

The Twelfth Annual

C O U N T R Y



S E M I N A R

March 13 & 14, 1981

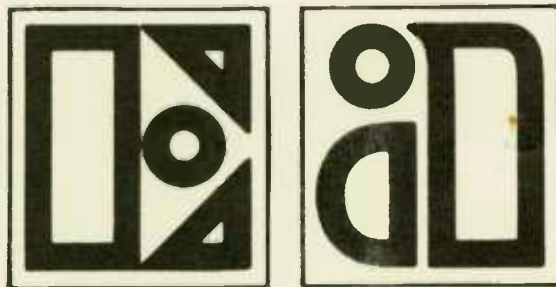
Hyatt Regency

Nashville, Tennessee

Country Radio

"Nobody Does It Better"

THE ELEKTRA/ASYLUM
FAMILY
OF ARTISTS
SALUTES
THE 12TH
ANNUAL
COUNTRY
RADIO
SEMINAR
AND THE
PEOPLE
WHO
REALLY
RUN
THE COUNTRY.
NOBODY DOES IT BETTER



ELEKTRA/ASYLUM RECORDS

©1981 Elektra/Asylum Records • A Warner Communications Co



State of Tennessee

LAMAR ALEXANDER GOVERNOR

February 27, 1981

Dear Friends,

I wanted to send along my congratulations on your 12th Annual Country Radio Seminar. Country radio is an integral part of our society and culture, and that is especially true of Nashville, as you know. As your theme for this year's seminar says, "Nobody Does It Better," and I hope you have pleasant and productive sessions.

To those of you who have visited here before, welcome back, and for you who're here for the first time, we are delighted to have you. I hope you will have the time to get out and see some of Nashville and Tennessee, and enjoy the hospitality we have to offer.

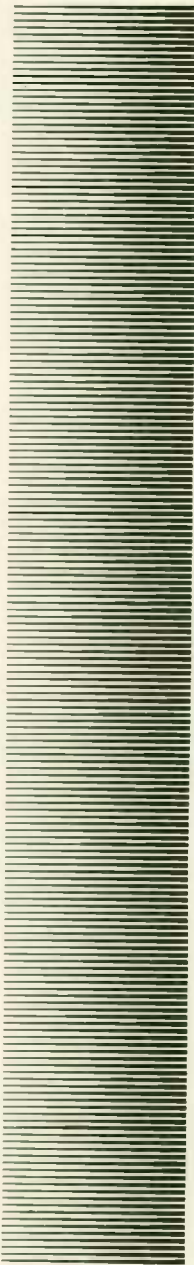
Sincerely,

Lamar Alexander

LA/vpg

1981 Country Radio Seminar

Table of Contents

- 
- 1 Governor's Letter**
 - 2 Table of Contents**
 - 4 Mac Allen's Letter of Introduction**
 - 6 Letter from 1981 Agenda Chairman Kim Pyle**
 - 10 Frank Mull/John Brown Letter**
 - 14 A Question Left Unasked/Tom McEntee**
 - 16 Observations/Dave Olson**
 - 18 Arthur Godfrey: Broadcasting Giant**
 - 20 Country Music Quiz—"So You Think You Know It All?"**
 - 28 Jerry Clower: The Man From Mississippi**
 - 30 1981 New Faces Show Photos**
 - 32 "New Faces Show Presents the Best of Tomorrow's Talent"/story**
 - 33 New Faces Show Musicians & Background Singers**
 - 34 Past New Faces In Action**
 - 36 Reflections of New Faces Gone By**
 - 38 Agenda Committee Listing**
 - 39 Country Music Quiz Answers**
 - 40 1981 Agenda "Country Radio—Nobody Does It Better"**
 - 43 1981 Board of Directors Listing**
 - 44 Past Country Radio Seminar Scholarship Recipients**
 - 46 "Seminar Scholarship Fund—An Investment in the Future"/story**
 - 48 In Memoriam**
 - 52 1981 Officer Listing**
 - 54 "The Development of the Country Music Radio Format"/Book Excerpt**
 - 58 Special Thanks to Individuals**
 - 59 Special Thanks to Advertisers & Advertiser's Index**
 - 60 Notes**

Editorial Supervision performed by Kelly Delaney
Congratulations to Cynthia Rodgers for a great job performed in advertising sales

Country Music's #1 Power Additive

Hosted by Bob Kingsley.

JUST ADDED
to these
POWERHOUSE
STATIONS

WKHK
NEW YORK

WMAQ
CHICAGO

KNEW
SAN FRANCISCO

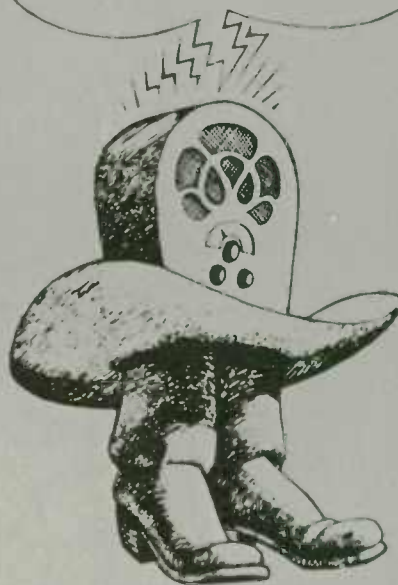
KCBQ
SAN DIEGO

Making our family of stations 267 strong.



Watermark 10700 Ventura Blvd., No. Hollywood, CA 91604 (800) 423-2502, (213) 980-9490

© 1981 Watermark

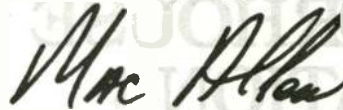


American Country Countdown is based on Billboard Magazine's "Hot Country Singles" and produced every week by Watermark, makers of American Top 40, Soundtrack of the 60's and Special of the Week.

Dear Fellow Broadcasters and Honored Guests:

It is my pleasure to welcome you to the Twelfth Annual Country Radio Seminar. It is also my pleasure to announce that this marks a dozen years of continuous growth in the field of Country Radio as well as the growth of Country Music. I feel both can attribute a large degree of their success to the success of the Country Radio Seminar. To further insure this success, I ask you to participate openly in this year's learning experience. The agenda committee has again spent many months preparing this year's seminar, and as a broadcaster I am confident you will use what you learn.

Sincerely,



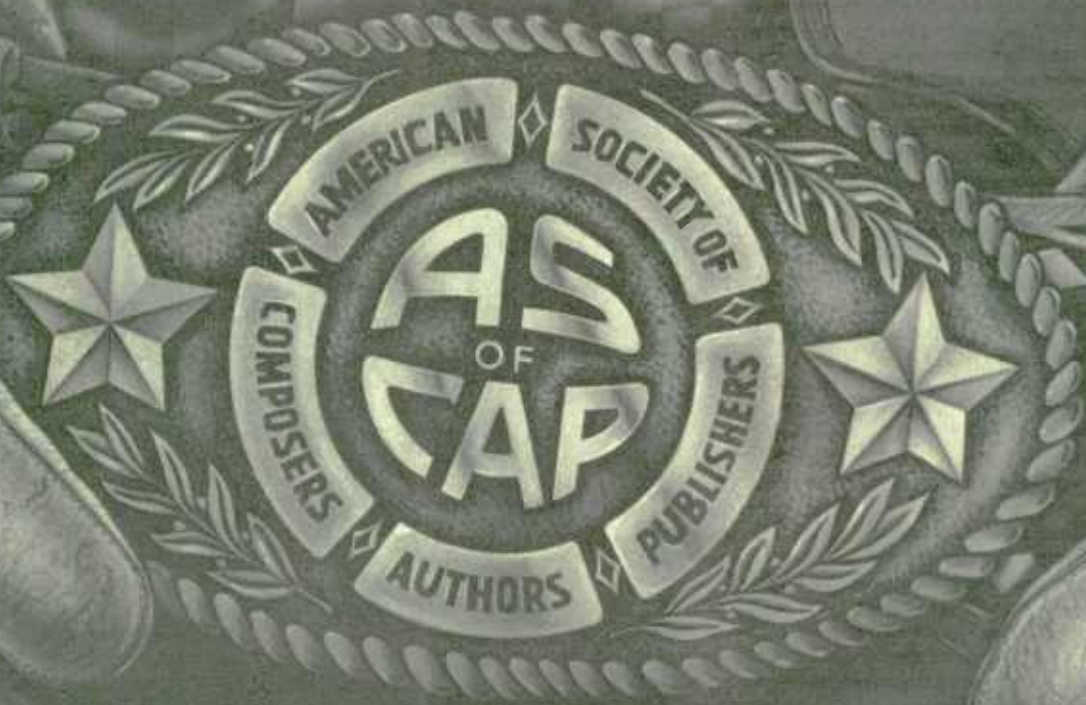
Mac Allen
President
12th Annual Country Radio Seminar



Mac Allen

ASCAP.

Best in the country.



Welcome to the 12th Annual Country Radio Seminar!

Never before has COUNTRY been as important as it is now. The skeptics have become believers, the cynics have become fans. We are the talk of the industry—the overnight sensation 50 years in the making.

We have gotten this far because we are professional and thorough. And in these next few days we are going to learn to do it even better...because, nobody does it better than us.



Kim Pyle
Agenda Chairman



Kim Pyle

Congratulations
to the
Country Radio Seminar
from your friends at
Warner Country.

Rex Allen, Jr.
John Anderson
Bellamy Brothers
Jimmi Cannon
Carlene Carter
Guy Clark
Rodney Crowell
Gail Davies
Donna Fargo
David Frizzell & Shelly West
Emmylou Harris
Con Hunley
Gary Morris
Buck Owens
Margo Smith
T.G. Sheppard
Stephanie Winslow





Red Barber leads registrants in Cub Scouts path of honor



Charlie Monk auctions off exact replica of Chet Atkins' pickin' hand

REACH..

FOR HIGHER RATINGS AND GREATER SALES.



Exciting new Country TV Ad Campaign.

The "Reach for Country" campaign can work for your country station. This image and audience builder features the customized road buses of the top Country stars on the road for your station exclusively.

"Reach for Country" includes a fully-produced customized TV spot along with print and billboard layouts. It's Hot! Call now for details.

Two star-filled 4-hour Country Holiday Specials.

Featuring exclusive interviews with Barbara Mandrell, Charlie Daniels, Anne Murray, Larry Hagman and over 50 Country stars.

"An American Country Christmas" is a warm blend of Christmas memories and music.

"An American Country New Year" looks back at the year's stars and music — and forward to what's ahead — while dancing your listeners into the New Year.

New for '81 and available on a barter basis. For a demo, reach for the phone and call today.



**BONNEVILLE
BROADCAST
CONSULTANTS**

274 County Road
Tenafly, New Jersey 07670
Telephone: 201 567-8800

SET UP AN APPOINTMENT TO
VISIT US DURING THE SEMINAR

David Pollei/Joe Cabianco/John Patton

To All Registrants—NEW and OLD:

During the past 12 years, The Seminar has been put together by a corps of dedicated, hard-working volunteers from the broadcasting and record industries, giving freely of their time, talent and resources.

As with any successful organization, that success can only be sustained (or expanded) when the **IDEALS** responsible for the initial success are maintained.

OLD registrants are **REMINDED** and NEW registrants are **ADVISED** that the Country Radio Seminar was instituted to give country broadcasters a forum for the betterment of Country Radio. We feel that, collectively, the broadcasters are here for that purpose and not to be exploited at this time of the year. (There is ample time at other events throughout the year for the exposure and exploitation of product!) Policy does not permit **hospitality rooms or suites, handouts, or any activities involving the marketing of a specific product** such as a **record company, radio station or other firm, unless expressly approved by the Board of Directors of the Country Radio Seminar, Inc.**

We ask our friends from both the broadcasting and record industry not to cause embarrassment to one another by keeping one another from participating in the **full** planned agenda. John Brown, 1975 Chairman, expressed the feelings of the Board and Agenda Committee to the fullest in his memo of that year. He has consented to our reprinting it below. **I ASK YOU TO READ IT! I THANK YOU FOR ADHERING TO IT!**

Frank Mull, Executive Director
Country Radio Seminar, Inc.

As a reminder to all Industry and Radio participants in the upcoming Country Radio Seminar, I would like to make it quite clear as to where the Agenda and Radio Committees stand concerning any activities outside of our official Seminar meetings and functions.

There will be no outside parties, hype display material, or any other bullshit we industry people are so good at coming up with whenever we have a captivated audience of DJ's, PD's, MD's, Managers, etc. Since the inception of the Seminar, each year's respective committee chairmen have made it emphatically clear about this matter, and seen to it that we have not turned our Seminar into a complete "crap out". We have a super thing going in this, and we mean to see it continue for the good of everyone, and not to be sacrificed by an individual finger poppin', jive ass, or ditty boppin' industry or radio types.

Every year someone tries to zing one by the Committee. Thanks to Biff Collie, who has on several occasions in the past, publicly pointed out these individuals with the total support of the Committee, and totally wiped them out in a very precise and eloquent way that only Biff can do.

Arrangements have been made with the hotel to have all bars closed during meetings and functions of the Seminar. If anyone has any question concerning the subject of this letter, please feel free to call and discuss it with me, after which my answer will still be "no" concerning any outside, unrelated, personal "tap dancing" by any persons or companies.

John Brown, Chairman
Country Radio Seminar (1975)

*Thanks to all of you
for playing our records!*

*We are pleased to announce
the appointment
of*

HYLTON HAWKINS

*as Director of Promotions
for
Larry Butler Productions*



Have a successful Seminar!

—LARRY BUTLER

Larry Butler Productions ★ Box 121318 ★ Nashville, Tennessee 37212 ★ 615/327-3200



Bill Gavin—winner of the Seminar "Mr. Photogenic Contest"

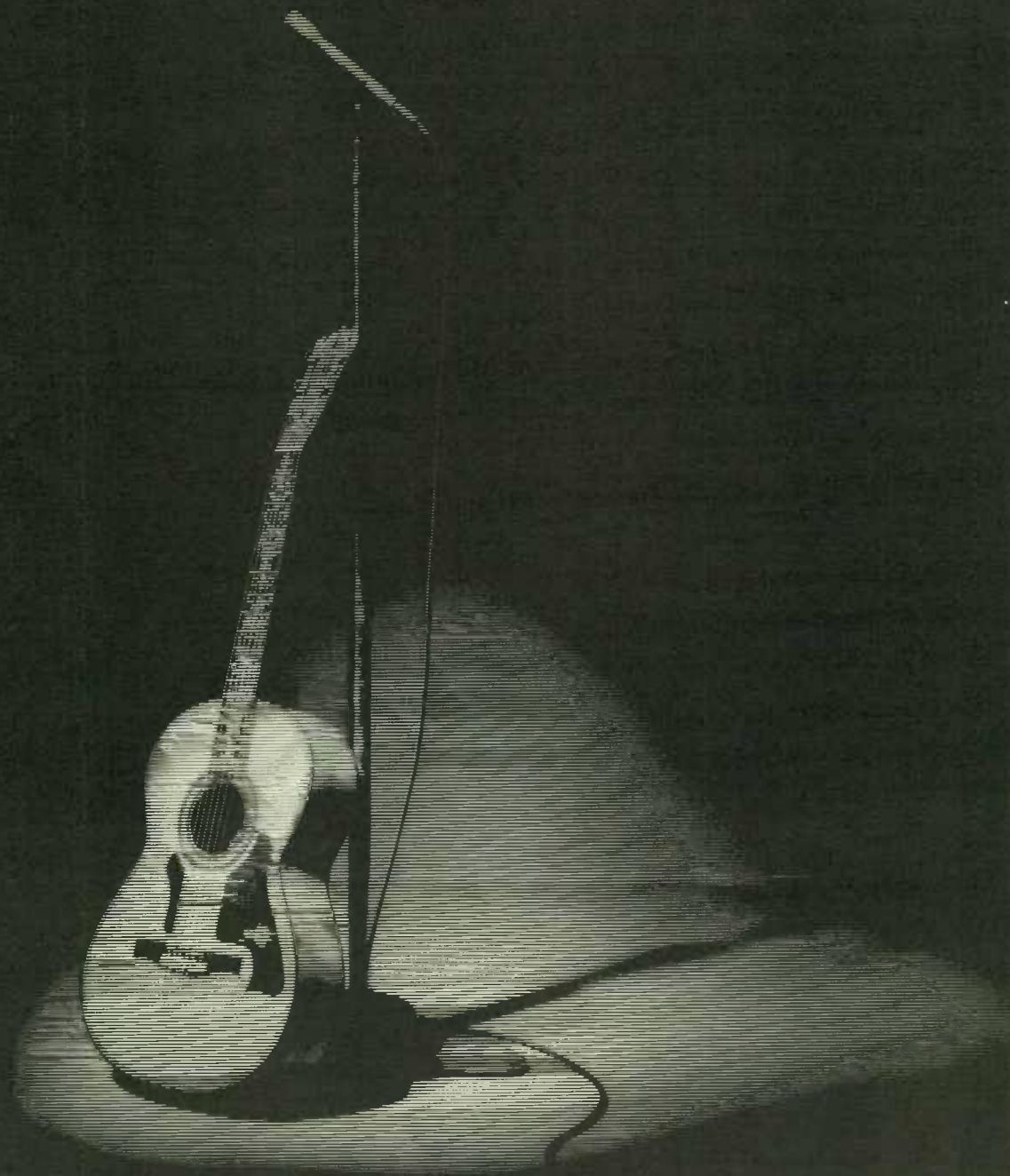


DON NELSON

Don Nelson illustrates the length of the average country music playlist

After 12 years of growing with Country Radio—

“Nobody does it better.”
Congratulations!



Capitol/EMI-America/Liberty Records

1981 EMI America, Liberty Records, Inc.

A Question Left Unasked

by Tom McEntee

What is a seminar?

Is it a meeting...a site...a state of mind? Is it a territory that I share in common trust with my contemporaries...my peers...my friends...my rivals? Is it a moment for one person to strive to attain more importance than another? Is there such a moment?

Will it be an answer to my question? Or will it be a question left unasked?

What do I expect of it?

Will it offer me some new experience? A moment of insight into others? Into myself? Or will it merely be a repetition of things already repeated far too often? Will it be the result of the influences and opinions of a few, or can it be shaped to some degree by the presence of each and every individual?

Will I take from it what there is to take? Will I give to it? Will I offer an opinion or will I withdraw and "observe"? Do I have an opinion to offer? Can I answer someone's question? Is there an answer to a question left unasked?

Will I leave, when all is over, having gained something? Have I come with the attitude that there is nothing to be learned?

If the world is a stage, is the Seminar a part of that stage? If so, what degree of quality and effort will I put into my particular performance? Will I discuss my views? Will I offer you the opportunity to discuss yours? Will I be resentful of those whose opinions conflict with my own?

Will I find myself following the meanderings of aimless crowds or will I circulate among those with direction and purpose? Should I take the words of others as gospel? Will the thoughts of others seem trite and insignificant in my eyes? Are those with less experience to be sneered at? Are those with more to be held in awe?

Will my experience of the Seminar be part of an exercise in growing?

Or will it be another question left unasked?

Record World

- CREDIBILITY
- ACCURACY
- DEPENDABILITY
- INVOLVEMENT
- COMMITMENT

Our bullets mean business



Return of the Seminar Munchkin

It was a cold, snowy day back in February of 1969 and I was late for a lunch with Tom McEntee. As I walked up the ice covered steps of the old Country Music Survey Office, I was also the bearer of bad news. "Bill Robinson's gonna have to cancel," I said as I walked into McEntee's album cluttered office, "but Monk says he can get Rocky Reich for the Public Affairs Panel."

That was typical of many conversations as the seven original members of the Country Radio Seminar board of directors struggled to put together the first of what has now been labeled the "Most powerful radio business event on the annual Nashville calendar."

Much has changed since those early days back in 1969, but radio still remains a learning experience. That is what the Country Radio Seminar has tried to convey to those in attendance since its inception. We ask you to attend, to participate, and to speak your mind, as it is your personal involvement with this Seminar that has made it a successful learning experience for all of us over the past eleven years.

It is my pleasure to return to Nashville after a four year absence and to again be asked to participate in this event which over the years has become very close to my heart.

Looking forward to seeing you at this year's Seminar.



Dave Olson

Note: Dave Olson is a founder of the Country Radio Seminar along with Tom McEntee, Biff Collie, Charlie Monk, Jerry Seabolt, Barbara Starling and Ralph Paul. He is a former News Director at WABB, WUNI and WPCY; a former Program Director for WINN, WJEF, and WMGS; and former General Professional Manager for Shelby Singleton Music, Inc.

**Excelsior Records
Thanks
COUNTRY RADIO
For Your Support!**

Mundo Earwood

Donna Hazard

David Houston

**The Concrete
Cowboy Band**

EXCELSIOR[®]
RECORDS AND TAPES

ARTHUR GODFREY: Broadcasting Giant

Arthur was born in New York in 1903. His parents moved to Hasbrouck Heights, N.J. in 1905 thus providing Arthur with a distinctly "hicktown" background only twelve miles west of New York; where most people kept chickens, some even a horse or two—very few even a cow. There were lawns to mow, gardens to tend, stables to muck out, all sorts of odd jobs. Arthur has always been grateful for this background.

Also, the town was surrounded by farms and woods. Below the Heights lay the swamplands drained by the Hackensack River which in those days was a swimmable, brackish, tidal stream abounding in blue crabs, perch and bass and other goodies.

Arthur spent many happy hours of his boyhood on the river, in the swamp and adjacent woodlands. Nowadays he hangs his own plane (a Beech Duke) at Teterboro Airport which flourishes in the swamp where he used to trap muskrats.

His father was a penniless writer. His mother kept the family together for years by earning eight dollars a week playing piano in the local silent movie house.

Arthur helped by doing chores for neighbors and, at twelve years of age, earning 50 cents a day delivering groceries and bakery and dairy goods, bringing the stale bread home everyday along with two or three quarts of milk.

At 15, in the midst of his second year at Hasbrouck High School, Arthur had to drop out and strike out on his own, shining shoes at first, and peddling newspapers on the streets of New York.

So the red-haired, freckle-faced country bumpkin became a big city street urchin sleeping on park benches and living on 3-cent bowls of soup and nickel hamburgers at Max's Busy Bee lunch wagons downtown.

For years he steadfastly refused to buy anything for which he was not able to pay cash. He says he recalls all too vividly the humiliating evictions of his family for non-payment of rent and the refusal of weary local tradespeople in Hasbrouck Heights to "charge" even a pound of hamburger meat or a sack of oatmeal.

He says, however, that in retrospect those harsh beginnings were priceless experiences from which came the philosophies governing his life. These were reflected in his daily radio and TV programs for 42 years, and his personal and TV appearances, writings and lectures today.

"No man can better evaluate the real riches of life, than he who has known what it is to be destitute," says Arthur Godfrey.

"The most precious possessions are health, self-reliance, integrity and a sense of appreciation of the privilege of being alive. Wealth can buy none of these things: yet this is of necessity a rich man's world, if free enterprise is to survive."

Arthur Godfrey is now in his 52nd year in what is loosely called "show business". His first professional job: banjoist with the "Carolina Melody Boys" of Charleston in 1921 whilst serving as radio operator aboard a Navy destroyer. (He says his skipper was a banjo buff and encouraged him.)

1929 marked his 52nd year in broadcasting. First program: WFBR, Baltimore, October 5th, 1929, billed as "'Red' Godfrey, the Warbling Banjoist".

In 1945, he made his Broadway debut in "Three to Make Ready" which starred Ray Bolger.

He co-starred with Maureen O'Sullivan in "Never Too Late" on Broadway in 1965 and in '67 starred in the Broadway comedy hit "Generation" on the summer circuit with James Coco.

In 1976, he starred in "Generation" in Chicago.

In 1966, he co-starred with Doris Day in the movie "Glass Bottom Boat", and later appeared briefly as the Bishop in the film "Where Angels Go Trouble Follows" with Rosiland Russell.

Godfrey says he would like to have more stage and movies but his heavy broadcasting schedule always interfered. Early '79, he appeared on "Love Boat" with Minnie Pearl.

In TV, he would like to do his own variety show. Meanwhile, he "guests" here and there and tapes TV commercials. "The Arthur Godfrey Special" was syndicated in August, 1979.

Arthur Godfrey is also the only equine dressage expert in the country whose name has marquee value. Dressage is an exacting art form requiring a lifetime study. He did it, like everything else he has learned, by "giving it hell for forty minutes per horse per day" every weekend year after year.

"There are no short cuts," he says. "You just have to keep everlastingly at it."

Godfrey earned his "PH.D." in flying the same way. He is rated an ATR (Airline Transport Rating) and has logged over 17,800 hours as solo and/or command pilot over the past fifty years. He has flown all of the big jets including the DC-10 and the 747. He has flown most all of the so-called "biz jets" and "prop jets" and flies any and everywhere in his own Beech Duke "N1M". In July of '74, he flew solo all the way to Point Barrow, Alaska and return, 12,000 nautical miles in 62 hours in a Beech Baron 58.

A beautiful flying segment is part of "The Arthur Godfrey Special" mentioned above.

Godfrey is an avid student of ecology.

Arthur Godfrey was a member of the President's Citizens Advisory Committee for Environmental Quality (CACEQ) and the National Advisory Committee on Oceans and Atmosphere (NACOA).

He is a trustee of the New York Ocean Science Laboratory. He is an international trustee of the World Wildlife Fund, and a member of Prince Bernhard's "1001". He is also a director and ardent supporter of the Environmental Policy Center in Washington, D. C.

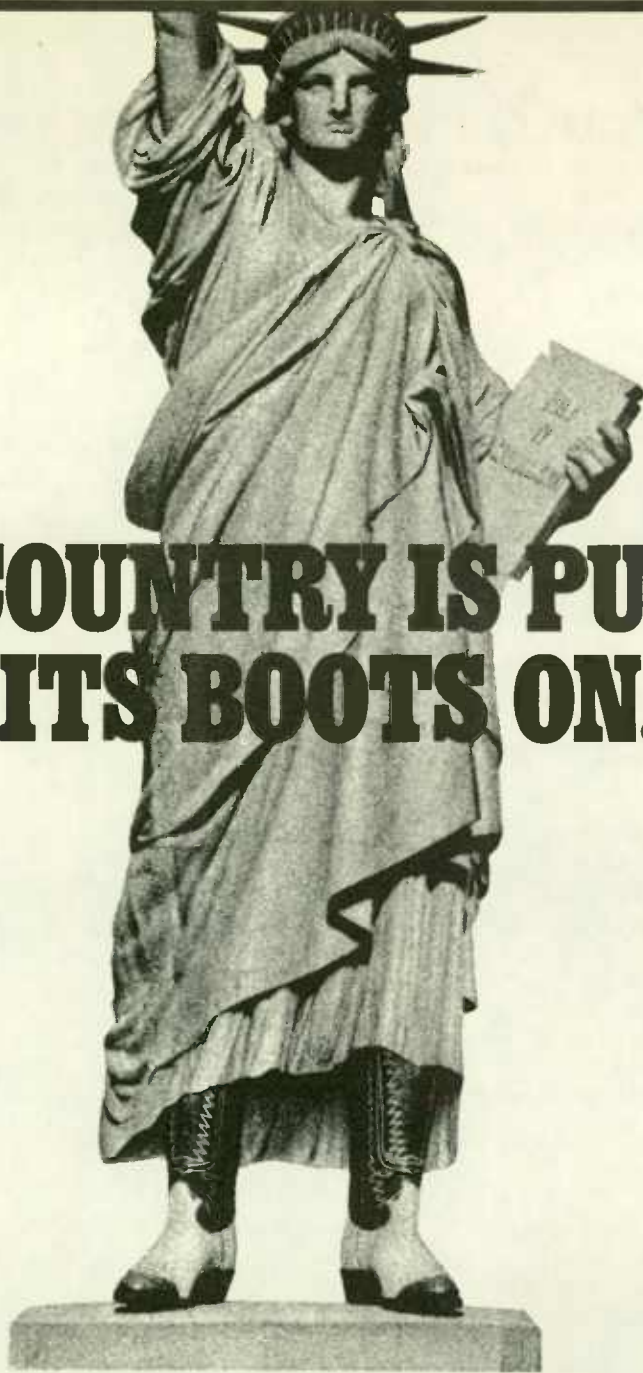
In yet another category, he is a trustee of the Preventive Medicine Institute (Strang Clinic, New York), the International Medical and Research Foundation.

As a member of these boards and committees, he has been privy to facts and figures perhaps not otherwise readily available. To each of these organizations he endeavors to contribute what he has learned over the years as a keen student of ecology. Having no formal background of academic/scientific training, he has sought, through extensive reading, some of the answers to worrisome questions concerning the ultimate fate of our species.

While he is an expert horseman, a professionally qualified pilot, a good woodsman and has been a "fair-to-middlin" farmer, his really great love has always been the sea. In between all the other activities down through the last half century, his greatest joy has been the feel of the tiller in his hand, keeping her "full and by" in a freshening breeze.

He is writing his autobiography.





THIS COUNTRY IS PUTTING ITS BOOTS ON.

Seems like country music is taking over the country.

And Viacom Radio is helping to lead the way with flagship country stations in Houston, Washington, D.C. and New York.

We've made a big commitment to country music—and we commend the efforts of the Officers and Boards of Directors of Country Radio Seminars past and present.

W COUNTRY FM
98 MZQ
WASHINGTON, D.C.

KIKK
FM96 HOUSTON 65AM PASADENA

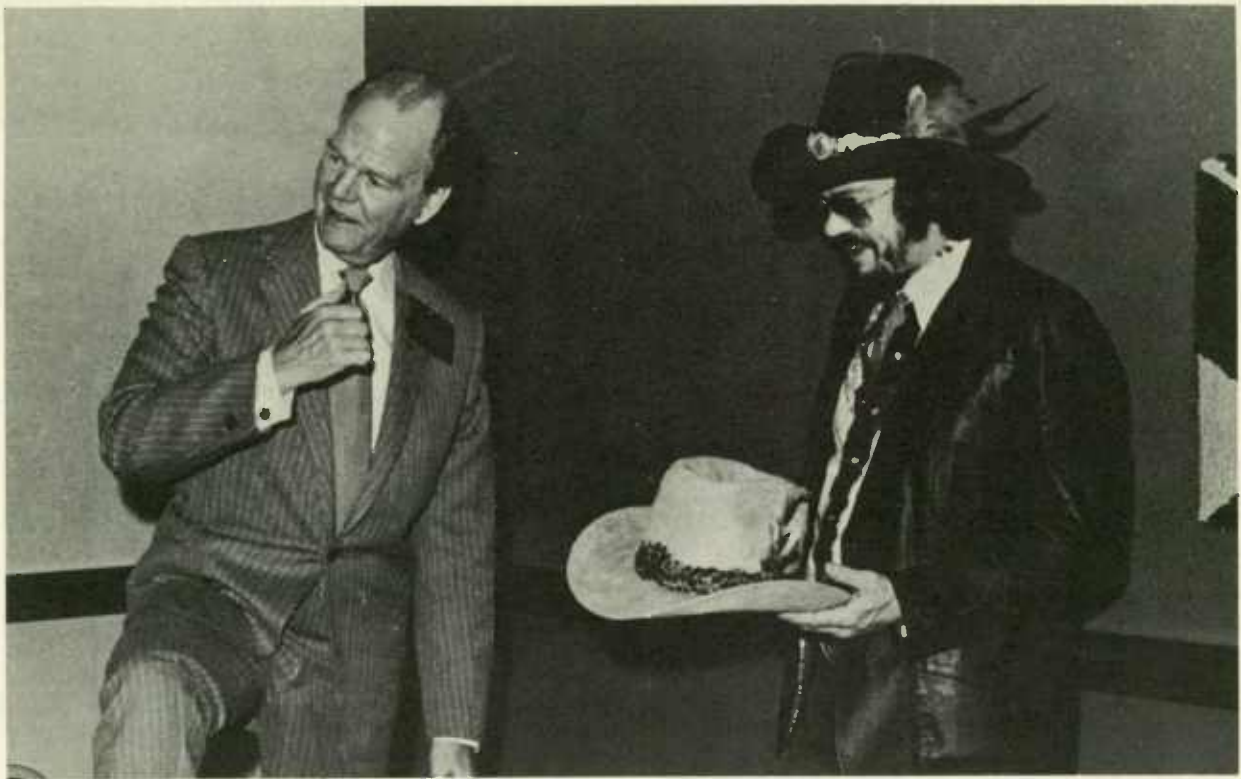
"KICK" 106 FM
WKWK
NEW YORK

 A DIVISION OF VIACOM INTERNATIONAL INC.

COUNTRY MUSIC QUIZ

So You Think You Know It All?

- Which of the following did not sing on the *Urban Cowboy* soundtrack album?
A. Bob Seger B. Anne Murray C. Boz Scaggs D. Jerry Jeff Walker
- Name the country artist who was once managed by a famous rock concert promoter. _____
- Felice and Boudleaux Bryant wrote "Rocky Top" in a Gatlinburg motel room. True False
- Name the CMA Song of the Year in 1967. _____
- When was the first WWVA Jamboree broadcast? _____
- Which of these well-known country entertainers was born on April Fools Day?
A. Eddie Rabbitt B. Jim Ed Brown C. Don Gibson D. Warner Mack
- Who recorded at the first Nashville session in 1928?
A. Jimmie Rodgers B. Vernon Dalhart C. The Crook Brothers D. Uncle Dave Macon
- The first American country singer to perform in Russia was Tennessee Ernie Ford. True False
- Who has been an Oak Ridge Boy the longest? _____
- Which of the following broke into the music business by "tracking down" his producer who was on a deer hunting trip?
A. Con Hunley B. Leon Everette C. Moe Bandy D. Freddie Hart
- Leon Everette was born in Queens, N.Y. and raised in Greenville, S.C. True False
- Name the Brenda Lee record which was a number one record in 1960 in America and reached the top position on the French charts 18 years later. _____
- Which of the following once worked as a rodeo clown?
A. Moe Bandy B. Johnny Duncan C. Sheb Wooley D. Rex Allen, Jr.
- Name the artist who worked as a postman while he had a top ten record. _____
- Janie Fricke and Ronnie Milsap both once were jingle singers in Memphis. True False
- Which one of the following is also a licensed embalmer?
A. Earl Thomas Conley B. Joe Stampley C. John Conlee D. Nat Stuckey
- Django Reinhardt's music is a favorite of Merle Haggard. True False
- Who wrote and sang "Take A Chevy To Lunch?" _____
- Which country artist often flies his own airplane to performances? _____
- Which one of the following is married to a PRCA bulldogger?
A. Billie Jo Spears B. Reba McEntire C. Lacy J. Dalton D. Penny DeHaven
- Jim Reeves' first million-seller was _____
- Who got her start in the music business working as a secretary for a music publisher?
A. Gail Davies B. Susie Allanson C. Zella Lehr D. Sylvia
- The first country album recorded in Nashville to gain RIAA platinum certification was _____
- Which of the following has never been a disc jockey?
A. Waylon Jennings B. Tom T. Hall C. Razy Bailey D. Lefty Frizzell
- Billy Joe Shaver arrived in Nashville for the first time
A. in a cantaloupe truck B. in a boxcar C. by Greyhound D. by hitching a ride in Ernest Tubb's bus



Paul Harvey offers to trade his silk necktie with Mike Haynes in exchange for beaver hat

"Thanks to the many stations
who participated in the
NATIONAL KIDNEY FOUNDATION'S
1st Annual
COUNTRY MUSIC RADIOTHON

WE APPRECIATE YOUR SUPPORT AND LOOK FORWARD TO NEXT YEAR'S BEING EVEN BETTER

NATIONAL KIDNEY FOUNDATION
**COUNTRY
MUSIC
RADIOTHON**



K If you wish to participate next year, contact:
National Kidney Foundation, Inc., 2 Park Avenue, New York, N.Y. 10016

Thanks D.J.'s for making
1980 one of the greatest years in my career.
Sure could use your support in 1981.

George Jones



 **GEORGE
JONES**
ENTERPRISES

epic

management
PAUL RICHEY
6 Music Circle N
Nashville, TN 37203
(615)255 3531/254 574



THE JIM HALSEY CO., INC.
PENTHOUSE - CORPORATE PLACE
SOUTH EAST SHELBY ROAD
TULSA, OKLAHOMA 74117
ESTABLISHED 1951

COUNTRY MUSIC QUIZ

So You Think You Know It All?

(...Continued from page 20)

26. Which country artist once recorded for a rhythm and blues label in the early sixties? _____
27. Charlie Daniels was once a Nashville session picker and played on a Ringo Starr album. True False
28. How many albums has Johnny Cash recorded at prisons? _____
29. Donna Fargo was once a high school History teacher. True False
30. Which late country music star once appeared on Arthur Godfrey's Talent Scouts? _____
31. Floyd Cramer and Faron Young both were members of Webb Pierce's band at one time. True False
32. Merle Haggard was pardoned by the state of California in 1972. True False
33. Two other country performers were killed in the 1963 plane crash with Patsy Cline. Who were they? _____
34. What was Waylon's first number one single? _____
35. The first country single to receive an official RIAA certified gold record was _____ sung by _____
36. Tootsie, the legendary owner of Tootsie's Orchid Lounge, was known to prompt patrons into leaving at closing time with a
A. Sling shot B. Hatpin C. String of firecrackers D. Rubber hose
37. Which of the following female singers does not hail from Texas?
A. Jeannie C. Riley B. Billie Jo Spears C. Laura Lee McBride D. Juice Newton
38. The South's first commercial broadcasting station was _____
39. Which famous western singer spent World War II as an Air Force pilot ferrying supplies in Burma? _____
40. Which of these songs did Willie Nelson not write?
A. Crazy B. Hello Fool C. Hello Walls D. Blue Eyes Crying In The Rain
41. Richard Nixon has said his all-time favorite song is
A. Faded Love B. Behind Closed Doors C. Mr. Bojangles D. Help Me Make It Through The Night
42. _____ provided the theme music for the Beverly Hillbillies TV Show.
43. Who "discovered" Brenda Lee and arranged for her to appear on his TV show? _____
44. _____ was Bob Wills' famous vocalist.
45. Roy Orbison's prime hobby is A. fishing B. stamp collecting C. building model airplanes D. water skiing
46. Carlene Carter is the daughter of Johnny and June Cash. True False
47. Name the original Sons of the Pioneers:
1. _____
2. _____
3. _____
4. _____
5. _____
48. Tanya Tucker's film debut was in Jeremiah Johnson. True False
49. Ellie Stoller, the real name of a present country music star, took her stage name from a disc jockey at WJJD in Chicago.
What is it? _____
50. The Country Radio Seminar gives disc jockeys the opportunity to share ideas and voice their opinions. True False

**WORKING
A.M. AND P.M.
FOR
AM AND FM.**

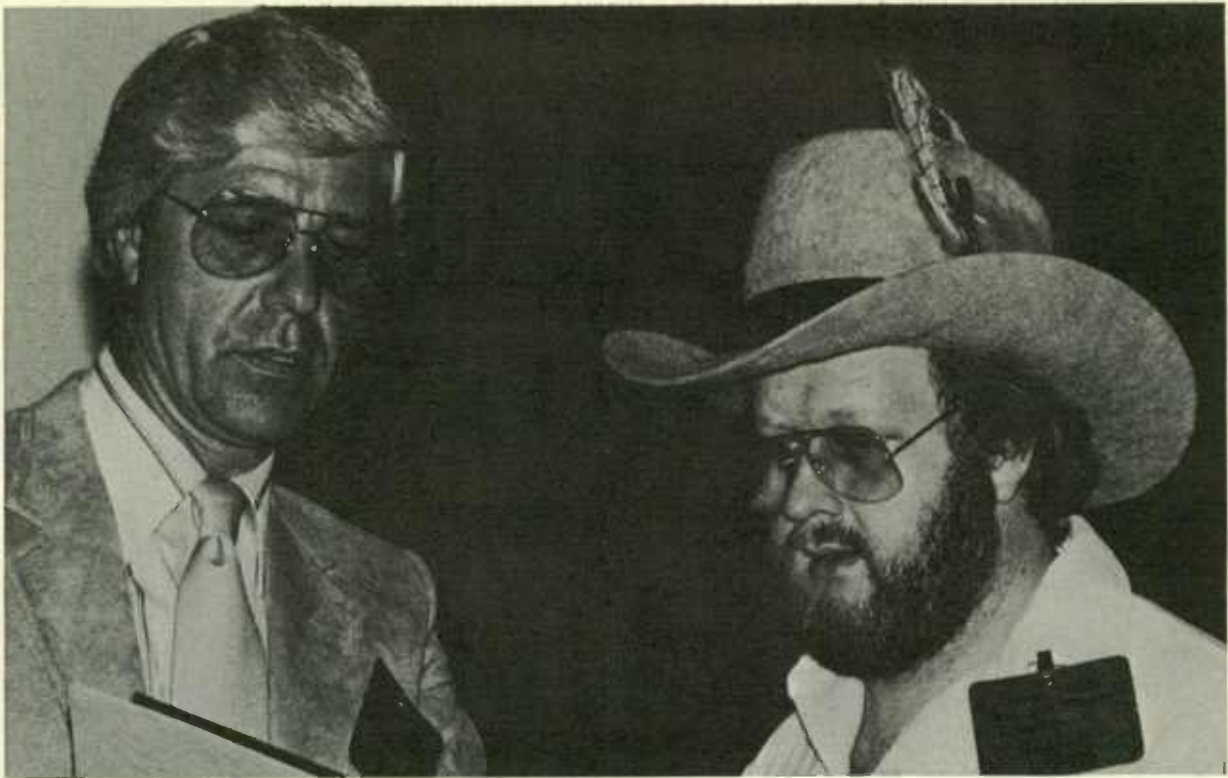
A BIG NASHVILLE WELCOME FROM

Billboard[®]

The Newsweekly that Means Country In 103 Countries.

MAIN OFFICES: NASHVILLE · WASHINGTON D.C. · MILAN · PARIS · LOS ANGELES · CHICAGO · TOKYO · MELBOURNE · NEW YORK · LONDON · MEXICO CITY

World Radio History



Don Boyles and Frank Mull check map given to them by Roy Wunsch showing directions to 13th floor at Hyatt Regency



Ed Salamon forgets his lines while reciting "The Rime of the Ancient Mariner" to audience of concerned disc jockeys

Broadcasting's newest source of top quality country music programming.

"Heartthrob!"

CONWAY TWITTY, Then and Now

A six hour special showcasing Conway Twitty's 25 years in the entertainment business with stars that include Loretta Lynn, Barbara Mandrell, Ray Price, Sonny James, Jerry Lee Lewis, Dick Clark and T. G. Sheppard.

Designed to air in two three-hour specials April 11th and 12th, this unique program provides an insight into the man and his music as Conway talks about his life and career.

The program, made available on quality stereo discs is offered to stations exclusively in their markets free, through barter with fifteen minutes of local participation in each program.

• *Already cleared in over 300 markets.*

Nashville Record Review

A fast-paced weekly review of the top chart makers in country music as determined by the leading music industry trade publication RECORD WORLD. In this timely one-hour show, host Al Risen blends an 80/20 music to talk mix including interviews with the top chart makers.

Nashville Record Review is offered free to stations on a barter basis with ten minutes of commercial time

throughout the program—four network and six local spots.

• *Currently running on over 200 stations in 37 states.*

On Stage

Recorded *live* at the world famous Grand Ole Opry House, this show presents a different top country music star each week in a concert performance. Following the concert, host Charlie Chase conducts an interview with the performer of the week.

It's better-than-front-row tickets to 13 outstanding 55-minute productions, with provisions for 13 encore performances during the 26-week package of ON STAGE.

• *Set to start in April on over 175 stations in 34 states.*

Country Star Quiz

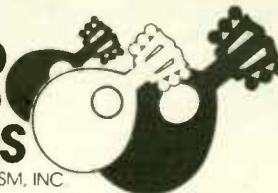
This program presents 260 highly entertaining vignettes where the announcer describes a star, and listeners are challenged to identify the artist during the commercial break. Radio listeners can learn interesting information about their favorite stars including country's old timers, newcomers, superstars and living legends.

Country Star Quiz is offered on a cash basis and will allow the stations to put together a complete package of prizes, free passes or other promotional tie-ins with local sponsors.

For further information call collect
(615) 883-6197 or write Opryland
Radio Productions, 2804 Opryland Drive,
Nashville, Tennessee 37214

**OPRYLAND
RADIO
PRODUCTIONS**

A DIVISION OF WSM, INC.





Jerry Clower is his real name.
The stories he tells really happened.
The laughter that greets these stories
is the real thing. Not canned.

Jerry Clower is a humorist with albums which tickle the nation's funnybone. He's made guest appearances on top shows in television and radio, and requests pour in for engagements as speaker and professional entertainer. But there's more.

Jerry Clower is a salesman. He sells the really good life—laughter, remembering the fun you've had, the friends, the simple things you enjoyed, the humorous side of even the bad times. Listening to Jerry's stories of life in Amite County, Mississippi may just be the most delightful entertainment you can recall.

Listening to Jerry is not merely listening, because Jerry does more than tell a story funny: he carries his audience along with him, on that coon hunt or whatever. The locale may be regional, but the humor is universal.

What is it that makes Jerry a good entertainer?

What it is can be seen surfacing in his background: His mother says that he was always talking. It's as natural for Jerry to tell a story as it is for a politician to make a promise. In school he made straight A's in subjects involving reading and remembering, such as history and civics. At the drop of a quotation, Jerry will launch into a biography of Shakespeare, giving dates, places, plays. He can remember exactly how that page of his literature book looked.

This unique ability to remember now brings to his mind in living local color the events of his younger days. Jerry is not delivering material conjured up by a staff of writers. The basic part of every story is, to quote him, "something real that has happened to me or almost happened!"

Jerry's growing up was typical of country boys all over America.

He loved sports and with his friends, sat glued to the battery radio listening to ballgames. His favorite food was french fries with molasses, but home-raised groceries included hog meat, biscuits, chicken, sweet potatoes, and don't knock it if you've never played tackle in the line. He fairly enjoyed going to school and did not miss a single day from first grade through the twelfth. Catching a bus for more than two thousand mornings wasn't easy, but it was important to Jerry to be with the other kids, to see who was there and to play with them at recess. Jerry loves people, you see. And to take a small liberty with Will Rogers' saying, Jerry never met a man who didn't like him.

At home Jerry and an older brother, Bill (Sonny), shared the chores. Jerry did the milking and tended to the cattle and took his turn building the fire each morning—one in the summertime (in the kitchen stove), two in the winter.

The fertile imagination received early cultivation: Jerry and his friends were resourceful at developing their own entertainment. A Saturday afternoon when they were not working would find them in the pasture having a rodeo, which meant rounding up a bunch of calves and riding them. Or down at the creek playing 'gator. Or Tarzan. Or they might go coon or rabbit hunting. They didn't sit around waiting for a recreation director to come and organize a game.

Jerry finished high school one night and joined the Navy the next day. Afterwards, he got his college education at Southwest Mississippi Junior College and Mississippi State University, where he resumed his love affair with sports and played football. Since that time the romance continues with Jerry as spectator, booster, active alumnus, president of Touchdown Club and Youth Baseball, and the loudest-mouthed parent in the stands.

Receiving his degree in Agriculture, Jerry was an Assistant County Agent for a couple of years. Then, maintaining his close ties with the soil, he began selling fertilizer to farmers. For 18 years he was employed by Mississippi Chemical Corporation, a manufacturer of chemical plant foods, where he rose to the position of Director of Field Services. The most unique crop from that fertilizer peddling was a whole new career for Jerry himself.

To improve the selling he began the telling. The audience response was so great that a record album was inevitable. Through the suggestion and help of friends who saw the potential entertainer in this strapping salesman, the first album was produced, "Jerry Clower from Yazoo City, Mississippi, Talkin'".

A second album followed, and Jerry's career gathered momentum. Today, he is one of the leading album sellers for MCA Records, with seven chart-busting LP's.

When Jerry was old enough to hold up his head and focus his eyes, he fastened them on Homerline Wells, a girl who lived just a mile away, and he never took his eyes off her. He and Homerline went to school together from the third grade, professed their faith in Christ together, and later joined the church together. Their marriage has a solid, enduring feel to it, and their four children—Ray, Amy, Sue and Katy—are growing up in a loving home.

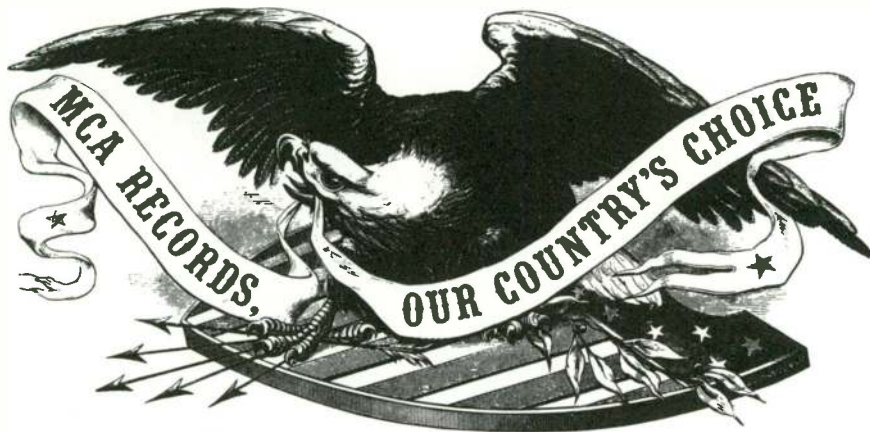
Jerry's strong religious belief undergirds every part of his life, and he uses every opportunity enthusiastically to extend it to others. For many years his efforts have benefited the Gideon cause, and he serves a deacon in the First Baptist Church of Yazoo City, Mississippi. As a lay preacher, also, he responds to many requests for talks in that capacity.

In 1976, Clower was nominated from the state of Mississippi as their choice to receive the national 4-H Alumni Gold Key Award at ceremonies in Chicago, Illinois. Clower was one of eight persons to receive the highest award the 4-H Club presents to distinguished alumnus. Clower also received the highest national honor that the Future Farmers of America organization can bestow to its alumnus. He was honored by the Southern Baptist Radio and Television Commission in February of 1977 when he was presented the Christian Service Award at the Eighth National Abe Lincoln Awards Banquet in Fort Worth, Texas.

In addition to the staggering number of speaking engagements filled before, during and after the release of Jerry's first album, guest spots include the Grand Ole Opry, the David Frost Show, the Charlie Pride personal appearances, Mike Douglas Show and regular appearances on Country Crossroads Radio Show, the Bill Anderson and Wilburn Brothers television shows. He has taped radio and television commercials, both local and national. He appeared on the West Coast for a week, where he was introduced by Andy Griffith, with whose style Jerry's Homespun humor has been favorably compared. Jerry's apt ad libs and spontaneous lines are the joy of the talk show hosts, and this art was recognized and commented on by David Frost when Jerry was his guest.

Jerry has been named "Country Comic of the Year" for the last six years by major trade publications. He is co-host of a nationally syndicated TV show, "Nashville On The Road", author of a best-selling book, "Ain't God Good!", and does national radio and TV commercials for Dodge Trucks and Chrysler Motors.

ON BEHALF OF OUR ARTISTS AND STAFF
WE WOULD LIKE TO EXTEND BEST WISHES
TO THE **TWELFTH ANNUAL
COUNTRY RADIO SEMINAR**



ARTISTS

Bill Anderson
Ed Bruce
Jimmy Buffett
Connie Cato
Roy Clark
Patsy Cline
Jerry Clower
John Conlee
Joe Ely
Micki Fuhrman
Terri Gibbs

Merle Haggard
Brenda Lee
Loretta Lynn
Barbara Mandrell
Bill Monroe
Olivia Newton-John
Oak Ridge Boys
John Wesley Ryles
Taffy
B.J. Thomas
Hank Thompson
Thrasher Brothers
Tanya Tucker
Conway Twitty

J.J. Walker
Gene Watson
Don Williams
Faron Young

STAFF

J.L. Allison
Jerry Bailey
Janet Butler
Dian Cash
Ron Chancey
Chic Doherty
Judy Doggett

Joe Deters
Jim Foglesong
Debra Fondiler
Katie Gillon
Martha Haggard
Roger Ramsey
Bob Schnieders
Tony Tamburrano
Dottie Vance
Bob Walker
Glenda White
Erv Woolsey

THANKS TO ALL OUR FRIENDS AT RADIO FOR MAKING TERRI THE "NEW FACE" OF THE 80'S.

MCA RECORDS
© 1981 MCA Records, Inc.

World Radio History



1981 New



Clockwise from upper left: **Terri C**
Mercury Records;**Deborah Allen/**
Top Records;**Gary Morris/Warner**
Sonny Curtis/Elektra Records;
Frizell-West/Viva Records;

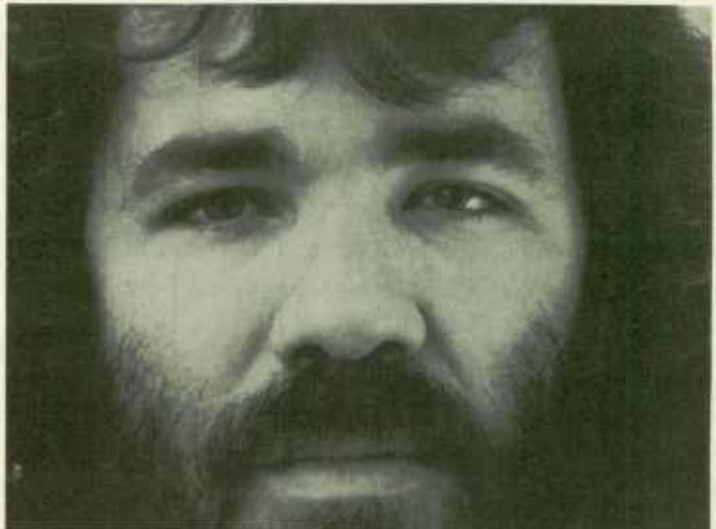




Faces Show



bs/MCA Records; Roger Bowling
Capitol Records; The Capitals/Ridge
others Records; Orion/Sun Records;
ela Andrews/Ovation Records;
eve Warner/RCA Records



NEW FACES SHOW PRESENTS THE BEST OF TOMORROW'S TALENT

Prestigious! One word is all it takes to describe the Country Radio Seminar New Faces Show, which has become the most significant showcase for new talent anywhere. Many of the artists who have appeared on past New Faces shows have risen from this auspicious beginning to become familiar names with radio and record industry personnel as well as with the listeners and buyers of records.

Among these now-familiar names are artists like Larry Gatlin, Johnny Rodriguez, Crystal Gayle, Little David Wilkins, Johnny Russell, John Conlee, Gail Davies, Charlie McCoy, David Willis, Susie Allanson, Ronnie Sessions, Eddy Raven, Earl Thomas Conley, Rex Allen, Jr., Ed Bruce, Dotsy, Bobby Borchers, Charly McClain, Mel McDaniel, Margo Smith, Janie Fricke, Vern Gosdin, Con Hunley, Don King, Zella Lehr, Ronnie McDowell, Gene Watson, Kenny O'Dell, Narvel Felts, John Anderson, Christy Lane, Randy Barlow, Mary K. Miller, Lacy J. Dalton, Alabama, Leon Everette, Carol Chase, Juice Newton, and Sylvia, and Rebe McEntire. Well over one hundred artists have appeared on this unique showcase. The success ratio is staggering, especially when one considers the difficulties a new artist faces along the way. The Country Radio Seminar has consistently presented the best in new talent at its showcase.

Suggestions for New Faces come from various sources—talent managers, booking agents, producers, and record companies. The executive committee spends countless hours putting these names (always in excess of fifty) in some priority—trying to decide which artists have “broken through” during the seminar year. This becomes a real problem, deciding who needs the opportunity to appear. Ronnie Milsap’s first year was so phenomenal he didn’t need the exposure; however, Eddie Rabbitt’s career may have been boosted by his appearance on the New Faces Show.

Accordingly, the New Faces Show keeps the politics out of the selection process. Equal attention and consideration are given both major labels and small, independent companies. Labels which have been represented include: Dot, Capitol, Metromedia, MCA, Royal American, Chart, Plantation, Mercury, Epic, Mega, Hickory, Atlantic, Elektra, Capricorn, 4-Star, GRT, Fifty States, Columbia, Monument, RCA, Cinnamon, ABC, United Artists, Warner Brothers, Republic, Door Knob, Playboy, Starday/Gusto, Con Brio, Scorpio, Lone Star, Inergi, LS, Lifesong, and GMC.

The Criteria for Selecting New Faces are:

1. Must have had significant singles that appeared in Billboard, Cashbox, and Record World in the preceding twelve months. (Also beginning this year, the committee included the stipulation that appearing artists must have attained a chart rating within the top fifty of major trade publications.)
2. Must have assurance that a sincere career effort is underway.
3. Must be available for date (no cancellations for paying dates or other exposure.)

Responsibility for this year’s show has been handed by Charlie Monk, Barbara Kelly, and Ed Keeley. The show has been a success due to the efforts of the artists, musicians, and background singers.

Enjoy the New Faces Show—where stars are born every year. There is no better way to conclude a Country Radio Seminar than with the music that makes it all possible.



Some of Nashville's finest session pickers rehearse music in preparation for the 12th Annual New Faces Show. Tuning up (l to r) are: Tommy Williams, Bob Mather, Lloyd Green, Phil Baugh, and Jerry Shook.

KP
KEELEY PRIDE

PROMOTION & MARKETING

Ed & Jack
THANK YOU

ED KEELEY
 615 646-9999
JACK PRIDE
 615 331-1705

5156 ASHLEY DRIVE
 NASHVILLE, TN 37211

MUSICIANS & BACKGROUND SINGERS for 1981 NEW FACES SHOW

MUSICIANS

BACKGROUND SINGERS

Tony Migliore Music Director, Piano
 Lloyd Green Steel
 Mark Casstevens Guitar, Banjo, Harmonica
 Bruce Dees Lead Guitar
 Larry Paxton Bass
 Clyde Brooks Drums

Tom Brannon
 Phil Forrest
 Sherry Huffman
 Diane Tidwell

PRODUCERS

Barbara Kelly
 Ed Keeley

EMCEE

Charlie Monk

PAST NEW FACES
...in **ACTION**



MEL McDANIEL • 1977



DON KING • 1978



CAROL CHASE • 1980



REBA McENTIRE • 1980



LACY J. DALTON • 1980



GENE WATSON • 1978



ALABAMA • 1980

Q. What's Got
10 Wheels and Stars?



A. It's

THE SILVER EAGLE

THE CROSS-COUNTRY RADIO SHOW

The Best in Country Music

LIVE!

in Concert

on

THE AMERICAN ENTERTAINMENT NETWORK
ABC RADIO

produced by

DIR Broadcasting

ReflectionsReflectionsReflectionsReflectionsReflections

ELEVEN YEARS OF NEW FACES

1970

Jack Barlow
Jamie Kaye
Karen Kelly
Wayne Kemp
Lynda K. Lance
LaWanda Lindsey
Dee Mullins
Norro Wilson

1971

Murray Kellum
Dave Wilkins
Bobby G. Rice
Crystal Gayle
Bobby Harden
Earl Richards
Bill Rice
Peggy Little

1972

Jim Mundy
Jeanne Pruett
Jerry Foster
Connie Eaton
Nashville Edition
Mel Street
Charlie McCoy
Dickey Lee

1973

Lloyd Green
Pat Roberts
O.B. McClinton
Leona Williams
Nashville Edition
Johnny Russell
Red Stegall
Johnny Rodriguez

1974

Larry Gatlin
Lefty Frizzell
Narvel Felts
Dick Feller
Josie Brown
Marti Brown
Eddy Raven

1975

Eddie Rabbitt
Sunday Sharpe
Kenny O'Dell
Billy Larkin
Betty Jean Robinson
David Wills
Ronnie Sessions
Brian Shaw
Connie Cato
Brian Collins

1976

Linda Hargrove
Chuck Price
Even Stevens
Joni Lee
Nick Nixon
Earl Conley
Ruby Falls
Rex Allen, Jr.
Ed Bruce
Dottsy
Darrell McCall

1980

Carol Chase
Alabama
Lacy J. Dalton
Leon Everette
Big Al Downing
Jim Weatherly
Juice Newton
Sylvia
Reba McEntire

1977

Kathy Barnes
Bobby Borchers
Randy Cornor
Mike Lunsford
Dale McBride
Charly McClain
Mel McDaniel
Geoff Morgan
Vernon Oxford
Margo Smith

1978

Janie Fricke
Vern Gosdin
Con Hunley
Don King
Zella Lehr
Ronnie McDowell
Peggy Sue
Kenny Starr
Gene Watson

1979

Christy Lane
Mundo Earwood
Mary K. Miller
Randy Barlow
Gail Davies
John Anderson
Razzy Bailey
Susie Allanson
John Conlee



**COUNTRY RADIO. THE GREAT TURN ON. THANKS TO
OUR FRIENDS AT RADIO. CBS RECORDS • NASHVILLE**

© 1981 CBS, Inc.

World Radio History

1981 Agenda Committee Chairman
Kim Pyle—WKIX/Raleigh

One Year-1981

Dan Halyburton—WQAM/Miami Beach
Chris Collier—KYTE/Portland
Joyce Cambell—WXBW/Milton, Fla.
Paul Howard—WKDY/Spartanburg, S.C.
Perry St. John—KSO/Des Moines
Bill Figenshu—VIACOM INT'L.
Mike Kirtner—WTCR/Catlettsburg, Ky.

2 Years-1981 & 1982

Pete Porter—WJJD/Chicago
Bob English—WUBE/Cincinnati
Gary Kines—WQXM-FM
Bob Kraig—WTHI/Terre Haute, Ind.
Tom Phifer—KRMD/Shreveport
Jim Ray—KOKE/Austin

3 Years-1981,1982,1983

Lee Masters—KLOZ/El Paso
Ron Norwood—KMPS/Seattle
Carol Parker—WMZQ/Washington, D.C.
Joel Raab—WHK/Cleveland
Mike Carta—WIL/St. Louis

1981 Agenda Committee

1981 Agenda Committee, front row (l to r): Joel Raab, Mike Carta, Joyce Campbell, Carol Parker, Jim Ray, Kim Pyle, Lee Masters, Perry St. John. Second row (l to r): Dan Halyburton, Bob English, Bob Kraig, Marie Ratliffe, Bill Figenshu, Gary Kines, Pete Porter, and Paul Howard. Back row (l to r): Jim Sharpe, Don Boyles, Ron Norwood, Tom Phifer, and Chris Collier.



QUIZ ANSWERS

1. Jerry Jeff Walker
2. Bobby Bare was once managed by Bill Graham
3. True
4. "There Goes My Everything" by Jack Greene
5. January 7, 1933
6. B. Jim Ed Brown
7. C. The Crook Brothers
8. False, George Hamilton IV was the first
9. Bill Golden
10. C. Moe Bandy
11. False, just the reverse is true
12. "I'm Sorry"
13. D. Rex Allen, Jr.
14. Slim Whitman, "Love Song of the Waterfall"
15. True, at the same time
16. C. John Conlee
17. True
18. Tom T. Hall
19. Hank Thompson
20. Reba McEntire
21. Mexican Joe in 1953
22. D. Sylvia
23. "Wanted: The Outlaws" in 1976
24. C. Razy Bailey
25. A. in a canteloupe truck

Cont'd on page 49

Mickey Gilley with **THE PICKER**®

on the set of "HEE HAW." Photo courtesy of Youngstreet Productions.

IT'S A GUITAR! FULLY AMPLIFIED
IT'S A RADIO! SOLID STATE AM
PICK IT OR PLAY IT!

Comes with its own distinctive case and pick. (Battery not included.) Perfect for station promotions or contests. Can be personalized with your logo or call letters. Write today for details and volume prices.

THE PICKER
 Dept. RS
 P.O. Box 121137 Acklen Station
 Nashville, TN 37212

Free Country Concerts

FEATURING MAJOR COUNTRY MUSIC STARS

Country concerts customized to your individual station and market. Generate sizeable revenue for your station and provide FREE concerts to your audience and community. We are now booking for our fall concerts.

LOOK FORWARD TO VISITING WITH YOU AT THE SEMINAR

(FULL PROGRAMMING SYNDICATION SERVICES AVAILABLE)



ENTERPRISES, INC.
 1011 Commercial National Bank Building
 Shreveport, Louisiana 71101
 (318) 226-1890

1981 Country Radio Seminar

AGENDA "Country Radio/Nobody Does It Better"

Time/Location

Title/Moderator-Panel

THURSDAY, MARCH 12

3:00-9:00 p.m. Registration Desk
Mezzanine Level

7:30-10:30 p.m. ARTIST/REGISTRANT COCKTAIL RECEPTION
Regency 1 and 2

Agenda Ringmaster Bill Collie, Vice President/Country Radio Seminar, Inc.

FRIDAY, MARCH 13

7:30-8:45 a.m. Daytime Broadcaster's Early Bird Continental Breakfast—"Daytime Friends/Nighttime Woes"
Davidson B (Roundtable); Moderator: Joel Raab, PD/WHK

9:00-9:30 a.m. Welcoming Remarks—Kim Pyle, 1981 Agenda Committee Chairman, SM/WKIX
Regency 3 and 4

9:30-10:15 a.m. People Management—"Punishment-Reward-Motivation", Introduction by Don Boyles, GM/WKHK;
Regency 3 and 4 Presentation by Ken Greenwood, President/Greenwood Development Programs—Tulsa

10:15-11:00 a.m. Controlling Your Career—"Onward Country Soldiers" (An in-depth look at broadcasters moving in all directions)
Regency 3 and 4 Moderator: Joel Raab, PD/WHK; panelists include Gary Stevens, President/Doubleday Broadcasting—Minneapolis; Carol Parker, PD/WMZQ; Joe Finan, WHK

11:00-11:15 a.m. Break

11:15-12:00 noon "Plain Talk About Computers", Moderators: Gary Kines, GM/WQXM; Paul Howard, GM/WKDY;
Regency 3 and 4 Panelists include Mark Herring, PLOUGH/Memphis; Lowell Register, President/RDS, Inc.—Perry, Ga.

12:00-12:30 p.m. "Things Are Really Cookin' at CMA—We Serve Your Medium Well"
Regency 3 and 4 Presentation by The Country Music Association, hosted by The Statler Brothers' Harold & Don Reed and Brenda Lee

12:30-1:30 p.m. Lunch—Courtesy of The Country Music Association
Regency 3 and 4

1:30-2:15 p.m. Special Guest Speaker—ARTHUR GODFREY (No Smoking, Please)
Regency 3 and 4 Introduction by Don Boyles, GM/WKHK

2:15-3:00 p.m. "Quarterly Measurement and How To Cope With and Survive Under This New Measurement Technique"
Regency 3 and 4 Introduction by Jim Duncan, Country Editor/Radio & Records
Presentation by Jhan Hiber, President/Hiber & Hart Ltd.—Marina del Ray and Research Editor/Radio & Records

3:00-3:15 p.m. Break

3:15-6:00 p.m. Concurrent Sessions/Room I (Regency 3 and 4), Room II (Davidson A and B)
Room I (Regency 3 and 4)

3:15-4:00 p.m. How To Read An ARB, Introduction by Bill Figenshu, N-PD/VIACOM
Presentation by George Burns, President/Burns Media Consultants—Studio City, California

4:00-6:00 p.m. "The Marriage of Radio, Records, and Trades—Polygamy Works!"
Moderator: Bob English, GM/WUBE; Panelists include Ron Einy, Billboard; Jim Sharp, Cashbox; Marie Ratliff, Record World; Jim Duncan, Radio & Records; Greg Gavin, The Gavin Report; Stan Byrd, Warner Brothers; Joe Casey, CBS Records; Joe Galante, RCA Records; Bruce Hinton, (Independent); Moon Mullins, WDAF; Joe Ladd, KIKK; Dan Halyburton, WQAM
Floor Moderators: Hal Jay, WBAP; Paul O'Brien, WUBE; Joel Raab, WHK

Room II (Davidson A and B)

3:15-4:15 p.m. "How To Buy A Radio Station", Moderator: Lee Masters, GM/KLOZ
Panelists include Dick Blackburn of Blackburn & Co.—Washington; Richard Churchill of T.A. Associates—Boston; Ed Henson, President/Henson Broadcasting—Louisville; Richard Ferguson, President/Park City Comm.—Bridgeport

4:15-5:15 p.m. FCC—"The Commission Has Made A Move-What's the Next Step?"
Introduction by Don Boyles, GM/WKHK; Panelists include Communications Attorneys: Tom Wall, Senior Partner of Dow, Lohnes, Albertson & Wall—Washington; Bob Heald, Senior Partner of Fletcher, Heald & Hildreath—Washington

5:15-6:00 p.m. "Sell It-Collect It-Project It", Moderator: Virl Wheeler, GM/KYTE
Panelists include Jim McGovern, GM/KMPS and Terry Dean, SM/WUBE

8:00-Until Rap Room—"News-Information-Creative Public Affairs and Special Programming"
Moderator: Ron Norwood, OM/KMPS Beer courtesy of Anheuser/Busch

Continued on next page

1981 Country Radio Seminar

AGENDA "Country Radio/Nobody Does It Better"

SATURDAY, MARCH 14

- 9:30-10:15 a.m. "Country Phenomenon and Lifestyle", Introduction by Perry St. John, GM/KSO
Regency 3 and 4 Presentation by John Parkihal, Partner/Joint Communications—Toronto
- 10:15-11:00 a.m. "New Competition in the Market", Moderators: Carol Parker, PD/WMZQ and Dan Halyburton,
Regency 3 and 4 PD/WQAM; panelists include Ed Salmon, PD/WHN; Bill Figenshu, N-PD/VIACOM;
Bob Cole, PD/KOKE; Jerry Adams, PD/KFDI
- 11:00-11:15 a.m. **Break**
- 11:15-12:00 noon "Programming for the Twelve Week Book", Moderator: Chris Collier, PD/KYTE;
Regency 3 and 4 Panelists include Don Langford, PD/KLAC; Rip Ridgeway, ARBITRON—New York
- 12:00-1:00 p.m. **Lunch**
Regency 3 and 4
- 1:00-1:45 p.m. "Positioning and Marketing Your Station"—Part I/General Overview: "The Key To Successful Ratings
Regency 3 and 4 In The 80's", Introduction by Jim Ray, Vice President and GM/KOKE
Presentation by Jon Coleman of The Media Associates—Dallas (Radio Research Consultants)
- 1:45-4:15 **Concurrent Sessions/Room I (Regency 3 and 4), Room II (Davidson A and B)**
- Room I (Regency 3 and 4)**
- 1:45-4:15 p.m. "Positioning and Marketing Your Station"—Part II, (A.), (B.) and (C.), Specifically
1:45-2:30 p.m. (A.) With On Air Sound—"So You Want To Keep Winning In Your Market"
Moderator: Tom Phifer, OM/KRMD; panelists include Hal Jay, PD/WBAP; Jason Drake, PD/KFH;
Bob Elliott of Burkhart, Abrams, Micheals, Douglas and Associates—Atlanta
- 2:30-3:15 p.m. (B.) With On Air Promotions—"Cume, 1/4qhs and Image", Moderator: Chris Collier, PD/KYTE;
Panelists include Bobby Kraig, PD/WTHI; Charlie Ochs, PD/KIKK
- 3:15-3:30 p.m. **Break**
- 3:30-4:15 p.m. (C.) With Outside Media—"Let's Expose Ourselves", Moderator: Pete Porter, MD/WJJD;
Panelists include Marty Wallach, Vice President & Creative Director/Meldrum & Fewsmith—Chicago;
Jarrett Day, PD/KSO; Charlie Cox, PD/KHJ
- Room II (Davidson A and B)**
- 1:45-2:30 p.m. "Your Place In The Marketplace in Sales—When Music Disappears From Radio"
Introduction by Kim Pyle, GM/WKIX; Presentation by Jim Williams, Owner/The Welsh Co.—Tulsa
- 2:30-3:15 p.m. "Getting More Profit and Productivity From Your Sales People—
With Or Without A Computerized System", Introduction by Billie Joyce Campbell, Vice President/
WXBM-FM; Presentation by Chris Lytle of Media Sales Training Systems—affiliate of
Jim Hooker & Co.—Chicago
- 3:15-3:30 p.m. **Break**
- 3:30-4:15 p.m. "Selling Country Radio From Another Point of View", Moderator: Mike Kirtner, GM/WTCR;
Panelists include Bill Sherard, Vice President & GM/WPKX—Washington; Ed Leeds of McGavern &
Guild—New York; Roy Valentine, SM/WHEZ
- 4:15-5:15 p.m. **Resume General Session**
- 4:15-4:45 p.m. "How To Put Your Face In The Marketplace", VTR Presentation compiled by Chris Collier, PD/KYTE
Regency 3 and 4
- 4:45-5:15 p.m. "Closing Remarks", JERRY CLOWER
Regency 3 and 4
- 6:30-8:00 p.m. **Cocktails (Cash Bar)**
Davidson A and B & Foyer
- 8:00-11:00 p.m. **BANQUET & NEW FACES SHOW**, Emcee: Charlie Monk, Vice President/Country Radio Seminar
1981 Air Check Cassettes Compiled and Edited by Bob English, GM/WUBE

Special Thanks to

The following young people from Middle Tennessee State University who have volunteered their tremendous energies and talents greatly contributing to the success of this year's Country Radio Seminar:
Larry Litman, John Hiring, Nat O'Neal, Nelson Line, Sherry Leyshon-Brines, Marilyn Powell, Donna Smith, Vicki Hicks
Brian Moore, Bryant Williams, Winn Cannon, Mike Harbin, Ervin Vanches and Jerry Stolz—Thanks again!



1981 Country Radio Seminar Officers and Board of Directors (l to r): Tom McEntee, Les Acree, Joe Casey, Susan Roberts, Terry Wood, Roy Wunsch, Sandi Smith (standing), Mac Allen, Frank Mull (standing), Charlie Monk, Kim Pyle, Al Greenfield, Joe Galante, Don Boyles.



COLOR on CLOTH

GET IT BEFORE
YOUR COMPETITOR DOES.

Look at the sample envelope
elsewhere in this book to see why.

IF YOU SNOOZE . . .
YOU LOSE.

STEVE OTTO BRIAN HANSEN
1127 VINE STREET
CINCINNATI, OHIO 45210
(513) 621-9779

RADIO & RECORDS SAYS IT ALL . . .



Stick-Up In Cincinnati?

WSAI-AM/Cincinnati PD Dale Turner sent in a unique idea that has become the talk of the town. At each of the country-oriented concerts in Cincinnati, WSAI passes out thousands of souvenir concert patches (see examples above). The full-color patches are a marketing tool first used by WSAI's sister station WSAI-FM for rock concerts. The backstage pass type patches also include merchandise discounts on the backside. According to Turner, "Our WSAI air personalities pass out the souvenir patches before each concert and it is great to see lots of people go home with the station call

letters in their hand or on their blue jeans." The patches are called Totto Passes and are the creation of a local Cincinnati fellow by the name of Steve Otto. According to a WSAI spokesman, many Midwest radio stations are beginning to pick up on the idea, and artists are using the company to design their backstage passes. A tie-in with a local client helps cut some of the cost of this unique promotional tool. For more information contact Steve Otto at (513) 621-1674. By the way, the patches are available on an exclusive basis in each market.

**America's leading*
country music
station is right here
in New York.**

*In the last nationwide Arbitron sweep, Fall 1980, WHN had the highest
cumulative of all country music stations. Mon-Sun, 6AM-12Midnight, Metro,
Total Cumulative Persons 12+. All data are estimates and subject to survey
limitations.

WHN

A MUTUAL STATION

1981 Board of Directors

Mac Allen—WQAM/Miami

Al Greenfield—VIACOM INT'L/New York

Joe Casey—CBS/Nashville

Joe Galante—RCA/Nashville

Tom McEntee—Aquarius Productions/Nashville

Kim Pyle—WKIX/Raleigh

Roy Wunsch—CBS/Nashville

Susan Roberts—Top Billing/Nashville

Les Acree—WMC/Memphis

Don Boyles—WSUN/St. Petersburg

Erv Woolsey—MCA/Nashville

PAST SCHOLARSHIP RECIPIENTS



David England (seated) demonstrates his broadcasting know-how to (from left) Dr. Harold Baker and Charlie Monk. England, a former student at Middle Tennessee State University, received the first scholarship for a college student at the seventh Country Radio Seminar May, 1976



Donna Brake accepts scholarship award from Biff Collie during Country Radio Seminar festivities

Get that
Country Feelin'



Dolly Parton
"But You Know
I Love You"

Ronnie Milsap
"Am I Losing You"

Leon Everette
"If I Keep On
Going Crazy"

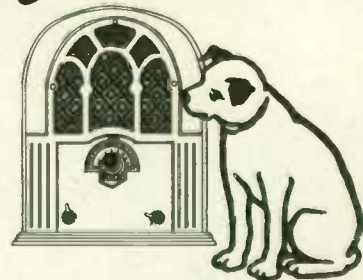
Razy Bailey
"Friends"/"Any-
where There's
A Jukebox"

**Randy
Parton**
"Hold Me"

THANKS COUNTRY RADIO!

NOBODY DOES IT BETTER!

RCA



SEMINAR SCHOLARSHIP FUND

An Investment in the Future

All seminar proceeds are invested into the future of the broadcasting industry. Part of the Country Radio Seminar's Intent is to help those who will be involved in that future. For this reason, the seminar places a tremendous amount of emphasis and resources in helping deserving students through its scholarship fund.

To qualify for a grant, students must be 1) enrolled at an accredited institution of higher learning, pursuing a degree in broadcasting or telecommunications; 2) be an upperclassman maintaining a "B" average; 3) have a financial need and 4) work a minimum of 10 hours per week for the school's communications department.

The Country Radio Seminar has awarded \$15,000 to date to deserving students over the past six years. Grants have been awarded to students enrolled in the communications departments of accredited schools such as Texas Tech, Seton-Hall University, Middle Tennessee State University, the University of Nebraska, Marshall University, and the University of Kansas.

Like other scholarship programs, the Country Radio Seminar program has sometimes enabled students to continue their education when, without it, they might have been forced to leave school. It is through this scholarship fund, that broadcast students can see the support of people in the industry and their concern with formal training and education.

The Country Radio Seminar's thrust is two-fold—it is helping those involved in radio today and those who will be involved tomorrow. It helps those involved today with its constant efforts to improve country radio by educating and informing those involved in country radio—how they can better serve their listeners and stations. And it helps those who will be involved tomorrow by giving scholarships to students studying broadcasting or telecommunications.

The Country Radio Seminar has placed a tremendous amount of emphasis, as well as resources in helping deserving students through the scholarship fund. Those involved feel that by helping students who will be the backbone of the industry in the future, their money is well-spent.

Anyone who knows a school or institution they would like to recommend is urged to contact the Country Radio Seminar Scholarship Committee, providing as much information as possible about the institution and its broadcasting or communications department.

The seminar scholarship fund is one way to help secure the future of Country Radio.

POLYGRAM

presents

OUR COUNTRY'S FINEST

RAYBURN ANTHONY • ROGER BOWLING

LANNY BROWNING • GEORGE BURNS

MAC DAVIS • BECKY HOBBS • TOM JONES

WAYNE KEMP • DICKEY LEE • WAYNE MASSEY

REBA McENTIRE • JOHNNY RUSSELL

THE STATLER BROS. • JACKY WARD

...and more to come!

The Entire Polygram Family says

Thanks for a Fantastic Year...

Watch Us Move in 1981!

Manufactured and Marketed by
PolyGram Records

"SHE WAS A LOYAL WIFE, A DEVOTED MOTHER AND—AS MANY HAVE SAID—A GREAT LADY." **BILL GAVIN/THE GAVIN REPORT**



Janet Breed Gavin died in her sleep on August 23, 1979. She had been recovering from a stroke which occurred in July, but failed to survive this second attack. She was born in Rock Elm, Wisconsin, June 1, 1913 to Doctor and Mrs. A. L. Breed. She graduated summa cum laude from the University of Wisconsin in 1934, and received her Master's Degree in education at San Francisco's State College in 1954. She married Bill Gavin in San Francisco August 17, 1935. To this union four children were born, a son and three daughters. Janet was a partner in *The Gavin Report* from its very beginning and when the report introduced its Country Music Section she took over as its editor. Her fondness for Country Music was reinforced by a wide acquaintance with the people who make the country music and those of us who play it on the radio. She was a member of the C.M.A. Board of Directors since 1968, and served as a Volunteer Consultant to the Country Radio Seminar since its inception, serving on one of the first seminar panels. Country Music brought Janet an exciting new career—it also brought her a new world of friends, to whom she gave her love and affection. In return she gained the respect and affection of all who knew her. Janet Gavin was very special.

FRANK MULL, Executive Director/Country Radio Seminar, Inc.

"BIG JOHN SMITH HAD MORE SECURITY IN HIS SMILE THAN IN HIS BADGE AND GUN PUT TOGETHER."

Metro Police Lieutenant John Wesley Smith, III was killed in a traffic accident as he sped to a fatal shooting in North Nashville on May 4, 1980. He was born in Nashville, Tennessee, March 13, 1941. He graduated from Pearl High School and married Mazell Connors. to this union four children were born, three sons and a daughter. In 1961, Lieutenant Smith entered the Metropolitan Police Department Training Program and was sworn in as a Police Officer in the summer of 1962. A professional officer, he was very dedicated to his job, and further gained the respect, and admiration of all persons with whom he came in contact. A proud wearer of a Metropolitan Nashville Policeman's badge, he never met a stranger—always jovial and wearing a smile. John gave wholeheartedly of himself to his favorite part time job, the Country Radio Seminar—we miss him.



"FORTY YEARS AT ONE RADIO STATION, THAT'S WHAT I CALL JOB SECURITY..." **TOM McENTEE, One of the CRS Founding Fathers**



Sammy Taylor, former Program Director, KWJJ radio, died of a heart attack, Thursday, January 31, 1980. He was born in Toronto, Kansas in 1915. His family were migrant workers who roamed the west before finally settling in Portland, Oregon in 1933. Sammy married his lady, Betty, in 1941 and this marriage brought fourth three children, two sons and a daughter. At age 18, Sammy auditioned for a job as a singer with KWJJ radio. He got the job and he never left. With a Navy stint during World War II, being the only exception, Sammy was a member of the KWJJ staff for forty years. It was his first and only full time job. Sammy soon swapped his singing gig and became the station's program director. In 1966, when KWJJ changed its format from middle-of-the-road to country, Sammy remained the station's program director and was responsible for KWJJ becoming one of the most respected stations in the country radio field. A former *Billboard* and *Gavin* reporter, with one of the best set of ears for music around, Sammy attended every session of the Country Radio Seminar since its beginning in 1969. The Seminar will miss his contribution—he knew his craft well.

QUIZ ANSWERS

26. Ed Bruce for Wand Sceptor which also had Dionne Warwick and the Shirrelles.
27. True
28. Two, San Quentin and Folsom
29. False, she taught English
30. Patsy Cline in 1957
31. True
32. True
33. Hawkshaw Hawkins and Cowboy Copas
34. "This Time"
35. "Big Bad John" by Jimmy Dean
36. B. Hatpin
37. D Juice Newton, she's from Virginia Beach
38. WSB, Atlanta, in March 1922
39. Gene Autry
40. D. "Blue Eyes Crying In The Rain"
41. C. Mr. Bojangles
42. Flatt and Scruggs
43. Red Foley, the Ozark Jubilee
44. Tommy Duncan
45. C. Building Model airplanes
46. False, she's the daughter of June and Carl Smith
47. Bob Nolan, Roy Rogers, Tim Spencer, Hugh and Karl Farr.
48. True
49. Christy Lane
50. True

How To Rate Your Score

- 45 - 50 Correct—You are destined to become a member of the Country Music Disc Jockey Hall of Fame.
- 40 - 44 Correct—Your boss should give you a raise
- 35 - 39 Correct—You can always get a job as a Nashville tour guide.
- 30 - 34 Correct—You are doomed to the 2 a.m. to 6 a.m. shift.
- 29 - Below — You probably think Roy Acuff is Frank Zappa's daddy.

SPECIAL 1981
from
GLEN GILL & BILL PIPPIN

debut

records

Artists
Wes Helm Tommy Hill
Nancy Crocker Harlow Wilcox



GB Productions, Inc.
P. O. BOX 121225
NASHVILLE, TENN. 37212

NATIONAL PROMOTION
by

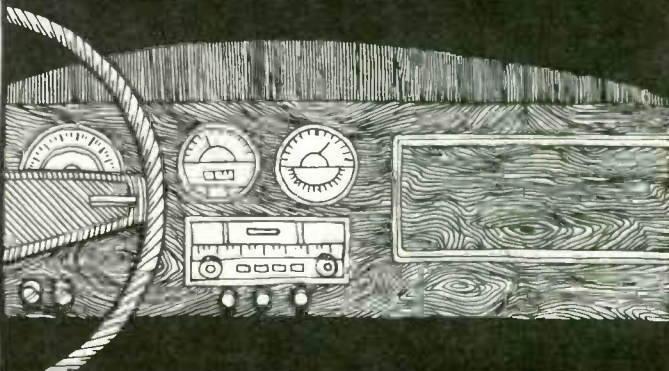
mike borchetta

PROMOTION (615) 758-2995
BOX 23308, NASHVILLE, TN 37202

WE SALUTE COUNTRY RADIO and THE COUNTRY RADIO SEMINAR

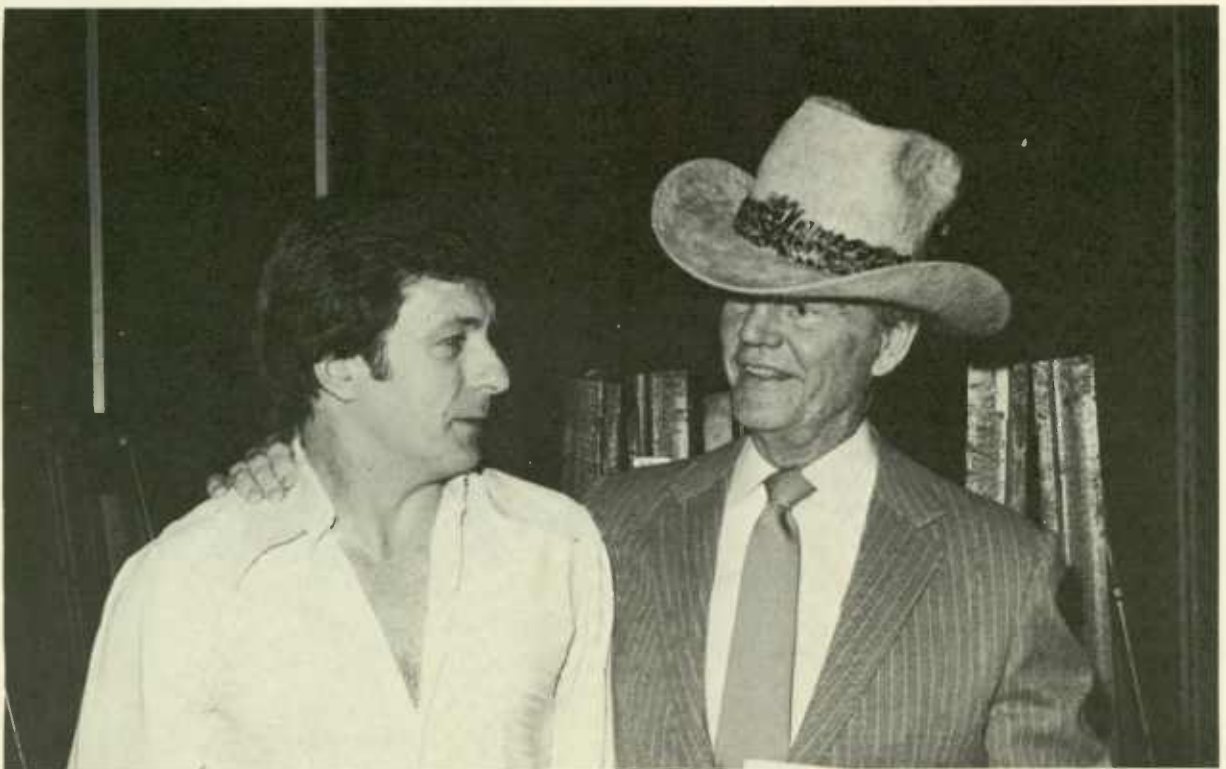
Gene Hughes Promotions
1700 Hayer St. Suite 202
Nashville TN 37203
(615) 329-0545

Allan Young Promotions
16532 Kingsbury St.
Granada Hills CA 91344
(818) 368-8728





Charlie Daniels and John Chaffee after the arm wrestling competition



Paul Harvey promises to lead Tom McEntee on wilderness expedition through Chicago



GET ON

THE



EXPRESS



FISCHER & LUCUS, Inc., Record Distributing and Promotion
 50 Music Square West, Suite 902, Nashville, Tennessee 37203 ☐ 615/329-2278

FISCHER & LUCUS, INCORPORATED

Seven nationally charted records in our first six months of operation
 Also available: Production, Publishing, Original Songs and Career Direction

1981 OFFICERS

PRESIDENT

Mac Allen—WQAM/Miami

EXECUTIVE DIRECTOR

Frank Mull—Mull-Ti-Hit Promotions

TREASURER

Jeff Walker—Aristo

SECRETARY

Sandi Smith—Mull-Ti-Hit Promotions

LEGAL COUNSEL

Mike Milom—Attorney/Barksdale, Whalley,
Gilbert, Frank, Ludwick & Milom

VICE PRESIDENT

Ed Salamon—WHN/New York

VICE PRESIDENT

Charlie Monk—April/Blackwood Music

VICE PRESIDENT

Biff Collie—Winner Productions

VICE PRESIDENT

Jerry Sebolt—Capitol/EMI-A/Liberty

VICE PRESIDENT

Terry Wood—WQUD/Memphis



STARFLEET BLAIR, INC.
Absolutely the most active producers of *LIVE* (not "live-taped" and there is a huge impact difference between them) stereo full frequency broadcasts within rock and classical music formats, announces our entry into the music that's nearest to the American heart—Country!

For details call: Sam Kopper or Jim Slattery—617 262-0220

Our Business Is Music And People,
And We Have Found
The Best Of Both In Country Radio.
Many Thanks

Bruce Hinton

BRUCE HINTON

independent promotion & marketing services

6255 Sunset Blvd., #603 Hollywood, California 90028 (213) 462-6808

P Svendsen

P. SVENDSEN
PROMOTIONS

P.O. Box 297, Cleburne, Texas 76031



Wayne Edwards shrugs, "Sure, why not" to disc jockey request for 5,000 promotional copies of newest Waylon album

The Development of the Country Music Radio Format

The following excerpt has been reprinted here by permission of the author Rick Stockdell taken from the booklet, *The Development of the Country Music Radio Format*, and through the courtesy of **Martin Press**. Copies are available by writing **Martin Press**, 809 Third Street, Stevens Point, Wisconsin 54481.

ABOUT THE AUTHOR

Rick Stockdell began his broadcasting career in 1969. Working at a college radio station, a public radio station and stations in Iowa and Missouri until 1973, Stockdell's interest in country radio began when he helped KSSS in Colorado Springs switch from MOR to country. The Station moved from number 13 to number 3 in six months and stayed in the top five for the next several years. In 1977, Stockdell entered graduate school in Kansas State University completing his thesis on the development of country radio in May, 1979. After a year as Washington correspondent for a Canadian radio network and a variety of local stations in the U.S., Stockdell now teaches broadcasting courses at the University of Arkansas, Fayetteville.

CHAPTER ONE--Early Country Music on Radio

Country music (sometimes called folk, hillbilly or old-time music) has been heard on the radio for nearly as long as the medium has existed. Late in 1922, Fiddlin' John Carson entertained on WSB, Atlanta, in what most researchers agree was the first performance of a country artist on radio. Many southern radio stations began broadcasting country musicians, who came to radio by way of vaudeville or minstrel circuits or from rural areas and mountaintops. Most of the early musicians performed free on the radio in order to publicize their personal appearances.

Prior to these broadcasts on radio, few people had heard country music except at neighborhood or family gatherings, or when the vaudeville and minstrel shows came through their areas. Record companies recorded very few hillbillies, thinking the popularity of such material would not be great enough to justify the expense.

Country music was not considered refined enough, as the recording industry produced mainly for urban audiences. The thinking was that only rural people would enjoy country music if anyone would.

The success of radio forced the record companies to expand their record catalogs because many people quit buying records of music they could hear on the radio for free. In the early 1920s the companies began to produce jazz (called race music) and country music for regional distribution. Only after a few country music radio programs demonstrated the popularity of country music did record companies begin earnestly searching for talent to record, beginning about 1924. (On one such talent hunting expedition the Carter Family and Jimmie Rodgers were discovered within two days of each other.)

Because of radio, the country singer became a commercial performer. And when he got the chance to show off his skill, he tended to stress those techniques which most pleased his radio listeners.

It appears that from the earliest days of country music broadcasting on radio, country artists were using radio to gauge how they should alter their music in order to create a larger following. It is impossible to deny that radio had something to do with the changes made in country music, because radio people surely had some influence on the way musicians presented their material. But the radio people and musicians were both working toward the same basic goal--building an audience.

Radio broadcast mostly music in the early 1920s and the music was almost all conservatory or "potted palm music." This music nearly dominated radio in the first few years and retained a leading role throughout the twenties. Country music was by and large unheard on many regularly scheduled broadcasts. As an example, Dallas station WFAA's 1928 schedule of programs, which is considered typical of the time, contained less than four percent music which could be classified as "country," and it was called "old-time fiddle music" at WFAA.

CHAPTER TWO - The Birth of a Format

When radio shifted from block programming to music and news formats, the stations began defining themselves according to the type of music they played. With the number of radio signals coming into most people's homes increasing

weekly, a station had to do something to make its sound unique. Once the stations began to realize they could not be all things to all people, they divided up the audience according to the musical tastes of that audience.

Many radio stations in the United States had at least experimented with country music in one form or another by the early fifties. Some stations still had barn dances while others were featuring country record shows at different times during the day and night. Surveys of the radio industry indicated there were some fourteen-hundred country radio shows on the air in 1951. Geographically, the shows were spread from coast to coast - major cities and small towns. Helping spread the music to the hinterlands were some 50,000 watt stations "who, maintaining a twenty-four hour per day schedule, have in the majority turned to hillbilly and western platter spinners for a major part of their all-night and early morning programming."

A Billboard Magazine survey of five hundred country disc jockeys throughout the nation showed an average of eleven hours of country music per week was being programmed on those stations surveyed in 1951. Some jocks reported being on the air three to six hours a day with WCKY, Cincinnati; KMOX, St. Louis; WRVA, Richmond, Virginia; WMPS, Memphis and WJJD, Chicago being among stations in that category.

Why Country Music?

The first half of the 1950s was a troubling period for radio. Television had begun doing what radio had done successfully for years, but television provided the pictures as well as the sound. Fortunately for radio, America became a mobile society at just the right time. Radio capitalized on that mobility by becoming a more intimate, personal form of communication. In short, radio became America's companion. People could take radio anywhere and it was as much the new programming forms radio developed as it was the new technology that let people take radio on the road, beaches, lakes and other places out of the home--the traditional location for radio listening.

America was becoming a fast-paced society with no time to sit and listen to radio in long blocks of time. So, radio shortened everything and repeated it all. People had neither the time nor inclination to listen to thirty minute newscast, but five minutes was tolerable and even if they missed part of the news, they could hear it later if they desired. The common denominator in radio became music.

Most people like music, in one form or another. For radio stations, whose success depends on the number of listeners they have, the battle was half won when they decided to let music make up the bulk of their programming. The difficult choice remained to be made, however. What kind of music should they program?

Prior success of barn dance shows along with the response some of the country music record shows received gave some stations operators an opportunity to see the possibilities for success an all-country radio format could have. However, because of an image problem country music had, it is doubtful that very many operators were considering the all-country format. But something was happening in the industry that was to insure the success of the country format in some form.

Continued on page 56

**COUNTRY
RADIO
AND
CASH BOX:**

COUNTRY RADIO

THE COUNTRY MIKE

VAN NAMED NEWS DIRECTOR AT WHN — Dirk Van has been appointed director of news and public affairs at WHN, New York, according to Nicholas J. Verbitsky, vice president and general manager. In making the announcement, Verbitsky said, "With Dirk heading up our news department, WHN will continue to be in the forefront of independent radio news operations and will maintain our tradition of award-winning news reporting. Van feels that the goal is to take a fine news operation and make it twice as good. Before joining WHN as a news reporter, Van held a similar position with WJES-TV in Newburgh, N.Y., and was news director of WGCH Radio in Greenwich, Conn. He joined the broadcasting profession after attaining a Masters Degree in Anthropology from New York University.



Tim Byrd

MUSIC DIRECTOR PROFILE — Tim Byrd, MD, for the past 11 years, has been in the broadcasting industry for the past 11 years. He joined the station in 1969 while a sophomore in high school. He then moved to WBLR/8 salesburg, Pa., where he became the MD at that station in 1972. In 1973, he went to WAYS/Charlotte as the all night jock and on to Jacksonville, Fla. in 1974 as the MD of WAPE radio. Then it was to Cleveland and in 1975 to the 6-10 p.m. slot. Next came the PD position at WAIR/Winston-Salem in 1976 and then it was back to Cleveland at WGJL/FM. The following year, he moved to WHK as the MD for the NBC-TV Network. Recently, Tim came to WHK as the PD along with his morning show at the station.

called 'Weekend Fever' for the afternoon show at the station. John Lyles is the PD and also pulling the 1-3 afternoon show at WHK. He has been appointed as the Rick Lemme, former salesperson for WHK, also located in Altoona, Pa. Dirk, who has been the assistant program director for the station, both Carolyn Carr and Frank Lee of WHK were featured in the November issue of Cleveland Magazine. Carolyn Carr, who modeled her western style clothing while Frank was one of Cleveland Magazine's 80 Most Interesting People.

Jonathan Fricks has been named operations manager of KOKE/Austin and Ron Tatar has assumed the PD responsibilities at that station according to Steve Gary, MD at KOKE. Fricks formerly was the PD at WSAI/Cincinnati while Tatar was the PD/MD for WLAS MD for PD along with his morning drive show at the station according to WLAS MD Willis Williams.

WLAS/Jacksonville PD Jerry Outlaw is no longer with the station. John Lyles is the new morning man at WVAM MD Sten Davis, Don Glard is the new morning man at WVAM MD and also pulling the 1-3 afternoon show at WHK. He has been appointed as the Rick Lemme, former salesperson for WHK, also located in Altoona, Pa. Dirk, who has been the assistant program director for the station, both Carolyn Carr and Frank Lee of WHK were featured in the November issue of Cleveland Magazine. Carolyn Carr, who modeled her western style clothing while Frank was one of Cleveland Magazine's 80 Most Interesting People.

WLAS/Jacksonville PD Jerry Outlaw is no longer with the station. John Lyles is the new morning man at WVAM MD Sten Davis, Don Glard is the new morning man at WVAM MD and also pulling the 1-3 afternoon show at WHK. He has been appointed as the Rick Lemme, former salesperson for WHK, also located in Altoona, Pa. Dirk, who has been the assistant program director for the station, both Carolyn Carr and Frank Lee of WHK were featured in the November issue of Cleveland Magazine. Carolyn Carr, who modeled her western style clothing while Frank was one of Cleveland Magazine's 80 Most Interesting People.

WLAS/Jacksonville PD Jerry Outlaw is no longer with the station. John Lyles is the new morning man at WVAM MD Sten Davis, Don Glard is the new morning man at WVAM MD and also pulling the 1-3 afternoon show at WHK. He has been appointed as the Rick Lemme, former salesperson for WHK, also located in Altoona, Pa. Dirk, who has been the assistant program director for the station, both Carolyn Carr and Frank Lee of WHK were featured in the November issue of Cleveland Magazine. Carolyn Carr, who modeled her western style clothing while Frank was one of Cleveland Magazine's 80 Most Interesting People.

WLAS/Jacksonville PD Jerry Outlaw is no longer with the station. John Lyles is the new morning man at WVAM MD Sten Davis, Don Glard is the new morning man at WVAM MD and also pulling the 1-3 afternoon show at WHK. He has been appointed as the Rick Lemme, former salesperson for WHK, also located in Altoona, Pa. Dirk, who has been the assistant program director for the station, both Carolyn Carr and Frank Lee of WHK were featured in the November issue of Cleveland Magazine. Carolyn Carr, who modeled her western style clothing while Frank was one of Cleveland Magazine's 80 Most Interesting People.

MOST ADDED COUNTRY SINGLES

1. YEARS — BARBARA MANORELL — MCA — 31 REPORTS
2. I CAN'T GET ENOUGH OF YOU — RAZZY BAILEY — RCA — 31 REPORTS
3. A MESSAGE TO KHOMEINI — ROGER HALLMARK — VOLCANO — 29 REPORTS
4. BABY, YOU'RE SOMETHING — JOHN CONLEE — MCA — 16 REPORTS
5. I'D RATHER LEAVE WHILE I'M IN LOVE — RITA COOLIDGE — A&M — 16 REPORTS
6. I'D DO ANYTHING FOR YOU — JACKY WARD — MERCURY — 17 REPORTS
7. COME TO MY LOVE — CRISTY LANE — UNITED ARTISTS — 16 REPORTS
8. THE MIDNIGHT CHOIR — LARRY GATLIN AND THE GATLIN BROS. BAND — COLUMBIA — 15 REPORTS
9. HOLD ON TIGHT — PORTER WAGONER — RCA — 15 REPORTS
10. IT'S STILL LONG TO HOLD YOU NOW AND THEN — REBA MCKENTRE — MERCURY — 15 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. LEAVING LOUISIANA IN THE BROAD DAYLIGHT — THE OAK RIDGE BOYS — MCA — 59 REPORTS
2. COWARD OF THE BAG — MOE BANDY & JOE STAMPLEY — COLUMBIA — 51 REPORTS
3. HOLDING AN ANGEL WAGONER — THE KENOALLS — OVATION — 45 REPORTS
4. YOU'D MAKE AN ANGEL WANNA CHEAT — THE KENOALLS — OVATION — 45 REPORTS
5. LOVE ME OVER AGAIN — DON WILLIAMS — MCA — 45 REPORTS
6. I WISH I WAS CRAZY AGAIN — DON WILLIAMS — MCA — 45 REPORTS
7. YOU KNOW JUST WHAT I'D DO FOR THE FEARLESS OF IT ALL — CONWAY TWITTY & ORETTA LYNN — MCA — 45 REPORTS
8. BLUE HEARTACHE — PAUL DAVIES — WARNER BROS. — 37 REPORTS

'Celebration Of Country Music' To Be Aired Via Voice Of America

WASHINGTON — The Voice of America will air a special "Celebration of Country Music" program on December 17. The program, which will be broadcast from 10:00 p.m. to 11:00 p.m. Eastern Standard Time, will feature a variety of country music acts. The program is being produced by the Voice of America and will be a special event for listeners in the United States and abroad.

The Only Trade To Devote A Full Page Every Week To Country Radio!

CASH BOX PUBLICATIONS
21 Music Circle East
Nashville, TN 37203
615 • 244-2898

PROGRAMMERS PICKS

Artist	Station	Album	Label
Bud Forte	WWVA Wheeling	Years	Barbara Manorell — MCA
Johnny Jobe	WSHO/New Orleans	Baby, You're Something	Conlee — MCA
Don Williams	WCMS/Norfolk	Years	Barbara Manorell — MCA
Albert Cox	KOUL/Corpus Christi	Baby, You're Something	Conlee — MCA
Ken Loomis	KWKH/Shreveport	Years	Barbara Manorell — MCA
Dale Elchor	KWMT/Ft. Dodge	Baby, You're Something	Conlee — MCA
Glenda Maradeo	KWME/Elint	Years	Barbara Manorell — MCA
Bob Nyles	WHOO/Orlando	Baby, You're Something	Conlee — MCA
Terry Siane	WGTO/Cypress Gardens	Years	Barbara Manorell — MCA
Doug Branhan	KCUB/Tucson	Baby, You're Something	Conlee — MCA
Lynn Wagoner	KEBC/Oklahoma City	Years	Barbara Manorell — MCA
Fred Buc	WKOA/Nashville	Baby, You're Something	Conlee — MCA
	WWOL/Bufalo	Years	Barbara Manorell — MCA



CHAPTER THREE--The Acceptance and Success of the Format

There were nearly one thousand more commercial radio stations in 1960 than there were in 1955. Over eleven-hundred more were added by 1965. This growth in the number of radio stations continued the pattern of audience fragmentation that began after World War II.

The Top 40 format had become very popular by the early sixties, featuring the forty most popular rock songs, heavy on-air promotion, jingles and little chatter from the disc jockeys. But there is a limit to the number of stations in a market that can feature the same format, and Top 40 was beginning to reach a saturation point. Some stations that were floundering with the Top 40 sound because of increased competition, began looking for a different way to make money. A few of those unsuccessful top 40 stations and others that were in trouble simply because of the increase in the number of stations, tried country music.

Refinement of the Format

Country must have begun its comeback in popularity and the Country Music Association had been urging stations to change to the all-country format since 1958. In 1961, the CMA listed eighty-one stations as full-time country.

Long Beach, California radio station KFOX began programming country music in the late fifties and hired several people from KXLA in 1959. Dick Schofield, (who has been mentioned previously as sales manager of KXLA) was hired as sales manager and he later became general manager of KFOX. He remembers the station being in a transitional period when he was hired in 1959.

There was a lot of weird backroom corporate stuff that was going on. It was so unlike what I had been told, that I had given notice that I was going to take a quick walk away from it. Then we heard Egmont Sonderling was going to buy the station, but that didn't really mean much either, because he was associated with black stations and I assumed we'd all be wearing blackface in a couple of days. But I met with Mr. Sonderling and he told me the only reason he was buying the station was if I would stay on and if we kept it country. I told him I thought we could create some real mischief with the station and make a lot of money and that's what happened.

Schofield had arrived at KFOX determined to get the amount of national business he was unable to obtain at KXLA. The last few years he spent at KXLA, Schofield began to realize the downhome style of presentation the station featured was a deterrent to his sales efforts. Once at KFOX, he began implementing the concept he had started developing while at KXLA. That concept involved creating a more sophisticated style of presentation. When he became general manager of the Long Beach operation, Schofield was able to completely install his ideas with the help of air personalities such as Joe Allison, Charlie Williams and Biff Collie. They were all able to realize the advantages of a more modern style of presentation. While KFOX continued to be programmed by the individual disc jockeys, who controlled the music they played, this was one of the first instances of a country radio station taking the "cornpone" out of the presentation of its announcers.

At KFOX, we were simply a darned good radio station with superb people on the air, and we just happened to play country music. KFOX was never a downhome operation. The Deacon (Squeekin' Deacon More) came over with his specialized program for four or five years, but was slowly phased out because people just didn't dig that type of presentation anymore, and we couldn't keep it sold.

Other radio stations were beginning to see the possibilities the country format held. Few markets had a country station in the early sixties, so competition would be limited. The problem most station operators had when considering the country format was one of image.

CHAPTER FOUR--The Status of the Format Today and a Look at Tomorrow

There are eleven hundred-fifty all-country radio stations in America as of 1978. The average country music listener is profiled as a middle-income person. Nearly three-quarters of the total country audience have incomes between ten and forty thousand dollars a year. Today the listener might live and

work anywhere. Half are in the twenty-five to forty-nine age range. The country listener is more likely to be a homeowner, own a recreational vehicle and take part in more outdoor sports than the total population.

These modern demographics give country radio stations all the ammunition needed to fight advertiser resistance. As was pointed out in the previous chapter, country stations rarely have to fight today for the advertising dollar the way they once did. But these demographics are still very important because of the recent trend in radio buys by the advertisers.

Once, major advertisers would purchase time on the top three or four stations in a market. Then they began buying the top rock, top MOR and top country station, regardless of the ratings. For example, it did not matter if the rock station was only the sixth most popular station in the market. If it was ahead of the other rock stations in the market, many advertisers bought it because they wanted to reach the audience attracted by a rock station. Today while rating points are still very important, the demographics a station delivers has just as much value to advertisers. Demographics are perhaps even more important to radio sales today because the medium is often a supplementary buy. It cannot match the sheer numbers provided by TV.

Trying to improve on demographics, some stations began experimenting with the country format. A progressive country station featuring the "Austin Sound" and country-rock music was one result. KOKE-FM, Austin, was one of the first progressive country radio stations. The idea was to appeal to the eighteen to twenty-four year old, an age group traditionally not attracted to country music in large numbers.

Attempting to broaden the base of listeners, several AM country stations began experimenting with mixing modern country with soft rock music. Kansas City radio station KCMO had some success in the early seventies programming the "soft rock of Chicago, Blood Sweat and Tears, Carpenters, or a James Taylor with its current country selections."

In St. Louis, WIL did the same thing as KCMO, even going so far as to hire KCMO's program director Dick Carr to program the station. Carr explained the idea: "The Nashville Sound is changing. There is a significant crossover, and we are combining soft rock with commercial country sounds where it fits."

A crossover record is one that receives airplay on both pop music stations and country music stations. It is a record that generally appeals to the two audiences for different reasons. Dolly Parton's latest record appeals to the country audience because those people like Dolly Parton and are her traditional fans. She can do no wrong in the eyes of most of those people. The same record attracts the pop audience because the song has the sound of a pop or rock tune. Those people may not even know who Dolly Parton is, but they like the song.

The other side of the crossover coin is typified by traditional pop artists such as Olivia Newton-John or John Denver who produce a country sounding record that appeals to some members of the country audience.

It is this crossover record that has taken hold in the country radio industry, and many believe the future of country radio and country music itself has been threatened as a result.

The crossover is really nothing new. Pop artists crossing over and recording country songs in the fifties and early sixties helped country music gain exposure and eventual acceptance by more people. Today's crossover is a little different, however. The cycle has gone around to the point where country artists are recording pop songs.

This is certainly a plus for the future of the format since the population is growing older. But the concern of many country broadcasters is a recurring one. With the artists and record companies striving for the crossover hit, they may alienate some of the adult listeners while trying to appeal to the younger listener. Country music could find itself falling by the wayside like the true MOR music has.

As is the case with practically every aspect of American society it is nearly impossible to predict the future. Demographic and economic forecasts paint a rosy picture for the future of radio, and especially country radio. However the problem several country broadcasters have mentioned here with respect to the identity crisis of country music could materialize. If it does, there may in the future be only one kind of mass appeal music--Hugh Cherry referred to it as simply "music."

Continued on page 57

FORMAT BOOK EXCERPTS (Cont'd)

CHAPTER FIVE--Conclusion

The forties and fifties were marked by more changes in country music. Pop singers began to see the salability of country music and began recording some country songs as early as the forties. Country music was slowly evolving into a more popular, mass-appeal type of musical entertainment. This evolution toward the mass appeal sound has continued through this day. But until the early sixties, country music was

KFOX was one of the first country radio stations to eliminate the downhome style of presentation. The disc jockeys at KFOX continued to program their own music, resulting in a somewhat fragmented sound, but the hayseed atmosphere was replaced by good, professional, "personality" disc jockeys who could say more than "howdy friends and neighbors..."

The result was a more economically-sound product. By alienating fewer listeners, KFOX was able to begin attracting the larger, more affluent advertisers. No longer could advertisers call KFOX a "hick" station when it featured some of the best personalities in the industry.

The success of a radio station hinges on the number of advertisers it has, which is generally determined by the number of listeners it has. As country music evolved, it continued to attract more fans, many of whom were ashamed to admit they liked the music. A few radio operators in larger markets realized a substantial audience for country music existed. The only problem was getting people to admit they did listen to a country station. If that problem could be solved, a large market country radio station would be an economically sound idea. By 1962, it was an idea whose time had come.

The refinement of the all-country music format began in the early sixties, when a few radio operators began applying the Top 40 formula to a country music radio station. These people were determined to present to advertisers a good radio station, which just happened to program country music. As with Top 40, the control of the music was shifted from the disc jockeys to the management and the concept KFOX has developed--taking the corn out of the presentation--was adopted. The result, when combined with other Top 40 techniques, was the modern country format. The modern format grew directly out of the Top 40 format and was responsible for the growth in the number of country radio stations and subsequent success of those stations.

The growth in the number of radio stations that program country music exclusively is testimony to the success of the format. But leaders in the industry have mixed views concerning the future of the country radio station. Some are optimistic, saying the music industry's attempts to broaden the appeal of country music will, in turn, broaden the appeal of country radio stations. Others are worried that country music may become too much like pop music (in terms of sound) and lose its identity. They think that could kill the country format.

But all forms of popular music change as the years go by. If there is not change, that musical form will be more likely to fall by the wayside. Country music, even with its traditional and old-fashioned values, has always been changing and evolving. There are still strands of the earliest examples of country music apparent in many of today's modern country songs. Country music continues today as a paradox of tradition and experimentation. The tradition provides roots, but there must also be change or the music will stagnate and the world will pass it by.

In all stages of the development of the country format, there were people who were concerned that a change could ruin what had already been achieved. Success proved those people wrong. This is not to say that because of the way things turned out in the past these country operators who are concerned about the future of radio today should not worry. But past changes were based primarily on economic considerations. And economics explain why the music is being tampered with today. The music industry is simply attempting to sell more records. As in the past, the marketplace will decide whether the recording industry is right or wrong. And, as it is with all commodities in this society, the future of country music as well as country radio will be decided quite democratically in the marketplace. □

**Big
COUNTRY!**

KVOO 1170

50,000 WATTS • BROADCASTING SINCE 1924 • TULSA, OKLAHOMA

Looking for the Best in
Bumper
Strips &
Window
Labels???

Use of
**TRAVELING
BILLBOARD™**

Product of U.S. Tape & Label Corp.

Call Byron Crecelius, Collect ...
314-423-4411
1561 Fairview Ave. • St. Louis, MO 63132

U.S. TAPE & LABEL


SPECIAL THANKS
to

**Sharon Allen
Larry Butler
Patsy Cunningham
Dave DeBolt
Hylton Hawkins
Ed Keeley
Barbara Kelly
Jeff Lyman
Dave Olson
Lewis Parker
Terri Hollowell Walker**

**Rich Schwan
Ed Shea
Terri Short
Shelby Singleton
Angela Smith
Desi Smith
Kay Smith
Jean Stromat
Bruce Whitaker
Marie Ratliff**

**WHO HAVE VOLUNTEERED THEIR
TIME & TALENTS
WITHOUT PAY**

A Very Special Thanks

- 
- 5 ASCAP
 - IBC BMI
 - 25 Billboard
 - 9 Bonneville Broadcast Consultants
 - 11 Larry Butler
 - 37 CBS Records/Nashville
 - 13 Capitol/EMI-America/Liberty Records
 - 55 Cashbox
 - 35 DIR Broadcasting on The American Entertainment Network
 - 49 Debut Records
 - IFC Elektra/Asylum Records
 - 17 Excelsior Records
 - 51 Fischer/Lucus, Inc.
 - 53 Bruce Hinton Promotions & Marketing/P.Svendson Promotions
 - 49 Gene Hughes Promotions/Allan Young Promotions
 - 23 George Jones Enterprises
 - 57 KVOO Radio
 - 33 Keeley/Pride Promotions & Marketing
 - 29 MCA Records
 - 47 Mercury/Polygram Records
 - 22 National Kidney Foundation
 - 27 Opryland Radio Productions
 - 42 Otto Printing
 - 39 The Picker
 - 45 RCA Records
 - 21 Radio & Records
 - 15 Record World
 - 39 Rooster Enterprises, Inc.
 - 52 Starfleet Blair Inc.
 - 57 U.S. Tape & Label
 - 19 VIACOM International, Inc./WMZQ-FM, KIKK-FM & WKHK-FM
 - 43 WHN Radio
 - 7 Warner Brothers Records
 - 3 Watermark

...whose participation in this
1981 Program Book
helped make this year's
Country Radio Seminar
a great success!



Always Number One, by a Country Mile

World's Largest Performing Rights Organization

10 Music Square East
Nashville, Tennessee, 37203
(615) 259-3625

320 West 57th Street
New York, New York, 10019
(212) 586-2000

6255 Sunset Boulevard
Los Angeles, California, 90028
(213) 465-2111

World Radio History

Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N
Country Radio/N

See You Next Year!

Country Radio Seminar, Inc. P.O. Box 120548 Nashville, Tennessee 37