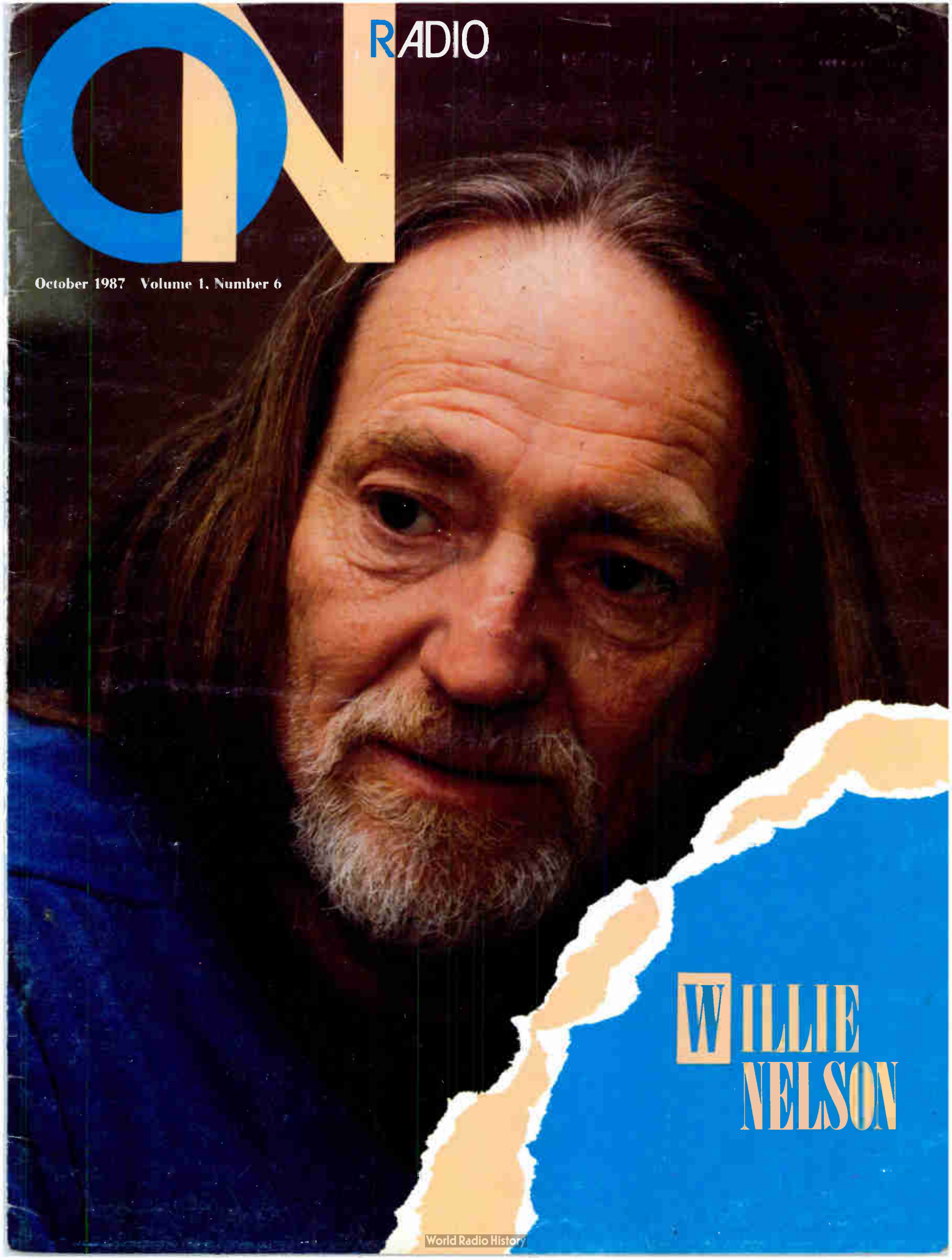


ON RADIO

October 1987 Volume 1, Number 6



WILLIE
NELSON

THE ONLY RADIO NETWORKS WHERE ADVERTISERS COME ~~FIRST~~ SECOND.



United Stations Radio Networks work BEST for advertisers because we work FIRST for radio.

United Stations is a team of seasoned radio pros, dedicated to giving affiliates the kind of customized news and sportscasts and the type of music programming they need most. When you give radio stations what they need, they'll use it.

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Sure, our advertisers come second.

**If We Didn't Work for Radio
We Couldn't Work for Advertisers!**



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

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Cover photo: Conrad Gloos

From the Editor

This month ON Radio offers an expanded issue! Marking October as Country Music Month, ON Radio offers several features of interest to country radio programmers. And published in time for the Radio '87 gathering in Anaheim, we round out the coverage with reports on several issues commanding the attention of radio broadcasters today.

We couldn't conceive of a better representative for country music than Willie Nelson. Other country radio topics covered this month are the 1987 Country Radio Station of the Year and Country Routes: A Guide to Publications. And adding to our Country Music Month coverage is our monthly feature, "Verbatim", which this month polls programmers on the new sounds of country.

Speaking of new sounds...Janice Ginsberg tells us some of her conclusions on the continuing battle between "new music" interests and radio. Janice attended this year's New Music Seminar in New York. The artists she has chosen to spotlight speak loudly for radio's open-mindedness.

On the lighter side of radio, new contributor Nancy Nalence and radio veteran Chuck King have each looked askance at aspects of the industry. Tweaking radio broadcasting's ear with their humor, Chuck offers a economic commentary while Nancy's is far more of the social ilk.

Contributing Editor Reed Bunzel delivers two features in addition to his regular column, "On Line". Reed, from his vantage point in Southern California, tells us about what may be the wave of the future —the New Age format introduced by Los Angeles' KTWV—the Wave. Reed also writes about radio's historic stronghold: localism.

And to help you keep that edge in the marketplace (and that is the point, isn't it?) we've included a special two page spread on the war between Arbitron versus Birch. As East Coast agencies arm themselves with two radio ratings surveys, will certain programmers be building entrenchments to save both the young and the old in their audience? Tom Cobin talks to both the agencies and the programmers about "all-out war."

We are grateful to NAB President Eddie Fritts for taking time out to delineate the most serious issues facing radio broadcasters today.

We hope you enjoy your special expanded issue of ON Radio this month. Watch for ON Radio's combined November/December holiday edition on your desks in November!

Broadcasting: Getting Broader All the Time

By Eddie Fritts

It has been said that broadcasting gets broader all the time. Certainly, the numbers just keep getting bigger—more stations, more listeners, more ad dollars, more competition, more choices for audiences.

And more challenges for us. The crowding of the local markets and the shifts in program packaging and buys have created a different marketplace. Regulation and legislation alternately relax or restrict some dimension of our business lives. The technological advances are so swift that it is difficult to maintain a technical edge over the competition.

NAB's purview includes the management, political and technical arenas. We work hand-in-hand with broadcasters to create a healthy climate for our industry, for now and for the future.

Front Row Seat to Congress

In Washington we have a front row seat to the Congressional and regulatory pressures threatening the radio industry. Our current legislative agenda items include the deductibility of advertising, the comparative renewal process, political campaign costs, and the Fairness Doctrine, to name a few.

Of highest priority are proposals which would affect advertising. As one of several revenue-raising measures to combat federal deficits, Congress has proposed reducing the deductibility of advertising by 20%. An independent forecast indicates that a 20% loss in deductibility would reduce ad purchases by nearly 5%. That revenue loss could cut profits by more than 50% for the average AM station and 30% for FM. The effect on stations in smaller size markets would be even more severe.

Ad Taxes

We have emphasized to Congress that advertising is the sole source of revenue for broadcast stations and that such a tax is clearly discriminatory. We have called on all broadcasters, as well as NAB's 1,200-member Legislative Liaison Committee, to speak to their members of Congress about this unfair proposal.

In addition to the federal proposal, we are closely monitoring various state initiatives to tax advertising. Florida has enacted a 5% tax on advertising which we are prepared to challenge in the courts. The Florida situation is crucial, since other states are watching the out-

come to determine if they will follow suit.

Political Ads

With Congress looking at a host of proposals on political advertising—including discounting the lowest unit rate charge by 30%—NAB has presented a campaign spending study which refutes some commonly held assumptions on broadcast ad purchases. Broadcasting has been painted as a major villain in the high cost of political campaigns; political pundits have estimated that anywhere from 50-90% of candidates' budgets for Congressional seats were spent on radio and TV.

But the study shows that in 1986, candidates spent a total of approximately \$97 million on broadcast ad time, representing 24.3% of total reported expenditures. We have pointed out that not only have the broadcast costs been grossly overestimated, but local broadcasters across the country have been instrumental in furthering the electoral process through aggressive programming of political debates, news programs, public affairs programs, voter education and get-out-the-vote campaigns—all provided at no cost to the candidates or the public.

Polishing Radio's Image

Looking ahead, NAB and the Radio Advertising Bureau have formed the Radio Futures Committee to enhance perception and awareness of radio. We are planning a major ad campaign to increase the public's consciousness of radio, radio's revenue share, understanding by public officials and opinion leaders of our industry and its service to their communities, and the pride and professionalism of those in radio.

AM & FM Technology

On another front, technical advances are making it possible to improve the sound of radio. Increasingly, NAB is involved in stimulating these engineering improvements. Together with the Electronics Industries Association, we have established an AM Quality Standard for transmission and reception to improve listener satisfaction with AM radio. Widespread implementation of this standard will improve the fidelity of AM

sound and increase AM stations' service areas receivable on new high-fidelity AM radios.

AM antenna technology has remained unchanged for over 40 years. NAB is developing two new-technology AM antenna designs which, if found to be cost effective, will increase AM signal strength and service quality.

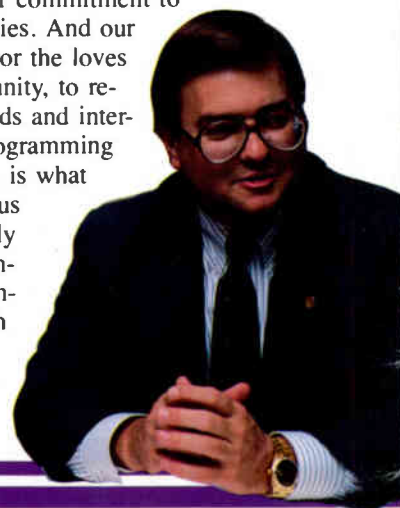
On the FM side, NAB has formed a subsidiary to participate in the development of FMX technology, which improves the fringe reception of FM signals by removing the noise penalty incurred by FM stereo broadcasting. We have also formed a new FM Transmission Subcommittee to research FM signal and interference problems to avoid future degradation of FM broadcasts.

Challenged on Many Fronts

Although challenged on many fronts, we hold the key to our own destiny. Broadcasters are investing their time, expertise and dollars in the technology which will keep them competitive.

When it comes to public policy, it is essential that we get involved in the political process. Every broadcaster should cultivate a relationship with his or her member of Congress to assure an open dialogue on issues affecting our industry. Clearly public policy decisions will be a primary force affecting our future. We must be the primary force affecting that policy.

Service to the local community is the cornerstone of broadcasting. Our public service campaigns—from drug abuse to political education—demonstrate to a concerned Congress and a concerned citizenship our commitment to our communities. And our ability to mirror the loves of our community, to reflect their needs and interests in our programming and activities, is what differentiates us from the nearly unlimited number of electronic signals with which the local broadcaster must compete.



Eddie Fritts is President of the National Association of Broadcasters.

Country VERBATIM

A Programmers Poll

In the past year, there has been an influx of younger stars — i.e., Steve Earle, Randy Travis, Dwight Yoakam — into Country Music. How is this affecting the country audience in your market?

Mike O'Mally-PD
WYNY-FM, New York

"Any time you have an influx of new styles and talent, you have an opportunity to broaden the base of acceptance for the format. And I think in the case of these artists, that has indeed occurred. I think it has brought additional interest to the format from a cross-section of age groups. I don't think these are artists that are of interest exclusively to younger demos."

Bob Guerra-OM/PD
KLAC/KZLA-FM, Los Angeles

"It's a matter of orientation. You have to understand that country music is an adult format and, be that as it may, our audience is used to familiar music, familiar artists. When new artists start to take the place of the older ones, it's somewhat of a task on our part, as programmers, to make sure that our radio station remains familiar to that audience. So we have to make sure that we use the right balance, and kind of spoon-feed these new artists and introduce them gradually to the audience. At first they have absolutely no idea who Steve Earle is, or even who Randy Travis was at the time.

It's about, I'd say, a year-long process, and then after awhile everything starts to become more comfortable. But I think there will be a little bit of a lag time for a lot of radio stations around the country in terms of audience accountability, as to what the record sales will finally say.

It's a gradual process, and it happens every once in awhile; you know, George Jones started out as a 'new' artist one time too. But I think it's healthy. I think it's necessary. I think it's something that needs to be done. And I think it's going to prove extremely beneficial to the entire industry, not just the music, but the radio industry as well."

Bob Young-PD
WXTU-FM, Philadelphia

"It all depends on the song. Steve Earle has not had that great of an impact at this point, but I think when he gets the right song, he will be super, super hot. Randy Travis is, at this point—coming off of *Forever and Ever*—the hottest act in America, and on radio stations. If Dwight ever gets the right hit—that is

COUNTRY SIX PACK

1 9 8 7

Memorial Day

1

Reba McEntire: Entertainer of the Year

Our annual salute to this year's Country Music Association Entertainer Of The Year. For more than ten years, Reba has been on country charts with songs ranging from rockers like "Can't Ever Get The Blues" to ballads like her recent hit "Whoever's In New England." She provides her personal comments on her music from her first hits to her newest release.

Labor Day

3

Twenty Years of Great Entertainers

In 1967 the Country Music Association established its "Entertainer Of The Year Award." The winners of the coveted top honor have included Ricky Skaggs, Willie Nelson, Barbara Mandrell, Alabama, Merle Haggard, Dolly Parton and many others—every one of whom will be brought together for conversation and music from country's best.

Christmas

5

Christmas Around the Country 1987

The annual holiday program which has become a tradition in country radio. The best of the latest seasonal releases are combined with some of the greatest classic Christmas hits of all times. All are woven together with stories and memories by the artists themselves.



New York

Washington, D.C.

Chicago

Detroit

Dallas

Los Angeles

London

Fourth of July

2

The Oak Ridge Boys: Golden Decade

It's an "American Made" success story, to borrow the title of one of their biggest hits. The group's roots may date back to the 1940's, but their nationwide popularity began in the summer of 1977 when "You'll Come Back Sorrow" reached the top of the country music charts. In recent years, they've been given their distinctive vocal treatment to country ballads including "Make My Life With You," as well as uptempo songs like their million selling "Elvira."

Thanksgiving

4

Dolly Parton: Twenty Years of Gold

After graduating from high school, Dolly Parton moved to Nashville to take her music seriously and for twenty years songs that she has written and sung have become some of the most popular in country music. Ironically, she is both a traditionalist with hits like "Coot Of Many Colours" and a trend setter with pop crossovers like "Here You Come Again" and "Islands In The Stream" with Kenny Rogers.

New Years

6

The Merle Haggard Silver Anniversary Special

Twenty-five years ago, in 1963, Merle Haggard released his very first single on an independent label. His talent shone through and "Sing A Song" became a country hit, breaking into the top twenty. Since then he's had countless hits that range from social commentary like "The Fightin' Side Of Me" and his signature song "Okie from Muskogee" to love ballads like "Today I Started Loving You Again" and "Always Wonting You." His songs echo the concerns and emotions of the common man, making him among America's premiere balladeers.

going to happen too because he's already developed a huge cult, club following here in the Philadelphia area.

I think that the fact that they're young artists has everything to do with it; if the sound is new and fresh and exciting, I think listeners of all ages really get excited. I think probably in the case of Steve Earle, when they have an album that's getting country and AOR play, that lends, probably, some legitimacy to our listeners who might share us with a WMMR (AOR) or WYSP (AOR)."

Barry Mardit-PD
WCXI/WWWW-FM, Detroit

"It's refreshing, certainly, to see a lot of new artists. I guess a new artist is to music, much like the minor league baseball player is to sports, in that, these are the stars of tomorrow. People don't realize it at the present time, but we're going to wake up in a couple of years

and these new people are going to be tomorrow's superstars. That's something that we kind of take for granted. Because it takes time for recognition—it can sometimes be frustrating for the new artist. But if a talent is there, the cream will rise to the top. We will always have an influx of new superstars.

As far as the market is concerned, we find that there's a lot of acceptance for the new artists, it just takes time. One of the neat things about country music is that there is tremendous staying power amongst the lot of the "faithful standbys" as I call them. The Charlie Pride's and Conway Twitty's have been having hits and have been doing a lot for country music for years, and they just keep going—nonstop. So that makes it a little bit harder for the new artist. But it's all the more to the new artists' credit because they have to work extra hard to get that recognition."



THE DAILY COUNTRY SPECIAL

Solid Gold Country With Mike Fitzgerald

MONDAY

Here's the network radio program that's been turning ordinary weekdays into Solid Gold for five solid years!

For station clearance information call United Stations Programming Affiliate Relations in Washington, D.C. at 703-276-2900.

TUESDAY

Solid Gold Country satisfies radio's hunger for tasty, promotable daily programming by dishing up five all-new one-hour specials each and every week!

For national sales information call US in New York at 212-575-6100.

WEDNESDAY

Every program is another masterful blend of hot interviews and tantalizing information sandwiched between classic country music. All of it comes fresh each day, prepared especially for today's country music fan.

Listeners eat it up . . . tuning in every day to hear what Mike Fitzgerald is cooking up now. And stations across America are finding Solid Gold Country their daily recipe for success!

THURSDAY

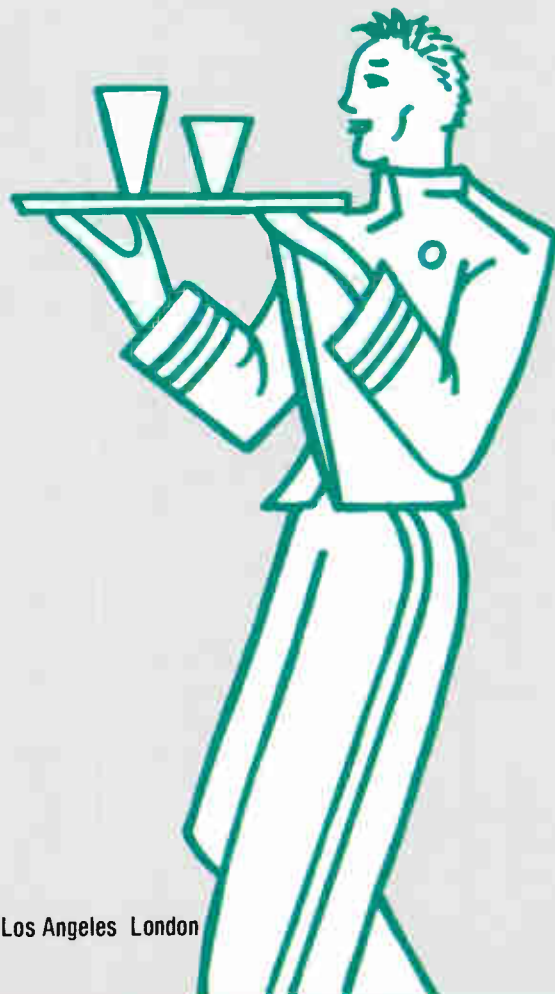
Solid Gold Country is available on a swap/exchange basis to country radio stations in the top 170 Arbitron-rated metro markets.

FRIDAY



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

World Radio History





By Tom Roland

In a radio world in which some stations are prone to change formats as easily as Patti LaBelle changes hairstyles, KNIX-FM in Phoenix has taken the opposite approach by emphasizing stability. It's an approach that's succeeded for the station in the long-term: having been purchased by Buck Owens Broadcasting 20 years ago, the signal was given over to country music, and the commitment to the format paid its largest dividend this year when KNIX was named the Country Radio Station of the Year by the Academy of Country Music.

Stability

The underlying current at the station seems to be that of stability, a straw that many Program Directors and air personalities would

love to grasp. General Programming Manager Larry Daniels has been associated with the station for 16-1/2 years, morning man W. Steven Martin has been a regular member of the team for 13 years, and even the pilot for the KNIX traffic watch has been around for seven years. Likewise, in the sales staff, National Sales Manager Leslie Shafer has been with the company eight years, and Local Sales Manager Bob Bernstein adds another five years with the station.

"There's a lot to be said for stability," suggests Daniels. "The listeners have an opportunity to darn near grow up with our personalities. They get to know them, get comfortable with them, and our clients have an opportunity to really get to know our sales people. From a ratings standpoint, I think that means a lot to adults 25-54."

The format that's brought them that kind of success is one that some programmers might have difficulty with. While one industry current emphasizes that a station should sound exactly the same at all times so that the listener knows what he or she is tuning into, the KNIX philosophy is to give the listeners what they want when they want it.

More Music and Full Service

"It's hard to get away with saying you're a 'more-music' station and a 'full-service' station in the same breath," admits Daniels,

"but, by golly, somehow we've been able to do that."

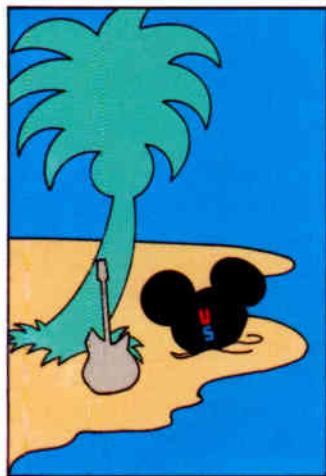
The key seems to be making alterations during different day-parts, leaning quite heavily on news, traffic, weather, sports and personality during the morning and afternoon drive slots, while adjusting almost 180 degrees to provide maximum music during other periods. Daniels insists that the variable format approach heightens its position. "We are a foreground radio station," he emphasizes. "You won't go to sleep listening to KNIX—unless it's at night when you want to be going to sleep."

Changes in style in the far-off reaches of Nashville have had an effect on the KNIX music mix, and the station is bringing its listeners along slowly, with a gradual incorporation of the new sound to its playlist.

When it began airing country music 20 years ago, KNIX was a "little desert radio station" with less than 20 employees. Today, it's a major broadcast facility with a powerhouse 14.5 share of the market, and—even more importantly—the #1 rank in adults 25-54 in 21 of the last 22 Arbitron ratings surveys.

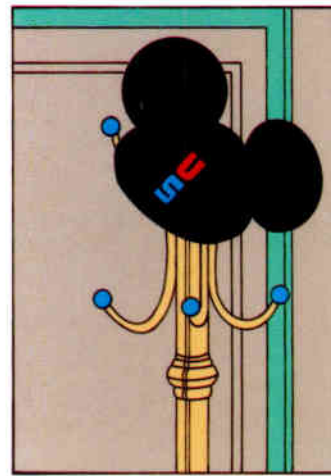
When it comes down to it, the ACM honor merely underscores the station's stability. "It was a very emotional experience for us," observes Daniels, "and one that basically told our staff that hard work does pay off."

Tom Roland is writer/producer of United Stations Programming Network's "Solid Gold Country".



We're Havin' A Beach Party!
with
Jan & Dean (*Surf City*)
Tommy Roe (*Sheila*)
The Kingsmen (*Louie Louie*)
Bobby Freeman (*The Swim*)
The party gets started at 6:30 PM for
Food & Drinks (sans sand)
Showtime is 7:30 PM
in the
Pacific Ballroom at the Anaheim Hilton
Thursday, September 10

**LET
US
ENTERTAIN
YOU**
UNITED
STATIONS
RADIO NETWORKS



In the Presidential Suite
on the 19th floor of the
Anaheim Marriott
Wednesday, September 9
8 PM to Midnight
Thursday, September 10
9:30 PM to Midnight
Friday, September 11
6 PM to Midnight
We look forward to seeing you there!

"All-out war."

That's what one radio research expert is bracing for.

The issue is ratings, but the opponents in this conflict aren't stations or networks. There won't be any big-money giveaways; the skirmishes won't be fought on the airwaves. In fact, most listeners will be oblivious to the battles raging all around them. Because the showdown is being staged in the dark netherworld of number-crunching, between the unseen forces of radio audience measurement: Arbitron and Birch.

The battle lines have been drawn for several years. The Arbitron diary, long the sole source of radio ratings, suddenly finds itself challenged by the telephone survey of the upstart Birch. While Arbitron remains dominant, Birch has been steadily gaining ground, and the stage may be set for a long, simmering rivalry welcomed throughout the industry.

Different Methodologies

The Birch method is to call households on the telephone and ask the person with the most recent birthday to recall his or her radio listening over the past 36 hours. There's no payment, no warning, no papers to fill out and no follow-up.

Arbitron's time-honored method

There are several examples of the differing age skews in the Spring 1987 ratings books for New York City. None is as dramatic as beautiful music WPAT-FM, where a whopping 80% of the audience or more is 45 or older. WPAT tied for second place in Arbitron, with a 4.8; in Birch, WPAT languished in 13th place, with a 2.7 rating.

Program Director Ralph Sanabria has a simple explanation: "There's something wrong with Birch." But he shows no signs of concern. "What matters is Arbitron," says Sanabria, echoing the opinion of many radio programmers and managers. "We have a direction. We haven't deviated from that direction for years, and we're not about to. We're not like some rockers who change every time the ratings come out."

Another station at a disadvantage in Birch is soft rock WLTW-FM ("Lite

is to contact households and ask them to fill out a diary for the household's radio listening for an entire week. When the diary is completed, the household receives a premium, ranging from 50 cents to \$5. (Arbitron also places follow-up calls and awards incentive premiums; more on that later.)

The fundamental difference between methodologies spurs much of the debate about the two services. BBDO decided 18 months ago that "Birch offers a technically superior product." But Arbitron spokesperson Nan Myers calls a surprise telephone call "a very ineffective way of measuring anything. I don't know what I ate yesterday, or what I wore yesterday, let alone what I listened to."

Encouraging Competition

BBDO was the first major advertising firm to decide to use Birch as its primary source of radio ratings. According to Steve Singer, Vice President/Director of Media Research, the agency was happy to "play an active role" in establishing competition with Arbitron.

SPRING 1987

		BIRCH	ARBITRON		
(CHR)	6.9	WHTZ-FM 1	1	WHTZ-FM	5.8
(URBAN)	6.5	WBLS-FM 2	2	WPAT-FM	4.8
(CHR)	5.3	WPLJ-FM 3	2	WPLJ-FM	4.8
(URBAN)	5.3	WRKS-FM 3	4	WBLS-FM	4.6
(AOR)	5.1	WNEW-FM 5	5	WINS-AM	4.5
(URBAN/CHR)	4.7	WQHT-FM 6	6	WOR-AM	4.4
(TALK)	4.5	WOR-AM 7	6	WQHT-FM	4.4
(NEWS)	3.7	WINS-AM 8	6	WRKS-FM	4.4
(TALK)	3.5	WABC-AM 9	9	WLTW-FM	4.1
(OLDIES)	3.3	WCBS-FM 10	10	WCBS-FM	3.7
(NEWS)	3.2	WCBS-AM 11	11	WNEW-FM	3.5
(CLASSIC)	3.2	WXRK-FM 11	12	WCBS-AM	3.3
(BFL)	2.7	WPAT-FM 13	12	WXRK-FM	3.3
(LITE)	2.2	WLTW-FM 14	14	WABC-AM	2.9
(HISP)	2.0	WADO-AM 15	15	WNSR-FM	2.5

FM"), where more than half the listeners are 35 or above. WLTW was #9 in Arbitron, with a 4.1; in Birch, it was down at #14 with a 2.2 rating. (On the subject of Birch's tendency to skew young, it's interesting to note that rankings supplied by Birch for this article did not even include age groups above 54.)

Birch Favors "Younger" Formats

Stations with more young listeners tended to be more enthusiastic about

Laura Silton, Director of Local Broadcast at McCann Erickson, says her firm also "wanted to do what we could to make sure Birch survived, because we want there to be two ratings services. We thought that the competition would help everybody." More than a year ago, McCann Erickson decided to use Birch in markets where its survey was more frequent than Arbitron's.

Over at Young & Rubicam, Communications Director Pearl Joseph says "we're very encouraged that there will be two services, as opposed to one—we don't like monopoly situations." However, she adds, "we still don't see that Birch is better, and certainly not better enough for us to switch to them."

Reaching Younger Listeners

Many advertising people now "buy" Birch's contention that its telephone methodology is more accurate than the diary. One major reason is the greater response rate achieved by Birch: 62.2% in Spring of 1987, as opposed to Arbitron's 40-45% last winter.

Birch President Bill Livek (a former Arbitron Sales & Marketing VP) says the segment of the listening audience surveyed by Birch but left out of Arbitron is the key difference between the two services. "They listen to radio differently," says Livek. "They have a tendency to be younger, more mobile, more active."

In many cases, the ratings appear to

Birch. Take WNEW-FM, with about three-quarters of its audience falling between 18 and 34. In Birch, WNEW-FM's rock format captured fifth place, with a 5.1; in Arbitron, it was out of the top ten, at #11, with a 3.5 rating.

Program Director Mark Chernoff admits he's "always enjoyed looking at [Birch]. When you see good numbers, how can you be unhappy, right?" While recognizing that "Arbitron is the accepted standard right now, and Birch is number two," Chernoff is gratified that Birch seems to portray WNEW-FM well in the 18-34 group. "That's our main cell... so if it shows us with more listeners, all the better, and I hope it's more accepted, because I'll certainly want to use it more."

A similar fate met urban contemporary WRKS-FM ("Kiss"), where three-quarters of the audience is under 34. WRKS tied for third place in Birch (5.3), but Arbitron placed the station in a three-way tie for sixth place, with a 4.4 rating.

bear Livek out. [see accompanying article] "Younger" formats (e.g. CHR and rock) look better in Birch than in Arbitron; "older" formats (e.g. easy listening and news/talk) garner better numbers in Arbitron than in Birch. Ogilvy & Mather Vice President/Associate Director of Media Research, John Hunt finds it "hard to believe young adults today would sit down and fill out the diary. It isn't worth their time and effort."

However, the contrasting age skew doesn't strike everyone as decisive. Y&R's Joseph says simply, "Where we found differences, they weren't that massive."

Recalling the Past

Another point of contention is whether the diary really represents anything different from the recall demanded by the telephone survey. The longer an Arbitron respondent waits before filling out the diary, the more he or she must rely on memory to report radio listening—in the worst-case scenario, seven full days, far more than the one- or two-day recall demanded by Birch. O&M's Hunt is skeptical on this point: "I just don't believe people are out there filling out that diary within a short time of the actual listening." Clearly, if Hunt is right—if Arbitron diarists are simply recalling their listening as Birch respondents must—one of

the key advantages attributable to diaries is lost.

Is Metro Enough?

Not all advertisers who favor the telephone methodology are sold on Birch. At NW Ayer, Media Research Manager Joanne Burke says that, even though they "believe the telephone methodology is better [and] the diary is going downhill," they want to see Birch measure radio listening outside the metro area, which Birch does not now do.

And Birch has no plans to measure the Total Survey Area (TSA); they'll stick to metro since that's where 90% of all radio buys are made. (Says McCann Erickson's Silton: "We buy on metro anyway, regardless of whether we're using Arbitron or Birch.") Birch would prefer to invest its money improving its service, or getting into new markets, rather than going to TSA, which it considers impractical.

Ch-Ch-Ch-Ch-Changes

The consensus seems to be that the competition between Arbitron and Birch is already paying dividends. In the past couple of years, Arbitron has increased more than five-fold the number of markets surveyed four times per year, to its current 79. Arbitron now places follow-up phone calls, to remind respondents to complete and return their diaries; there is now an additional \$2 premium to encourage households

with 18-to-24-year-olds to comply. Arbitron has also redesigned its diary to make daypart distinctions clearer.

Birch is reacting to clients' wishes, as well. They've added more markets, although they still trail Arbitron (230, compared to Arbitron's 260). And last year, they centralized their calling operations into what Livek calls "a laboratory-like environment", in three cities: Sarasota and Fort Lauderdale, Florida, and San Antonio, Texas.

Looking to the Future

Will one service completely supplant the other? Or will Birch and Arbitron achieve an edgy, grudging coexistence? "Birch is here to stay," says Silton, "there's no doubt about that." While Birch is gaining clients (both advertisers and stations), Arbitron says it's not too much at their expense. "The agencies who were signing with Birch were not necessarily dropping Arbitron," says Myers. "They're continuing with Arbitron for a reason: the Arbitron data are worth having around."

But for how long? Livek predicts "Birch will become the dominant supplier of radio ratings... within a five-year block. Myers, to put it mildly, differs with that assessment. "I don't know if there's room for two services, but Arbitron's certainly not getting out of it."

The next few years should be... shall we say... "interesting."

PROGRAMMING

Avoiding Extremes

Stations without extreme age skews are ambivalent about the pros and cons of Birch and Arbitron. At WPLJ-FM ("Power 95"), PD Larry Berger says, "Since we have a fair amount of teens, we're pretty broad in that area; we have a good adult base. We end up coming out about the same."

Berger doesn't see a greater acceptance of Birch leading to overall changes in radio programming. "The most sought-after demographics would be 25 to 54. I think most stations are going to go after that demo. I don't think that all of a sudden, you're going to have a lot of stations programming to teens, for example." And he warns: "Any radio station that reacts to a sudden wobble in

their rating book is probably going to end up chasing their tail."

"Top of Mind" Bias?

Berger also feels Birch may favor stations with an image advantage, and may be sensitive to a "hipness factor". The concern is echoed by WNSR Programming VP Robert Dunphy. "Birch, being telephone based, tends to be very 'top of mind,'" Dunphy says, giving better ratings to "the station that everybody thinks is cool to listen to." And he fears Birch overrepresents stations that "do things people will talk about," such as outrageous stunts or risqué routines. "You remember those things. But people tend to forget that all day long in the office, they've been listening to a station like mine."

The "hipness factor" certainly may have helped WQHT-FM ("Hot 103"), and not just in Birch. The 10-month-old dance music station was in a three-way dead heat for the #7 spot in Spring Arbitron (4.4), and #6 in Birch (4.7). VP/General Manager Stuart Layne calls himself "a very strong believer in the Birch report," while crediting Arbitron with doing "a good job for a long time." Still, he feels Birch "may be a better indication of what 18-to-34-year-olds are listening to." He'd like to see stations and advertisers use both. And from the talk in the marketplace, it seems that's exactly what the future holds.

Tom Cobin, formerly a radio correspondent, is now a TV news writer/producer in NYC.

New Age: CATCH A WAVE

At first they called it robot radio. Ersatz, yuppie junk, vacuum, diseased, wallpaper, decaf, pith, fog, gutless, soulless, sickening, and #\$\$%! They said all this with a hateful sneer and a spiteful snicker—but while some people may still be snickering, KTWV is laughing all the way to the bank.*

Yes, a lot of people wanted to hate The Wave. Many still do. But it's difficult to despise a radio station that bucked the tide of all this criticism and established a new beachhead in L.A. radio.

The Wave: A Washout?

The Wave—KTWV 94.7—was heralded (by some) as the country's first New Age radio station when it debuted February 14 of this year. It garnered almost instant headlines as the "station you love to hate." Die-hard album rock fans (most of whom had already defected to KLOS and KLSX anyway) chastised the cavalier way KTWV management dumped the legendary KMET call letters and logo, and introduced a new sound to Southern California. Music critics and rock aficionados thumbed their noses and predicted a timely and early death.

But it didn't happen quite that way. KMET's last complete Arbitron book in the fall of '86 had given the Metropolitan station a 1.6 (12+), down from the 2.0 during the summer (and a 2.2 the previous spring.) Now, in just a few short months, KTWV has swept back up to a respectable 2.5, with a top 5 showing in key demographics and new respectability in the market.

Howard Blum, KTWV Vice President and General Manager, says, "We couldn't be happier with what we've done."

Program Director Frank Cody is somewhat more vocal. "We're very pleased with the results we've seen, but we're not surprised," he says. "We researched this format very carefully before we ever put it on the air. It was a very careful decision and our testing indicated it was a viable concept that would show great improvement over what we had been seeing with KMET. We never would have scrapped the KMET call letters and every-

thing they stood for if we weren't certain about what we were doing."

In The Beginning...

At this point Cody likes to back up and explain how The Wave was born. After arriving at KMET from NBC's The Source, in the fall of 1986, he realized the station needed an infusion of life. Management agreed. An intense brainstorming session followed, with Metropolitan President Carl Brazell, Howard Blum, and a host of other researchers and strategists finally realizing a distinct change was necessary: they had to kill Mighty Met in order to save it.

Metropolitan finally settled on two possible replacements: an album oriented new wave rock hybrid, and the format that was to eventually be-

come The Wave.

Research and audience testing showed that the new rock format would do well, but results for KTWV "went through the roof." Explains Cody, "People loved it. The demographics were a bit older than we had with KMET—25-54, mostly—and in fact 97% of our current audience falls in that segment. But we knew there was a gap in the market and we had the potential to fill it."

Valentine's Day Massacre

The station premiered on Valentine's Day, an ironic jab at the hearts of KMET's remaining loyalists. The soft, soothing tones of the Windham Hill catalog, mixed with an extensive and varied library of Pat Metheny, George Benson, Keiko Matsui, Suzanne Vega, and Paul Simon, disgusted and delighted the young and old, respectively. "Playlets," 30-second lifestyle segments likened to Molson beer commercials, were interspersed with sounds of waves, chimes, chirping birds—all designed to soothe and relax. The station advertised "no jocks," a swipe at talking-head radio. Cuts were not back announced; listeners had to call the station to learn the title of a song.

Some of these nuances are now gone

or further refined. The playlets are all but eliminated, and Cody says the station now sometimes has artists—still no deejays—announcing some selections. "Jock voices just doesn't fit what we're doing," Cody explains. "They would break the flow. Our listeners want to hear music, not some voice interrupting them with a lot of chatter." Overall, he continues, "We've made some changes, and we're very pleased with the sound of the station."

Music is selected by Cody and Music Director Chris Brodie, who welcome the input from listeners and the rest of the KTWV staff. "It would be impossible to program The Wave without a defined rotation," Cody notes. "We're just like other radio stations. We use the computer to help us plan our playlist, we talk with many of the same record companies, and we adhere to very strict programming guidelines."

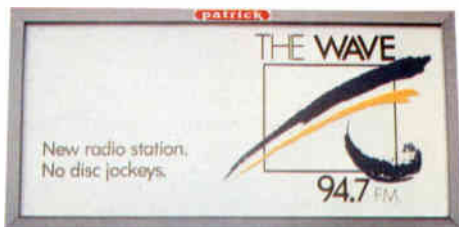
Wave's Raves

How have advertisers reacted? "Some were very wary in the beginning," Cody concedes. "They decided to sit it out for a few months and see how it went. But every one of our direct response advertisers saw very clear results, which has helped bring the others back into the fold."

The laurels of success planted firmly on his head, Cody now admits the criticism at the time was hard to take. "We all believed in what we were doing," he concludes. "But a lot of people are caught in a very static perception of what radio should be. They think you need disc jockeys and chatter and all the things they think makes great radio. But it doesn't have to be that way. Radio has gone through many changes in its history, and it will go through many more. You don't have to appeal to everyone."

Or, as the Romans used to say, *de gustibus non disputandum est*. In matters of taste there is no dispute.

—Reed Bunzel



WILLIE NELSON

ON RADIO... AND ON THE ROAD AGAIN

I As Told to Rich Vestuto

started out listening to the radio early in life. I'd turn the dial and listen to all kinds of music from country to rock & roll. Boogie woogie was big back in my younger days, so I used to listen to a lot of that. Freddie Slack and Ella May Morris. But mainly I'd just turn the dial and listen.

It was always a nice mystery listening to the radio, where you could hear the sounds and then use your imagination. I have mixed emotions about videos. I think music today has been over-videoed.

Born Into Music

You could say I was born into music. My grandparents were music teachers. They raised me and my sister, and I was used to hearing them play music every day and every night. They took correspondence courses from some musical institution in Chicago. Every night, I watched them studying music under the kerosene lamp. I realized that these two were really seriously into it. And it rubbed off on both me and my sister. My sister is probably a much better musician than I am. She reads and writes music and does all those things. So I hang around her a lot, hoping to learn something.

A lot of people helped me along the way. People who nobody knows, like the guy who picked me up on the road when I was hitchhiking, and gave me a couple

of dollars when he dropped me off so I could make it over to the next stop. There are a few of those around. Plus the Doc Parkers, the Uncle Hank Craigs. And of course later on in Nashville there were guys like Hank Cochran and Roger Miller and people like that. We sort of helped each other.

The First Record Deal

I used to have to write songs every day in order to get the rent money. Even so, I never was one to go out for quantity. A lot of guys wrote more songs than I ever did. I always wrote relatively few songs, but I usually wound up recording them.



was not to sell records. It was to make demos of my songs, so that A&R people



could have them for other acts. I went for it because it was a step forward. It wasn't until several years later that they got around to working on my stuff...but in the meantime I backlogged a lot of good songs and got a reputation as a songwriter.

Going in Circles

I left Nashville because I thought that maybe I'd stayed in there a little longer than I should have. I had a six piece band based in Nashville, and we were travelling all over the world. But I was not really making enough money to be able to afford to take a six piece band out. So I felt I was going in circles...not really accomplishing anything. Then my house burned down and that was it. I decided I would sort of retire for awhile and go to Texas.

My sister lived in Austin. I went to visit her and realized that this was a better place for me at the time. There's a university there, and a lot of liberal thinking. There were a lot of young people in Austin trying to go somewhere to hear country music. But there weren't that many places that they could go because of the length of their hair, or whatever. In those days you didn't mix the hippies and the

rednecks. It just wasn't done...especially in country music hangouts.

The Water's Fine in Austin

The Armadillo World Headquarters was one of the few places in Austin that brought all kinds of music and all kinds of people together. So I hung out there a lot. Once in awhile I'd call Waylon and say, "Come on down, the water's fine".



After being down in Austin a little while I decided I would give it just one more shot. They had just had Woodstock, a couple

of years earlier, and it drew a half a million people. Then one day, in the month of March, in the town of Dripping Springs, they had what they called a first annual Dripping Springs Reunion with me, Roy Acuff, Tex Ritter and about thirty other acts. The show was fantastic. It had a great sound system. It was probably the first time any of those country guys had an opportunity to work over a really good sound system. But the weather wasn't that great. It was really windy. The sand was blowing. And I don't believe they promoted it very well. So not that many people showed up.

But the small audience really dug it. It was the hippies and the rednecks together, sitting down, listening to country music, getting to know each other a little bit. It gave me an idea.

First July Fourth Picnic

There in Dripping Springs, on the same site the next year, I decided to have my first Fourth of July Picnic. I called it a picnic because I wanted to take all the bad connotations away from the "festival" word that had grown to be such a scary thing to everybody in those days. And I did it on the Fourth of July because it was hot on the Fourth of July, and the people would be more inclined to just sit there rather than just wanting to get up and fight.

Everything started from there.

Outlaws

The outlaw end of it was the fact that some of us decided we'd rather do it the way we wanted to do it instead of following all the rules and guidelines and regulations that most recording companies and A&R people wanted you to. Back then your hands were sort of tied and you did what they asked you to do. You went in the studio, you had three hours to record, and you had to do four songs in those three hours. There were a lot of dumb things that you had to do. Now things have gone to the other extreme. Guys take six months to do an album.

Let the Lawyers Worry

I always thought it was a crime that all the good singers are scattered around on different labels and could never sing together. It used to be if you were on RCA, and somebody else was on CBS, you just didn't do duets. And I don't think

it would have ever happened if somebody hadn't said, "Well, let's sneak over here and do something...and let's put it out and let the lawyers worry about it". If we'd had left it up to the executives and lawyers to okay duets like the ones I did with Waylon, and all the rest, they would have wanted to control it, they would have wanted to say: "Okay, we'll let you use this one if you do this". They do deals like that now, but in the beginning Waylon and I just decided we're gonna make a record, and let the lawyers figure out how to put it out. And that's what we did.

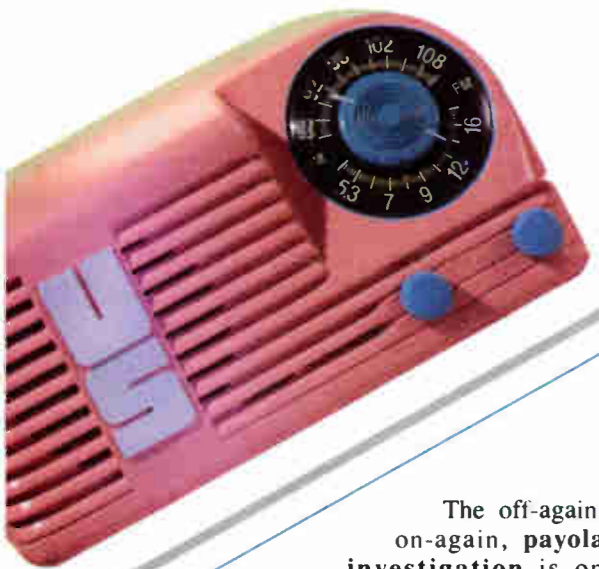
The Challenge That Keeps Me Going

I think my audiences are people who like my music...or people who are curious to come see what the old hippie is doing these days. When I walk onto the stage, however many people are out there, I know they're going to like me. There are too many other things to do rather than go somewhere and sit two hours listening to somebody you don't like. Whether they like me when the show's over, that's up to me and the band. That's the challenge that keeps me going. There's something about a live audience that's really magic. There's an exchange of energy between the people and the artist that can't be described. If it's working well, there's nothing like it.

Someday I'll get tired of it. I keep saying someday I'll find me a little one pump service station down in south Texas somewhere and hang it up. But for now I still enjoy doing it.

—Edited by Marty Pelar

ON Line



On Line
by
Reed Bunzel

In the midst of all this, **congrats** to Westwood One for snapping up the **NBC Radio Networks**. At an initial price of \$50 mil, plus one million 5-year warrants, the deal could top \$75 million—which may (or may not) prove worth it in the long run. WW1 now can combine sales efforts (as it did following the purchase of Mutual), and package its combined product so advertisers and the network benefits. Since NBC was a financial liability to parent company General Electric (i.e., losing money), maybe the "world's first network" can now be turned around.

One question: will all this further undermine network revenues, which rely on competition to remain high, or will WW1-Mutual-NBC establish the industry standard?

The off-again, on-again, **payola investigation** is on again, largely because of **NBC reporter Brian Ross'** relentless diligence. Just as the industry was starting to breathe a little easier, along comes Ross—with details of who a federal grand jury in L.A. is talking to, interviews with alleged payola recipients, and the identities of at least four independent record promoters under scrutiny by the Justice Department. Also under fire: industry conventions at which sex + drugs = rock and roll. No wonder the National Association of Broadcasters, which has long been the self-proclaimed bastion of industry respectability, plays down label involvement at its radio conventions.

Looks like **Radio Network Association 1987** revenue figures were simply pie in the sky. For the first seven months of the year revenues were up just 1% over 1986, considerably lower than RNA projections of 10-12%. June alone was off 7%, while July and August also showed noticeable declines. No clear-cut reason for this: local and spot radio are showing similar stagnation, TV continues its suffering, and print hasn't benefitted from network's loss. Some experts say it's just a sign of economic slowdown; some say it's because of the lack of new syndicated product on the market; others point to cutbacks in heretofore "guaranteed" accounts, such as Sears and Procter & Gamble.

RADAR 35 results released by **Statistical Research Inc.** have shown modest declines in listenership, and individual networks are pretty static. Of the major networks with at least 100 programs measured in the "All Broadcasts Except Midnight-6am" category (12+), the top five were ABC Information, ABC Entertainment, ABC Contemporary, CBS, and NBC's Source.

The above new measurement category was developed because of long-established loopholes allowing networks to pull one or more complete dayparts from measurement, which occurred (amidst considerable controversy) in **RADAR 34**. **SRI President Gale Metzger** insists this will ease confusion and reflect a clearer ratings picture.

Now if SRI will only follow network wishes and use two discrete measurements instead of three. Currently **RADAR** reflects a network's performance for an entire year, which is similar to using a single Spring Arbitron book to measure the New York radio audience. Networks should be measured for current performance, not for performance which occurred 12 months ago.

Cap Cities/ABC's new policy to test new employees for drug use is obviously aimed at reducing narcotics abuse within the company and improve on-the-job per-

formance. But with studies showing that executives' decision-making powers decline sharply after "three-martini lunches," one wonders if **these drug tests will be administered for alcohol** as well. Alcohol abuse affects 10 million Americans and is a leading cause of traffic deaths, liver failure, and heart disease.

To those **RIAA members** who are afraid of the inroads **Digital Audio Tape** will make on compact disc sales: ye who never Xeroxed a copyright-protected newsletter or never videotaped a pay-TV movie or recorded an album on cassette tape, cast the first stone.

Technology is here to stay, and legislating it out of existence isn't going to make that technology disappear.

Pop goes the weasel. The **Parents Music Resource Center** is on the prowl again, making record stores safe for all the children of America. Interesting to note, however, that **Tipper Gore** has handed much of the crusading over to other members of the group, reportedly per advice of her husband's political machine. **Tennessee Senator Albert Gore (D)** is running for president, and his backers are gun-shy of any potential first lady's convictions.

When politicians vote to raise their own salaries they're playing around with taxpayers' money, and constitutionally can do what they wish. But when they try to enact legislation to place a **cap on political advertising rates**, they're playing with fire. Following this logic, political consultants should be paid the minimum wage, all travel should be based on supersaver airfares, and all mail should be sent third class. Politicians feel that because they have the power to regulate the broadcasting industry, they can keep radio and TV under their thumbs.

A convincing lobbying effort in Washington might dissuade the above politicians from passing the **Campaign Cost Reduction and Reform Act of 1987 (H.R. 2464)**. But NAB's lobbying prowess, which recently garnered a "low" rating by the *National Journal*, possibly precludes this possibility for the time being. Seems local broadcasters come down with "Potomac fever" when they arrive on Capitol Hill, and lose their muster. NAB has long been aware of this malady, yet can't quite seem to get a handle on it.

GET 'EM WHILE THEY'RE HOT



Top row; (left to right) Kenny Loggins, Peter Cetera, Tina Turner — 2nd row; REO Speedwagon, Huey Lewis and the News, Lou Gramm, Chrissie Hynde, Lionel Richie — 3rd row; Billy Joel, Journey, Steve Winwood, Paul Simon.

4th row; The Cars, Phil Collins, Duran Duran, John Cougar Mellencamp — 5th row; Pointer Sisters, Eddie Money, Hall and Oates, Mick Jagger — 6th row; Madonna, Paul McCartney.

HOT ROCKS



For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900

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NEWS THAT COUNTS IT'S ON

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Chicago

Detroit

Dallas

Los Angeles

London

COUNTRY ROUTES

Alabama, Oak Ridge, Indiana, Highway 101. Those who know country's "routes" recognize these are top recording artists, not points on a travel map or lessons in a history book.

In fact, as the number of stations programming the format grow, these, and other performers, are putting Country all over the map.

The Radio Information Center ranks Country first among formats, carried on 2,414 radio stations nationwide. Adult Contemporary, Country's nearest rival, airs on 2,157 stations. Contemporary Hit Radio is a distant third, airing on 814 stations, according to the New York City-based radio industry information resource.

These numbers have spurred the creation of publications that focus on the country sound and scene. Additionally, *Billboard*, *Cashbox*, *Radio & Records* and *The Gavin Report* have bureaus and staff reporting on country hits and hitmakers.

Following are publications that cover *this* country.

	EDITORIAL OFFICES:	FREQUENCY:	DEADLINE:	READERS:	CONTACT:	CONTENT:	PHOTOS:
ACADEMY OF COUNTRY MUSIC	PO Box 508 Hollywood, CA 90028 (213) 462-2351	Monthly newsletter	15th of month prior to publication	3,000 members of The Academy of Country Music	Fran Boyd, Editor	Record releases/sales milestones; Radio programming news; Concert dates; Awards; Academy of Country Music news	Uses black and white photos
AMERICAN SONGWRITER	27 Music Square East Nashville, TN 37203 (615) 244-4331	Bi-monthly magazine	6 weeks prior to publication	Music publishers; Record company executives; Amateur and professional composers	Jim Sharp, Publisher Vernell Hackett, Editor Deborah Price, Editor	Reports on songwriting talent; Product; Record industry news	Uses black and white prints
CLOSE-UP	Country Music Association PO Box 22299 Nashville, TN 37202 (615) 244-2840	Monthly (11 per year; Nov/Dec issues combined) magazine	1st of each month prior to succeeding month's issue	8,000 members of the Country Music Association	Judy Turner, Editor Kelley Gattis, Associate Editor Fletcher Foster, Research Assistant	Includes <i>Air Checks</i> —station/personality profiles; <i>Media Column</i> —information on radio stations and programming	Uses black and white photos
COUNTRY MUSIC MAGAZINE	342 Madison Avenue Suite 2118 New York, NY 10173 (212) 503-0770	Bi-monthly magazine	6 weeks prior to publication for assigned articles	370,000 via subscription; Newsstand sales; Comp copies to radio stations and record companies	News Editor	News/features about country music artists of national interest. Does not accept unsolicited feature articles.	Uses black and white photos
HALSEY SQUARE	3225 South Norwood Tulsa, OK 74135 (918) 463-3883	Bi-monthly newsletter	At least one month prior to publication	Billboard reporting stations (about 150). Available free to any radio industry professional	Bridget Dolan	Updates on 45 Halsey artists—The Judds, the Oak Ridge Boys, Dan Seals, Reba McEntire; Recording news; Concert tours; Radio programming information; "Airdate Action" section includes radio broadcast information	No
INDIE BULLET	Main Office: 3318-E SSW Loop 323 Tyler, TX 75701 (214) 581-9945 ISI Songwriter Newsletter Section PO Box 370019 Tampa, FL 33697 (813) 689-6121 Nashville Bureau 507 Club House Ct. Antioch, TN 37013 West Coast Bureau 148 Saint Francis Ct. Danville, CA 94526	Monthly (12 times a year) magazine	End of month two months prior to issue date	800 country radio MDs; Major record companies' A&R depts.; Country music recording companies; Country artists; Songwriters (all fields); Fans	Roy L. Haws, Publisher Lee Rector, ISI Songwriter Newsletter Editor Julie Richmond, Executive Director, Nashville Bureau Edgar Brincat, Executive Director, West Coast Bureau	Artist spotlights Top 50 Indie record charts Cover spotlight New singles reviews Nashville indie news Songwriter interviews	Uses black and white glossies
MUSIC CITY NEWS	PO Box 22975 Nashville, TN 37202 (615) 329-2200	Monthly magazine	10th of month prior to publication	Country music industry and fans	Neil Pond, Editor	News/feature stories about artists; Record reviews/charts; Tour date information; Radio programming; Gospel music coverage	Uses black and white photos
MUSIC ROW	1804 Grand Avenue Nashville, TN 37212 (615) 321-3617 New York Bureau: (212) 246-0795	Magazine, published 23 times yearly	Monthly; 8th and 20th of the month	10,000 subscribers (one year = \$40 in U.S.; \$52, Canada; \$55, abroad) Includes over 300 radio stations which report to <i>Billboard</i> , <i>Cashbox</i> , <i>Radio & Records</i> and <i>The Gavin Report</i> ; National record wholesalers, retailers, rack jobbers and one-stops; Recording studios; Recording artists; Managers/booking agents; Record promoters; Publicists	David M. Ross, Publisher/Editor Robert K. Oermann, Singles Reviews Michael McCall, Album Reviews Andrew Robin, Video Reviews Mark Smith, LP Charts Manager Jim Wilson, Marketing Director Jim Bessman, New York Bureau Chief	Trade publication covering Nashville music industry; Record/artists news; Studio reports; Features interviews; Album cut charts; Personnel changes/signings	Uses 5x7" and 8x10" black and white glossies

NATIONAL RESOURCES

Two national organizations which also serve as country's resources are:

COUNTRY RADIO BROADCASTERS	50 Music Square West Nashville, TN 37203 (615) 327-4488
COUNTRY MUSIC ASSOCIATION	PO Box 22299 Seven Music Circle North Nashville, TN 37202 (615) 244-2840 Jo Walker-Meador, Executive Director

TRADE SOURCES

Radio industry trade publications also have correspondents and/or bureaus which follow the country beat. Among them:

BILLBOARD	14 Music Circle East Nashville, TN 37203 (615) 748-8100 Contact: Gerry Wood, General Manager Ed Morris, Editor New York: Marie Rattliff, "Country Corner" (212) 764-7310	RADIO & RECORDS—Nashville Bureau	1610 16th Avenue S Nashville, TN 37212 (615) 292-8982 Contact: Lon Helton, Bureau Chief/ Country Editor
CASHBOX—Nashville Bureau	21 Music Circle East Nashville, TN 37203 (615) 244-2898 Contact: Amy Lavelle, Manager, Country Radio Report	THE GAVIN REPORT	One Hallie Plaza Suite 725 San Francisco, CA 94102 (415) 392-7750 Contact: Elma Greer, Country Music Editor

Editor's note: Keep in mind that these publications cover country music but not all of them cover country radio.

A LITTLE Night MUSIC

Social Commentary

I know you're busy. I'm busy. My friends are busy and my boyfriend's busy too. It is after all, the unromantic '80s, and the "Me Generation" has shed its skin and molted into the "My Career Generation." Be honest. How many times have you worked late this week?

Remember the Seventies? Do the terms "self-awareness" and "communication" ring a battered old bell in the back of your mind? If they do, then maybe you also remember the Sexual Revolution. This 'revolution' was supposed to liberate us all enough to express our deepest, truest, most honest and creative selves. What happened was that everyone just got boinked a lot.

Do you remember a song called *Afternoon Delight*? Not a favorite of mine, I admit, but somebody liked it enough to keep it at the top of the charts for a couple of weeks in 1976. Possibly because this is what the '70s were really like. People left work in the middle of the day and found a place to rendezvous. Three martini lunch, indeed! And wasn't it the '70s when the shower-with-a-friend concept got started? People were making love a lot more then.

When I think back nostalgically to this decade, I recall a continuing soundtrack. "Underground" stations were coming above ground, and everyone was listening. Listeners with their staunch loyalties to particular stations counted on their favorite DJs to appropriately score all the day's activities—including their romantic rituals. Radio was essential to the '70s setting. Was it you the program directors who changed, or was it us?

Cut to the '80s

Cut to the unromantic '80s. Yupped-out, frenetic, no one has much time for grand passion, never mind foreplay. Traditionally heavy drive-time—now with its new outrageousness—is the hot radio phenomenon. Millions of people, traveling to and from work, are tuned in to suggestive schtick and frantic innuendo. People are still, it seems, interested in sex; they just don't have time for it.

Now, understand: I'm certainly not advocating the wild promiscuity of a decade ago. As unfashionable as doubleknit pants suits or ground-breaking sideburns, that kind of behavior is now associated with serious consequences

COUNTRY datebook

365 Dates a Year with the Stars of Country Music

United Stations wrote the book on innovative programming. Now every day is something special with the "Country Datebook".

Every Day Marks an Important Anniversary

Every COUNTRY DATEBOOK marks an important anniversary in country music. It might be a star's birthday, the date of an historic recording session, or the awarding of a million-selling record. Whatever the occasion, you'll find it in COUNTRY DATEBOOK.

COUNTRY DATEBOOK is a tightly produced two-and-one-half minute daily vignette saluting different country music stars and their achievements. Hosted by WHN's morning personality Del DeMontreux, COUNTRY DATEBOOK is always filled with fascinating interviews and great music.

Drawing from the largest existing library of country music interviews, each program is a montage of music and talk to provide a fast-paced attention-getting feature.

COUNTRY DATEBOOK is available on a swap/exchange basis to stations in the top 175 Arbitron-rated metro markets. For station clearance information call United Stations in Washington at (703) 276-2900.

For national sales information, call (212) 575-6100.



we're all painfully cognizant of. My complaint is that in our efforts to beat back the beast of our own foolish and protracted adolescent excesses, we've lost our desire.

Take, for example, the overextended New York couple, both lawyers, who often set aside one evening a week for each other, then spend those few precious hours tuned in to *L.A. Law*. Now, really. Is this our best and brightest? Does this seem like the smartest use of their time to you? And, while we're on this, do you see Kuzak and Gracie zoned out in front of the tube when they get home from their high-powered jobs? Fat chance. They are otherwise engaged—probably trying to figure out the Venus Butterfly. We need more of this.

Radio Free Eroticism

We cannot recapture our fiery past, and who wants to anyway? What I am suggesting is that we once knew how to

use music as the spark, and radio as the fuel for our erotic impulses. Not for nothing then is the oldies format so popular today, eh?

So maybe there's still hope for us—this overworked, terminally busy generation, too tired for love. Our lives have become more prosaic, but there's a bit of the old romance left, I know. We just need to again rely on radio to supply the right soundtrack.

Try out this scenario: Turn off the desktop computer, or smile inscrutably and say "Excuse me, please" as you exit the late meeting. Then call the other half of your couple and leave a message that he or she is most definitely to be disturbed: there is an emergency at home.

When you get there, turn down the lights, flip on the radio, and in the words of Van Morrison, "Turn it up. Turn it up."

Nancy Nalence is a film writer and producer living in Houston.

THE WEEKLY COUNTRY MUSIC COUNTDOWN

THE WEEKLY COUNTRY MUSIC COUNTDOWN WITH
CHRIS CHARLES.

The hour between country song #40 and
country song #31 has to be the longest
60 minutes in radio.

That's why The Weekly Country Music
Countdown eliminates it! By sticking to
the 30 most popular hits in a proven 3-hour
format we've become the Country leader.

So it's no surprise that The Weekly Country Music
Countdown is where all the stars come to stand up
and be counted!

THE ONLY COUNTRY COUNTDOWN THAT GETS 5 STARS!

While Chris Charles counts down the hits, listeners can count
the stars! Each weekly program includes exclusive interviews with
5 (or more) hot country hitmakers. We were the first place in the country
for fans to meet Randy Travis . . . Dwight Yoakam . . . Steve Earle . . .
the O'Kanes. And of course there's always a legend or two stopping by,
such as Willie Nelson . . . George Jones . . . Dolly Parton . . . Alabama.

For more of what your listeners want to hear, and less
of what they don't, go with The Weekly Country Music
Countdown from United Stations.

For station clearance information call 703-276-2900.
For national sales information call US in New York
at 212-575-6100.

New York
Washington, D.C.
Chicago
Detroit
Dallas
Los Angeles
London



DON'T TRUST ANY HITS OVER 30

W **H** **E** **R** **E** have
all the
people gone?

Commentary by Chuck King

Today in radio the search is for the narrow demographic. The perfect fit for the market—like the glass slipper that cinder maid lost at the original fairy tale disco.

Format narrowing has wreaked havoc with the world population census figures. Millions of years ago stars kept bumping into each other destroying living creatures. Today, a good program director can do this with a single book.

According to the demographic code of honor, certain people on this planet do not exist. In the United States of America, millions of friendly, decent, caring individuals are just not there.

Radio Literate at Puberty

Children under the age of twelve, for example, evidently do not react to radio signals until they reach puberty. These non-existent people do not eat pizza or junk food, do not drink caffeine-laden soda, do not wear faded jeans, and do *not* wear out push button controls on car radios. They—wherever they are (if they are)—do not know what a radio looks like or sounds like until they are twelve.

Likewise, anyone over the age of 54 falls off the radiowave spectrum. These folks who have managed to survive a few wars, a depression, inflation, political rhetoric, foul air, and any number of other equally dreadful travails over a period of several decades now find their sole *raison d'être* is to finish the job of bringing up a generation of *wanted* demographics. Needless to say, these folks do not purchase anything advertised on the radio.

Look out that old broadcast window

MUSIC THAT DIDN'T FALL OFF THE ASSEMBLY LINE

Even if you've never set foot in Detroit, chances are very good that the city holds a special place in your heart. Since the early 1960's, The Motor City has been home to some of rock and soul's greatest moments.

Every week, for three solid hours, your listeners can groove to the sounds that made Detroit famous on MOTOR CITY BEAT. Hosted by Bill Rock, the dynamite new program from US profiles a different artist or theme show each week.

Between the songs, artists like Diana Ross, Wilson Pickett, Michael Jackson, Stevie Wonder, Milton Ryder and The Detroit Wheels and many, many others share their insights on the Motor City's musical explosion and reveal inside stories behind some of yesterday's most beloved hits.

Don't miss out—call today and get your ratings in gear with Motor City Beat.

MOTOR CITY BEAT™ is available on a :wap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

and visualize little groups of 12-24, 18-24, 25-34, 25-44, 18-49, 25-54; all crowded in their own little demographic pods with armed guards standing by ready to puncture the eardrums of anyone whose birthdate falls outside their format goal.

Take, for example, the major market station, a legend in broadcasting, which boasts over 1,300,000 listeners an average quarter hour 18+. The advertiser sticking to a 25-54 demo will wipe out 1,263,000 in one fell swoop.

Madison Avenue Arsenal

The bottom line—a salute to those programming mavens and advertising research experts who are doing things the government has repeatedly tried to do. First of all, they have most assuredly perfected the tunnel vision approach to unwanted statistics. ("Homeless people

... what homeless people? ... I don't see any homeless people." can just as easily translate to: "58-year-olds ... what 58-year-olds? ... we don't have any 58-year-olds.") And secondly, they have created a marketplace weapon that is broadcasting's equivalent of the neutron bomb. Great masses of people are wiped out while the stations remain standing.

No wonder Jack Benny stayed 39 and a tightwad forever. At that age, he was still allowed to listen. And he had a far more compelling reason than age to *not* spend money on stocks or bonds, on cars or clothes, or on food for that matter. God knows he never bought a radio.

Chuck King is Vice President of Affiliate Relations at the United Stations Radio Networks. He is soon to be nuked by Madison Avenue.

THEY'RE PLAYING OUR SONG RADIO & NEW MUSIC

By Janice Ginsberg
with Cindy Sivak

The United States boasts the largest number of radio stations playing the widest variety of music. It is, therefore, not surprising that American radio is most often the target of vociferous attack by new music interests.

From local radio's programming perspective, new music—if it's good—will be played when it is properly promoted by the record label. But from the position of those representing new music, radio is not as attentive or as supportive as the medium could be—radio simply doesn't take enough chances.

Music that is indeed "new" is usually provided by "new" artists, and admittedly, the very words "New Music" may strike an ominous chord in the hearts of some programmers. But, if one studies the trade magazine charts, most of what is breaking in the top 40 today, is music by new artists.

Yet, at this year's 8th New Music Seminar (July 12-15, 1987), two artists in particular stand out as prime examples of how new music has crossed over the barriers—barriers known in music circles as radio formats.

Steve Earle

MCA recording artist, Steve Earle, is a Nashville-based singer-songwriter. Earle has achieved both great critical notice and airplay on country radio. Interestingly enough, now album-oriented rock stations are rapidly adding Earle's latest record, *Exit O*. Earle has been called the most promising "country or rock" artist to come out of Nashville in years.

After 12 years of the proverbial "paying his dues", Earle is being credited—after two albums—as a major force in revitalizing country music. "I've always considered myself a country act," says Earle. "And, it's country, because I write lyrics, I tell stories, and I record in Nashville." Yet his music appeals to the rock crowd that appreciates roots-conscious blue-collar music.

Guitar Town, his debut MCA release, first developed AOR interest, and now *Exit O* has found a home on rock radio with the track, "I Ain't Ever Satisfied." Concurrently, *Exit O* is enjoying a country hit with "Nowhere Road." Earle's biggest concern right now is that "country radio doesn't desert me."

Country Radio: Possessive

"Country can be very, very possessive. That's not necessary, because album-oriented rock and country do not compete with each other. And the AOR airplay helps country airplay," in Earle's opinion.

"I'm getting people to listen to country music who have never listened to country music in their lives," Earle claims, "and they're young people, and that's good for country music and country radio. The whole idea is that there's something for everybody."

Earle's outlook and music make several strong statements. Perhaps now due to radio's acceptance of Earle, more new artists will have an opportunity to break album rock despite southern roots. Maybe the non-traditional rock background will actually seem attractive and commercial to rock radio.

T'PAU

Shrewsbury, England-based T'PAU just completed their debut album, *Bridge of Spies*, for Virgin Records. Formed five years ago by Carol Decker (vocals) and Ron Rogers (guitar), T'PAU is now achieving great success with a rap dance mix of a Decker/Rogers-penned love song, "Heart and Soul."

According to Decker, "We're not rock, we're tough pop—pop with teeth!" Obviously radio has responded to their eclectic approach. Decker and Rogers, who write most of T'PAU's songs, said they collaborate to write "the kinds of things we're not hearing on the radio—what we would like to hear ourselves."

T'PAU is a British group, fronted by a woman, singing an American-influenced trend—rap—played on dance and

contemporary hit radio. These artists are creating something different. And, with record company support, radio is listening—and playing. It seems Decker and T'PAU are bridging cultural, racial, musical, and sexual barriers.

We heard no negative feedback that radio did not want to play a woman singing an opening rap. Interestingly, Decker noted that America picked up on "Heart and Soul" before England. Virgin has just re-released the single in the U.K., where, noticing America's interest and support in T'PAU, then decided to play the record.

Kudos for Radio

It is very encouraging to observe new artists and their music crossing into multiple formats. It is important to recognize that radio can be open-minded and innovative. Historically, there have been album-oriented rock artists who have received country airplay: The Eagles and The Doobie Brothers, for example. Even more British pop groups have crossed over from dance to contemporary-hit radio stations. But, certainly there have not been many female British rap singers!

New music promoters undoubtedly need to continuously carp about airplay. If the promoters don't complain, and push, some radio programmers probably wouldn't be shamed into trying the "new" over the "safe". The very fact that major and independent labels are supporting new artists more and more is a sign that radio is responding; that careers of new artists—with new styles and new sounds—are more viable than ever before. If you look at the charts for every radio format, virtually every one features new artists in their top 40.

The essence of new music is alive and well and playing in America. While it is assured that new music will continue to stridently demand more attention from radio, it is more likely due to what radio stations have done than what they have not. Success stories like Steve Earle and T'PAU speak eloquently of radio's growing willingness to listen...and to play.

NO 1 IN ITS CLASS



THE GREAT SOUNDS

The Great Sounds with Ray Otis.

Radio the way it used to be . . . still is!

For four hours each week host Ray Otis makes time stand still on The Great Sounds, playing timeless music by the most popular bands and vocalists of the '40s and '50s . . . the golden age of American pop music.

It's all classic, and it's all class as the legends themselves take the microphone to provide new insights into music you've known all your life. Recent programs have featured chats with Peggy Lee, Tony Bennett, Frank Sinatra, the Mills Brothers, Artie Shaw and the last interview conducted by Benny Goodman.

United Stations Programming Network is proud to be bringing millions of listeners the good music of The Great Sounds. The most distinguished . . . and most popular . . . network radio program of its kind.

The Great Sounds is available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming Affiliate Relations in Washington, D.C. at 703-276-2900.

For national sales information call US in New York at 212-575-6100.

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LOCALISM:

ULTIMATE POWER

No question: the power of radio is its localism. No medium — not TV, not even the newspaper—is more connected to the local market and local consumers than the local radio station. Large market or small, people spend more time with radio than any other medium.

New Buzzword: Localism

Local stations and their clients are well aware of radio's singular power. But familiarity breeds complacency, and with periodic (if not continual) infusions in vitality, a product can, and does, grow stale. This is true with any marketing and/or packaging strategy; change is constant and necessary. Imagine what it would be like if the Pepsi generation hadn't matured.

National advertisers have long been an integral part of local radio, but sales managers have often viewed them as secondary to their local clients. Now, however, many national advertisers have taken a new interest in the power of localism. This is true not only in their perception of radio, but in their entire marketing strategies, as well.

As Radio Advertising Bureau President Bill Stakelin asserts, "Localism is in. It is the hot marketing buzzword today, just as targetability was a few years ago. Localism takes the targeting capabilities of the advertiser down to the local marketplace, and the local broadcaster needs to understand the opportunities this creates."

In local radio it can be said "what goes around, comes around." National advertisers have learned a lot from local radio; now maybe it's time for them to teach the teachers—or at least infuse them with new vitality. Following are three case studies—testimonials—of how national advertisers identified their local objectives and met them:

Pepsi-Cola: Local Hero

The Pepsi-Cola Company has long been a bastion of local industry. Though national in scope, Pepsi has never fooled itself into believing it is anything other than a local concern. The company is fully reliant on its local bottlers, and its marketing strategies have long been tied directly to individual markets. Recent ef-

forts to solidify this relationship with radio demonstrate the power of localism.

Says Pepsi Promotions Manager Michael Weinstock, "Radio possesses one unique quality, one very special capability, that no other medium can offer. It is the ability to *involve*. The ability to make the consumer participate in our marketing event, even when that participation requires a significant effort. Because radio, and particularly local radio, has the power to excite."

Pepsi recently expanded on this "excitement" by staging a series of promotions in a number of markets. By teaming with local broadcasters in Columbus, Nashville, Tampa, and Miami, they realized noticeable sales increases which they credit strictly to the power of local radio. The secret in these successes, Weinstock believes, is due to radio's ability to motivate the consumer. "We've worked with local radio all over the country to harness its promotional power, to go simply beyond creating brand awareness. With radio we have the ability to drive the consumers toward those brands, to motivate them to look for displays, to stop at them...and then do something."

A Goodyear For Radio

The Goodyear Tire & Rubber Company was recently faced with a monumental marketing challenge: Houston. Previously a strong market, Houston had hit a slump due to falling oil prices and unemployment and localized economic recession. Money was tight, and retreads looked more and more appealing.

But Goodyear had developed a local promotion program and they decided to test it in this "dying" market. The program was designed to create sales, tie the company to the community, and help pull the city out of its slumping self-image. Also critical to the program were the sagging spirits of the local retailers, who had begun to question headquarters' commitment to serve them.

According to Goodyear's Director of Retail Advertising Davis Jones, the campaign needed a localized rallying cry: "Houston's looking up!"

"We now had a centerpiece that could be used on the radio to motivate consum-

ers and retailers alike," Jones explains. "We wanted both to know Goodyear was in Houston to stay, that we had new lower prices for even greater value, and we wanted them to have some fun. We needed something local and promotional."

Goodyear approached Houston radio, which came through with a fervor. "We turned around a dangerously deteriorating situation and substantially improved sales performance over the previous year. More retailer contributions were added to the program; defections ceased."

Amoco: The Silver Bullet

When the Amoco Oil Company recently introduced its new Amoco Silver gasoline, it was faced with two challenges: promoting a new product and targeting a marketplace which really didn't give a hoot about fuel products. The question was, how should they do it?

Amoco's Director of Advertising John Stitzell recounts that the key was the car. "An American's first love is his automobile," he says. "His second love is his car with the radio on." And since Amoco Silver is a product for the car, radio "is the only medium that can deliver a detailed sales message while the consumer is thinking about a purchase decision as the gas gauge nears 'empty'."

Since gasoline is a low-interest product category but the car is high interest, Amoco played on the relationship between the two. Their key message: "Amoco. Your car knows." By using the knowledge that most people drive with their car radios on, just prior to making a purchase, radio figured prominently—on a market-by-market basis—in promotion of the new Amoco Silver.

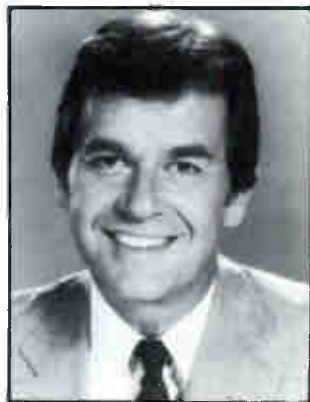
"Radio provided us with the flexibility to address specific markets in terms of demographic targeting or meeting a competitive thrust," Stitzell concludes. "Results have been very gratifying. Awareness levels for the new product are very high, we are now selling more Silver than the product it replaced, and the campaign has helped propel an overall increase in sales."

—Reed Bunzel

10
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DICK CLARK MAKES ADULTS COUNT!

Program Directors' clear choice for Weekly AC Countdown Program



America has always counted on Dick Clark for quality music and entertainment. Now everyone who grew up with Dick Clark can count on being kept up to date on the latest Adult Contemporary trends with Dick Clark's Countdown America... the first Top 30 for adults on both sides of 30.

Each week you get to hear the hits *and* the hitmakers as chart-topping artists such as Lionel Richie... Phil Collins... Neil Diamond... Huey Lewis... Whitney Houston... all drop by to talk with Dick Clark on Countdown America!

Everybody loves the excitement of a countdown. And Dick Clark makes each weekly countdown an event for AC listeners across the nation. No wonder Countdown America was named the countdown program of choice by AC stations in this year's *Radio & Records* survey.

Countdown America is available on a swap/exchange basis to Adult Contemporary radio stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming Affiliate Relations in Washington, D.C. at 703-276-2900.

For national sales information call US in New York at 212-575-6100.



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ON Takes



Lynn Goldsmith

Future Smash

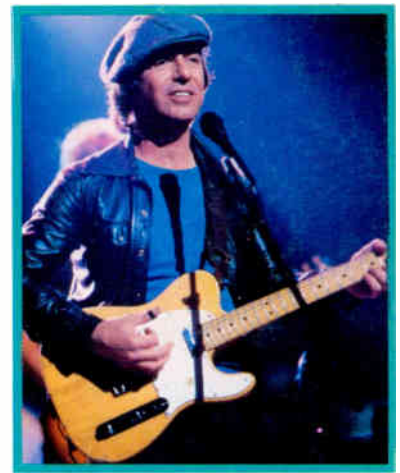
"I did an interview a while ago with the most offensive person I ever talked to. My gut told me to take her tape machine and crash it against the wall. For three days I was angry at myself for not doing it. I was trying to be nice, but never again! This thing came out in the papers with all insulting, stupid, made-up stuff. Next time I feel like smashing someone's tape machine, I'm going to!" — **PATTY SMYTH**



Chris Callis

Get Yourself A College Girl

"I was returning to the University of Massachusetts for my final year in college, with the intentions of going on to grad school. I went down to the local pub to apply for a job as a waitress and the guy said to me, 'Aren't you Natalie Cole and don't you sing?' I said, 'Well, yeah.' And we went in there singing on weekends. And the next thing we knew it was like packed! So an agent from Connecticut came down and he said, 'How'd you like to be a star?' And I said, 'Right.' So he booked me up and down Connecticut and by late fall I was signed to an agency right here in New York. And they, in turn, found me a manager who in turn, found me my producers who took me into the studio, and I married one of them, and everyone knows the rest." — **NATALIE COLE**



Susan Blond, Inc.

Past Clash

"This is what I really believe split Dion and the Belmonts: I became very close to the fellow who owned Laurie Records at the time. I loved this guy and his beautiful family... and *Where or When* was his favorite song. It really wasn't my taste, but we worked hard at it and put it together. After that the Belmonts got this notion that we should be singing these smooth songs. And it really wasn't for me. I cut my teeth on Hank Williams, Chuck Berry, Fats Domino, Bo Diddley, people like that. I couldn't get into the tux, and the four guys singing smooth... I didn't have that kind of voice. I was a rock and roller, so I went on to *Runaround Sue*, *The Wanderer*, and *Ruby Baby*. I liked kind of that Bronx blues." — **DION**



Anthony Edgeworth

Where The Boys Were

"I met Kris Kristofferson the very first day he came to Nashville. Larry Gatlin... I found him on a stool at church. And it took me forever to make John listen to Kris Kristofferson... to Larry Gatlin. I met Waylon Jennings when he was about 17. I introduced John to Waylon years later, when Waylon was living in Phoenix, and we talked Waylon into moving to Nashville. He and John moved into an apartment together, and you talk about a mess! Both of them were off on their own cloud at the time. Mother Maybelle would say to me, 'You go on over there where those boys live again and I'd better go with you.'" — **JUNE CARTER CASH**



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