

Radio & Records

THE INDUSTRY'S NEWSPAPER

SPECIAL EDITION

The Best In The Country—1976



ON THE INSIDE:

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

Take Five.

FIVE STRONG SINGLES. FIVE SUPER TALENTS.

Charley Pride

"A WHOLE LOTTA THINGS TO SING ABOUT" PB10769

Dave and Sugar

"I'M GONNA LOVE YOU" PB10768

Dickey Lee

"9,999,999 TEARS" PB10764

Dottsy

"LOVE IS A TWO WAY STREET" PB10766

Bobby Bare

"DROP KICK ME JESUS" PB10790

RCA Records

presents

The Best In The Country—1976

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

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

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

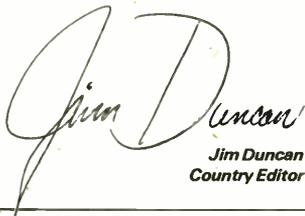
A good portion of this special is spent talking with many key radio people, including General Managers, Program and Music Directors, as well as the Country radio personality. From the Country music industry, we spoke to songwriters, artists, publishers, producers, promotion men and those involved with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

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

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

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

"The Best In The Country—1976"



Jim Duncan
Country Editor

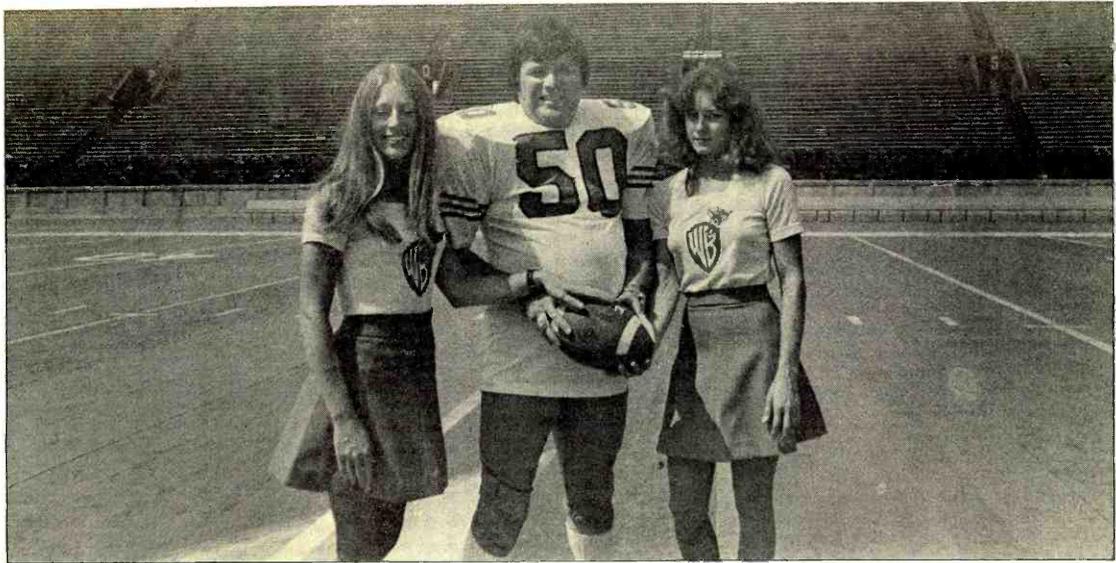
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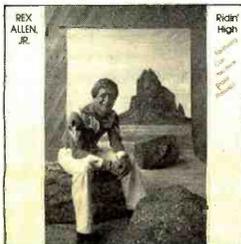
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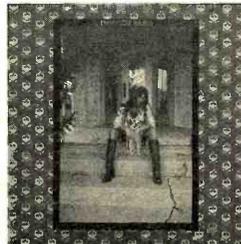
Hits for the Coming Season!



REX ALLEN, JR.
Ridin' High
 (BS 2958)
 Including his current hit "Teardrops in My Heart" (WBS 8236) and "Can You Hear Those Pioneers?"



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



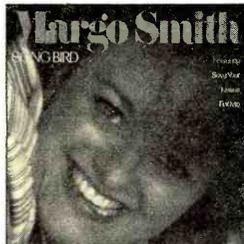
EMMYLOU HARRIS.
Elite Hotel
 (MS 2236)
 Featuring her new single "Sweet Dreams" (RFS 1371), plus the hits "One of These Days" and "Together Again."



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



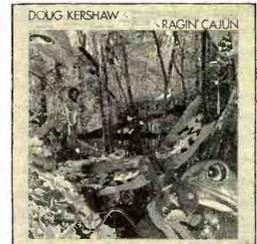
THE MARSHALL TUCKER BAND.
Long Hard Ride
 (Capricorn CP 0170)
 Including the title track single (CPS 0258).



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



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



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

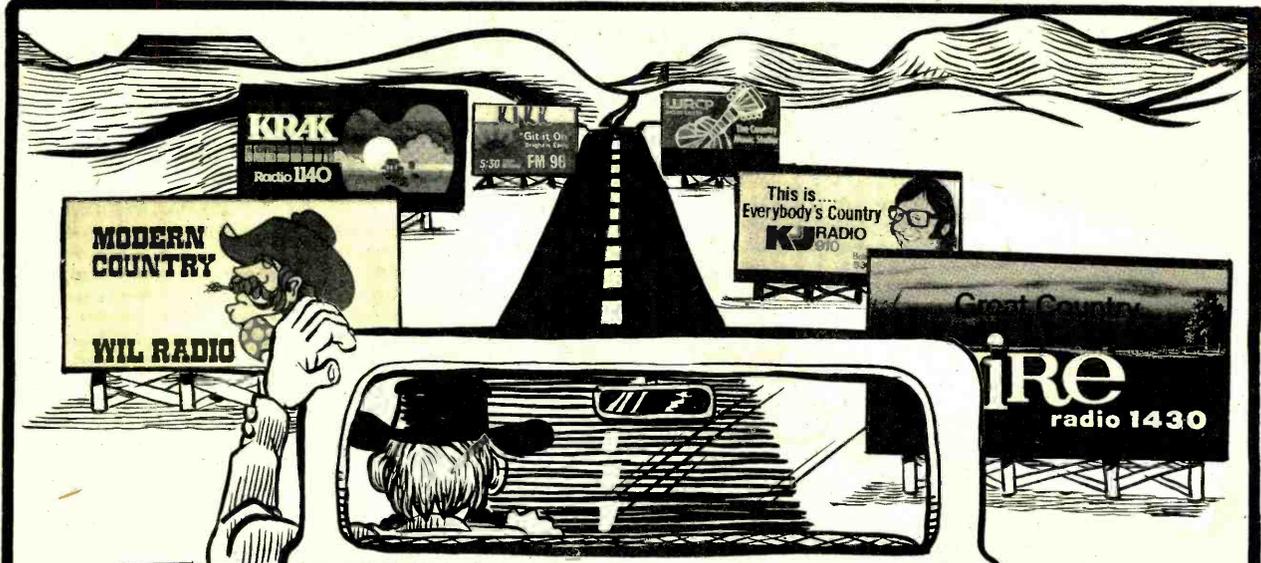


BUCK OWENS.
Buck 'Em
 (BS 2952)
 His debut Warners album, featuring the new single "California Okie" (WBS 8255).

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

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





WXCL SPIRIT OF '76 **WZRO**

WSM RADIO 65

KRDR 1230

WMAQ is gonna make me rich - 670 AM Radio

WEDS 107 FM - 50,000 WATTS - 24 HOURS

KNIX

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

KSON DOUBLE COUNTRY
1240 AM AND 97 FM

WTZR 1420

KJ RADIO 910

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

HAPPY BIRTHDAY AMERICA

KUZZ

WYTI 15 COUNTRY

WVOJ Happy Birthday 1320 AM

WXR CB RANGER 1350

WBAN

WRCP country 1540/104.5

KSO 1460

KRYX 68

I LOVE MY COUNTRY ON 1360 WIXZ

FUN 14

K-BUL 91 COUNTRY MUSIC JAN

K-BOX 1480 am today's country





COUNTRY **at it's best!**

BOBBY BRADDOCK • TERRY BRADSHAW • SKEETER DAVIS

TOM T. HALL • JERRY LEE LEWIS • CLEDUS MAGGARD

O.B. McCLINTON • REBA McENTIRE • MEGAN

NICK NIXON • JOHNNY RODRIGUEZ • JOEL SONNIER

STATLER BROTHERS • JACKY WARD • FARON YOUNG

Exclusively on Mercury Records,



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ZODIAC

**RAY
PENNINGTON**

**BILLY
MIZE**

**DAVE
KIRBY**

**JANIE
BRANNON**

**CURTIS
POTTER**

**DAN
WILLIAMS**

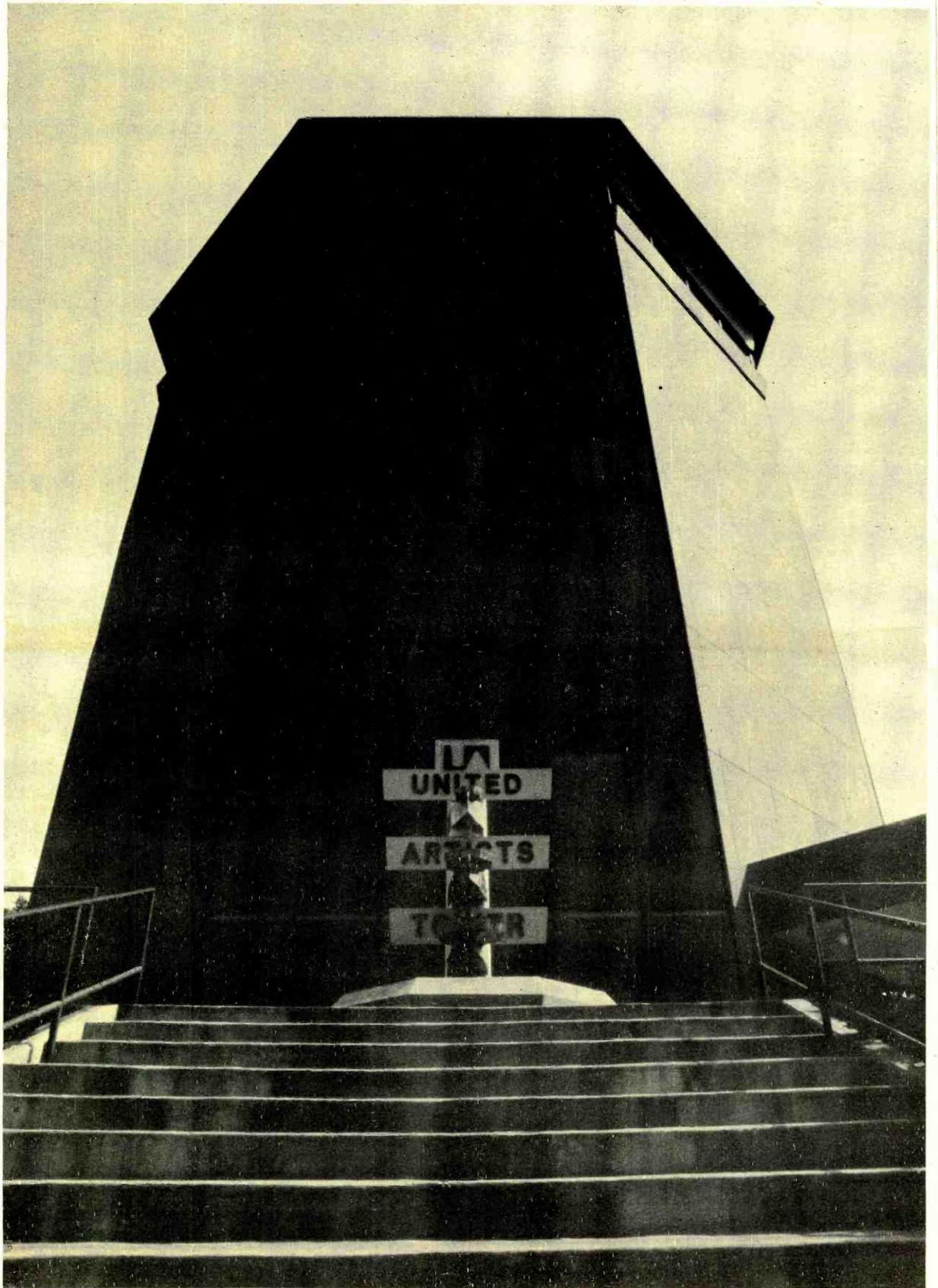
**MICHAEL
RABON**

**BERYL
DAVIS**

**THE
DeCASTRO
SISTERS**

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

ZODIAC
RECORDS, INC.



A Tower of Strength.

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

United Artists, Tennessee.

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

Archie Campbell

Wayne Carson

Eagles

Dick Feller

Vern Gosdin

Jerry Inman

Stella Parton

Eddie Rabbitt

Linda Ronstadt

Sammi Smith

Even Stevens

Carmol Taylor

Country Music Association

What's It Doing For Country Radio?

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

With the continued growth of Country music on the radio level, it is important for radio stations and air talent to be apart of the CMA in 1976?

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

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

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

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

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

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

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

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

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

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

Country Music is where it's at for '76

October is Country Music Month

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

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

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

Country Music Association
Seven Music Circle North
Nashville, Tennessee 37203
(615) 244-2940



Promotion: The Essential Element

LET'S KEEP THE 'PRO' IN PROMOTION
by Jay Hoffer
Vice President, Programming
Meridian Broadcasting Company
KRAK & KEUT, Sacramento; KNPS & KEUT, Seattle

Basically, all of us in some facet of our lives on a daily basis are involved in promotion. We "promote" ourselves to our employers, to our associates, to our friends, to our families. We constantly seek images for ourselves that are positive and complimentary. In essence, we are "putting our best foot forward" and hope to be recognized in that vein.

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

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

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

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

centennial Flagpole at the California National Guard state headquarters in Sacramento.

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

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

PROMOTION
"Putting The Pro In Motion"
by Devin Donahue—Operations Director
KNAK, Cedar Rapids, Iowa

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

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

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

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

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

After a few other key questions like format changes, personnel changes, music control, all of which get up and down the shake of the manager's head, you say, "Thanks for listening, I'll look back at a bit of the station's past."

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

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

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

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

There are a million ways to tell the rest of the story. They have been experienced by the professional programmer. The past is yesterday, and what you did during it to promote your radio station determines tomorrow. Contrary to popular belief, you do BUY your audience, be it with a million dollars you have to give away or traded-out prizes or gifts. In one form or another money is spent to say, "Thanks for listening" puts the numbers in the bank and in the rating books. The biggest failure I've seen over the years is promotion—the lack of foresight to see that to first make money, you must spend it. I imagine a station ten years ago when it changed its format and the ratings started to climb. In the beginning just the change gave it some of the difference needed to attract audience. But ten years later after two owner changes, a string of general managers and Program Directors, the station was dead in the water. Most, and I mean in MOST of these cases the core

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

So we promote!

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

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

We then attacked the problem by devising a method to solicit response by our listeners. The graduate Marketing Planning class of Golden Gate University was involved with the project. The dean of the school went on the air explaining that listeners would be provided with a platform to express their feelings about Country Music and KRAK in particular. A questionnaire was constructed that permitted this self-expression. We aired announcements for ten days and 750 respondents requested questionnaires. Anonymity was guaranteed for the participants. Within a month of the starting date, 634 completed questionnaires were received, which made for a fantastic return of 82.9%.

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

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

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

Promotion: The Essential Element

Continued on page 42

A PULSE REPO
THE PULSE, INC. TWO FIFTH AVENUE, NEW YORK, N.Y.

COUNTRY MUSIC SURVEY

SPECIFICATIONS FOR A STUDY OF CHARACTERISTICS OF COUNTRY MUSIC RADIO LISTENERS

SURVEY CONDUCTED FOR COUNTRY MUSIC ASSOCIATION

October is Country Music Month

REPORT 150

ARBITRON MARKETING RESEARCH

The Pulse, Inc. TWO FIFTH AVENUE, NEW YORK, N.Y.

Long Hard Ride



THE MARSHALL TUCKER BAND

LONG HARD RIDE PRODUCED BY PAUL HORNSBY (CPS 0258)

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

KLOO
KRKT
KLIX
KWYZ
KOYN
KBMV
KGA
KBFV
KWJJ
KCMX
KMO
KPRB
KEED
KGAY
KRDR
KSSS
KRGO
KUGR
KPIK
KOJO
KTWO
KSVN
KERE

KLAK
KSOP
KBOX
KNUZ
KIKK
KENR
KKYX
KBUC
KHEY
KLLL
KTRM
WUNI
WYNK
WVMI
WNAD
KEBC
KTOW
KUZZ
KLAC
KGBS FM
KFOX
KCKC
KSON

KONE
KBBQ
KJJJ
KNIX
KUPI
KCKN
KTTS
WINN
KFEQ
KTCR
KXEL
KWMT
KGFX
WNAX
KSO
KRMT
KSJB
KSMN
KFGO
KKA
WMAD
WSLR
WEPP

WWOL
WIRE
WDEE
WKCC
KFEQ
WXOX
WSDS
KKIK
WGBG
WESC
WFAI
WWNC
WKDA
WENO
WSM FM
WWOK
WNRJ
WQDI
WHIM
WPOR
WCOU
WLMD
WCMS

WBRG
WSLC
WMAQ
WXCL
WGEE
WAXX
WHBF
WYLT
WTSO
WFRL
WBLS
WIL
WPLO
WYDE
WIVK
WBAM
WPNX
WHYD
WQCK
WQQT

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



RECORDS ONLINE

Selling Country Radio in 1976

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

Jerry Black
Sales Manager
KRMD/Shreveport



RBR: What do you find is the biggest hassle, if any, in trying to sell Country radio in 1976?

BLACK: In my personal opinion, Country radio has become a lot more acceptable to all phases of business. For instance, years ago people didn't want to buy Country radio because they didn't want all of the cowboys with the cowboy boots. Of course, that image has not been dispelled. We're selling Lincolns and Cadillacs in Shreveport to all sorts of people. The guy that listens to Country music is no longer a cowboy. It's a more versatile and larger audience.

RBR: What sort of an image do you try to project through your sales people both on a national and local level?

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

RBR: Do you have the people at your station involved in any remotes in any way or do you still find them effective?

BLACK: At least in the Shreveport market, a remote is a very effective device broadcast at the show, just every other week. We are a sales promotion-minded station and we tie in many promotions with a sales package. For instance we give away a \$150 Christmas shopping spree in which we tie our remotes into three packages. Large, small and medium. We also put on a boat show. We actually produce a boat show which has become one of the leaders in the area. In fact, from a sales and production standpoint, we put on



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

RBR: Do you find any other types of promotion effective for your sponsors and for the station?

BLACK: Every opportunity I get I try to tie sales into a promotion. However, as far as connecting with the station as a station promotion, I find that sometimes it's a negative to the listener. They seem to feel like they're going to get ripped off if you've got to go somewhere to pick up a prize. So, what we do is to have so many sales promotions a year and tie in every chance we get and then we also have regular station promotions too.

RBR: What do you find is the best way to communicate between the different departments? For example, management and programming.

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

RBR: Could you give us some tips on selling Country radio and possibly some suggestions for people who might want to become involved in being an Account Executive for a Country station?

BLACK: Of course, I'm prejudiced, but I think that Country radio is a lot more fun to sell than Rock radio. I have been in Rock and it's one of the action formats. In my opinion, there are three action formats that really make things happen for a client. One is Country. Another is Rock, and the third is Ethnic, whether it be Black or Spanish American, but an Ethnic format. All three formats are a lot of fun because when you do something on a Country station, or one of the other two formats, something happens for the client, and of course that's why we're in business. We're here to entertain and make things happen. We're all in the business to make money.

Dick Lee
Sales Manager
WIRE/Indianapolis



RBR: Do you find there are any drawbacks when trying to sell Country radio, or do you have any problems at all?

LEE: Not really. Every once in a while you still come across someone that thinks a person that listens to Country music has his car up on blocks and doesn't have any money. That's a lot more uncommon now than it used to be about eight years ago when we were trying to sell Country.

RBR: What kind of an image do you try to project for your sales department through the station?

LEE: We're selling radio. We're selling radio advertising that has an audience that gets results. We're really trying to sell the image of a Country station that has helped you be successful.

BLACK: Sixteen hours a day. Twenty calls a day, and ask all twenty of them to buy. Sooner or later, somebody is going to say yes!

Stewart Levy
Sales Manager
KLAC/Los Angeles



RBR: How difficult do you find it in selling Country radio in 1976?

LEVY: I think most of the barriers have already been broken down in terms of acceptability, and locally, the demographic make-up of the audience, especially here in Los Angeles. I would imagine that the smaller markets still have the stigma that has, in the past, been associated with Country music



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

RBR: Do you find it harder to sell nationally as compared to locally, or is it about the same?

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

RBR: What image have you tried to project for your sales department?

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

RBR: How do you work with management and programming? Do you find any hassles from time to time?

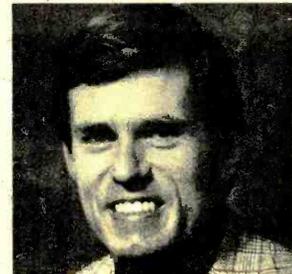
LEVY: No. KLAC's programming department is completely cooperative in understanding in promoting the schedules which basically enhances the schedules that are placed on KLAC. I think KLAC, with its remote capability, it's on the air involvement with its listeners, via the various contests we have on a regular basis, all help to support and promote and merchandise the basic schedules that are placed on the station both locally and nationally.

RBR: What do you find is the best way to communicate between the different departments? Do you meet on a regular basis?

LEVY: We meet every Tuesday morning at 8:30. We lay out the next week and the immediate month, and anything that is of importance that is coming up in the near future.

RBR: Do you have any tips on selling Country radio, or any basic philosophy that you would live by to help sell?

LEVY: I don't think selling Country music is any different than selling any other type of radio. It has always been my basic belief in promoting, that you present ideas and concepts which are not sell numbers. You sell ideas and concepts, and you come back with something they will like. If you don't have a product, you sell the fantastic numbers that you might have, or the numbers that you don't have, you can buy yourself quickly. What you have to do is sell something that appreciates the needs of the sales department and the clients as well as the needs of the listeners. I think you will have a workable and successful relationship.



New Approaches In Marketing Country Records

by Ken Barnes

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

With all those encouraging trends, Country sales should be



Dave Wheeler, RCA

on the rise, and that's. LP sales in particular have increased dramatically, and they're, of course, where the big profits are. In the 25-45 bracket, according to a 1976 NARM survey, Country fans are "the second largest category of adult music buyers," and 56% of those surveyed are buying more records than they did five years ago.

The big story in Country sales is the LP boom. RCA's Country Division Sales Manager Dave Wheeler says, "Our album sales are far above what they were last year. Single sales are running about the same, single sales are actually down, not near what they used to be." "Chic Doherty, Vice-President, National Operations at MCA, agrees: "LP's have increased tremendously... we do 50% unit-wise of the single on LP's. In other words, if you sell 200,000 singles you sell 100,000 at least on the LP. Which is very good because there's a lot more dollars in the album product."

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

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

RBR: What do you find is the best way to communicate between the different departments? For example, management and programming.

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

RBR: What have you found to be the most effective type of promotion on your radio station for your advertisers?

LEE: We've just recently had our 2nd Annual Picnic which is probably the biggest success that the station has had in the way of a promotion. Last year we had a one day picnic which drew about 55,000 people. This year's picnic was about 75,000 plus for the one day. It's somewhat like a State Fair. We sold sponsorships to the picnic to clients and they put up booths. We have a lot of clients who had merchandising displays. There were charity organizations, there were dunk tanks, selling watermelons, etc., trying to raise money for their organizations. It's a big party for the State of Indiana. Everyone who had a window sticker displayed was admitted for free.

RBR: Does your station still use remotes?

LEE: We use them very successfully. We have been sold out on remotes on Saturdays probably for the last four months.

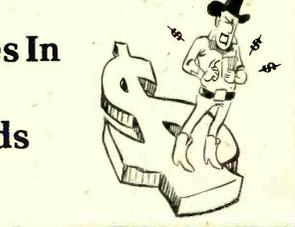
One client was very pleased with the response they got and bought the rest of the remotes to the end of the year. We have almost one client who has bought all the remotes.

RBR: Any kind of tips that you might give to other people who are aspiring to become Account Executives on the way that you would sell Country radio?

LEE: Just learn to sell radio. We are no different than the other formats. Understand your product. Understand your client. Put the two together and you've got a winner.

Single sales still outnumber LP's as a whole, as Chic Doherty's figures above indicate, but the reason is jukebox sales, which according to Dave Wheeler account for "anywhere between 60-75% of Country singles." Roy Wunsch, Sales and Promotion Director, Epic Records, Nashville, figures that when a record has "achieved 100,000 units... perhaps 80% of those sales are jukebox operators," with most sales above that figure then coming from retail outlets. It's obvious that the sales trend for consumers buying singles, like the figures for Pop listeners, is downward. Joe Galante, RCA's Administrative Head, Country Division, has a theory: "We no longer put out an album unless it has two singles on it. So if anybody follows RCA at all they realize that for \$2.00 they can get two singles and for \$3.75 or \$3.99 they can get 10 cuts."

Trying in that thought with which increased affluence among



Roy Wunsch, Epic

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

Another interesting finding from the NARM survey relates to how buyers find out about the Country records they purchase. A solid 75% learn about them from radio, far and away the biggest percentage. 27% are affected by TV (the figures add up to more than 100% because respondents could list more than one source here), with word of mouth accounting for under 15% and print/media showing a dismal 4%. Radio people can rest assured that they're still by far the prime factor in influencing Country sales.

Perhaps the most significant finding in the NARM report concerns the favored buying locations for purchasers. Where record buyers 25-45 as a whole buy their records at (1) record stores, (2) discount stores (K-Mart, etc.) and (3) department stores (Sears and so forth), the situation is drastically different for Country buyers. 31% of them prefer department stores, with another 25-30% favoring the discount outlets.

Continued on page 43

HIT SINGLES FROM

HITSVILLE

Pat Boone

**“Oklahoma
Sunshine”**

H 6042 F

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

Jerry Naylor

**“The Bad
Part Of Me”**

H 6041 F

On the charts and
climbing fast!

T. G. Sheppard

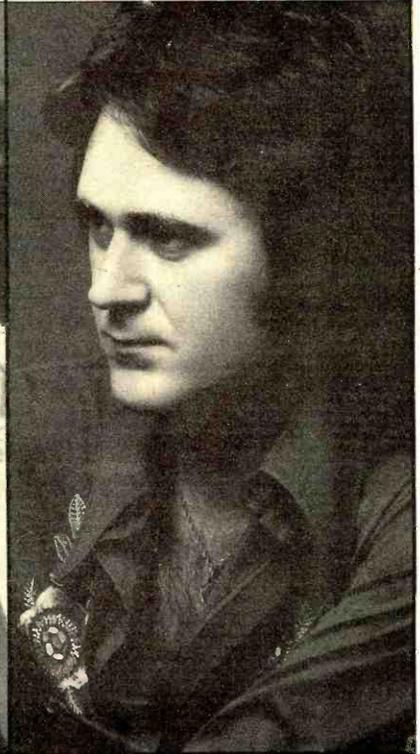
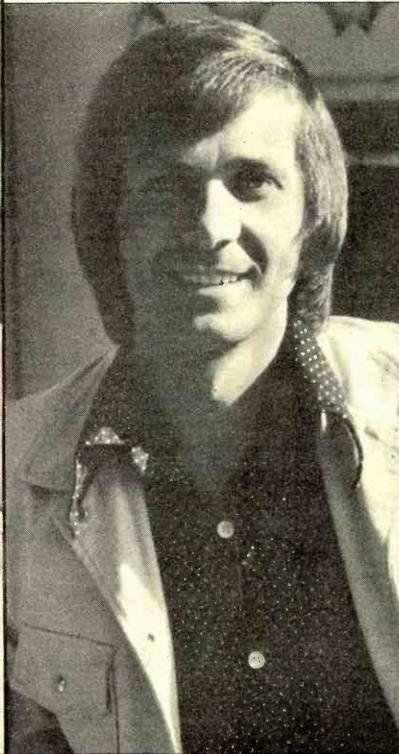
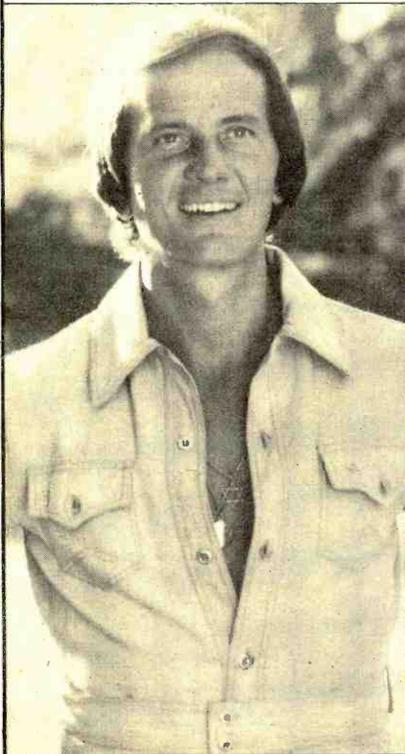
**“Show Me
A Man”**

H 6040 F

Charted with bullets
in Billboard, Cashbox
and Record World!



Distributed by Motown Records
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COUNTRY CLASSES

OLDIES 1950-1975

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

1950

1. I'll Sail My Ship Alone - MOON MULICAAN
2. I'm Movin' On - HANK SNOW
3. Why Don't You Love Me - HANK WILLIAMS
4. Chatterbox Show Show - RED FOLEY
5. I Love You Because - ERNEST TUBB
6. Slipping Around - JIMMY WALKLEY & MARGARET WHITING
7. Goodnight Irene - ERNEST TUBB & RED FOLEY
8. Long Gone Lonesome Blues - HANK WILLIAMS
9. Milehigh - RED FOLEY
10. Cuddle Bug - EDDY ARNOLD

1951

1. Cold, Cold Heart - HANK WILLIAMS
2. Hey, Good Lookin' - HANK WILLIAMS
3. I Want To Be With You - LEFTY FRIZZELL
4. Shotgun Boogie - TENNESSEE ERNE FORD
5. Rumba Boogie - HANK SNOW
6. I Love You A Thousand Ways - LEFTY FRIZZELL
7. There's Been A Change In Me - EDDY ARNOLD
8. Mom and Dad's Waltz - LEFTY FRIZZELL
9. Slow Poke - PEE WEE KING
10. Golden Rocket - HANK SNOW

1952

1. Wild Side Of Life - HANK THOMPSON
2. Indian Love Call - SLIM WHITMAN
3. Jambalaya - HANK WILLIAMS
4. Almost - GEORGE MORGAN
5. Half As Much - HANK WILLIAMS
6. Wondering - WEBB PIERCE
7. Don't Just Stand There - CARL SMITH
8. It Wasn't God Who Made Honky Tonk Angels - KITTY WELLS
9. Back Street Affair - GEORGE JONES
10. Don't Let The Stars Get In Your Eyes - SKEETS McDONALD

1953

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

1954

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

1955

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

1956

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

1957

1. Young Love - SONNY JAMES
2. Gossie - FERLIN HUSKY
3. Franklin - BOBBY HELMS
4. Four Walls - JIM REEVES
5. White Sport Coat - MARTY ROBBINS
6. Bye, Bye, Love - EVERLY BROTHERS
7. Gonna Find Me A Bachelor - MARVIN RAMMATER
8. Walking After Midnight - PATSY CLINE
9. My Special Angel - BOBBY HELMS
10. My Shoes Keep Walking Back - RAY PRICE

1958

1. Oh Lonesome Me - DON GIBSON
2. City Lights - RAY PRICE
3. Guess Things Happen That Way - JOHNNY CASH
4. Sided Of A Tennessee Girl - JOHNNY CASH
5. Blue Sky - DON GIBSON
6. Send Me The Pillow - HANK LOCKLIN
7. Bird Dog - EVERLY BROTHERS
8. Great Balls Of Fire - ELVIS PRESLEY
9. I Can't Stop Loving You - DON GIBSON
10. Ways Of A Woman In Love - JOHNNY CASH

1959

1. Before The Sun Comes - JOHNNY HORTON
2. Three Bells - THE BROWNS
3. Waterloo - STONEMAN JACKSON
4. Heartache By The Number - RAY PRICE
5. White Christmas - GEORGE JONES
6. Don't Take Your Game To Town - JOHNNY CASH
7. I Ain't Ever - WEBB PIERCE
8. When It's Spring Time In Alaska - JOHNNY HORTON
9. My Boy - JIM REEVES
10. Tennessee Stud - EDDY ARNOLD

Looking Back To Move Ahead

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

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

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

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

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

At WMC we categorize our oldies in three time frames: 1. Current to 1973. 2. 1967-1972 and 3. Pre-1966. The oldies in the pre-1966 are all "monster" hits: both sales and requests help determine records in this category.



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

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

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

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

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

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

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

1960

1. He's Got To Go - JIM REEVES
2. Please Help Me I'm Falling - HANK LOCKLIN
3. El Paso - MARTY ROBBINS
4. Alabam - COWBOY COPAS
5. Wings Of A Dove - FERLIN HUSKY
6. Above and Beyond - BUCK OWENS
7. One More Time - RAY PRICE
8. Under Your Spell Again - BUCK OWENS - RAY PRICE
9. Just One Time - DON GIBSON
10. Big Iron - MARTY ROBBINS

1962

1. Walkers Mountain - CLAUDE KING
2. Crazy - PATSY CLINE
3. She Thinks I'm Fine - GEORGE JONES
4. Walk On By - LEROY FORD
5. Dead Women - MARTY ROBBINS
6. Adios Amigos - JIM REEVES
7. Cheate's Theme - BILLY WALKER
8. She's Got You - PATSY CLINE
9. Big John - BERTY DEAN
10. Lonesome Number One - DON GIBSON

1961

1. Fall To Pieces - PATSY CLINE
2. Hello Walls - FARON YOUNG
3. Window Up Above - GEORGE JONES
4. North To Alaska - JOHNNY HORTON
6. Foolin' Around - BUCK OWENS
7. Tender Years - GEORGE JONES
8. Don't Worry - MARTY ROBBINS
9. See Of Love - DON GIBSON
8. Heart Over Mind - RAY PRICE
10. He'll Be Heaven - TEX WITNER

1963

1. Ring Of Fire - JOHNNY CASH
2. Inn - BILL ANDERSON
3. End Of The World - SKEETER DAVIS
4. Act Naturally - BUCK OWENS
5. We Must Have Been Out Of Our Minds - GEORGE JONES & MELBA MONTGOMERY
6. Don't Let Me Cross Over - CARL BUTLER
7. Talk Back Trembling Lips - ERNEST ARNOLD
8. From A Jack To A King - RED MILLER & LONNIE WIZEMAN - HAWKINS
10. Abilene - GEORGE HAMILTON IV

1964

1. Dang Me - ROGER MILLER
2. Welcome To My World - JIM REEVES
3. My Heart Belongs A Beat - BUCK OWENS
4. Singslow, Michigan - LEFTY FRIZZELL
5. Understand Your Man - JOHNNY CASH
6. Wine, Women and Song - LORETTA LYNN
7. Barring Myself - RAY PRICE
8. Begging To You - MARTY ROBBINS
9. Sowow On The Road - PORTER WAGONER
10. Cowboy In The Continental Suits - MARTY ROBBINS

1965

1. King Of The Road - ROGER MILLER
2. I've Got A Tiger By The Tail - BUCK OWENS
3. The Bridge Washed Out - WARNER MACK
4. You're The Only World I Know - SONNY JAMES
5. Yes, Mr. Peters - ROY DRUSKY & PRISCILLA WITCHELL
6. This Is It - JIM REEVES
7. Oh On The Billboard - DEL REEVES
8. What's He Doing In My World - EDDY ARNOLD
9. The Other Woman - RAY PRICE
10. Ten Little Bottles - JOHNNY BOND

1966

1. Almost Persuaded - DAVID HOUSTON
2. I Love You Drops - BILL ANDERSON
3. You Ain't Woman Enough - LORETTA LYNN
4. Giddy Up Go - RED SOVINE
5. Scrambling Down - MERLE HAGGARD
6. Topsy Turvy - HARDEN THRU
7. Don't Touch Me - JEANNE BELY
8. Make The World Go Away - EDDY ARNOLD
9. Think Of Me - BUCK OWENS
10. Take Good Care Of Her - SONNY JAMES

1967

1. I Don't Want To Play House - TAMMY WYNETTE
2. All The Time - JEANNE BELY
3. It's Such A Pretty World - WYNN STEWART
4. I'll Never Find Another You - SONNY JAMES
5. Walk Through This World - GEORGE JONES
6. Pop-A-Top - JIM BROWN
7. Cold Hard Facts Of Life - PORTER WAGONER
8. You Mean The World To Me - DAVID HOUSTON
9. Sam's Place - BUCK OWENS
10. My Blue Dream - DAVID HOUSTON & TAMMY WYNETTE

1968

1. Stand By Your Man - TAMMY WYNETTE
2. Harper Valley P.T.A. - JEANNE BELY
3. Honey - BOBBY GOSSARD
4. Skip A Rope - HENSON CARGILL
5. Folsom Prison Blues - JOHNNY CASH
6. The Easy Part's Over - CHASEY PRIDE
7. Mama Tired - MERLE HAGGARD
8. D-I-V-O-R-C-E - TAMMY WYNETTE
9. A World Of Our Own - SONNY JAMES
10. Only Daddy That's Walk The Line - WAYLON JENNINGS

1969

1. Oldie From Muskegon - MERLE HAGGARD
2. I Love You More Today - CONWAY TWITTY
3. Galveston - GLENN FREY
4. Groovy Grubworm - HARLOW WILCOX
5. All I Have To Offer You - CHARLEY PRIDE
6. Boy Names Sure - JOHNNY CASH
7. Carroll County Accident - PORTER WAGONER
8. Hungry Eyes - MERLE HAGGARD
9. Running Bear - SONNY JAMES
10. Until My Dreams Come True - JACK GREENE

1970

1. Hello Darlin' - CONWAY TWITTY
2. For The Good Times - RAY PRICE
3. Is Anybody Going To San Antonio - CHARLEY PRIDE
4. How Much More Can I Take - CONWAY TWITTY
5. The Year Clayton Delaney Died - TOM HALL
6. Quits - BILL ANDERSON
7. When You're Hot, You're Hot - JERRY REED
8. Good Lovin' - TAMMY WYNETTE
9. Joshua - DOLLY PARTON
10. After The Plea Is Gone - CONWAY TWITTY & LORETTA LYNN

1971

1. Easy Loving - FREDDIE HART
2. Help Me Make It Through The Night - SANNEY SMITH
3. Rose Garden - LYNN ANDERSON
4. How Much More Can I Take - CONWAY TWITTY
5. The Year Clayton Delaney Died - TOM HALL
6. Quits - BILL ANDERSON
7. When You're Hot, You're Hot - JERRY REED
8. Good Lovin' - TAMMY WYNETTE
9. Joshua - DOLLY PARTON
10. After The Plea Is Gone - CONWAY TWITTY & LORETTA LYNN

1972

1. Happest Girl In The Whole U.S.A. - DONNA FARGO
2. My Hang Up Is You - FREDDIE HART
3. Kiss An Angel Good Morning - CHARLEY PRIDE
4. It's Four In The Morning - FARON YOUNG
5. One's On The Way - LORETTA LYNN
6. Woman, Sensuous Woman - DON GIBSON
7. Carolyn - MERLE HAGGARD
8. Furry Face - DONNA FARGO
9. If You Leave Me Tonight - JERRY WALLACE
10. Do You Remember These - STATLER BROTHERS

1973

1. Behind Closed Doors - CHARLE RICH
2. Sash - JANE PREST
3. Why Me - KRIS KRISTOFFERSON
4. The Most Beautiful Girl - CHARLE RICH
5. Old Dogs, Children and Withering Wines - TOM T. HALL
6. Teddy Bear Song - BARBARA FAIRCHILD
7. You've Never Been This Far - CONWAY TWITTY
8. The Lord Knows I'm Drinking - CAL SMITH
9. Pussie Mae - JOHNNY ROBERTS
10. Yellow Ribbon - JOHNNY CARVER

1974

1. Country Bargain - CAL SMITH
2. Back Home Again - JOHN DEVERIS
3. If You Love Me Tonight - JOHN DEVERIS
4. I Can Help - BILLY SWAN
5. One Day At A Time - MARILYN BELLARS
6. John - DOLLY PARTON
7. The Break - RAY STEVENS
8. If We Make It Through December - MERLE HAGGARD
9. No Churn - MELBA MONTGOMERY
10. Room Full Of Roses - MICKY GILLEY

1975

1. Before The Next Teardrop Falls - FREDDY FENDER
2. Blue Eyes Crying In The Rain - WILFIE NELSON
3. Wilderness Country - BARBARA FAIRCHILD
4. Wasted Days & Wasted Nights - FREDDY FENDER
5. Convoy - C.W. MCGILL
6. Don't Cry Just - CONWAY TWITTY & JOE LEE
7. Blame On The Game - BILL JOE SPEARS
8. Another Somebody Done Somebody Wrong Song - BILLY THOMAS
9. Hush - JOHNNY CASH
10. I'm Not Love - JERRY COLTER

TODAY IS CAPITOL COUNTRY.



Freddie Hart
Anne Murray
Dr. Hook
Glen Campbell
Tennessee Ernie Ford
Linda Hargrove
Jessi Colter
Pam Rose
Marte Haggard
Asleep At The Wheel
Marte Haggard
LaCosta
Steven Fromholz
Carmen Moreno
R. W. Blackwood & The Blackwood Singers
Michael Clark
Diana Williams
Larry Ballard
Commie Calo
Gene Watson
Chuck Flood
Ed Keeley
Hollywood Don Owens
Nashville: Frank Jones
Bijl Williams
James Talley
Carmen Moreno
R. W. Blackwood & The Blackwood Singers
Michael Clark
Diana Williams
Larry Ballard
Commie Calo
Gene Watson
Chuck Flood
Ed Keeley
Hollywood Don Owens
Nashville: Frank Jones
Bijl Williams



STATION PROFILES



WMAQ, Chicago, is the most listened to Country radio station in America. Besides that, WMAQ is the only Country radio station in the Top 10 radio stations in America.

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

According to Program Manager Pittman, "WMAQ plays Country music with the tightness of Top 40 radio, but with the class and warmth of Pop/Adult radio." The station's music philosophy is to play the songs that will attract the largest number of people with the least number of negatives. In this RBR Country Special, Bob Pittman has put together some of his own thoughts on music research in our research section. In a nutshell, WMAQ uses the request lines, sales and most important to them, their weekly out calls. Their playlist varies from 25 to 32 current records depending on the quality of product out in a given week. It is about a 50-50 split on the amount of current and older product they air. It varies in the different daysparts.

As far as promotions, WMAQ has probably spent more money on-air and outside promotion than any other Country station. Pittman feels that on-air promotions have been successful because they were all designed for a specific programming function. Pittman said, "They have all performed this function, thereby strengthening the station as a whole." "WMAQ is Gonna Make Me Rich" is the theme of all promotions. The contests have consisted of the "\$10,000 Cash Call," where the station took random numbers from the phone book and made outcalls. If the person who picked up the phone answered with the winning phrase, "WMAQ is Gonna Make Me Rich," they would win \$10,000. The station's next most successful contest was the "Great Q-In" where listeners had a chance to call in to win enormous amounts of cash. The current WMAQ contest involves the use of their "Q-Truck" (see picture and WMAQ bumperstickers). The "Q-Truck" travels the streets of Chicago looking for the station's bumper stickers. They follow the vehicle to its destination and when it stops the WMAQ personality in the van offers the driver a choice of four envelopes labeled "W," "M," "A," or "Q." Inside each is cash or prizes valued up to \$1000 and sometimes more.

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

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

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



Bob Pittman, WMAQ Program Manager, at age 22 is the youngest NBC Executive, Formerly Program Director of WPEZ, Pittsburgh and Research Director for Barlow at WORG in Detroit. Pittman began in radio at the age of 16 in Brookhaven, Mississippi. Pittman's unusual sociological approach to radio programming has been the subject of several feature articles including the Midwest Magazine (Chicago Sun-Times) and People Magazine. Bob also holds down the 3pm to 7pm shift.



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



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



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



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



Jay Marks began his radio career at age 14 in Monroe, Louisiana at KUZV Radio. His career has taken him through WJDX, Jackson, Mississippi; KTSA, San Antonio, KULF, Houston, Y100 Miami, and now WMAQ on the 10am to 3pm show.

Hear how good our country sounds! KLAC 570



KLAC Vice-President and General Manager Bill Ward



Operations Program Director Don Langford



KLAC General Sales Manager Stu Levy



Jim Healy, KLAC Sports Director



Art Nelson hails from Corsicana, Texas. In his hometown, his first radio job was at KAND while in high school. Nelson has worked at KLIF Dallas, KABC and KPWB Los Angeles, KEWB San Francisco, and WJLD Chicago. In 1972 Nelson joined KLAC to do the 12 noon to 3pm slot.



Born in Chicago, Jay Lawrence began his radio apprenticeship at stations in Peoria, Norfolk, Dallas, Tucson, and Buffalo to mention a few, before coming to Los Angeles in 1968 to work for KFL. In 1970 Lawrence joined KLAC to do the 3pm to 7pm shift. One of his more famous promotion stunts was a walk through Death Valley to California. He is a recipient of the Golden Mike Award for a documentary on the Gemini project of the United States Air Force.

Since converting their format to Country, six years ago, KLAC, owned and operated by Matronco, Inc., has proved to be the most listened to Country station in this area. KLAC is at 570 on the AM dial with 5,000 watts of power, day and night.

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

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

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

In the area of music research KLAC uses national airplay trends, balanced with its own local sales and request information. The station uses a network of twenty key retail and distributing outlets for its sales information, along with information derived from two research-request lines that record calls 24 hours a day. KLAC plays 57 current singles; 10% are new product; 35% of the station's music is classified as golden records. They have about 45 recurrent records, which are determined by their local strengths as hits.

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

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



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

STOCKS - USAC - FORMULAS

PHANTOM 570
KLAC TRUCKERS CLUB

MIDNIGHT - 5:00 A.M.



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

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

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

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

For
super phones,
try these:

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

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



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

Moe Bandy
Here I am drunk again

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



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

Mary Kay Place
TONITE! AT THE CAPRI LOUNGE
LORETTA HAGGERS

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



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

SONNY JAMES
When Something
Is Wrong With My Baby

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



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

WILLIE NELSON
THE TROUBLEMAKER

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



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

Connie Smith
I don't wanna talk
it over anymore

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



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

Joe Stampley
TEN SONGS ABOUT HER

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



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

**George Jones &
Tammy Wynette**
Golden Ring

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



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

John Austin Paycheck
11 Months And 29 Days

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



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

TAMMY WYNETTE
YOU AND ME

including:
Every Now And Then
The Hawaiian Wedding Song (Ke Kali Nei Au)
Jesus Send A Song/One Of These Days
Dixieland (You Will Never Die)



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

The Carter Family
Country's First Family
 including:
 Papa's Sugar/My Father's Fiddle
 Mountain Lady/My Ship Will Sail
 In The Pines (The Longest Train I Ever Saw)



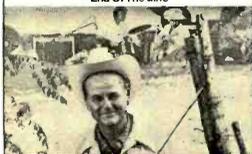
"Papa's Sugar"
 "My Father's Fiddle"
 "In the Pines (The Longest Train I
 Ever Saw)"

Barbara Fairchild
MISSISSIPPI
 including:
 Let Me Love You Once Before You Go
 Under Your Spell Again/You Are Always There
 Cheatin' Is/The Music Of Love



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

JOHNNY GIMBLE'S
TEXAS DANCE PARTY
 including:
 Lone Star Rag/Texas Fiddle Man
 Under The 'X' in Texas/Slow 'N' Easy
 End Of The Line



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

TROY★SEALS
 including:
 Tall Texas Woman/Sweet Dreams/Easy
 Easy Come, Easy Go
 We're Much Too Close (To Be So Far Apart)



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

SHYLO
FLOWER OF THE SOUTH
 including:
 Livin' On Love Street/Heartbeat
 Fine Lovin' Woman/Didn't Get No Lovin'
 Ol' Man River (I've Come To Talk Again)
 Dog Tired Of Catin' Around



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

MARTY ROBBINS
EL PASO CITY
 including:
 Among My Souvenirs/Kin To The Wind
 Way Out There/Trail Dreamin'
 She's Just A Drifter



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

RUSTY WIER
BLACK HAT SALOON
 including:
 I Think It's Time (I Learned How To Let Her Go)
 The Devil Lives In Dallas/Coast Of Colorado
 High Road-Low Road/Tell Me Truly Julie



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

CHIP TAYLOR
 WITH GHOST TRAIN
**SOMEBODY SHOOT OUT
 THE JUKEBOX**
 including:
 Still My Son/Peter Walker's Circus/Hello Atlanta
 Nothin' Like You Girl/Dad's Club Sizzlers



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

George Jones
Alone Again
 including:
 A Drunk Can't Be A Man
 Ain't Nobody Gonna Miss Me
 Stand On My Own Two Knees/Her Name Is...
 Right Now I'd Come Back And Melt In Her Arms



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

HARLAN SANDERS
Off & Running
 including:
 Honky Tonker/My Magnolia Memory
 Housewife's Hall Of Fame
 We're Much Too Close To Be This Far Apart
 Highway Woman



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

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

It wouldn't be the biggest without
you.

Thank you for making us #1.

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



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© 1976 CBS INC.

STATION PROFILES

820 WBAP

KFM 92½



Program Director Don Thompson



All night personality Bill Mack



6:00 to 9:00 AM Don Harris



9:00 AM to Noon Jim Baker



Noon to 3:00 PM Jimmy Stewart



3:00 PM to 7:00 PM Don Day

"Country Gold" radio is WBAP, Fort Worth, Texas. The overall number one station in the market. WBAP is at 820 on the dial with a 50,000 watt clear channel signal. The key station staff members are General Manager, Warren Potoski; Don Thompson, Operations-Program Director; Carl Cramer, News Director.

The station, because of the physical layout of the Dallas Fort Worth market, has three sales managers. Guy Woodward is the National Sales Manager. Jim Stanton is in charge of the Fort Worth offices and Vern Ora is the Dallas Sales Manager. Let's take an around-the-clock look at the air staff that makes WBAP what it is.

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

From 5:00 AM to 8:00 AM Dick Vavos host the WBAP Farm Show. Don Harris handles morning drive, 8:00 to 9:00 AM. Harris has been with the station for 11 years. PD Thompson says, "He really has a strong ability to talk to people at their level. He is a great communicator."

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

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

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

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

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

According to Thompson, one of the most successful promotions was their Great Knobs Contest, which stemmed from a statement by one of the personalities who said, "If you like the kind of music you hear on WBAP, why don't you just rip off your knob and send it to me." The station got behind the idea and received more than 12,000 radio knobs.

In the area of music, the station has a 49 record playlist, of currents, with ten extras. They add about 6 records a week. Thompson confessed the station at one time had a 110 record current playlist, but that changed when he took control. He said he felt that records could not get a proper exposure with a list that long. WBAP put a great deal of emphasis, being the "Country Gold" station, on oldies. They play about 30% gold. As far as music research, A Music Director spends at least half of his week in contact with retail outlets, one-stops, and racks to help determine the most popular music in their area. The station will give a record about four weeks to prove its worth. A record is given eight weeks to reach the top 25. If it doesn't make it, it is dropped. A maximum of 14 weeks is given to a successful hit single, after that time it is put into their "Gold Nugget" file.

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



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



Willie Nelson is shown with artist Bruce Tintch signing the Waylon and Willie portrait KAFM gave away as an on-the-air promotion.



This is the official KAFM Coke truck.



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

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

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

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

Key station personnel include:
Chuck Dunaway: General Manager, Program Director
Bob Shannon: Music Director and researcher
Jay Linskey: General Sales Manager
Elwin Farmer: Production Director
Chris Favors: Traffic and continuity co-ordinator
Sara Carpenter: Public Service Director

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

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

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

Bob Shannon: formerly with KLPD, Phoenix; KIXX, Tucson; and XEROK, El Paso. Shannon is the KAFM Music Director and, prior to joining the station, was the Program and Production Director for KHVT, Tucson.

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

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

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

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

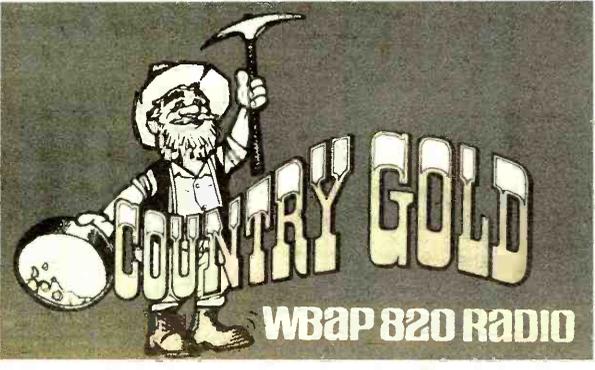
The KAFM playlist consists of between twenty and thirty current albums, with about fifty to sixty actual cuts exposed from the total. The station plays from 35 to 40 percent new product and sixty to sixty-five percent of what they consider oldies.

KAFM considers all of their on-the-air promotions "unique" and not the typical "call in to win" type. For example, they recently gave away a horse that belonged to Country/Rock singer Ray Willie Hubbard in conjunction with Warner Bros. Records. They also commissioned a local artist to paint a portrait of Willie Nelson and Waylon Jennings, which was valued at \$2,500. That was given away during a recent promotion. An all expenses paid trip to the Willie Nelson 4th of July Picnic was awarded to two lucky KAFM listeners.

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

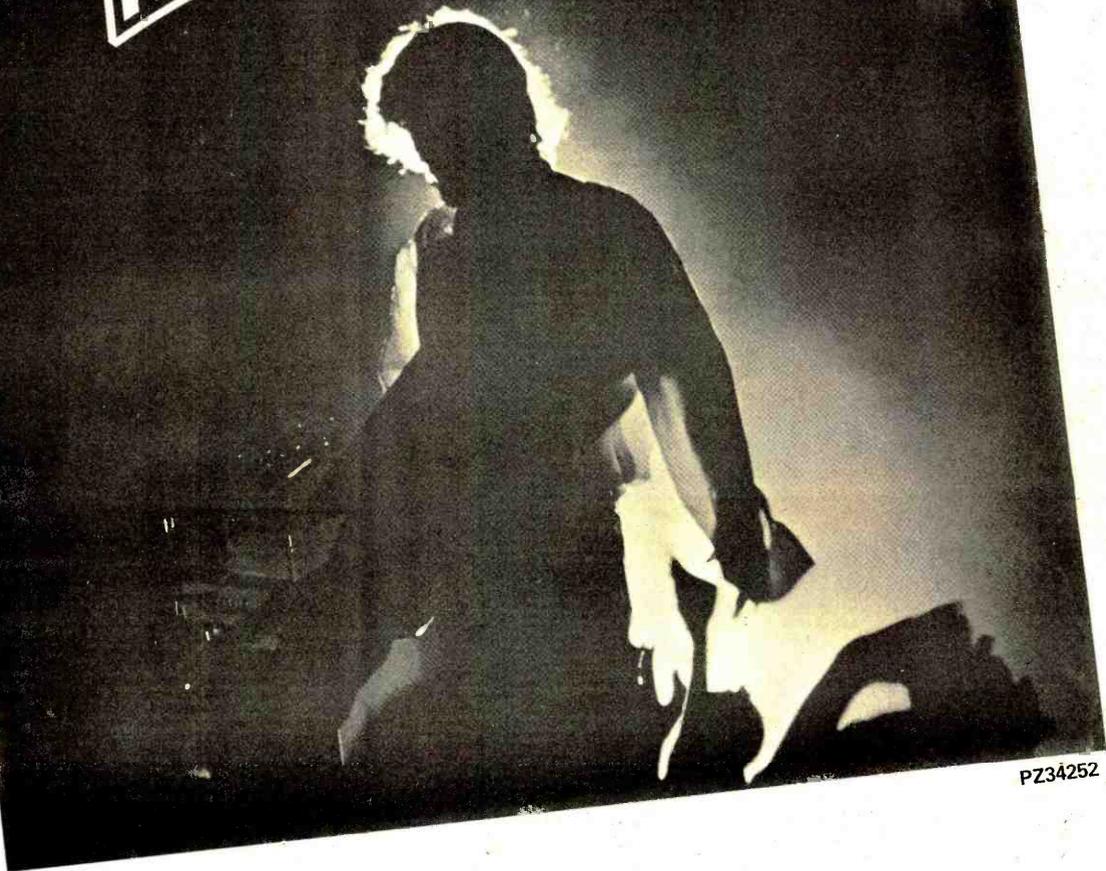
Program Director Chuck Dunaway explains his format: "KAFM is a 'Progressive' radio station in every sense of the term. KAFM is a 'Progressive Country' radio station by our own definition. KAFM is NOT a Country radio station by anyone's definition. When KAFM came into being, the Pure Country base was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

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



PZ 34254

SURREAL *Kris* THING
KRISTOFFERSON



PZ34252

SURREAL THING
ALRIGHT!



MONUMENT

KRIS KRISTOFFERSON PRODUCT DISTRIBUTED BY CBS, INC.

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

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

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

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

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

RBR: What direction do you think Country music radio is headed?

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

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

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

Dean Osmondson
GM
WMC/Memphis

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

Osmondson: For three years.

RBR: How long have you been in radio?

Osmondson: Twenty six years.

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

Osmondson: I've seen actually, from the time we've come into Country radio, more changes than I can remember. I've seen over, John Denver, Olivia Newton-John, Charlie Rich, etc., were starting to break at the same time. I'm not saying they've declined now, but I think they were getting into Country then. I think there were perhaps more crossovers taking place in Country radio at that time than now in the present recordings.

RBR: How involved do you think that Country radio stations should be in the national Country music scene, maybe with the CMA or other organizations?

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

RBR: What image do you try to project for your Country station nationally and locally?

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

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

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

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

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

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

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

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

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

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

RBR: What direction do you think Country music radio is headed?

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

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

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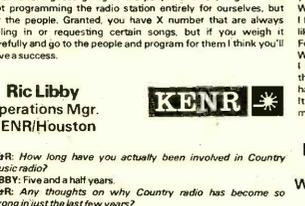
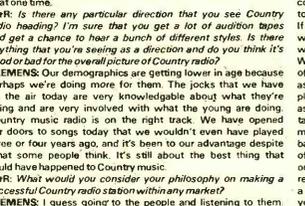
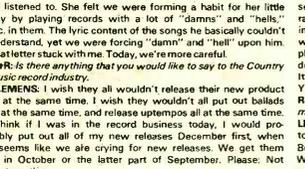
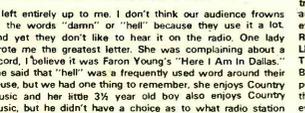
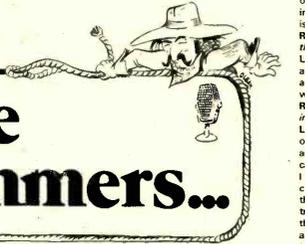
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RBR: What image do you try to project for your Country station nationally and locally?

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

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

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



The Programmers...

Jim Clemens
PD
WPLO/Atlanta

Ric Libby
Operations Mgr.
KENR/Houston

Dean Osmondson
GM
WMC/Memphis

Ed Salamon
PD
WHNN/New York

Ric Libby
Operations Mgr.
KENR/Houston

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Ed Salamon
PD
WHNN/New York

Ric Libby
Operations Mgr.
KENR/Houston

Ed Salamon
PD
WHNN/New York

LIBBY: Country music is the most infectious form of music we know in the country today. You've listened to it for a while, it grows on you, no other form does. I did Rock and Pop/Adult for eight years before I came over to Country and I wouldn't play a Country record. I discovered when I was going to program this station that there was a lot of music crossover record. I think, as far as I am concerned, this format and built it to attract new people to Country, which we felt we had to do. We found that listeners were the same way I was, they listened to those they liked, and put up with the others. After awhile, you learn to like it all because you learn to understand and appreciate it.

RBR: Is there any particular type of image you try to project within the community?

LIBBY: We are very community involved and we try to present professionalism both on and off the air.

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

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

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

LIBBY: Anything where we can get involved with people.

RBR: Do you use contests at all?

LIBBY: We sure do. We have a couple of very effective contests. But we have more fun and more overall success involved in some type of promotion where we can get involved with people. One of the best things we ever did was when we flew a load of medicine to Guatemala after the earthquake. We have total involvement with our listeners and it works beautifully.

RBR: Any type of counter-programming technique you use in your market seeing as you do have quite a few Country stations?

LIBBY: Never. It may sound awfully corny but I've never used a counter-programming technique. I think that's the way to our thing to the best of our ability. We're more interested in what our audience wants to hear than what our competition is doing.

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

LIBBY: We lean probably toward moderate or modern with a flavoring of traditional. I think that's the way to have a better word, light progressive Country. We don't play material with dirty lyrics.

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

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

RBR: Any direction that you see Country radio headed?

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

RBR: Any philosophy on programming? Any tips that you might give us as a final note?

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

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

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

RBR: How long have you been in radio?

SALAMON: Six and half years.

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

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

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Billboard

Top Country Singles

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

Top Country Albums

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

Top Country Artists (Singles)

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

Top Male Vocalists (Singles)

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

Top Female Vocalists (Singles)

Barbara Mandrell #15
Sue Richards #17

Top Duos and Groups (Singles)

Amazing Rhythm Aces #6

Top Country Artists (Albums)

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

Top Male Vocalists (Albums)

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

Top Female Vocalists (Albums)

Barbara Mandrell #17

Top Duos and Groups (Albums)

Amazing Rhythm Aces #2

Top Country Singles Label

ABC/DOT #2

Top Country Album Label

ABC/DOT #2

Cash Box

Top Male Vocalists (Singles)

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

Top Female Vocalists (Singles)

Barbara Mandrell #15
Sue Richards #28

Top New Male Vocalists (Singles)

Randy Cornor #10

Top Groups (Singles)

Amazing Rhythm Aces #2

Top Male Vocalists (Albums)

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

Top New Groups (Albums)

Amazing Rhythm Aces #2

Record World

Top Male Vocalists (Singles)

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

Top Female Vocalists (Singles)

Barbara Mandrell #9

Top New Male Vocalists (Singles)

Randy Cornor #3

Top New Female Vocalists (Singles)

Sue Richards #2
Sharon Vaughn #8

Top Progressive Group (Singles)

Amazing Rhythm Aces #1

Top Male Vocalists (Albums)

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

Top New Male Vocalists (Albums)

Roy Head #9

Top Albums

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

Top New Progressive Group (Albums)

Amazing Rhythm Aces #2

Top New Instrumentalist

Buck Trent

Top Promotion Person/Major Label

Larry Baunach

Top Record Label

ABC/DOT (tie with RCA)

Special Achievement Award

Roy Clark & Jim Halsey

Replay

Top Country Juke Box Labels

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

abc Dot Records

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the type of personality I'm interested in. We have six full-time jocks on the air so we have six different full-time personalities. Some are more forefront than others. I don't think you can follow jock after jock with hit-it-on-the-head, squish-them-in-the-face-with-a-pipe type of disc jockeys. Each one has to be a little different.

RRR: What kind of promotions do you find are the most effective on or off the air?

ROBINSON: We've absolutely done them all and some have worked better than others. I don't know whether I've ever done a bad promotion, you know one that didn't work to some extent. We have the picnic, which is a freebie, even makes money for us. You make your jocks and your on-air visible. We've done billboards. We were probably first in the city into billboards, then everyone else started using billboards and we got into television. There were four stations who got into television advertising and we got out. Last rating book, the one that puts us back at number one, we did not spend a nickel off our radio station billboards. No newspaper or radio. We didn't even do a matchbook cover. It was all recycling advertising on the radio. I think our biggest prize was a \$1400 motorcycle. We had a lot of prizes that ran from \$25 to \$50. My philosophy on prizes is you give less money to more people. If I had a thousand dollars, I'd rather give ten dollars to one hundred people because then you've got a hundred ambassadors running around telling their friends that they won some money on WIRE.

RRR: What direction do you see Country music radio going?

ROBINSON: I don't think it has peaked. I think we've plateaued here a year or so ago, but I don't think we've peaked yet. Really, back to a part of an answer that was your first question, some of the successes have been because of television exposure for Country music audience and for the Country music entertainer. I can't negate that plus because it has exposed people who have never listened to a Country music radio

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RRR: What, in your opinion, do you think is the reason that Country radio has become so strong in so many different markets in just the last few years?

JONES: I think for one thing, Country radio in general has upgraded itself over the last four to five years. Just as Country music has had to shut its reputation, what they term hillbilly music, has become more broadminded. Country radio has upgraded itself in the personalities, just as Country music has become more sophisticated in its production. I think this is a lot to do with it. I also think that Country music can, did, and has been to some degree, but not as much as it will in the future, become an alternative to the Rock and the Top 40. Country music has had to be more sophisticated and moved to a Pop/Adult type music. Easy, listenable music with a mass appeal. I don't think it has moved as far as it is going toward that direction yet. I think it's still dragging its feet a little with it, in the total sound they present, but I think that this has definitely broadened the listening audience of a Country music station. It just isn't Merle Haggard or Conway Twitty anymore. Country music has had to be more sophisticated. Denver, but still Merle Haggard and the traditional artists.

RRR: You're pretty much of a personality oriented station which has made you successful. What type of personalities do you look for when you're hiring somebody?

JONES: First of all, what I look for in a personality is someone that can entertain. There are a lot of personalities who just aren't entertainers. The element of surprise is a big factor in what I'm looking for. The typical listener does not know what he is going to hear next. The element of surprise and entertainment. We use current events in Cleveland, the nation or whatever, plus we integrate telephones. If I was looking for a personality to be a radio personality, I would look for someone who can make good use of the telephones. It depends on each market. I like to look for somebody who is really creative. Someone who can really come up with something different and use it in a friendly and fun way. I would like to think people like controversy. I think people like to hear others going out on a limb. It's different and entertaining and when you integrate it with the music, it's a real win-win situation. I would look for a creative person who is not afraid to really open the microphone and go out on a limb.

RRR: Your station has been known widely as a station that really goes out on a limb. What do you think is the most effective types of promotions? What do you find the most effective promotion is for your station?

JONES: I would say that television definitely would be the number one medium. Outside advertising and billboards too, but I think television is probably the most effective for us.

RRR: How about actual on-the-air promotions?

JONES: Probably the best promotion we've had was when we did a personality in early morning or midday. I would look for that and get the contests and the promotions that are fun and that get people involved are the most successful. People involvement. We try to make our promotions, instead of just going to the radio and saying, "I'm on the air today, because even if the person loses, you can still have a lot of losers and still have lots of fun and have people talk about it."

RRR: Do you find it necessary to label your station as being Country?

JONES: No. We're not afraid to use the word Country on the air, but we don't feel it's necessary to label ourselves Country either.

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

JONES: I think the record companies ought to go into markets like New York City, Cleveland, Chicago, where there obviously is an audience of listeners who are definitely interested. I sit here and get fifteen calls a day on the average of where to buy Country music. When you've got a city the size of Cleveland or Chicago or New York or Los Angeles, you don't have that many stores stocking Country music and you don't have a pool together and set up committees to go in and show people how to showcase Country music. As far as helping the radio stations, of course good use of the telephones, but it would help them so much more. I can't think of anything that they can do really to help us, except help themselves by selling more Country music and making more Country music available to the people.

RRR: What direction do you see Country music radio going in the future? Do you think it's good or bad for Country music to be a more sophisticated production from the producers. Country music will never lose its appeal to the individual because it writes about a real experience, people have lived through and they identify with themselves. The identity will still be there. I think you will see a Pop/Adult production in other words, a Pop/Adult station today wouldn't be afraid to play a Country music I think that's good for Country music.

RRR: What do you think is the most effective type of promotion that you use on your stations both on and off the air?

SCOTT: The most effective off air promotion we do, I would like to say, is every promotion such as staging contests or doing things on behalf of an organization. As far as visibility is concerned, I would have to say that busboards, billboards and bumperstickers, the three B's, are very effective. They're very difficult to get to. I differ with you on television. As far as on the air, this whole industry of ours has gotten itself so wrapped up in going away a part of it, except your license that you're either forced to be anything of it, which sometimes very difficult to get to. I differ with you on television. As far as on the air, this whole industry of ours has gotten itself so wrapped up in going away a part of it, except your license that you're either forced to be anything of it, which sometimes very difficult to get to. I differ with you on television. As far as on the air, this whole industry of ours has gotten itself so wrapped up in going away a part of it, except your license that you're either forced to be anything of it, which sometimes very difficult to get to. I differ with you on television.

RRR: Do you use any type of counter-programming techniques?

SCOTT: No. The only thing that I would say about counter-programming is that they're a great thing to do. I've always been in the game. You've got to run your own game. We've always been in the game of the competition when it comes to trying to play their game or to play against their game. I don't like to think that we do that. In some instances we might, but I don't think so.

RRR: Do you have any problems with the new trends in Country lyrics as far as what you can program?

SCOTT: Most of our managers do, but I don't. Country music has always been very gutsy and always right to the point. I think there have been a few records in the last couple or three years that have been more explicit than others, but that's not the extent of it. I don't really feel that there's a much problem with country music lyrics as has been publicized. If you want to get into some lyrics, you should dissect the Rock and Roll lyrics. Country music lyrics are sometimes a little more explicit than they've been in the past. I think that's the problem with the lyrics that you and I have everyday, and there's no getting around that.

RRR: On a personal level, do you feel your station should be involved in some way, whether it be through the CMA, or any other areas.

SCOTT: Well, the CMA has done a lot for Country music radio. I know in major markets, we have had times when we needed their assistance and they have been more than beneficial to us. They have provided data and research information that we have availed ourselves of. I think that's the one thing that the CMA has been able to help us with. I think that's the one thing that the CMA has been able to help us with. I think that's the one thing that the CMA has been able to help us with. I think that's the one thing that the CMA has been able to help us with.

RRR: What would you consider is your philosophy of programming and why do you consider your station a success?

JONES: Because I've got great talent working with me. A lot of people who are as good as the people that are working with me. I certainly didn't make WHK what it is. I've just got great people here. We have a great production department and our on-air talent is fantastic. But I believe that if you've got good people first, you're going to have a good radio station. If you've got talented people, no matter what market you're in, you've got to be a success. Then it becomes a matter of what avenue you want to take. Whether you're going to do heavy promotion and give away large amounts of money, or whether you're going to play a lot of music and cut back on your personality. This would depend on the individual market that you're going up against. But with number one in mind, success is just to have good people working with you and you'll be a successful station and consequently a successful programmer.

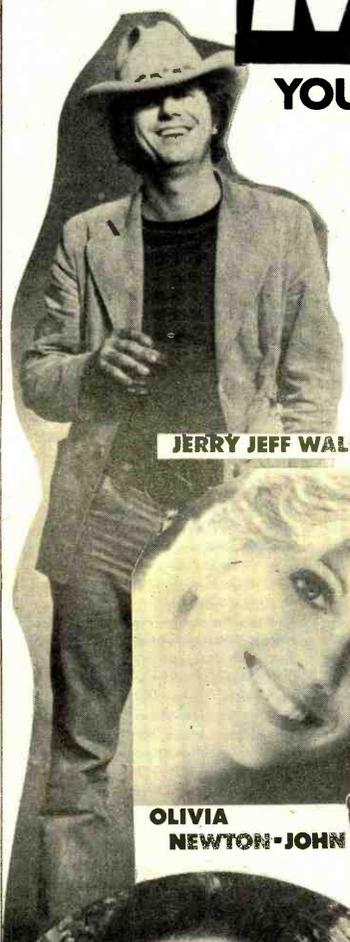
SALAMON: I think it's very important and I don't know what anybody does that can be enough. I've never satisfied with the amount that I do. I have, three people right now that I employ to do nothing but music research. And, in addition, the Music Director Pam Greene is involved in music research. She makes contact with retail sales and the other guys do mostly phone calling. I don't think that's enough. I really would like to have RRR people to get a better handle on what we're doing. In terms of the promotion of the radio station, we do put a lot of thought into it. We've done some research into what kind of things make that click. But again, not nearly enough. It seems that the whole radio business is always a situation where you have to do things on a very limited budget, and you have to do things very quickly. If you set down to figure how many million people or how large an audience you're trying to attract and manipulate, you realize what shaky grounds you're on research-wise.

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

SALAMON: Well, number one, the station, no matter what its format, I really feel, to be successful has to project the image of the community. I always like to say that WHN, for instance, is a good New York radio station that happens to play Country music. I really think that's the way you have to approach it. You have to be a good radio station for your market. Your personalities should definitely communicate with your listeners and relate to your market. I don't know

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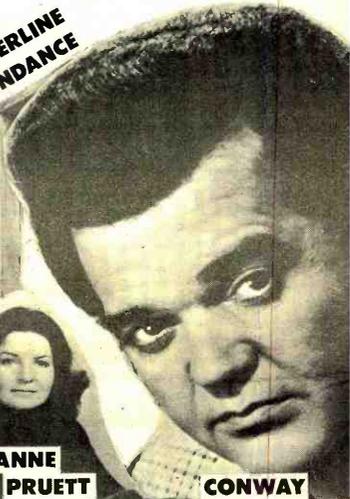
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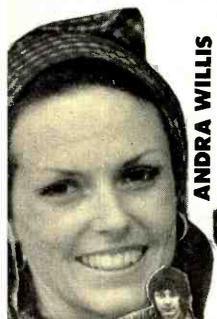


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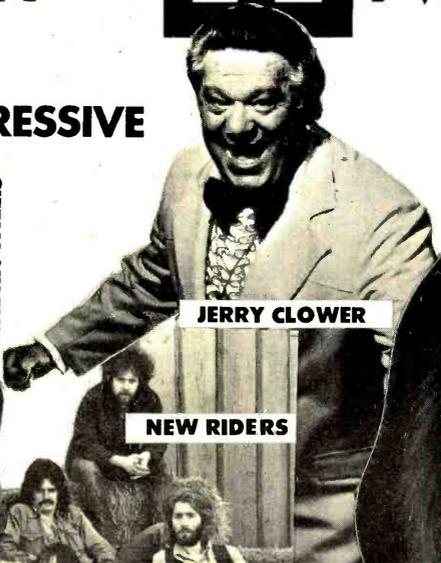
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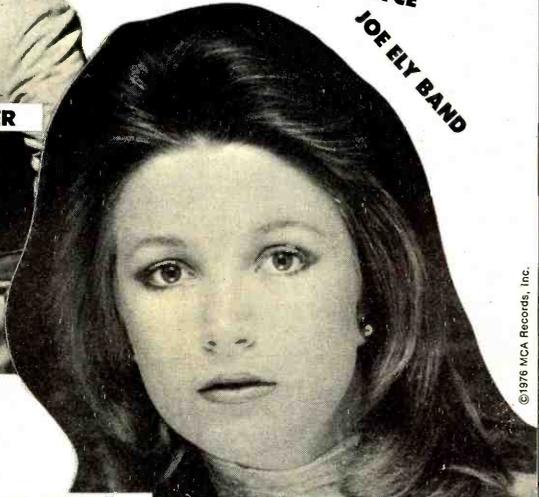


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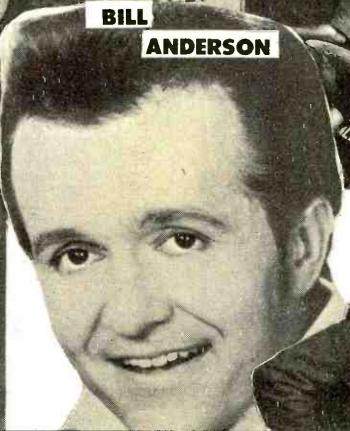
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and we don't believe in, the Country music fan like it used to be in the old days. We just talk about the community. We're trying to get as many people as possible to listen to our radio station. We're not compromising our format to do that because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

RFR: What type of personalities do you find most effective on a Country radio station?

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

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

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

R.T. Simpson

PD
KERE/Denver



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

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

RFR: How long have you been in radio?

SIMPSON: Twenty years.

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

SIMPSON: The most important reason is the honesty and diversity in Country music. Country music has always been, and continues to be very honest, people-oriented music. **RFR:** What do you think is the direction that Country music is headed? Do you think it's good or bad?

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

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

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

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

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

CHANDLER: Not really. Our whole idea is a Top 40 radio station playing Country music. I try to format it just like the Rockers and Pop/Adult's do. Less talk and more music.

RFR: What do you find are the most effective types of promotions?

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

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

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

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

CHANDLER: Sure. You used the crossover artist when the other radio stations, your competitors in town, are doing things like news or anything that they're doing talk wise and aren't playing music. You always try and counter-program it the best you can. But when you have so many stations in town, you can't counter-program everybody because, then, you get away from the Country.

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

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

RFR: You hear a lot of Country music radio stations I'm sure, through all checks. In 1976 do you see any direction where it's heading? Do you think it's good or bad for the overall image of Country radio?

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

RFR: Any particular philosophy of programming that you have that you consider has made you successful at what you do?

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

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

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

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

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

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

Ed Chandler

PD
KSON/San Diego



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

CHANDLER: Seventeen years total.

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

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

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

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

over the last few years, and why would you consider Country music stronger than ever?

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

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

REED: It's difficult to do that. In my particular case, I've always loved Country music, I have what I consider a good feel for it. You seem to come from the really hard Country. I think one of the first steps into modern Country music was Ray Price's "For The Good Times." Instead of fiddles, it has got a lot of violins. But still that was a Country song and really, the modern music of today is not too far from "For The Good Times." I think that you have to have somebody making decisions on records who should have some type of background in Country. Without that background they don't have the feel. I feel it's difficult to do that.

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

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

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

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

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

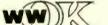
REED: I don't think so. I make it a point to listen to every record of course before it goes on our air, but I get a lot of good ideas and leads from RFR. I think it's the finest publication the trade has.

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

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

Ted Cramer

PD
WWOK/Miami



RFR: Ted, you sent us some of his thoughts on the trends and directions of Country music.

The Country music format is coming under increasing fire from several quarters because of inconsistent ratings in Arbitron and what appears to be a trend to an older demographic in recent books. Grousing seems to be louder than ever as a result of a great many spring books showing Country stations down or leveling off with lower-than-growth shares. Of course there are exceptions, especially in certain geographic areas where Country music maintains the lifestyle of age groups. But overall, the picture as painted by ARB does not look healthy. Country shares are down. The picture is more alarming to the Sales departments of many stations because the older age groups are made up of people from the 18 to 49 age group and most Country stations can't deliver 18-24's in sufficient quantity to get the business.



Steve Leader

MD
KNEW/Oakland-San Francisco



RFR: Do you have any thoughts on possibly why Country music and Country radio have become so strong in just the last couple of years?

LEADER: Primarily one of the reasons is that it's an alternative to adults. A lot of them are getting turned off by the current trends in Top 40 music, or even in adult contemporary music where the two charts are almost identical. The only alternative that really stands out is Country. I think it's not so much a matter of the records being Country as it is a matter of them being adult or aimed at adults. To me, the last resort on the dial for an adult approach is the Country radio station.

RFR: Do you think there's anything in the sound itself that you think that would possibly make people want to tune into a Country radio station?

LEADER: Absolutely. It's not the same Country music that carried that stigma with it as readily as eight to ten years ago. The talking record sound is more appealing to the adult ear.

RFR: Do you think maybe there's too much emphasis today being put on a crossover record and in that light, do you think that possibly Country music might lose its identity because of the softening sound that's being put over?

LEADER: Yes. Whether or not we're playing too much crossover music. I don't really have the answer to that, but I know the majority of Country radio stations are playing a lot of crossover music because they feel that's the only way they're going to get their sound accepted by a good portion of the listeners they have available to them. I'm not going to criticize whether or not Country music is going to be watered down, just let me say that that certainly has changed and it's not the Country music that was eight or ten years ago.

RFR: What if any, do you think is necessary in the way of music to attract a younger market?

LEADER: For starters we've got to know the market. What we're doing basically is sales research. We're getting to the point now where we are going to start installing old-a-phones and we're going to start using the old-a-phones. That includes demographic information and things like that. You've got to send requests to add to your research. You can't go just on studies because less than 10% of your audience will buy records. You've got to get out to your listeners and let them know that it's OK to let you know what they want to hear. That's the only way you're going to be successful.

RFR: What criteria do you use to determine what records you're going to add in any particular given week?

I don't see any surefire cure for this problem, especially in highly competitive markets where a large number of signals and formats are competing for the same audience. But an examination of our music and its appeal might prove interesting in view of the above facts.

First of all, Country music simply does not appeal to all people all the time. It never has been a draw for teens and its performance in the 18-24 age group at best has been inconsistent over the years. There's a good reason for this, there is much of our music to which 18-24 year old men and women just cannot relate. Check the playlist and use some logic. Where is the appeal of the lyric in "Golden Ring," "Redneck," "Is Forever Longer Than Always," "Here I Am Drunk Again," or "Stand By Your Woman Man?" These are all very well-produced Country hit records but the appeal of the lyrics is to an age group older than 25. There are other records on the list that have a wider demographic appeal, namely, "Teddy Bear," "You Rubbed It In All Wrong," and "Think Summer."

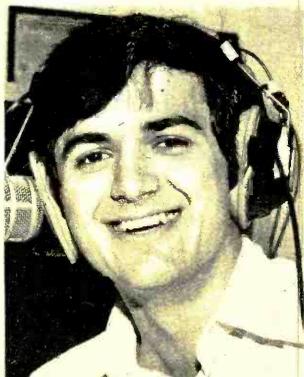
We have just researched the charts of our station during book periods over the last three years and find that our demographics were younger when we were playing more songs whose lyrics had wider appeal. This seems to account for some of the wide swing in the ARB figures. We play a high percentage of oldies and because of changing rotations in our oldies system we were not able to research that element of programming. I believe we as programmers are going to have to take a harder look at the content of the records we play in spite of their hit status to determine what effect each record has on demographics perhaps re-positioning their position on the stack to minimize negative effects on younger ARB diary respondents.

Another trend I see is a definite correlation of good ARB's with high visibility in the market. With the extremely competitive situation most of us face in all but the smallest markets, just playing Country records no longer insures a good rating. It's gratifying to see a trend by enlightened owners and managers toward competitive outside promotion using all media: TV, billboards, bus cards, bus banners, taxicabs, prize trucks, etc. These Country music operators are aware they must play to ARB methodology and budget outside promotion monies accordingly. This has increased the base of cooperative ARB respondents among Country music fans resulting in a higher degree of book-to-book stability. Contemporary and Pop/Adult broadcasters realized this years ago and it's just now making an impression on Country operators that well-coordinated outside promotion (52 weeks-a-year) is a must for proper ARB performance.

To summarize, there are some things the Country format can do and some things it can't. Let's not ask it to do the impossible. But on the other hand, let's give it a chance to realize its real potential. Treat it like a radio station, not a Country station.



LEADER: Primarily, with the help of our Program Director, Cliff Haynes, we look for material by major established Country artists. One like Glen Campbell, Marty Robbins, Johnny Cash,



etc. If there is a record out by one of those artists that he's happening and obviously most of these artists have good track records, chances are we'll add it. For an artist who is happening, we'll give their past track record consideration also. We look for a sound. We try to get as many medium to up tempo records as possible because we don't want the station to sound as if it's dragging. We try to give our listeners something that they probably couldn't hear on any other station on the dial.

RFR: Now after you've decided, through this method, what records to go on, how do you determine when a record has peaked within your market/bases?

LEADER: The average life of a hit on this station is about

fifteen to seventeen weeks. For a song to move up our chart, what we primarily look at are the rack sales here in our area, seeing as there are never more than fifteen or twenty records that sell actively in this market. We'll give a record four weeks and if we don't get any sales feedback on it at all, or no requests at all, chances are we'll drop it even though it might be going up in the trades. I think if radio stations would be independent of the national charts there would probably be more new artists exposed.

RRR: In your opinion, I think it would make the national charts a little more accurate.

LEADER: Absolutely. There are some stations that go strictly on the basis of Billboard's charts and you can't do that. Because you could have a record that is number 8 with a bullet on Billboard and chances are no one in your market has purchased it or even called for it so what's the sense in playing it.

RRR: Is there anything that you think the music industry could be doing for you that would possibly help you a little bit better.

LEADER: Offhand, I would like to see some more original material in kind of an old-fashioned way that I like to keep track of who wrote what. There seems to be a very few song writers who are having their songs become hits. We still have an abundance of the Billy Sherrill and Norro Wilson songs, they're good songs. But I think it's about time we had some other songwriters break in with their material. To me a valid criticism of Country could still be that a lot of the songs sound alike and a lot of songs deal with the same subject material. I think that there are a number of stations who are being run by the Eagles went over so well on this station.

RRR: Do you have any suggestions for the Country radio Music Director?

LEADER: As I said previously, I think you should make as much of an attempt as possible to get to know the audience better. If the audience doesn't like a song, or if your audience is really reacting to a song, negative, you'll know about it.

RRR: In your opinion, what do you think is needed to make Country music radio grow?

LEADER: I think we all need to do more to remove the stigma that unfortunately is still attached to Country music. Perhaps radio stations should stop trying to label each song. I think when people hear a good song on the radio, they don't think "Oh, that's a damn good Country record, I like that." It's their song and that's all that matters to them. They're not into radio like we are and we should never think differently and think they are.

Joe Ladd
MD
KIKK/Houston

RRR: First of all, what do you think has made Country music so strong in the last few years?

LADD: The influx of the artists.

RRR: In what way?

LADD: I think it's the new artists doing the old songs. I've said this for the last few years. Today's Country is what the Rock was back in the early and middle 50's and late 60's.

RRR: The newer Country artists are doing those songs now. I think that there was a burn-out factor on the Rock stations, one time and we have a good percentage of those listeners now.

RRR: When you're picking music for your station, what type of sound are you looking for?

LADD: Well, I have to consider my market. I have to appraise what has been done in the past. I look at what my population consists of. It's not an easy thing to do as far as "Well, let's go on a broadcast in Atlanta went on the record."

RRR: We definitely don't do that.

LADD: How much research do you think is necessary in the area?

RRR: I think it's probably the most important thing for your

market. If you were in Minnesota, they'd probably like to hear a lot of polkas, and I would like to hear a lot of polkas, and I would like to hear a lot of polkas.

RRR: What would you consider your most effective source of research?

LADD: Sales and requests.

RRR: The requests are obvious. Now how about the sales? Where do you go specifically?

LADD: I go to the distributors first and see what they're moving. Next I go to the retailers and see if they're moving the stuff that the distributors are giving them. That's weighed out very carefully.

RRR: How much time, on an average, would you say you give to music research in a given week?

LADD: Probably about twelve hours, or two working days.

RRR: Is there anything from the record industry, or from the radio industry for that matter, that you'd like to see that would be more helpful to you in the programming of your station?

LADD: I would like for each record company to show me total sales. I don't want them to say "74 with a bullet in Billboard." I'd like to see a total sales picture, and the returns, which they won't do. That would be most helpful.

RRR: Is there any particular type of Country music sound that you find that your audience is asking for more of lately?

LADD: Yes. They're going back to the hard stuff. I'm talking about the beer drinkin', killin' type of music. Gut music. Amazingly, the young people are really going for it. This is what I'm beginning to notice on the phones.

RRR: What direction do you think that Country music is heading?

LADD: I don't think it has peaked. Country is enjoying what Rock Music was enjoying in the early 50's. I feel it will level off eventually. I think it's going to be hard to draw a line between Rock or Pop/Adult and Country soon. They're playing a lot of our music, and we're playing a lot of theirs, just to hold the audience that we have. You know, trying to keep them from punching out. They have a current Pop/Adult record that has done well and if we feel it is right for our format, we'll play it. This is what our market is doing. If a record becomes a dynamite hit, a Country record, the Rockers are forced to go with it.

RRR: Is there anything you'd like to say either to the radio or record industry?

LADD: I would like to say for the promotion people mostly, they'd better get to know their own market better. They've approached the Music Director and tell him why they should play the song. Don't give us a "song and dance" thing that it's being played in some other market. Learn your own market that you're working. They get to the Music Director himself, of the Program Director. Don't be so totally concerned about somebody else's market.

RRR: What would you think would be the key to a successful Country radio station?

LADD: Well, going back to research, play a lot of good music. Play what your area likes.

Ron Tater
MD
WWOK/Miami

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

TATER: I've been directly involved with Country music for a little over three years.

RRR: What do you think in your opinion has made Country radio and Country music so strong just in the last few years?

TATER: I think probably a combination of ingredients. One, I think the records are just plain better than they used to be. I think people are a lot more interested in the same things that Rock fell into. A lot of it, also, has to do with people wanting to

go back to basic things a little more. You find more people camping, jogging, hiking, trying to do leather work, and things on their own. I think they're looking for the roots a little bit, and Country has always had that quality.

RRR: For your station, how do you determine what music you're going to play?

TATER: All the records we add are determined on artist track record in this area particularly. If an artist does well here and the record itself is strong, it's probably added. If it's something that is just obviously a very strong piece of material, that too will be added. Beyond that point, I would naturally look at RRR and some of the other trades and see what the record is doing. We have a relatively tight playlist. Thirty charted and ten extras. If we don't hear what we would call a "hit" in Miami, because we do have certain regional peculiarities, and favorites, we watch the charts.

RRR: Do you believe in any type of music research, and if so, what do you find the most effective sources on a local level?

TATER: Once we have added a record, the important thing is to make sure it does come in depth and call to request locally. I call distributors, onestops, and retailers. All of my reporting people stock off our chart. So, when I call them I get a sales rating of each record, and if I have any doubts, I check and make sure the record is in stock. I'm getting an accurate reading. If people are coming in and the store doesn't have the record, obviously this is not reflecting on that buying it's not available. I put some weight on requests, but mainly my own sales. I reflect local sales.

RRR: Do you find any particular type of sound that your audience is asking for more of lately?

TATER: I don't really think I'm seeing one particular trend. I'm seeing more of a diversified type of sound becoming popular. If it's a good record, whether it's of a progressive sound like a Charlie Daniels record, or if it's a good hard down-home Country like New Bands, George Jones, or Vernon Oxford, people are going for it instead of a trend. I think I'm seeing more of diversity. More types of things are appealing to a Country audience. I think one of the reasons for that is that Country music is attracting more people and they've got a broader background than Country music had over the years. Because more people are listening, this is bound to affect what people are going to react to.

RRR: Is there anything from the other radio stations that you'd like to get that would possibly help you in what you're doing?

TATER: I do watch some of the charts and I think that's probably as good a tool as any. Again, once we're playing a record, we're mainly concerned on how it will do here. It's always interesting for me to see moves such as you show in your breakdowns in RRR.

RRR: Let's go back to music research, as far as developing certain people that you use within your marketplace, what do you find the best way to do that and how do you actually report between the different reporters?

TATER: I did inherit some of the reporters when I started out. Initially I called different retail stores and also responded to those who called the station who were interested in joining us as a reporter. Now that they're being reporters, I would direct listener inquiries on where to buy records, to the closest reporting store. I've made this clear to anyone who wanted to be a reporter. Pushing their store is a great motivation. Naturally this could mean sales for them. I also try and keep a very open line of communication with the reporters and make sure they're doing a record starting very quickly, getting a lot of reaction to it. I will usually call my retail onestops and let them know that this record is looking strong. I point out to them the benefits of having a good record on their chart and let them know that way my chart is a good tool for them. I had one store find out that after carrying the chart for just three weeks, their Country sales picked up tremendously just through word of mouth that they were carrying our chart and the records on our chart. I've got some plans to do more in depth research, doing some in-store station promotions so that I'll be able to get more firsthand contact with our listeners and the Country music buyers. I want to get a little bit more of a feel of what they're interested in. But my main thrust is to make it attractive to a record outlet, to be a good and accurate reporter. This way I'm getting a real reflection of what the listeners are buying and know what they want to hear. This way I can reflect the air what they want to hear.

RRR: What would you think is the key to continuing to make Country music research a success on a local level?

TATER: Well, I think we've done well because we have stayed on top of the market and what they like. We have found that the records we do play are generally well responded to. We've stayed on top of the chart with ten extra records. By having the reporters that I have, I'm finding out within a couple of weeks if that record is really going to be doing something. By staying on top of it and reacting immediately to the information I get from my reporters, the same day that they play a record as an extra, it gets played on a regular rotation. We can get a very fast reaction this way. It will happen within a couple of weeks or not happen at all. That way we don't have a record that sits still for months and months.

RRR: How do you think the information in the music in the rotation which ones are hotter and which ones are dropping out of your market, you'll be able to please your audience. That will help make Country radio grow.

WWOK

Chris McGuire
former MD WKDA/Nashville—now
PD of KFTN/Provo, Utah

RRR: First of all, how long have you been involved in Country music?

McGUIRE: Fifteen years.

RRR: What do you think makes Country music radio so strong today?

McGUIRE: Honesty and the ability to relate to one's audience.

RRR: What type of research do you think is necessary, or should be expected from a Music Director?

McGUIRE: One should be as thorough as possible in his particular market. I think one should research his own market. Stations should program to that particular market. In my opinion, there are no two markets alike.

RRR: What do you find the most effective source of research within your own market?

McGUIRE: Wholesale record sales, not retail.

RRR: How do you find that information?

McGUIRE: Since I'm in such a unique market I have to do it my way, which is to sneak through the back door because, if you rely on this music industry, they'll tell you what they want to do. So, it's a little bit different than any other market. When I was in Columbia, I did it. You've heard how people check their sales? But they're always checking retail sales. They seem to never check wholesale sales which are 80% of the sales. So, if you're going to check sales, I'd rather check the whole sale sales than the retail sales. Just check with your operators. You don't even need that other 20% if you're checking with that 80% of sales.

RRR: What would be the best way to find these people in a market?

McGUIRE: By looking under amusement companies. You go take them a stack of albums and they'll be your best friend in the world. That's how you get to know them and they'll tell you exactly what they add from week to week. They'll tell you they're looking at. Look at a jukebox sometime and you'll find that 90% of your jukeboxes are geared for sixty hits.

RRR: Text just because they're programmed just like a radio station. You'll find that the big operators have a Programmer just like a Music Director who programs these things. I'm not talking about your little jukebox that sits down here on Broadway, one that has all local acts on it. I'm talking

about a programmed jukebox that sits in the Holiday Inn or the El Chico Lounge.

RRR: What direction do you see Country music going?

McGUIRE: Who knows the answer to that. I don't. I really don't know.

RRR: Do you think it is going to continue to grow, or do you think it has reached a peak?

McGUIRE: I definitely is growing, there's no doubt about that. It's just like the theme at the seminar, which was "Country Music Radio Number One A Reality." And number one a reality is definitely happening.

RRR: Is there anything that the music industry could do for you now that would help you program your station more effectively?

McGUIRE: Yes. Listen to the radio and they'd know where the void is. The gap that they could fill instead of handing out single hits.

RRR: Any particular sound in Country music in 1976 that is starting to dominate the scene in your opinion?

McGUIRE: If you notice, you can look at your number one record to play all the new records that's out. We look at what I'll guarantee you, will either be a progressive cut or stone country. One or the other. Let me give you an example, Willie Nelson. That's about as simple as you can get yet, but I guarantee you, it's going to be a progressive as you can get yet. They're all hits and they all fit in the same bag.

RRR: Anything that you'd like to say to the industry? Anything you think they need which would make them stand out, maybe from the rest of the Country radio better?

McGUIRE: Yes. Program to your market and don't listen to what is happening in Denver and Houston. Listen to a certain extent, but don't program to that extent. Program to your market. Make sure to research your own market to feel what your market is lacking and then fill the gap. Whatever is missing, you snap on to it and you'll have a successful station.

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San Francisco, or someplace like that, you know where there's so many people, obviously there is much more need for that. To a degree, every station should be involved with their own market. To at least find out if they are moving this one 100 slowly, is the rotation on this fast enough, is this an up and coming record. You have to give the people what they want to hear.

RRR: Within your marketplace, which is a relatively small market, what do you find your most effective source for determining on a local level what the people want to hear?

BARWICK: The record store/more than the telephone. They are by nature, slower, but they also are the ones that can tell me if I should move a record up or down, or take it off all together. My record stores are invaluable. You help them and they will help you.

RRR: Is there anything that the Country music record industry can be more helpful to you in what you're doing?

BARWICK: Yes. Be more critical of their own product. Every body that sends me two copies of their record, has got one "honest-to-god-but-your-ass-hr" and that's not possible. They aren't all hits. Especially with the smaller companies. Please, cut down on the number of releases, we can't play them all.

RRR: What direction do you see Country music heading, and just in a nutshell what do you think will help it continue to grow?

BARWICK: I see an awful lot of people trying to recut Rock and Roll product which tells me there aren't an awful lot of songs out to cut. The industry needs more creative control on the product being put out. Put out less and make it better.

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tower. If you've got a national job, just stay in touch with the people that are helping you keep your job.

RBR: Is there any info from the record industry that would be helpful to you in your music choice or do you feel that they are providing you with what you feel is necessary?

FULLER: I always like to know what a record is doing nationally, although I don't think your average listener cares if a record is number one in the trades, or if it is number ninety-nine. But I like for a promotion man to have enough honesty to tell me if a record is dead and that we should drop it. But, sure I like to get sales figures on records on a national level, just to see, maybe for my own personal satisfaction, what it is doing.

RBR: Anything you'd like to say to the Country radio industry?

FULLER: I've got some very strong feelings about Country music radio and it goes kind of hand in hand with some of the music that is being played today. Do you remember what came up at the Country radio seminar last year? What you asked for people who were in Country music radio five years ago to stand up. Not half of the people in the room stood up. I have no objections to people from Rock music coming into Country. I worked in Rock in the late '50s. The only thing that I do object to is people from the Rock field coming into Country and not really honestly and truly caring about Country music. The only thing that irks me is for somebody to get into Country music from another field who doesn't have enough ambition to learn what Country music is about through and through. When you get started in Country music, everything I could get my hands on pertaining to Country Music. It's people, artists, listeners, everything, trying to educate myself to Country music. I think that is the reason that you are seeking a lot of Rock acts being played on Country stations. It's one of the reasons why I think a lot of your record companies are cutting "crossover" records. They're going to sell more if it crosses over. They've got a better chance of getting it played on that particular station because they know like the sound a little bit more than he does the Country sound. This is something I don't necessarily agree with.

Charlie Ochs
MD
KNIX/Phoenix

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

OCHS: About three years total.

RBR: As a Music Director, what sources or method do you use at your station to determine what particular records you're adding many particular weeks?

OCHS: On the adds, the name of course has a lot to do with it. We try to base our choices on the familiarity of artists and the sound.

RBR: Is there any particular type of music research that you use to determine how long you're going to keep a record on?

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

RBR: How much actual retail research within your market do you rely on?

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

RBR: Any particular thing that you could use from other radio stations that might be helpful in what you're doing?

OCHS: I'd like to have more contact with radio stations. I get a lot of secondhand contact from the record promotion people, but I would really like to set up some kind of a weekly exchange with several of the major Country stations, and several of the minor radio stations in markets, where they can experiment more than I can. It used to be a lot of fun being in small markets. Playing 100 records and being able to determine by the sound on the air, and what people were telling me, which records were going to, I can't do that anymore.

RBR: What are your opinions on the direction of Country music from this point on?

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

RBR: What would you think would make a Country radio station successful in 1972?

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

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

Dale Hansen
MD
KBFW/Bellingham

RBR: In Bellingham, Washington your station is number one. In some other markets Country music radio has started to dominate the market. Is there any reason why you feel Country music has become so strong in the last few years?

HANSEN: I think the main reason would be that Country music artists have continued to improve their product. I hate to pick out Top 40, but I'd have to say that the Top 40 markets have not strengthened. Not so much that they have weakened themselves, but that they haven't strengthened to the extent that Country has. I think that's the main reason that Country radio has just gotten so good so fast and they keep getting better.

RBR: When you are looking for music for your radio station,

how do you determine what record that you're actually going to put on?

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

RBR: Since you say you pick music on a good feeling, is there ever a time when you utilize any kind of music research to help you determine whether you'll keep a particular record on or when you'll take one off?

HANSEN: Requests, as you know, are a good indication as to how long a record is going to last. Depending on how good the song is, you can't on the one hand a major artist will last about 12 weeks. If it's a super song, maybe 13-14 weeks on the playlist. You can count on a new artist that has a strong record to last 6-8 weeks, whereas a song that you may have put on that flops will probably last 4 weeks. You get the feedback from your listeners through the request line plus once again, that old gut feeling.

RBR: How about any kind of retail research involved in your market? Do you think it's necessary at all?

HANSEN: It's very necessary. In fact it's essential, but unfortunately we've been working with retail outlets in Bellingham and we've found that they will stock the top 5 singles and albums. So if you want to play a new song that you know is going to go and somebody hears it on your station and wants to know where to buy it, I have to tell them Tacoma. This is really unfortunate, but Bellingham has us up to this point, had a poor retail outlet, and it isn't getting a whole lot better.

RBR: Do you think there's anything that the music industry could do to be more helpful to you in that particular area?

HANSEN: It's possible, but I don't know what they would be. I talk to several record companies and they've contacted the stores and said they'd like to get some of their product in there. I think that people are a little bit of a problem. They would be to put in their store with the stigma that Country used to have of not being a big seller like Top 40.

RBR: Is there any kind of sound or anything that your audience is asking for in this particular point of time?

HANSEN: I think both ends of the spectrum are going over well. Modern Country as well as traditional Country. We're finding that you have to mix the two.

RBR: Any comments on the directions that you see Country music heading from this point on?

HANSEN: I have no idea. I think it's unpredictable. I think it will just keep expanding and keep getting better.

RBR: Do you see any particular needs for the industry to grow from the radio aspect?

HANSEN: Just keep communicating. If you keep doing that, I think it will go over. It will work.



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

RBR: For somebody who is getting into Country radio, or who is right now in Country radio, who wants to get into being a personality, what would you suggest to them?

NEWMAN: Know that music. It's all well and good to work at the station which says, "All we want from you is time and temp." But you're not really a rounded jack until you know the music and the people who make the music. I just don't need the artists either. I mean the producers and writers too. Git as well-rounded a background on the music as you can because you can't stroke the people. You know, they're going to find you out sooner or later. Although, some people are doing it.

Buddy Ray
Air Personality
WWA/Wheeling

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

RAY: For 22 years.

RBR: Do you have any opinions on why Country radio is just the last few years has become so strong?

RAY: A lot of jocks have come over to the Country music field. If you'll remember, a few years ago when the Rock field went into psychic music, they had a lot of problems in some of our markets. The stations weren't really getting the numbers that they were getting before. But they say how consistent the Country stations were. These Rock-oriented programmers have helped broaden the appeal of Country radio.

RBR: You think there's been too much emphasis put on the crossover songs?

RAY: I believe it has helped Country. But you can overdo it and I think a lot of crossover songs aren't making it as fast now as a year or two ago.

RBR: Can you kind of describe your style as an air personality?

RAY: Strictly downhome. Just being honest with people. Say what they want to hear. Call a spade a spade when it's a spade.

RBR: How involved do you actually get within your community?

RAY: As involved as they want me. Anytime there's any kind of thing to help people, I want to be involved.

RBR: Can you tell us about some of your most successful promotions, not only for yourself, but the stations you've worked for?

RAY: Now I can only tell you what I do at night, I can't speak for the daytime group. I've had a lot of giveaways as far as CD radios and air chairs, which are truckers' chairs. On occasion, I give away money just to be doing it. Promoters are to build an audience. If you're an air personality who isn't very strong, you're going to need a whole lot of air promotions to help you along. Unfortunately, if I came here, they didn't leave a great deal of money to throw into an alright show. I used a lot of fun contests on-air and people loved them because they were involved with the station.

RBR: What's been the most exciting promotion you've been involved in?

RAY: I know you've done a lot of actual on-the-road promotions.

RBR: As I remember from truck stops all over the country, I've been very fortunate to have been on the NBC-TV Today show several times, and the Tomorrow Show with Tom Snyder. I've also done the "To Tell The Truth" program. I'm just a Country boy trying to make a dollar.

RBR: Do you think the Country air personality is as strong today?

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

RBR: Why do you think will help Country music and Country music radio to continue to grow in the next few years?

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

The Personalities... wdee

Deano Day
Air Personality
WDEE/Detroit

RBR: Do you think the personality in Country radio is as strong as a few years ago?

DAY: Yes. I think it's getting to be like back in the old days. They had some super personalities in those old days. I still can remember who they were and who the sponsors were. Now I think it's all beginning to happen all over the place. I think it's very important.



period of trying to be very robotic, the Drake format type, time and temp, but now as you say, the personality is coming back. For somebody who is thinking about becoming more involved in your market, any tips on how to develop a personality for the audience?

DAY: I think the hardest thing is the world, and it sounds probably like it would be easy, it is successfully project yourself. That's a tough problem. When you first go on the air, you're a combination of a lot of people that you've listened to, or people that you've heard, and you probably still are. I've learned from every jock, I've ever worked with in every market. Take some of the best of every ear and use them. The big thing is that if you can project the way you are pretty much in person, I think you've got it.

Harry Newman
Air Personality
KLAC/Los Angeles

RBR: How long have you been directly involved in Country music radio as a personality?

NEWMAN: The first time was in 1967. I was working at a radio station in Pennsylvania and did a Country show because the guy who was doing the Country show got a part in Broadway show and he had to leave. I didn't know Stuart Hamblin from Jimmy Dean. Although my roots are in the South, I just never came across. That lasted for about a year. The next time was about ten years ago in 1967 when I came back to California and joined Bill Ward and the crew at KBQQ in Burbank.

RBR: Do you think the personality is as strong today in Country radio?

NEWMAN: I think it is bigger than ever. One of the reasons is that people are listening to Country music. People who are disenfranchised with Rock and Pop/Adult are coming over to Country music because Country music is going their way. You know, it's no longer the real hard Roy Acuff, Hank Williams kind of music. It's kind of modern and people can live with it, and consequently I think they're demanding more from a personality radio. I think a DJ has to be more involved with the listeners. He has to be informative and get with the people who are coming over to Country music, and help them get acquainted with it.

RBR: Can you describe your style?

NEWMAN: I'm not Dick Haynes who's on the radio in the mornings. I've never thought of as a disc jockey. He is a nightclub comic who plays records. I'm not like Jay Lawrence who deals with comedy in the vein of a disc jockey. I try to be more informative. My relationship is to inform the listeners about what's going on in the Country music business. I deal with composers and artists. When I play a record I try to let the people know who wrote the song and maybe a little something interesting behind the recording of that particular song.

RBR: Do you think if you were involved with another type of music that your style would change in any way?

NEWMAN: Oh, positively. I used to be a Rock jock and it has completely passed me by. The style vary for a Country audience.

RBR: What kind of promotions are you involved in as far as promoting yourself as a personality?

NEWMAN: The closest thing you can come to in the way of promotion for Harry Newman is the Palomino Club. I came there two, three, four nights a week. I met a lot of people. There is probably the greatest promotion I could have. I don't get too much of it at the radio station. It sounds like sour grapes, but I don't mean it to be. The interesting thing in this is I can probably hear more than any other person in the world. I'm heard on Armed Forces Radio all over Europe and the Far East. I'm heard on TWA Airlines. I'm heard on the

KLAC

RBR: Could you kind of describe your style to us? What you try to project as a personality?

DAY: I try to be a little crazy in my thing, where people call to tell you that you're nuts. However, another thing I try to do is let them know that I'm their personal friend. Just like one of the family. I go to hospitals and visit listeners. I've been pallbearer at funerals. I've had people on their deathbed call me. I've been best man at many weddings, this sort of thing. You have to have some craziness, but I balance it off by trying to really be their personal friend.

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

DAY: I think so. I give you believability.

RBR: What have you found the most effective types of promotion for yourself as a personality?

DAY: Just being very visual. I think that's the best promotion you can do. I take part in everything from family reunions to benefits.

RBR: Do you think your style would be any different if you were at a station with a different format?

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

RBR: Seems like Country radio for awhile went through a



The Songwriter And Publishers...

Rory Bourke Songwriter with Chappell Music

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

BOURKE: I wrote "The Most Beautiful Girl," "Easy As Pie," "Doesn't Apologize Blossom," and "Neon Rose," which Mel Tillis recorded.

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

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

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

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

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

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

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

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

RBR: Is there anything you're doing different in 1976 in the way you write songs?

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

RBR: There are a lot of people in the radio community right now able to do for you as a songwriter to keep you more aware of what's going on.

BOURKE: I think radio needs to understand the Country music



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

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

BOURKE: I think that Country radio, through the efforts of Radio B Records, through the Gavin Sheet, and through people like Tom McEntee, Dick Hunter, and Jerry Shaabot, have really become close with the record industry. The opposite is true,



Wesley Rose President Acuff-Rose

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

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

ROSE: Since 1945.

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

ROSE: Frankly it doesn't go through trends. It's just a lot of arms of good and weak records. I don't think there's any more of a trend than there is in the 40's. There's got a lot of talk about a thing called "Progressive Country," and I don't even know what that really is. I asked someone one day in Austin about it and he said "It's with a beat." But Bob Wills had a beat in '45. Of course, way back there, Spade Cooley had a full band with strings and horns, but songs are the key.

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

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

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

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

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

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

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

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

ROSE: We're involved from beginning to end. Of course, remember, we've been here since about 1942 so we have our own promotion staff. We have about seven people who are travelling all the time and promoting. We also are fortunate enough to know all the sales outlets and a good many of the disc jockeys on a first-name basis. We are also involved with who records our songs. We don't just send a bunch of songs to a record company. We do for our songs the same as if we were recording them.

RBR: Country music has grown enormously in just the last couple of years. Do you have any suggestions for the radio and record industry as to what will help it continue to grow?

ROSE: I think it will continue to grow if the disc jockeys on the Program or Music Directors will actually listen to the record and play what they feel is a great record instead of waiting for a bullet in the charts before they put it on. I think that's the reason they've been so successful. To be a disc jockey, you must like music. You're not just picking hits, you're trying to play something that makes your audience happy. I don't think computer stations that just grab a chart and play records. The only way of legitimizing themselves is they're playing what they call "Oldies But Goodies." The merchandising part of Country music has progressed like the rest of it. The reason for that is the racks. There are four racks that control the sales in say 90% of the outlets. So to get in a rack, you've got to be Top 10. That all of a sudden scratches out that new young artist and also scratches out the great

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

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

ROSE: I think the most important suggestion I can make is to study your craft. If you're going to be in a Country station, spinning Country records, even though you may like Rock, you've got to know the business of Country. A great disc jockey is the one who has all the information in his head so he can either pass this information on to his listeners, or he can answer questions intelligently when someone calls in. There's a great story about a country musician. It's an American musician. Radio really entertains and communicates with your listener. The only way radio will continue to grow is for the persons controlling the airwaves to learn their craft. For the Country DJ, he should know the music.

Al Gallico President Gallico Publishing

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

GALICO: Since 1944.

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

GALICO: The formula is the song. The great song.

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

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

RBR: What percentage are you using out of your catalogue material as opposed to new material that you're publishing?

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

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

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



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

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

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

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

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

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

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

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The Recording Artists...

Roy Acuff Recording Artist Hickory Records

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

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

RBR: How did you first get started?

ACUFF: Well, I got into it when I had a sun-stroke and used to fiddle outside the porch when the sun went down. A Medicine Show man came by and heard me and got me to join the Medicine Show. So, I really started on a Medicine Show. Then I got out of that and went into radio and organized a little band and started in Knoxville, Tennessee on radio station WOL and WNOX.

RBR: You've actually jockey on the air, or just an entertainer?

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

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

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

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

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

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

ACUFF: Well in some cases. It's good, but in some cases it's bad. In the case of recordings, etc., it's been good. I don't think that's the reason they've been so successful. To be a disc jockey, you must like music. You're not just picking hits, you're trying to play something that makes your audience happy. I don't think computer stations that just grab a chart and play records. The only way of legitimizing themselves is they're playing what they call "Oldies But Goodies." The merchandising part of Country music has progressed like the rest of it. The reason for that is the racks. There are four racks that control the sales in say 90% of the outlets. So to get in a rack, you've got to be Top 10. That all of a sudden scratches out that new young artist and also scratches out the great

at all for me to sing one of Bing Crosby's numbers because there were very popular. The people loved it.

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

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

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

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



people will be more respectful to this type of music.

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

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

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

ACUFF: I think that more and more of the radio stations are coming to Country music now than they have been in your Metropolitan areas. A lot of stations are now playing Country when in the past they used to look down on Country music.

RBR: They're learning. You'd be surprised at how many get well cards I have received while I was ill, from New York, New Jersey because they have a station there that plays pretty well covers that area. Normally, if that illness would have happened twenty years ago I wouldn't have heard from anyone past Pennsylvania.

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RBR: Do you have any suggestions for Country radio and for the Country music recording industry to help Country to make it grow? What do you think will help the industry as a whole continue to prosper?

ACJPF: Well if they will give an ear and listen to the better type of modern Country music, as well as the old type Country music it will help. I don't want them to go too far with the electrical instruments and drown out the principal of a voice, which is what someone wants to hear. I do agree with the electrical instrument being in the music, and I don't think it has to be overpowering. I think it would be good for Country music and good listening for the radio, as long as they keep the lyrics good.

Sonny James Columbia Recording Artist

RBR: How long have you been directly involved with Country music?

JAMES: For several years, starting when I was about 3½ years old at which time I became interested in music.

RBR: Why do you think Country music has become so strong in just the last few years?

JAMES: I think it's the way it has been presented that has meant so much through the years. When I first began recording there was a limit as to the amount of airtime a song was given to radio stations all over the country. Also, the way radio has changed in the presentation of Country, with the way it's programmed. I believe that recording techniques make an artist. Recording techniques have helped a great deal and the variety of records that we now have has also aided the growth of Country music. We have an extremely wide selection of recordings now coming out by different, great artists. In today's world it has become like "the thing" to be in a part of Country music. It's getting exposure that it never has received before. People like what they're hearing because it is simple music. I think that's why it will be around for quite some time. Naturally I'm very close to it because of the simplicity of my own records.

RBR: When you put together an album or a record, what kind of sound are you looking for in 1976 as opposed to what you were looking for five or ten years ago? Is there anything different that you're trying to do?

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

RBR: You've travelled to many cities and heard probably a lot of Country radio stations and met some of the newer people

Eddie Rabbitt Elektra Recording Artist



RBR: What kind of trends are you seeing in Country music today?

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

RBR: Do you think the production has a lot to do with the development of the sound?

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

RBR: Anything you contribute to our success?

RABBITT: I listen to all kinds of music, from Classical, Rock and Roll, to Country and I'm writing basically what I've always written. It's nice because I've been listening to the radio and

but yet in a sense, I hear so much criticism of Billy Sherrill taking away from the traditional Country sounds. Do you have any thoughts on this?

SHERRILL: Well, I don't know what the traditional Country sounds are. I think Country sounds are sounds that people in Mid-America like from their artists. When I first moved to Nashville, they'd have a couple of guitars, bass and maybe not even drums on a record. I don't think by adding a vocal and some of the traditional sounds, or adding a violin section, or a set of vibes, or an organ, that it will destroy the sound. To me, it only enhances a record. I don't see how it takes away from any sort of tradition, anything can be improved.

RBR: What kind of material are you looking for in 1976 that's going to help your stable of artists continue to grow?

SHERRILL: That's impossible to answer. You never really know what the material is until the publisher or the songwriter lays it in front of you and plays it. There's no set rule. You can't say "OK, for the next two months I'm going to record ballads, or I'm going to record novelties." You become a victim of joining a trend rather than trying to set it. One it's not only a week by week thing, it's an hour by hour thing. For example, we were set to do "Crying Time" with George and Tammy, which we did last hour before the session, somebody played "Golden Ring" so we left the ballad and went to a kind of far-out, story uptempo thing just because we felt it was a strange place and we had to go back to the time.

RBR: Do you find you're using more of the old catalogue songs as opposed to newer material?

SHERRILL: It comes in cycles. I don't know why, but there are a few weeks where all writers seem to write good songs and it is a bed of roses. I'll find four or five good songs in one week. Then there will come a time, maybe two months, when nobody writes anything decent. So, you've got to go to the catalogue, like Marty on the record "Among My Souvenirs." We came with that because it was the best piece of material we could find at that time.

RBR: On the Progressive Country and the Country rock sound, we heard a lot about it. Yet, on a radio station marketing level, it really hasn't worked as a total format. Do you think that type of sound is going to grow or do you think it is just about fading?

SHERRILL: I never really liked the phrase "Progressive Country." Like progressive is the opposite of regressive, you know? I think it's a unique form of music. It's not all that different lyrically from a lot of the Country songs. I think they take a little more liberty with their descriptions of events that we do in what you call traditional or regressive Country. I think they lean a lot more on the act themselves and the characters. I think it's a combination of everything I like. Of course, you've got to stay within a realm if you're dealing in a Country market.

RBR: What influences you when you sit down and write a song?

RABBITT: I try to write songs that people relate to. It's very gratifying to write a song that gets into someone's heart and they can identify with the feeling you're feeling. I write love songs, a lot of love songs. But I write crave things too. Like the "Tulahoma Dancing Pizza Man." I just like to write songs that I think other people will like to hear. You've got to know what people are moved by. I try to stay within that realm.

RBR: Is there anything you use as a gauge to keep you aware of what's going on, what the audience is asking for and what you think needs to be coming out of you as an artist?

RABBITT: Well, when we do shows, I listen to the people's reactions to certain songs. Then of course, listening to the radio and watching the charts to see what people are buying. People, just like me, are very fickle. I get tired of things very quickly and I'm not a media man because in communications, you've got every kind of entertainment thrown at you all day long. It can become tiresome. Nowadays there's just so much entertainment out there that people change very quickly. They like their taste for things very fast. You've got to stay with them or you lose them.

RBR: Anything you could suggest to the radio and record industry to help continue to grow?

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

Jerry Bradley VPI/Producer RCA Records



RBR: First as a producer, is there a lot of emphasis today in the area of crossover records?

BRADLEY: Yes, I think so. I think of making the record cover the "A" type music as a specific format. It's a passing fancy, as opposed to crossover three years ago is entirely different.

RBR: Have you ever just specifically set in your mind before you've gone into a session that "I'm going to do a cross over record" and if so, has it ever made it such?

BRADLEY: No. I try to cut my records with a Country base. If I have crossover in mind, then I lead in that direction. I try to do a modern Country record.

RBR: When you're picking material in 1976, what are you looking for?

BRADLEY: I'm a lyric man. I think the lyric is probably 60-70% of it. I look for a great copyright first, then of course, the melody. I mainly look out for the lyric, nothing too deep, but something that fits the people. If they wanted hard Country, I'd be looking for that. Today, they're looking for modern Country, so I'm looking for that type of song. I want for a song that fits the people and their current attitudes.

RBR: In that area of modern Country, what are your feelings on the type of music as a specific format? Is it a passing fancy, or do you think it's something that's here to stay for awhile?

BRADLEY: I think it's here to stay. I think it's the music of tomorrow like Rock was. Whatever is going to be the music of tomorrow, I hope that Country stations don't lose their identity. I think it's very important that the stations have a Country base and are still called Country. Otherwise it's just going to be a radio station playing music and everybody is going to be playing the same unless you're specialized.

RBR: What are some of the changes you've seen in the Country music industry and are they good or bad?

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

RBR: What do you see as a future for Country music?

BRADLEY: Like I said, it could very well be the music of tomorrow. I think there's no stopping it. It has, in terms of sales, tripled in the last six years.

RBR: Is there anything else that could be done that is not being done now to make Country sales grow? Maybe something to motivate buyers to go into a retail store and pick up a Country album?

BRADLEY: I think that we need some help on that end. I think from even the record companies standpoint, within our own organization, and to the disc jockeys reporting the records, they need to get rid of the classification of Country and just be music. Record stores should spotlight Country records. If we could get the posters from the back of the store to the front of the store that would help. Music shouldn't be classified. If someone wants a Waylon Jennings album, it should be listed under the "J's," not just put in the Country section. I also think that a lot of it is education. One of the things that hurts us greatly is a store reporting a Waylon Jennings as a Country album when it is a Progressive group of people buying the records. So, how do we get away from it? One of the worst things that can happen to an artist, I really hate to say this, but I believe it is to be Country and try to switch. It's a fine line when you step over the crossover line. When you do, you kiss your act goodbye in one field or the other if you don't cut the right record.

RBR: You're talking about classification of an artist. Do you think the Nashville music community has always tried to make sure that artists were definitely classified as Country or not Country?

BRADLEY: At one time I think so, and I think that has fallen. I think the successful producers are the ones who have accepted the change. It's the guys who don't accept the change that are in trouble. Disc jockeys really determine what the hell we're going to do. If they don't like it, it doesn't get played. So when we do a song, we've got to first of all please the disc jockey and please the people. The last guy we have to please is our audience. We please ourselves on albums many times. There are songs on albums that we know probably won't get played, but we put them in the albums because they're musician songs or artists or producer songs. They're tons of ways to make an album. I think the biggest thing in the change of music, I don't know if they're more educated or not, but many today come from Pop/Aid stations. They're younger and thinking differently. They want to hear more progressive than what the disc jockeys of ten years ago were. I think also some of the older disc jockeys adapted and have changed too. They still play good hard Country. There are some who have adapted and play the new cuts that came along with the new sound. I don't know if they like it or not, but they know what their audiences like.

RBR: Is there anything you learned on a radio station level that you, in your position at RCA, would find most useful and helpful?

BRADLEY: I think getting together with the guys at the seminars is very important. A steady diet of communication with the people both on the station is a necessity for the industry to continue to besting.



Noro Wilson Producer Warner Brothers Records



RBR: There's been a lot of changes in Country music in 1976, not do you think? What type of material are you looking for to be competitive today?

WILSON: Can't put up by saying "We're looking for that hit song." I can't say that. I'm going to say, "We're looking for that hit song, what I mean is I progress as a producer and I'm into a little more of this trick or that. How do we get their attention? I do know one thing, if you've got a good combination with the lyrics and melody, a record will make it. There are things about records that are being done today, but nobody could ever tell you the lyrics. They don't listen. I recall when the song "You've Lost That Lovin' Feeling" came out, I just listened to the record. In other words, I just listened. I didn't hear anything about records. I read don't get into the song has to say lyrically. I argue with a few people about the big records because of the lyric content. I just don't really think that's so. I do think that the big records are made up of both combinations of the great melody and the great lyric. Sometimes you never know what that is. As far as I'm concerned, we've all been playing a guessing game and have been for years and years. But with all of our tools, as producers, whatever we learned over the years about being as analytical as we can, without destroying the real part of the record, that's all I go on. I tell many people that I produce on a gut feeling and I don't depend on technicalities. I'm not interested if there's a little sour note somewhere. It doesn't bother me. Believe me, anybody out there playing the jukebox wouldn't know a hot lick if you put in their face.

RBR: Do you think there's been much emphasis from producers in the area of crossover records?

WILSON: Yes, you're damn right. But we're forced to do it. That's all we're going to do. Been on a lot of emphasis on income taxes too. We have to change with the times. There's nothing else we can do. They've got things down now from a thirty record playlist. We have to give them what they want. But the shorts is that they do not want to bring their new artists.

RBR: What are your opinions on the shorter playlists?

WILSON: It's perfectly all right. I just makes it damn tough to get new people started. It also makes it tougher on the company to saturate the market with their product. There were times, years ago, when RCA and CBS had a lot more songs on the playlist than they do now. I think that's why they're absolutely all monsters, because there's too much product.

in Country, and of course you know a lot of the more traditional people in Country radio for many years also. What kind of changes have you seen and heard in Country radio? Can you put your finger on any key thing that has helped make it more popular?

JAMES: On my tours I have particularly noticed the stations that really make an impact. I think that the most successful stations that I know of are stations that are Country stations and they still play Country records. I've noticed as I travel over the country, the stations that use some of the old and some of the new are the most successful stations.

RBR: What direction do you think Country music is heading and also what do you feel will help it continue to grow?

JAMES: Well, I think it is unlimited as to where it's headed. I think we're just now begun to grow where years ago we didn't have the great stations that are Country stations. We're now hitting those millions of people, both on television and with well-rated radio stations that are very very high in the ARB ratings. So we're getting to people and sponsors are realizing the value of the impact of Country. I think it can go just as far as the artist and the people in radio want it. But I also think that each programmer should be very conscious in the material that they play radio-wise. Country shows are the kind that you can take the family when you go out. It's been the kind of radio that your family can listen to and enjoy. Particularly lyric-wise. I think we should be very, very cautious. I think that all artists should watch their lyric content. I'm really interested in Country music growing and I don't want to see it hurt in any way.

The Producers...



Billy Sherrill VPI/Producer CBS Records



RBR: Today in these much emphasis put on the crossover? When you're cutting a Country artist or any type of artist, are you thinking about crossover?

SHERRILL: I don't know about the emphasis. I can only speak from what I think. No, I don't think crossover. I think it

record and that's the only way I know how to cut records, and it usually ends up Country. Of course it's always right when they do cross over, but no. I don't plan for crossover. A producer is thinking about so much, like good performance out of an artist, and hoping you've got a commercial piece out of it. You hope the musicians play in a way that would enhance the record. There's no room to think crossover. That's like a coach trying to win a football game with a certain amount of points. He just wants to win.

RBR: I know that Charlie Rich, you've done with artists like Tammy Wynette, and through Rich, it has helped revolutionize Country music and help broaden the base of Country listeners.



Larry Butler
VP
United Artists

RBR: Your thoughts on some of the new ideas on the Progressive Country, the Country Road sound that's basically coming out of Texas—what affect does that have, or do you think it's just a passing fad?
WILSON: It's not a passing fad. History repeats itself. There's nothing new at all about it. That was going on before I got started. I started working Las Vegas in 1960. You know who was playing there now? Bob Wills. I used to sit up in his dressing room. Now they call that Progressive, because your young people hear it and it's new to them. It's not new. It's as old as Beethoven.
RBR: Is there anything that radio stations might be able to contribute to what you're doing?
WILSON: Yes. I need as a producer, station input. I can't do it alone. I'm not going to let a disc jockey do my job because I couldn't go in and run the station, and he can't do what I do either. He may think he can, but I'd like to see his nerves in about six weeks. We do need feedback. We're losing and wasting a lot of product. We are wasting product because they're not listening to an album. They pick the album up and they see a familiar title, they'll mark it, but they don't listen to it. I need their good honest opinion. I don't care about being pleased. I just want to produce hit records. I want to know what kind of material to produce. So, we do need good feedback from all the dudes out there.
RBR: Do you have any suggestions to the industry to help make it continue to grow?
WILSON: I'd like to say some good things as opposed to bad things. I think progress made in Country music is real. I think it's terribly exciting and I think there have been lots of good things done to assist the progress of Country music. The industry, radio and records, has done everything it could. We may be doing too much. We may be doing too many analytical sometimes, because Country music is a simple form. It's not algebra. It's not math. It's not deep, it's wide open. If there is anything we need more of, it would be better communications throughout, on all levels.

Larry Butler VP United Artists

RBR: As there much emphasis today on going into the studio and cutting a crossover record?
BUTLER: No. I hate the term crossover. I believe in cutting good Country records. If they cross over, fantastic. That's the icing on the cake. I think a person deliberately goes in and tries to cut a crossover record, they can screw up their style of producing or break the chain of what's made them successful. I've been cutting pure Country records, not exactly pure Country, but they're the way I like to hear them played on the radio. If I were to try and change that now, and try to cut something like a crossover, or be a pop record, it would totally change my style of producing. I don't think that's something I should do at this point.
RBR: What kind of material are you looking for in your artists in 1976?
BUTLER: Good songs will always win. The most important part of a record is the song. Anything else that's on the record is used to tell the story of the song. The singer sings the song. The instruments back up the singer who is singing the song. The songs are the root of the record.
RBR: A lot of people are saying now, in 1976, that Country music is trying to get back to the basics again. Do you find any trend in that area at all?
BUTLER: I don't see it. I think Country music is the only type of music I can think of that's never backed out as much as its growth, its strength, and its appeal to the public. There have been fads, and different types of music that have come and gone, but Country is the only one that has not only stayed consistent, but grown every year.
RBR: In the area of Progressive Country, or Country Rock, do you think it's just another passing fad, or do you think it's actually some kind of market for the Progressive Rock Country?
BUTLER: I don't know. I don't really understand the term Progressive Rock Country. I'll say it again. I think the artist, the writer, the producer, the record company that stays with good Country records are going to win. Because I'll be here from now on. The ones that jump on the bandwagon will be there maybe a year and a half and then out of a job.
RBR: Are there any ways you find of getting feedback on the type of sound people are looking for today? Is there anything from the radio stations that would help you?
BUTLER: Sure. Every once in awhile I'll call a Music Director or Promotion Director, or I'll ask Jerry Seabolt, our National Country Promotion Man, how do people feel now? Are they sick and tired of up tempo records? Are they ready for the ballad? Do they need a medium tempo record? I called a Music Director about two weeks ago and said I was seriously thinking about releasing a certain cut. I asked him to do me a favor and listen to it. He did. Two days later I called him and he said "I listened to it and it's great. I loved it. I think it's fantastic, but I don't think it's a hit record." I asked him. He said "Cause I'm flooded with ballads." "Every other record is a ballad and if you're thinking about this as a single today, or in the next couple of weeks, I wouldn't do it." So, I don't believe in the pulse of the people. I believe in the pulse of the Promotion and Sales people. One thing that I don't attempt to do is be a Salesman or a Promotion man. They're in touch with the people every day, every week, month, and they give me a lot of feedback. I think that's my important.



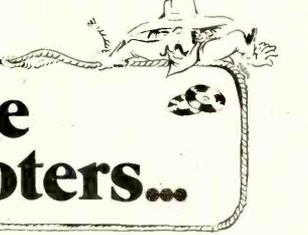
Tom McEntee
National Promotion Director
GRT Records

RBR: First of all, have you noticed any trends in the type of music that the people are asking for in Country music in the last year or so?
McENTEE: I don't know. If I'd call them trends, I've noticed a lot of changes. I think there are trends as much as permanent changes. I see an incorporation of more instrumental. I see more attention being paid to quality and sound of records, and the actual production and engineering. I guess by virtue of the fact that we have better instruments, better machines to do that kind of work. I see trends toward what we might say, a Pop kind of sound. I feel it's just as Country as anything else has ever been because Country has had a lot of different avenues. I see more avenues and they're getting wider.
RBR: What effect has short playlisted radio stations had upon what you are doing as a promotion person?
McENTEE: It makes the job more demanding. I believe there's a lot of people who are using short playlists but don't know what they're doing. I think they're playing monkey see, monkey do. That's not all that true, there are some people out there who are genuinely good Programmers and good Music Directors. I don't necessarily say that everybody with a tight playlist is doing it wrong. I think a lot of people who come in from Rock areas and say "Hey, we're gonna lighten up this playlist and real make this thing boom" are really a little crazy. They're taking something that they've seen another format have success with, and think they can imitate them. The people with the super tight playlists are basically appealing to a teen mentality and a very short listening span. As you know, the younger a person is, the shorter his attention span. A five year old kid has a two minute attention span. A twelve year old may have a fifteen to twenty minute attention span, and

music is trying to get back to the basics again. Do you find any trend in that area at all?
BUTLER: I don't see it. I think Country music is the only type of music I can think of that's never backed out as much as its growth, its strength, and its appeal to the public. There have been fads, and different types of music that have come and gone, but Country is the only one that has not only stayed consistent, but grown every year.
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Promotion Director United Artists Records

RBR: Do you see any trends in the Country music at all? Anything new surfacing on the horizon?
BUTLER: Not a thing. I think maybe a trend, but it applies to all types of music. I think people are becoming lyric conscious. I believe they're becoming more aware about what a song is saying. So you've got to find the great songs. That's the only trend that can see.
RBR: What would be your suggestion on what will help to continue to make Country music and Country radio grow?
BUTLER: First, the continued support of the mother company. As long as UA continues to support the Country division, they're going to have a winner. Part two, the constant in-touchness between the Music Director and the Promotion people and the producers. I need to know what the people are willing to spend \$129 for. What people are calling up to request on the airwaves and things that they like. Again, good songs. I don't want to do that asphalt highway and play those honky tonks and those small places until they've established themselves. I think all these things are very necessary in the success. The continued success of a record company, of an artist, and the Country music industry.



Jerry Seabolt
National Country Promotion Director
United Artists Records

it gradually increases as they get older. An adult has a much longer attention and listening span. When you start trying to appeal to adults by rotating the same records over and over again, you're not doing it right. Now there are some markets where I believe it is absolutely necessary, such as New York.
RBR: Are you finding more Country stations are starting to take research to find out actually get involved with it?
McENTEE: Yes. It's a good thing to see.
RBR: Are they doing it properly?
McENTEE: I haven't sat there with all of these guys doing their research, but I know several Music Directors are really starting to come up and be the guys to watch. They're often quoted. The stations include Bob Mitchell of KRCV, Les Acree, WKDA, Moon Mullins, WINN, Bruce Nelson and Joe Ladd down in the Houston markets. They're starting to shape up and show they're really getting into research. And these aren't the only ones. There are about a dozen or so. As a result, once they go on a record and start chattering. It makes a heck of a good tool for me to use to get somebody else who respects their credentials. That's one thing that's been lacking in Country music for a long time. A link, from station to station, where I can go to one station and say, "Hey, Joe Blow has played my record and getting good results, therefore, you should examine it." This is starting to happen now and it's good.
RBR: Since record companies are very research-oriented, is there anything that the record industry can do to help guide some of these people who are taking some interest in research?
McENTEE: Yes. I think so. A lot of markets just don't have the resources for good research to do. There are not a lot of shops and not a lot of record dealers, so a Music Director is really limited. He can't do an effective job there unless he's able to work with a lot of areas are totally packed now to get into research. There's a lot of areas that isn't almost Top 10. It makes it extremely difficult for a Music Director or that research department to do a credible job when the record isn't even going to appear in the market until it's Top 10 nationally. I can only sympathize with those

people. I tell them to watch other markets that they feel are credible, of course, they can use national sales and rely a great deal on their phones.
RBR: Do you think Country radio stations are reacting to the fact that Country album sales are up by playing more album cuts?
McENTEE: No. I feel that a few are. There's always a few who are more progressive than the rest and those are the folk who are quick thinkers and creative and are going to lead the pack. I think it doesn't matter to a lot of others.
RBR: Is there anything that you could suggest for the record industry to do to help continue to make Country music and Country music radio grow?
McENTEE: I think the record companies can start by paying more attention to the quality of the product they put out and not trying to involve the artist in the self-image. The ones who took time and cared and developed an artist and said this is the image we have with this artist and this is how we will work this artist, are the ones who have proven successful over the years. We've got to have more of those people because they're younger, creative, more talented people coming in. I still think it needs a lot more work from the record companies—knowing what to do with the product once it's out, helping the radio station, making the Music Directors job easier by putting out better product and by not trying to force stiff records upon a

audience. Do you see any trends in the direction of Country radio and Country music?
SEABOLT: I've been doing this now for sixteen years and I've watched Country come along in waves. There seems to be a wave where Country music crests and we just kind of retreat. We don't back up, but we retreat a little bit, then another wave comes along. We went through the bluesgrass aspect of Country music, where everybody was going to be bluesgrass. We went through the Atlanta or Macon Rock and Roll sound. Everybody was cutting covers of a Pop record. We're now going through the Texas Country, or Progressive Country thing, and I believe that there is a place in Country music for all of this. I believe all of that is going to become part of the identity of Country music. I believe that we're broadening the appeal because I believe more and more people everyday are listening to Country music. I see ARI's come across the desk and I find out that all of a sudden a lot of teenagers are listening to Country music. I believe their taste will in time become the music and it's just going to make us better. It may get us away from what has become the stereotyped Country sound, but I think we need that anyway. I think we've got to grow as anything else.
RBR: In that area, are there any personal suggestions to the Country music record industry and to the Country radio stations to insure that Country music and Country radio will continue to grow?
SEABOLT: I think it's already started to happen based on what we were talking about before. It's called the record business. Half of that word is business and this is something that promotion people, sales people, and people who are creative and the creative people at the producing end, have gotten away from and are now realizing. They've got people in other cities in other areas that are looking at the dollars and cents and they're going to cut out his records to survive. The competition is going to become fiercer than it already is. That's going to cause an improvement in the music business because people simply won't buy a stiff record so you've got to find some way to improve it and that only comes through experimentation. That only comes through finding new avenues to sell records. That only comes through quality because the public is very fickle. I made a statement at one time when a gentleman asked me on a TV show "How do you find the difference from a bad record and a good record?" I said, "Well, we've gotten to the point in the industry now where we can't afford to put out bad records. There are only good records and great records." There are no bad records because if you don't ever get released, there are a lot of good records that do fall by the wayside though because only the great records make it.

Promotion Director United Artists Records

RBR: For Country radio, any suggestions to help them continue to grow?
SEABOLT: I think we have to get away from the corporate image, the "Joe's-Corral" and "The Giddy" show and whatever. Hillbillies don't like to be called hillbillies. I'm proud to be a redneck, but there are some places where you would go where you would get into a lot of trouble using that word on someone. Not only that, but advertisers don't buy radio stations because you haven't got anything to sell. You've got to put out the best possible product.

Joe Casey Country Promotion and Sales Columbia Records

RBR: What affect have you found the research-oriented and short playlist radio stations had on your techniques as a Promotion man?
Casey: I think the short playlist affects everyone regardless of what format radio you talk about. In that regard, I think there's been more of a change, such between Country radio, the artist and the promotion people than ever existed at Top 40 oriented or Rock-oriented. And usually in the past, if you released a good record, you could count on the fact that record was a hit or not. It's getting tougher and tougher to get airplay on so called "good" records. I feel like short playlists are not the answer in Country radio for successful numbers or records. I think that the success that WMAQ has had is because it's basically due to the way they present Country music and not necessarily the number of records they play. I think the same holds true to WHN in New York. I really think that the positive and negative of sixty records in a proper rotation.
RBR: Since most record companies are very research-oriented, is there anything that you think that record companies could do to help radio stations to better understand research within their markets?
Casey: I think that Columbia always tries to do that. You remember at the recent RBR Convention in Atlanta, CBS had a research presentation that really got a lot of good reactions from radio people. So we try to be involved with them as much as they want to listen. I think in most cases, when record companies try to talk to radio stations and offer some suggestions and ideas, it has not really met with a great of a response. I think more and more Country stations are getting involved in research, but really not than many. What they call research is that they're doing a market survey, what's happening. Ted Carter at WWOX in Miami I think is phenomenal in his research. I think that an Art Davis with WBAP is totally outstanding. WHN or once again, WMAQ are really into research. You go into so many areas, and they call research calling local shops and dealers to find out what's selling. That's their research.
RBR: Well, do you have any suggestions to help them in that area?
Casey: I think it's tough for me to talk about research, having not really been in radio. I feel like you've got to go out and try to find what the hell your listeners are looking for. Research is a full-time job.
RBR: Do you see radio stations reacting to the increase in album record sales, playing more album cuts?
Casey: No. I don't. Not at all. Country radio is just not responding to that. I think the album cut is going to be paid.
RBR: Have you seen any trends in the buying public's habits. What are they buying more of?
Casey: They're definitely buying albums. We recently completed our first pre-packed promotion and it was just an overwhelming success. We were selling artists and albums in that prepack that we had never sold before. Mainly because dealers were buying more than they were. They're getting a lot of credit for that. They're buying albums so radio stations are obviously programming them.
RBR: I've noticed that Country stations, especially in the last couple of years, are trying to broaden their base of Country

Stores? It seems like many people are intimidated by the overall atmosphere of record stores. Is there anything that you're trying to do to help remedy this?

CASEY: I am on a CMA Country promotion task force in New York City. I recently attended a meeting there with Bob Austin who is really spearheading this thing in that city, and Tony Martell with CBS and most of all your major retailers in New York City. We're right now working on Country content in all these major locations whereby we would furnish not as CBS, but as an industry, header cards, divider cards, decals, and with the case in New York City, WHN logos. Last week I was down in Atlanta meeting with Jim Clemens and Bill Rogers, the General Manager of WPLD, and they too are doing the same thing in some of the major racked accounts. So I think that it's coming around. The biggest problem that we have had to overcome is so many people are not tune with Country music. Many of them don't like it and don't believe in it, so therefore we have to sell them before we sell the public.

RB: Do you have any suggestions for the radio and record industry to help in the continued growth of Country music and Country radio?

CASEY: Well I feel that the record industry must continue to give the best possible service and product that can. Individual promotion people must continue to work and build good relationships.



not playing it, those two or three stations and that record is not a top priority record rather than something brand new. The tighter the lists get the more imperative it is to concentrate on filling in the station airplay voids you have on a fast growing record. You might have a record that is thirty-two with a bullet in one of the trades, but you still have maybe twenty key stations that aren't on it. It's imperative that we get those twenty remaining stations.

RB: What is your own opinion on the short listed Country record that has developed in the past year. Are they good or bad?

BAUNACH: Well, I'm basically in favor of it. So you don't get the listener too tired with too much repetition of the same hit single. I think you do have to have a balanced survey. Somewhere around forty to fifty current singles are about as many as you can go and balance it properly with oldies, and the occasional album cut. I think that the familiarity of a key artist used to be the core of good Country programming and now that's gradually disintegrated. No longer is the familiarity of the key artist the main basis of Country programming, but the familiarity of a top national hit is the core of good Country programming. I think you have to have a happier medium between the huge hits of today and the important artists. It's obvious that the artist doesn't matter that much any more with just his current record. Basically, the tight list has never bothered us because the more rotation a record gets, if it does get on that tight list, the better it sells. It's so tough to market albums these days that you need a hit single. I'm not opposed to the short list at all, but I think that you have to balance the artist familiarity with the familiarity of the national hit and I think that you have it properly balanced with an occasional album cut and with regular oldies.

RB: Since record companies are very research-oriented, what steps are you taking to, or would you suggest the companies take in educating Music Directors and Program Directors in individual market research?

BAUNACH: Well, the one main thing is that too frequently Music Directors checking sales will expect a record to start selling faster than it is capable of selling. In other words, if they don't see sales on it in two or three weeks and everything they think it is a stiff and some of them are inclined to pull it. I think a lot of times it takes four, five, six weeks for a hit to even start selling, especially if it's a ballad. At the start of its tenure up the charts, does it get on that much rotation? I don't care what anybody says, an utermost good programming record at the start will get much more play from radio than a ballad. You know, they use it to come in and out of news and spots and open their shows and everything else. So, there's a few stations that just really expect a record to start selling strong either in two or three weeks, or if it doesn't sell it off the air. There's some stations I'd rather the record wait two or three weeks and be added until I know I've got concentrated distribution on it.

RB: Do you see radio stations reacting to the increase in Country album sales? Do you find more stations playing more cuts?

BAUNACH: I wish they'd play more album cuts. There are a few people like Bob Mitchell at KCKC that are checking album sales for the most part, the research of album sales by Country radio stations is very limited. Also, the airplay of album cuts is very limited. When they do play album cuts they usually try to put them on between seven and midnight,

or later. Most stations won't really research the popularity of albums.

RB: Are there any methods to research albums?

BAUNACH: Well, the best method really depends on the market, because if you have a few good stores that are interested in selling Country albums and they will handle their stores themselves, what we call free standing stores, as opposed to those that are racked by some big rack jobber. You can find out from them what albums are selling and what artists sell albums. Unfortunately there are a lot of markets that are so totally racked that a radio station really has nowhere to go other than his own personal in store research. I think if you've got some accounts that you can work with who are interested in Country album sales, that you can research them. There are stations that do want to research album sales but don't have any account that wants to cooperate with them.

RB: Country radio has, in just the last few years, really taken strides to try to generate into their fold a total audience in age bracket and life styles. Do you see any trends in this area? Do you feel these trends are good or bad?

BAUNACH: Well I feel the trends are good because the broader based listenership that Country radio has, the better it grows and the better our record sales should grow.

RB: What do you think will be most necessary to make Country music and Country music radio as industries continue to grow as they have.

BAUNACH: I think that the radio end and the record end are going along fine. I think the marketplace end is still way behind but the marketplace still considers Country records sort of a stepchild. So it's really difficult to get as comprehensive distribution as you'd like on all your important Country artists. One of the reasons for this is it's basically adult audience. Adult audiences aren't into buying singles. A lot of the sales movements on albums and tapes are generated by singles as a sales leader, but you don't have that single sales leader aspect in the stores for Country record product. This is a real shame. I think that the radio and the record company end are going fine. It's modernized and the radio stations are trying to get Pop listeners from Pop/Adult stations. They're trying to improve themselves in every aspect of their business and so are the record companies. I find what holds back the growth of Country music is, frankly, in the record stores themselves.

Chuck Chellman Independent Promoter



RB: I would like to get your opinion on some of the short listed very research-oriented Country music radio stations.

CHELLMAN: In a nutshell, I think it depends on who you are and where you are and how much you have to spend. If you take a WMAQ (Chicago) which is a research oriented and very very short when it comes to playlists, they seem to be doing very well. However, as an individual and I'm still a Country music fan in addition to making my living out of the business, I think that WMAQ is head and shoulders above WMAQ because I'd probably get bored. Just like I would get bored listening to WABC in New York. I just don't like hearing the same music over and over again. However, you take the Nashville book, WSIX is head and shoulders above everybody else in the market, and that includes our 50KW Rocker. Their playlist is so long they don't even publish a playlist.

I don't think the number of records a station plays is really important. I think the important thing is the overall sound of the station and the important thing is to program and host that they can couple those two things together and come up with a winning combination and attract listeners in doing what they do.

RB: Any suggestions for some stations that might want to improve?

CHELLMAN: I think the telephone request line is absolutely essential. But in the meantime, if you're running a tight playlist, the telephone request line defeats its purpose because if you have ten requests for one record, you have to program and host that request. So it's important that you have to fit the individual requirement. Out of all the research going on, the promotion is the most overlooked guy in the whole necessary ingredient.

RB: Do you see any trends in the new type of sound that's coming into Country music?

CHELLMAN: There's a sound coming in that I don't personally like. I'll give you an example. You know 50% of my business is Top 40 and the other 50% is Country, so I make my living out of both areas, and I like both, but frankly, I'm worried about the Country music business. If I were programming a radio station for me to play "Afternoon Delight" by the Starline Vocal Band, and the record, as opposed to a Johnny Cougar version, I wouldn't play the Starline Vocal Band. Maybe I would play either version because there's a wealth of great Country music being produced. I mean a tremendous amount of great music that I think it would be hard to fit the individual requirement. There are so many Country records available for airplay that it's absolutely insane to go with Starline Vocal Band. If you only had 40 records in your control room and you need an extra one because you had to have records on the playlist, and there was not other Country record available in the world, I could see maybe picking up that one record. I think whenever you have great young fresh exciting talent, people who really have something to say and the talent to back it up, it's an absolute shame that a radio station goes out and adds a pure Pop record, for a couple of reasons. Number one, the guy who has devoted his life to Country music, he's not going to have a chance to be heard. In the meantime, from a radio standpoint, if the radio station is looking to put on a big promotion like what WPLD does in their Appreciation Days in Atlanta, they come to all these artists and say, "Come to our Appreciation Days because we're going to have 10,000 fans there." Most artists in Nashville pack up and go. But you know, the Starline Vocal Band probably wouldn't. Country radio stations are so hell bent to play Pop records, but when it comes to a Pop act cooperating with a Country music radio station, when they could be out making 12 and 15 grand a mile, I don't have to tell you where they're going to go. Now another thing, in all the ratings over the past years, Top 40 radio has dipped because the Pop/Adult's are getting better. The C&W outlets are getting better. The RB's are getting better. OK, you know, all forms of radio are getting much more professional. But it really amazes me why Country music Programmers and Music Directors get together and follow Top 40 which is dying in the process. If I were programming a Country station I would probably follow the better Pop/Adult's more than I would the Top 40 outlets. It's like going down an obvious dead end street. You know a lot of the big Country music stations suffered in the last book in a lot of different markets. The reason they suffered is that is because they followed the Top 40 outlets who have been suffering 2%, 3 years ago. I think they're killing the goose that laid the golden egg. I think the guy that's getting shorthanded all the way around is the listener and Country music fan.

RB: As a final note, what would you suggest for the Country radio industry and the Country music record industry, do to help make Country music continue to grow?

CHELLMAN: I think look to the fresh talent. Look to the young member person. All of us have an obligation to help the younger members. I think radio people should be more interested in local Country music talent. The best town for helping out local talent today is San Antonio. You see artists like Moe Bandy come out there. They've got a tremendous wealth of talent down there only because the radio stations take an active role in helping expose these people, whereas it's very hard to get a local record played in Philadelphia, Chicago, Pittsburgh or Atlanta. We all seem to forget that the new Country music entertainer, the new Country music writer, need to have someone listen to them initially. I think it's the radio guy, and I think when Country music radio turns their back on the would-be superstars of tomorrow, they're overlooking an obligation.

ships. I think it's always been a two-way street and I don't think that can ever change. I think if Country radio gets so tight that they will not expose new artists it will be harmful to the industry as a whole. I really feel that the record industry and Country radio must continue to work hand in hand to make the industry grow.

Larry Baunach VP ABC/DoT

RB: What effect have you seen that the short playlist and the research oriented radio stations have had on your methods of promotion?

BAUNACH: Well it tends to make us do more and more, a higher concentration of tying records to their fullest potential rather than pushing them strong and "hyped" them at the start. More and more we're forced to see whether a record can start on its own, because everybody's watching the national evidence of it becoming a hit. So, our job is filling in the holes in those records that start out. But even if you just have one or two stations that are enthusiastic about a record at the start, that's enough to get you going after it, filling in all the holes and making sure your distributors and sales reps at those stations that check sales are strong. The top priority record for us is always the highest on the charts. Let's say something five with a bullet that's still got two or three stations

Promotion

Continued from page 14

raise the issue of advertising your radio station and you get an answer like "But that costs money." Brilliant, is that a fact? Your clients paid the radio station money to advertise with you. I hope. I often wonder why owners and managers come up with such an astonishing discovery, only to dismiss it with an excuse like, "It costs money."

If we've managed to survive most all the excuses in this business that demands daily creative, motivational experiences, business that demands we're never worth the money we think we are, we're called "seasoned" pros. Now, let's put the "pro" in motion.

THE "P" OF PROMOTION

Professional people pondering with pencils and paper, planning plenty of possibilities of promotions that fit the production and programming of a station. Hell, we all know the basics. Right? But too often another "P" is forgotten, and that "P" is the Point. We have put the so-called cart before the horse in exploring the last outlet of promotion, the outside media. However, it's that end result that causes failure—the lack of full follow-through. Too often it proves people don't always profit from another "P"...their productivity.

Promotion of almost anything since day one really hasn't changed; however, there are still some advertisers, agencies, competition and potential listeners that think all a Country radio station can promote is the giveaway of cowboy boots and sacks of Bull Durham. As I've been quoted saying, "We can promote and sell anything, except uh...BULL DURHAM. But we're working on that." (Tell me some great Country station out there couldn't package their rating cards in bullbuck wrappers and...)

As I said, "ponder all possibilities." Every second we are surrounded by great possibilities for promotion, but too often we haven't trained our minds to react to what we see, feel and touch. I filled my calendar for weeks at a service station that had a sign in front promoting winter snow tires. It said, "Retire for the Winter." It was not only a simple promotion but in the end the service station bought time based around the contest. Both profit and promotion for people skipped down the lane all the way to the bank.

Remember the "phrase that pays"? "Such a simple sign." It really is the key, keep your promotions simple. S-I-M-P-L-E. It's surprising how many programmers forget that. But if you're the "pro" in motion, you've also laid your station's format foundation the same way. It's this point that makes or breaks your promotion. Check that point and trim it if necessary. You must live in the house that you've built.

Carry pencil and paper with you always...even to the john! It's those phrases that pay that pop to mind that start the ball rolling. The next phase in promotion is planning. Write down everything that comes to mind. It doesn't even need to be in order...yet. Planning takes a calendar. More than likely you will have more ideas than days you can use them. I hope you do. Planning the promotion on the calendar works backward. Lay out the whole basic year in simple form then work

backwards, breaking it into four quarters, or four seasons. After that, detail each quarter's dates, refining the promotions as you go along. Eventually you should have a calendar with only the locked-in ideas, but fix my deadlines for scripting, gathering the prizes, production, media mix, on-the-air spots, if necessary, for sales and jocks. Don't forget the follow-through. Once you start the contest, inform the station of what you are doing. There is nothing like a steamed receptionist unaware of what is ringing her phones off the hook. Remember, that calendar keeps clouds and confusion from ever by your station. Check it daily, work on details and follow up any moment where you are going tomorrow, next week, next month, two months, three months, always. You're a pro with a lot of motion in those balls you're juggling. Your calendar is your direction.

Visiting a famous Country programmer recently, I was told, "It's hell getting the old man to pop with any of my promotional ideas until right before a book." I wonder what the old man would feel about just signing the station off until right before a book. Earlier I mentioned that promotion says "thanks for listening." It also says, "We're doing everything possible to attract potential listeners." Promotions is the most powerful persuader you have. Use it, always. As one general manager once said, "We have discovered the perpetual motion machine...radio."

There is one "P" in promotion I've left till last. That's "politics." Promotions turning into politics always seem to surface. I've heard people say such things as, "The CMA never do anything but politics...they've never done anything for me or my station or fans." Well, it's good to take. Who's really helping them? Have you really asked them for anything? The CMA is a promotional branch for Country Music and I frankly have never lived up to their goal and motto... "Make Country Music Recognized World Wide." That's one hell of a successful promotion story. Ever heard, "Nuts, all record promotion people do is hype and politics." If you've been in the Nashville book, WSIX is head and shoulders above, play no matter how much political hype is put on your record on the air spill problems, and you know it. As one record promotion person put it, "Those types of record people don't last long on the job."

Think about it. Then there are promotions to the trades like RB's. I once heard someone say, "It's a head trip and personal politics to send pictures and your success stories to RB's, that's all I've lost track of today." I think his sun sank into the sea of small markets somewhere. I'd like to think, and it does give me great satisfaction, knowing someone, somehow, maybe an idea of mine helped somebody be better in Country radio. A really small figure out there that kind of assistance is considered politics.

When Country Director, Jim Duncan, first approached me on writing an article on promotion, I remarked that there isn't enough paper in the words to print such an article. I want a perpetual subject and cover all the phases of promotion, but I think the final paragraph basically covers the beginning. Promotion, are you really a pro in motion???

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MUSIC RESEARCH

"Music Research For Country Radio"

In the last few years, music research has become very much a part of Country music radio. Prior to the development of stations playing Country music analyzing the wants of their markets, most Country radio promotion persons was "a good ole boy." For the most part that era is over, because an artist and promotion person was "a good ole boy."

Most Country stations, who have become more competitive, have found music research a very necessary tool. A critical look at each individual record has become a must at many Country radio stations. The success they have found from their own market research has helped in the continued growth of Country music radio.

Right now let's take a look at three very successful Country radio stations, in market sizes small to large, who have set up music research systems. Most are very simple and require a few hours each week. Maybe their systems can help you better understand how to find what the people in your market would like to hear on a regular basis. Keep in mind: There is no one perfect system, but any amount of local music research will certainly make you a better and more listenable radio station.

KXRB/Sioux Falls Small Market

Sioux Falls, South Dakota, has a population of about 80,000. The radio market consists of five AM and four FM stations. Len Anthony, Program Director and Kurt Andrews, Music Director, of KXRB-AM, 10,000 watts, and KIOV-FM, 100,000 watts, have contributed their thoughts on music research.

Every Monday afternoon, Music Director Andrews calls the largest five record stores in the Sioux Falls market to find



what Country product is selling. The five stores rack singles, as well as album product. According to Andrews, "This gives us a pretty good indication what is selling locally." The station provides every record store in the market with their music research list. They stay in very close contact with the local stores and help them decide what records they would rack from their listener requests. Contact between record stores and the radio station are very important according to Andrews. They help the stores and in return they can find out what people are buying.

Also on Mondays, KXRB spends time checking the national charts. Anthony says, "We chart mainly from Radio & Records and the Billboard charts. National charts weigh about 50% in our tabulation."

On Tuesday of each week, Program Director Anthony and Music Director Andrews make about 50 to 75 local phone calls at random, from the Sioux Falls Metropolitan phone directory. They call residents and ask a variety of questions. (See research questionnaire).

Besides information received from the local record stores and from the weekly questionnaire, a tabulation of the weekly request from the KXRB "Tele-Quest" lines are added together to make the weekly music survey.



All product, singles and albums, are listened to by the Program and Music Director.

The most important things to remember is to set up contact with at least five record stores to find sales information. Spend time listening to your listeners through phone and/or mail requests. Keep an eye on national trends, but concentrate mainly on finding the wants and needs of your own market. The weekly outcalls may be somewhat time consuming, but the information you will receive will be of great value in the area of local music and market research.

KCKC/San Bernardino Medium Market

The metro area of San Bernardino-Riverside-Ontario is populated by more than 1.2 million people. The market consists of seven AM and six FM stations. Bob Mitchell, Vice-President and General Manager of KCKC, San Bernardino, is one of the most respected music researchers in Country music radio today. His ideas on music research areas follow:

The music played on KCKC is music that has been popular, is popular and has excellent potential of becoming popular. The secret to achieving this is "empathy," listening with the people's ears, feeling their emotional responses and keeping in "touch" with their changing moods.

The number one pre-occupation is the people in our town, and not national trends. This is how 95% of the KCKC music additions are made.

There are some very easy adds, a new Conway Twitty, Tammy Wynette, Loretta Lynn, Charley Pride, Ronnie Millap, etc., some are added as a result of our Monday night "Hit or Miss" feature. Ten "not sure of" new singles are added each Monday evening for people's response. Although this is not a foolproof method of research, we find it a helpful research assistant. We ask our listeners to rate each of these ten records on a scale of one to ten. Ten is considered the highest rating a record could achieve, and one the lowest.

Another method of gauging listener response to new product is from our night time extra list. Fifteen "possible" singles are maintained on a night time only playlist. These records are added to a fulltime rotation if daytime request action, or store response, is felt.

There are some singles added as a result of a consensus of national success as reported in the national trade publications. The primary reason for adding a record is: "Here is a song I believe the people in our market would like to hear over and over again, and would possibly want to buy."

The fulltime singles playlist averages out, at 47 records. Only 35 are numbered, the top 18 receive the most exposure and can be considered active when they reach number 18 or better.



Chart numbers are determined by a day-to-day record of day and night response. Of course, we look for any local hype. For the most part, through our requests, we can determine the most legitimate requests from our daily tabulations.

Each week we make it a point to call local record stores to find out what people are buying and are asking for. We tabulate a jukebox singles request list. This helps us determine what people are spending their money to hear. (A typical weekly work sheet is pictured.)

One very important area of research is "judgment of potential." This conclusion is reached by the day-to-day, week-to-week assimilation of all the input, so necessary when reflecting the likes of people. I find that doing an air shift daily, programming the music, hearing it in context, taking calls on the request line, contribute very much to the total music picture for our station.

Conclusion: The new songs added to the KCKC playlist, the chart positions of singles and their progress are a result of a continuing awareness and response to the people within our service area. We feel confident all music decisions are a reflection, or as close as humanly possible, of the wants of the people.

format radio programmer is "which records should I play?" A very elementary question. But the systems used at WMAQ to derive the answers are anything but elementary.

There are many theories about music programming. Some people argue that the only records that are popular enough to be played are the records that people love enough to be willing to spend their money to purchase. These people tend to use record sales as their barometer for record popularity. There are others that argue that the people that call the request line are the true barometer for record popularity. These programmers usually insist that people who buy records are totally unrepresentative of the radio audience, and therefore rely on jukebox research, trade sheets and gut feeling.

Personally, I believe all of these systems have positives. But they all share the same negative, they represent only one kind of radio listener, rather than representing an accurate cross sample of radio listeners. According to all of our research (including special duplication studies done by Arbitron), WMAQ shares the largest portion of our audience with WGN, second most with WLS, and third with WBSM. The other Country stations in the market are far down the list in terms of duplication. On the other hand, the other Country stations share almost all of their audience with WMAQ. From just looking at the fact that we share as much as we do with a Pop/Adult station, a Rock station and an All-News station, and looking at the fact that just about all of the listeners of the other Country stations listen to WMAQ at one time or another, and the converse is not true, it becomes apparent that the tastes in music of the WMAQ audience are going to be greatly varied and sometimes polarized. In order to determine what the tastes are of these varied groups, we rely most heavily on call-out research (although we do extensive request line and record sales research) for our music selection.

From our call-out research and from other sources (we buy names of respondents from a research firm), we locate WMAQ listeners. We also determine which other stations these respondents listen to, their ages and their sex. Then we continually do call-out research, tabulating the information on a weekly basis. We find out which group of people, in terms of age and sex, and other stations listened to, like which songs. Also, which songs they're beginning to tire of which songs they dislike, which songs they'll turn the radio off when they hear, etc. Then we look at the tastes of each group and weigh them according to the percentages of each group in the total listening array of WMAQ. We also add to each group a tolerance factor, which takes into account how much tolerance each group has for music that they don't like. Some people will listen to a certain station no matter what music the station plays. Our call-out research takes this into account.

Our call-out research represents the music tastes of a complete cross sample of our listening audience, not just that portion that buys records, or calls the request line, or plays a jukebox.

I feel that this information, coupled with request-line and sales research, gives an extremely accurate picture of the music preferences of the audience. But it must be pointed out that no research is policy-making. The decisions, based on this research, are the on-air decisions. That means that there are no magic music systems. The ultimate responsibility lies with the programmer.

WMAQ/Chicago Large Market

Chicago, Illinois, has a population of approximately 7 million. The market has thirteen AM stations and 14 FM facilities. Bob Pittman, who is the Program Manager of 50,000 watt WMAQ is considered by many as one of the finest music researchers in radio. Here is what he has to say on the subject:

The most dominant question in the minds of the music:

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as opposed to a mere 20% preference for record stores. Add in the 14.5% who avoid retail outlets altogether and go in for mail ordering, and you have a starting 71% who prefer to stay away from shopping in record stores, almost a 4:1 margin over those who favor them.

Many people in sales are aware of the problem. Joe Galanti says, "It's a lack of education on some people's part," referring to record store personnel. "The buyers in a major retail chain (often) very young and their feeling for Country music is somewhat limited, and if you don't have a Wayne Jennings or somebody who really crossed over, they don't really care...I can't expect them to go out on an Elton John and do the same thing for a Hank Snow album or the new Dave & Sugar. It's not the same type of business for them."

Therefore, Country stock tends to get placed in the back of the store, making it difficult for Country buyers to locate their favorite records. The consumers are also often intimidated by the strong rock orientation of record stores' displays, designs, and the clerks themselves, leading to an uncomfortable feeling in general, and perhaps partially explaining why more neutrally-oriented department/discount stores and mail orders are becoming more dominant.

One solution would be for record companies to court the department and discount stores, pay more attention to them in terms of displays and promotions instead of concentrating so heavily on record stores. Another solution would be to encourage more Country consciousness on the part of record stores, so that record buyers would feel more comfortable. RCA is aiming for the crossover market by encouraging A-Z filing in stores, taking Country records out of the specialized back-of-the-store bins and mixing them in with other types of product. Dave Wheeler says, "We were in Atlanta and visited a couple rack outlets and we could hardly find that album (The Outlaws, an 800,000-plus seller). But we went to Peaches, they had that album under Jessi Colter, under Willie Nelson,

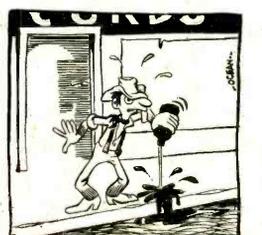
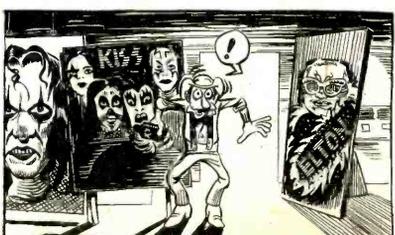


Wayne Jennings. The Outlaws—they had that thing every where, and the kid was selling the hell out of it... That's one helpful approach. Roy Wunsch credits CBS's



\$5.98 price structure for Country with being a "trendsetter" factor in getting our stuff exposed faster," and also mentions an education program on Country music within the company.

aimed at making everyone more aware of its commercial potential. MCA's Doherty advocated "more product on display on the rack—the use of Country posters, LP's, back-up cards, that type of thing." MCA last year conducted a massive promotion in conjunction with Datsun, with fans voting for their favorite MCA Country artists and winning 10 Datsun pick-ups and prizes of MCA albums and tapes. Ballots were available both at Datsun dealers and record stores, and a wide variety of point-of-purchase materials, stickers, catalogs, etc., were used, as well as tie-ins with MCA stars and top stock car drivers. Marketing Vice President Rick Frio credited the promotion with spurring a 33.3% sales increase over 1974. Major promotions like MCA's, perhaps tying in radio and the lucrative department/discount store markets, would seem to be a likely path to pursue. With the Country sales market on the rise, with the young, affluent buyers coming into the fold, aggressive new marketing campaigns should soon be forthcoming, capitalizing on these trends and helping to bring Country music sales to undreamed-of heights in the near future.



**To all of our
Country music friends:
Many thanks for
your support during 1976,
our best year ever.
Only the future is brighter.**

Mickey Gilley,
"Lawdy Miss Clawdy"

Chuck Price,
"Whiskey Rye Whiskey"

Sunday Sharpe,
"A Little At A Time"

Wynn Stewart,
"Sing Me A Sad Song"

Playboy Records, Nashville

