

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

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Dickey Lee

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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.

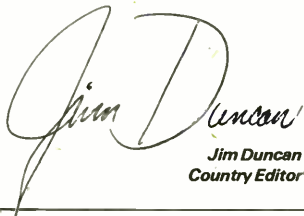
A good portion of this special is spent talking with many key radio people, including General Managers, Program and Music Directors, as well as the Country radio personality. From the Country music industry, we spoke to songwriters, artists, publishers, producers, promotion men and those involved with 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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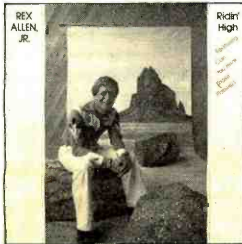
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Hits for the Coming Season!



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.



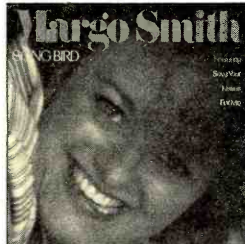
EMMYLOU HARRIS.
Elite Hotel
(MS 2236)
Featuring her new single "Sweet Dreams" (RFS 1371), plus the hits "One of These Days" and "Together Again."



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).

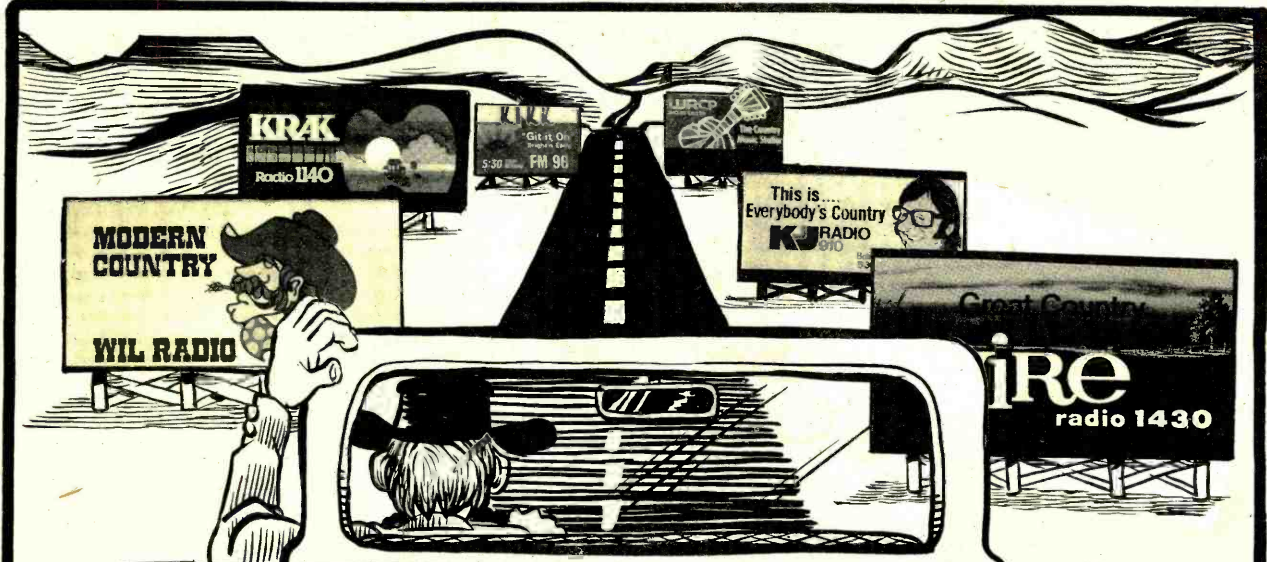


BUCK OWENS.
Buck 'Em
(BS 2952)
His debut Warners album, featuring the new single "California Okie" (WBS 8255).

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

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KUZZ

WYTI 15 COUNTRY

WVOJ Happy Birthday 1320 AM

WXR CB RANGER 1350

WBAN

WRCP country 1540/104.5

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KRYX 68

I LOVE MY COUNTRY ON 1360 WIXZ

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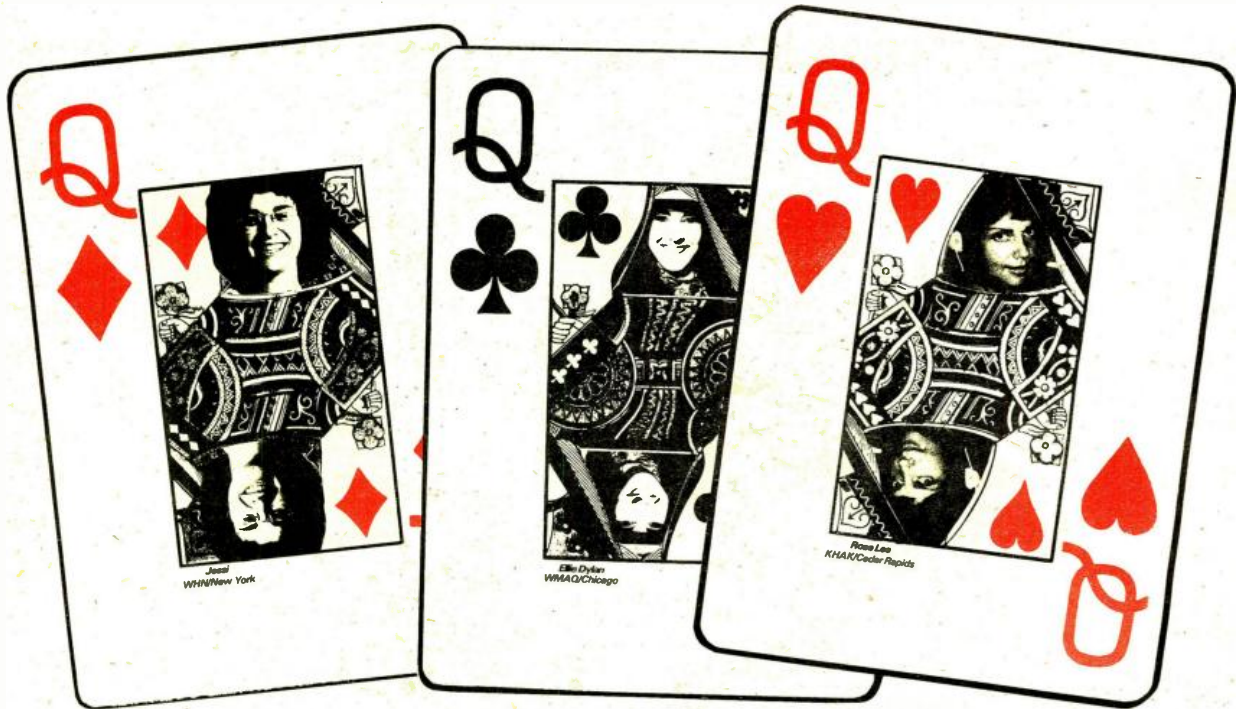
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The Queens Of Country Radio

By Nancy Hoff

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

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

JESSI Air Personality WHN/ New York

RfR: Tell us something about your background. You age, where you're from and about your education?

JESSI: I'm twenty-seven. I was born in New York, I went to school at Ohio University and then came back to City College in New York. I studied broadcasting for a time, along with photography and sociology. I changed majors a bunch. About five years ago I decided I wanted to be a broadcaster. It was a childhood dream that you sort of put aside because there were really no female role models that I could follow. When I was growing up, being a disc jockey wasn't something that one did if one was a lady.

RfR: When was your first job in radio? What format was it?

JESSI: It was at WQVE Progressive Rock in Pittsburgh after I'd finished broadcasting school. I went one of those take your money and run places, although they were pretty good. RfR: When you got into Country full-time, how did you break into that format? Was it because it was easier than other formats?

JESSI: Not really. I had done Progressive for three years and then I did Top 40 more than anything else. It evolved. It's a funny thing. I started out really liking hard Rock, Led Zeppelin-type stuff. Then groups like The Flying Burrito Brothers and the New Riders, came along and I was introduced to a whole other side of music that I'd never really had much exposure to while growing up in New York. But, my getting into Country was a very gradual process. It just so happens that I work at a Country radio station. I am a radio person really before I'm any particular format type person.

RfR: When you first started on the air in the Country format, what kind of reaction did you receive from the listeners? Did you receive any negatives?

JESSI: Not really. However, there was one letter I received within the first week. I was on the air that was negative. At first the audience was a bit taken back by it but I gradually grew on them. The idea of having a female on the radio grew on them so they came around after awhile. It's a future-shock situation. All of a sudden "My goodness, it's a girl on the radio!" They don't know if they like you at first or not, but then when they get to know you, they realize that you're not going to put on any airs. Also, with our situation at WHN, we try to be as real and human and warm as possible. That really breaks through whether you're male or female. RfR: What kind of an image do you want the listeners to have of you?

JESSI: Whatever they want. That's one of the beautiful things about radio. They can imagine you any way they want. RfR: How would you like them to picture you, ideally?

JESSI: I only go by my first name. I want them to realize that means we are friends. RfR: Is there any particular audience demographic that you appeal to more than others?

JESSI: You name it. New York is such an incredible city. I can't really tell you who I appeal to most. RfR: How about your phone calls. Who calls the most?

JESSI: We get calls from kids, elderly people, Puerto Ricans, Blacks. I answer the phone at night and I can tell you they're out there. I talk to housewives that are forty years old, fifteen year old teenage girls, etc. It's great. It really cuts across everything in New York. It's not a stereotypical redneck audience.

RfR: You do the night shift. The stigma of the radio "groupie" for male disc jockeys is one of constant rumor. Do you ever run into late night male groupies calling you?

JESSI: Not really. It was more true when I worked the late night shift in Top 40. There were many more men that would call up and proposition me then. I don't know whether Country is more Christian, more family oriented, or whether it has that aura around it, but I really have very few people that call and try to talk me into things in a Country audience.

RfR: So you're not a sex symbol to them?

JESSI: I don't know; I may be but they don't call and ask things of me. It's a rare person who will even call and ask me out.

RfR: Today, in the news, with women's lib movements, everyone talks about male chauvinism. Have you experienced any discrimination towards you in any of the formats that you've worked?

JESSI: The first time I encountered discrimination, and really the only blatant form, was when I was first looking for a job after finishing broadcasting school, about five years ago. I went to a lot of small stations in rural New York, Pennsylvania and New Jersey. I went to the 500 watt daytimers and was told after an interview "I'm sorry, but your personality would just never mesh because women are frilly and can't sound authoritative when they read news." All of the stereotypes were there. It really frustrated me, because I was at the point where I just wanted to be given a chance to prove that maybe I can make it. I had a feeling I could, and wanted to prove them wrong. I went to WPLJ for an interview. I was so frustrated at the time and realized that there was a lot of pressure on large cities and big companies to put women on the air. I realized I didn't have much training but I thought I'd try to use that pressure to my advantage. So, I walked into the American Broadcasting Company and sat down with Jim Smith and talked with him for about two hours. It wound up that I went to work for them, not at WPLJ, because they had just hired a woman for weekends, but at their Pittsburgh station WQVE. The terrific thing that happened there was that instead of putting me on at a time which didn't count, they put me on afternoon drive, 2-6. That was unheard of at the time too. Women were usually only on the air at night. We did very well. The ratings just skyrocketed. Those were the days in Pittsburgh of the very first album Rock format. It was a new thing that really caught on. So, if it proved anything, it was that I wasn't a detriment. I couldn't say that if a guy was doing that same shift the ratings would have been different, but I certainly did hold my own. As a matter

of fact, they did an attitudinal study when I first started there. You think of an adult oriented Rock audience as being maybe a little bit brighter than the usual audience. 75% of the audience they researched thought I was a guy. I don't know whether that's a good or bad.

RfR: So, after your success at that station, with your references and ratings, was it easier for you to go on from there to better jobs at better stations?

JESSI: Yes, pretty much so. Awhile after I left WQVE I was offered a job at 130, so the chauvinism I had experienced disappeared once I was given that first opportunity. It was all speculation in the beginning that I wasn't capable, or cut out to be in this particular part of the world, but once I got my first job the discrimination vanished.

RfR: The negatives that you received during those first years, those first interviews, were they from older men?

JESSI: Yes, some of them were. Some of them were what you might consider very liberal too, which was a bit of a surprise. The sort of thing about these situations is that if I had gone into the interview with a hidden tape recorder there would be a lot of people who would be in a lot of trouble now, but then I would have probably been blacklisted and possibly ruined my own career.

RfR: What is your relationship with your co-workers? How do they react to you? Any jealousies?

JESSI: No. We are all in it together and we get along very well. We're all working towards the same goal. Once you've proven that you're not some sort of groupie that is doing this to be close to other DJs, or an opportunistic female who is just in for the glamor, there's no problem at all. I love the about radio, the team effort that's involved.

RfR: What goals have you set for your career?

JESSI: Well, I did want to come back to my home town of New York and be a success here as an air talent. I'm ecstatic the opportunity to pursue it was here. I'm thinking about a journalism field. Writing, maybe reporting, maybe investigative journalism, something along those lines. I may go back to school and learn audio engineering which fascinates me. Then again, I may change tracks all together and try to get into the film industry.

RfR: Would you have any interests in a Programming or Management position if they were offered to you?

JESSI: I don't think I'm cut out for that. I dislike being in a position of having to discipline others, or make decisions along those lines. I'm a person who has a lot of other options rather than having to deal with bosses and unions.

RfR: You are obviously successful. What advice would you give to someone who is interested in breaking into radio?

JESSI: I don't think that radio is a luck trip at all. You have to be determined and put your energies into getting a job, then you can get it. The hardest part for me was making that decision to pursue the career. The odds are not in your favor so make that decision because there are so many other options that we as women have. I would think the best thing to do is to go to college, one that has a broadcasting division and a radio station on campus. Work for four years and learn as much as you can about the business. It's just a question of channeling your energies and disciplining yourself.

RfR: So you feel that the education helped you and would benefit those to others?

JESSI: Yes, but it's not essential. It's possible for someone to come along without an education and do very well, but I think it gives you that edge. Broadcasting is a formal type of situation where you talk from a wide area and channel information to your audience. So, the better educated you are, the more you can draw from and the more you can give to your audience.

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

Ellie Dylan Air Personality WMAQ/ Chicago

RfR: When did you first get started in radio?

DYLAN: I started doing it part time in college at the college radio station in New Orleans, WTUL, which covered about two miles. It was my freshman year in college and someone came up to me and asked if I'd like to be on the radio and I said "Yeah." That year when I went home on vacation from college to my home town I worked at a little bitty station. I worked at WPXK and WWRH, an FM Rock station and an AM Country station. I did everything from talk shows to music shows all through college. Everyday I'd come home they'd make a little spot for me and I'd just fool around on the radio.

RfR: Back to the college station you worked at, was it a Country format?

DYLAN: No, the college station was Progressive Rock.

RfR: While you were in college, were you majoring in communications?

DYLAN: No, I was pre-law and I was taking Sociology and Psychology at Tulane.

RfR: When you finally got into radio full time, did you find that it was easier to break into Country radio than say a Top 40 or Progressive format? Why did you choose Country?

DYLAN: Well, I really didn't. It's a crazy story. I came home from college in the morning until eleven at night. It was just crazy. Then about the end of the summer there was a management change and I ran into a bit of a problem and quit and went to Atlanta and got a job at WKLS 96 Rock, a Lee Ann Arbeson progressive station. I was there for about a day and just really didn't fit because I'm sort of an up-person and they really don't want you to be real up, but just sort of laid-back and cool. I decided that wasn't really the right radio station for me. I went over to Z93 which is a Top 40 station in Atlanta and they told me I could have a job there. In the meantime, I left out an important detail. Before I left Columbia, the Program Director of WPXK, Chris McCreary came to me and told me he had just gotten a news release from WMAQ. He said they were having a nationwide search for a female

Jack and vetty didn't send them a tape? I said, "Right, Chicago, are you kidding?" He said, "No, you studied the release in my pocket book and I went home that night and read the release again. I went back to the studios at WPXK before I left for Atlanta, and about three in the morning put together a little three-minute tape and shot it off to WMAQ and forgot about it and went to Atlanta. Meanwhile, I was in Atlanta for about two days and they called and said they liked my tape and

Continued on page 12

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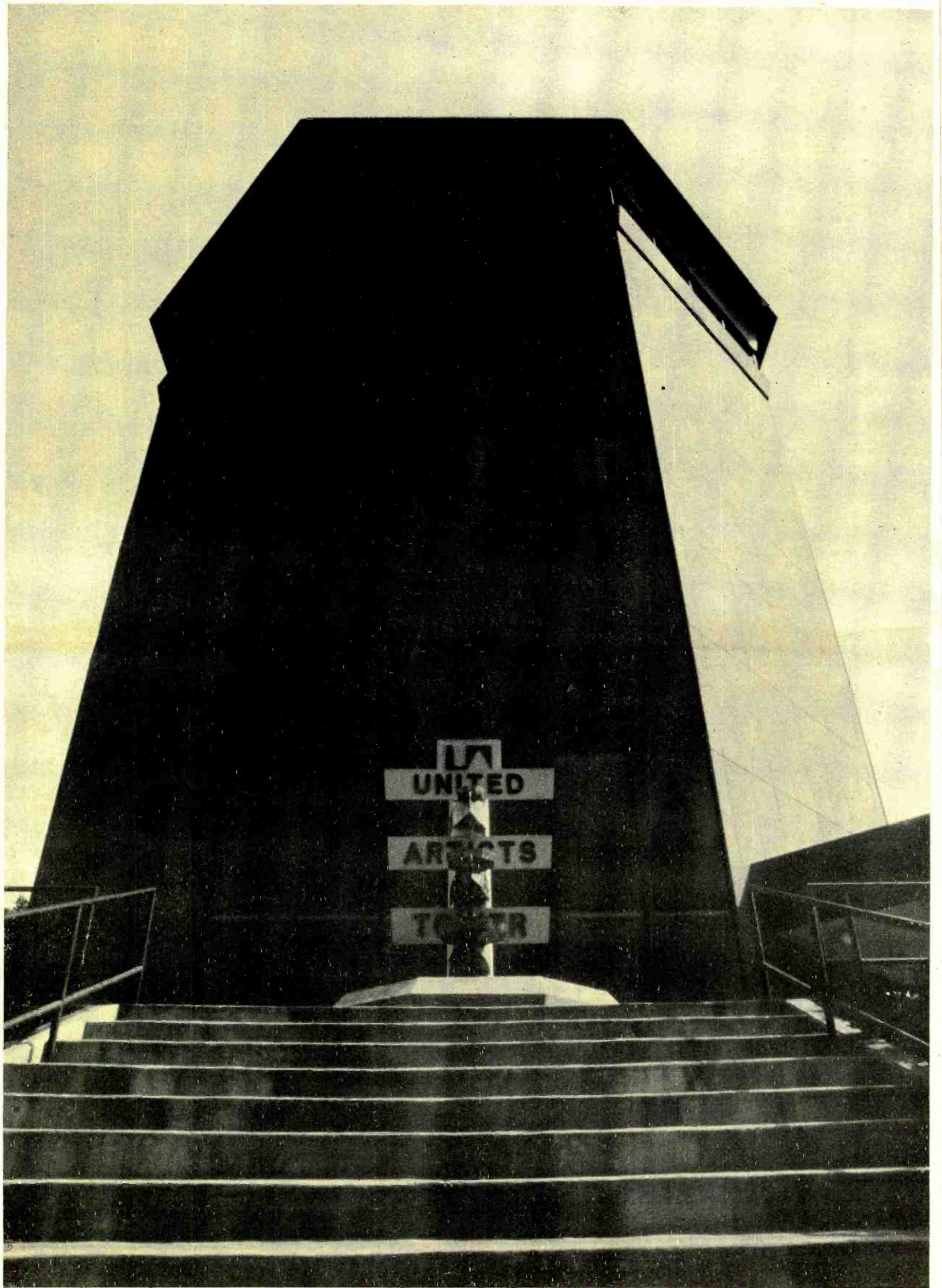
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United Artists, Tennessee.



"We have female engineers and male engineers. The one thing that binds us all together at WMAAQ is that we are all so ripped up about this station's success that we're all team."

asked if I wanted to come up for an interview. I was totally flipped out! I had the interview and they wouldn't tell me anything so I went back to Atlanta and told the people at 253 what the story was and that I really shouldn't start there until I found out if I was going to get this 'cause it really wouldn't be fair to them. So, I was hanging out in Atlanta for about a week and had about \$10 in my pocket and one suitcase with bluejeans and WMAAQ hanging out and told me I had the job and when could I be there? I said I'd be there that night. I sold my car, took my bluejeans, got on the plane and went up to Chicago.

RBR: As far as *chauvinism*, how do you run into any situations at all of the stations from your co-workers, management, etc.?
DYLAN: I haven't run into any chauvinism, or whatever you want to call it at the station, but I have in the industry.

RBR: When you first started on the air, what kind of a reaction did you receive from your listeners? Were they adverse to hearing a female voice in a music format that has been predominantly male-oriented, with rodeo, truck driving, etc. Did they object to you at all?

DYLAN: No WMAAQ gave me two reasons for hiring me. They said they had a lot of applications to consider. One of the reasons was because I was smart. The other reason was that I acted like a person. Not like a woman, not like a man, but just like a real person. That was pretty much the way they wanted me to go on the air, as me, not as a woman necessarily, just a person. Then when I went on the air, one thing that was so amazing to me was that wives were calling and saying "Ellie, I want you to play a song for my husband." And husbands were calling saying "Ellie, play this song for my wife." They just treated me like a person and I wasn't a sex object to them. I've never had any problem at all. The response has been overwhelming all the way from the start.

RBR: So, the image you try to project to your listeners is that you are just *Ellie the person*? Is there any specific type of representation that you try to put across?

DYLAN: Yes. I told you I'm a pretty up-person in life anyway. Everybody has problems. I can't say that I don't go through my everyday life without problems, but when I come on the radio I try to forget about all the problems and try to be as positive as I can. I feel when people turn on the radio, they don't want to hear any negatives. They get enough negativity in their own lives. The only thing I try to do a little bit differently on the air is to be a little bit more positive than in my everyday situations.

RBR: What type of listener do you think you appeal most to? Who do you get more calls from?

DYLAN: Well, the request lines are only, what do they say, they're not really representative of the audience. It's just total listening audience. This time last year I was number one 12 plus in all demographics. Male, female, everything, 12 plus up to 80. It's everybody, even little tiny kids. That's what's so neat about our radio station. We're a real mass appeal radio station. Not necessarily just for me, but it's the format, the whole operation.

RBR: Late night male disc jockeys seem to have a lot of radio "groupies" that call them all the time. Do you have this situation with male "groupies" calling you?

DYLAN: I have a lot of groupies, but they're not necessarily calling me. A lot of them are male. I could sit down and make you a list of forty to fifty people that call every single night, from 18-year-old teenage boys to 80-year-old women. They're people, not of any certain sex. The kinds of call that I get aren't like what you're talking about, sexual come-ons. For the last year and a half that I've been at WMAAQ, I've received only one heavy obscene sexual letter, and no obscene calls. There was one letter, but that's bound to happen.

RBR: What goals do you have for your career? Do you want to stay in your present position for awhile?

DYLAN: Well, I really do. I'm starting law school this fall. It'll be there during the day and work here at night. I'm also taking acting at Second City. Second City is a great place. All the cast from Saturday Night Live came from there. It's an improvisational type atmosphere. I'm doing a lot of things to make me more than just a one-way person. I want to be an all-around person, and eventually would like to get into television like everybody in radio does, I've been told.

RBR: If you were offered a Programming or Management position somewhere else, would you take it?

DYLAN: I have thought about it. Bob Pittman, our Program Director, the way he programs a radio station and handles the talent makes me have a pretty decent idea. Through him management is coming from, and about concepts of programming. At one time, about six or seven months ago, that was my goal. I thought that I wanted to get into management. But now I've decided that I wanted to be a talent.
RBR: OK, let's take a hypothetical situation. Let's say you did decide to take a position as a Program Director. From your experience so far, do you think the demands would be stronger on you than if you were a man?

DYLAN: No, why?

RBR: Well, backtracking to the chauvinism situation in the industry.
DYLAN: Within our station the situation is amazing. We have female engineers, male engineers, etc. The one thing that binds us all together is that we're all so ripped out about this station's success that we're all a team. You might think it's crazy to say there's no chauvinism at the station, but if there is I never feel it. The only places that I do feel it like I said before, is within the industry. The first convention I went to, when we were walking around, they'd introduce me as "Ellie Dylan. Some people there would say "Well hi honey," things like that just within the industry. But now, I don't really have problems with that anymore. Now, that I've sort of "proved" myself, if you will, they treat me like a normal person.

RBR: It sounds like you really have a unique situation at WMAAQ.
DYLAN: Yes, it's a hell of a situation. It's great. The one thing about our radio station that's unique is that we don't approach it as just being a Country station. We're a mass appeal station. The jocks came from all different backgrounds and would be effective on any format they worked.

RBR: Ellie, because you have, as you said "proved yourself," and are so successful, what suggestions would you have for some other ladies that are attempting to break into the business?

DYLAN: I have a million. That sort of makes me feel bad because I've only been in it a year and a half, but I think that is sort of my advantage because I feel like I'm not in the "jockey frame of mind," but in a person frame of mind. Totally be yourself. If you are a sexy-type female off the air, and if that's really you, then you get on the air and be a sexy-type female person. If you're a real macho type person off the air, then you follow through with that on the air too. Whatever you are off the air, that's what you do on the air. It's just like life. If you go out with someone and put it up a lot of defense and aren't yourself and they don't like you, you can leave on yourself and say they don't know the real you. It's OK. But if you defend yourself in front of people and they

don't like you, then they don't like the real you. It's the same thing on the radio. If you get on the radio and you're yourself and someone says "God is she a terrible jock," then that's really you. It's a hard thing to do, but it sure has paid off.

Rose Lee Air Personality KHAK/Cedar Rapids

RBR: First of all, we'd like to know a little something about your background. Your age, education, and where you're from.

LEE: I'm 33 years old. I've lived all over the United States. My father was a Naval officer so we traveled extensively. I've lived in Maine, Rhode Island, New Jersey, New York, Maryland, Virginia, North Carolina, Florida, Washington, California, and Cedar Rapids. I went through High School and attended a year of Business College, and first got started in radio about ten years ago.

RBR: When you first started in radio, was a Country format station easier to get into than another type of format?

LEE: Country was the last format I've worked. The jobs I've held in radio stations through the years have been Account Executive, Bookkeeper, Sales Secretary, Receptionist, Telephone Answerer for commercials, News Editor, Copywriter, Production Assistant, Jazz disc jockey, and now Country D.J. The reason I'm now doing Country is because I love it.

RBR: There's so much in the news today about woman's movements and equal opportunity rights coming into view. Other than your secretarial positions, have you experienced any discrimination in obtaining radio positions?

LEE: Well, do you mean in getting an on-the-air job, or since I've been on the air?

RBR: Well, both situations if this type of a thing has occurred.

LEE: For a long time it was difficult for a woman to get on the air as a disc jockey. For years I was writing and producing commercials for other people. Every chance I could I'd be in the studio with a male disc jockey and woman just so I could get my voice on the air. But as far as being an actual disc jockey, it was very difficult for a woman.

RBR: During interviews what reasons were you given for not being allowed to be on the air? Do you feel these reasons were definitely because you are a woman?

LEE: Most of the time I was told about this machine in Texas which said that people did not like to hear a female voice on the air. I still have never personally met this machine. Nobody has introduced me to it as yet so I could fight it, but this machine was the reason I was given.

RBR: Here at KHAK there's a specific region of the country, since you have traveled all over, or was it something you encountered in all areas?

LEE: Right. The same type of reaction from all areas of the country that I pursued.

RBR: When you first started on the air as a Country disc jockey, what type of a reaction did you receive from the listeners? Were they male or female voices talking about male-oriented subjects?

LEE: They loved it! I have been very fortunate. For some reason, as soon as I went on the air here in Cedar Rapids, which was in the late 70s, I received a lot of calls from both men and women. The calls were particularly from women saying, "Hey, you sound like our buddy and our pal."

RBR: Who do you think caused this reaction?

LEE: I've been divorced. I'm a mother. I've fallen in a few honky-tonks in my life. I've had a few lamen love affairs. I've been good and I've gone to church and I've been naughty, which were the reactions of it. I think they know I've been through a little bit of everything that they've been through. I think they can really relate to me as a real person.

RBR: How do you want your listeners to appeal most to?

LEE: Here at KHAK they've discovered that it's male and female in equal amounts. We're hitting 25-48 pretty heavily.

RBR: In how do you want your listeners to visualize you?

LEE: I think they already know that I am about 37 different people. I've been given on any given mood and they seem to accept all of them, which makes me feel so special. I think, the Lord all the time that they've accepted me for exactly what I am.

RBR: Let's say you've had a bad day personally. In one of those 8-9 different people, one of them has to be a really good mood. Do you ever project this on the air?

LEE: Right. I go outside the house and play music I really like, which gets me in a good mood. I'll go in and I'll start out with a Willie Nelson cut if I'm in a bad mood 'cause Willie can always make me feel good. I talk about everything with the audience. For example, I went out on a call one night with this fellow. We were supposed to go to dinner and to a party. He took me to dinner, told me he wanted to watch a basketball game, and dropped me off at home. I told this on the air. I'm a regular person.

RBR: So, this Rose Lee every-day person is your successful image?

LEE: Right. I go around the house in a housecoat with a rip under the arm just like my listeners!

RBR: Everyone always hears about the late night male disc jockey and his really female friends. Do you receive any male groupie-type calls while you're on the air?

LEE: Very few. In fact, I've only had about three that you could call obscene phone calls. One man wanted me to spank him at 4:30 in the morning. I said, "Spank you, hell, I don't even know you." I choose to handle calls in this way. Ninety-nine percent of my phone calls have been from nice folks who just want to call up and talk or to make a request or tell me about themselves. I've been given on a call one night with this fellow. We were supposed to go to dinner and to a party. He took me to dinner, told me he wanted to watch a basketball game, and dropped me off at home. I told this on the air. I'm a regular person.

RBR: At this point, as you have done almost everything in radio, do you have any particular goals for yourself?

LEE: Oh, afternoon-drive in a major market would be very nice.

RBR: What you take a Programming or Management position if it were offered to you?

LEE: I'm really not into all the paper work that goes with

a position like that. I have just started spending time in the evenings and afternoons writing my show now, adding some things to it and having a personality type show as opposed to just time and tempo of just jockeying. I'm kind of getting into the creative side, but I've always written for other people. I've made my living mainly during the last ten years, freelancing and being a full-time copywriter-production person. Finally I'm doing it for my own show, for myself. I think I'm concentrating on that right now, then I'm anything else.

RBR: Let's take a hypothetical situation. Suppose you were offered a *Radio Personality or Management position* that you couldn't refuse. Do you think it would be harder for you to perform in this area than if you were a man, maybe because of some prejudices in the industry?

LEE: At this point in my career, I don't feel I am ready to be a Program Director. I don't know if I would ever want to be. As far as pressures or prejudices as far as being a woman, in some situations with some men, yes. Lately most of the men I have been meeting in the business are very aware non-bigoted men who would respect me if I knew what I was talking about.



"One man called and wanted me to spank him at 4:30 in the morning. I said 'Spank you, hell, I don't even know you.' I choose to handle calls in this way."

RBR: From a professional standpoint, how have the males in the industry helped or hindered your career as an air talent?

LEE: All in all, any prejudices that I have received in the business has not been from other announcers. Radio announcers, both male and female, are the most exciting, interesting, hilarious people in the whole wide world. Jim Duncan who used to work at KOON while I was writing commercials for them, and Country KOZIN in San Diego, Gary Parkins both taught me a lot, and helped me in the business immensely. Dave Donahue, my current employer, moved me from California to Cedar Rapids to do Country at KHAK. Not to mention the guys I work with here. They're fabulous. All in all, radio people in general are crazy, nutty freaks and I love them all. They've all been good to me. No prejudice has come from them. It's been from people who were more on a management level.

RBR: When a young boy, say around 15, starts hanging around a radio station and he's really interested in radio, a lot of times one of the jocks will take the kid under his wing and teach him how to splice tapes, etc. When a young girl hangs around a radio station, she isn't taught how to splice tape. So, just hanging around a station for a girl isn't necessarily going to work. However, I'm very proud to say that once in a while I get a fifteen-year-old girl calling me saying they love to listen to me and would love to be a disc jockey, and ask what should they do? So, I bring them up to the station and show them around and try to help them when I can. My suggestion to any young woman that wants to get into the business is that she should get a job at a station doing whatever she can do. Receptionist, secretary, anything, in order to get into the business and start learning it. I think the problem with a lot of young women that come into radio and flunk out is because they were put on the air before they were ready. They aren't familiar with industry terminology. They need to be an effective air personality, you have to have been around a little bit and experienced some things. They put these young people on the air right away and they fail and the managers say "Well, we tried a woman and it didn't work." I think it's important for women to get into the business the best way that they can, and absorb and learn everything possible, and get as good as they can. It's so much fun. I love radio, so much I can't tell you.

RBR: So, as opposed to going to a broadcasting school and coming out with a license and no knowledge, you think on-the-job training is so speak, is more important?

LEE: I think you can learn more at a radio station than you can at an school, but if you've got the time and want to go to broadcasting school, it certainly couldn't hurt.

RBR: Any closing statements you'd like to make to the Country music industry?

LEE: Yes. Basically I've just begun to realize how really important radio is to me. That little box just fascinates me. I think most women are afraid of the mechanics of a radio job. They see all these buttons, and dials and knobs and it freaks them out. It's as easy as working a vacuum cleaner. It just looks hard. I would love to see radio stations hire announcers because they're good. I would like to see more what happened to me happen to another woman, which is to have applied at a station and be told "We already have a woman." I think if one woman works and gets good ratings, and if another good one comes along and is better than other people who have applied, why not hire her? This is something I'd like to see happen eventually.

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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
Mercurius 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 come back a bit at 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 92.5%.

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. Printing 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 Flagpoles." The script read like an Alfred Hitchcock production. KRAK's early morning jock, Joey Mitchell "broke" the California National Guard's secret code. He was then taken hostage by the Guard and the only way that he would be released would be to have a minimum of ten loyal listeners volunteer for possible recruitment in the Guard. His appeal for volunteers was broadcast from the base of the Bi-

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

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

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

Continued on page 42

A PULSE REPO
THE PULSE, INC. THE 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

THE PULSE, INC. THE FIFTH AVENUE, NEW YORK, N.Y.

ARBITRON MARKETING RESEARCH

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:

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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 Lincoln 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're 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 South. So, in actuality, from a sales and production standpoint, we put on

The station ownership, the salesman, the disc jockeys, everybody, but you can't make a big dollar unless something happens for the client. If anyone were wanting to get into the business, I would really suggest that they pick one of those categories. Of course, like I said, I'm prejudiced towards Country because you're dealing with a basic age group, a demographic of 25-45, and that's the person that has to buy from your client. The audience of a Country station is a little more viable than some of the others. The Rock format you fight the teenage or teenybop image, even though the professional knows that's not the only person that listens, and of course, in any ethnic format, you also have to fight everybody saying they don't have the money to spend, or the buying power. With Country, you've got it all. You've got a basically Anglo 25-49 family oriented audience.

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

Stewart Levy
Sales Manager
KLAC/Los Angeles



RBR: How difficult do you find it in selling Country radio in 1976?
LEVY: I think most of the barriers have already been broken down 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 really hold 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?
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 philosophy that you would live by to help sell. You don't sell numbers. You sell ideas and concepts, and you come back with something they will like. If you don't get 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 philosophy that you would live by to help sell. You don't sell numbers. You sell ideas and concepts, and you come back with something they will like. If you don't get a regular basis, all help to support and promote, and merchandise the basic schedules that are placed on the station both locally and nationally.

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



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 we're the number one station in 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 used one client's name in a commercial for a while.

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

New Approaches In Marketing Country Records

by Ken Barnes



Country music sales are up, no doubt about it. Part of the reason is 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 on the rise, and that's. LP sales in particular have increased dramatically, and that's, 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 respond-

ents. In the key 25-29 group, the figures run 5 to 1 in favor of LP's, while economically, those with incomes over \$15,000 buy six times as many LP's as singles, while those under that buy with 25% more singles. So, as Country music continues to aim for and attract a younger, more affluent audience, the percentage of album sales is bound to go up even further.

Single sales still outnumber LP's as a whole, as Chic Doherty's figures above indicate, but the reason is 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."



Tying in that thought with the increased affluence among 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.

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 uplift 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.

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

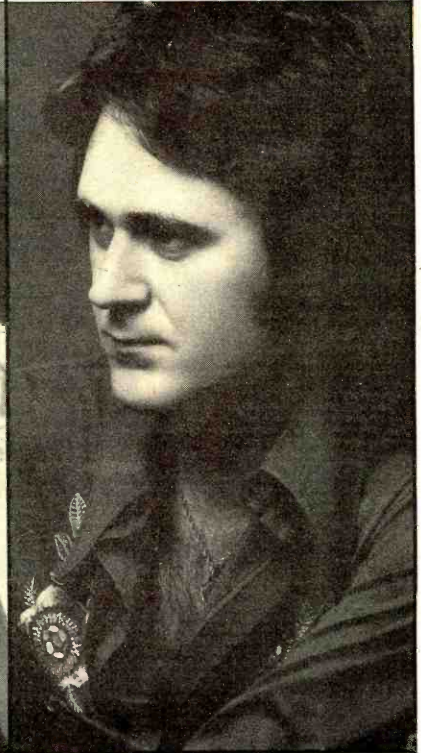
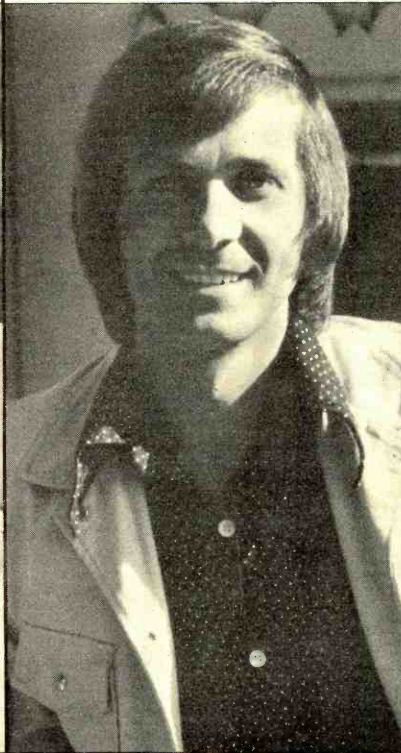
“Show Me A Man”

H 6040 F

Charted with bullets
in Billboard, Cashbox
and Record World!



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COUNTRY CLASSES

OLDIES 1950-1975

RRR, 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. Chattanooga Show Show Show—RED FOLEY
5. I Love You Because—ERNEST TUBB
6. Slippin' Around—JIMMY WALKLEY & MARGARET WHITING
7. Goodnight Irene—ERNEST TUBB & RED FOLEY
8. Long Gone Lonesome Blues—HANK WILLIAMS
9. Milehigh—RED FOLEY
10. Cuddie Buggin' Baby—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. Rhumba 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—PES 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—DAVIS SISTERS
4. Keweenaw—HANK WILLIAMS
5. Dear John Letter—FERRIN 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—The 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 FOULY & WEBB PIERCE
7. Love Me Tender—ELVIS PRESLEY
8. Backboard Of My Heart—HANK THOMPSON
9. Don't Be Cruel—ELVIS PRESLEY
10. Searchin'—KITTY WELLS

1957

1. Young Love—SONNY JAMES
2. Gossie—FERRIN HUSKY
3. Franklin—BOBBY HELMS
4. Four Walls—JIM REEVES
5. White Sport Coat—MARTY ROBBINS
6. Bye, Bye, Love—EVERLY BROTHERS
7. Gonna Get Me A Bunch Of—MARVIN RAMWATER
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. Ballad Of A Teenage Cowboy—JOHNNY CASH
5. Blue Sky—DON GIBSON
6. Send Me The Pillow—HANK LOCKLIN
7. Bad Day—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 He Cheats—JOHNNY HORTON
2. Three Balls—THE BROWNS
3. Waterloo—STONEWALL JACKSON
4. Heartaches By The Number—RAY PRICE
5. When Love Takes Over—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 Guy—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 recurrents. 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 your 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 the 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—FERRIN HUSKY
6. Above and Beyond—BUCK OWENS
7. One Night Stand—RAY PRICE
8. Under Your Spell Again—BUCK OWENS—RAY PRICE
9. Just One Time—DON GIBSON
10. Big Iron—MARTY ROBBINS

1962

1. Waterloo Mountain—CLAUDKIDING
2. Crazy—PATSY CLINE
3. She Thinks I'm Fat—GEORGE JONES
4. Walk On By—LENDY YARD DYKE
5. Dead Women—MARTY ROBBINS
6. Ladies Angels—JIM REEVES
7. Cheater's Stone—BILLY WALKER
8. She's Got You—PATSY CLINE
9. Big Train—BERRY DEAN
10. Lonesome Number One—DON GIBSON

1961

1. I'll Follow You—PATSY CLINE
2. Hello Walls—FARON YOUNG
3. Window Up Above—GEORGE JONES
4. North To Alamo—JOHNNY HORTON
5. Footin' Around—BUCK OWENS
6. Tender Years—GEORGE JONES
7. Don't Worry—MARTY ROBBINS
8. See Of See—DON GIBSON
9. Heart Over Mind—RAY PRICE
10. Hallelujah—TEX WITNER

1963

1. Ring Of Fire—JOHNNY CASH
2. Ball—BILL ANDERSON
3. Red 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—ERNE HADGARD
8. From A Jack To A King—RED MILLER
9. Lonesome 7-22—HAWKEYE HARRISON
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. Sweeter, Much More—LEFTY FRIZZELL
5. Understand Your Man—JOHNNY CASH
6. Wine, Women and Song—LORETTA LYNN
7. Barring Moment—RAY PRICE
8. Begging To You—MARTY ROBBINS
9. Sow 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. Out 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 FOULY
5. Scrambling Down—MELBA MONTGOMERY
6. Topsy Turvy—HARDEN THIR
7. Don't Touch Me—JEANNE BELY
8. Make The World Go—EDDY ARNOLD
9. Think Of Me—BUCK OWENS
10. Take Good Care Of Me—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-Toy—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 Dreams—DAVID HOUSTON & TAMMY WYNETTE

1968

1. Stand By Your Man—TAMMY WYNETTE
2. Harper Valley P.T.A.—JEANNE RILEY
3. Honey—BOBBY GOODE
4. Skip A Rope—HENSON CARGILL
5. Folsom Prison Blues—JOHNNY CASH
6. The Easy Part's Over—CHERRY 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 Work The Line—WYLOW JENNINGS

1969

1. Oldie From Muskegon—MERLE HAGGARD
2. I Love You More Today—CONWAY TWITTY
3. Galveston—GLENN SPEASE
4. Groovy Grubworm—HARLOW WILCOX
5. All I Have To Offer You—CHARLEY PRIDE
6. Boy Name Sure—JOHNNY CASH & PORTER WAGONER
7. Carroll County Accident—CHERRY PRIDE
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 You Stand—CONWAY TWITTY
5. The Year Clayton Delany Died—TOM HALL
6. Quits—BILL ANDERSON
7. When You're Hot, You're Not—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—SARAH SMITH
3. Rose Garden—LYNN ANDERSON
4. How Much More Can You Stand—CONWAY TWITTY
5. The Year Clayton Delany Died—TOM HALL
6. Quits—BILL ANDERSON
7. When You're Hot, You're Not—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. Funny Face—DONNA FARGO
9. If You Love Me Tonight—JERRY WALLACE
10. Do You Remember These—STATLER BROTHERS

1973

1. Behand Chained Doors—CHARLIE RICH
2. Sadie—JEANNE BELY
3. Why Me—KRIS KRISTOFFERSON
4. The Most Beautiful Girl—CHARLIE RICH
5. Old Dogs, Children and Watermelon Wine—TOM T. HALL
6. Trudy Bear Song—BARBARA FAIRCHILD
7. You've Never Been This Far—CONWAY TWITTY
8. The Lord Knows I'm Drinking—CAL SMITH
9. Fun In The Country—JOHNNY ROBERTS
10. Yellow Ribbon—JOHNNY CARVER

1974

1. Country Bargains—CAL SMITH
2. Back Home Again—JOHN DEWNEY
3. If You Love Me—ALMA NEWTON-JOHN
4. I Can Help—BILLY SWAIN
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—WILLIE NELSON
3. Wilderness Cowboy—BARBARA FAIRCHILD
4. Wanted Dead Or Alive—FREDDY FENDER
5. Country—C.W. MCGILL
6. Don't Cry Just—CONWAY TWITTY & JOE LEE
7. Blame On The Game—BILLY SWEARS
8. Another Somebody Done Somebody Wrong Song—BILLY THOMAS
9. Hardly Any—CONWAY TWITTY
10. I'm Not Lisa—JIM COLTER

TODAY IS CAPITOL COUNTRY.



Freddie Hart
Anne Murray
Dr. Hook
Glen Campbell
Tennessee Ernie Ford
Linda Hargrove
Jessi Colter
Pam Rose
Merie Haggard
LaCosta
Steven Fromholz
Carmen Moreno
R. W. Blackwood & The Blackwood Singers
Michael Clark
Diana Williams
Larry Ballard
Connie Calo
Gene Watson
Chuck Flood
Ed Keeley
Hollywood Don Owens
Nashville: Frank Jones
Bijl Williams
James Talley
Carmen Moreno
Mel McDaniels
Side Of The Road Gang
Colleen Peterson
Ray Griffin
Stoney Edwards
Asleep At The Wheel
Marte Haggard
Pam Rose
Commie Calo
Gerie 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.



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



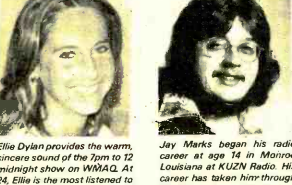
WMAQ T-Shirts have helped give the station outside visibility.



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.



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



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



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."



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 Washington D.C. and raised in New Orleans, Harry Newman spent four years in the Marine Corps as a disc jockey on Armed Forces Radio. After the service he returned home to KLAC and is now the news staff of the ABC network. A self-confessed "golf degenerate," Newman now handles the 8am to Noon show on KLAC.



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 Blind.



KLAC's newest addition is Sammy Jackson who does the 7:00 PM to Midnight show. Besides radio, Jackson's on-entertainment credits include working as a regular with Andy Griffith on the TV series "No Time For Sargeants."

Since converting their format to Country, six years ago, KLAC, owned and operated by Matronline, 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 Tubb 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



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.**



® "COLUMBIA," ® "EPIC," MARCAS REG.
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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 Potosh; 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 Champ" 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 is just 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."

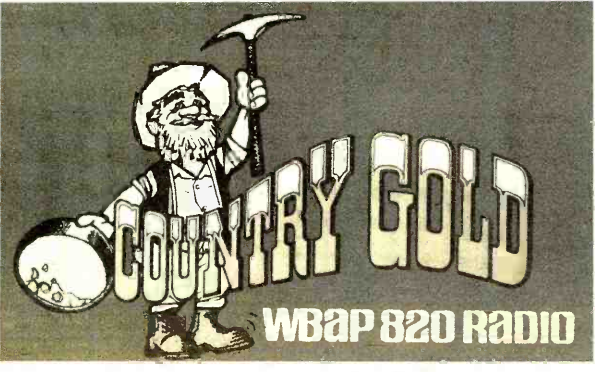
Hal King rounds out the day from 7:00 PM to Midnight. King has been with the station for about three years now. Thompson says, "Hal is a real talker and relates to people on their level. To describe him I would have to say 'If you asked Hal King the time of day, he would tell you how to build a watch.'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



KFM 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 KFM gave away as an on-the-air promotion.



This is the official KFM Coke truck.



Recording artist B.W. Stevenson is shown during a recent KFM 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 WJLY, 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.

4:00 PM to 6:00 PM
 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 Furby, 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."



The Managers...

Charlie Warner
GM
WMAQ/Chicago



R&R: How long have you been involved in Country radio?
WARNER: Just since last January 15th of 1975 when WMAQ changed its format to Country music.
R&R: What changes have you seen in the last year or so in Country radio and do you think it's good or bad?
WARNER: Well it is very hard for me to tell because the only two stations that are Country that I can listen to are WMAQ and WJLD. We are doing pretty much the same thing that we did from the beginning. Our sound has changed very little. WJLD's sound has changed a great deal and has become similar to ours. I think that this usually happens in any competitive situation. I think some of the stations are shortening their playlists a little bit more, becoming more involved in music research. I think there may be a trend to shorter playlists.
R&R: What kind of an image do you try to project both nationally and locally?

WARNER: We don't really push a lot of time worrying about our national image. We're concerned about projecting a local image. Of course we do not push aggressively the fact that we are a Country music station. On the air we identify ourselves as "Your radio station, WMAQ." Even though our logo says "Country Music" in our media advertising. We encourage "listen to our station and win money." "Win big cash prizes," or we have a bumper sticker promotion going where we say "Get a bumper sticker and win money." We try to be a mass appeal radio station. A station that appeals to everybody because we're warm and friendly and give away money and have contests, and we have fun and prizes, that type of thing. We don't overly stress the fact that we're Country music because people that like Country music know where to come. There's still, to some degree, people that do not like Country music who think that Country music is hillbilly and bluegrass and twangy guitars with people that sound like they've got a clothespin on their nose. We say we're a great radio station and to converse a good one and listen to us. We find that we're converting a lot of people. Obviously we've had to convert a lot of people because we've come to a situation where we had over two million come in the total survey area, and with those kind of numbers, they had to come from somewhere. WJLD, with its hype never had that kind of come. There are a lot of new people that have come into Country radio, so we think we've converted them. Starting right about now we are mentioning Country in some ads, but we're being very selective about it. For instance, we're running an ad in Times and Spreads illustrated that says "If you like Country music you can come out of the closet." It's kind of a cute ad with a cartoon of a guy inside a closet listening to a radio. What we're saying is that up until now, a lot of people didn't listen to Country, because they thought it had some kind of silly image. Country music is growing by leaps and bounds. It's the middle of the road music of the 70's and you can listen to it and not be ashamed. We don't think that anybody too sophisticated for Country music. It's a great, simple, direct wonderful American music. In fact, Country music is becoming more sophisticated with production techniques, so that anybody can listen and enjoy it. We're saying to people "Hey, try it, you'll like it."

R&R: What kind of difficulties, if any, are you finding in selling Country radio today?
WARNER: Not a lot really. I think that in Chicago, it's accepted. I think that Country music is always going to have to position itself for where it is. It is a mass appeal music. Mass appeal means that there are a lot of people that don't make over twenty-five thousand dollars a year. Those people are not in the majority of the Country, and when you're dealing with a mass appeal radio station you're going to have to take some of the low scale socioeconomic groups along with the up-scalers. Advertisers all say they want to reach people that are middle and upper income, upper educated people. They think that their product appeals to those people so they want to buy or be associated with an advertisement, or something that they think they might appeal to those upscale. On the other hand, if you're selling peanut butter, or you're selling soap powder, it appeals to everybody in all age groups and all socioeconomic groups, and of course, that is what a mass appeal format like ours does.

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

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

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

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

Neil Rockoff
GM
WHN/New York



R&R: How long have you actually been involved in Country radio?
ROCKOFF: It's been about fifteen months.
R&R: What changes have you seen in Country radio in the last year or so?
ROCKOFF: I've seen the good. I'm an optimist. I think probably the thing that I recognized the most and it's maybe old hat for you, but I think that we've seen a lot of people that have converted to Country music. We've seen a lot of people that have converted to Country music. We've seen a lot of people that have converted to Country music. We've seen a lot of people that have converted to Country music.

R&R: What type of an image do you try to project for your station?
ROCKOFF: We're a mass appeal radio station. We also try to foster an image of a family radio station without being corny. On the other hand, for an example, we say we're a family radio station but we're appealing to all segments of the family.
R&R: How difficult do you find, if any, in selling Country radio to 1975?
ROCKOFF: I think it's a question of degree. I think that it's seventy percent easier than it was a year ago to get through to Country buyers. Next year hopefully it will be cut in half again. We still get Country commercials from some pretty big clients. You know, they're right out of the Korean war. There's still an education process. People still talk about Country and Western. We're in New York talking about Country.
R&R: Do you think it's necessary to label a station Country?
ROCKOFF: In terms of listenership, no. In terms of the way the advertising agencies work, yes. I'd love to be cavalier and walk into the agency and say "Hey, we're WHN." Unfortunately, it doesn't work that way. We have to tell them what we do is that very thing in terms of our listenership. That is, we don't promote ourselves as a Country station. On the other hand, for an example, we say we're a family radio station. In terms of our contests, we don't give away goats and horse saddles and things like that. We very rarely talk about ourselves as a Country radio station. We talk about ourselves as "Your radio station." We talk about the kind of radio station that tries to serve its audience best. What you do in terms of your audience is one thing and what you have to do practically, in terms of the agency community, is another thing.
R&R: What do you think is going to take Country radio to 1975?
ROCKOFF: The people. I think it's the people more than anything else. I believe there's a great void in Pop/Adult radio. The vacuum that was just a sign for this time. Also the fact that we're seeing a lot of people without a permanent superstar with the exception of Elton John. It's a return to what people are desiring to escape. They're fed up with so many different things. There's a permissiveness in the kind of lyrics that Country music can now play. People are getting more people off in a major market. Look at the talk shows. Whether it's Dinah, Douglas, Griffin, Carson, or whatever. Invariably, I think that those things that are happening in the area of music, furniture, clothing, the jeans revolution has changed the accept-

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

R&R: What is your basic philosophy about what makes a Country radio station successful?
ROCKOFF: Be a great radio station first. I think that's number one. The things that make a great radio station are good people. People who are very talented, dedicated to winning and getting the best possible understanding of the market. It's not as if it's to promote, from time to time, to make rating books happen and things like that. It's the fifty-two week commitment. I believe the news department has had stories. Have the public music today coming out of Nashville, Austin, Los Angeles and Miami, whether it's New York or El Paso, and there are ways to do that. I guess it's a helluva lot harder to do it in New York because you've got eighteen million people living in four hundred different communities. But I think whatever it takes to make for a great radio station, service, concern and talent are at the top of the list. I have a saying that I use with my people called "TRW." Truth, believability and warmth. Those are three things that are not only important, but absolutely and crucial in broadcasting.

Al Greenfield
VP/GM
KIKK/Houston



R&R: How long have you been involved with Country radio?
GREENFIELD: For about twenty years.
R&R: What changes have you seen in the last few years, and do you consider them good or bad?
GREENFIELD: I think that the question Country music has been taking for the past several years has been super. I think we have a much broader base now for the Country music listener; before, it was very small. I think that's good for Country music.

R&R: Any comment on the trends in Country lyrics?
GREENFIELD: They've loosened up considerably. I have mixed emotions about that. A lot of them, I think, are totally unnecessary. I don't think that you can use some of the lyrics that we do use to make a hit record. I don't think this is good. Then, on the other hand, I think it's been a little bit prudish in the past in certain areas. If you want a broader appeal you have to do things that sometimes you don't necessarily want to.

R&R: What sort of an image do you try to project for your station within your market and also on a national level?
GREENFIELD: We feel that we're in general market radio. We're not in the specifically "just" Country radio. I think Country has spilled over today, as I say, definitely to a radio. We try to run a good broadcast facility that plays Country music.
R&R: You think a Country radio station, any radio station for that matter, should be involved in the national scene at all? Possibly through the CMA, trying to garner certain amounts of national publicity through promotions and so forth.
GREENFIELD: Yes and no. I don't think it helps you that much. I think you should be involved and know how to have a full grasp of what's going on nationally so that you can operate your facility more efficiently.

R&R: Do you find any kind of difficulties in 1976 in selling your Country radio station?
GREENFIELD: 1976 as far as our station is concerned, has been definitely a seller. It's been dynamic. We've had the great year at the station that it's ever had.
R&R: Do you find any type of negatives out of New York or Chicago when you're trying to make a major buy?
GREENFIELD: I think we have overcome most of those obstacles. It's a rarity to get someone that is totally not knowledgeable when it comes to buying radio.
R&R: You were saying that you consider yourself a total radio station. How necessary do you find it to actually label your station?
GREENFIELD: I don't think you have to say everybody. We're certainly not ashamed of it. We want everyone to know that we play Country music. We're proud of the fact, especially here in Houston, that we don't go around saying Country, Country, Country all the time. Just good radio.
R&R: What do you think will help make Country radio continue to grow in the future?

GREENFIELD: I think a total professional approach to the business with qualified personnel. Radio stations in major markets should not be ashamed of the product that they're putting on the air. They should be proud of it. I think that's what it is. I have spoken with several General Managers around the country. They give me the impression that they are a little bit ashamed of the format, or they say they don't want to really say that they're Country. I have had Managers tell me that they will play a particular artist who may be number one on the charts because they're just too Country. I feel that you program Country music and the artist is number one, why would you refuse to play it? To me it's the opposite of what you're trying to do.
R&R: What would you consider your philosophy about making a radio station successful?
GREENFIELD: People. I think you have to hire good people. I don't believe you have to have a total controlled rain over them. Try to help them and give them their head and let them do what they feel best. But your standards should be cleared through a committee. I operate by committee here. Let the department heads run the station. I don't feel one person should make the radio station. You have to have good people. You have to play them and motivate them. I feel very fortunate because I believe I've got some of the best people in the Country right here. They enjoy their work and are happy to be here.

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



R&R: How long have you been involved in Country radio?
ROGERS: Since October 1969.
R&R: What changes have you seen in the last few years and do you consider them good or bad?
ROGERS: There have been a number of changes, primarily

in the attitudes of advertisers and their agencies regarding Country music. Quite a number of ad people have come to the realization that this is music that runs across all economic and social lines and no longer do we have to justify our assistance in the marketplace. Country music probably is acknowledged by more people today as being "music of the people" — certainly indigenous to certain regions of the country, but widespread and widely accepted from your biggest cities to your smallest towns. The music itself has changed some what — I think there is a great battle going on within the recording industry trying to determine whether or not we're going to have a homogenized Country music that will be acceptable on all radio stations — short of Classical or Ethnic stations — or whether we're going to have a product so highly identifiable and unique so as to be played only on a "Country music station." I think probably this is a two-edged situation in which Country music stations can point out that their music has broad appeal and that, in many instances, Country music is being played in a competitive market. In other words, if I'm sharing listeners with another station that has a two-edged situation in which Country music stations can point out that their music has broad appeal and that, in many instances, Country music is being played in a competitive market. In other words, if I'm sharing listeners with another station that has a two-edged situation in which Country music stations can point out that their music has broad appeal and that, in many instances, Country music is being played in a competitive market. In other words, if I'm sharing listeners with another station that has a two-edged situation in which Country music stations can point out that their music has broad appeal and that, in many instances, Country music is being played in a competitive market. 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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, or some other committee somewhere within the industry. You have to put part of yourself back into the industry to help it grow. If you do it unselfishly, oddly enough, you'll end up getting more return out of it than you can imagine. You have to really get involved in what's going on around the Country.

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 the big five, the big ten, 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?

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

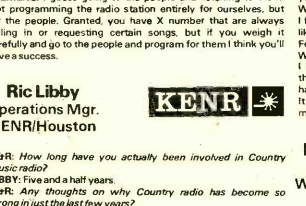
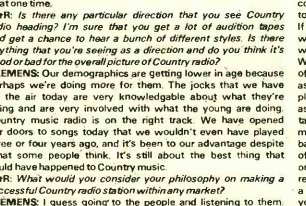
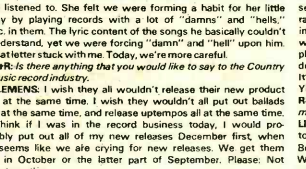
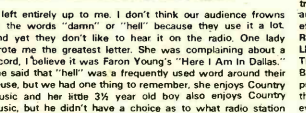
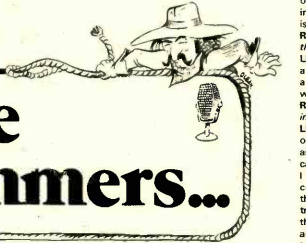
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RBR: What image do you try to project for your Country station nationally and locally?

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,



LIBBY: Country music is the most infectious form of music we know in the country today. You will listen to it for a while, it grows on you, and 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 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 an earthquake. We have total involvement with our listeners and it works beautifully.

RBR: Any type of counter-programming technique you use in your market seems 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 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 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? Are they 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 program, we get a call 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 you have to do what you think is right and we have the feeling that that's a very right thing for us to do. It gives us a good early reading on what's going on in our market musically and keeps us very close to our people.

Ed Salamon
PD
WHNN/New York

RBR: How long have you been in Country radio?

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

RBR: How long have you been involved 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 anyway? 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.

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

SALAMON: Not too much. The musical judgment, or whatever it is called,

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?

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

SALAMON: 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.

The Programmers...

Jim Clemens PD WPL0/Atlanta

is left entirely up to me. I don't think our audience frowns on the words "damn" or "hell" because they use it a lot. And yet they don't like to hear it on the radio. One lady wrote me the greatest letter. She was complaining about a record, I believe it was Faron Young's "Here I Am in Dallas." She said that "hell" was a frequently used word around their house, but we had one thing to remember, she enjoys Country music and her little 2 1/2 year old boy also enjoys Country music, but he didn't have a choice as to what radio station he listened to. She felt we were forming a habit for her little boy by playing records with a lot of "damns" and "hells," etc. in them. The lyric content of the songs he basically couldn't understand, yet we were forcing "damn" and "hell" upon him. That letter stuck with me today, we're more careful.

RBR: Is there anything that you would like to say to the Country music recording industry.

CLEMENS: I wish they all wouldn't release their new product all at the same time. I wish they wouldn't all put out ballads all at the same time, and release uptempos all at the same time. I think if I was in the record business today, I would probably put out all of my new releases December first, when it seems like we are crying for new releases. We get them all in October or the latter part of September. Please. Not all at one time.

RBR: Is there any particular direction that you see Country radio heading? I'm sure that you get a lot of audition tapes and get a chance to hear a bunch of different styles. Is there anything that you're seeing as a direction and do you think it's good or bad for the overall picture of Country radio?

CLEMENS: Our demographics are getting lower in age because perhaps we're doing more for them. The folks that we have on the air today are very knowledgeable about what they're doing and are very involved with what the young are doing. Country music radio is on the right track. We have opened our doors to songs today that we wouldn't even have played three or four years ago, and it's been to our advantage despite what some people think. It's still about the best thing that could have happened to Country music.

RBR: What would you consider your philosophy on making a successful Country radio station within any market?

CLEMENS: I guess going to the people and listening to them. Not programming the radio station entirely for ourselves, but for the people. Granted, you have X number that are always calling in or requesting certain songs, but if you weigh it carefully and go to the people and program for them I think you'll have a success.

Ric Libby
Operations Mgr.
KENR/Houston

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

LIBBY: For about a half a year.

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

Ed Salamon
PD
WHNN/New York

RBR: How long have you been in Country radio?

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

RBR: How long have you been involved 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 anyway? 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)

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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 them on the head, squish them in the face with a pile 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 Roll Top 40. Country music has moved 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 moved to the Nashville, 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 do a radio show, I'd 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 don't think I 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 with it. I'd like to see 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 WHK's programming. 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 do a radio show, I'd 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 don't think I 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 with it. I'd like to see a creative person who is not afraid to really open the microphone and go out on a limb.

RRR: You've been a lot, being involved with the CMA, and you've got a chance to listen to a lot of different radio stations. There are only a handful of stations that have become very successful. Do you have any comments about Country radio that would help other stations that aren't winning now to be more effective within their market?

ROBINSON: The things that we use to win in Indianapolis are the same things that I would use if I could find myself sitting in another market. I think that the key is building and pick it up and sit it down in any other city in the United States and be as dominant in nine months as we are here with the possible exception of areas where you have to do a promotional radio station that get the attention of the audience because they think they are supposed to listen to that radio station, whether they listen to it for five minutes a week or five hours a day.

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 concerts 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. But the most effective on the air is to do a radio show with less amount of value, but with some fun involved, or else get out of it entirely. All of our decisions in the company are based on the individual station and individual market and what we have to do to be successful.

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

SCOTT: No, the only thing that I would say about counter-programming is that you're going to run your own shows. We always try to be aware of the competition when it comes to trying to play their games or to play against their games. 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 you're going to get in the one that you're going to get into. I don't think so.

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 the one thing that broadcasters overlook is that the CMA has been able to help us nationally with their national television show and their awards show every year, seen by millions of people, more than anything else on television in that competitive time slot. So many of us don't realize the one good thing out of it is that no other music has done as well as Country music as far as adding an awards show and grabbing an artist like Olivia Newton-John as well as called herself one, and yet this organization was wise enough to label her as a Country music artist. Then, all of a sudden, she's the award show, and the fact that the CMA was behind it and engineered some of those moves with some artists like that, has probably helped our whole image.

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 concerts 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. But the most effective on the air is to do a radio show with less amount of value, but with some fun involved, or else get out of it entirely. All of our decisions in the company are based on the individual station and individual market and what we have to do to be successful.

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

SCOTT: No, the only thing that I would say about counter-programming is that you're going to run your own shows. We always try to be aware of the competition when it comes to trying to play their games or to play against their games. I don't like to think that we do that. In some instances we might, but I don't think so.

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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.

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 whether there are enough listeners who have been exposed to Country music in the other direction and doing more traditional Country oldies type format to satisfy those listeners who call up and say "Why don't I hear that?" I think that as Country music grows, there are going to be splintering formats with probably lesser audiences than main stream Country music formats, but still, some audiences will probably occur there.

RRR: From the Country music industry, do you have anything that you feel, as a Program Director, you would need to better help program your radio station?

SALAMON: A music format is only as strong as the music that supplies it. The more you work with the Country music industry has been doing over the past couple of years to make music that has done a greater appeal and allows me, as a Country music Programmer, to reach a more mass audience. I think we've seen what has happened with the middle of the road music stations in the last few years. Their supply of product has just dried up. Country music has become more and more a force in adult music because of this. So, I'm glad to see that the direction that Country music is headed is giving us music that appeals to younger audiences and using productions and instrumentation that can appeal to more urban audiences than have listened to Country music in the past.

Bill Robinson
Operations Director
WIRE/Indianapolis

WIRE Radio 1430

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

ROBINSON: Since 1965.

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

ROBINSON: It started to happen in the mid '60's. Before that, commercial Country radio could not compete with the Rock stations and the good music stations with the product that was put out pre mid '60's. About then some brains started to gather in Nashville, from the production standpoint, and started using professional musicians, background voices, and heavier instrumentation to make the Country music sound that brought Nashville sound into a commercial reality that we could then compete with. Then I think it's gotten better ever since. The input of the new breed of writers has helped. We still have not gotten away from the basic concept of Country music songs. They are real, they are life, they are blue collar, they are white collar, they are love, love, cheating, and truck driving. Country music now has more mass appeal than it had in the mid '60's. We have less "honky-tonk" success in this part of the Country, although I know there's a monstrous resurgence of redneck Rock, or whatever you want to call it, some parts of the Country.

Another reason for the growth is that we've got a lot of slick Programmers in Country music radio that we didn't have in '65. Many of these guys are going head on against each other. We forget that we've got to blow off all our competition here. There are four stations that have tried to be Country since we've been Country here in Indianapolis and they've lasted anywhere from one to three years. I think that's gone. There's a lot of brain power in Rock. A lot of these guys came from Rock and use some of the same concepts they used in Rock. A lot of them came from personality Pop/Adult radio. There's a lot of format music stations in the radio world that set of nations. In Indianapolis we have a very high personality profile on the radio as well as being very identifiable as a Country music radio station. We believe in being a Country music radio station that believes in being personality radio. We believe in being full service with a lot of news and sports, community affairs, etc.

RRR: With the change in the type of music sound that's coming out of Nashville and California, are different ideas where you had to change the image that you project for your station within the community?

ROBINSON: I think you change monthly by degrees. We might slide degrees at a time because of the music. Some of the music we're playing today I wouldn't have thought of playing two or three years ago. But we can't stick our head in the sand and do 1965 radio in 1976 or we won't be here.

RRR: What type of personalities do you find are most effective for your station?

ROBINSON: We're a laid-back radio station. I guess that's

Ron Jones
PD
WHK/Cleveland

WHK 1420
Country Music

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

JONES: This is my twenty-seventh year.

RBR: What direction do you see Country music radio headed?

SCOTT: I think it is going towards Pop/Adult. I think the audience has changed and become a little more sophisticated. We have so many people that don't like the rock or country format, long listening periods or Rock and Roll radio. Many of them are turning to Country. In order to satisfy them, radio stations have changed and so has the production of certain records. As a result we have what used to be an old Pop/Adult. In the days of Pop/Adult radio, you'd hear the best of the Rock, Country and Pop. Today what you're hearing is the best of the very modern or cross-Country type acts. You're hearing the very commercial Country which is very compatible with anything, and of course, you're hearing some hard Country. In my opinion this is leading us closer to a Country flavored Pop/Adult.

RBR: Do you think that possibly we will make Country music less identifiable?

SCOTT: No. I think there will be enough flavor in lyric and production to have Country music retain its identity for as long as we will ever have it.

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

SCOTT: First of all, I think that every radio station, whatever its format, should think of itself first as a radio station before it thinks of itself as Country. What makes you good or bad is not your music, but the things around it. You've got to have a good station. A community image. You have to have good audio and good talent that knows how to communicate ideas and information to people. You need all of this before you add the music. The music is really secondary. You're not going to be successful unless you have a good station built behind the music you play. I hear a lot of Country radio across America. I just recently took a short drive across parts of the Mid-South. This is a good idea for every Program Director to do every three or four months. Get in touch with a certain part of the country and find out what is going on in small, medium or major market radio. There is a pretty big void in good radio in many markets today. People are all hung up on the cue card system. It's 520 at W... and there's not as much good communication as is needed. The people that are being schooled in small market radio today are not like they were years ago. They're not required to have some knowledge of what they're talking about. Today it's just open the mike, give the call letters, time, temp. and music. As a result I think we have a void of good communicative broadcasters or air people today. When I travel, or when I listen to Country radio, I don't think it's any worse than it is in Rock and Roll. There's an emptiness out there and I think it's mainly because the people have never been taught the basics which are communicating with the audience.

Terry Wood
Operations Director
WONE/Dayton



Marty Sullivan
Operations Director
KRMD/Shreveport



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

WOOD: Since January 1969, for six years.

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

WOOD: Because it has been given the kind of exposure it needed to appeal to a mass audience. It was used as a viable commodity to gain a mass audience. In other words, it was utilized by radio stations who had the potential to reach a mass audience as opposed to being relegated to the 250 watters and the very small markets who could never in their wildest dreams gain the kind of audience that say a WIRE, WONE, or WMAQ, etc. could.

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

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

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

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

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

RBR: To sum this up, what direction do you think that Country radio is going in?

WOOD: I think the sound is becoming a little more broad than it used to be. Nowadays it is including, accepting, promoting, or whatever artists and sounds they don't have say to include in my booth something which related to the history of Country music. We have never touched Dr. Hook or an Eagles, etc. Now they're almost commonplace, or are rapidly becoming that way. It's not just the sound. Most stations four to five years ago were careful not to get caught up in the excitement of saying it's different, new, let's play it and all of a sudden, that's all they are doing. You can't forget the core audience that made you successful. That's the place adaptability, towards the current music. Lynn, Charley Pride and George Jones. If you ever wipe him out then all you've got is the same trends every other station has. The Pop/Adult's, the Rockers, whatever, they're button pushes. Country was the core that has kept us here. We're going to stay. You come, they listen, and they stay forever. Pop/Adult doesn't have that, nor does Rock. If you stop playing, or don't play enough of George Jones, Loretta and the Conways etc., you're in trouble. When you do that you're a transient like the rest of them.

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

SULLIVAN: For four years.

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

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

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

SULLIVAN: The image of the station within the community is basically geared to the places we use most often on the air. "All American KRMD." We try to do a lot of flagwaving. We involve ourselves heavily with local activities. A case in point is the 4th of July picnic which really is a giant promotion that the station does on behalf of the people at the radio station, and for the people who listen to it. We give away free hot dogs, free Coca Cola, and we usually have a free show. However, this year we did not have an air show. It was \$1.00 charge for a four hour live show which had Tommy Overstreet, David Houston and the Persuaders, Ben Reese, Mel McDaniels, Billy Larkin, and several of the better local groups from this area. The \$1.00 fee went towards a local club.

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

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

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

SULLIVAN: I have a very heavy personality station. I let each man here control his own personality on the air. The morning drive guy uses a character voice as his sidkick. Actually, the character voice is funnier than the morning drive guy. The afternoon drive guy uses more of a Top 40 approach to his music, and his personality is 150% different than the morning guy. I let each person do his own thing within the limits, of course, of the format.

RBR: Are you having any problems with lyric content in records today?

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

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

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

RBR: Is there any particular direction that you see Country radio headed?

SULLIVAN: I see the Country radio stations of America generally adopting the same thing we've had here all along, a heavy personality approach. I'm talking about artists, promoter people, label executives, A&R people, etc., should become a little more active in the seminars and the RBR Conventions, where they can get an actual response from the guys who are directly connected to the radio industry. Obviously when I say that, a lot of promo guys are going to say "Wait a minute. What are you saying, because we've been to every seminar and every RBR Convention since they started, and every CMA Convention, too." The promo guys are probably the least offenders of those three categories. I feel the artists should become more involved in the seminars and hear what the people are saying. They should become relaxed when they're trying to say. When I go to a convention, I just take along with me the same things that I hear people say all year long. I'm reflecting exactly what my audience tells me.

RBR: Any particular philosophy in programming that you have that may possibly help some other programmers as they're trying to improve their stations?

SULLIVAN: During my vacation, as usual, I chug along the countryside listening to other radio stations. I've noticed one thing that has stood out more than any one single thing is that a lot of Country radio, regardless of how old or how modern or how progressive, tend to forget and throw out all of the audience in the old category. I don't hear a lot of choice oldies on these radio stations. I hear oldies that did the best where the stations that had some Beatles in fourteen years ago. There is an awful lot of audience that would like to hear "Bouquet Of Roses" by Eddy Arnold. I think we tend to shove that traditional sound aside.

RBR: And your philosophy on a successful radio station?

SULLIVAN: I think every radio station, regardless of its format, and particularly in Country, should stay within its boundaries as prescribed when you first get the thing going. Next you do it on any other station that you're going to be involved in within that category and involve yourself in the community. Become a viable part of the community. If you do that I don't think you'll have any trouble at all.

Walt Turner
PD
WJL/St. Louis

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

TURNER: Three years.

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

TURNER: In addition to the music, it's the way the presentation or the approach. There's still some personalities left in Country radio where there are so many radio stations that seem to have almost abandoned personalities on an overall level. **RBR:** What type of personality do you think is most effective on your station?

TURNER: I think it's someone who doesn't get in the way of the music. I don't think that the personality can come off bigger than the music. I think if he does, then you're going to have some problems. **RBR:** What kind of image do you try to project for the station?

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

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

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

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

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

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

TURNER: No, I don't think so because I think that the day of selling Country, or making money from just the strength of Country is not really as important as it once was. You have to be a buyer and get many buys based on just being a Country radio station. You'll get some, but not enough to really make it competitive. I think we've gone through the era of telling people we're a factor in this market place and we're doing better and we're competitive with the others. I don't think you'll get that many buys anymore just being a Country station, you've got to be competitive with the best of the market place. You don't have to label yourself as Country. When you're going to sell something, you should know who you are, you should project that without really having to say what you are.

Ben Peyton
PD/MD
KAYO/Seattle

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

PEYTON: Actively since 1965.



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

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

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

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

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

PEYTON: Yes, I think you need to have some type of identity. **RBR:** What kind of personalities do you use for your station?

PEYTON: We use more of a Pop/Adult type here. Which is a little different approach than we used in Cleveland, a little more relaxed. We're trying to be very warm and friendly, but not play a lot of music.

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

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

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

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

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

PEYTON: You've got to be playing hit music, the right promotion and dynamite personalities. Each market is a little different, but those are the key ingredients. You've got to be playing hit music, whenever someone turns the radio station they have to hear the hits. You have to constantly promote, not necessarily on-the-air, but outside too. Depending on what budget you have, try to have the best people possible. If you just have to be careful what time of day you use it. Country music is beginning to appeal more to the younger demographic and this is good. I think Top 40 radio is the one that's in trouble. I see Country and Progressive radio as the two main formats in the next few years.

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

NORWOOD: Six and a half years.

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

NORWOOD: For fifteen years.

RBR: Why do you think that Country music and Country music radio have become so strong in the last few years?

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



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

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

NORWOOD: We're projecting just people music. We don't say, "Country music."

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

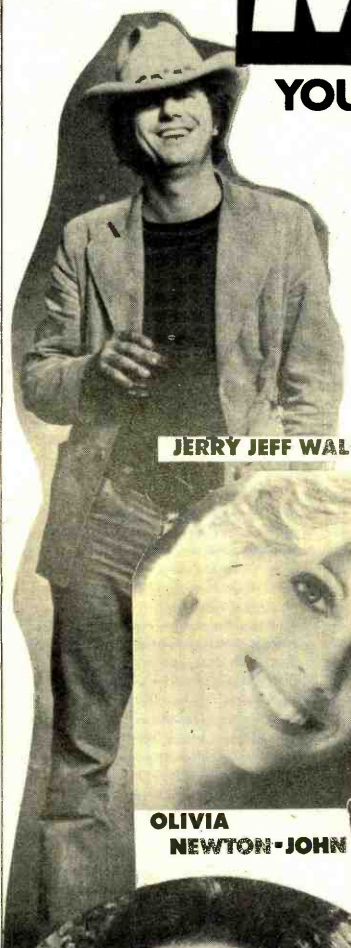
PEYTON: Actively since 1965.

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

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

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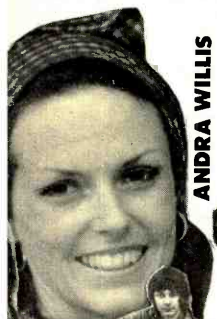


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LITTLE DAVID WILKINS



BILL ANDERSON



MEL TILLIS



RONNIE RENO



JONI LEE

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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.

RJR: 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.

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

NORWOOD: I'm very happy with the music industry. They're trying the same thing I am, to get to as many people as possible. To get them to listen to Country music. I think we're both working at the same 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



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

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

RJR: How long have you been in radio?

SIMPSON: Twenty years.

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

SIMPSON: The most important reason is the honesty and diversity in Country music. Country music has always been, and continues to be very honest, people-oriented music. **RJR:** What do you think is the direction that Country music is 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.

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

CHANDLER: No, not really. The music tells everybody what 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.

RJR: 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.

RJR: 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.

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

RJR: 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.

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

CHANDLER: Yes. I think that this market, San Diego, is being avoided by a lot of record companies. The only 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.

RJR: 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 world 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.

RJR: 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.

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

SIMPSON: Well, I believe it is an image that would have to be derived largely on account of the market. In Denver we are not a level, down-home type of radio station. We are very uptempo, very modern in our approach. We don't have any disc jockeys 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.

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

SIMPSON: Quite a few labels, specifically larger labels, are getting into Country music and they're releasing quite a few Country singles these days. The problem we have experienced here in Denver is a lack of service. A lack of follow-through on single releases. Many times we will receive a 45 which we feel is very strong. We might take a chance on it and put it on our playlist, only to find after three weeks of playing 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



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

CHANDLER: Seventeen years total.

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

CHANDLER: Everybody is really getting sick of the other music that's happening. I think everybody is getting tired of hearing the yelling, screaming, Rock and Roll. There's 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.

RJR: 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.

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

REED: It's difficult to do that. In my particular case, I've always loved Country music, I have what I consider a good feel for it. 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.

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

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

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

REED: I don't think you have to label it anything. You'll soon find out 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.

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

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

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

REED: No. I don't. I feel that I've progressed with the music. I don't 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
WVOK/Miami



Ted Cramer 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 record 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 prestige 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 making up less and less of 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



RJR: 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.

RJR: 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 old Country music is more appealing to the adult listener.

RJR: 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 it's putting out?

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.

RJR: What if any, do you think is necessary in the way of music for an given market?

LEADER: For start you'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 them. In other words, we're doing demographic information and things like that. You've got to make 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.

RJR: 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 "Thank 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, price 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 improbable. 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 his 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 radio. **RJR:** Now after you've decided, through this method, what records to go on, how do you determine when a record has peaked within your marketplace?

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

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'll be 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, but it is classified. I can go into it a little bit though. Larry Daniels, the Program Director, and I have a system which we use which determines not only the 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: What are your opinions on the direction of Country music from this point on?

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. Next I go through the artists that aren't as well known and if it sounds good then you add it too. Personally I've had good luck with almost going 100% with the major artists. I've always had good luck using that 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 or 14 weeks on the playlist. I can count on a new artist that has a strong record to last 68 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 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 mind 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.

RBR: How long have you actually been involved in Country radio 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? How many you've done a lot of actual on-the-road promotions?

RAY: I've done remotes 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.



Buddy Ray
Air Personality
WWVA/Wheeling

RBR: How long have you actually been involved in Country radio 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? How many you've done a lot of actual on-the-road promotions?

RAY: I've done remotes 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.

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.



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: It's pretty much so. I've never been involved in that way.

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

period of trying to be very robotized, 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, is to 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 over worked with in every market. Take some of the things that you hear and use them. The big thing is that if you can project the way you are pretty much in person, I think you've got it.

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 is still around. 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?

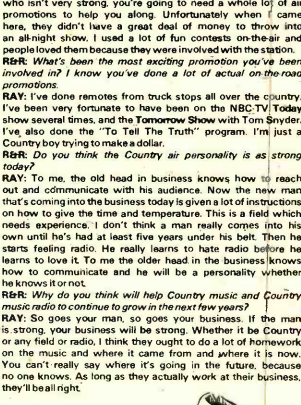
NEWMAN: I'm not Dick Haynes who's on the radio in the mornings. I've never thought of as a disc jockey. He is a nightclub comic who plays records. I'm not like Jay Lawrence who deals with comedy in the vein of a disc jockey. I try to be more informative. My relationship is to try to inform the listeners 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 I've 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'm once there two, three, four nights a week. It's a meeting place 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 that way. 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



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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 might be able to do for you as a songwriter to keep you more aware of what's going on.

BOURKE: I think radio needs to understand the Country music

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.

Wesley Rose President Acuff-Rose

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 lyrics 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 smallest 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 matters.

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

RBR: What percentage of catalogue songs are you using as opposed to newer material. Are you still reaching back for the 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 firm 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 industries 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 computerized salesmen that are four racks that 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 a song is finally placed, how involved do you get as a company in the actual marketing or promotion of that song?

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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 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 tastes 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?

GALLICO: Since 1944.

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

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

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

GALLICO: 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 record 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? Are artists wanting to use some of the older songs?

GALLICO: Yes. Right now, Kenny Rogers has recorded a song of ours that was a hit about 1968 by Leon Ashby, a thing called "Laura White." He got that "I Ain't Got It" just heard the record and I think it's an outright smash. Then we have a new girl called Sherril King who recorded "Almost Persuaded" and it looks great. We have a song called "Too Far Gone" that has been a hit for a big hit, but a lot of the artists pick it up and record it, both Pop and Country artists.

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



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

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

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

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

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

GALLICO: 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 our industry together?

GALLICO: I don't think they should have a short playlist. I really don't. I think they should play fifty or sixty records with some extras. But as far as the 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.

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 started with it in that branch of music that used to fiddle out 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 jacked 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 to sing and 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 come in here from 800 to 1,000 miles every Saturday night to hear the Grand Ole Opry because they have heard, and believe that it is a good program. It's a good clean show with Country music.

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

ACUFF: In a way I'm glad to see some of the music cross over. You've seen changes in the area of Country music. Do you feel that these changes have been good or bad?

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. 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 that has been pretty well covers that area. Normally, if this illness would have happened twenty years ago I wouldn't have heard from anyone past Pennsylvania.

Continued on page 40



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 that big. 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. The artist gets \$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 tight 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,

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.

RBR: 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.

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

BAUNACH: Well, I'm basically in favor of it. So you don't get the listener too tired with too much repetition of the same hit single. I think you do have to have a balanced survey. Somewhere around forty to fifty current singles are about as many as you can go and balance it properly with oldies, and the occasional album cuts. 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.

RBR: 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 is 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.

RBR: 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.

RBR: 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.

RBR: 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.

RBR: 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



RBR: 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 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.

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

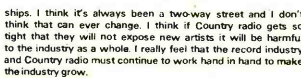
CHELLMAN: I think the telephone request line is absolutely essential. But in the meantime, if you're running a tight playlist, the telephone request line defeats its purpose because if you have ten stations to your radio station 80% of the time, he's only going to request the tune that you're already playing. I don't think they'll pick up the phone and call just on one hearing. I think research is important. There are so many ways of doing it that I think it would be wise to fit the individual requirement. Out of all the research going, the promotion is the most overlooked guy in the whole necessary ingredient.

RBR: 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 wise to fit the individual requirement. There are so many Country records available for airplay that it's absolutely insane to go with Starland 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 Starland 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 R&B 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 that is because they followed the Top 40 outlets who began 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.

RBR: 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 members. 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.



Larry Baunach VP ABC/Dot

RBR: 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, and learned that we're never worth the money we think we are, we're called "seasoned" pros. Now, let's put the "pro" in motion.

THE "P"'S 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 bubblegum wrappers and...)

As I said, "ponder all possibilities." Every second we are surrounded by great possibilities for promotion, but too often we haven't trained our minds to react to what we see, feel and touch. I filled my calendar for weeks 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 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 won't have more ideas than days you can use them. I hope you do. Planning the promotional 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 out 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 got anything but politics...they've never done anything for me or my station or fans." Well, it's good to take. What have you helped 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. It plays no matter how much political hype is put on it. Wrong records 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 RBR. I once heard someone say, "It's a head trip and personal politics to send pictures and your success stories to RBR, that's all I've got to say 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 Editor, 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 a 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:

SALES

Continued from page 16

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 Galtante 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.

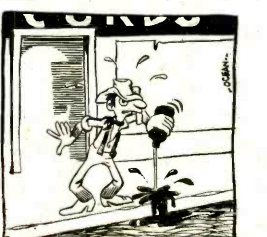
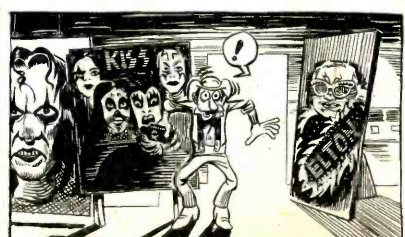
One solution would be for record companies to court the department and discount stores, pay more attention to them in terms of displays and promotions instead of concentrating so heavily on record stores. Another solution would be to encourage more Country consciousness on the part of record stores, 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 "tremendous factor in getting our stuff exposed faster," and also mentions an education program on Country music within the company.

aimed at making everyone more aware of its commercial potential. MCA's 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

