just need to keep that up and every thing will be alright. I think where radio and records start really disagreeing with each other, or not keeping in close contact, it could be a problem for the entire industry.

Wesley Rose President Acuff-Rose

RBR: How long have you actually been involved in Country music?

ROSE: Since 1966.

RBR: I'm sure you've seen a variety of trends. What trend do you think that Country music is going through right now?

ROSE: Frankly it doesn't go through trends. It just goes from areas of good and weak records. I don't think there's any more of a trend than there was in the 40's. There's a lot of talk about a thing called "Progressive Country" and I don't even know what that really is. I asked someone one day in Austin about it and he said "It's with a beat." But Bob Wills had a beat in '46. Of course, way back there, Snake Country had a full band with strings and horns, but songs are the key to records.

RBR: Is there any particular type of song that you're looking for in 1976 as compared to maybe five or ten years ago?

ROSE: I'm always looking for a song that fits an artist. The lyric content has to be words that he normally uses because he will sing them better. It has to be believable to the public. If you put a lyric that is a different mode of English that



he doesn't use at any time, it just doesn't come through. And the public is the key. The radio stations, to me, are a conduit to the public. The radio station trend now is as the small playlist which I think is wrong. They're taking it out of the hands of the public and they think they're picking the hits. This is one of the reasons why it's very hard for a great new talent to get started. Great new talent is the Midwest or Country music, or any kind of music for that matter.

RBR: Do you think that maybe in this professional sound of Country music out now, that there's too much emphasis being put on the crossover record from a lot of producers?

ROSE: I think that's one of the mistakes producers make. I have found that if you cut a great Country record it goes across the board. Now the minute you start compromising and say "Let's take the fiddle out and add a string section because it will fit the Pop people," you're really not cutting a Country record. To be fair to the Country people and to the radio Country, you should cut as great a Country record as you can. The other will take care of itself. If radio stations will try to please the people, they will be successful and will also be contributing to an industry that is really a team. I think everybody in the industry, trade papers, is a team and if this particular part of the industry fades out and goes away, the whole team goes. Not one segment, not just the publisher, not just the record industry, not just the radio station, but everybody will drop off and there won't be any trade charts on Country.

RBR: What percentage of catalogue songs are you using as opposed to newer material. Are you still reaching back for the older songs?

ROSE: I'm doing about 50% catalogue and 50% newer material. The reason is that there's a different generation now. Some of the things we've had out like "Blue Eyes Cryin' in the Rain" with Willie Nelson, that was recorded by Roy Acuff about 1945, was a hit then. Very few people knew Roy Acuff ever recorded it. In fact, there were many disc jockeys, probably the newer ones, that would call me and ask who recorded it. That surprised me a little. If I ever had to be a disc jockey, I would want to learn the whole history of what I have to deal with. This is important to satisfy your audience.

RBR: When a song is finally placed, how involved do you get as a company in the actual marketing or promotion of that song?

ROSE: We're involved from beginning to end. Of course, remember, we've been here since about 1942, so we have our own record and play what they feel is a great record instead of waiting for a bullet in the charts before they put it on. I think they're setting their own talents short. To be a disc jockey you must like music. You're not just picking hits, you're trying to play something that makes your audience happy. I don't call computer stations that just grab a chart and play twenty records. The only way of legitimizing themselves is by playing what they call "Oldies But Goodies." The merchandising part of Country music has progressed like the rest of it. The reason for that is the radio. There are four radio stations that control the sales in just 50% of the outlets. So to get in a rack, you've got to be Top 10. That all of a sudden scratches out that new young artist and also scratches out the great

standards that people are trying to buy. It's just that merchandising is being really into Rock music. They put one hundred of those in, but they put ten Country. I think it's unfair because the Country music gets performed on more stations than Rock does. Country music is played on the Pop/Adult stations too.

RBR: For some of the newer people getting into Country music, whether they come from a Rock or classical background, are there any suggestions that you can make to them to make them successful as Country radio personalities?

ROSE: I think the most important suggestion I can make is to study your craft. If you're going to be in a Country station, spinning Country records, even though you may like Rock, you should know the history of Country. A great disc jockey is the one who has all the information in his head so he can either pass this information on to his listeners, or he can answer questions intelligently when someone calls in. There's a great history in Country music. It's American music.

Radio really entertains and communicates with your listener. The only way you'll continue to grow is for the persons controlling the airwaves to learn their craft. For the Country DJ he should know the music.

Al Gallico President Gallico Publishing

RBR: How long have you been involved in Country music?

Gallico: Since 1944.

RBR: In the years that you've actually been involved in Country music, have you found any formula yet as to what makes a hit Country record?

Gallico: The formula is the song. The great songs.

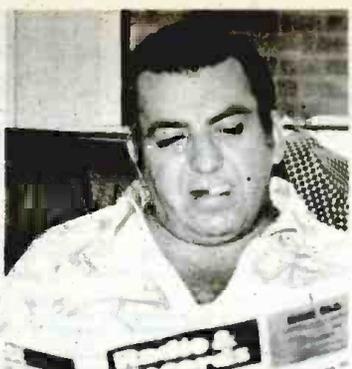
RBR: Do you see any kind of directions that Country radio and Country music are heading?

Gallico: It's growing tremendously and I think it's going to get even bigger because the younger generation is starting to write. In Europe, right now we have a song called "Mississippi," which was written by a boy in Holland. The original record sounds like it was written and recorded in Nashville. I think that's going to help out the business a lot. I think it just boils down to a good song. Take "The Most Beautiful Girl." That could have been a hit in 1940, or 1950. It's just a good song and I think that's what makes it.

RBR: What percentage are you using out of your catalogue material as opposed to new material that you're publishing? Are artists wanting to use some of the older songs?

Gallico: Yes. Right now, Kenny Rogers has recorded a song of ours that was a hit about 1958 by Leon Ashley, a thing called "Luna. Where's My Gun That I Ain't Got?" I just heard the record and I think it's an outright smash. Then we have a new girl called Sherri King who recorded "Almost Persuaded" and it looks great. We have a song called "Too Far Gone" that has never really been a big hit, but a lot of the artists pick it up and record it, both Pop and Country artists.

RBR: Is there any particular sound or type of song that you're



looking for in 1976 that would lean toward the Country sound people are asking for?

Gallico: Not really. It's the song. If it has a good story and good melody, it will hit.

RBR: You're on the road a lot. Do you see any direction that Country radio might be heading?

Gallico: Yes. I think that Country radio has grown so fast there's a shortage of authentic Country disc jockeys. They're not familiar with the people and style of programming of a Country radio station. Stations have to hire jocks and many today are getting them from the Top 40 stations. Their policies of picking records has changed a lot too. There's no more instant adds if you've got a major artist. There was a time when they would add their records immediately. Now they have the short playlist. Most of them wait and see what is going to happen with a record before they want to add it.

RBR: You think because of the short playlist radio stations, and because of the research-oriented type radio stations that have cropped up in Country music in the last couple of years, that it affects what you're going to release? Are you releasing as much product now?

Gallico: I think we are. Right now we have about eight songs coming out on the charts and we have about four or five new ones coming out. We keep releasing them anyway.

RBR: Is there any particular suggestions that you would have for the Country music radio industry to possibly help our industry together grow?

Gallico: I don't think they should have a short playlist. I really don't. I think they should play fifty or sixty records with some extras. But as far as this cutting it down to twenty and three records, I think it's very unfair. Without the exposure for the new talent, the industry can't and will not grow.

The Recording Artists...

Roy Acuff Recording Artist Hickory Records



RBR: How many years have you been involved in Country music?

Acuff: Professionally about 45 years. At least I've tried to make a living out of it for that long. It was a long time before I was living, but I was still trying to get a dime.

RBR: How did you first get started?

Acuff: When I got out of school I had a sun-stroke and used to fiddle out on the street in the sun went down. A Medicine Show Man came by and heard me and got me going the Medicine Show way. So, I really started on a Medicine Show. Then I got out of that and went into radio and organized a little band and started in Knoxville, Tennessee on radio station WOL and WNOX.

RBR: Were you ever a jockey on the air, or just an entertainer?

Acuff: No. Just an entertainer. I've never done any DJ work at all. I never did have that much sense.

RBR: What would be the "Roy Acuff" definition of Country music?

Acuff: My only way to say anything to anyone about that would be that it is music for families. It's American music, one that doesn't have to be written down on paper. It's music from the heart. Music that is sung from feeling and understanding. When I was in Country we sang all types of ballads. They were not written, they were just handed down to us. I was raised on a farm. I know what it's like to be back in the hills of Tennessee, back in the mountainous section. I've never been educated in music except to educate myself in the entertainment world.

RBR: Any thoughts on why you feel Country music is so strong today in 1976?

Acuff: Well I think the world is looking for something that's down to earth, to take their troubles of the world away from them and bring them into the homes that is interesting and good to listen to and something children can listen to and enjoy, which I'm afraid we are getting away from to a certain extent. We're letting some of the writers do things that are not the very best for young people. We're no different from anyone else. The boys and girls are trying to make a living and money is the evil and learn of anything of that nature. I think Country music has always had something to offer. It's done from feeling and understanding. I think the people in the big city, metropolitan areas, are beginning to realize that people who live on the farms and in rural sections do have something to offer to the world, and they're accepting it.

RBR: You've seen change in the area of Country music. Do you feel that these changes have been good or bad?

Acuff: Well in some cases, it's good, but in some cases it is bad. In the case of recordings, etc., it's been good. I don't see anything wrong with it in that branch of music. I'm involved with the Grand Ole Opry which does not stand for things that would be insulting or a dislike in any way to people.

RBR: The reason they don't hear the Grand Ole Opry because they have heard, and believe that it is a good program. It's a good clean show with Country music.

RBR: Do you have any feelings in the area of the Pop/Country music sound? Do you think there's too much emphasis on the crossover?

Acuff: In a way I'm glad to see some of the music crossover. I think the Pop industry realize that Country boys can come up with some mighty good songs sometimes. They write them and put them out and the Pop field grasps them. I can remember back when I was a young man that it was no fun

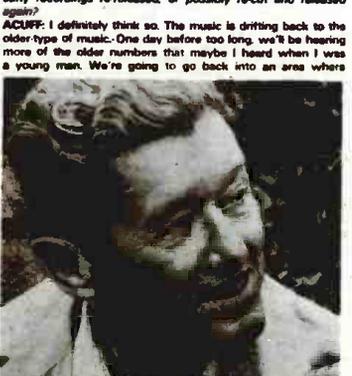
at all for me to sing one of Bing Crosby's numbers because there were very popular. They thought I was a fool.

RBR: Do you have any thoughts on the area of the explicit lyrics that are being used by Country writers? Do you feel profanity is really necessary?

Acuff: I think it is absurd. The songs that some of them are writing using the four letter words and three letter words are absolutely unnecessary in any music, not just Country music. If they want to put out that type of music on a label, it can be played in the beer joints on the jukeboxes, but they shouldn't play it on radio.

RBR: We've kind of seen in the last year or so, especially with the growth of Country music, not only the modern sound doing so well, but also it seems they're trying to bring back a traditional sound for a whole new generation of people coming into Country music. Any chance we may see some of your older recordings re-released, or possibly re-cut and released again?

Acuff: I definitely think so. The music is drifting back to the older type of music. One day before too long, we'll be hearing more of the older numbers that maybe I heard when I was a young man. We're going to go back into an area where



people will be more respectful to this type of music.

RBR: What are your plans now as far as your recording career is concerned? I know you're very involved in the Grand Ole Opry, but what can we look forward to from Roy Acuff?

Acuff: Right now I have no plans because I'm just getting over a heart-attack. If things fall on through I may be recording again. I hope to continue to do the type of songs that I have been doing all through the years. They will be Country tunes. Something that the families can enjoy. I'm never going for the money idea of recording just for the jukeboxes.

RBR: Do you have any thoughts on Country radio today?

Acuff: I think that more and more of the radio stations are coming to Country music now than they have been in your Metropolitan area. A lot of stations are now playing Country when in the past they used to look down on Country music. They're learning. You'd be surprised at how many get word cards I have received while I was in New York and New Jersey because they have a station up there that pretty well covers that area. Biannually, if this illness would have happened ten years ago I wouldn't have heard from anyone past Pennsylvania.

RBR: Do you have any suggestions for Country radio and for the Country music recording industry to help continue to make it grow? What do you think will help the industry as a whole continue to prosper?
ACUFF: Well, I'll give you an ear and listen to the better type of modern Country music, as well as the old type Country music. It will help. I don't want them to go too far with the electrical instruments and down out the principal of a voice, which is what someone wants to hear. I do agree with the electrical instrument being in the music, and I don't think it has to be overpowering. I think it would be good for Country music and good listening for the radio, as long as they keep the lyrics good.

Sonny James Columbia Recording Artist

RBR: How long have you been directly involved with Country music?
JAMES: For several years, starting when I was about 30 years old at which time I became interested in music.
RBR: Why do you think Country music has become so strong in just the last few years?
JAMES: I think it's the way it has been presented that has meant so much through the years. When I first began recording there was a limit as to the amount of airtime a song was given to radio stations all over the country. Also, the way radio has changed in the way of Country, with the way it's programmed. I believe that recording techniques make an artist. Recording techniques have helped a great deal and the variety of records that we now have has also added the crowd to Country music. We have an extremely wide selection of recordings now coming out by different great artists. In today's world it has become like the "in" thing to be a part of Country music. It's getting exposure that it never has received before. People like what they're hearing because it's simple music. I think that's why it will be around for quite some time. Naturally I'm very close to it because of the simplicity of my own records.

RBR: When you put together an album or a record, what kind of sound are you looking for in 1978 as opposed to what you were looking for five or ten years ago? Do you have anything different that you're trying to do?
JAMES: Well, I think anyone who had listened to my records from "Young Love" on will note a certain amount of recognition which you always hear. In most of my recordings, you'll be able to spot a certain sound with my guitar and naturally my group and myself. Since "Young Love" that became a style for us and it isn't that I just do that particular type of material. As you know yourself, over the years I have continually tried to do a variety of material, but that my fans will still be entertained from what I try to do. To me, variety is what will make an artist stay around for quite some time. He not only needs to continue to make good records if he's known as a ballad singer, but he also needs to mix in other things that will hold onto his fans. I think you need a variety in your recordings.

RBR: You've travelled to many cities and heard probably a lot of Country radio stations and met some of the newer people in Country radio, and of course you know a lot of the more traditional people in Country radio for many years also. What kind of changes have you seen and heard in Country radio? Can you put your finger on any thing that has helped make it more popular?
JAMES: On my tours I have particularly noticed the stations that really make an impact. I think that the most successful stations that I know of are stations that are Country stations and they still play Country records. I've noticed as I travel over the country, the stations that use some of the old and some of the new are the most successful stations.
RBR: What direction do you think Country music is heading and also what do you feel will help it continue to grow?
JAMES: Well, I think it is unlimited as to where it's headed. I think we've just now begun to grow where years ago we didn't have the same amount of Country stations. There are now hitting those millions of people, both on television and with well-rated radio stations that are very very high in the ARB ratings. So we're getting to people, and sponsors are realizing the value of the impact of Country. Think it can go just as far as the artist and the people in radio want it. But I also think that each programmer should be very conscious in the material that they play radio-wise. Country shows are the kind that you can talk the family to when you go out. It's been the kind of radio that your family can listen to and enjoy. Particularly live-wires. I think we should be very, very cautious. I think that all we should watch that lyric content. I'm really interested in Country music growing and I don't want to see it hurt in any way.

Eddie Rabitt Elektra Recording Artist

RBR: What kind of trends are you seeing in Country music today?
RABBITT: I listen to Rock and Roll and Country and all types of music. I think music has gone to the edge of the circle. I don't see a whole lot of places for music to go anymore except to kind of rehash some of the old things. And of course, a lot of new writers are expressing themselves a little differently with the language change. I don't see music changing a whole lot and becoming something strange like Rock and Roll was to the 50's when it first happened. I see in Country music a trend toward more Pop ideas. I think it's because music is getting so universal. It's not a small market; it used to be back in the 40's when you had a lot of people, basically in the South, enjoying their kind of music. Everybody in the Country music is becoming part of Americana. It's all becoming one music. You have got the way out, Rock stuff which of course isn't anywhere near Country, but I see Country music becoming almost the music of the day. I kind of see it melting into one big pot.

RBR: Do you think the production has a lot to do with the development of the sound?
RABBITT: Yes. You've got a lot of new young producers like my producer David Malloy who's only 23 years old. He's got a lot of new ideas. Of course he's familiar with the old ideas from his father, Jim Malloy, who's been cutting Country records for a long time. Everything has got to change. So I guess the music is changing too. I don't think you're going to hear Hank Williams kind of Country a whole lot in the next few years, but then again, in five years it may come around and go right back to that very simple music. I think the next place we go is into computer sounds and things that you see in science fiction movies. I'm just waiting.

RBR: Anybody you can mention who you've been working with?
RABBITT: I listen to all kinds of music, from Chevrolet, Rock and Roll, to Country and I'm writing basically what I've always written. It's nice because I've been listening to the radio and



I hear songs that sound like my kind of song coming out now. I don't know if I'm changing anybody's ideas of music. I think the music that I do just happens to be a type of music and a sound that's becoming very popular lately with a lot of different kinds of artists.

RBR: Do you consider yourself a Country artist?
RABBITT: Not altogether. There's an awful lot of Country artists in me just because I love Country music and I've been with it a long time, but I have also written other kinds of music. I was influenced a lot by different people like Johnny Cash, and Hank Williams, but also Elvis Presley, Buddy Holly and the Beatles. And of course, you've got to stay within a realm if you're dealing in a Country market.

RBR: What influences you when you sit down and write a song?
RABBITT: I try to write songs that get across to me. It's very gratifying to write a song that gets into someone's heart and they can identify with the feeling you're feeling. I write love songs, a lot of love songs. But I write crazy things too. Like the "Tulsa Time Dancing Place Man." I just like to write songs that I think other people will like to hear. You've got to know what people are moved by. I try to stay within that realm.

RBR: Is there anything you use as a guide to keep you aware of what's going on, what the audience is asking for and what you think needs to be coming out of you as an artist?
RABBITT: Well, when we do shows, I listen to the people's reactions to certain songs. Then I can see what they're doing and watching the charts to see what people are buying. People, just like me, are very fickle. I get tired of things very quickly these days because with mass media in communications, we've got every kind of entertainment thrown at you all day long. It can become tiresome. Nowadays there's just so much entertainment out there that people change very quickly. They lose their taste for things very fast. You've got to stay with them or you lose them.

RBR: Anything you could suggest to the radio and record industry to help it continue to grow?
RABBITT: I think the guys out there are doing a fine job. It's a very hard job for people in the business of selecting and deciding what goes over the airwaves because there's an awful lot of good talent going into the studios and spending thousands of dollars recording songs. It's hard on the Program Director and the DJ's to make selections and have to throw maybe half of what comes in the mail in the garbage pail and the other half on the radio. So I think they're doing a great job. I don't have any suggestions for them, just to keep up the good work.

RBR: How do you feel about the new wave of Country music that's coming out?
RABBITT: Well, I think it's a good thing. I like to see new talent coming out. I think it's a good thing for the industry. I think it's a good thing for the fans. I think it's a good thing for the artists. I think it's a good thing for the record companies. I think it's a good thing for the radio stations. I think it's a good thing for the music business. I think it's a good thing for the world.



RBR: What are some of the changes you've seen in the Country music industry and are they good or bad?
SHERRILL: I think it's been great for the industry from where I sit. A successful act used to sell 25,000 singles and maybe 20,000-30,000 LPs twice a year. Now you're talking about a successful act having to sell 50,000-60,000 singles and 75,000-100,000 albums. We don't feel like we've done the job until we get that. But today, a good act is sellable. You can get that many sales out of them, where before you couldn't get that kind of sales out of Country music. So obviously the audience has broadened. Now whether it's through FM or through Progressive stations or what, I don't know. But I do know, just by looking at the sales, Country music has broadened.

RBR: What do you see as a future for Country music?
SHERRILL: I think the way it could best be the music of tomorrow. I think there's no stopping it. It has, in terms of sales, tripled in the last ten years.
RBR: Is there anything else that could be done that is not being done right now to make Country sales grow? Maybe something to motivate buyers to go into a record store and pick up a Country album?
SHERRILL: I think that we need some help on that end. I think from even the record companies standpoint, within our own organization, and to the disc jockeys reporting the records, they need to get rid of the classification of Country and just be like some record stores should spotlight Country artists more. If we could get the posters from the back of the store to the front of the store that would help. Music shouldn't be classified. If someone wants a Wayne Jennings album, it should be listed under the "F" not just put in the Country section. I also think that a lot of it is education. One of the things that hurts us greatly is a store reporting a Wayne Jennings as a Country album when it is a Progressive group of people buying the records. So, how do we get away from that? One of the worst things that can happen to an artist, I really hate to say this, but I believe it is to be Country and try to imitate. It's a fine line when you step over the crossover line. When you do, you lose your fan base in one field or the other if you don't cut the right record.

RBR: You're talking about classification of an artist. Do you think that the whole Record community has ever tried to make sure that artists were definitely classified as Country or not Country?
SHERRILL: I think it's been great for the industry from where I sit. A successful act used to sell 25,000 singles and maybe 20,000-30,000 LPs twice a year. Now you're talking about a successful act having to sell 50,000-60,000 singles and 75,000-100,000 albums. We don't feel like we've done the job until we get that. But today, a good act is sellable. You can get that many sales out of them, where before you couldn't get that kind of sales out of Country music. So obviously the audience has broadened. Now whether it's through FM or through Progressive stations or what, I don't know. But I do know, just by looking at the sales, Country music has broadened.

RBR: What kind of material are you looking for in 1978 that's going to help your stable of artists continue to grow?
SHERRILL: That's a tough question. You never really know what the material is until the publisher or the songwriter lays it in front of you and plays it. There's no set rule. You can't say "OK, for the next two months I'm going to record ballads, or I'm going to record novelties." You've become a victim of joining a trend rather than trying to set one. It's not one week by week thing, it's an hour by hour thing. For example, we were set to do "Crying Time" with George and Tammy, which we did, but an hour before the recording session they played "Golden Ring" so we left the ballad and went to a kind of far out, story tempo thing just because we felt it was a strong piece of material for the time.

RBR: Do you find you're using more of the old catalogue songs as opposed to newer material?
SHERRILL: It comes in cycles. I don't know why, but three weeks ago I had a catalogues like "Help Me Make It Through The Night" and "For The Good Times" he opened up a floodgate of ways we could describe events in songs that were once a taboo. I think we'll reach more people because Country radio has been open more open now about songs that were once a taboo. Are you getting any flak or feedback in the area of lyric content?

SHERRILL: No, a couple of years ago I remember when all the radio stations were saying "Help Me Make It Through The Night" and "For The Good Times" he opened up a floodgate of ways we could describe events in songs that were once a taboo. I think we'll reach more people because Country radio has been open more open now about songs that were once a taboo. Are you getting any flak or feedback in the area of lyric content?

RBR: Do you have any suggestions for the radio and record industry to help it continue to grow?
SHERRILL: The only suggestion I think would be to play more of my records! It's hard to suggest things about radio stations. **RBR:** How about the record industry?
SHERRILL: Well, I think they should definitely cut down on their number of releases. Just because you have a \$6,000 or \$10,000 investment in a record, why saddle the entire world with a marketing promotion department, the entire sales force, and a marketing department, and then you have it all, but you're deep down, you know it won't. I think record companies should be more discreet in what they put out.

RBR: When you're picking material in 1978, what are you looking for?
SHERRILL: I'm a lyric man. I think the lyric is probably 80-70% of it. I look for a great composer that, then of course, the melody. I mainly look out for the lyric, nothing too deep, but something that fits the people. If they wanted hard Country, I'd be looking for that. Today, they're looking for modern Country. I look for a song that I can look for a song that fits the people and their current attitudes.

RBR: In that area of modern Country, what are your feelings on that type of music as a specific form? Is it passing or do you think it's something that's here to stay for awhile?
SHERRILL: I think it's here to stay. I think it's the music of tomorrow like Rock was. Whatever is going to be the music of tomorrow, it's here today, which is the case with Country. I think it's very important that the stations have a Country base and are still called Country. Otherwise it's just going to be a radio station playing music and everybody is going to be playing the same unless you're specialized.

RBR: What are some of the changes you've seen in the Country music industry and are they good or bad?
BRADLEY: I think it's been great for the industry from where I sit. A successful act used to sell 25,000 singles and maybe 20,000-30,000 LPs twice a year. Now you're talking about a successful act having to sell 50,000-60,000 singles and 75,000-100,000 albums. We don't feel like we've done the job until we get that. But today, a good act is sellable. You can get that many sales out of them, where before you couldn't get that kind of sales out of Country music. So obviously the audience has broadened. Now whether it's through FM or through Progressive stations or what, I don't know. But I do know, just by looking at the sales, Country music has broadened.

RBR: What do you see as a future for Country music?
BRADLEY: I think the way it could best be the music of tomorrow. I think there's no stopping it. It has, in terms of sales, tripled in the last ten years.

RBR: Is there anything else that could be done that is not being done right now to make Country sales grow? Maybe something to motivate buyers to go into a record store and pick up a Country album?
BRADLEY: I think that we need some help on that end. I think from even the record companies standpoint, within our own organization, and to the disc jockeys reporting the records, they need to get rid of the classification of Country and just be like some record stores should spotlight Country artists more. If we could get the posters from the back of the store to the front of the store that would help. Music shouldn't be classified. If someone wants a Wayne Jennings album, it should be listed under the "F" not just put in the Country section. I also think that a lot of it is education. One of the things that hurts us greatly is a store reporting a Wayne Jennings as a Country album when it is a Progressive group of people buying the records. So, how do we get away from that? One of the worst things that can happen to an artist, I really hate to say this, but I believe it is to be Country and try to imitate. It's a fine line when you step over the crossover line. When you do, you lose your fan base in one field or the other if you don't cut the right record.

RBR: You're talking about classification of an artist. Do you think that the whole Record community has ever tried to make sure that artists were definitely classified as Country or not Country?
BRADLEY: I think it's been great for the industry from where I sit. A successful act used to sell 25,000 singles and maybe 20,000-30,000 LPs twice a year. Now you're talking about a successful act having to sell 50,000-60,000 singles and 75,000-100,000 albums. We don't feel like we've done the job until we get that. But today, a good act is sellable. You can get that many sales out of them, where before you couldn't get that kind of sales out of Country music. So obviously the audience has broadened. Now whether it's through FM or through Progressive stations or what, I don't know. But I do know, just by looking at the sales, Country music has broadened.

RBR: What kind of material are you looking for in 1978 that's going to help your stable of artists continue to grow?
BRADLEY: That's a tough question. You never really know what the material is until the publisher or the songwriter lays it in front of you and plays it. There's no set rule. You can't say "OK, for the next two months I'm going to record ballads, or I'm going to record novelties." You've become a victim of joining a trend rather than trying to set one. It's not one week by week thing, it's an hour by hour thing. For example, we were set to do "Crying Time" with George and Tammy, which we did, but an hour before the recording session they played "Golden Ring" so we left the ballad and went to a kind of far out, story tempo thing just because we felt it was a strong piece of material for the time.

RBR: Do you find you're using more of the old catalogue songs as opposed to newer material?
BRADLEY: It comes in cycles. I don't know why, but three weeks ago I had a catalogues like "Help Me Make It Through The Night" and "For The Good Times" he opened up a floodgate of ways we could describe events in songs that were once a taboo. I think we'll reach more people because Country radio has been open more open now about songs that were once a taboo. Are you getting any flak or feedback in the area of lyric content?

BRADLEY: No, a couple of years ago I remember when all the radio stations were saying "Help Me Make It Through The Night" and "For The Good Times" he opened up a floodgate of ways we could describe events in songs that were once a taboo. I think we'll reach more people because Country radio has been open more open now about songs that were once a taboo. Are you getting any flak or feedback in the area of lyric content?

RBR: Do you have any suggestions for the radio and record industry to help it continue to grow?
BRADLEY: The only suggestion I think would be to play more of my records! It's hard to suggest things about radio stations. **RBR:** How about the record industry?
BRADLEY: Well, I think they should definitely cut down on their number of releases. Just because you have a \$6,000 or \$10,000 investment in a record, why saddle the entire world with a marketing promotion department, the entire sales force, and a marketing department, and then you have it all, but you're deep down, you know it won't. I think record companies should be more discreet in what they put out.

RBR: When you're picking material in 1978, what are you looking for?
BRADLEY: I'm a lyric man. I think the lyric is probably 80-70% of it. I look for a great composer that, then of course, the melody. I mainly look out for the lyric, nothing too deep, but something that fits the people. If they wanted hard Country, I'd be looking for that. Today, they're looking for modern Country. I look for a song that I can look for a song that fits the people and their current attitudes.

RBR: In that area of modern Country, what are your feelings on that type of music as a specific form? Is it passing or do you think it's something that's here to stay for awhile?
BRADLEY: I think it's here to stay. I think it's the music of tomorrow like Rock was. Whatever is going to be the music of tomorrow, it's here today, which is the case with Country. I think it's very important that the stations have a Country base and are still called Country. Otherwise it's just going to be a radio station playing music and everybody is going to be playing the same unless you're specialized.

RBR: What are some of the changes you've seen in the Country music industry and are they good or bad?
BRADLEY: I think it's been great for the industry from where I sit. A successful act used to sell 25,000 singles and maybe 20,000-30,000 LPs twice a year. Now you're talking about a successful act having to sell 50,000-60,000 singles and 75,000-100,000 albums. We don't feel like we've done the job until we get that. But today, a good act is sellable. You can get that many sales out of them, where before you couldn't get that kind of sales out of Country music. So obviously the audience has broadened. Now whether it's through FM or through Progressive stations or what, I don't know. But I do know, just by looking at the sales, Country music has broadened.

RBR: What do you see as a future for Country music?
BRADLEY: I think the way it could best be the music of tomorrow. I think there's no stopping it. It has, in terms of sales, tripled in the last ten years.

RBR: Is there anything else that could be done that is not being done right now to make Country sales grow? Maybe something to motivate buyers to go into a record store and pick up a Country album?
BRADLEY: I think that we need some help on that end. I think from even the record companies standpoint, within our own organization, and to the disc jockeys reporting the records, they need to get rid of the classification of Country and just be like some record stores should spotlight Country artists more. If we could get the posters from the back of the store to the front of the store that would help. Music shouldn't be classified. If someone wants a Wayne Jennings album, it should be listed under the "F" not just put in the Country section. I also think that a lot of it is education. One of the things that hurts us greatly is a store reporting a Wayne Jennings as a Country album when it is a Progressive group of people buying the records. So, how do we get away from that? One of the worst things that can happen to an artist, I really hate to say this, but I believe it is to be Country and try to imitate. It's a fine line when you step over the crossover line. When you do, you lose your fan base in one field or the other if you don't cut the right record.

RBR: You're talking about classification of an artist. Do you think that the whole Record community has ever tried to make sure that artists were definitely classified as Country or not Country?
BRADLEY: I think it's been great for the industry from where I sit. A successful act used to sell 25,000 singles and maybe 20,000-30,000 LPs twice a year. Now you're talking about a successful act having to sell 50,000-60,000 singles and 75,000-100,000 albums. We don't feel like we've done the job until we get that. But today, a good act is sellable. You can get that many sales out of them, where before you couldn't get that kind of sales out of Country music. So obviously the audience has broadened. Now whether it's through FM or through Progressive stations or what, I don't know. But I do know, just by looking at the sales, Country music has broadened.

RBR: What kind of material are you looking for in 1978 that's going to help your stable of artists continue to grow?
BRADLEY: That's a tough question. You never really know what the material is until the publisher or the songwriter lays it in front of you and plays it. There's no set rule. You can't say "OK, for the next two months I'm going to record ballads, or I'm going to record novelties." You've become a victim of joining a trend rather than trying to set one. It's not one week by week thing, it's an hour by hour thing. For example, we were set to do "Crying Time" with George and Tammy, which we did, but an hour before the recording session they played "Golden Ring" so we left the ballad and went to a kind of far out, story tempo thing just because we felt it was a strong piece of material for the time.

RBR: Do you find you're using more of the old catalogue songs as opposed to newer material?
BRADLEY: It comes in cycles. I don't know why, but three weeks ago I had a catalogues like "Help Me Make It Through The Night" and "For The Good Times" he opened up a floodgate of ways we could describe events in songs that were once a taboo. I think we'll reach more people because Country radio has been open more open now about songs that were once a taboo. Are you getting any flak or feedback in the area of lyric content?

BRADLEY: No, a couple of years ago I remember when all the radio stations were saying "Help Me Make It Through The Night" and "For The Good Times" he opened up a floodgate of ways we could describe events in songs that were once a taboo. I think we'll reach more people because Country radio has been open more open now about songs that were once a taboo. Are you getting any flak or feedback in the area of lyric content?

The Producers...

Billy Sherrill VPI/Producer CBS Records

RBR: Today is there much emphasis put on the crossover? When you're cutting a Country artist or any type of artist, are you thinking about a crossover?
SHERRILL: I don't know about the emphasis. I can only speak from what I think. No, I don't think crossover. I think it

record and that's the only way I know how to cut records. I think it usually ends up Country. Of course it's always right when they do cross over, but I don't plan for crossover. A producer is thinking about so much, like good performance out of an artist, and hoping you've got a commercial piece of material. You hope the musicians play in a way that would make the record. There's no room to think crossover. There's like a coach trying to win a football game with a certain amount of players. He just wants to win.
RBR: I know that many of the artists you've done with artists like Tammy Wynette, and Charlie Rich, it has helped broaden the Country music and help broaden the base of Country listeners.

Jerry Bradley VPI/Producer RCA Records

RBR: First as a producer, is there a lot of emphasis today in the area of crossover records?
BRADLEY: Yes, I think so. I think of making the record today as opposed to crossover. Today, crossover. Crossover as opposed to crossover three years ago is entirely different.

RBR: How do you ever just specifically set in your mind before you go into the studio that "I'm going to cut a crossover record" and it has, it ever made it as such?
BRADLEY: No, I try to cut my records with a Country base. If it has crossover potential, then I head in that direction. I'm not a crossover producer. I'm a Country producer.

RBR: When you're picking material in 1978, what are you looking for?
BRADLEY: I'm a lyric man. I think the lyric is probably 80-70% of it. I look for a great composer that, then of course, the melody. I mainly look out for the lyric, nothing too deep, but something that fits the people. If they wanted hard Country, I'd be looking for that. Today, they're looking for modern Country. I look for a song that I can look for a song that fits the people and their current attitudes.

RBR: In that area of modern Country, what are your feelings on that type of music as a specific form? Is it passing or do you think it's something that's here to stay for awhile?
BRADLEY: I think it's here to stay. I think it's the music of tomorrow like Rock was. Whatever is going to be the music of tomorrow, it's here today, which is the case with Country. I think it's very important that the stations have a Country base and are still called Country. Otherwise it's just going to be a radio station playing music and everybody is going to be playing the same unless you're specialized.

Norro Wilson Producer Warner Brothers Records

RBR: There's been a lot of changes in Country music in 1978, a lot of growth. What type of material are you looking for?
WILSON: I can't stop it by saying "We're looking for that hit song," but that's what I'm going to say. We're looking for that hit song. Each year I progress as a producer and I'm into a little more of this or that. How do we get your attention? I do know one thing, if you've got a good combination with the lyrics and melody, a record will make it. There are things about records that have a sound appeal, but nobody could ever tell you the lyrics. They don't listen, I recall when the song "You've Lost That Lovin' Feeling" came out. I just listened to the record. In other words, I just listened, I didn't hear it really don't get into the guts of what the record is saying. I think today, I guess about the big records because of the lyric content. I just don't really think that is so. I do think that the big records are made up both of melody and lyrics. I think the melody and the great lyric. Sometimes you never know what it is. As far as I'm concerned, we've all been playing a guessing game and have been for years and years. But with all of our souls, as producers, whatever we do, we've been doing it because as analytical as we can, without destroying the real part of the record, that's all I go on. I tell myself that I produce on a gut feeling and I don't care about technicalities. I'm not interested if there's a little note somewhere. There were times, years ago, when RCA and CBS had a lot more things on the playlists than they do now. They can't do any more unless they're absolutely all winners, because there's too much product.

RBR: What are your opinions on the shorter playlists?
WILSON: It's perfectly all right. I just makes it damn tough to guess. I think it's important that the stations have a Country base and are still called Country. Otherwise it's just going to be a radio station playing music and everybody is going to be playing the same unless you're specialized.

RBR: What are some of the changes you've seen in the Country music industry and are they good or bad?
WILSON: I think it's been great for the industry from where I sit. A successful act used to sell 25,000 singles and maybe 20,000-30,000 LPs twice a year. Now you're talking about a successful act having to sell 50,000-60,000 singles and 75,000-100,000 albums. We don't feel like we've done the job until we get that. But today, a good act is sellable. You can get that many sales out of them, where before you couldn't get that kind of sales out of Country music. So obviously the audience has broadened. Now whether it's through FM or through Progressive stations or what, I don't know. But I do know, just by looking at the sales, Country music has broadened.

RBR: What do you see as a future for Country music?
WILSON: I think the way it could best be the music of tomorrow. I think there's no stopping it. It has, in terms of sales, tripled in the last ten years.

RBR: Is there anything else that could be done that is not being done right now to make Country sales grow? Maybe something to motivate buyers to go into a record store and pick up a Country album?
WILSON: I think that we need some help on that end. I think from even the record companies standpoint, within our own organization, and to the disc jockeys reporting the records, they need to get rid of the classification of Country and just be like some record stores should spotlight Country artists more. If we could get the posters from the back of the store to the front of the store that would help. Music shouldn't be classified. If someone wants a Wayne Jennings album, it should be listed under the "F" not just put in the Country section. I also think that a lot of it is education. One of the things that hurts us greatly is a store reporting a Wayne Jennings as a Country album when it is a Progressive group of people buying the records. So, how do we get away from that? One of the worst things that can happen to an artist, I really hate to say this, but I believe it is to be Country and try to imitate. It's a fine line when you step over the crossover line. When you do, you lose your fan base in one field or the other if you don't cut the right record.

RBR: You're talking about classification of an artist. Do you think that the whole Record community has ever tried to make sure that artists were definitely classified as Country or not Country?
WILSON: I think it's been great for the industry from where I sit. A successful act used to sell 25,000 singles and maybe 20,000-30,000 LPs twice a year. Now you're talking about a successful act having to sell 50,000-60,000 singles and 75,000-100,000 albums. We don't feel like we've done the job until we get that. But today, a good act is sellable. You can get that many sales out of them, where before you couldn't get that kind of sales out of Country music. So obviously the audience has broadened. Now whether it's through FM or through Progressive stations or what, I don't know. But I do know, just by looking at the sales, Country music has broadened.



RBR: Your thoughts on some of the new ideas on the Progressive Country, the Country Rock sound that's basically coming out of Texas—what effect does that have, or do you think it's just a passing fad?

WILSON: It's not a passing fad. History repeats itself. There's nothing new at all about it. That was going on before I got started. I started working Las Vegas in 1960. You know who was playing there then? Bob Wills. I used to sit up in his dressing room. Now they call that Progressive, because your young people hear it and it's new to them. It's not new. It's as old as Beethoven!

RBR: Is there anything that radio stations might be able to contribute to what you're doing?

WILSON: Yes, I need, as a producer, station input. I can't do it alone. I'm not going to let a disc jockey do my job because I couldn't go in and run his station, and he can't do what I do either. He may think he can, but I'd like to see his nerves in about six weeks. We do need feedback. We're losing and wasting a lot of product. We are wasting product because they're not listening to an album. They pick the album up and they see a familiar title, they'll mark it, but they don't listen to it. I need their good, honest opinion. I don't care about being pleased. I just want to produce hit records. I want to know what kind of material to produce. So, we do need good feedback from all the dudes out there.

RBR: Do you have any suggestions to the industry to help make it continue to grow?

WILSON: I think I'd like to say some good things as opposed to bad things. I think progress made in Country music is real. The industry, radio and records, has done everything it could. We may be doing too much some times. We may be too analytical sometimes, because Country music is a simple form. It's not algebra. It's not math. It's not deep. It's wide open. If there is anything we need more of, it would be better communications throughout, on all levels.

Larry Butler
VP
United Artists



RBR: Is there much emphasis today on going into the studio and cutting a crossover record?

BUTLER: No, I hate the term crossover. I believe in cutting good Country records. If they cross over, fantastic. That's the icing on the cake. I think if a person deliberately goes in and tries to cut a crossover record they can screw up their style of producing or break the chain of what's made them successful. I've been cutting pure Country records, not exactly pure Country, but they're very like to hear them played on the radio. If I were to try and change that now, and try to cut something like a crossover, or be a pop record, it would totally change my style of producing. I don't think that's something I should do at this point.

RBR: What kind of material are you looking for in your artists in 1977?

BUTLER: Good songs will always win. The most important part of a record is the song. Anything else that's on the record is used to tell the story of the song. The singer sings the song. The instruments back up the singer who is singing the song. The song is the root of the record.

RBR: A lot of people are saying now, in 1976, that Country

music is trying to get back to the basics again. Do you find any trend in that area at all?

BUTLER: I don't think so. I think Country music is the only type of music I can think of that's never backed up an inch as far as its growth, its strength, and its appeal to the people. There have been lulls, and different types of music that have come and gone, but Country is the only one that has not only stayed consistent, but grown every year.

RBR: In the area of Progressive Country, or Country Rock, do you think it's just another passing fad, or do you think there's actually some kind of market for the Progressive Rock Country?

BUTLER: I don't know. I don't really understand the term Progressive Rock Country. I'll say it again. I think the artist, the writer, the producer, the record company that stays with good Country records are going to win. Because it'll be here from now on. The ones that jump on the bandwagon will be there maybe a year and a half and then out of a job.

RBR: Are there any ways you find of getting feedback on the type of sound people are looking for today? Is there anything from the radio stations that would help you?

BUTLER: Sure. Every once in awhile I'll call a Music Director or Program Director, or I'll ask Jerry Seabolt, who's our National Country Promotion Man, how do people feel right now? Are they sick and tired of uptempo records? Are they ready for the ballad? Do they need a medium tempo record? I called a Music Director about two weeks ago and said I was seriously thinking about releasing a certain cut. I asked him to do me a favor and listen to it. He did. Two days later I called him and he said "I listened to it and it's great. I loved it. I think it's fantastic, but I don't think it's a hit record." I asked why. He said "Cause I'm flooded with ballads." Every other record is a ballad and if you're thinking about this as a single today, or in the next couple of weeks, I wouldn't do it." So, I didn't. I believe in the pulse of the people. I believe in the pulse of the Promotion and Sales people. One thing that I don't attempt to do is be a Salesman or a Promotion man. They're in touch with the people everyday. I'm in the studio. They're in touch with the people every day, every week, month, and they give me a lot of feedback. I think that's very important.



RBR: Do you see any trends in the Country music at all? Anything new surfacing on the horizon?

BUTLER: Not a thing. I think maybe a trend, but it applies to all types of music. I think people are becoming lyric conscious. I believe they're becoming more aware about what a song is saying. So you've got to find the great songs. That's the only trend that I can see.

RBR: What would be your suggestion on what will help to continue to make Country music and Country radio grow?

BUTLER: First, the continued support of the mother company. As long as UA continues to support the Country division, they're going to have a winner. Part two, the constant in-touchness between the Music Director and the Promotion people, and the producers. I need to know what the people are willing to spend \$1.29 for. What people are calling up to request on the airwaves and things that they like. Again, good songs. Good artists, and when I say good artists, I don't mean the person who has to sing like Canuso. I mean as long as they're sincere about wanting to be in the business and willing to play the dupe. As long as they are willing to go out and hit the road and that asphalt highway and play those honky tonks and those small places until they've established themselves. I think all these things are very necessary in the success, the continued success of a record company, of an artist, and the Country music industry.

people, I tell them to watch other markets that they feel are credible, of course, they can use national sales and rely a great deal on their phones.

RBR: Do you think Country radio stations are reacting to the fact that Country album sales are up by playing more album cuts?

SEABOLT: No, I feel that a few are. There's always a few who are more progressive than the rest and those are the few who are quick thinkers and creative and are going to lead the pack. I think it doesn't matter to a lot of others.

RBR: Is there anything that you could suggest for the record industry and the radio industry to help continue to make Country music a real radio grow?

SEABOLT: I think the record companies can start by paying more attention to the quality of the product they put out and not being so involved in the self-hype. The ones who took the time and cared and developed an artist and said this is the image we have with this artist and this is how we will work this artist, are the ones who have proven successful over the years. We're going to have more of those people because they're younger, creative, more talented people coming in. I still think it needs a lot more work from the record companies—knowing what to do with the product once it's out, helping the radio station, making the Music Directors job easier by putting out better product, and by not trying to force stiff records upon a



audience. Do you see any trends in the direction of Country music and Country radio?

SEABOLT: I've been doing this now for sixteen years and I've watched Country come along in waves. There seems to be a wave where Country music crests and we just kind of retrench. We don't back up, but we retrench a little bit, then another wave comes along. We went through the bluegrass aspect of Country music, where everybody was going to be bluegrass. We went through the Atlanta or Macon Rock and Roll sound. Everybody was cutting covers of Pop records. We're now going through the Texas Country, or Progressive Country thing, and I believe that there is a place in Country music for all of this. I believe all of that is going to become part of the identity of Country music. I believe that we're broadening the appeal because I believe more and more people everyday are listening to Country music. I see ARB's come across the desk and I find out that all of a sudden a lot of teenagers are listening to Country music. I believe their taste will influence the music and it's just going to make us better. It may get us away from what has become the stereotyped Country sound, but I think we need that anyway. I think we've got to grow as an industry.

RBR: In that area, what are your personal suggestions to the Country music record industry and to the Country radio stations to insure that Country music and Country radio will continue to grow?

SEABOLT: I think it's already started to happen based on what we were talking about before. It's called the record business. Half of that word is business and this is something that promotion people, sales people to some extent, and maybe the creative people, at the producing end, have gotten away from and are now realizing. They've got people in other offices in other cities that are looking at the dollars and cents and they're having to cut their records to survive. The competition is going to become fiercer than it already is. There's going to be an improvement in the music business because people simply won't buy a stiff record so you've got to find some way to improve it and that only comes through experimentation. That only comes through finding new avenues to sell records. That only comes through quality where the public is very fickle. I see a statement at one time when a gentleman asked me on a TV show "How do you tell the difference from a bad record and a good record?" I said, "Well, we've gotten to the point in the industry now where we can't afford to put out bad records. There are only good records and great records." There are no bad records because bad records don't ever get released. There are a lot of good records that do fall by the wayside though, because only the great records make it.

RBR: For Country radio, any suggestions to help them continue to grow?

SEABOLT: I think we have to get away from the compare and contrast of "Joe's Corner" and "The Diddy Up Go" show or whatever. Hillbillies don't like to be called hillbillies. I'm proud to be a redneck, but there are some places where you would go where you would get into a lot of trouble using that word to someone. Not only that, but advertisers won't buy radio stations because you haven't got anything to sell. You've got to put out the best possible product.

RBR: What effect do you think the short playlist and research-oriented radio stations have had on the methods of your promotion in the last year?

SEABOLT: I think I've made businessmen out of promotion men who may have gotten a little bit slack in their efforts. The short playlist was a shocker because it really happened all at once. It was a total problem. There are a lot of people who are afraid to do the night or nine years. But all of a sudden, everybody popped the short playlist and people had to come out with better records.

RBR: What is your own opinion on the short-listed Country radio stations?

SEABOLT: I think a thirty record playlist is too short. I think a seventy record playlist is too long. There's a happy medium in those somewhere where a Country station, and particularly a Country station in the market of any size, can afford to play forty-five or fifty records without hurting themselves.

RBR: Record companies, for the most part, are very research-oriented. Is there anything that record companies could do to help stations in the area of research?

SEABOLT: Radio stations have to quit programming from what's happening in their own market. They have to program to their local audience rather than try to be just like WMAQ. That may be part of the problem. There are a lot of people who are afraid to do their own thing for their particular market. There are things that are going to sell in Houston, Texas that won't sell in Louisville, Kentucky. Country fans are generally the same, but at the same time, there are going to be differences. A good Music Director and a good Program Director will have to do with what makes a hit. We put out records that we feel or Bob Pittman may not work for them.

RBR: Any suggestions on methodology to get better information out of the marketplace?

SEABOLT: I think there's a lot of people that are going to have to do a lot more work on a local basis, from the standpoint of store reports, getting into the stores. There are a lot of Music Directors who are looking around saying "Well, I'm going to play it because I like it." Well, we put out records that I don't like, but my personal taste doesn't have anything to do with it. A radio station has to look for that same formula, only are a hit and we don't put out records that are Larry Butler's personal preferences. We are looking for a formula and I think that's the key. There are a lot of people who are afraid to do their own thing for their particular market. There are things that are going to sell in Houston, Texas that won't sell in Louisville, Kentucky. Country fans are generally the same, but at the same time, there are going to be differences. A good Music Director and a good Program Director will have to do with what makes a hit. We put out records that we feel or Bob Pittman may not work for them.

RBR: We found that there have been, in the last year or so, a greater increase in album Country sales. Are you discovering more Country radio stations starting to program more album cuts or do you think that they're not really getting with it?

SEABOLT: Yes, there's a lot of stations. I've noticed an increase in LP's so I've got to presume that they are playing more album cuts. A case in point on our label is the fact that I can't get arrested with Doc Watson as a single act, but we sell a lot of Doc Watson LP's. I've got to presume that's because of radio exposure. We've got an album that has been on the charts now for thirty-eight weeks. There's got to be a reason for that. People are buying albums so radio stations are obviously programming them.

RBR: I've noticed that Country stations, especially in the last couple of years, are trying to broaden their base of Country

audience. Do you see any trends in the direction of Country music and Country radio?

SEABOLT: I've been doing this now for sixteen years and I've watched Country come along in waves. There seems to be a wave where Country music crests and we just kind of retrench. We don't back up, but we retrench a little bit, then another wave comes along. We went through the bluegrass aspect of Country music, where everybody was going to be bluegrass. We went through the Atlanta or Macon Rock and Roll sound. Everybody was cutting covers of Pop records. We're now going through the Texas Country, or Progressive Country thing, and I believe that there is a place in Country music for all of this. I believe all of that is going to become part of the identity of Country music. I believe that we're broadening the appeal because I believe more and more people everyday are listening to Country music. I see ARB's come across the desk and I find out that all of a sudden a lot of teenagers are listening to Country music. I believe their taste will influence the music and it's just going to make us better. It may get us away from what has become the stereotyped Country sound, but I think we need that anyway. I think we've got to grow as an industry.

RBR: Anything that your record company is doing that could help in the area of marketing Country product within a retail

audience. Do you see any trends in the direction of Country music and Country radio?

SEABOLT: I've been doing this now for sixteen years and I've watched Country come along in waves. There seems to be a wave where Country music crests and we just kind of retrench. We don't back up, but we retrench a little bit, then another wave comes along. We went through the bluegrass aspect of Country music, where everybody was going to be bluegrass. We went through the Atlanta or Macon Rock and Roll sound. Everybody was cutting covers of Pop records. We're now going through the Texas Country, or Progressive Country thing, and I believe that there is a place in Country music for all of this. I believe all of that is going to become part of the identity of Country music. I believe that we're broadening the appeal because I believe more and more people everyday are listening to Country music. I see ARB's come across the desk and I find out that all of a sudden a lot of teenagers are listening to Country music. I believe their taste will influence the music and it's just going to make us better. It may get us away from what has become the stereotyped Country sound, but I think we need that anyway. I think we've got to grow as an industry.

RBR: Anything that your record company is doing that could help in the area of marketing Country product within a retail

The Promoters...

Tom McEntee
National Promotion Director
GRT Records



RBR: First of all, have you noticed any trends in the type of music that the people are asking for in Country music in the last year or so?

McENTEE: I don't know if I'd call them trends. I've noticed a lot of changes. I don't think they're trends as much as permanent changes. I see an incorporation of more instrument-ation. I see more attention being paid to quality and sound of records, and the actual production and engineering. I guess by virtue of the fact that we have better instruments, better machines to do that kind of work, I see trends toward what we might say, a Pop kind of sound. I feel it's just as Country as anything else has ever been because Country has had a lot of different avenues. I see more avenues and they're getting wider.

RBR: What effect has short playlisted radio stations had upon what you are doing as a promotion person?

McENTEE: It makes the job more demanding. I believe there's a lot of people who are using short playlists but don't know what they're doing. I think they're playing monkey see, monkey do. They're not all of them, there are some people out there who are genuinely good Programmers and good Music Directors. I don't necessarily say that everybody with a short playlist is doing it wrong. I think a lot of people who come in from Rock areas and say "Hey, we're gonna tighten up this playlist and real make this thing boom" are really a little crazy. They're taking something that they've seen another format have success with, and think they can imitate them. The people with the super tight playlists are basically appealing to a teen mentality and a very short listening span. As you know, the younger a person is, the shorter his attention span. A five year old kid has a two minute attention span. A twelve year old may have a fifteen to twenty minute attention span, and

it gradually increases as they get older. An adult has a much longer attention and listening span. When you start trying to appeal to adults by rotating the same records over and over again, I think in a lot of cases, you're wrong. Now there are some markets where I believe it is absolutely necessary, such as New York.

RBR: Are you finding more Country stations are starting to take research to heart and actually get involved with it?

McENTEE: Yes. It's a good thing to see.

RBR: Are they doing it properly?

McENTEE: I haven't sat there with all of these guys doing their research, but I know several Music Directors are really starting to come up and be the guys to watch. They're often quoted. The stations include Bob Mitchell of KCKL, Les Acres WKDA, Moon Mullins, WINN, Bruce Nelson and Joe Ladd down in the Houston markets. They're starting to shape up and show they're really getting into research. And these aren't the only ones. There are about a dozen or so. As a result, once they go on a record and start charting it, it makes a heck of a good tool for me to use to get somebody else who respects their credentials. That's one thing that's been lacking in Country music for a long time. A link from station to station, where I can go to one station and say, "Hey, Joe Blow's playing my record and getting good results, therefore, you should examine it." This is starting to happen now and it's good.

RBR: Record companies are very research-oriented. Is there anything that record companies could do to help guide some of these people who are taking some interest in research?

McENTEE: Yes, I think so. A lot of markets just don't have the resources for good research to be done. There are not a lot of shops and not a lot of record dealers, so a Music Director is really limited. He can't do an effective job if there's not enough market to work with. A lot of areas are totally raked, which is to say the product doesn't get into the market until it is almost Top 10. It makes it extremely difficult for a Music Director or that research department to do a credible job when the record isn't even going to appear in the market, until it is Top 10 nationally. I can only sympathize with those

store? It seems like many people are intimidated by the overall atmosphere of record stores. Is there anything that you're trying to do to help remedy this?

CASBY: I am on a CMA Country promotion task force in New York City. I recently attended a meeting there with Bob Austin who is really spearheading this thing in that city, and Tony Marshall with CBS and most all of your major retailers in New York City. We're right now working on Country corners in all these major locations whereby we would furnish not a CBS, but as an industry, header cards, divider cards, decals, and with the case in New York City, White House. Last week I was down in Atlanta meeting with Jim Clemens and Ric Rogers, the General Manager of WPLD, and they too are doing the same thing in some of the major ranked accounts. So I think that it's coming around. The biggest problem that we've had to overcome is so many people are not in tune with Country music. Many of them don't like it and don't believe in it, so therefore we have to sell them before we sell the public.

RRR: Do you have any suggestions for the radio and record industry to help in the continued growth of Country music and Country radio?

CASBY: Well I feel that the record industry must continue to give the best possible service and product that can. Individual promotion people must continue to work and build good relations



ships. I think it's always been a two-way street and I don't think that can ever change. I think if Country radio gets so tight that they will not expose new artists it will be harmful to the industry as a whole. I really feel that the record industry and Country radio must continue to work hand in hand to make the industry grow.

Larry Baunach
VP



RRR: What effect have you seen that the short playlist and the research oriented radio stations have had on your methods of promotion?

BAUNACH: Well it tends to make us do more and more, a higher concentration of tying records to their fullest potential rather than pushing them and "hyped" them at the start. More and more we're forced to see whether a record can start on its own because everybody's looking for immediate evidence of it becoming a hit. So, our job is filling in the holes in those records that start out. But even if you just have one or two stations that are enthusiastic about a record at the start, there's enough to sustain. Then you go after it, filling in all the holes and making sure your distribution and sales reports to those stations that check sales are strong. The top priority record for us is always the highest on the charts. Let's say something five with a bullet that's a still got two or three stations



or later. Most stations won't really research the popularity of albums.

RRR: Are there any methods to research albums?
BAUNACH: Well, the best method really depends on the market because if you have a few good stores that are interested in selling Country albums and they will handle their stores themselves, what we call free standing stores, as opposed to those that are run by some big rack jobber. You can find out from them what albums are selling and what artists sell albums. Unfortunately there are a lot of markets that are so totally radio that a radio station really has nowhere to go other than his own personal in store research. I think if you've got some accounts that you can work with who are interested in Country album sales, that you can research them. There are stations that do want to research album sales but don't have any account that wants to cooperate with them.

RRR: Country radio has, in just the last few years, really taken strides to try to garner into their fold a total audience in age and/or in the styles. Do you see any trends in this area? Do you feel these trends are good or bad?

BAUNACH: Well I feel the trends are good because the broader based listenership that Country radio has, the better it grows and the better our record sales should grow.

RRR: What do you think will be most necessary to make Country music and Country music radio as industries continue to grow as they have.

BAUNACH: I think that the radio and the record and are going along fine. I think the marketplace and is still very behind but the marketplace still considers Country records sort of a staple. So it's really difficult to get as comprehensive distribution as you'd like on all your important Country artists. One of the reasons for this is it's a basically adult audience. Adult audiences aren't into buying singles. A lot of the sales movements of albums and tapes are generated by the retail outlets. I think that's the real reason for this. I think that the radio and the record company are going fine. It's modernized and the radio stations are trying to improve themselves in every aspect of their business and so are the record companies. I find what holds back the growth of Country music is, frankly, in the record store themselves.

Chuck Chellman
Independent Promoter



RRR: I would like to get your opinion on some of the short listed, very research oriented Country music radio stations.

CHCELLMAN: In a nutshell, I think it depends on who you are and where you are and how much you want to spend. If you take a WMAQ, Chicago which is very research oriented and very very short when it comes to playlists, they seem to be doing very well. However, as an individual, and I'm still a Country music fan in addition to making my living out of the business, if I lived in Chicago, I probably wouldn't listen to WMAQ because I'd probably get bored. Just like I listen to WABC in New York. I just don't like hearing the same music over and over again. However, you take the Nashville book, WBSX is head and shoulders above everybody else in the market, and that includes our BSMV Rocker. Their playlist is so long they don't even publish a flyer.

I don't think the number of records a station plays is really important. I think the important thing is the overall sound of the station and the image they want to project and hope that they can couple those two things together and come up with a winning combination and attract listeners in doing what they set out to do.

RRR: Any suggestions for some stations that might want to get into it?

CHCELLMAN: I think the telephone request line is absolutely essential. But in the meantime, if you're running a tight playlist, the telephone request line defeats its purpose because if a person listens to your radio station 80% of the time, he's only going to request the tune that you're already playing. I don't think they're picking up the phone and call just on one hearing. I think research is important. There are so many ways of doing it that I think it would have to fit the individual requirement. Out of all the research going, the promotion man is the most overlooked guy in the whole necessary ingredient.

RRR: Do you see any trends in the new type of sound that's coming into Country music?

CHCELLMAN: There's a sound coming in that I don't personally like. It'll give you an extra 5% of my business in the Top 40 and the other 80% is Country, so I make my living out of both areas, and I like both, but frankly, I'm worried about the Country music business. If I were programming a radio station for me to play "Afternoon Delight" by the Starland Vocal Band, and I love the record, as opposed to a Johnny Carver version, I wouldn't play the Starland Vocal Band. Maybe I would play either version because there's a wealth of great Country music being produced. I mean a tremendous amount of great. It's not like the guys don't have anything to play. There are so many Country records available for play that it's absolutely insane to go with Starland Vocal Band. If you could do 40 records in your control room and you need an extra one because you had to have 41 records on the playlist, and there was no other Country record available in the world, I could see maybe picking up that one record. I think whenever you have great young fresh emerging talent, people who really have something to say and the talent to back it up, it's an absolute shame that a radio station goes out and adds a pure Pop record, for a couple of reasons. Number one is they don't have to tell you where they're going to go. Now another thing, in all the ratings over the past years, Top 40 radio has dipped because the Pop/Adult's are getting better. The C/W outlets are getting better. The RB's are getting better. OK, you know, all forms of radio are getting much more professional. But it really amazes me why Country Music Programmers and Music Directors get together and follow Top 40 which is dying in the process. If I were programming a Country station, I would probably follow the better Pop/Adult's more than I would the Top 40 outlets. It's like going down an obvious dead end street. You know a lot of the big Country music stations suffered in the last book in a lot of different markets. The reason they suffered I think is because they followed the Top 40 outlets who began suffering 2 1/2, 3 years ago. I think they're killing the goose that laid the golden egg. I think the guy that's getting shortchanged all the way around is the listener and Country music fan.

RRR: As a final note, what would you suggest for the Country radio industry and the Country music record industry, do you have any suggestions?

CHCELLMAN: I think look to the fresh talent. Look to the young radio person. All of us have an obligation to help the younger members. I think radio people should be more interested in local Country music talent. The best town for helping out local talent today is San Antonio. You see artists like Mike Sandy come out of there. They've got a tremendous wealth of talent down there only because the radio stations take an active role in helping expose these people, whereas it's very hard to get a local record played in Philadelphia, Chicago, Pittsburgh, or Atlanta. We all seem to forget that the new Country music entertainer, the new Country music writer, need to have some one listen to them initially. I think it's the radio guy, and I think when Country music radio turns their back on the would-be superstars of tomorrow, they're overlooking an obligation.

not playing it, those two or three stations that do record it our top priority record rather than something brand new. The tighter the lists get, the more imperative it is to concentrate on filling in the station playlist voids you have on a fast-growing record. You might have a record that has two with a bullet in one of the trades, but you still may have twenty key stations that aren't on it. It's imperative that we get those twenty remaining stations.

RRR: What is your own opinion on the short listed Country radio stations that have developed in the past year? Are they good or bad?

BAUNACH: Well, I'm basically in favor of it. So you don't get the listener too tired with too much repetition of the same hit single, I think you do have to have a balanced survey. Somewhere around forty to fifty current singles are about as many as you can go, and balance it properly with older, and the occasional album cut. I think that the familiarity of a key artist would be the core of a good Country programming and now that's gradually disappearing. No longer is the familiarity of the key artist the main basis of Country programming, but the familiarity of a top national hit is the core of good Country programming. I think you have to have a happier medium between the huge hits of today and the important artists. It's obvious that the artist doesn't matter that much any more with just his current record. Basically, the tight list has never bothered us because the more rotation a record gets, if it does get on that tight list, the better it sells. It's no longer so much about the artist, it's more about a really big single. I'm not opposed to the short list at all, but I think that you have to balance the artist familiarity with the familiarity of the national hit and I think that you have been balanced with an occasional album cut and with regular older.

RRR: Since record companies are very research-oriented, what steps are you taking to, or would you suggest the companies take to, get the attention of Music Directors and Program Directors in individual markets?

BAUNACH: Well, the main thing is that too frequently Music Directors checking sales will expect a record to start selling faster than it is capable of selling. In other words, if they don't see sales on it in two or three weeks, then they think it is a still and some of them are inclined to pull it. I think a lot of times it takes four, five, six weeks for a record to even start selling, especially if it's a new record. At the start of its tenure up the charts, don't get that much rotation. I don't care what anybody says, an uptempo good programming record at the start will get much more play from a young fan base. You know, if you have a record that's out of news and spots and open their shows and everything else. So, there's a few stations that just really expect a record to start selling faster than it is capable of selling. I think that's not fair. I'd rather the record wait two or three weeks to be added until I know I've got concentrated distribution on it.

RRR: How do you feel about the increase in Country album sales? Do you find more stations playing more cuts?

BAUNACH: I wish they'd play more album cuts. There are a few stations that still play a lot of cuts that are checking album sales, but for the most part the research of album sales by Country radio stations is very limited. Also, the playlist of album cuts is very limited. When they do play album cuts they usually try to put them on between seven and midnight.

Promotion

Continued from page 14

raise the issue of advertising your radio station and you get an answer like "But that costs money." Brilliant, is that a fact? Your clients paid the radio station money to advertise with you. I hope, I often wonder why owners and managers come up with such an astonishing discovery, only to dismiss it with an excuse like, "It costs money."

If we've managed to survive most all the excuses in this business that demands daily creative, motivational experiences, and learned that we're never worth the money we think we are, we're called "seasoned" pros. Now, let's put the "pro" in motion.

THE "P" OF PROMOTION

Professional people pondering with pencils and paper, planning plenty of possibilities of promotions that fit the production and programming of the station. Well, we all know the basics, right? But too often another "P" is forgotten...and that "P" is the Point. We have put the so-called cart before the horse in exploring the last out of promotion, the outside media. However, if that end result that causes failure—the lack of full follow-through. Too often it proves people don't always profit from another "P" their productivity.

Promotion of almost anything since day one really hasn't changed, however, there are still some advertisers, agencies, competitors and potential listeners that still see a Country radio station can promote is the concept of cowboy boots and socks of Bull Durham. As I've been saying, "We can promote and sell anything...except UB, BUBBLEGUM. We're working on that." (Tell me some great Country station out there couldn't package their rising cards in bubblegum wrappers and...)

As I said, "ponder all possibilities." Every second we are surrounded by great possibilities for promotion, but too often we haven't trained our minds to react to what we see, feel and touch. I filled my calendar for weeks with a promotion that had a sign in front promoting winter snow. Yes, I said, "Retire for the Winner." It was not only a simple promotion but in the end the service station bought time based around the contest. Both profit and promotion for people stopped down the line all the way to the bank.

Remember the "phrase that pays?" "Such a simple sign." It really is the key...keep your promotions simple. S-I-M-P-L-E. It's surprising how many programmers forget that. But if you're the "pro in motion," you've also had your station's format foundation the same way, it's this point that makes or breaks your promotion. Check that point and then if necessary, you must live in the house that you've built.

Carry pencil and paper with you always...even to the job. It's those phrases that say that you go to mind that start the ball rolling. The next phase in promotion is planning. Write down everything that comes to mind. It doesn't even need to be in order...yet. Planning takes a calendar. More than likely you'll have more ideas than days you can use them. I hope you do. Planning the promotion into the calendar works backward. Lay out the whole basic year in simple form then work

backwards, breaking it into four quarters, or four seasons. After that, detail each quarter's dates, refining the promotions as you go along. Eventually you should wind up with not only the locked-in ideas but fix your deadlines for scripting, gathering the press, production, media mix, on-the-air special, necessary for sales and jukebox. Don't forget the follow-through. Once you start the contest, inform the entire staff of what you are doing. There is nothing like a steamed receptional answers of what is rigging her phone off the hook. Remember, that calendar keeps close and don't forget the on-air setting. Check it daily, work on detailing daily and know at any moment where you are going tomorrow, next week, next month, two months, three months, always. You're a pro with a lot of motion in those balls you're juggling. Your calendar is your direction.

Visiting a famous Country programmer recently, I was told, "It's hell getting the old man to pop with any of my promotional ideas until right before a book." I wonder what the old man would feel about just signing the station off until right before a book. Earlier I mentioned that promotion says "thanks for listening." It also says, "We're doing everything possible to attract potential listeners." Promotion is the most powerful persuader you have. Use it always. As one general manager once said, "We have discovered the perpetual motion machine...radio."

There is one "P" in promotion I've left left left. Let's "politics." Promotions turning into politics always seem to surface. I've heard people say such things as, "The CMA never does anything but politics," they've never done anything for me or my station? (Well, it's give and take. What have you done to help them? Have you really asked them for anything?). The CMA is a promotional branch for Country Music and I frankly believe they have lived up to that goal and motto. "Make Country Music Recognized World Wide." That's one hell of a successful promotion story. Ever heard, "Nuts, all record promotion people do is hype and politics." If you've been in radio programming long, I don't think there is a record you'll play no matter how much political hype is put on you. Wrong records on the air sell problems, and you know it. As one record promotion person put it, "Those types of record people don't listening do they?"

Think about it. Then there are promotions to the trades like RRR. I once heard someone say, "It's a head trip and personal politics to send pictures and your success stories in to RRR, that's all." I've lost track of where he stood on it. I think his son sent into the sea of small markets somewhere, I'd like to think, and yes it does give me great satisfaction knowing someone, someone, maybe an idea of mine helped somebody be better in Country radio. I can't figure out where that kind of satisfaction is considered politics.

When Country Editor, Jim Duncan, first approached me on writing an article on promotion, I reacted like a bull in a china shop. I was in the woods to print such an article on a perpetual subject and cover all the phases of promotion, but I think the final paragraph basically covers the beginning. Promotions...are you really a pro?

R&R

BULLSHOOT

COUNTRY

AND THAT'S NO BULL

Radio & Records

Subscribe!

Name _____

Company/Station _____

Address _____

City _____ State _____

6430 Sunset, Suite 1221, Hollywood, 90028 12 ONE YEAR - \$130
3 ONE QUARTER - \$40

Tel: (213) 466-9561

Small market rates available.

MUSIC RESEARCH

"Music Research For Country Radio"

In the last few years, music research has become very much a part of Country music radio. Prior to the development of stations playing Country music analyzing the wants of their markets, most Country radio Program and Music Directors put a record on-the-air "right out of the box" because an artist and/or promotion person was "a good ole boy." For the most part that era is over.

Most Country stations, who have become more competitive, have found music research a very necessary tool. A critical look at each individual record has become a must at many Country radio stations. The success they have found from their own market research has helped in the continued growth of Country music radio.

Right now let's take a look at three very successful Country radio stations. In market sizes small to large, who have set up music research systems. Most are very simple and require a few hours each week. Maybe their systems can help you better understand how to find what the people in your market would like to hear on a regular basis. Keep in mind: There is no one perfect system, but any amount of local music research will certainly make you a better and more listenable radio station.

KXRB/St. Louis Falls Small Market

St. Louis Falls, South Dakota, has a population of about 90,000. The radio market consists of five AM and four FM stations. Len Anthony, Program Director and Kurt Andrews, Music Director, of KXRB-AM, 10.890 watts, and KJIO-FM, 100,000 watts, have contributed their thoughts on music research.

Every Monday afternoon, Music Director Andrews calls the largest five record stores in the St. Louis Falls market, to find



what Country product is selling. The five stores rack singles, as well as album product. According to Andrews, "This gives us a pretty good indication of what is selling locally." The station provides every record store in the market with their music research list. They stay in very close contact with the local stores and help them decide what records they would rack from their listener requests. Contact between record stores and the radio station is very important according to Andrews. They help the stores and in return they can find out what people are buying.

Also on Mondays, KXRB spends time checking the national charts. Anthony says, "We chart mainly from Radio & Records and the Billboard charts. National charts weigh about 80% in our tabulation."

On Tuesdays of each week, Program Director Anthony and Music Director Andrews make about 80 to 75 local phone calls at random, from the St. Louis Falls Metropolitan phone directory. They call residents and ask a variety of questions. (See research questionnaire.)

Besides information received from the local record stores and from the weekly questionnaires, a tabulation of the weekly request from the KXRB "Take-Quest" lines are added together to make the weekly music survey.



All product, singles and albums, are listened to by the Program and Music Director. The most important thing to remember is to set up contact with at least five record stores to find sales information. Spend time listening to your listeners through phone and/or mail requests. Keep an eye on national trends, but concentrate mainly on finding the wants and needs of your own market. The weekly research may be somewhat time consuming, but the information you will receive will be of great value in the area of local music and market research.

KCKC/San Bernardino Medium Market

The metro area of San Bernardino-Riverside-Ontario is populated by more than 1.2 million people. The market consists of seven AM and six FM stations. Bob Mitchell, Vice-President and General Manager of KCKC, San Bernardino, is one of the most respected music researchers in Country music radio today. His ideas on music research are as follows:

The music played on KCKC is music that has been popular, is popular and has excellent potential of becoming popular. The secret to achieving this is "empathy," listening with the people's ears, feeling their emotional responses and keeping in "touch" with their changing moods.

The number one pre-occupation is the people in our town, and not national trends. This is how 80% of the KCKC music add decisions are made.

There are some very easy adds, a new Conway Twitty, Tammy Wynette, Loretta Lynn, Charley Pride, Rowell Morgan, etc. some are added as a result of our Monday night "Hit or Miss" feature. Ten "not sure of" new singles are aired each Monday evening for people's response. Although this is not a fool-proof method of research, we find it a helpful research assistant. We ask our listeners to rate each of these ten records on a scale of one to ten. Ten is considered the highest rating a record could achieve, and one the lowest.

Another method of gauging listener response to new product is from our night-time extra list. Fifteen "possible" singles are maintained on a night-time only playlist. These records are added to a full-time rotation if daytime request action, or store response, is felt.

There are some singles added as a result of a consensus of regional success as reported in the national trade publications. The primary reason for adding a record is: "Here is a song I believe the people in our market would like to hear over and over again, and would possibly want to buy."

The lifetime singles playlist averages out of 47 records. Only 28 are numbered, the top 18 receive the most exposure and can be considered active when they reach number 18 or better.



Chart numbers are determined by a day-to-day record of day and night response. Of course, we look for any local hype. For the most part, through our requests, we can determine the most legitimate requests from our daily tabulations.

Each week we make it a point to call local record stores to find out what people are buying and are asking for. We tabulate a jukebox singles request list. This helps us determine what people are spending their money to hear. (A typical weekly work sheet is pictured.)

One very important area of research is "judgment of potential." This conclusion is reached by the day-to-day, week-to-week tabulation of all the input, as necessary when reflecting the likes of people. I find that doing an air shift daily, programming the music, hearing it in context, taking calls on the request line, contribute very much to the total music picture for our station.

Conclusion: The new songs added to the KCKC playlist, the chart positions of singles and their progress are a result of a continuing awareness and response to the people within our service area. We feel confident all music decisions are a reflection, or as close as humanly possible, of the wants of the people.

format radio programmer is "which records should I play?" A very elementary question. But the systems used at WMAQ to derive the answers are anything but elementary. There are many theories about music programming. Some people argue that the only records that are popular enough to be played are the records that people love enough to be willing to spend their money to purchase. These people tend to use record sales as their barometer for record popularity. There are others that argue that the people that call the request line are the true barometer for record popularity. These programmers usually insist that people who buy records are totally unrepresentative of the radio audience, and therefore rely on requests. And then of course there are the programmers who rely on jukebox research, trade sheets and gut feeling.

Personally, I believe all of these systems have positives. But they all share the same negative, they represent only one kind of radio listener, rather than representing an accurate cross sample of radio listeners. According to all of our research (including special duplication studies done by Arbitron, WMAQ shares the largest portion of our audience with WGN, second most with WLS, and third with WBBM. The other Country stations in the market are far down the list in terms of duplication. On the other hand, the other Country stations share almost all of their audience with WMAQ. From just looking at the fact that we share as much as we do with a Pop/Adult station, a Rock station and an All-News station, and looking at the fact that just about all of the listeners of the other Country stations listen to WMAQ at one time or another and the converse is not true, it becomes apparent that the taste in music of the WMAQ audience are going to be greatly varied and sometimes polarized. In order to determine what the tastes are of these varied groups, we rely most heavily on call-out research (although we do extensive request line and record sales research) for our music selection.

From our call-out research and from other sources we locate buy names of respondents from a research firm, we locate WMAQ listeners. We also determine which other stations these respondents listen to, their age, and their sex. Then we continually do call out research, tabulating the information on a weekly basis. We find out which group of people, in terms of age and sex, and other stations listened to, like which songs. Also, which songs they're beginning to tire of, which songs they dislike, which songs they'll turn the radio off when they hear, etc. Then we look at the tastes of each group and weigh them according to the percentages of each group in the total listening array of WMAQ. We also add to each group a tolerance factor, which takes into account how much tolerance each group has for music that they don't like. Some people will listen to a certain station no matter what music the station plays. Our call-out research takes this into account.

Our call out research represents the music tastes of a complete cross sample of our listening audience, not just the portion that buys records, or calls the request line, or plays jukeboxes.

I feel that this information, coupled with request line and sales research, gives an extremely accurate picture of the music preferences of the audience. But it must be pointed out that no research is policy-making. The decisions, based on this research, are the critical item. That means that there are no magic music systems. The ultimate responsibility lies with the programmer.



WMAQ/Chicago Large Market

Chicago, Illinois, has a population of approximately 7 million. The market has thirteen AM stations and 14 FM facilities. Bob Pittman, who is the Program Manager of 6500 watt WMAQ is considered by many as one of the finest music researchers in radio. Here is what he has to say on the subject:

The most dominant question in the minds of the music-

SALES

Continued from page 16

as opposed to a mere 28% preference for record stores. Add in the 14.9% who avoid retail outlets altogether and go in for mail ordering, and you have a startling 77% who prefer to stay away from shopping in record stores, almost a 4-1 margin over those who favor them.

Many people in sales are aware of the problem. Joe Galante says, "It's a lack of education on some people's part," referring to record store personnel. "The buyers in a major retail chain are often very young and their feeling for Country music is somewhat limited, and if you don't have a Waylon Jennings or somebody who really crossed over, they don't really care...I can't expect them to go out on an Elton John and do the same thing for a Hank Snow album or the new Dave & Sugar...It's not the same type of business for them..."

Therefore, Country stock tends to get placed in the back of the store, making it difficult for Country buyers to locate their favorite records. The consumers are also often intimidated by the strong rock orientation of record stores' displays, designs, and the clerks themselves, leading to an uncomfortable feeling in general, and perhaps partially explaining why more neutrally-oriented department/discount stores and mail order are becoming more dominant.

One solution would be for record companies to court the department and discount stores, pay more attention to them in terms of displays and promotions instead of concentrating so heavily on record stores. Another solution would be to encourage more Country consciousness on the part of record stores, so that record buyers would feel more comfortable. RCA is aiming for the crossover market by encouraging A-Z filling in stores, taking Country records out of the specialized back-of-the-store bins and mixing them in with other types of product. Dave Wheeler says, "We were in Atlanta and visited a couple rack outlets and we could hardly find that album [The Outlaws, an 800,000 plus seller]. But we went to Pasadena, they had that album under Jessi Colter, under Willie Nelson,



Waylon Jennings, The Outlaws—they had that thing every-where, and the kid was selling the hell out of it..." That's one helpful approach. Roy Wunsch credits CBS's



\$5.99 price structure for Country with being a "tremendous factor in getting our stuff exposed faster," and also mentions an education program on Country music within the company,

aimed at making everyone more aware of its commercial potential. MCA's Donery advocated "more product on display on the rack—the use of Country posters, LP's, back-up cards, that type of thing." MCA last year conducted a massive promotion in conjunction with Datsun, with fans voting for their favorite MCA Country artists and winning 10 Datsun pick-ups and prizes of MCA albums and tapes. Ballots were available both at Datsun dealers and record stores, and a wide variety of point-of-purchase materials, stickers, catalogs, etc. were used, as well as tie-ins with MCA stars and top stock car drivers. Marketing Vice-President Rick Frio credited the promotion with spurring a 33.3% sales increase over 1974.

Major promotions like MCA's, perhaps tying in radio and the lucrative department/discount store markets, would seem to be a likely path to pursue. With the Country sales market on the rise, with the young, affluent buyers coming into the fold, aggressive new marketing campaigns should soon be forthcoming, capitalizing on these trends and helping to bring Country music sales to unforeseen heights in the near future.

RECORDS



**To all of our
Country music friends:
Many thanks for
your support during 1976,
our best year ever.
Only the future is brighter.**

Mickey Gilley,
"Lawdy Miss Clawdy"

Chuck Price,
"Whiskey Rye Whiskey"

Sunday Sharpe,
"A Little At A Time"

Wynn Stewart,
"Sing Me A Sad Song"

Playboy Records, Nashville

