PRESENT THE

16TH ANNUAL COUNTRY RADIO SEMINAR

MARCH 7-9, 1985 — NASHVILLE, TENNESSE
PROGRAM BOOK & DIRECTORY
LISTINGS OF: COUNTRY RADIO STATIONS AND PERSONNEL
COUNTRY RECORD LABEL PROMOTION PERSONNEL
COUNTRY PROGRAM SYNDICATORS AND SUPPLIERS
Thank You, Country Radio

"Where The Music Matters"
# Table of Contents

3 Governor's Proclamation — Governor Lamar Alexander  
4 Mayor's Letter — Mayor Richard Fulton  
6 CRB President's Letter — Al Greenfield - KYSR  
8 Agenda Chairperson's Letter — Beverlee Bleisch - KJJY  
10 “MIPS” Letters — Dick McCullough & Connie Bradley  
12 CRB Board of Directors  
14 CRB Officers  
16 CRS Agenda Committee  
18 BILL GAVIN 1907-1985 — Remembrance by Tom McEntee  
20 The 16th Annual Agenda — The Best Yet  
22 SEMINAR SPEAKER — Broadcasting's Best - DWIGHT CASE & BILL STAKELIN  
24 SEMINAR SPEAKER — Broadcasting's Best - GORDON McLENDON  
26 Board of Directors Photos  
36 Scholarship Program — Looking Towards the Future  
38 Psychographics . . . The Next Step — Bennett M. Griffin  
42 An In-House Researcher — Sheree S. Goldflies  
46 Artist-Attendee Welcome Reception  
48 The Crime of the Country — Charlie Traffas  
50 Transition from Sellers to Marketers — Ellen Hulleberg  
52 Customizing a Country Format — Dan Spice  
54 How to Get the Most From Network Programming — Ed Salamon  
56 AGENDA  
66 EXHIBIT HALL DIRECTORY  
70 EXHIBITOR SUITE DIRECTORY  
72 The Exhibit Hall — Bigger Than Ever  
74 How To Make use of a Consultant — Ed Shane  
76 Programming Clinic: Promoting Concerts — John Lund  
78 Radio Lives — Eric Zorn  
80 Teaming Up to Solve Problems — Jeffrey P. Davidson  
82 New Faces Show . . . Stars of Tomorrow  
84 1985 New Faces Photo Spread  
86 New Faces Bios  
91 Radio Editorials — Curt Brown  
92 16 Years of New Faces  
94 CRB’s Executive Director — Mike Hyland  
97 CRB Update Directory — Country Radio Stations and Personnel  
116 CRB Update Directory — Country Record Label Promotion Personnel  
126 “Special Thanks”  
128 Advertisers Index

“Our sincere appreciation is again extended to the many individuals and publications who continue to share their time and talent to provide us with the many articles featured in this year’s Program Book.”

**Country Radio Seminar XVI Program Book**  
Art Supervision, Jim Johnson • Writing Supervision, Mike Hyland • Editorial and Advertising Supervision, Frank Mull  
Photography, Jon D'Amelio, Don Putnam • Typography, BesType • Printed on Warren Flo Enamel by Harris Press

Published by: Country Radio Broadcasters, Inc.  
50 Music Square West, Number 604  
Nashville, Tennessee 37203  
(615) 327-4488; 329-4487

2
STATE OF TENNESSEE

PROCLAMATION

BY THE GOVERNOR

WHEREAS, THE SKILLED AND TALENTED PEOPLE OF TENNESSEE AND THE
UNITED STATES WHO WORK IN COUNTRY RADIO AND THE MUSIC INDUSTRY, AND
MAKE IT POSSIBLE FOR THE CITY OF NASHVILLE, TENNESSEE TO BE CALLED
“Music City U.S.A.”; AND

WHEREAS, COUNTRY RADIO AND MUSIC INDUSTRY PROFESSIONALS FROM
ALL ACROSS THE UNITED STATES WILL GATHER IN NASHVILLE MARCH 7-9,
1985 FOR THE 16TH ANNUAL COUNTRY RADIO SEMINAR; AND

WHEREAS, PROCEEDS FROM THE COUNTRY RADIO SEMINAR’S 16TH ANNUAL
EVENT WILL HELP TO PROVIDE SCHOLARSHIPS FOR THE EDUCATION OF FUTURE
RADIO BROADCASTERS;

NOW, THEREFORE, I, LAMAR ALEXANDER, AS GOVERNOR OF THE STATE
OF TENNESSEE, DO HEREBY PROCLAIM THE WEEK OF MARCH 3-9, 1985, AS
COUNTRY RADIO SEMINAR WEEK

IN TENNESSEE, AND URGE ALL OUR CITIZENS TO JOIN ME IN SALUTING THE
COUNTRY RADIO BROADCASTERS AND THE MUSIC INDUSTRY PROFESSIONALS WHO
ARE INVOLVED IN THE BETTERMENT OF COUNTRY MUSIC AND NASHVILLE,
TENNESSEE.

IN WITNESS WHEREOF, I HAVE HEREUNTO
SET MY HAND AND CAUSED THE GREAT
SEAL OF THE STATE OF TENNESSEE TO
BE AFFIXED AT NASHVILLE ON THIS

GOVERNOR

ATTEST:

SECRETARY OF STATE
March 7, 1985

Dear Friends:

As Mayor of Nashville, I am pleased and honored to once again welcome you to our city as participants of the 16th annual Country Radio Seminar.

All of us know the importance of sharing with others what we've learned as we grow and achieve new successes. Each of you in country radio and in the music industry have continued to do just that, and our industries have benefitted and prospered as a result. Now in your 16th year, the Country Radio Seminar is again expanding to present the CMA-organized MIPS Sessions for an even greater sharing of knowledge and ideas.

I know the Seminar will be a success and I pledge any assistance my office can provide in making your stay in Nashville a pleasant one.

Sincerely,

RICHARD FULTON
Mayor

RICHARD FULTON, MAYOR
OFFICE OF THE MAYOR
METROPOLITAN COURTHOUSE
NASHVILLE, TENNESSEE 37201

METROPOLITAN GOVERNMENT OF NASHVILLE AND DAVIDSON COUNTY
ASCAP SALUTES
THE COUNTRY RADIO SEMINAR

YOU'VE MADE COUNTRY MUSIC WHAT IT IS TODAY
On behalf of the Board of Directors and Officers of the Country Radio Broadcasters, Inc. we welcome you to the 16th Annual Country Radio Seminar.

This year's seminar offers the latest in technology, creative ideas, innovative programming concepts, FCC legal advice and much, much more.

It is also the second year of participation of the Country Music Association, sharing their Music Industry Professional Seminars with us.

1985 is the year of challenge for the country radio broadcaster. Never before have we been faced with the challenges of so much competition for our audience and our revenue. The competitive arena is filled with many new players, as well as renewed aggression from our old adversaries. The challenges of 1985 do not limit themselves solely to the broadcasters of country music, but touches on the industry as a whole. The only way to combat these challenges, is by the collective sharing of ideas, the pulling together of all facets of our industry, and to concentrate on the continued selling of our own product . . . country music.

This year’s seminar addresses these issues and more. Enjoy these next three days and thank you for your support of the Country Radio Seminar.

Best wishes,

Al Greenfield
President
Country Radio Broadcasters
Join over 400 country stations that are making their ratings and profits soar with the Silver Eagle Cross Country Music Show. From Alabama to Merle Haggard, from Country Music's Entertainer of the Year to the newest chart-topper, from Opryland to your hometown concert hall, Silver Eagle Cross Country Concerts spell starpower. Ninety minutes of stars making country music history, recorded live and in concert. Weekly on the ABC Entertainment Network. Call Beverly Padratzik (212) 887-5218.

* ABC Entertainment Radio Network
Welcome to Country Radio Seminar XVI for 1985. Your next few days will be filled with speakers, panelists, and presentations designed to make you a more successful broadcaster. I'm proud to join the agenda committee in presenting our finest seminar agenda ever. From numerous distinguished broadcasters, to experts in associated professions, to your country radio peers...this weekend of the sixteenth Country Radio Seminar is certain to be your best resource of 1985. Please listen, enjoy, and ask questions.

Much success,

Beverlee Bleisch
Agenda Chairperson
Thank you Country Radio for your continuing support.

Anne Murray
This year’s Country Radio Seminar promises to be one of the most exciting and meaningful gatherings ever for all of us involved in Country Music.

The CRS has always enjoyed the reputation of offering an excellent learning environment. The continuation of the Music Industry Professional Seminar remains a broad and significant representation of key people in the Country Music business and will come together during these three days.

I am excited about this timely opportunity to evaluate current positions and consider future alternatives as we all face a changing environment in which we must market our product.

Active participation in the CRS is another example of CMA’s continuing commitment to the growth and development of the Country Music industry.

I look forward to exchanging ideas and plans with you during this time.

Sincerely,

Dick McCullough
President, Country Music Association, Inc.

---

Fellow Industry Professionals:

In 1985 the Country Music industry faces many important and complex issues. CMA’s MIPS Committee has attempted to select the most timely and significant of them to explore during this year’s sessions.

Our panel chairmen and moderators have worked very hard to prepare their topics. We have attracted some of the industry’s most experienced and respected leaders as panelists. All of the sessions have been designed to permit and encourage open and spontaneous discussions.

I want to thank everyone who has contributed so unselfishly to organizing these important sessions. I know we have something very special for you.

I am confident all of us will return to our jobs next week with new perspectives as well as a deeper understanding and commitment to our industry.

Respectfully,

Connie Bradley

---

CMA’s 1985 MIPS COMMITTEE

Connie Bradley Chairman

David Conrad  
C. Paul Corbin  
Jeff Davidson  
Jerry Flowers

Blake Mevis  
Dennis Morgan  
Jim Ed Norman  
David Skepner
W

We are proud
to be representing
The COUNTRY RADIO SEMINAR
in its 16th year

the
HYLAND
company

PUBLIC RELATIONS
Two Music Circle South    Nashville Tennessee 37203
(615) 244-7348

If I do a duet with Cyndi Lauper would you guys play it?
<table>
<thead>
<tr>
<th>Name</th>
<th>Company/Company</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mac Allen</td>
<td>WKQS</td>
<td>Hollywood, FL</td>
</tr>
<tr>
<td>Beverlee Bleisch</td>
<td>KJJY</td>
<td>Des Moines, IA</td>
</tr>
<tr>
<td>Don Boyles</td>
<td>WHRK</td>
<td>Memphis, TN</td>
</tr>
<tr>
<td>Joe Casey</td>
<td>CBS Records</td>
<td>Nashville, TN</td>
</tr>
<tr>
<td>Charlie Cook</td>
<td>Country News</td>
<td>Santa Monica, CA</td>
</tr>
<tr>
<td>Bob English</td>
<td>Broadcast Programming International</td>
<td>Seattle, WA</td>
</tr>
<tr>
<td>Al Greenfield</td>
<td>KYSR</td>
<td>El Paso, TX</td>
</tr>
<tr>
<td>Bob Heatherly</td>
<td>RCA Records</td>
<td>New York, NY</td>
</tr>
<tr>
<td>Steve Hicks</td>
<td>Hicks Communications</td>
<td>Austin, TX</td>
</tr>
<tr>
<td>Gene Hughes</td>
<td>Gene Hughes Promotions</td>
<td>Nashville, TN</td>
</tr>
<tr>
<td>Ellen Hulleberg</td>
<td>INTEREP</td>
<td>New York, NY</td>
</tr>
<tr>
<td>Gerrie McDowell</td>
<td>Capitol/EMI-America Records</td>
<td>Dallas, TX</td>
</tr>
<tr>
<td>Mike Oatman</td>
<td>Great Empire Broadcasting</td>
<td>Wichita, KS</td>
</tr>
<tr>
<td>Tom Phifer</td>
<td>KRMD</td>
<td>Shreveport, LA</td>
</tr>
<tr>
<td>Joe Polidor</td>
<td>Polygram Records</td>
<td>Nashville, TN</td>
</tr>
<tr>
<td>Jim Ray</td>
<td>KOKE-FM</td>
<td>Austin, TX</td>
</tr>
<tr>
<td>Bill Sherard</td>
<td>WPKX-FM</td>
<td>Washington, DC</td>
</tr>
<tr>
<td>Jeff Walker</td>
<td>Aristo Music Associates</td>
<td>Nashville, TN</td>
</tr>
<tr>
<td>Roy Wunsch</td>
<td>CBS Records</td>
<td>Nashville, TN</td>
</tr>
</tbody>
</table>
PRIDE IN OUR COUNTRY

When you’re talkin’ Country talk to us first!

1-800-423-5084
or
818-883-7400

RESEARCH PROVEN MUSIC

Drake
Chenault

RADIO CONSULTANTS
8399 TOPANGA CANYON BLVD.
CANOGA PARK, CA 91304
1985 CRB OFFICERS

PRESIDENT: .................................................Al Greenfield — KYSR — El Paso, TX

VICE PRESIDENT: .........................Bob English — Broadcast Programming International — Seattle, WA

SECRETARY: ...............................Gerrie McDowell — Capitol/EMI-America Records — Dallas, TX

TREASURER: ..................................................Jeff Walker — Aristo Music Associates — Nashville, TN

LEGAL COUNSEL: ...............................Mike Milom — Gilbert, Frank & Milom — Nashville, TN

EXECUTIVE DIRECTOR: ....................Frank Mull — Mull-Ti-Hit Promotions — Nashville, TN


SUSAN ROBERTS

MIKE MILON

FRANK MULL
WHAT WOULD I EVER DO WITHOUT FRIENDS LIKE YOU?

"THANKS!" YOU'RE #1!
AGENDA COMMITTEE

Beverlee Bleisch, Chairperson

TERMS ENDING 1985

Bob Backman  
WYAY .......... Atlanta, GA

Don Langford  
KRAK .......... Sacramento, CA

Barry Mardit  
WWWW .......... Detroit, MI

Bob McDonald  
KOKE .......... Austin, TX

Susan Storms  
WHN .......... New York, NY

Bill White  
WBCS .......... Milwaukee, WI

TERMS ENDING 1987

Cliff Blake  
WMZQ .......... Washington, DC

Jan Bozeman  
WJKZ .......... Nashville, TN

Curt Brown  
KTTS .......... Springfield, MO

Larry Daniels  
KNIX .......... Phoenix, AZ

Alan Furst  
WIRE .......... Indianapolis, IN

Dan Halyburton  
KPLX .......... Dallas, TX

TERMS ENDING 1986

Tom Miller  
WWVA .......... Wheeling, WV

Debbie Pipia  
KILT .......... Houston, TX

Rusty Reynolds  
KYKZ .......... Longview, TX

Norm Schrutt  
WKHX .......... Atlanta, GA

J.D. Spangler  
KSAN .......... Oakland, CA

Tim Wilson  
WAXX .......... Eau Claire, WI

ONE YEAR TERMS

Johnny Biggs  
ABC/Watermark .... Los Angeles, CA

Erica Farber  
Interep .......... New York, NY

Lon Helton  
Radio & Records .... Los Angeles, CA

Kip Kirby  
Billboard .......... Nashville, TN

Ruth Presslaff  
The United Stations .... Chicago, IL

Jim Sharp  
Cashbox .......... Nashville, TN
Yes, there is really a simple explanation for that... I'll have Jerry Flowers give it to you.

Yes, I have an explanation for that... I have an explanation for everything... I'll give it to you next year!

No, Ralph Emery is NOT my brother... Nor is Larry Baunach!

IS YOUR WEEKEND YOUR WEEKEND?

IS NIGHT TIME YOUR FRIGHT TIME?

Your radio station can have a consistent, improved "on air" sound with superior programming and major market personalities working for you!

WITHIN YOUR BUDGET

Booth #1 Exhibit Hall
1-800-251-9000
Nashville MUSICWORKS
(615) 790-1200
For many years I have been given credit for the creation of the Country Radio Seminar; and, while I guess I've gleaned some measure of satisfaction from that, I've always known it wasn't true. Certainly not the whole truth and nothing but the truth.

In fact, the Seminar was created by the times, and by the needs of those times: the need for the broadcaster and the music-seller to search for a harmony line in some quiet corner of a generally discordant planet, the need to find some unity among the growing separateness that we were learning to share and the need of the questers to find some common ground for expressing not-so-common ideas.

Yet, even in light of such fertile circumstantial soil, without the benefit of human sweat and human foresight, the weeds invariably outproduce the roses. Fortunately, the times not only provided the needs, but also produced Bill Gavin, who provided the essential human input—in abundance.

It was Gavin who designed and cultivated the idea of the "no-nonsense" sharing-learning convention as far back as the late 50s with his involvement in the short-lived Disc Jockey Association. And, when that organization died, it was Gavin who refused to let the "idea" die with it.

In 1965, the same year that I was entering the music business, he hosted a small San Francisco gathering of correspondents to his Gavin Report and with that meeting the "idea" at last, took hold. The Gavin Conference became the benchmark of broadcasting get-togethers and the template from which the design of the first ever Country Radio Seminar was meticulously borrowed.

Nor was the Gavin Conference merely the role model for the Seminar. In no small measure was the support of both Bill and Janet Gavin a nurturing agent during those uncertain early years. The presence of Janet Gavin on the dais, or in the audience, lent immeasurable respect to the event, while the constant writeups in the Gavin Report did the same for its credibility and stature.

Without the Gavins we might well have stumbled along on some path coincidental with success, but with them our hopes and our faith were bolstered by that quality of support that can only come from those who've "done it."

In any other endeavor, perhaps, it might be shameful to admit to the conscious duplication of another's creative efforts, but in this case it is a matter of pride to be able to claim a direct lineage, of a sort, to the Gavin Conference. For that event, which helped unite (to whatever degree) the broadcasting and music industries, was, in intent and execution, the archetype for any such educational experience, regardless of the industry, or the community of industries being served.

So, while the broadcasting industry lost, in these past months, a powerful advocate and a fiercely loyal friend, it can look with pride to the ongoing rewards of that friendship. For as long as two or more are gathered in the name of sharing, of expansion and of just pure pride in their roles in the ongoing creative process, the Gavin "idea" is still working.

Tom McEntee

So —
You've come at last.
I've often wondered when we'd meet,
And where, and how.

I'm glad you've picked a small and quiet place,
Instead of messy highway crash
Or anonymity of listing as "civilian casualty."
Or — worst of all —
Age that robs the senses of their memory
And brings oblivion before its time.

I thank you for this pause
To gather strength and dignity.
The time to set my worldly house in order,
To savor warming love of family and friends.

And most especially I hold this space and time
For memories of love and hope and disappointment;
To feel again the pride of being honored,
To feel again the companionship and love
Of Janet and Josette.

Of course I'll fight you —
Hanging on, as nature bids me do —
With all my strength, "such as it is"
(As once I made a marriage vow).

I have fought intolerance, and bigotry,
And sneaking greed within my little world.
And won enough to leave a memory
Of things worth fighting for.
However such small things endure,
They're all beyond your power to limit or destroy.

So do what must be done,
Yet know that you will never quite succeed;
When memories of love and caring
Are the legacies we leave.

Bill Gavin
BILL GAVIN:
IN REMEMBRANCE

Bill’s legacy will always be this publication. Bill was a man of impeccable credentials, unquestioned ethics and an obsession for objectivity.

Bill Gavin’s death comes as an extreme disappointment to any and all who’ve had the opportunity to know him. As corny as it might sound, to know him is to love him.

Bill Gavin was the patron saint of music radio. It was apparent to all who knew him that he was not in the business to get rich. If he and Janet and his staff could just make a decent wage, he and the Report could continue their contribution to the information process.

Bill Gavin took particular pride in helping mold the career ethics of young broadcasters. With a fatherly and grandfatherly interest in such broadcasters, record people and his staff, Bill reveled in the opportunity to storytell, moralize and implore.

Bill Gavin was always sincerely humbled when chosen to receive awards and tributes. Bill Gavin was not in the business for the greed or the glory, but rather for the honor of being entrusted, through subscriptions and readership, with the responsibility of being a primary conduit or channel between good music and good radio.

Bill Gavin lived a full life. He was a man who spent more than fifty years of his life with music.

Bill Gavin takes with him the memories of a good life — a life filled with the enriching experiences of a loving family, caring friends and good music.

Bill. We will miss you more than you can ever know.

Love,
Elma, Ron, Betty, Diane, Dave,
Lisa, Kent, Keith, Peter, Bob &
Lou Eric

Reprinted with permission from THE GAVIN REPORT - February 1, 1983
THE 16th ANNUAL AGENDA — THE BEST YET

Year after year, the Country Radio Seminar agenda committee is faced with the monumental task of topping last year's Seminar with equally exciting panel discussions, moderators, panelists and guest speakers. One must realize that the three day seminar is not put together in just a few days. Months of planning (the first agenda committee meeting takes place in August), thousands of dollars of phone calls are made, and numerous favors are being called in to make each Country Radio Seminar a successful one.

This, the 16th annual Country Radio Seminar is perhaps the best one ever. We will hear from three excellent speakers and radio veterans Dwight Case, William Stakelin and Gordon McLendon.

Mr. Case, presently serves as president and chief executive officer of the R&R Companies. He is also the publisher of R&R, and is a major stockholder and the founder of Transtar Satellite Radio Network. He previously served as president of the RKO Radio Division from 1972 to 1981, and during his early years in radio, he worked as a copy writer, program director, DJ, sales manager and group vice president.

Mr. Stakelin is president and chief executive officer of the Radio Advertising Bureau. He was selected to lead the RAB in July 1983 and was given the overall responsibilities of CEO in October 1983. He joined RAB after serving as executive vice president of the Bluegrass Broadcasting Company and after completing a term as chairman of the board of the National Association of Broadcasters (NAB). At age 39, Stakelin was the youngest person ever to hold the highest elected position in American broadcasting.

Mr. McLendon, in addition to being recognized as one of the greatest sports announcers in broadcasting history, is also one of radio's greatest innovators. He is credited with originating the Top 40 format, the modern good music format, and he is the undisputed father of the all-news radio format. Mr. McLendon has owned and operated radio and television stations throughout the country, written numerous books, and is considered an authority on strategic metals.

In addition to our Seminar speakers, some of the topics to be discussed this year include “Get Your Act Together Before You Put It On The Air,” to be moderated by Norm Schrutt; “So You Wanna Be The ‘Big Guy’” moderated by J.D. Spangler and Bill White; “News In The Nineties...The Death Of The Five Minute Newscast,” with Cliff Blake, and a research panel titled “Don't Get Caught With Your Pants Down...Like Levi’s Did” to be moderated by Don Langford.

Additionally, some of the early bird panels include “Not Your Usual Boring Engineering Session” with moderators Johnny Biggs and Cliff Blake; and “The Farm Show...It's Not ‘W-E-I-E-O’ Anymore” with WWVA’s Tom Miller.

For the second consecutive year, the MIPS (Music Industry Professional Seminar) sessions will be featured at the Country Radio Seminar. Designed by the Country Music Association, the MIPS sessions, in some cases, will run concurrent with the CRB panels.

We are pleased to welcome back the MIPS sessions and the CMA,” states Al Greenfield, president of the Country Radio Broadcasters. “We feel their sessions last year were most beneficial to the members of the music industry as well as to the broadcasters in attendance.”

There are six MIPS sessions which are: “What Comes First, The Chicken Or The Egg,” to be moderated by Robert K. Oermann of The Tennessean; “Pie Crust To Pick-Up Trucks,” moderated by Patsy Bruce; and “Synergism — Working Together For Mutual Benefit,” which will be moderated by Ed Bruce.

Other panels include “The Deal Makers,” hosted by MCA/Nashville President Jimmy Bowen; “You Gotta Have A Plan,” with Billboard’s Kip Kirby serving as moderator; and “Reaching Millions,” a television panel moderated by Jerry Flowers of the Halsey Co.

As tough as it gets to put the Seminar together each year, there is always that great feeling that this is the best seminar yet. Known as broadcasting’s “academic” event of the year, the Country Radio Seminar with the addition of MIPS for a second year, is now an all-encompassing academic event.

Yes...I gave the President permission to use my song...
No, Larry did not get any commission.
Thank you Radio for your continued support of this “Country Boy”!

Your Friend,

[Signature]
DWIGHT CASE

Born a fourth generation Californian in Modesto, Dwight Case has spent some 35 years in the broadcasting industry. Presently, Case is president and chief executive officer of the R&R Companies, and serves as publisher of the Radio & Records trade magazine.

His broadcast history includes practically every facet of radio: he served as a commercial copy writer, an announcer, a D.J., program director, salesman, sales manager, general sales manager and group vice president.

He served as president of the RKO Radio Division from 1972 to 1981, which included 13 AM & FM radio stations, a representative company, the three RKO radio networks, Airborn - the inflight music service, and the RKO Tape Company.

Leaving RKO in 1981, Case founded and served as president of the Transtar Satellite Radio Network, which includes three 24-hour satellite delivered programming services.

In addition to his present duties with the R&R Companies, Case remains a major stockholder in Transtar. He is a graduate of College of the Pacific, and an AMP graduate of the Harvard Business School.

Case has served as State Commissioner for Economic Development in California for five years, and has been recognized by the U.S. House of Representatives, the California State Assembly and by the Los Angeles County Supervisors for his philanthropic efforts.

Additionally, Dwight Case is a founder of the Los Angeles Music Center and is a member of the Order of St. John, by appointment of the Queen of England.

WILLIAM L. (BILL) STAKELIN

William L. (Bill) Stakelin is president and chief executive officer of the Radio Advertising Bureau. He was selected to lead RAB in July 1983 and was given the overall responsibilities of CEO in October of that year.

A 27 year veteran broadcaster, Mr. Stakelin joined RAB after serving as executive vice president of the Bluegrass Broadcasting Company and after completing a term as chairman of the National Association of Broadcasters (NAB). At age 39, he was the youngest person ever to hold the highest elected position in American broadcasting.

Bill Stakelin became infatuated with radio as a teenager in his hometown of Georgetown, Kentucky. Working under the names of “Billy Bandstand” and “Wild Willy, the King of the Kilocycles,” he began his career as an air personality at WAXU Radio while still in high school. By the time he completed his college education, he had already gained a broad background in radio.

After graduating, in 1965, from Georgetown (KY) College with a bachelor’s degree in communications, Bill joined Bluegrass Broadcasting as program manager of WVLK AM-FM, Lexington, KY. He rose through the ranks to station manager in 1968 and by 1969, was named vice president and general manager, a post he held until 1974 when he moved to Orlando, Florida, to serve as vice president and general manager of Bluegrass’ WHOO AM-FM. Two years later, he was promoted to the post of executive vice president of the broadcasting group where he was responsible for overseeing the operations of the radio and television properties in Kentucky, Georgia and Florida.

Active in industry and community affairs, Bill has served as a board member of the Florida Association of Broadcasters and as president of the ABC Radio Network Affiliates board. He was initially elected to the NAB board of directors in 1979 and assumed the chairmanship of the NAB’s joint board in 1982. Last year, Bill was elected to the board of directors of the Broadcast Pioneers.
KCKN, Roswell, New Mexico is just one of over 80 stations carrying Transtar’s Country format via satellite in its nine station market. Here’s what it’s achieved in its first year:

<table>
<thead>
<tr>
<th>Roswell, NM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birch Share</td>
</tr>
<tr>
<td>Fall 1984, Persons 18+</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Mon-Fri 6A-10A:</th>
<th>Mon-Fri 10A-3P:</th>
<th>Mon-Fri 3P-7P:</th>
<th>Mon-Fri 7P-Mid:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#2</td>
<td>#1</td>
<td>#1</td>
<td>#2</td>
</tr>
</tbody>
</table>

Darrell Picou, General Manager of KCKN says it best: “KCKN changed format and call letters in June of 1984. We signed on with Transtar’s Country format against two established country stations. In just six short months, we have moved out front ‘by a country mile.’”

Would you like ratings like this in your market? Call us now:* 

1-800-654-3904

*or come see us at the Country Radio Seminar.
GORDON B. McLENDON

Gordon B. McLendon is recognized as one of the greatest sports announcers in broadcasting history; the owner of the Southwest's largest chain of drive-in theatres; and a substantial stockholder in Subscription Television of America, Inc., with pay television franchises in many major metropolitan areas. He is the general managing partner in one of the nation's most successful privately-held family partnerships, with extensive real estate, broadcasting, oil, banking, strategic metals, mining and mineral interests throughout the world.

He is a world-recognized authority on economics and business and a frequent speaker at international financial seminars in such diverse cities as Zurich, Vienna, Montreal, New York and Hong Kong.

Following his graduation from Yale and his distinguished service as a Japanese language officer in World War II, McLendon won fame as both a network sports broadcaster and radio/TV station owner. Between 1947 and 1952, he created and owned, with his late father, the nationwide 458-station Liberty Broadcasting System, where, known as "The Old Scotchman," he was named America's Outstanding Sports Broadcaster. His nationwide "Game Of The Day" baseball and "Game Of The Week" professional football broadcasts, particularly his re-creations, were hailed as masterpieces of the sports broadcasting art. His broadcasts with Dizzy Dean are legend, and he brought to network radio such prominent names as Lindsey Nelson, Jerry Doggett, Don Wells and many others.

McLendon has owned and operated numerous radio and television stations including KLIF Dallas, KNUS-FM Dallas, KABL-FM San Francisco, KABL Oakland, WNUS AM-FM Chicago, WWWW Detroit, WYSL AM-FM Buffalo, KOST Los Angeles, WRIT Milwaukee, KILT Houston, KTSF San Antonio, KELP El Paso, WAKY Louisville, as well as ABC television outlets in Winnipeg and El Paso.

In February 1981, he was inducted into the Mass Communications Hall of Fame of Texas Tech University in Lubbock. In addition, his extensive papers and memorabilia from his long broadcasting career are now a part of Texas Tech's well-known Southwestern Collection.
Thanks TO OUR FRIENDS IN RADIO FOR OUR HITS

...PAST • PRESENT • FUTURE

LITTLE THINGS (Just Released on MCA) • MAKE MY LIFE WITH YOU • I GUESS IT NEVER HURTS TO HURT SOMETIMES • OZARK MOUNTAIN JUBILEE • LOVE SONG • AMERICAN MADE • THANK GOD FOR KIDS • I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE)

• BOBBIE SUE (gold) • I’M SETTIN’ FANCY FREE • ELVIRA (platinum) • BEAUTIFUL YOU • HEART OF MINE • TRYING TO LOVE TWO WOMEN • LEAVING LOUISIANA • DREAM ON • SAIL AWAY • COME ON IN • CRYIN’ AGAIN • I’LL BE TRUE TO YOU • YOU’RE THE ONE • Y’ALL COME BACK SALOON

*Look for our MCA Records album of the same name to be released March 18th, 1985.
1985 BOARD OF DIRECTORS

Mac Allen

Beverlee Bleisch

Don Boyles

Joe Casey
Music Country Radio Network. Where else could you hear a living doll in the dead of the night?

Live interviews with country music's brightest stars. That's just one reason that Music Country Radio Network is the hottest night-time radio program from Maine to California and everywhere in between.

Live, via satellite, every night from 10 p.m. 'til 6 a.m. Eastern Standard Time - MCRN offers country's best music and biggest names. Plus news from the Associated Press, weather and sports. There are even toll-free listener lines!

If you're looking for bright programming that'll boost ratings and cut expenses, we've got a great night crew for you... Charlie Douglas, Bill Berlin, Kyle Cantrell, and Bennie Ray.

Talk to Jeff Lyman at (615) 889-6695 or Glenn Serafin at (202) 955-7214. They'll turn you on to the radio show that's keeping America up.
1985 BOARD OF DIRECTORS

Charlie Cook

Bob English

Al Greenfield

Bob Heatherly
On Monday evening January 28th Loretta Lynn was honored with the American Music Awards Award of Merit for her outstanding contributions to Country Music.

We at MCA Records are proud of our long and continuing association with this very special lady.
1985 BOARD OF DIRECTORS

Steve Hicks

Gene Hughes

Ellen Hulleberg

Gerrie McDowell
THANKS FOR DOING OUR COUNTRY PROUD.

CAPITOL RECORDS
SAWYER BROWN
(CAPITOL/CURB)
T. GRAHAM BROWN
SANDY CROFT
CON HUNLEY
J.D. MARTIN
MEL MC DANIEL
ANNE MURRAY
MARIE OSMOND
(CAPITOL/CURB)

EMI AMERICA
LISA ANGELLE
BOBBY BARE
LANE BRODY
BECKY HOBBS
MICHAEL MARTIN MURPHY
DAN SEALS
SIMON & VERITY

CAPITOL/EMI AMERICA NASHVILLE DIVISION
1985 BOARD OF DIRECTORS

Mike Oatman

Tom Phifer

Joe Polidoro

Jim Ray
SUCCESS is not something that you achieve alone. It only happens with the support of friends and believers.

Thank you for helping it happen to me.

—Lee Greenwood

Academy Of Country Music, Male Vocalist of The Year, 1984


Music City News Awards, Male Vocalist of The Year, 1984

Grammy Award, For Male Vocal Performance, 1984

"I.O.U."
1985 BOARD OF DIRECTORS

Bill Sherard

Jeff Walker

Roy Wunsch
Westwood One thanks all of the people who have made *Live From Gilley’s* a five-year success story. From Mickey Gilley, Sherwood Cryer and all the fine folks in Pasadena, Texas, to host/producer Jim Duncan and the production team at Westwood One...and a special thanks to the more than 350 great radio stations that deliver the best live performances around the world every week. Here’s to you!

*Westwood One*

Los Angeles  Chicago  New York  London

*FOR THE BIGGEST EVENTS ON RADIO, IT’S WESTWOOD ONE...AND ONLY!*
During the past nine years, the Country Radio Broadcasters, Inc. have awarded more than $25,000 in broadcast oriented scholarships. In 1984, four $1,000 scholarships were awarded.

"Last year, due to the continued wide spread support of the country broadcast/music industry, we were able to award four scholarships for the first time ever," reports CRB Scholarship Chairman Tom Phifer. "For the previous eight years we were able to award only two scholarships per year. We want to get that total up to 10 scholarships annually. The Country Radio Broadcasters are committed to this program and we are all anxious to watch it grow."

Accordingly, the CRB places a tremendous amount of emphasis and resources in helping deserving students in two ways: by awarding grants through a scholarship fund, and by offering college credit to students attending the Country Radio Seminar.

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

The four scholarship recipients for 1984 are: Greg Lhamon of Bradley University in Peoria, IL, Condace Pressley of the University of Georgia in Athens, Lisa Stevens of Northwest Missouri State University in Maryville, MO, and Jim Weikel of Ohio University.

For the past several years, a unique opportunity was offered to broadcasting or recording students from accredited university or college programs. By special arrangement with Middle Tennessee State University, students attending the Country Radio Seminar and registering for a special class will receive two hours of college-level credit. The philosophy in this arrangement is that the seminar offers topics and panels that provide information that will be valuable to the broadcasting industry for years to come. For this reason, the seminar provides a perfect educational environment to broadcasting/recording students.

The Country Radio Seminar's thrust is two fold — it is helping those involved in radio today and those who will be involved tomorrow. It helps those involved today with its constant efforts to improve country radio by educating and informing. And it helps those who will be involved tomorrow by giving scholarships and offering class credit for attending the seminar to students studying broadcasting, telecommunications, or the recording industry.

Anyone interested in having a CRB Scholarship awarded to a college or university, or would like additional information regarding the program, an information table with questionnaires and other materials will be set up during each luncheon at the seminar. Please keep in mind that the CRB needs as much information as possible about the institution and its broadcasting or communications department.

Lisa Stevens, center, receives a $1,000 scholarship provided by The Country Radio Broadcasters from Steve Mickelson, general manager of KNIM-Radio in Maryville, MO. Looking on is Ellen Mothershead, director of student financial aid at Northwest Missouri State University where Lisa is a junior broadcast major.

Miss Condace Pressley, Junior Journalism major at the University of Georgia was presented a $1,000 scholarship check from the Country Music Broadcasters Association. Mary Betts, WNCC Station Manager made the presentation at the WNCC studios as Dean Tom Russell looked on. Miss Pressley will be joining the news staff of WNCC/WGAL as a part-time employee while she pursues her studies at the University.
"Thank You Radio For Your Tremendous Support."
PSYCHOGRAPHICS . . . THE NEXT STEP

by Bennett M. Griffin*

Let's suppose that we are looking at the 25 - 54 adult demographic for a particular market. We find that some of the people listen to Adult Contemporary, some to Beautiful Music, some to Country, and the rest to a myriad of other formats. What is it that determines which format these 25 - 54 adults listen to? It can't be demographics . . . they are all in the same demographic category! There must be something else that determines their listening behavior. What is that "something else" that goes beyond demographics in explaining listening behavior? It's PSYCHOGRAPHICS.

Psychographics is not new. It has been a valuable tool in consumer product research since the 1960's. But it is new to radio research, and I predict that the 1980's is when psychographic research will come of age in our industry.

To see how this new tool might address specific needs in our industry, let's first define what we mean by psychographics and see how it has been used in other industries.

There is no simple definition of psychographics that is accepted by all marketing research practitioners. For our purpose the following definition will suffice.

Psychographics is a collection of marketing research procedures which seek to describe or explain consumer behavior using characteristics that go beyond demographic descriptions. The characteristics used generally include product attributes, lifestyle characteristics, and psychological characteristics such as self-concept, interests, and opinions.

It will be easier to understand how psychographic research can benefit radio if you think of your radio station as a product which must be marketed to a group of consumers. This way of thinking has begun to be in vogue in radio circles in recent years and is a healthy sign.

Before we see how psychographic research might be used to help in marketing our radio station "product," let's examine how it has been used in other industries.

Psychographic research is often used to define segments of a market and to identify unique needs and characteristics of each segment. This information might then be used to determine which product is best for each segment and, importantly, to develop an advertising strategy that will communicate with each segment most effectively.

An automobile manufacturer has several different models that are available to the public. It is obvious that different "kinds" of people will buy different models. The purchasers of economy compacts will be different than the purchasers of sports cars or luxury sedans. A psychographic study of the automobile buying market might seek to accomplish the following objectives:

a. Identify the different segments of the market in terms of lifestyle and psychological characteristics and product attributes they view as important.

Let's imagine what the information might look like for one of the segments that might be discovered in our psychographic study.

One segment might be identified as "necessity owners." These people buy automobiles out of necessity rather than because of any kind of enjoyment that might accrue from automobile ownership. For them a car is a utility. They are primarily concerned about dependability, safety, and economy. They could care less about styling, performance (other than basic starting and stopping), or innovations, frills, etc.

From a lifestyle point of view they tend to be older, conservative in terms of social and work ethics, opinion followers rather than leaders. They tend to have mid-range incomes, have larger than average families, and move less frequently than others. (Notice that demographic information can be considered a sub-set of lifestyle characteristics.)

Psychologically they are cautious, tend to look to others for reassurance, and do not see themselves as controlling their own destiny.

The automobile manufacturer might take this information and, presuming this is a market segment that he wishes to pursue, do the following things.

First, he will determine which of his models best fits the needs of this segment and, perhaps, make modifications to make the product match this segment even closer. Second, based on what he has learned about this segment from the psychographic research, he will design an advertising program specifically designed to appeal to this segment. Based on the hypothetical results reported above, the advertising message might be something like the following:

"If you want a dependable automobile... one that is large enough for your entire family... one that you can count on for safety and economy... then do what others are doing and buy an XYZ automobile."

A recent real life example of this entire process in the automobile industry is the extraordinarily successful mini van introduced by Dodge and Plymouth.

There are examples from many other consumer product areas. Briefly, a cereal producer might want to investigate the relationship between product attributes, lifestyle characteristics, and psychological makeup. The objective of the research might be any one of the following:

a. Discover unmet needs of a particular market segment.

b. Determine factors that would be useful in developing an advertising strategy for an existing brand.

c. Determine weaknesses in a competitor's product that can be capitalized upon through either product changes of his own brand or through product positioning.

Continued on Page 40
MCA Records is making the music, and Country Radio is playing it.

For that we thank you.
Now, let's get back to our world. Our "product" is radio. It has measurable product attributes just as do other products. The consumers of our product can be easily identified. Their "brand" preferences can be identified, and their lifestyle characteristics and psychological makeup can be measured.

How could we use this information? The same way that consumer product marketers do. Here are some examples. First, let's assume that we have a station with good ratings, and we do not want to make any major programming changes. The objective here is to build on an already solid foundation through effective marketing and programming refinements.

A psychographic profile of the listeners of our station and those of our primary competitors could be expected to provide us with the following information:

- **a.** The perceived strengths and weaknesses of our station and of our competitors' stations.
- **b.** The lifestyle characteristics of our listeners and of our competitors' listeners.
- **c.** Psychological characteristics of our listeners and of our competitors' listeners.

Armed with this information, there are several avenues we might want to pursue, keeping in mind that our objective is to refine our programming and marketing strategy to build on an already solid share of market. One possible approach would be to make programming refinements based on the perceived strengths and weaknesses of our station vs. a vs. our competitors.

A second possibility would be to add programming features that are targeted to the lifestyle characteristics of the audience segment to which we are marketing. For example, if the lifestyle analysis reveals that our target market is particularly interested in leisure time activities, we might want to add a segment to our programming that describes creative opportunities for leisure time. Or, if the lifestyle analysis reveals that our target market has a strong do-it-yourself orientation, we could add some programming features that address this activity.

A third possibility might relate to how we advertise our "product." The psychological characteristics of our target market (in this case, our present listeners and our direct competitors' listeners) might suggest an effective advertising strategy. For example, if one of the psychological values our target market receives from radio is companionship, part of our advertising strategy might be to promote our station as the one "that keeps you company all day." Or, if the psychological analysis of our target market indicates that they see themselves as people who value being informed on current issues, we might position our station as the one "for people who want to be informed."

Another example of an application of psychographic research for radio is a situation where a format change is contemplated as a result of a change of ownership or because of other factors in the market. In this case, the objective of the research is to determine the "hole" in the market, i.e., the programming that would fill the greatest need.

The product attribute portion of the research will reveal the perceived weaknesses of the present programming in the market. We should note that this weakness may exist with a station that presently has a significant share of market. I call this phenomenon "winning by default." It means that a station has listeners not because they are effectively serving a given market segment but because no one is presently doing a better job. Such a station is obviously vulnerable to losing its listeners to someone who more effectively serves that market segment.

The lifestyle and psychological information would be used in much the same way as described in the previous example.

There are other situations where psychographic analysis can be valuable to the radio broadcaster. For example, psychographic techniques can effectively evaluate specific segments of programming such as news or air personalities. The purpose of this paper is not to provide an exhaustive list of applications but rather a flavor for how this type of research works.

If you think psychographic research might be appropriate for your needs, the next question is "Who can provide this service?" Psychographic research is definitely not appropriate for the inexperienced researcher. The research techniques, which usually involve a group of statistical processes known as multivariate analysis, are complex and require access to sophisticated computer software. Further, and at least as important, interpretation of the meaning of this type of analysis requires a good deal of subjective judgment by the researcher. (Keep in mind that although the research process is complex, the results are easy to understand and act upon — generally easier than traditional research you have probably seen.)

Your best bet in selecting someone to conduct a psychographic study is to locate a research supplier that is experienced in these techniques. Experience in the techniques is probably more important than experience in working with broadcasters. Of course, the best solution is to find a research person experienced in both areas.

In summary, psychographics is a collection of marketing research procedures that include demographic information but go beyond this dimension to also include product attribute analysis and lifestyle and psychological characteristics. The techniques are complex, but their application is straightforward. Psychographics has been used extensively by consumer product marketers since the 1960s. There has been only limited use of this technique in radio research to date. But as the marketing of radio becomes more sophisticated and competitive — just as happened in the consumer product world — these techniques truly will be "The next step" in radio research.

Additional Sources


*Printed with permission of Bennett M. Collin, Corporate Research Director, Great Empire Broadcasting, Wichita, Kansas.*
Our country stations deserve the best...and get it!

<table>
<thead>
<tr>
<th>City</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aberdeen-Hoquiam</td>
<td>KAYO A/F</td>
</tr>
<tr>
<td>Albany/Troy</td>
<td>WGNA</td>
</tr>
<tr>
<td>Alpena</td>
<td>WATZ AM</td>
</tr>
<tr>
<td>Altoona</td>
<td>WVAM</td>
</tr>
<tr>
<td>Amarillo</td>
<td>KDJW</td>
</tr>
<tr>
<td>Bangor</td>
<td>WBGW</td>
</tr>
<tr>
<td>Baton Rouge</td>
<td>WYNK A/F</td>
</tr>
<tr>
<td>Biloxi*</td>
<td>WPMO</td>
</tr>
<tr>
<td>Billings</td>
<td>KBIT</td>
</tr>
<tr>
<td>Brawley</td>
<td>KROP</td>
</tr>
<tr>
<td>Cheyenne</td>
<td>KUUY</td>
</tr>
<tr>
<td>Chico</td>
<td>KHSL</td>
</tr>
<tr>
<td>Colorado Springs</td>
<td>KKCS</td>
</tr>
<tr>
<td>Columbus, Oh.</td>
<td>WMNI</td>
</tr>
<tr>
<td>Decatur</td>
<td>WDJQ</td>
</tr>
<tr>
<td>Denver</td>
<td>KBRQ A/F</td>
</tr>
<tr>
<td>Duluth-Superior</td>
<td>WDSM</td>
</tr>
<tr>
<td>Eau Claire</td>
<td>WAXX</td>
</tr>
<tr>
<td>Eugene</td>
<td>KUGN FM</td>
</tr>
<tr>
<td>Flint</td>
<td>WTAC</td>
</tr>
<tr>
<td>Houston</td>
<td>KIKK A/F</td>
</tr>
<tr>
<td>Huntington/Ashland</td>
<td>WQNT</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>WFMS</td>
</tr>
<tr>
<td>Jamestown</td>
<td>KJSB</td>
</tr>
<tr>
<td>Lansing-Jackson**</td>
<td>WXCM</td>
</tr>
<tr>
<td>Las Vegas</td>
<td>KRAM</td>
</tr>
<tr>
<td>Lexington</td>
<td>WVVLK FM</td>
</tr>
<tr>
<td>Lubbock</td>
<td>KFYO</td>
</tr>
<tr>
<td>Madison</td>
<td>WTSO</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>WBCS A/F</td>
</tr>
</tbody>
</table>

We do more because you deserve more!
“Selling” a radio station is getting tougher every day. Not only are the increasing number of formats fragmenting listening audiences, but new technologies are cutting into radio’s “time-spent-listening.” As a result, research is being used by radio stations not only to keep up with the competition, but to position and establish market leaders.

If there is business your station is not getting, research should be investigated as a tool to aid your bottom line. If your station already uses research, how can this information highlight your station’s strengths and bring in more revenue? This memo argues that creating a position for an in-house researcher is a step in the right direction. The details of justifying, defining and evaluating this position are discussed in some detail. Designating one person as the station researcher frees other sales and programming staff to spend more time on their main functions. The researcher can feed other station personnel information in a timely, organized and consistent fashion.

One way to organize research data is to designate one person at your station as a “researcher.” Depending upon your station’s size and the demands of your market, the researcher could hold a separate, full-time position, or become part of the sales and/or programming departments. I suggest that you avoid using a student intern for this position because interns are on staff for only a short period of time. Another concern deals with the protection of confidential data. However, students might be useful in some capacities to assist the station researcher.

Radio research is available from several sources such as station programming, audience listening habits and lifestyles, and from the ratings. Each source will have varying significance for a station. A station that programs its own music may be more interested in a study on current music trends than a station whose music is pre-packaged. The needs of your station should be analyzed. How can you better understand your product and your clients? Where can you support your station’s strengths, using not only “facts and figures” but by developing a strong “station image” derived from all sources? Actively using your researcher will help your station identify and define its “image” in the marketplace.

Goal of the Researcher

The researcher’s goal is to serve as an information resource for management, including sales and programming. The researcher is a link between sales and programming. The duties include educating management and sales through seminars and printed materials, strengthening the station’s position in the market, and ultimately increasing revenue. The effectiveness of the researcher depends on the scope of the position, the type of services being performed and whether resources permit the researcher to work on internal projects (i.e. designed for station sales and programming staff) as well as external projects (i.e. developed for agencies and clients).

Potential Research Functions

Developing a research position does not automatically mean enlisting new research studies and services. A major rationale for creating this position is to make more efficient use of existing resources. The researcher’s main function is to synthesize all relevant data into a form which is convenient and useful for sales and programming staff.

The station researcher is the one common point through which all research information should flow. In this way, two major functions are performed. First, information is consistently analyzed in a thorough manner. And second, everyone knows exactly where to go for specific information.

How to Organize Your Information

Initially set up two types of files: one accessible to the sales staff and a second for the researcher’s use. The sales files should contain “universal” information — that is, all tools used on a regular basis, such as station promotional pieces and articles, rate cards, tap plans, playlists, competitive media information and sample advertiser lists.

The researcher’s files should be organized alphabetically by product type. Each time a new article, proposal or computer run is done, it can be filed by category for easy reference. For example, a proposal written for a storm window client would be filed under “Home Improvement.” The next time a salesperson needs storm window information, your researcher knows exactly where to look.

Not only does the researcher investigate all background information for a proposal, he or she can put the sales kit together from the files and follow through by accompanying the salesperson on the sales call. It isn’t feasible for the researcher to go on every sales call, but it is important that the researcher understand the sales process by experiencing it first hand.

Those familiar with any of the available stand alone or on-line computer systems and packages which “break out” ratings data can fully appreciate the advantages of computer versus manual calculations. The time saved could justify the purchase or lease of one of these systems.

Between pulling quarterly data and working on a per-demand basis, the researcher should be reading as many media publications as possible (Advertising Age, Marketing & Media Decisions, TV/Radio Age, Broadcasting, Electronic Media, etc.). These will keep your researcher current on local and national advertising accounts, legislation, competitive technology, marketing and advertising and industry trends. Another suggestion is to subscribe to local business publications and newspapers for area business trends, sales leads, industry articles and competitive stations’ ads and promotions. Your researcher should ANTICIPATE the needs of your sales staff and management by pulling articles from these publications, distributing and filing accordingly. This way your station is not totally dependent upon the services of outside organizations.

Evaluating the Researcher

Before creating a research position, you must study the needs of your station and the scope of the researcher’s duties. Not every station needs a researcher.
Thanks, Country Radio

ALABAMA

For Concerts

812 19th Ave. So.
Nashville, Tenn. 37203
(615) 320-0515

Personal Manager
DALE MORRIS
(615) 327-3400

Exclusive Booking
BARBARA HARDIN
(615) 327-3400

818 19th Avenue South
Nashville, Tenn. 37203
(615) 327-3400
Continued from Page 42

Once the research position is created, you need to outline your station’s goals and the areas you feel should be emphasized by your researcher. Your researcher can then begin his or her training in the areas previously mentioned.

Once the researcher is comfortable with the procedures and workloads, have him or her keep a weekly activity sheet on all sales accounts. The sheet should identify the salesperson and tasks performed. The second part of this list should include sales generated which can then be directly related to research performed. The researcher should review these lists with management on a weekly basis. The lists are a good way to see which accounts are “pending” and which sales people are actively utilizing research.

The following is a checklist for your researcher:

I. Internal Functions

A. Sales Department
1. Advise staff of business and advertising trends.
2. Supply sales staff with background for client proposals.
3. Aid sales manager in devising sales packages to correspond with station strengths. Ex: packaging fringe time with drive times.
4. Provide data for sales kit material.
5. Research competing radio stations’ strengths, weaknesses, promotions and advertising rates (provide CPMs).
6. Research other competitive media (TV, newspapers, magazines, outdoor, etc.).
7. Analyze duplicated audience and your audience’s behavior.
8. Provide advertiser lists by product-type and dayparts purchased to promote additional sales. Ex: sample overnight advertiser lists, sample “upscale” advertisers, etc.
9. Monitor your station’s trends and those of competitors.
10. Encourage your sales staff to use research effectively and train them in research techniques and statistics.

B. Quarterly Activities
1. Rank stations demographically by daypart for each rating book, either manually or by computer.
2. Relate ratings to qualitative information.
4. Conduct seminars to highlight results of each rating book.
5. Calculate time-spent-listening for various demographics for your station and competitors, manually or by computer.
6. Rank stations by exclusive cume to emphasize your station’s loyal, exclusive audience.

C. Program Department
1. Research format types.
   a) Track your format’s trends nationwide.
   b) Analyze your competition’s format trends.
2. Analyze horizontal and vertical maintenance and shared listening by demographic and daypart.
3. Conduct or consign focus group studies to research your music.
4. Determine “away-from-home” listening for your station and competitors.

II. External Functions — Agencies and Clients

1. Provide researcher’s services at agencies’ disposal.
   a) Create a convenient and comfortable atmosphere so agencies can call your researcher directly.
   b) Do reach and frequency schedules for your station and competitors.
   c) Supply station rankings.
2. Provide county-by-county breakdown of listeners.
3. Calculate competitive spending for advertiser or product types on monthly or quarterly basis, as needed.
4. Accompany account executives on sales calls to explain research material.

Advantages of Researcher

A. Internal Advantages
   a) less reliance on outside consulting services.
   b) more money remains in-house.
2. Educates staff and management through latest statistics and industry articles.
3. Eliminates “duplication of efforts” by sales people repeatedly pulling same information.

B. External Advantages
1. Provides more timely, organized response to queries from clients.
2. Fills gap of information needed by agencies.
3. Use research to support your station’s strengths, improve your visibility and ultimately your image in marketplace.

Potential Research Projects
1. Psychographic study of your audience.
2. Analyze audience through daily phone-call logs.
3. Conduct a qualitative and quantitative analysis of your overnight audience.
4. Stronger effort for co-op and direct client dollars through specifically targeted station materials.
Conclusion

Ultimately, your researcher can free account executives to make more sales calls and upgrade the level of client proposals and kits. An educated staff is a professional staff that makes for a better sale and a better station image. With better information and more time to do their primary jobs, sales and programming personnel can perform more productively. And their productivity strongly affects the bottom line!

The researcher would serve as an internal information base by encouraging the staff to understand and use research. Externally, the researcher creates an awareness of your station and reinforces your station’s unique characteristics.

If your station does choose to develop a research position, you and your staff must fully support the researcher. With increased competition from radio and other media, the researcher can be an effective weapon in the “radio war for dollars.”

This article was prepared by Sheree S. Goldflies, Research Analyst, WEAZ-FM, Philadelphia, PA and is reprinted with the permission of the National Association of Broadcasters. © 1984 - All Rights Reserved.
Why on earth are you lookin' down here instead of at the picture above?

"Excuse me, I didn't catch the name."

"Tammy"

"Marie"

"Has anyone seen my microphone?"

"Would you believe I've got Gilley in this bottle... well, would you believe Barbara Eden?"

"Wow! You believe I've got Gilley in this bottle... well, would you believe Barbara Eden?"

I can't believe Charlie doesn't know about that zipper.

Nick Hunter's broker is Elmer Fudd. When Nick talks everybody listens!
Another dentist, another year closer to retirement?

"It all started in a little log cabin . . ."

"If your name was Selleck last night, why does your name tag say Donahue today?"

Paul & Mac admiring each others dental work in the mirror!

"Wasn't George Jones supposed to be in this picture too?"

"I thought you said if I bought the package I'd get to meet Dick Clark!!"

"I can't imagine either of them in a cowboy hat, can you Susan?"

"Never trust a man with glasses or a beard."

You see, Don, I could let you have a steal of a deal on a '57 Chevy low rider. You'd be the style of "Memphis" if you take it back home with you this weekend!
Let me see if I can describe the perfect sales climate for any Country Music Radio Station. Collectively and individually all of the account executives are on goal. All AE's are very professionally trained in selling skills. The receivables are running at 50-55 D.S.O. (Days sales outstanding). Sales projections into the future look well above average. The new ARB and Birch Reports both show a very commanding lead in market share to the target demographic of the radio station. The internal flow of paperwork is running without any hitches, and it's been at least a month since you've had to approve a make-good. The above situation is perfect... right? Well, I must say, as the author... it sure looks good! But — If we as Country Music stations are to grow and prosper during the balance of this century, we (in the management and administrative side) must look at all of the above mentioned areas as BY-PRODUCTS of the real job we are all supposed to do and must do if we are to survive.

Yes... survive! To set yourself in the proper frame of mind for what I am about to submit to you, I would like you to ask yourself the following question. When your sales people are in front of their clients, do they spend the largest percent of their time trying to sell them? If you answered 'yes' to that question, then what I have to say is indeed important to you and your station's future.

I started in radio sales back in the early 70's. These were the days that a fifth of Jack Daniel's, tickets to a concert, or a severe twist of wrist while holding a client's bicep and tricep was all it took to get the order. As the 70's progressed, selling skills were still the predominant characteristics looked for by a sales manager during the interview; however, they were using more finesse. Now, there are 10 closes, and 10 'sure-fire' ways to get the client's attention, and 7 of this and 12 of that. All of these maneuvers are time spent in front of the client, trying to sell him. We, as account executives today, still are doing the same thing.

My point to all of this is as follows: The time we spent in front of the client must be spent, almost totally, getting the message right. Saying the right things, using the right approach, identifying or creating the right needs of the target consumer, enhancing the 'genuinely good deal' we have for them from a price and/or qualitative point of view, and asking them for the order. If the message is right — THE CLIENT WILL BE MORE ANXIOUS TO BUY, THAN YOU ARE TO SELL. Yes — it is time for our sales people to change their habits after making a sale. Instead of mentally figuring the commission, they should be thinking of how to say what we want to say in exactly the right way, so as to marry the needs of the listener with those of the advertiser (the very essence of marketing). Everyone must win for a deal to be good. The consumer, the client and the station.

Now, as you are aware, the title of this article is "The Crime of the Country." What is the Crime? The crime is that the Country Format, in all of its flavors, is the only true and genuine 'direct to consumer' format left. Country is everything that happens to people after they reach the age in life (generally about 20 years old) where they start having responsibilities. Country is the hurting, the fighting, the drinking, the gambling, the losing, the loving, the learning, the coming home, the winning, the making up, the getting sick, the getting better, the living and the dying. The country format is real. Country is the only format that is not glossed over or tainted. It really does 'tell it like it is!'

Now, with the forementioned approach being one from a marketing posture versus that of a sales posture, making sure that the message is right — do we not, as Country Music Broadcasters, have a unique opportunity and 'vehicle' with which to deliver this 'right' message? You bet we do. If we will work to find the genuinely good deals (as perceived by the consumer) from our advertisers, we will get them results, we will satisfy needs, we will have completed an everybody wins deal, we will have marketed properly, the goods and services of our clients to our listeners and one more thing... we will have averted the Crime of the Country.
"HOWDY OUT THERE, FRIENDS AND NEIGHBORS!"

The guy who used to say that on the radio is an endangered species.

You see...nobody liked him. The Station Manager didn't like him because his friends at the country club made fun of the “Hillbilly” radio station when he was on the air, asking for cards and letters.

The Program Director didn't like him because he wouldn't sound like all the rest of the announcers...and he REFUSED to tell the time and temperature every time he opened the mike. Besides, he was unpredictable on the air.

The Sales Manager didn't like him because the clients kept insisting on his voice on their commercials...and he was too particular about who he would advertise for...and he always gave the advertiser more than he paid for.

The record guys didn't like him because he wouldn't play it if it wasn't country...and he insisted HE knew whether or not it was a good record.

The only folks who liked him at all were those dumb “core” listeners...who didn't have anything better to do than write tons of letters every week and come to see him whenever he appeared somewhere...AND a few dozen advertisers who either didn't know better, or whom he over-serviced!

Well, they fixed him. The Manager, PD, Sales Manager and record guys got together and FORCED him to conform!

They made him read cue cards...limited his talking...computerized his music...changed his shift (to all night, of course).

Just as you might imagine, the guy wasn't professional enough to handle it. He finally quit...sells used cars now.

We're not suggesting that Country Radio should mourn this guy. After all, we have our own problems. Like decreasing audience shares...dwindling listener response...and advertisers who are turning to other media.

Just one thing. If you ever see this guy...tell him to call Great Empire Broadcasting!

GREAT EMPIRE BROADCASTING, INC.
P.O. Box 1402 / Wichita, Kansas 67201

KFDI 1070 AM 101.3 FM
WICHITA, KS

KTTS 1400 AM 95 FM
SPRINGFIELD, MO

WOW 590 AM 94 FM
OMAHA, NE

KWKH 1130 AM 94.5 FM
SHREVEPORT, LA

KBRQ 1280 AM 105.1 FM
DENVER, CO
TRANSITION FROM SELLERS TO MARKETERS
by Ellen Hulleberg

Today's successful salesperson may be quite different from the motivated street fighter of days past. Empathy and knowledge are two characteristics that I would place high on the list of attributes of today's winner. Empathy - the ability to listen and understand the client's needs. Knowledge - encompassing much more than a thorough understanding of radio — to be able to solve the problem and seek new opportunities. This means today's salesperson must have a thorough knowledge of his client's business, as well as his own.

For this reason, it makes sense for sales departments to be set up by categories such as automotive or financial services. Once categories are established, the salesperson can be trained in numerous ways. If the category is automotive, a trip to Detroit may be worthwhile. There are several trade magazines that he should subscribe to and trade shows that he should attend. Specialists in the field can be brought in for seminars and one-to-one training.

One way to reduce the expense of this kind of training would be to share the expense either through a broadcast association in the market, or if it is a station group, training sessions can be scheduled to accommodate several salespeople at one time.

Above all, however, for this to fully succeed, this indicates a station should be an appropriate advertising vehicle to deliver the customers of the categories that have been set up.

Management at radio stations have traditionally placed most of their attention to audience delivery. This has been heightened by the fact that top management very often comes from programming vs. sales in the 1980's, vs. almost entirely from sales in the 1960's and 1970's.

Audience delivery — the bigger the better — leads to sales. Sales are projections based on regular increases on previous year's billing plus additional accounts.

The smart manager of today will focus on the advertisers first. It is the advertiser that buys our product and his needs must be considered primary. There is a strong need to start combining audience delivery goals with advertiser's target consumers.

Many cable programs today are produced by the advertiser solely to attract their heavy users. The size of the audience is not nearly as important as the audience itself. This is programming information to an audience that needs and will use this information, and be drawn to purchase the product or service. It is targeting at its best.

Radio's involvement with this area is limited to specials sponsored by advertisers who believe the personalities in the special will attract their target consumer, or by commercials that are adjacent to a minute or less of a self-contained feature. An example would be a household hint - a cleaning product relating to the hint would be the advertiser.

This type of usage vs. the possibility of programming full dayparts or blocks of 30 minutes to as much as three hours, to a particular lifestyle audience, is quite dramatic.

Radio listeners stay with an average of 2.5 stations indicating loyalty and brand preference that TV cannot offer. With this in mind, a series of special programming designed to deliver the users of products with similar profiles will offer two benefits:

1. A program developed solely for the advertiser
2. A 24-hour programming atmosphere to air additional commercials to generate frequency and reinforcement

No other media can offer this, and therefore, advertisers who are pursuing this opportunity should be attracted to radio.

This goes against most standards — go out and get whatever you can. If there is an advertiser buying time, get him on the air. But, I believe that this is very short-term planning. Unless an advertiser finds his campaign a success, he will not return. And, if the salesperson's only intent was to sell spots, it is unlikely that the campaign solved that advertiser's needs.

Next to short-term planning, getting whatever you can on the station has been radio's biggest problem. If every salesperson from every station in the market wants "every piece of business," what logically follows is negative selling. Every salesperson tells the buyer why his station is better than any other station in the market. But when every station pitches that way, the buyer is left confused with a negative attitude toward radio.

Market research tells us today that people are "smart" shoppers. This applies to both the advertiser "buying" time, space and support to get his message across and to the consumer who will buy his product or service. "Smart" shopping does not mean a bargain or the best price. Smart shoppers are willing to pay a premium for quality, service and dependability. The advertiser no longer looks solely at CPM's and audience delivery. He now looks at a full marketing program to deliver his customers and solve his problems.

The task of matching your audience with the advertiser's audience is more easily accomplished today. The tools we have available make it possible to track the type of listener each station delivers. Simmons data is available nationwide and on a regional basis, to give characteristics by product usage. Prizm and Clusterplus indicate characteristics by zip code areas. All this information can be cross-tabbed with your audience. Your most valuable data, however, is what you can collect in-house or from research projects completed for you by a research marketing company.

As a partner with your advertisers, it also makes sense to include their questions and concerns in your market research. Contests done not only for promotional value but for listener participation does not mean a bargain or the best price. Smart shoppers are willing to pay a premium for quality, service and dependability. The advertiser no longer looks solely at CPM's and audience delivery. He now looks at a full marketing program to deliver his customers and solve his problems.

As a partner with your advertisers, it also makes sense to include their questions and concerns in your market research. Contests done not only for promotional value could be part of the support package that is offered to advertisers. It's good for audience build and it's good for bringing customers into the stores. Almost every activity should have a double purpose. With the market research, as you question your audience regarding playlist, personalities and features, you can also ask about his shopping...
activities, purchase plans for certain products, willingness to try a new brand and - so many other possibilities. Local retailers should thrive on this additional service and begin to think of radio salespeople not as sellers, but rather, as their marketing partners. This puts the salesperson right where he should be - on the inside. He's right there when new product introductions are planned, when a new store is opening, when there's a special sale in the store. Results can be more easily traced — at times, the schedule will have to be increased — and, maybe at times decreased. A relationship such as this can only lead to more traffic and sales for the advertiser and therefore, more dollars invested with the station.

I am proposing that a combination of salespeople trained to be empathetic, knowledgeable about key categories, plus trained with a full knowledge of radio's capabilities, coupled with a station programmed to deliver those consumers of the same key categories, will ensure long-term station/advertiser relationships and the highest unit price.

There are too many stations for radio to succeed and obtain a larger share of all advertising dollars, if we continue to sell the way we have been. Marketing, a strategy that encompasses an entire program for each advertiser with programming perfectly suited to deliver his customers, could be one way for radio to pull out of its flat growth period.

Smart shoppers will pay premiums — but their needs must be met. Management and salespeople who take the time to understand this process will benefit . . . and, in the long run, so will radio.

Printed with the permission of: Ellen Hulleberg, INTEREP, 154 East 46th Street, New York, NY 10017.
CUSTOMIZING A COUNTRY FORMAT
BY RESEARCHING YOUR MARKET

by Dan Spice

Some media people have predicted that country music will never regain the popularity it had during the “Urban Cowboy” period. Certainly Country stations at that time had gained some listeners who followed the trend from Disco to Country, but the larger available audience is the group of 25+ adults that are still candidates for the Country radio station.

Many so-called Adult Contemporary stations still appear to be serving younger adult demos, leaving large groups of 25+ adults in search of a station they can enjoy. Whether your Country station suits their needs depends on how your product is packaged and marketed.

The Stereotypes
Salesmen for Country stations will tell you horror stories of media buyers who do not like either the music or the stations that play it. While this problem has lessened in recent years, it still exists. This prejudice against Country is true for the media community and for parts of the general public.

Country stereotypes do still exist — the cowboy boot and pickup truck images — and a large number of Country stations cater to those images. But there is research that shows the typical Country listener is often the upwardly-mobile type; the psychographic every station loves to sell! A country music fan does not necessarily own a truck (or even cowboy boots). In fact, an avid fan may have a BMW in the driveway and drink thirty-dollar Scotch.

Consider the Country stations in your market using the following short checklist:

1. Do air talents wear cowboy boots and hats when doing personal appearances?
2. Does the station’s logo reflect a cowboy or western theme?
3. Does the sound of the radio station require the listener to be an avid fan or “insider,” or can a casual listener enjoy the sound of the station? Also, does the music mix limit the station to pleasing only the country music purist?

The western theme in logos and personal appearances is very appropriate if your market as a whole fits those images. If local businessmen and civic leaders wear boots and cowboy hats, then chances are that these images are acceptable in your city. For many towns, being “country” is not a positive statement for either the station or individual listeners. A safe bet is to market as an Adult station that plays country music, rather than as a pure Country station. Some good local research will help determine how to approach your audience.

The Music Mix
Determining what constitutes a Country radio station and what constitutes country music itself, has been a topic for considerable debate. Is Dean Martin country? How about the Eagles? Which songs by Olivia Newton-John or Linda Ronstadt are considered country? Must you play music by Hank Williams, Sr.?

Again, local research gives you the answers to these questions. In doing research in markets of all sizes, our firm has found that a Joan Baez tune, “The Night They Drove Old Dixie Down,” has a large country following even among the most avid country music fans. At the same time, some tunes by big-name country artists have not become audience favorites.

While some artists do have very solid track records in research results, it is important to note that a song is not a guaranteed success just because Conway Twitty signs it. Similarly, some lesser known acts such as Vern Gosdin or Keiran Kane have an enviable average of turning our true “hits” — songs that stand the test of research. Why? Perhaps these artists pay closer attention to what makes a song successful. The important point is that depending on the artist’s name will not guarantee that a song is right for your station.

The trade paper charts are trend indicators, but can be very self-fulfilling; especially when local music directors parrot back to the trades what the record promotion people have told them. If your station reports to a trade paper, ask your music director if promo people ask for a certain chart number increase, to hold the song for one more week, or to drop a record because it is “over.” If your music director answers “yes” (and that is a likely answer), you can see how easily these charts can be affected by unethical reporting.

As for crossover songs, local market research is the key. Regardless of the way you research music, all songs — including crossovers — should be presented in the vein of how a listener would like that song on their favorite station. Of course, the “research listener” should be screened to assure that he likes country music. We have found the most reliable way to determine country music enjoyment is by presenting representative groups of artists. Asking directly if a person likes country music will drive some of the more image-conscious fans “into the closet.”

Why Research . . . And How?
Research will tell you what your listeners think of you, whether you have lost or gained their respect, and what tunes they want to hear on your station. It will tell you what franchises you own in your area: news, weather, sports, too many commercials, programming that is too boring, or whatever. Research can tell you all of these things and more, provided you ask the right questions!

Remember that research is a matter of degree, however; you can learn a little or a lot. The costs vary. Music research varies from request lists and callout to auditorium-style testing. Even mailout research has been successful in certain instances. Your consultant can help you determine which procedure lends itself to your needs. Reviewing the goals of your station and the current market stance will help determine the amount and kinds of research most needed for your facility.

Dan Spice is an associate of The Lund Consultants, 1330 Millbrae Ave., Millbrae, California 94030; (415) 692-7777. Reprinted with permission.
Over 350,000 Country Music Fans Came to Experience It Last Summer

And now your radio audience can experience the sensational Silver Dollar Jubilee.

Recorded in the heart of the Missouri Ozark Mountains, The Silver Dollar Jubilee is a celebration of traditional country music and a delightful mixture of country humor, all presented in a contemporary style.

It's unique and original.
It's charged with excitement.
It's a journey through America's music--Country Music. It's a radio show that adds life to any country music format.

Rodney Dillard, and a colorful cast of multi-talented entertainers, perform the on-stage production which originates from the home of Mountain Country Music, Silver Dollar City.

The "live" sound that's been captivatingly mixed-in charges each episode with anticipation and excitement.

Twenty-six half-hour episodes of the Silver Dollar Jubilee are now available. And this 100% pure country music experience is being offered on an exclusive basis in each market.

FOR MORE INFORMATION, AND A DEMO TAPE:
Call, collect: (417) 338-8186
Or Write: Jim Moeskau
Entertainment Div.
Silver Dollar City, Inc.
Branson, MO 65616

“Like the sales potential!” MIKE OATMAN, Executive Vice Pres. of Great Empire Broadcasting Co., comprised of 10 country music stations.

“The strong appeal of the Silver Dollar Jubilee stems from a combination of originality, the pull of the past and pride in the traditions of Mountain Country Music. It possesses a wonderful sense of ‘being there.’”

RODNEY DILLARD, Featured entertainer & emcee of the Silver Dollar Jubilee.

“Rodney Dillard is an original. The Silver Dollar Jubilee is a show like no other . . . genuinely country . . . excellently produced . . . and, more important, lots of fun to listen to.”

DON PAUL, Program Dir. of KTTS Radio, Springfield, Mo. Don is just one program director who has already scheduled the first 26 weeks of the Silver Dollar Jubilee for air play.

“The Silver Dollar Jubilee radio show is a brilliant concept in country entertainment. A new dimension in radio programming combining the warmth of yesterday with today’s technology.”

BOB MILSAP, country music writer, producer & publisher. Publisher of “You Needed Me,” by Anne Murray, plus over 100 other chartbusting hits.
Network programming has come a long way in a short time. In the last few years, program networks recognized radio programmers' need for entertainment programming, and the success of these long-form shows has forced even the traditional "news and sports" networks to offer some of the same kind of shows. As a result, today's program director has a supply of programming tools that are unsurpassed in variety and quality. As one of the few programmers who has worked on both the local radio (KDKA, WEEP, WHN) and network (Mutual, The United Stations) sides of the fences, I've picked up some helpful hints along the way on how to get the most out of these programs.

Network entertainment programming can provide a station with three major benefits: 1) increased audience, 2) improved image and 3) new sales opportunities. They are able to do so because they are able to offer something (such as appearances by stars) that local stations cannot have on a consistent basis.

Stations that realize the greatest audience improvement through long-form programming, do so through positioning and promotion. A show can be positioned either to bolster a station's own daypart or to compete with another station's strong time period either on weekdays or weekends. The better the time period that a show is scheduled, the bigger audience increase is possible. A show aired in a time period when little radio listening is done can make little impact. The increased audience comes either because new listeners are attracted to the station because of the program, or because current listeners are "recycled" into listening to the station in other dayparts. The one to three-hour long-form shows are especially effective since they encourage longer than usual listening spans. This can only be accomplished through promotion. Obviously, the only way to attract new listeners to your radio station is by advertising in other media. Special programming can give you a "hook" to attract an audience. By using your local availabilities to promote the rest of your station, you can then turn these "program listeners" into "station listeners." On the other hand, by promoting special programming on your own air you can also expand time spent listening of regular listeners. The easiest way to increase listening is by increasing the number of times someone tunes in. A weekly, or daily, long-form program gives a strong reason to come to your station at a particular time. The degree to which this is effective depends on how important you make the show sound to your listeners. Insist that program suppliers provide you with promos, customized if possible to make your job easier.

The techniques of positioning and promotion also apply to maximizing the benefit of an improved station image. Especially in country music, where the fan's interest in the artist is far above that in most other formats, having the stars themselves appearing regularly on your station is a big positive to your listeners. To bolster your station's association with the stars, their appearances via long-form entertainment programming should be in time periods where fans can reasonably be expected to listen. These appearances are only as important as you make them sound. Your air-personalities should plug them enthusiastically and use of the artist's voices themselves, if available on recorded promos, is especially ear catching. Having the artists on your air through these programs is one way of differentiating your station in a positive way from other stations in the same format. Today, many stations take these programs "to block": in order to prevent other stations in their markets from carrying them. Although all stations have access to the same records, only one station can carry a particular program in each market. If it is a good one, make sure it's on your station.

Long-form entertainment programs are an area where programming and sales can work hand-in-hand to generate additional revenue, while building audiences. The leading shows are available with no cash outlay on a 50/50 swap exchange basis, making half the inventory available for local sale, usually at a premium rate. Since you will be promoting the program anyway, suggest packaging a promo campaign billboard your advertiser with the spots that are sold within the show, and make the on-air plugs a revenue booster. Shows like this give stations a reason to re-approach advertisers who may have already turned down regular spot proposals on the station. They also provide a reason for current spot advertisers to increase their budget by obtaining a sponsorship in a new program. For either type of advertiser, they can provide a reason for long-term sponsorship.

Network entertainment programming has become popular because it works. In the most competitive era ever for local radio, it provides a valuable programming tool that enables stations to better compete for audience, image and revenue. However, it works best if used with the same strategy and importance you give to your own local programming.

Ed Salamon is Executive Vice President/Programming for The United Stations Radio Network, One Times Square Plaza, New York, NY 10036 - (212) 869-7444.
For the Best in a TRAVELING BILLBOARD® (Bumper Strip or Window Label) call Byron Crecelius, person to person. COLLECT 314-423-4411.
### COUNTRY RADIO SEMINAR

**THURSDAY, MARCH 7, 1985**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00 a.m.</td>
<td>Registration opens&lt;br&gt;Opryland Hotel</td>
</tr>
<tr>
<td>2:00 p.m.</td>
<td>Exhibit Hall opens</td>
</tr>
<tr>
<td>2:00-3:30 p.m.</td>
<td>MIPS Session&lt;br&gt;What comes first the chicken or the egg (Who are we making records for? Do we create what they want or do they want what we create?)&lt;br&gt;Moderator: Bob Oermann&lt;br&gt;Panelists: Jerry Bradley, Mack David, Gene Hughes, Troy Seals, Tim Wilson</td>
</tr>
<tr>
<td>3:30-4:30 p.m.</td>
<td>MIPS Session&lt;br&gt;Pie crust to pick-up trucks (The growing importance of artist endorsements and corporate sponsorships)&lt;br&gt;Moderator: Patsy Bruce&lt;br&gt;Panelists: Phillip Bloom, Diane Devine, T.G. Sheppard, David Skepner</td>
</tr>
<tr>
<td>4:30-5:30 p.m.</td>
<td>MIPS Session&lt;br&gt;&quot;Synergism&quot; - Working together for mutual benefit (How the artist-label-radio-promoter-merchandiser cooperate to influence the market place)&lt;br&gt;Moderator: Ed Bruce&lt;br&gt;Panelists: Jim Carlson, Georgeanne Galante, Larry Gregson, Jack Lameier, Jim Powers</td>
</tr>
</tbody>
</table>

**FRIDAY, MARCH 8, 1985**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:15-8:30 a.m.</td>
<td>Continental breakfast&lt;br&gt;Session &quot;A&quot;&lt;br&gt;Not your usual boring engineering session (Recruiting &amp; training engineers and making them part of your management team)&lt;br&gt;Moderators: Johnny Biggs (ABC Watermark, Los Angeles, CA), Frank Kramer (Viacom (WMZQ-FM), Washington, DC), Dennis Feely (IDB Communications, Culver City, CA)</td>
</tr>
<tr>
<td>7:45-8:30 a.m.</td>
<td>Session &quot;B&quot;&lt;br&gt;The Farm show... It's NOT &quot;W-e-i-e-i-o&quot; ANYMORE&lt;br&gt;Moderator: Tom Miller (WWVA, Wheeling, WV)</td>
</tr>
<tr>
<td>8:45-9:30 a.m.</td>
<td>General session&lt;br&gt;CRB President's welcoming remarks&lt;br&gt;MIPS welcoming remarks&lt;br&gt;Jo Walker-Meador (CMA, Nashville, TN)</td>
</tr>
</tbody>
</table>
Opening Address
"PUT YOUR ENERGY WHERE YOUR MOUTH IS!"
Dwight Case
RADIO & RECORDS
Los Angeles, CA

9:30-12:30 p.m.
★ CONCURRENT SESSIONS ★

SESSION "A"
GET YOUR ACT TOGETHER
BEFORE YOU PUT IT ON THE AIR (Know your market before you promote in it.)
Moderator
Norm Schrutt - WKHX
Atlanta, GA
Panelists
Jon Coleman
COLEMAN ASSOC., Dallas, TX
Jack Creese - KVOO, Tulsa, OK
Ted Stecker
STECKER THOMPSON
San Antonio, TX

SESSION "B" (MIPS)
THE DEAL MAKERS (Skillful negotiators reveal how they arrange successful deals)
Moderator
Jimmy Bowen
MCA Records, Nashville, TN
Panels
David Brokaw
THE BROKAW CO., Los Angeles, CA
Jimmy Dean - Dallas, TX
Lance Grode - MCA RECORDS
Los Angeles, CA
Michael Milom
GILBERT, FRANK & MILOM
Nashville, TN
Howard Kaufman
FRONTLINE MGMT
Los Angeles, CA
Joe Sullivan
THE SOUND SEVENTY CORP.
Nashville, TN

12:30-1:00 p.m.
Jefferson "A"

1:00-2:00 p.m.
Washington Room
1:00 p.m.
2:00-4:00 p.m.
2:00-3:00 p.m.
Jefferson "A"

9:30-11:00 a.m.
Jefferson "A"

11:00 a.m.-12:30 p.m.
SESSION "A"
ARE YOU AN "ISLAND IN THE STREAM?" (Develop teamwork for success)
Moderators
Erica Farber - INTEREP
New York, NY
J.D. Spangler - KSAN
San Francisco, CA
Panelist
George Litwin - HRI, LTD
Boston, MA

11:00 a.m.-12:30 p.m.
Jefferson "B"

SESSION "B" (MIPS)
YOU GOTTA HAVE A PLAN
(Examining the essential role of the Artist Manager in developing the total entertainment personality)
Moderator
Kip Kirby - BILLBOARD
Nashville, TN
Panelists
Woody Bowles
WOODY BOWLES CO
Nashville, TN
Gary Borman - ALIVE ENT.
Los Angeles, CA
Sandy Brokaw
THE BROKAW CO.
Los Angeles, CA
Ken Fritz
FRITZ-TURNER MGMT
Los Angeles, CA
John McEuen
NITTY GRITTY DIRT BAND
Denver, CO
Chuck Morris
FEYLINE PRESENTS
Denver, CO

LUNCHEON PRESENTATION
The Country Music Association

LUNCH — Courtesy of
The Country Music Association
EXHIBIT HALL OPENS

★ CONCURRENT SESSIONS ★
SESSION "A"
WHAT GOES ON BEFORE THE MIC'S ON (Preparation, Concentration and Moderation)
Moderators
Johnny Biggs
ABC WATERMARK
Los Angeles, CA
Dan Halyburton - KPLX
Dallas, TX
Lee Arnold - WHN, New York, NY
Kent Crider - WSM, Nashville, TN
Bill Mayne - KLAC
Los Angeles, CA
Charlie Ochs - KJJI
Phoenix, AZ

SESSION "B"
NEVER TRY TO TEACH A PIG TO SING, IT ANNOYS THE PIG & WASTES YOUR TIME (Hiring the right people)
Moderator
Curt Brown - KTTS
Springfield, MO
Presented by
Donald Clifton - SRI, Lincoln, NE

★ CONCURRENT SESSIONS ★
SESSION "A"
SO YOU WANNA BE THE "BIG GUY" (Learn how to go from P.D. to G.M.)
Moderators
J.D. Spangler - KSAN
San Francisco, CA
Bill White - WBCS
Milwaukee, WI
Panelist
Bob English - BPI
Seattle, WA
Craig Scott - WGBK, Memphis, TN
The Hype is Right!

CHARLY McLAIN
RADIO HEART

RICKY SKAGGS
COUNTRY BOY

KEITH STEGALL
CALIFORNIA

JOHNNY RODRIGUEZ
HERE I AM AGAIN

GEORGE JONES/BRENDA LEE
Hallelujah, I Love You So

MERLE HAGGARD
NATURAL HIGH

BENNY WILSON
ACRES OF DIAMONDS

EXILE
CRAZY FOR YOUR LOVE

STEVE EARLE
JUST A LITTLE LOVE

CARL JACKSON
ALL THAT'S LEFT FOR ME

MICKEY GILLEY
I'M THE ONE MAMA WARNED YOU ABOUT

RAY CHARLES/WILLIE NELSON
SEVEN SPANISH ANGELS

JANIE FRICKE
THE FIRST WORD IN MEMORY IS ME

MARK GRAY/TAMMY WYNETTE
SOMETIMES WHEN WE TOUCH

DAVID ALLAN COE
SHE USED TO LOVE ME A LOT

BENNY WILSON
ACRES OF DIAMONDS

RICKY SKAGGS
COUNTRY BOY

KEITH STEGALL
CALIFORNIA

JOHNNY RODRIGUEZ
HERE I AM AGAIN

MERLE HAGGARD
NATURAL HIGH

BENNY WILSON
ACRES OF DIAMONDS

STEVE EARLE
JUST A LITTLE LOVE

CARL JACKSON
ALL THAT'S LEFT FOR ME

MICKEY GILLEY
I'M THE ONE MAMA WARNED YOU ABOUT

RAY CHARLES/WILLIE NELSON
SEVEN SPANISH ANGELS

MARK GRAY/TAMMY WYNETTE
SOMETIMES WHEN WE TOUCH

DAVID ALLAN COE
SHE USED TO LOVE ME A LOT

CBS Records
SESSION "B"
S.O.S. - STRATEGIES ON SELLING (Help in maximizing your sales)
Moderator
Bob McDonald - KOKE-FM
Austin, TX
Panelists
Jhan Hiber - J. HIBER ASSOC.
Pebble Beach, CA
Lee Masters - KWEN, Tulsa, OK
Bob Woodman - KCWM
Victoria, TX

RESUME GENERAL SESSIONS
"SURVEY SAYS..." - (Presentation and discussion of results from the first ever research survey of PD's & MD's on Radio, Records and the Trades)
Moderators
Lon Helton - RADIO & RECORDS
Los Angeles, CA
Don Langford - KRAK
Sacramento, CA
Presentation by:
Rob Balon
BALON & ASSOCIATES
Austin, TX
Panelists
Rick Blackburn
CBS RECORDS
Nashville, TN
Jim Foglesong - CAPITOL/EMI-AMERICA RECORDS
Nashville, TN
Joe Galante - RCA RECORDS
Nashville, TN
Dan Halyburton - KPLX
Dallas, TX
Bill Mayne - KLAC
Los Angeles, CA
Jim Ed Norman
WARNER BROS. RECORDS
Nashville, TN

SATURDAY, MARCH 9, 1985
7:30-8:45 a.m.
CONTINENTAL BREAKFAST
Centennial Room
8:00-9:00 a.m.
★CONCURRENT SESSIONS★
8:00-9:00 a.m.
Jefferson "A"
SESSION "A"
NEWS IN THE NINETIES...
THE DEATH OF THE FIVE MINUTE NEWSCAST
Moderator
Alan Furst - WIRE
Indianapolis, IN
Panelists
Lee Garnett - WZZK
Birmingham, AL
Ed Shane - SHANE MEDIA SERV.
Houston, TX
Dan Spice - LUND CONSULTANTS
Millbrae, CA

9:00-9:30 a.m.
Jefferson "A"
9:30-11:00 a.m.
Jefferson "B"
SESSION "B"
FCC/LEGAL (Managing your people and your license)
Moderators
Debbie Pipia - KILT, Houston, TX
Tim Wilson - WAXX, Eau Claire, WI
Panelists
Julian Shepard - NAB
Washington, DC
L. Michael Zinser
KING, BALLOW & LITTLE
Nashville, TN

★GENERAL SESSIONS★
OPENING ADDRESS
William L. (Bill) Stakelin
RADIO ADVERTISING BUREAU, New York, NY
RADIO'S MOST DESIRABLE PRIZES... DIARIES (Effective promotion and advertising)
Moderators
Larry Daniels - KNIX, Phoenix, AZ
Susan Storms - WHN
New York, NY
Panelists
Danny Flamberg
RADIO ADV. BUREAU
New York, NY
Jack McCoy
UNIDYNE RESEARCH
El Cajon, CA
Walter Sabo
W.R. SABO, INC.
New York, NY

★CONCURRENT SESSIONS★
SESSION "A"
DON'T GET CAUGHT WITH YOUR PANTS DOWN... LIKE LEVI'S DID (Research Revisited)
Moderator
Don Langford - KRAK
Sacramento, CA
Presented by
Jason Kane
THE RESEARCH GROUP
Seattle, WA
SESSION "B"
REACHING MILLIONS (Country Music on Television - more than the music video)
Moderator
Jerry Flowers
THE JIM HALSEY CO.
Nashville, TN
Panelists
Joe Cates
THE JOE CATES CO.
New York, NY
C. Paul Corbin - TNN,
Nashville, TN
Neil Hickey - TV GUIDE
New York, NY
Dick Howard
THE JIM HALSEY CO.
Los Angeles, CA

11:00 a.m.-12:30 p.m.
Jefferson "A"
11:00 a.m.-12:30 p.m.
Jefferson "B"
MUTUAL'S GOTT
AMERICA'S BEST
COUNTRY MUSIC

Lee Arnold On A Country Road:
Year-round weekend entertainment • Three hours of great country music!

Memorial Day Weekend Triple:
Lee Greenwood, Mickey Gilley & Anne Murray • Three specials in one!

Labor Day Weekend Triple: Merle Haggard, The Gatlin Brothers & Crystal Gayle • A three-hour country picnic!

Independence Day Weekend Triple: Conway Twitty, The Oak Ridge Boys & Janie Fricke • A three-hour audience magnet!

The Great Entertainers: Thanksgiving Weekend • Mutual's annual salute to the CMA's 'Entertainer of the Year' winners

Country Music Countdown: New Year's Weekend • The year's hottest country hits — hosted by Lee Greenwood

Country Music Association Awards Show: October 1985 • Live from the Grand Ole Opry!

When you want country music, come to the country network. Nobody else offers anything like it.

Call Mutual Station Relations at (703) 685-2050.
Paul S. Lenburg
ASI MARKET RESEARCH
Los Angeles, CA

Jim Owens
JIM OWENS ENTERTAINMENT
Nashville, TN

12:30-1:00 p.m.
Jefferson "A"
“CO-OPING THE 1985 WRANGLER COUNTRY SHOWDOWN,
Sponsored by Dodge
Presentation
Craig Veazey
WRANGLER BRAND MKTG.
Greensboro, NC

1:00-2:00 p.m.
Washington Room
LUNCH — Courtesy of
WRANGLER BRAND

1:00 p.m.
Rhyman "A"
Exhibit Hall
(Lower Level)
EXHIBIT HALL OPENS

2:00-4:30 p.m.
★CONCURRENT SESSIONS★

2:00-3:00 p.m.
Jefferson "A"
SESSION “A”
TAKIN’ IT TO THE STREETS -
THE EARS HAVE IT
Moderators
Jan Bozeman - WJKZ
Nashville, TN
Barry Mardit - WWWW
Detroit, MI
Panelists
Vern Benke - CAMELOT ENT.
Nashville, TN
Terry Patrick
THE RESEARCH GROUP
Seattle, WA
Dave Roberts
DAVE ROBERTS & ASSOC.
Mill Valley, CA

2:00-3:00 p.m.
Jefferson "B"
SESSION “B”
WHERE GOOD IDEAS START...
SMALL MARKETS
Moderator
Curt Brown - KITTS
Springfield, MO
Panelists
Wiley Carpenter - WWNC
Asheville, NC
Marty Green - WAXX
Eau Claire, WI

3:00-4:30 p.m.
★CONCURRENT SESSIONS★

3:00-4:30 p.m.
Jefferson "A"
SESSION “A”
THE PROGRAMMING ANSWER MAN . . . (Ask questions, discuss problems with top programmers & managers)
Moderator
Dan Halbyburton - KPLX
Dallas, TX
Panelists
Bill Gamble - WMAQ, Chicago, IL
Gregg Lindahl - WSM
Nashville, TN
Alan Furst - WIRE
Indianapolis, IN
J.D. Spangler - KSAN
San Francisco, CA

3:00-4:30 p.m.
Jefferson “B”
SESSION “B”
THINGS YOUR MOTHER NEVER TOLD YOU ABOUT RADIO SALES
(Bring all the questions you were afraid to ask)
Moderator
Bob Backman - WWAY, Atlanta, GA
Panelists
Ken Fearnow - WOW, Omaha, NE
Bob Fulton - WAMS
Wilmington, DE
Jhan Hiber - J. HIBER ASSOC.
Pebble Beach, CA
Mike Reichert - KIKN
Pharr, TX

4:30-6:00 p.m.
Jefferson "A"
RESUME GENERAL SESSION
LIFESTYLE MANAGEMENT (A new approach to career longevity)
Introductions by
Johnny Biggs
ABC/WATERMARK
Los Angeles, CA
Susan Storms - WHN
New York, NY
Presentation by
Dr. Bruce A. Baldwin
BALDWIN DIRECTION DYNAMICS, Wilmington, NC

4:30-5:30 p.m.
Jefferson "A"
CLOSING ADDRESS
Introduction by
Don Boyles - WHRK
Memphis, TN
Presentation by
Gordon McLendon
Lake Dallas, TX

5:30-6:00 p.m.
Jefferson “A”
COCKTAIL PARTY

6:45-8:00 p.m.
Presidential & Congressional Lobbies

8:00 p.m.
Washington Room
BANQUET & "NEW FACES SHOW"

AGENDA CREDITS
AGENDA CHAIRPERSON
Beverlee Bleisch - KJJI
Des Moines, IA

SEMINAR HOSTS
Steve Hicks
Hicks Comm. Austin, TX
Great Empire
Wichita, KS

MUSIC INDUSTRY PROFESSIONAL SEMINAR HOSTS
Charlie Monk Music
Nashville, TN

STAGE MANAGERS
Tom Phifer - KRMD
Shreveport, LA

AIRCHECK CASSETTE
Erica Farber - INTEREP
New York, NY

SOUND & LIGHTS
Dave Donahue - CRB Offices
Nashville, TN

VIDEO SPOTS PRESENTATION
the STATLERS
without radio...
is like a song without a melody.
Thanks for keeping us on top.
COU FASTEST RADIO

WLWI FM 92
MONTGOMERY, ALABAMA

WLWI AM 74
MONTGOMERY, ALABAMA

WUSY
CLEVELAND/CH TENN

COLONIAL BROADCASTS

Corporate Headquarters: 671 South Perry Street
Don Markwell, Pres
EXHIBIT HALL DIRECTORY

We are happy to provide again this year an Exhibit Hall for the various equipment manufacturers and program syndicators and other broadcast suppliers during the Country Radio Seminar. Our Exhibit Hall is bigger and better so be sure, in your spare time, to visit. Exhibit hours are as follows: Thursday: 2:00 p.m. to 7:00 p.m., Friday: 1:00 p.m. to 7:00 p.m., Saturday: 1:00 p.m. to 7:00 p.m. As with all Country Radio Seminar functions, you MUST wear your badge for entry into the Exhibit Hall which is located in the Ryman A (lower level).

IN ATTENDANCE — PROVIDING

Booth Personnel: Sidney Byrd, Regional representative — St. Jude Children's Research Hospital is a non-profit children's cancer research facility. We offer localized community involvement of the highest quality for your station thru our radiothon's.

Booth Personnel: Robert Benderson, Patrick Awmout, Kate Lewis — CMI develops and produces television campaigns promoting the media.

Booth Personnel: Bob Pates, Karen Louque — CNN Radio Network (News). A full-time radio news and audio service providing 24 hours of daily reporting of national, international, business and sports news and various short form (90 second) and long form (½ hour) features.

Booth Personnel: George Veney — A progressive new system that gives stations complete control over their music inventory and rotation patterns. The user defines the parameters for each station including up to 36 rotational categories, up to 8 sound attributes per song and unlimited number of daily formats and hourly structures.


Booth Personnel: Bernie Gelman, Saul Gelman, Bill Hoffman — For ten years CSI has served the broadcast community with a complete line of transmitter and broadcast equipment. Come by and help us celebrate our tenth anniversary.

Booth Personnel: Curt Hahn, Mike Watson, Eric Haha, Peter Natalie, and Anne Hahn — Film House, one of the nation's leading producers of television commercials for radio stations. With over 1,000 spots produced since 1981, is proud to offer new country "sing-a-long" spots, top-testing country spokesman spots, and a wide variety of campaigns for stations of all formats.

Booth Personnel: Damon Herring, Debra Gould — Service: Offering to broadcasters a three hour national syndicated radio show... "GOSPEL AMERICA" (Show is barter)

Booth Personnel: Jim Gervasi, Dienna Gervasi, Harold Comstock, Romana Comstock — Provide tracking sheets, mailing labels, etc., to all promoters, artists, etc.

Booth Personnel: Bill Bryant. The "AutoSelect" computerized music scheduling system, DARTS traffic & scheduling system, "Breakout" ratings analysis system. Each of these systems operates on the IBM Personal Computer.


Booth Personnel: Ron Ruehl, Art Menius — The Liberty Flyer - a one hour syndicated barter only series featuring the best of acoustic country, bluegrass, and traditional country music: "THE HEART OF COUNTRY MUSIC IS BACK WHERE IT GREW UP — ON THE RADIO"

Booth Personnel: Jack McFadden, Paul Bryant, Rob Battle, Mike Feurt, Ginger McFadden, Joe McFadden, Judy Frensley — When a promotional idea works, one must capitalize on it in order to be successful. Such success has been gained through "Appreciate Day Shows" McFadden & Associates, Inc. represent a number of established country music entertainers. Thus we'd like to discuss with you how to get involved with these types of promotions. Our location at the convention hall is booth two (2).

Booth Personnel: Dick Hatasek, Steve Kravit — AM Stereo exciter and modulation monitor, AM stereo receivers. Come by and hear our stereo in actual performance!

Booth Personnel: Lyndia Dixon Harden, Bobbie Gorman, Lori Miederhoff, Nina Nicholson, Neil Pond, John Sturdivant, Shawn Williams, Ellen Wood — MUSIC CITY NEWS - is a nationally-distributed publication intended for those involved in country music as fans and professionals. Features and articles are on country music personalities and all aspects of the country music industry, specifically, and the music business in general. We host two nationally-syndicated television specials annually and we invite you to drop by and listen to our NEW "soon-to-be-syndicated" COUNTRY MUSIC NEWS SERVICE... for RADIO.
EXHIBIT HALL DIRECTOR
Dave Donahue

Music Village USA
Music Village Blvd.
Hendersonville, TN 37075
(615) 822-1800

MusicWorks, Inc.
PO. Box 11390
Nashville, TN 37211
(615) 790-1200

Nashville Express Travel - Smile A While Tours
110 29th Ave. North, Suite 201
Nashville, TN 37203

National Public Radio - Satellite Distribution
2025 M Street N.W.
Washington, DC 20036
(202) 822-2628

Oil Originals, Inc./Logowear, Inc.
1409 W. Detroit
Broken Arrow, OK 74012
(918) 258-7115

Radio Computing Services
177 N. Dean Street
Penthouse Level
Englewood, NJ 07631
(201) 567-3263

Radio & Records
1970 Century Park West
Los Angeles, CA 90067
(213) 533-4330

Sacred Heart Program, Inc.
3900 Westminster Place
St. Louis, MO 63108
(314) 533-0320

Scot-Tee's A Division Of Scott Sales Co., Inc.
PO. Box 100905
Nashville, TN 37201
(615) 256-8293

Second Thoughts
PO. Box 1063
Belleville, IL 62223
(618) 397-5708

Shane Media Services
7703 Windswept Lane
Houston, TX 77063
(713) 461-9958

Studer Revox
1425 Elm Hill Pike
Nashville, TN 37210
(615) 254-0350

Studio Center Corporation
200 West 22nd Street
Norfolk, VA 23517
(804) 622-2111

Tapscan
200 Data Park, #202
Birmingham, AL 35244
(205) 987-7456

TM Communications
1349 Regal Row
Dallas, TX 75247
(214) 634-8511

Touch of Class Talent, Inc.
47 Music Square East
Nashville, TN 37203
(615) 327-8777

Tune-In Publications
200 N. Loop West, #100
Houston, TX 77018
(713) 957-0404

William Morris Agency
PO. Box 150245
Nashville, TN 37215
(615) 363-0310

Booth Personnel: Lynn Briley, Jenell Briley, Stan Hitchcock, Benny Jaggers - This country music theme park has booked over four hundred acts for this year's season which includes all top acts. With over two hundred live shows on schedule you're invited to stop by and discuss special tour rates available to radio stations.


Booth Personnel: John Hooper, Dave Kinney - Incentive package tour programs both ground and air for listeners, local radio advertising clients, and radio sales reps. Customized Nashville and worldwide tours for listeners and groups.

Booth Personnel: Bob Gadian, Bill Bean, Pamela Fennell - NPR offers a variety of wide and narrow band, SCPC channel for high quality low cost audio and data transmission through our nationwide satellite distribution network. For broadcasters, music industry or syndicators. National - Point to Point or Regional

Booth Personnel: Michael Benton, Mark Whitman - Belt buckles, key fobs, coasters, lapel pins, etc. Customized for the broadcast and music industry.

Booth Personnel: Dr. Andrew Economos, Judith Jarrett - Selector - Computerized music inventory, scheduling & analysis system for IBM PC/XT & compatible computers.


Booth Personnel: Jerry Irvine, Nick Barr, Ileen Stanley, Patrick Hutchings, Tom Power - "Lift Your Heart" - 30-minute radio documentary (weekly), "Lift Your Heart" - 15-minute radio documentary (weekly), "Contact" - 5-minute radio documentary (weekly), "Pathways" - 90-second feature (Mon-Fri.)

Booth Personnel: Larry Cox, Ray Ellis, Steve McCoy, Don Scott, Hubert Woodard - Exclusive, competitive priced line of imprinted sportswear, T-shirts, Caps and Satin Jackets for the broadcast and music industry. Thanks for your business last year. We look forward to continuing to work with you to give you the highest visibility with listeners and music fans. Chat about your next promotion with us.


Booth Personnel: Joe Bean, Doug Beard, Bob Mayben, Thomas E. Mintner - Professional audio equipment, portable and multitrack production recorders; portable and studio production consoles for the broadcast and music industries.

Booth Personnel: Warren Miller, Chris White, President George Washington, General George Patton, Mr. Albert Einstein - The "Country Music Leader" television, print, outdoor and PR coordinated station promotional campaign. Custom produced for stations on a market exclusive basis with a success proven, award-winning formula.

Booth Personnel: Dave Carlisle, Paul Heine, Cindy Kimbrough - Microcomputer-based ratings analysis system offering extensive analysis and projections for 17 Dayparts and 105 Demographic categories. A sample of programs: Ranking summaries, rank reports for average persons, cume persons, and time spent listening, station audience profiles, radio schedule design, hour by hour graphic profile. Our client stations say Tapscan is . . . the most effective radio selling system ever!


Booth Personnel: Richard Cammeron, Terry Gilmore, Ann Tant, Tiny Tant, Margo Smith - Booking Agency - Our Talent, Your Promotion - A WINNING COMBINATION!! Come by and let's talk about it!

Booth Personnel: Jonathan Frick, Frank Kratch, Joan Sorce - A custom country music and human interest magazine personalized with the Radio Station's logo, stories, promotions and advertisers. "Tune-In" is designed as a station profit making and strategic image marketing tool for the exclusive use of one station per market. Register to win a Texas B-B-Q Smoker.

Booth Personnel: Jeffery Beals, John Dozton, Paul Moore, Ted Simmons - Talent Booking Agency
When it comes to information, broadcasters come to Radio & Records, The Industry’s Weekly Newspaper. By subscribing to R&R you keep yourself informed on what’s new in management, sales, personnel, promotion, music and the legislative arena. If you are a paid up member of CMA or ACM, we’ll start fifty weeks of R&R coming your way for the special rate of 190 dollars. That’s twenty-five dollars off our regular rate of 215 dollars. And the special rate applies to both new subscriptions and renewals. So, make the one call that gets it all now to (213) 553-4330.
WHAT IS THEIR SECRET?

HOW HAVE THEY STAYED TOGETHER FOR OVER 60 YEARS?

WHERE DID THEIR RELATIONSHIP BEGIN?

WHO WILL THEY BREAK NEXT?

IS NIPPER FOOLING AROUND?

THE ONLY THING THAT WILL EVER COME BETWEEN US IS A LOT OF GREAT RECORDS!

ALL THIS AND MUCH, MUCH MORE!

RCA
Our "Exhibitor Suites" continue to be a very popular after hours feature of the Country Radio Seminar. The Exhibitors are listed alphabetically below along with an indication of those expected to be in attendance during the hours the suites are permitted open (5:00 p.m. to 1:00 a.m.), as well as a brief description of what each organization provides. Also, listed below each Exhibitor's name are their respective suite numbers. These Exhibitors are here for your personal consideration. Because of other events in the hotel at the same time we're here, we remind you that name badges are REQUIRED for entrance to Exhibitors Suites!

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>IN ATTENDANCE — PROVIDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Billboard Magazine (BIN)</td>
<td>Nancy Arias, Rollye Bornstein, Don Kamerer, Miles Killoch, John McCartney, Maureen Rooney, Adam White — BIN - Billboard Information Network; Billboard charts, Billboard Magazine.</td>
</tr>
<tr>
<td>CNN Radio</td>
<td>Karen Louove, Bob Pates — CNN Radio News Network, a full-time radio news and audio service providing 24 hours of daily reporting of national, international, business and sports news and various short form (90 second) and long form (½ hour) features.</td>
</tr>
<tr>
<td>Gervasi Information Center</td>
<td>Harold Constock, Ramona Constock, Dienna Gervasi, Jim Gervasi — Providing tracking sheets, mailing labels, etc., to all promoters, artists, etc.</td>
</tr>
<tr>
<td>Halsey Agency</td>
<td>Bob Burwell, Reggie Churchwell, Terry Cline, Jerry Flowers, Steve Pritchard — Representation for country music's greatest artists! Come by and discuss with our agents ways in which these acts can boost your station with your listeners.</td>
</tr>
<tr>
<td>Bob Harper Company</td>
<td>Bob Harper, Kathryn Schumacher — Radio research - The Music Preference Test; Focus Groups, positioning and strategic research; AdVantage advertising testing.</td>
</tr>
<tr>
<td>Unidyne Direct Mail Co., Inc.</td>
<td>Bill Alfredo, Jack McCoy — Creates and produces exciting direct mail campaigns for broadcasters. Unidyne's customized, full color, large-size mailers are personalized with name and address. Unidyne offers complete consultation on copy, artwork/layout, target zip codes and creative concept, as well as printing services only. Package includes labeling, postage and mailing to your market. Over 70 million names and addresses in inventory at all times. Listener promotions/merchandising and sales/marketing plans with self-liquidating features are available. Unidyne will help your station maximize your advertising dollars.</td>
</tr>
<tr>
<td>Mutual Radio</td>
<td>Lee Arnold, Ben Avery, George Barber, Dick Carr, Mark Feldman — Full service network broadcast by satellite featuring &quot;Lee Arnold On A Country Road&quot;; four country specials: Easter, July Fourth, Thanksgiving and New Year's.</td>
</tr>
<tr>
<td>Transtar Radio Networks</td>
<td>Tom Casey, Clark Jones, Ken Harris — Transtar Radio Networks.</td>
</tr>
<tr>
<td>Wrangler Country Showdown</td>
<td>Avet Anderson, David Allen, Marge Hildebrandt, Tony Lyons, Dean Unkefer, Craig Veazey — Promotional materials and details on Wrangler Country Showdown and how it and co-op dollars can work successfully in your market.</td>
</tr>
</tbody>
</table>

NOTE: Suite numbers listed indicate Building, Floor and Room. Example: Suite 3427 = Building 3, 4th Floor, Room 27. If for any reason Suite numbers are changed by the hotel after our print deadline, we will announce any corrections! Thanks for your understanding.
THE BEST COUNTRY IN THE COUNTRY.

YOUR RADIO STATION
67 WMAQ

Thanks RADIO!

the song plays on...
THE EXHIBIT HALL — BIGGER THAN EVER

Last year, the Country Radio Seminar introduced an Exhibit Hall which featured many products and services available to broadcasters. Items such as AM stereo equipment, television spot producers, manufacturers of radio consoles, radio syndications, product merchandisers, talent agencies, transmitters, and FM radio equipment. In all, approximately 20 different companies displayed their wares at last year's Seminar.

"We have more than doubled the number of exhibitors who will be attending the Seminar this year," states Seminar Exhibit Hall Director Dave Donahue. "Additionally, we have more than an 80% return rate of the exhibitors from last year."

Many of the companies who took part in the Exhibit Hall last year were pleasantly surprised at the amount of business they were able to do at the Seminar.

"The significant aspect of the Exhibit area last year was not the number of people who came through the hall, but the quality of the people," states Motorola's Dick Harasek. "Many of the decision makers were in attendance last year, and we were more than pleased with the response."

Nashville-based Film House develops, among other things, television spots for radio stations, and normally attend numerous radio and television conventions around the country. "We definitely got the traffic and the results we were looking for," states Film House President Curt Hahn. "I think we were also instrumental in getting more people to come to the Seminar. We used the Seminar as a selling tool to get some of our clients to come to Nashville."

This year, the expanded Exhibit Hall will be located in the Ryman "A" Exhibit Hall in the Opryland Hotel. Exhibit hours will be from 2:00 - 7:00 p.m. on Thursday, March 7th, and from 1:00 - 7:00 p.m. on both Friday and Saturday, March 8th and 9th.

"There will be much more for the attendees to see this year," states Dave Donahue. "The progressive broadcaster can do all or most of his out-of-town shopping at the Country Radio Seminar."

Seminar attendees will be able to register for more than $2,000 worth of cash and prizes to be given away throughout the three days in the Seminar Exhibit Hall.

In addition to the Exhibit Hall, many companies will be hosting exhibit suites throughout the hotel.

At the request of the broadcasters, the suites as well as the exhibit booths are intended for the suppliers of products and services for broadcasters, and not for record companies or for music industry functions.
ARE YOU INVOLVED IN THE FIELD OF COUNTRY MUSIC?

IF SO, YOU SHOULD JOIN THE ONLY PROFESSIONAL TRADE ASSOCIATION FOR THE COUNTRY MUSIC INDUSTRY.

JOIN TODAY AND RECEIVE:

"CLOSE-UP" CMA’s monthly magazine featuring special articles, interviews, trivia, calendar of events, and unique coverage of industry trends and issues.

REFERENCE GUIDE Detailed and up-to-date lists of publishers, publications, record company personnel, artist/label/agent/manager, producers, personal managers, talent agencies, recording studios, and promotion/publicity/PR companies.

RADIO SURVEY A complete listing of all full and part-time country radio stations in the U.S. and Canada. Information includes call letters, wattage, address, telephone number, frequency, station manager, music director, and other pertinent data. The only mailing label service for country radio is available exclusively to CMA members.

VOTING RIGHTS CMA Awards, Broadcast Personality of the Year Awards, and the election of the Board of Directors.

CMA AWARDS SHOW CMA members, only, may request tickets to the spectacular annual Awards Show and gala Post Awards Party.

HOTEL DISCOUNTS Major chains, including Best Western, Fairmont, Hyatt Regency, and Marriott.

CAR RENTAL DISCOUNTS Through both Hertz and Avis.

FOR MEMBERSHIP INFORMATION
CALL 615/244-2840
OR WRITE
P.O. BOX 22299, NASHVILLE, TN 37202

SEE US IN SUITE 2130
"The consulting business is in for a big boom." That prediction came from Inside Radio during the summer of '84. "Researchers will determine what formats can be done," the newsletter said. "Specialists will . . . fulfill the game plan!"

More consultants! The thought strikes fear into the heart of more than one program director. Consultants are a fact of life, yet some PD's can hope for no more than an uneasy truce. The consultant comes to town amid comparisons to Godzilla and Darth Vader.

There's another side to the same myth. I remember a drawing in a 1982 issue of the Harvard Business Review, in which the consultant was depicted as a genie drifting up from a magic lantern, juggling a set of broken, uneven balls.

Neither extreme is true, fortunately. I know I've scared some client PD's, and I've also been told (secondhand) that I was regarded as a "genie." Again, neither perception is quite true, although I'd certainly prefer the latter!

Do you need a consultant? Yes, sometimes. Consultants can bring special expertise, new ideas, and objectivity to a radio station's management team. None of these attributes should prompt fear or worship. Simply stated, the consultant should be regarded as an additional member of the staff brought in to handle a project or to provide what I call a "second set of ears."

Station management should avoid the "consultant-as-guru" syndrome. The greater the understanding of the abilities of the station, the greater the results from the consulting relationship. The station must define the problem before outside expertise can be called in. The consultant will likely offer a new perspective on the problem. He may even re-define it. However, it cannot be re-defined by an outsider until those inside are convinced that the problem exists and needs solution.

The fear factor clouds a consulting relationship. It indicates a lack of open communication among members of the station's management team. When the General Manager stops the PD in the hallway and says, "Here's your consultant," the relationship is likely to be a stormy one.

Sensitive managers understand that human resources are the competitive edge. A manager who acts as "facilitator" for his subordinates creates an atmosphere of shared commitment and growth. If the Program Director is brought into the decision-making process when a consultant's services are being sought, the client-consultant relationship will be much more productive.

One of the most impressive screening processes I've seen was conducted by a station whose management decided that a series of problems could be resolved best by using outside help. They first conducted a massive research project that helped them define the problem further. Next, they solicited presentations from programming consultants. The General Manager of the station narrowed the field to several of us who could do the job. Then the Program Director was asked to make the final decision based on personal interviews and any other research he deemed necessary. I was proud that Shane Media Services was chosen. Further, I was confident that all of the members of the project team were ready to work toward a common goal. After all, they each had a hand in the selection of my company's services.

The process also let me know that internal disputes at the station had been resolved before I got involved. What a comfort not to have to fight the internal politics that could derail the attempt to complete a project. One of the jobs a consultant should not be assigned is that of referrer!

Here are five rules that PD's should keep on file and use next time somebody in the company suggests a consultant:

1. DEFINE THE PROBLEM. Accept that there's a problem the station cannot solve internally.
2. RESOLVE INTERNAL CONFLICT. Get all the philosophical differences out of your system before an outside expert is brought in. (This doesn't mean creative differences, those are healthy!)
3. INVOLVE EVERYBODY. If the PD will be working with the consultant, he or she should be a partner in the decision process.
4. PROVIDE PROGRESS REPORTS. Everybody likes to know how they're doing. That's why stadiums have lighted scoreboards. Let the consultant know how the job is progressing. Demand that the consultant provides evaluations of station progress. Keep communications open.
5. WORK ON A PROJECT BASIS. Have a time frame for each step of the plan. When the project is completed, examine whether the consultant is still needed. If there's another project, strike up a new deal.

That issue of Harvard Business Review I mentioned earlier contains a meaningful comparison of the perceptions of consulting relationships: "To executives, consultants may seem concerned mainly with prolonging their assignments and unable to appreciate the practicalities of managerial issues. Conversely, consultants may see their clients as shortsighted and lacking the backbone necessary to make important decisions."

An open understanding of the problems to be solved and clear communication of the paths to solutions will avoid mistaken perceptions. Consider the consultant a member of the staff like your morning man or your news director. They bring skills to the station that you may not have as program director. Like them, the consultant works for you, not the other way 'round.

Further Reading:


Printed with the permission of Ed Shane, Shane Media Services, 7703 Windswept Lane, Houston, TX 77063, (713) 461-9958
I thought he was Lee Greenwood. He thinks I'm Dolly Parton . . . . Don't show him the way to Pearle Vision.

Thanks For Your Help!

"I Dropped Your Name"

DANNY DAVIS
and the Nashville Brass

and

ARLENE "Gidget" BAIRD

38 Music Square East
Suite 111
Nashville, Tennessee 37203
(615) 244-7777

The VERY BEST
Research Support
for Radio

Custom Diary Analysis
Custom Sales Promotion
Custom Management Aids

Custom Audience Consultants, Inc.
(301) 459-2686

Innovative ideas to assist your radio station incentive travel promotions for customers and listeners.
Individual and group tours to Nashville or your choice of destinations.
For airline, hotel, and car rental reservations call . . .
outside Tennessee
1-800-824-1457
Top of mind awareness is important for all businesses, but especially so for radio stations. Though Arbitron or Birch may only rate portions of the year, we are rated by our audiences every day. We must do all we can to keep our stations foremost in listeners' minds. Because concerts have become a major entertainment form in most cities, they are a natural promotional vehicle for radio stations who derive the majority of their programming from music.

There are two ways to associate with concerts: by fronting or through actual financial involvement. Financial involvement is risky in that the station might be required to guarantee a certain return for the artists involved. Some stations assume a partnership role in bringing entertainment to their markets. The partners might be major advertising clients, or it might be that the station aligns itself with a charity or civic group. A warning: if the concert is a benefit, don't assume the acts will work for free or even at a reduced rate. Artists are approached daily for such shows, and their operating overhead often precludes charity shows from their schedules.

Fronting is a much more common method of being involved with concerts. The station has no large fiscal responsibility and a professional promoter usually handles all the arrangements. The station's role is to develop the on-air promotion to insure the success of the show. Radio stations are natural vehicles to entice advance ticket sales, promote good attendance and increase record sales for the artists involved. Promoters are also usually anxious to work with radio stations.

Fronting a show involves two separate areas of concern for the radio station: pre-promotion and day of show activities. Success comes from a well planned and executed approach in both areas.

The pre-promotion involves on-air teaser announcements, heavier music rotation for the artists, concert calendar and ticket information promos. Contests can be an important element to generate the excitement over the show. Record companies will be helpful in suggesting or securing prizes, but it's still your job to take care of all details and arrangements. Record companies will often work more closely in concert promotion if they know you have something more at stake than just a little free airtime. Concert kits are a great promotional tool for on-air giveaways. These might include tickets, an album from the headline act, posters, tee shirts, etc.

External promotion is also important for fronting concerts. The quick-change or electric billboards in many markets are inexpensive ways to tell the public that your station is the concert station. Ten second TV spots are also good, and these can often be co-oped with a major advertiser. Sky signs behind airplanes are attention getters that can get people to tune to your station for details of the show. Other possibilities include in-store point of purchase displays and special newspaper ads or press releases telling about your station's efforts to bring the top name entertainment to your city.

At the show you should sell the crowd on the importance of your station. You should provide an emcee for the show; check with the promoter in advance for contractual restrictions. The concert hall should look like you own it. Have station banners at strategic focal points. Your staff should be highly visible. Dress them alike in station attire. You might want your staff and ticket winners in a special seating section, with everyone there wearing your tee shirts, etc.

In fact, as your chosen air talent introduces the act from the stage, why not toss your tee shirts or ball caps into the crowd? When sealed in plastic bags, these items can be easily thrown to all parts of the arena.

While the crowd enjoys the show, put flyers on car windshield (check local regulations) promoting the fact that you play the songs most enjoyed at the concert. Better yet, use the flyers to promote a special "concert re-creation" as the audience drives home. This can be assembled in advance in most cases. The promoter or the record company can help with the order of songs and special interview cuts for the re-creation.

After the show, spend a few days playing the songs that received the best response at the concert. Remember to thank the audience for helping you welcome the act to your town.

HOW TO GET THE FRONTING

First, "know thy promoter." Some are good, some are bad and some will promise you the moon. The only universal truth is that the better your relationship with the promoter, the better your chances for success in getting and completing the promotion. You'll want to confirm all the details IN WRITING to prevent confusion and misunderstanding.

Sometimes getting the concert fronting away from your competition requires that you know who is coming to your town before the other stations find out. Again, the relations with the concert promoters in your area will pay off.

The most successful concert promotions usually rely on a synergism between sales and programming. The closer relationship here will help insure a successful promotion. Having one account executive handling all concert advertisers might help build the necessary rapport.

Concerts are a good promotional vehicle for most stations. The more imaginative you are, the better the promotion. For a small expenditure, you'll sell many listeners and potential audience members on your station. They'll learn that your station gives them good entertainment both on and off the air.

TUNE IN TO BIG ADVERTISING BUCKS! TURN ON LOCAL RETAILERS WITH THE WRANGLER COUNTRY SHOWDOWN PROMOTION.

WRANGLER AND DODGE ARE JOINING FORCES TO PRESENT THE 1985 WRANGLER COUNTRY SHOWDOWN. Live it to the limit! Come sign on as a participating station in the world's largest country music contest! Now's your chance to tie in all your local Wrangler retailers and Dodge dealerships. Remember, they've been given generous Co-op advertising dollars, and they're burning holes in their pockets! Be sure to get your share, and then some!

SHOW UP FOR THE SHOWDOWN CO-OP SEMINAR AND LUNCHEON ON SATURDAY, MARCH 9, 1985. Come visit the Wrangler exhibitor suite (Room 4301) and get all the lowdown. Ask questions! You'll get all the information on how you can sign on for the year's most exciting and profitable promotion!

Wrangler Country Showdown '85 SPONSORED BY DODGE
RADIO LIVES!

The little medium that kicked off the electronic age refuses to be squeezed out. Radio is transforming itself. Right before our ears

by Eric Zorn

When Robert G. Hall a midmorning disc jockey on the Satellite Music Network’s soft-rock station, punches a little red button on his broadcast console in an isolated studio on the flatlands of north-central Illinois, he silently cues tape cartridge machines in some 130 cities across the country. No matter which city you are listening to him in, his prerecorded voice identifies him as your hometown jock, just down the street a-spinin’ records. On one station he’s reading a weather report — “We can expect chilly temps in the Lehigh Valley” — taped months earlier and squirreled away by the affiliate for a cool day; on another he’s advising residents of an emergency power outage via a special announcement taped a few minutes earlier and sent through a separate satellite channel; on still another he’s promising that nobody — but nobody — beats the local Chevy dealer for bargains. Listeners never hear the word network. Everywhere everything is customized, sanitized and synchronized, a charade that has made it possible to start dismantling the old process, which has hundreds of independent owners paying hundreds of different jocks to play hundreds of copies of the latest Culture Club single more or less simultaneously.

Call it McRadio, the fast-food enfranchisement of the airwaves, and only one of the many revolutionary changes taking place right now in the radio industry. Some are good, some are bad, but the speed and intensity of these changes make this the most exciting era in the medium since the Top Forty format saved it from death in the jaws of TV thirty years ago.

Not only are small- and medium-market stations hooking up with SMN-type services at a rate of twenty to thirty a month, but satellites have also made possible dramatic movement within the major old-line radio networks; NBC, ABC, CBS, National Public Radio, RKO, and Mutual have all experienced great growth in revenues and services by interconnecting their affiliates. Stations can choose from a huge menu of special programs and regular features produced nationally, a development that also makes life interesting on the local level, where garden-variety stations, now feeling the squeeze from new competition, are being forced to break away from their old formulas and experiment with new formats in order to stay alive.

The instruments necessary to carry such changes are already in place. There are almost 500 million receivers in the United States at this moment, more than the number of cars, telephones, or television sets, not to mention people. The average number per household is 5.5.

Improvements in microelectronics will make radios still smaller and cheaper and give the medium a ubiquitous presence: listeners of the future, instead of having access to just thirty or forty stations (many playing the same music and aimed at the same mainstream audiences), will be able to hook into hundreds of channels — blues stations, business-news stations, Czech-language stations, even full-time stations for the blind, anything you can’t hear now because the audience for it is too small and scattered for even the biggest cities to support. Given the variety of tools — the shortwave band, FM subcarriers, cable distribution, a Direct Broadcasting Satellite (DBS) system that will be able to beam cheaply both TV and radio programs straight into your home — the number of potential radio channels is practically unlimited.

Looking way ahead, radio in the twenty-first century may well be an addressable push-button home console from which, for a small monthly fee, the subscriber will be able to program hours of the latest, or the greatest, or the worst in music, making obsolete the distinction between record player, tape player and tuner. The flip side of the “nationalization” of radio is that by better serving individual tastes, radio will also be the instrument that will break apart the monolithic national visions of art, culture, and news that it helped create. This “de-massification,” to use the phraseology of Alvin Toffler, practically guarantees that we will never see an artist or a group as popular and influential as Elvis or the Beatles again. Individual tastes will rule, and no longer will the music business be dominated by a small number of anointed supergroups.

What this means is that a sizable number of the more than 9,300 stations now broadcasting in this country are dinosaurs. Today you still see stations that tinker with the old music formats looking for a quick fix, but in the long run any format that relies on music and records can be reproduced easily and distributed cheaply by satellite stations. Those myriad stations in particular that now bank on wall-to-wall music, few commercials, and innocuous deejays have written their own epitaphs — creating a market and demand for the ad-free, voice-free cable audio services that will eventually render them obsolete.

But local stations can and will adjust to the changes. If radio has been anything over the past sixty years, it certainly has been resilient. And as the video generation grows up you can be sure that the feisty, indomitable audio medium that kicked off the electronic age will not just roll over and die. The little guy is fighting back. Welcome to the new radio revolution.

Printed with the permission of ERIC ZORN, a feature writer for the CHICAGO TRIBUNE.
IF YOU DO TOO GOOD, YOU GO ON SALARY

Early entertainers who appeared on the WWVA Jamboree in Wheeling, West Virginia, usually played just for the fun of it. Despite the fact there was no pay . . . there were some requirements that entertainers had to meet. Such as — he had to play at least two instruments and he had to be able to sing harmony. If he could meet the requirements, he could get into the band. Grandpa Jones of "Hee Haw" was one of those early entertainers who recalls one story about a girl who had an insurance company sponsor. The girl would collect 25 cents per inquiry from her sponsor. Even though she received no pay from the Jamboree, she was soon collecting a sizable amount of inquiries as a result of her Jamboree exposure. Realizing this, WWVA soon put the girl on salary. It seems the girl was making more money via her inquiries than the station manager was.

(Reprinted with permission from Paul Randall's FACTS, FALLACIES and FOLKLORE which can be ordered for $3.00 plus postage from Union & Confederacy, Inc., Box 11, College Grove, Tn 37046)

Yes . . . and if you don't listen to country radio you can just "Kiss My Grits"!
TEAMING UP TO SOLVE PROBLEMS
by Jeffrey P. Davidson, Consultant

Unlike many approaches to problem solving, which tend to concentrate on fostering cooperation and harmony, the team-building method focuses on a group’s mission; cooperation becomes a natural by-product. Here’s a step-by-step look at this problem-solving approach.

In every organization’s life, the time comes when problems such as slumping sales, missed deadlines or staff dissention demand to be addressed. A way of resolving these problems is offered by Robert Bookman, an Arlington, Virginia-based trainer and consultant and president of Bookman Resources. He has developed an approach to problem solving that is based on team building.

Unlike other problem-solving approaches, which key on cooperation and harmony as ends in themselves, Bookman’s method focuses on a group’s mission. As a result, harmony and cooperation become a by-product of the process rather than the primary objective.

Bookman’s approach is based upon seven weekly sessions that guide the team through a series of exercises. These exercises are aimed at minimizing the energy spent on maintaining internal stability and avoiding conflicts among team members, while maximizing the energy devoted to accomplishing the team’s mission.

Once the decision to try the team-building process has been made, Bookman works with and reports to only the team leader. This keeps him and the team free from outside influences.

Bookman remains close to the team leader throughout the process. He meets with the leader before and after each session to make sure that he or she has understood what has occurred.

The first of the seven problem-solving sessions is an introduction to the concept of team building. The objective of the session is to define the problem. Each participant is asked to fill out a team-development questionnaire designed to garner his opinions on: the team’s mission; how clearly the goals have been defined; how he perceives his own role; and the ways in which conflicts are managed. This is confidential, and the results are presented at the end of the session.

During the second session, the team’s mission statement is developed. This begins with each participant recording his opinion on what the team’s goals are. After each participant records his thoughts, the group works toward establishing a consensus, which ultimately establishes the team’s mission.

In the third session, each participant asks himself: How can I best communicate with other members of my team to accomplish our mission? How do my problems relate to theirs? Often, the development of these individual problem statements is continued in the fourth session.

These individual problem statements could cause friction within the group. To minimize conflict, the group is separated into triads. The members of each triad work together to solve each one’s individual problems. They gather facts, generate new ideas and, ultimately develop a plan of action that will direct the individual problem statements toward the goals of the team.

Prior to the start of session five, each group member is asked to read every other group member’s action plan, examining issues that may still be problematic. Each person is also requested to note any problems he foresees.

During session five, the refined individual problem statements are read to the others in the group. Using these individual statements, the group will then map out a strategy that supports the team’s mission statement.

Typically, participants will bargain with each other over the kind of assistance each needs — or can provide — in order to complete specific tasks. Once team members recognize that in order to get something they must be prepared to give something, the negotiations proceed smoothly.

During the sixth session, team members continue to work out conflicts that have arisen during the review of individual problem statements. A new set of triads is formed; within each triad, two members negotiate while the third serves as an observer. It may also be necessary to exchange members within triads to ensure that negotiations are completed.

When this has been accomplished, participants put the various agreements in writing. All the agreements must reflect the overall team mission statement.

During this process, the team begins to feel that it has made substantial progress toward achieving its goals. This helps people to put the team’s needs ahead of their own. For possibly the first time, everyone on the team is seeking the same end.

In preparation for session seven, each team member must write individual performance goals that are realistic and quantifiable. These might be: less down time, fewer complaints, fewer arguments, higher production, or better adherence to deadlines or a certain volume of work produced. Each person then assesses the performance goals of the other team members, and all participants share their thoughts about the team-building process and the individual members of the team.

At this stage, Bookman removes himself from the process, letting the group run its own show. If other issues emerge, they can generally be successfully addressed by the team. After this session, Bookman meets with the team leader for an extended conversation regarding the progress of the team during the preceding seven weeks.

Bookman encourages the team to meet for an eighth, and final, session without him. At this meeting, the team fills out the team-development questionnaire once again, and the answers are compared with those given when the questionnaire was filled out during session one.

The team-building approach to solving problems encourages participants to concentrate on the accomplishment of the team’s mission without worrying about achieving harmony or cooperation among team members. In the end, these are generated anyway, as a result of the team spirit that has emerged. Since emphasis is placed on individual responsibility, this approach develops an appreciation of how each team member’s energies, skills and knowledge contribute to the total team effort.

Davidson, a Certified Management Consultant, is a frequent speaker at conventions and seminars, and has written numerous magazine articles on business topics. Reprinted with permission from TODAY'S OFFICE, December 1984 © Hearst Business Communications, Inc.
WELCOME TO THE COUNTRY RADIO SEMINAR

CASHBOX NASHVILLE STAFF
21 MUSIC CIRCLE, EAST
(615) 244-2898
THE NEW FACES SHOW —
THE STARS OF TOMORROW TODAY

One hundred and thirty eight artists have performed for the Country Radio Seminar’s New Faces show during the past fifteen years. That’s 9½ performers per year. Many of those 9½ performers are the superstars of country music today, and sure, there are some past New Faces names that would qualify for the “Where are they now” column, but in order to appear at the prestigious New Faces showcase, an artist must have charted a single into the upper reaches of the country music charts. The percentage of successful artists who began their careers on the stage of the New Faces show is staggering.

The first New Faces shows, in the early ’70s, were not unlike the early Seminars, sparsely populated but a beneficial learning experience for all who attended.

For those of you who have been attending the Country Radio Seminar for most of its 16 years, you know that record producer Norro Wilson performed at the very first New Faces show, and that Crystal Gayle debuted in 1971. Alabama appeared with Sylvia, Lacy J. Dalton and Reba McEntire in 1980, while 10 years ago, Eddie Rabbit performed his magic on the Seminar stage. In between 1970 and 1984, names such as Larry Gatlin, Eddy Raven, Ed Bruce, Deborah Allen, Karen Brooks, Gene Watson, Vern Gosdin, Exile, Ricky Skaggs, Gail Davies, Gary Morris, Juice Newton, Mel McDaniel, Razzy Bailey and numerous others made their music industry debut at the Seminar.

Last year’s New Faces show was taped for television by Jim Owens Productions of Nashville. The show featured three co-hosts (T.G. Sheppard, Janie Fricke and Eddie Rabbit) in addition to the 10 New Faces, including three self-contained bands, plus Charlie Monk’s always clever (?) reparte, and ran rather lengthy. However, the resulting one hour television special showcased the 10 New Faces on more than 125 television stations and before millions of people. By the way, both Rabbitt and Fricke were new Faces, while Sheppard is one of the few major stars working today who did not appear on the Seminar showcase.

The talent for each New Faces showcase is selected by a panel committee consisting of record producers, record executives, talent agents and personal managers. Suggestions are readily accepted and the success of each artists’ records are compiled and computed. The artists with the most successful singles are generally nominated to become a New Face. When the availability of all 10 New Faces is secured and confirmed, those artist’s names are announced to the industry.

This year’s show features Liberty’s Becky Hobbs as the lone female artist, who will be surrounded by MCA/Curb artist Craig Dillingham; RCA’s Vince Gill; Columbia’s Mark Gray; Permian artist Ed H unicutt; Columbia’s Carl Jackson; Texas Record’s group Mason Dixon; Warner’s Pinkard & Bowden; MCA’s John Schnieder; and PolyGram’s The Wright Brothers.

These 10 artists were culled from a list of more than 20 names and the members of the panel feel that these are the 10 brightest stars of tomorrow today.

After the New Faces show on Saturday night, we can then say that one hundred and forty eight artists have performed for the Country Radio Seminar’s New Faces show during he past sixteen years.
**EVEN NASHVILLE BURGLARS HAVE TO PLAY PERCENTAGES TO MAKE A HIT.**

Nashville's main music complex is only eight blocks long by four blocks wide. However, within it are located offices of all the major recording companies and many other offices which derive their existence from the music industry. High-priced cars sit lazily in parking lots and give subtle evidence of the complex's $100-million-dollars-a-year-business. Is it any wonder, then, that in 1971 the complex was hit by a number of robberies? Many offices were broken into, and some more than once! One publishing company, whose office was victimized three times, solved its problem by placing a sign in its window which read, 'There's a guard armed with a shotgun on duty here three nights a week. You figure out which three nights.'

(Reprinted with permission from Paul Randall's FACTS, FALLACIES and FOLKLORE which can be ordered for $3.00 plus 50c from Union & Confederacy, Inc., Box 11, College Grove, TN 37046)

---

**WHO WINS AT COUNTRY?**

WCAW / Charleston ............. Restored to leadership by Klemm Consulting.
KYGO / Denver ................ Continuous success since conversion!
WGTR / Ft. Myers ............. Brand new 1984!
WGEE / Green Bay ............. Created this Legend!
WESC / Greenville ............. Consulted since 1973!
WMC / Memphis ................. Developed the change from MOR!
WDGY / Minneapolis .......... Another KLEMM convert!
WKSJ / Mobile ................ We changed this #1 Country from R & B!
KOMA / Oklahoma City ....... Storz agreed with KLEMM and changed from CHR!
WKYG / Parkersburg ......... 10.6% UP to 16.2% Share in one book!
KVOO / Tulsa ................ Another KLEMM Legend since 1975!

---

**UNPRECEDENTED SUCCESSES!**

---

**Records? . . . No, I'm really into hot country videos.**
1985 NEW FACES SHOW

JOHN SCHNEIDER

PICKARD & BOWDEN

MARK GRAY

BECKY HOBBS

WRIGHT BROTHERS
NEW FACES BIOS

CRAIG DILLINGHAM

At age twenty-five, Craig Dillingham has already been a professional singer for seventeen years. From performing with his sisters in their hometown of Brownwood, Texas at age eight to coming to the attention of Ray Price and performing with his road show when schooling permitted, Craig Dillingham grew up with a musical career.

In 1975 he became a member of the Louisiana Hayride, and, after graduating from high school, Craig spent three years as the opening act for Ray Price's touring show. It was, however, when he formed his own band and furthered his singing and songwriting talents that those years of hard work developed into a label deal.

After signing with MCA/Curb Records almost two years ago, he released three charted singles including "Have You Loved Your Woman Today," "Honky Tonk Women Make Honky Tonk Men," and "1984." Dillingham is currently working on an upcoming single with producer Jerry Crutchfield.

Manager: DAVID E. WOOD (213) 478-0243

MASON DIXON

The group Mason Dixon first began as a duo a few years ago when New Yorker Frank Gilligan moved to Texas and met Rick Henderson, a native Texan, while both attending Lamar University in Beaumont. Forming an acoustic duo called, appropriately, Mason Dixon, they played clubs around the southern part of the state. After gathering a large regional following, their trio emerged with the addition of guitarist Jerry Dengler.

Mason Dixon spent the next couple of years polishing their act and their harmonies until releasing a single on an original composition, "Armadillo Country." The tune caught the attention of NBC's "Real People" television series and used the song on a segment about armadillo racing. It was a short time later that promotor/producer Don Schafer signed the group to his label, Texas Records.

With four singles released for the label, including "Mason Dixon Line," a version of "Every Breath You Take," "I Never Had A Chance With You," and "Gettin' Over You," Mason Dixon has been touring extensively throughout the U.S. and Western Canada.

Mason Dixon recently released a "Live At The Texas State Fair" album, and the group's current single is "Only A Dream Away," the title-cut from their forthcoming album.

Manager: DON SCHAFER (214) 339-5590

VINCE GILL

In 1979 Oklahoma native Vince Gill joined the country rock band Pure Prairie League and emerged as the rejuvenated group's lead vocalist, guitarist and songwriter. With songs such as "I'm Almost Ready," "Still Right Here In My Heart," and "Let Me Love You Tonight," Vince displayed not only a distinctive vocal style, but showed his wide musical abilities by playing acoustic and electric guitar, fiddle, banjo, mandolin, and dobro.

After leaving the group to establish a career as a solo artist, Vince Gill has worked on projects with such artists as Rosanne Cash, Rodney Crowell, Guy Clark, Bonnie Raitt and Sissy Spacek. In reflecting on his musical background, Vince says, "The stuff I cut my teeth on was very country."

After his high school graduation, he played in several prominent Kentucky bluegrass groups before moving to California. After leaving Pure Prairie League, Vince, in addition to developing a reputation as a top studio musician, toured with his own band and honed his songwriting skills.

His mini-LP for RCA Records, "Turn Me Loose," under the production of Emory L. Gordy, Jr. spawned three singles, "Victim of Life's Circumstance," "Oh, Carolina," and "Turn Me Loose!" His current single, "True Love," is from his latest RCA album, "The Things That Matter."

Manager: MARY MARTIN (615) 298-3555
Agency: WILLIAM MORRIS AGENCY (615) 385-0310

MARK GRAY

Mark Gray, in the short time of his association with Columbia Records, has had four successful chart singles including the Top Ten hits, "Left Side Of The Bed" and "If All The Magic Is Gone," all from his debut album, "Magic."

Prior to his signing to the label late in 1983, Gray had already achieved success as a songwriter with hits such as Alabama's number one recordings of "Take Me Down" and "The Closer You Get," as well as "It Ain't Easy (Been Easy)" a number one single for Janie Fricke. In addition to his country successes, Gray has written such pop hits as "When You and Your Lover Are Lovers Again" for Engelbert Humperdinck and "Nice Girls" by Melissa Manchesters. Gray also wrote or co-wrote 8 of the 10 selections for his "Magic" album.

Teaming again with producers Bob Montgomery and Steve Buckingham, Mark's second album, "This O' Piano," has already produced a Top Ten single with "Diamond In The Dust." The second single, a duet with Tammy Wynette on "Sometimes When We Touch," has recently been released.

Mark Gray, a versatile singer/songwriter, said of his booming career, "I love all kinds of music, but country music is where I want to be. For me, country music is that line between gospel and R&B. And that's where I am."

Manager: STAN MORESS (213) 450-9797
Agency: WILLIAM MORRIS AGENCY (615) 385-0310
Our Hat Is Off
Once Again To
Country Radio

Polygram Records
NEW FACES BIOS

BECKY HOBBS
Becky Hobbs, although new to EMI-America Records, has been enjoying a growing career ever since she won The American Song Festival in 1978 with her ballad, "I Can't Say Goodbye To You," which was also a Top Forty single for her on Mercury Records.

Last year Becky teamed up with Moe Bandy for their Top Ten hit, "Let's Get Over Them Together," and it was just in 1983 that she once again duplicated her success at The American Song Festival, this time winning an award for a song she co-wrote, "Fool For The Feeling."

An Oklahoma native who can display a Jerry Lee Lewis-type of fiery delivery as well as sing a tender ballad, Becky has already had three solid chart singles on EMI-America including "Oklahoma Heart," "Pardon Me (Haven't We Loved Somewhere Before)" and "Wheels In Emotion."

Most recently she has been in the studio working for the first time with veteran producer Ray Baker on an upcoming single.

Manager: RICK SANJER (615) 292-1632
Agency: THE JOE TAYLOR AGENCY (615) 385-0035

CARL JACKSON
Carl Jackson at age 31 is already a veteran of his musical trade. At the age of eight, he began playing banjo and performing with his father in his native Louisville, Mississippi. At fourteen, he was on the road for a five year stint with Jim & Jesse and literally grew up with many of his contemporaries at bluegrass festivals across the country.

Prior to his pursuit of a solo career, Carl was a twelve year member of Glen Campbell's band, and it was during this time that he began to hone his vocal and songwriting talents. His continued affiliation with Campbell's publishing operation has led to cuts by Mel Tillis as well as Campbell himself. "Letter To Home," the title track to Campbell's latest album, is a Jackson penned tune.

As a vocalist and instrumentalist he contributed to Emmylou Harris' "Delia Bell" album, and he has also worked on sessions with Steve Wariner, Steve Earle, Roger Miller, and Alabama. To his own credit, he has released five solo albums — two with Capitol Records and three on the Sugar Hill label.

Carl's debut single for Columbia was the high-energy version of "She's Gone, Gone, Gone," a Lefty Frizzell standard. His current single is a self-penned tune, "All That's Left For Me."

Manager: THE BROKAW COMPANY (213) 273-2060

ED HUNNICUTT
For Ed Hunnicutt variety has been more than the spice of his life — it's been the rule. From such diverse positions as a textile company executive, truck driver, and fire fighter to recording artist, the thirty-two year old Hunnicutt has found success with his music — a dream he has had since buying a $17 guitar at age thirteen in his hometown of Columbia, South Carolina.

Although he was heavily influenced by such guitarists as Doc Watson, Merle Travis and Chet Atkins, Ed first worked in a rhythm and blues group in high school. It was not, however, until several years, jobs and towns later that he moved from Austin to Nashville. He notes, "I guess I wore out several pairs of shoes walking up and down Music Row."

In 1982, his walking paid off when The Oak Ridge Boys recorded his tune "Old Kentucky Song." He has since, as a songwriter with Merit Music Cooperation, had cuts by Reba McEntire and Bill Nash. Hunnicutt was first signed with MCA Records, releasing such singles as "Fade To Blue," "In Real Life," and "My Angel's Got The Devil In Her Eyes."

Manager: RICK SANJER (615) 292-1632
Agency: THE JOE TAYLOR AGENCY (615) 385-0035

PINKARD AND BOWDEN
When Sandy Pinkard and Richard Bowden teamed up as Pinkard and Bowden almost two years ago, country comedy hit a new high and soon no hit song was safe. With the alias Wyoming and Nairobi came "Mama, She's Lazy," and their debut Warner Brothers' album, "Writers In Disguise," finds many country classics in a funny vein.

"Blue Hairs Driving In My Lane," "I Lobster But Never Flounder," and the appropriately titled "Somebody Done Somebody's Song Wrong" are just a few examples of the twists these two tunesmiths take.

Songwriter Sandy Pinkard, in addition to these parodies has penned such songs as "Coca Cola Cowboy," "Pecos Promenade," and "You're The Reason God Made Oklahoma." He has also had songs recorded by Cher, Brenda Lee and Kay Starr. Songwriter/guitarist Richard Bowden is a former member of the bands Shiloh and Blue Steel and has toured as a guitarist for Roger McGuinn, Linda Ronstadt, and Dan Fogelberg.

Their "Writers In Disguise" album features Anne Murray, Dan Fogelberg, Michael Martin Murphey, Jackson Browne, and their "band" member "Rugged" Rob Strandelund all serving as background vocalists.

Manager: WOODY BOWLES (615) 754-2044
Agency: WILLIAM MORRIS AGENCY (615) 385-0340
I don't know, Skip. Maybe at these prices you don't get toothpicks!

OK... Just how long do I have to stand like this for my ratings to go up?

Just spit it out, Joel — don't try to swallow it!

GREAT PROMOTION IDEA

the traveler’s country music radio atlas

POTENTIAL AUDIENCE IN THE MILLIONS
Features over 900 Hi-Powered AM & FM full time Country Music Stations on maps of all 50 States & Canada. 1600 Lo-Powered stations listed. In handy 5½ x 8 inch glove compartment size.

For your FREE COPY, quantity price, regional and national edition advertising information send a brief note on your Station Letterhead referencing this 1985 Country Radio Seminar Program Book Ad to:

HANALEI PUBLISHING COMPANY
P. O. BOX 1289
SAN BRUNO, CA 94066

the CORNERSTONE for your signal handling facility

BSM’s 1x10 Distribution Amplifier

- ACTIVE or TRANSFORMER output
- MONO or STEREO systems
- SUPERIOR SPECIFICATIONS

from $395

BSM BOX 8081 SPOKANE, WA 99203

(509) 448-0697
Telex 926417
JREMO SPK

- A Decade of ADVANCED Electronics Designs -
NEW FACES BIOS

JOHN SCHNEIDER

John Schneider knows what he wants to be doing ten years from now, and he'll readily tell you, "I want to still be doing what I'm doing right now — entertaining. There's never been anything else I've wanted to do."

Although widely known for his role as Bo Duke in the television series "The Dukes of Hazzard," John's musical career is taking a stronghold on the country charts with a number one record, "I've Been Around Enough To Know," from his top album, "Too Good To Stop Now," on MCA Records. Prior to signing to MCA last year, John Schneider had an album on Scotti Brothers, "It's Now or Never," which produced a Top Five Country single on the title cut, and in 1981 a Christmas album ("White Christmas") followed.

In addition to his singing career, John heads up his own production company, JRS Entertainment, serves as a commercial spokesman for Budweiser beer, and is the host for the Children's Miracle Network, a TV telethon which benefits children's hospitals throughout the country. Currently, John Schneider is enjoying the success of his hit "Country Girls."

Manager: RAYMOND KATZ ENTERPRISES (213) 273-4211
Agency: WILLIAM MORRIS AGENCY (615) 385-0310

THE WRIGHT BROTHERS

The Wright Brothers, a three-man group with a twelve year history of outstanding harmonies, strong instrumentation, and lively, inventive musical arrangements, released their debut album, "Easy Street," on Mercury/PolyGram Records last year under the production of Jim Dowell and Mike Daniel. Successfully charted singles such as "Southern Woman" and a rendition of "Eight Days A Week" have already set a steady course for these first-rate musicians.

Founded in 1971 in Indianapolis by rhythm guitarist Tom Wright, the band's other members are brother Timothy Wright and John Wesley McDowell, Ill. With Timothy's musical proficiency on banjo, pedal steel, and guitar and the early rock experience of bassist McDowell, The Wright Brothers just don't play a song, they bring it home. In fact, just as their music has continued to tightly develop, the band itself has taken on a new appearance. Once known for their wide-brimmed hats and black suits, each member has now taken on his own individual look.

Their latest single, "Fire In The Sky," promises to continue the strong, new path The Wright Brothers have taken.

Manager: MARV DENNIS (615) 320-7022
Agency: THE HALSEY COMPANY (918) 663-3883
If your station isn’t doing editorials on a regular basis, you should look into it. We, in the business, all know how powerful radio is with our listeners. We are able to move lots of merchandise and services for our advertisers. The same is true of editorials. If your station has a commanding position in your community, editorials properly done can move your listeners to do things for the good of your community.

The broadcast industry is in a fight right now trying to keep beer and wine advertising on the air. One thing broadcasters have at their fingertips, but rarely use, is political clout. Politicians pay attention to newspapers more than radio stations because they have more clout. The reason is newspapers have strong regularly scheduled editorials. Politicians respect a media that has the guts to stand up and be counted on critical issues facing the voters. They may not always agree with your editorial stance, but one thing for sure they will respect it.

It’s amazing how few radio stations actually do editorials. They need not be listener turn-offs anymore than well done newscasts. If properly done, they can actually be audience builders. Editorials rarely offend specific advertisers to the point of their cancellation of advertising time. They do take a little time to prepare and some previous thought time by the writer. Usually news directors and/or general managers can prepare the editorials. By all means, they should be delivered by the general manager. Subjects should range from local to international, from lighthearted to calls for immediate action. The list of potential topics is endless — just stay in touch with what’s going on in your city and the world.

If your station is going to do editorials, you should prepare a mailing list of community leaders to receive copies of all editorials. This list should include both national and state representatives, senators, your city council, the mayor, police chief, local college presidents and the like. Editorials should not exceed two minutes in length. They should be scheduled at the same times each day they are broadcast. It is our advice not to tie yourself down to do an editorial everyday, only on an “as needed” basis. To make editorials effective we strongly recommend that you run a minimum of three per week to establish continuity.

When your station starts to do editorials, you will find that the leaders of your community will gain a new respect for your station, and you will be a notch or two above your competition ... just one more very important aspect of running a first class station.

Printed with the permission of Curt Brown, General Manager, KTTS, Springfield, MO
“SIXTEEN YEARS OF NEW FACES”

1970
Jack Barlow
Jamie Kaye
Karen Kelly
Wayne Kemp
Lynda K. Lance
LaWanda Lindsey
Dee Mullins
Norro Wilson

1971
Crystal Gayle
Bobby Harden
Murray Kellum
Peggy Little
Bill Rice
Bobby G. Rice
Earl Richards
Little David Wilkins

1972
Connie Eaton
Nashville Edition
Jerry Foster
Dickey Lee
Charlie McCoy
Jim Mundy
Jeanne Pruett
Mel Street

1973
Nashville Edition
Lloyd Green
O.B. McClinton
Pat Roberts
Johnny Rodriguez
Johnny Russell
Red Steagall
Leona Williams

1974
Josie Brown
Marti Brown
Dick Feller
Narvel Felts
Lefty Frizzell
Larry Gatlin
Eddy Raven

1975
Connie Cato
Brian Collins
Billy Larkin
Kenny O’Dell
Eddie Rabbitt
Betty Jean Robinson
Ronnie Sessions
Sunday Sharpe
Brian Shaw
Davis Wills

1976
Rex Allen, Jr.
Ed Bruce
Earl Thomas Conley
Dottsy
Ruby Falls
Linda Hargrove
Joni Lee
Darrell McCall
Nick Nixon
Chuck Price
Even Stevens

1977
Kathy Barnes
Bobby Borchers
Randy Cornel
Mike Lunsford
Dale McBride
Chary McClain
Mel McDaniel
Geoff Morgan
Vernon Oxford
Margo Smith

1978
Janie Fricke
Vern Gosdin
Con Hunley
Don King
Zella Lehr
Ronnie McDowell
Peggy Sue
Kenny Starr
Gene Watson

1979
Susie Allanson
John Anderson
Razzy Bailey
Barry Barlow
John Conlee
Gail Davis
Mundo Earwood
Christy Lane
Mary K. Miller

1980
Alabama
Carol Chase
Lacy J. Dalton
Big Al Downing
Leon Everette
Reba McEntire
Juice Newton
Sylvia
Jim Weatherly

1981
Deborah Allen
Sheila Andrews
Roger Bowling
The Cultists
Sonny Curtis
Frizzell & West
Terri Gibbs
Gary Morris
Orion
Steve Wariner

1982
Rodney Crowell
Diana
Terry Gregory
Donna Hazard
Kieran Kane
Ronnie Rogers
Ricky Skaggs
Bobby Smith
George Strait
Tennessee Express

1983
Karen Brooks
Tom Carlile
Chantilly
Karen Taylor-Good
Cindy Hurt
Tommy St. John
Skip and Linda
Keith Stegall
The Whites
Gary Wolf
Younger Brothers

1984
Atlanta
Bandana
Lane Brody
Rick & Janis Carnes
Exile
Jim Glaser
Jan Gray
Gus Hardin
Kathy Mattea
Dan Seals

1985
Craig Dillington
Mark Gray
Vince Gill
Becky Hobbs
Ed Hunnicutt
Carl Jackson
Mason-Dixon
Pinkard & Bowden
John Schneider
Wright Brothers
What do I hear for a lock of Golden's hair?

Ed Shea (R) teaching Ed Benson how to get his picture in the program book.

I write hit songs... Not Charlie Monk's bad jokes!

WHAT'S A NICE, QUIET, REFINED WEST POINT GRAD LIKE GEO. PATTON DOING IN YOUR STATION'S TV SPOT? KICKIN' HELL OUT OF YOUR COMPETITION, THAT'S WHAT!

General Patton George Washington and Albert Einstein chewed up the Norfolk VA market last Fall in the premiere run of the 'Country Music Leader' campaign. And WCMS became the talk of the market moved from #4 to #2 among 34 stations and won an Addy Award to boot.

These great leaders are now ready to make your station a leader with thematically coordinated TV, print, outdoor and PR. Created by America's most awarded producers of custom advertising for top agencies. Custom produced from scratch to meet each station's promotional goals. Delivered for less than you may have paid just to have your logo tagged to some syndicated stock footage. All the right stuff to turn spots and space into successful marketing.

If you want to be the leader in your market, get with the leaders in station marketing. Call Warren Miller right now.

Studio Center NORFOLK, VA (804) 622-2111

There is strength in numbers

We salute the Country Radio Broadcasters

ARBITRON RATINGS
CRB's EXECUTIVE DIRECTOR 
GETS EXTRA SPECIAL HONOR
by Mike Hyland

Most of you know him. He's the guy who, with the various committees and panels, spends months organizing the annual COUNTRY RADIO SEMINAR. He's the one who puts the Program Book & Directory together, sells the ads for the book, attends all the Seminar-related meetings, deals with the Board of Directors and the Agenda Committee, deals with the complexity of the Opryland Hotel and generally makes sure that each seminar runs even smoother than the last one. He's also the guy who walks around the hotel during the Seminar with a walkie-talkie in his hand and never sleeps (unless it's while he's walking).

He's FRANK MULL and he has been instrumental in making the COUNTRY RADIO SEMINAR a success since the second Seminar in 1971. "In the early years of the Seminar," says Mull, "it worked like a typical 'barn raising', with everybody in town pitching in to make it happen."

By 1977, the eighth year of the Seminar, it was being operated out of Frank's Music Row office. Two years later, he was officially named the organization's Executive Director.

Somehow, in addition to his time-consuming functions there, he still manages to be involved in other industry-serving organizations.

At its October 1984 board meeting the Country Music Association awarded Frank Mull its Connie B. Gay Founding President's Award.

Established by the CMA board of directors in 1963, the award is given in recognition of that person who is not currently serving as an officer or director of the CMA, and who, in the board's opinion, has rendered the most outstanding service to the Country Music Association in the current year. Frank Mull was selected for his organization of the educational forums and panels for the annual Country Radio Seminar.

"This is only the second time in my life that I was totally surprised, and I won't tell you the first time," said Mull. "I chose to accept the Founding President's Award on behalf of all the people who volunteered to help make the Country Radio Seminar what it has become over the last 16 years."

Some of the previous Founding President's Award recipients include Owen Bradley, Robert J. Burton, Jack Stapp, Hubert Long, Frank Jones, Roy Acuff, Charlie Daniels, Bob Boatman, Tex Ritter, Governor Frank Clement, and Johnny Cash.

Commenting on the Founding President's Award, CMA Executive Director Jo Walker-Meador stated, "The CMA was built and made strong by volunteers who cared. Even though the contributions of 1984's honoree have been outstanding during the previous year, Frank Mull has been a 'household' word at the CMA for many years. All of the staff at CMA are delighted to see him honored."

Mull was instrumental in bringing the highly successful MUSIC INDUSTRY PROFESSIONAL SEMINAR (MIPS) sessions organized by the CMA into the COUNTRY RADIO SEMINAR initially and in their return again this year. Additionally, he can be found at numerous other CMA functions, especially the annual CMA Awards Show where he assists with production and talent coordination. He also appears regularly on the Music Country Radio Network with Charlie Douglas on the bi-monthly country music trivia segment.

In addition to his duties with the Country Radio Broadcasters and the Seminar, Frank is owner of Mull-Ti-Hit Promotions, one of the first independent record promotions firms in Nashville. He also operates a computerized tracking service, Central Tracking, providing a running tab on records for not only his own promotion clients but for most of the major labels.

So when you see Frank Mull, walkie-talkie in hand, patrolling the hallways, meeting rooms and ballrooms of the Opryland Hotel this year you'll agree that the CMA could not have found a more hardworking recipient for their prestigious Connie B. Gay Founding President's Award.

"Congratulations, Frank!"

94
Billboard Brings the Country to the World

Billboard is committed to country music and its growth:
- Fully staffed Nashville News Bureau
- Weekly Editorial Section devoted entirely to Country
- Weekly Country Charts
- Weekly "Nashville Scene" column by Kip Kirby
- Country convention coverage
- Country Specials and Spotlights
- Country Music Sourcebook (annual directory)

Every week, Billboard brings the latest country music news to a powerful trade readership—programmers, talent buyers, retailers, distributors—all the key decision-makers who know where to go for the best weekly country coverage in the market.

Plus reports throughout the magazine—Radio, Retailing, Talent, Video, International wherever, whenever country music makes news.

Read Billboard for the best weekly country music coverage in the business. Advertise in Billboard for the most powerful country market exposure in the world.

14 Music Circle East, Nashville, TN 37203
The International Newsweekly of Music and Home Entertainment
Republic Airlines
*We make you feel like flying.*

OFFICIAL AIRLINE OF THE
COUNTRY RADIO SEMINAR
FOR THE THIRD STRAIGHT YEAR.
**CRB UPDATE DIRECTORY**

**Country Radio Stations and Personnel**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Power (kw)</th>
<th>Freq</th>
<th>Hours Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALABAMA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQSB</td>
<td>Mike Reaves</td>
<td>Mike Reaves</td>
<td>Mike Reaves</td>
<td>Jeff Allen</td>
<td>Ernie Stone</td>
<td>100</td>
<td>105.1</td>
<td>19</td>
</tr>
<tr>
<td>WKYD</td>
<td>Paul Reynolds</td>
<td>Elizabeth Doulin</td>
<td>Chuck Eliland</td>
<td>Chuck Eliland</td>
<td>Leon Strickland</td>
<td>5</td>
<td>920</td>
<td>24</td>
</tr>
<tr>
<td>WANA</td>
<td>Joe Burney</td>
<td>Joe Burney</td>
<td>Kim Holder</td>
<td>Kim Holder</td>
<td>Joe Burney</td>
<td>1</td>
<td>1490</td>
<td>16</td>
</tr>
<tr>
<td>WZZK</td>
<td>Jordan Bullard</td>
<td>Ed O'Connor</td>
<td>Jim Rice</td>
<td>Tony Kidd</td>
<td>Ron Eudaly</td>
<td>100</td>
<td>104.7</td>
<td>24</td>
</tr>
<tr>
<td>WVOX</td>
<td>Gordon Sprouse</td>
<td>Box 192</td>
<td>Dave White</td>
<td>Bob Barry</td>
<td>John Gober</td>
<td>50</td>
<td>690</td>
<td>24</td>
</tr>
<tr>
<td>WKNU</td>
<td>Hugh Ellington</td>
<td>Box 468</td>
<td>Carol Ellington</td>
<td>Carol Ellington</td>
<td>Tony Travis</td>
<td>3</td>
<td>106.3</td>
<td>20</td>
</tr>
<tr>
<td>WAAT</td>
<td>Johnny Duren</td>
<td>Johnny Duren</td>
<td>Donnie Hamric</td>
<td>Donnie Hamric</td>
<td>Larry Junkin</td>
<td>100</td>
<td>94.1</td>
<td>19</td>
</tr>
<tr>
<td>WTVY</td>
<td>Chris Bence</td>
<td>David Wadsworth</td>
<td>Benjamin Martin</td>
<td>Charlie Platt</td>
<td>Oscar Lanman</td>
<td>100</td>
<td>95.5</td>
<td>24</td>
</tr>
<tr>
<td>WAAX</td>
<td>Bud Polacek</td>
<td>Liz Wheeler</td>
<td>Bill Buckner</td>
<td>Jim Pruett</td>
<td>Gil Brothers</td>
<td>5</td>
<td>570</td>
<td>24</td>
</tr>
<tr>
<td>WBHP</td>
<td>Ron Bailey</td>
<td>Ron Bailey</td>
<td>Bill Murry</td>
<td>John Malone</td>
<td>Bill Willis</td>
<td>1</td>
<td>1230</td>
<td>24</td>
</tr>
<tr>
<td>WKFZ</td>
<td>Bill Malone</td>
<td>Seacry Hall</td>
<td>Ross Brooks</td>
<td>Ross Brooks</td>
<td>Mack Edmonson</td>
<td>50</td>
<td>1140</td>
<td>24</td>
</tr>
<tr>
<td>WKSJ</td>
<td>Jay Childress</td>
<td>Dave Simons</td>
<td>Bill Jones</td>
<td>Bill Jones</td>
<td>Frank Roberts</td>
<td>100</td>
<td>95</td>
<td>24</td>
</tr>
<tr>
<td>WMML</td>
<td>Richard Haines</td>
<td>Harold Bousson</td>
<td>Bill Black</td>
<td>Bill Black</td>
<td>Jimmy Burns</td>
<td>5</td>
<td>1410</td>
<td>24</td>
</tr>
<tr>
<td>WLW</td>
<td>Don Markwell</td>
<td>Sammy George</td>
<td>Sam Faulk</td>
<td>Rhubarb Jones</td>
<td>Larry Wilkins</td>
<td>100</td>
<td>92.3</td>
<td>24</td>
</tr>
<tr>
<td>WOPP</td>
<td>R.H. Booth, Jr.</td>
<td>R.H. Boot, Jr.</td>
<td>Wayne Caylor</td>
<td>Wayne Caylor</td>
<td>Ronnie Booth</td>
<td>2</td>
<td>1290</td>
<td>15</td>
</tr>
<tr>
<td>WMLS</td>
<td>Joe Windsor</td>
<td>Rick Jones</td>
<td>Charles Lande</td>
<td>Mike Cannon</td>
<td>Hugh O'Neal</td>
<td>2</td>
<td>98.3</td>
<td>19</td>
</tr>
<tr>
<td>WACT</td>
<td>Clyde Price</td>
<td>Walter Price</td>
<td>Dennis Bridges</td>
<td>Jeff Speegle</td>
<td>Herbert Connelan</td>
<td>5</td>
<td>1420</td>
<td>24</td>
</tr>
<tr>
<td><strong>ALASKA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KTNX</td>
<td>Dan Volz</td>
<td>Steve Hood</td>
<td>Steve Chapman</td>
<td>Steve Chapman</td>
<td>George Jarrett</td>
<td>10</td>
<td>1060</td>
<td>24</td>
</tr>
<tr>
<td>KICY</td>
<td>Jim Brewer</td>
<td>Dave Schmer</td>
<td>Geof Woodberry</td>
<td>Jay Lawton</td>
<td>Terry Reynolds</td>
<td>10</td>
<td>850</td>
<td>5</td>
</tr>
<tr>
<td><strong>ARKANSAS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KMLA</td>
<td>Dave Hall</td>
<td>Terry Sneed</td>
<td>Program Director</td>
<td>AR 71822</td>
<td>Jerry McCabe</td>
<td>100</td>
<td>1309</td>
<td>24</td>
</tr>
<tr>
<td>KABK</td>
<td>Pete Cole</td>
<td>Carole Pickett</td>
<td>Thad Wells</td>
<td>AR 72006</td>
<td>Pete Cole</td>
<td>3</td>
<td>97.9</td>
<td>16</td>
</tr>
<tr>
<td>KBBA</td>
<td>John Riddle, Jr.</td>
<td>John Riddle, Jr.</td>
<td>Bill Haywood</td>
<td>AR 72015</td>
<td>Jim Cope</td>
<td>25</td>
<td>690</td>
<td>12</td>
</tr>
<tr>
<td>KCAB</td>
<td>Ron Rye</td>
<td>Tony Lindley</td>
<td>Dale Davenport</td>
<td>Tom Walter</td>
<td>Dale Davenport</td>
<td>1</td>
<td>150</td>
<td>12</td>
</tr>
<tr>
<td>KAKA</td>
<td>Sheila Sherman</td>
<td>Sheila Sherman</td>
<td>Larry Dean</td>
<td>Larry Dean</td>
<td>Lynn Rockenbauch</td>
<td>10</td>
<td>1110</td>
<td>24</td>
</tr>
<tr>
<td>KDMS</td>
<td>Jeff Murphee</td>
<td>Paul Swint</td>
<td>Ben Robbins</td>
<td>Ben Robbins</td>
<td>Lonnie Hutto</td>
<td>5</td>
<td>1290</td>
<td>12</td>
</tr>
<tr>
<td>KIX</td>
<td>Doug Whitman</td>
<td>Sales Manager</td>
<td>Tom Sleeker</td>
<td>Tom Sleeker</td>
<td>Ken Ekland</td>
<td>3</td>
<td>1039</td>
<td>24</td>
</tr>
<tr>
<td>KFPW</td>
<td>Gordon Brown</td>
<td>Margi Cole</td>
<td>George Glover</td>
<td>George Glover</td>
<td>Bill Gravber</td>
<td>3</td>
<td>100.9</td>
<td>24</td>
</tr>
<tr>
<td>KHAM</td>
<td>Gene Williams</td>
<td>Gene Williams</td>
<td>Dirk Simmons</td>
<td>Dirk Simmons</td>
<td>Dirk Simmons</td>
<td>1</td>
<td>1000</td>
<td>12</td>
</tr>
<tr>
<td>KSSN</td>
<td>Station Manager</td>
<td>Little Rock</td>
<td>John Marks</td>
<td>Jessica James</td>
<td>Larry Iverson</td>
<td>100</td>
<td>95.7</td>
<td>24</td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
<td>Hours</td>
<td>Power (kw)</td>
<td>Freq.</td>
</tr>
<tr>
<td>---------</td>
<td>-----------------</td>
<td>---------------</td>
<td>------------------</td>
<td>----------------</td>
<td>---------------</td>
<td>-------</td>
<td>------------</td>
<td>-------</td>
</tr>
<tr>
<td>KVMA</td>
<td>Ken Sibley</td>
<td>Bill Hoglund</td>
<td>Louise O'Dell</td>
<td>Loretta Wilson</td>
<td>Charles Price</td>
<td>1</td>
<td>630</td>
<td>24</td>
</tr>
<tr>
<td>KZRO</td>
<td>Coy Horton</td>
<td>Dennis Veazey</td>
<td>Neil Thompson</td>
<td>Neil Thompson</td>
<td>Dale Stevens</td>
<td>100</td>
<td>104.3</td>
<td></td>
</tr>
<tr>
<td>KBHC</td>
<td>Pete Garthright</td>
<td>Sales Manager</td>
<td>Rick Castlesberry</td>
<td>Rick Castlesberry</td>
<td>Chief Engineer</td>
<td>50</td>
<td>1260</td>
<td>24</td>
</tr>
<tr>
<td>KCTT</td>
<td>John Adams</td>
<td>John Adams</td>
<td>Jackie Jefferson</td>
<td>Linda Kelley</td>
<td>Chief Engineer</td>
<td>1</td>
<td>1530</td>
<td>24</td>
</tr>
<tr>
<td>KQEZ</td>
<td>Gary Linscott</td>
<td>Gary Linscott</td>
<td>David McClay</td>
<td>David McClay</td>
<td>Jess Spurgin</td>
<td>3</td>
<td>103.9</td>
<td>24</td>
</tr>
<tr>
<td>KNOT</td>
<td>Bill Payne</td>
<td>David Hunter</td>
<td>Neil Jones</td>
<td>Darrell Wilson</td>
<td>Bill Katka</td>
<td>1</td>
<td>1450</td>
<td>24</td>
</tr>
<tr>
<td>KNIX</td>
<td>Michael Owens</td>
<td>Robert Podolsky</td>
<td>Don Cristi</td>
<td>Doug Brannan</td>
<td>Eric Schecter</td>
<td>50</td>
<td>1580</td>
<td>24</td>
</tr>
<tr>
<td>KTTI</td>
<td>Lee Warrington</td>
<td>Lee Warrington</td>
<td>Lee Poole</td>
<td>Larry Watts</td>
<td>Richard Davis</td>
<td>25</td>
<td>95.1</td>
<td>24</td>
</tr>
<tr>
<td>KKAL</td>
<td>Gary S. Owens</td>
<td>Barbara Mills</td>
<td>Doug Vincent</td>
<td>Mike David</td>
<td>Steve Urbani</td>
<td>5</td>
<td>1280</td>
<td>24</td>
</tr>
<tr>
<td>KUZZ</td>
<td>Patrice Healy</td>
<td>Richard Tejo</td>
<td>Buddy Owens</td>
<td>K.C. Adams</td>
<td>Zack Hoople</td>
<td>1</td>
<td>970</td>
<td>24</td>
</tr>
<tr>
<td>KJAL</td>
<td>Al Lobeck</td>
<td>Ray McCarty</td>
<td>Scott Huskey</td>
<td>Scott Huskey</td>
<td>Gary Hunter</td>
<td>1</td>
<td>100.1</td>
<td>11</td>
</tr>
<tr>
<td>KJAL</td>
<td>Don Schrack</td>
<td>Lou Costanza</td>
<td>Rick Freeman</td>
<td>Rick Freeman</td>
<td>Jade Williams</td>
<td>50</td>
<td>940</td>
<td>24</td>
</tr>
<tr>
<td>KFRE</td>
<td>Tal Jonz</td>
<td>Bob Walker</td>
<td>Bob Mitchell</td>
<td>Bob Mitchell</td>
<td>Dan Healy</td>
<td>1</td>
<td>100.1</td>
<td>11</td>
</tr>
<tr>
<td>KJAL</td>
<td>Patrice Healy</td>
<td>Dan Healy</td>
<td>Mike Stafford</td>
<td>Mike Brady</td>
<td>Joe Patrick</td>
<td>27</td>
<td>94.9</td>
<td>24</td>
</tr>
<tr>
<td>KJAL</td>
<td>Bud McMurray</td>
<td>Jim Wilkinson</td>
<td>Steve Amari</td>
<td>Ron Stevens</td>
<td>Les Lester</td>
<td>1.6</td>
<td>98.3</td>
<td>24</td>
</tr>
<tr>
<td>KZUN</td>
<td>Gary Halladay</td>
<td>Don Craig</td>
<td>Ed Nickus</td>
<td>Ed Nickus</td>
<td>Chief Engineer</td>
<td>5</td>
<td>1360</td>
<td>24</td>
</tr>
<tr>
<td>KJAL</td>
<td>Jack Brown</td>
<td>Ed Cotter</td>
<td>Michael Turner</td>
<td>Scott Kleyman</td>
<td>Jack Foster</td>
<td>3</td>
<td>88.5</td>
<td>7</td>
</tr>
<tr>
<td>KJAL</td>
<td>Steve Edwards</td>
<td>Joel Schwartz</td>
<td>J.D. Spangler</td>
<td>Suey Larie</td>
<td>Brian Walker</td>
<td>1</td>
<td>1230</td>
<td>24</td>
</tr>
<tr>
<td>KJAL</td>
<td>Robert Korluck</td>
<td>Robert Korluck</td>
<td>Billy Pilgrim</td>
<td>Billy Pilgrim</td>
<td>Jay Lemmons</td>
<td>50</td>
<td>1140</td>
<td>24</td>
</tr>
<tr>
<td>KJAL</td>
<td>Randy Warwick</td>
<td>Diane Williamson</td>
<td>Don Langford</td>
<td>Rick Stewart</td>
<td>Don Hane</td>
<td>.90</td>
<td>1380</td>
<td>24</td>
</tr>
<tr>
<td>KJAL</td>
<td>Steve Dean</td>
<td>Steve Shanlin</td>
<td>Bob Sherry</td>
<td>Marc Hahn</td>
<td>John Patterson</td>
<td>5</td>
<td>1350</td>
<td>22</td>
</tr>
<tr>
<td>KJAL</td>
<td>Jim Markham</td>
<td>Sheila Brown</td>
<td>Bob Mitchell</td>
<td>Bob Mitchell</td>
<td>Lavern Garton</td>
<td>1</td>
<td>1240</td>
<td>24</td>
</tr>
<tr>
<td>KJAL</td>
<td>Thomas Jones</td>
<td>Thomas Jones</td>
<td>Brian McNeal</td>
<td>John Burton</td>
<td>Bill Lipis</td>
<td>50</td>
<td>1170</td>
<td>24</td>
</tr>
<tr>
<td>KJAL</td>
<td>Peter Moore</td>
<td>Jim Donahoe</td>
<td>Continental</td>
<td>Joe Patrick</td>
<td>Pat Mason</td>
<td>5</td>
<td>1600</td>
<td>24</td>
</tr>
<tr>
<td>KJAL</td>
<td>Bob Harlan</td>
<td>Bob Harlan</td>
<td>Randy Joe</td>
<td>Moe Howard</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KJAL</td>
<td>Yuba City</td>
<td>Box 309</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COLORADO**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours</th>
<th>Power (kw)</th>
<th>Freq.</th>
<th>Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>KKCS</td>
<td>Jim Cooper</td>
<td>Charlie Oliver</td>
<td>John Hudson</td>
<td>John Hudson</td>
<td>Mel Raugh</td>
<td>100</td>
<td>101.9</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KYGO</td>
<td>Steve Keen</td>
<td>Jeff Curtin</td>
<td>Bob Carl</td>
<td>Rick Jackson</td>
<td>Chuck Waltman</td>
<td>100</td>
<td>98.5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ALABAMA**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours</th>
<th>Power (kw)</th>
<th>Freq.</th>
<th>Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>KVMA</td>
<td>Ken Sibley</td>
<td>Bill Hoglund</td>
<td>Louise O'Dell</td>
<td>Loretta Wilson</td>
<td>Charles Price</td>
<td>1</td>
<td>630</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KZRO</td>
<td>Coy Horton</td>
<td>Dennis Veazey</td>
<td>Neil Thompson</td>
<td>Neil Thompson</td>
<td>Dale Stevens</td>
<td>100</td>
<td>104.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KBHC</td>
<td>Pete Garthright</td>
<td>Sales Manager</td>
<td>Rick Castlesberry</td>
<td>Rick Castlesberry</td>
<td>Chief Engineer</td>
<td>50</td>
<td>1260</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KCTT</td>
<td>John Adams</td>
<td>John Adams</td>
<td>Jackie Jefferson</td>
<td>Linda Kelley</td>
<td>Chief Engineer</td>
<td>1</td>
<td>1530</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KQEZ</td>
<td>Gary Linscott</td>
<td>Gary Linscott</td>
<td>David McClay</td>
<td>David McClay</td>
<td>Jess Spurgin</td>
<td>3</td>
<td>103.9</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KNOT</td>
<td>Bill Payne</td>
<td>David Hunter</td>
<td>Neil Jones</td>
<td>Darrell Wilson</td>
<td>Bill Katka</td>
<td>1</td>
<td>1450</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KNIX</td>
<td>Michael Owens</td>
<td>Robert Podolsky</td>
<td>Don Cristi</td>
<td>Doug Brannan</td>
<td>Eric Schecter</td>
<td>50</td>
<td>1580</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KTTI</td>
<td>Lee Warrington</td>
<td>Lee Warrington</td>
<td>Lee Poole</td>
<td>Larry Watts</td>
<td>Richard Davis</td>
<td>25</td>
<td>95.1</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

**CALIFORNIA**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours</th>
<th>Power (kw)</th>
<th>Freq.</th>
<th>Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>KKAL</td>
<td>Gary S. Owens</td>
<td>Barbara Mills</td>
<td>Doug Vincent</td>
<td>Mike David</td>
<td>Steve Urbani</td>
<td>5</td>
<td>1280</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KUZZ</td>
<td>Mel Owens</td>
<td>Richard Tejo</td>
<td>Buddy Owens</td>
<td>K.C. Adams</td>
<td>Zack Hoople</td>
<td>1</td>
<td>970</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KSHL</td>
<td>Jim Lynch</td>
<td>Jim Lynch</td>
<td>Gary Avey</td>
<td>Rory Music</td>
<td>Russell Pope</td>
<td>5</td>
<td>1290</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>KNAX</td>
<td>Don Schrack</td>
<td>Lou Costanza</td>
<td>Rick Freeman</td>
<td>John Oliveira</td>
<td>48</td>
<td></td>
<td>97.9</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KFRE</td>
<td>Tal Jonz</td>
<td>Bob Walker</td>
<td>Bob Mitchell</td>
<td>Bob Mitchell</td>
<td>Hal Torosian</td>
<td>50</td>
<td>940</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KJAL</td>
<td>Patrice Healy</td>
<td>Bob Mitchell</td>
<td>Bob Mitchell</td>
<td>Chief Engineer</td>
<td>Jack Foster</td>
<td>3</td>
<td>88.5</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>KJAL</td>
<td>Bud McMurray</td>
<td>Jim Wilkinson</td>
<td>Steve Amari</td>
<td>Ron Stevens</td>
<td>George Craig</td>
<td>27</td>
<td>94.9</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KJAL</td>
<td>Bryn Mcdonnel</td>
<td>Joe Kimber</td>
<td>Joe Kimber</td>
<td>John Kimber</td>
<td>Brian Walker</td>
<td>1</td>
<td>1230</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KJAL</td>
<td>Randy Warwick</td>
<td>Diane Williamson</td>
<td>Don Langford</td>
<td>Rick Stewart</td>
<td>Jay Lemmons</td>
<td>50</td>
<td>1140</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KJAL</td>
<td>Steve Dean</td>
<td>Bob Sherry</td>
<td>Marc Hahn</td>
<td>Marc Hahn</td>
<td>Don Hane</td>
<td>.90</td>
<td>1380</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KJAL</td>
<td>Jim Markham</td>
<td>Bob Mitchell</td>
<td>Bob Mitchell</td>
<td>John Patterson</td>
<td></td>
<td>5</td>
<td>1350</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>KJAL</td>
<td>Thomas Jones</td>
<td>Brian McNeal</td>
<td>Joe McNeal</td>
<td>Lavern Garton</td>
<td></td>
<td>1</td>
<td>1240</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KJAL</td>
<td>Peter Moore</td>
<td>Gary Herron</td>
<td>Gary Herron</td>
<td>Bill Lipis</td>
<td></td>
<td>50</td>
<td>1170</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>KJAL</td>
<td>Bob Harlan</td>
<td>Randy Joe</td>
<td>Moe Howard</td>
<td>Pat Mason</td>
<td></td>
<td>5</td>
<td>1600</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
<td>Power (kw)</td>
<td>Freq. Per Day</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
<td>--------------</td>
<td>------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>------------</td>
<td>---------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KLZ</td>
<td>Al Grosky</td>
<td>Chris Beck</td>
<td>Chuck Browning</td>
<td>Scott Jameson</td>
<td>Ron Stevens</td>
<td>5</td>
<td>5600</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(303) 759-5600</td>
<td></td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KBRQ</td>
<td>R.W. Schmidt</td>
<td>Bob Proffitt</td>
<td>Roger Mundy</td>
<td>Jim Stricklan</td>
<td>Jim Sorenson</td>
<td>5</td>
<td>1280</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(303) 573-1280</td>
<td></td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KIIX</td>
<td>John Shideler</td>
<td>Dick Anderson</td>
<td>Robert E. Lee</td>
<td>Michael St. James</td>
<td>Dave Julian</td>
<td>5</td>
<td>600</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ft. Collins</td>
<td>Box 2204</td>
<td>(303) 484-5449</td>
<td></td>
<td></td>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KOIL</td>
<td>Don Rhea</td>
<td>Dave Beck</td>
<td>Don Rhea</td>
<td>Bob Gass</td>
<td>Dave Colby</td>
<td>1</td>
<td>1340</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Grand Junction</td>
<td>Box 340</td>
<td>(303) 242-7800</td>
<td></td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KYOU</td>
<td>Frank Gunn</td>
<td>Gkeley</td>
<td>Marc McLean</td>
<td>Ken Schroeder</td>
<td>Larry Sezlie</td>
<td>1</td>
<td>1450</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(306) 356-1450</td>
<td></td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KCCY</td>
<td>Michael John</td>
<td>Danielle Wittmore</td>
<td>J. Ralph Carter</td>
<td>Mike Daniels</td>
<td>Dan Thomas</td>
<td>50</td>
<td>97.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pueblo</td>
<td>Box 1607</td>
<td></td>
<td></td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KIDN</td>
<td>Michael De</td>
<td>Gary Buchanan</td>
<td>Bob Campbell</td>
<td>Randy Hill</td>
<td>Ace Ball</td>
<td>5</td>
<td>1350</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marco Pueblo</td>
<td>Box 293</td>
<td></td>
<td></td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KJCO</td>
<td>Norma Propp</td>
<td>Dick Dedrick</td>
<td>Norma Propp</td>
<td>Dick Dedrick</td>
<td>Dan Boltjes</td>
<td>3</td>
<td>100.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yuma</td>
<td>Box 804 S. Ash</td>
<td>CO 80599</td>
<td>(303) 848-9828</td>
<td></td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WMSQ</td>
<td>Brian Bieler</td>
<td>Frank Byrne</td>
<td>Cliff Blake</td>
<td>Bob Duchesne</td>
<td>Jon Banks</td>
<td>50</td>
<td>98.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Washington</td>
<td>5513 Connecticut Ave.</td>
<td>DC 20015</td>
<td>(202) 362-8330</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WSDD</td>
<td>Steve Wollinger</td>
<td>Jim Schwartz</td>
<td>Pete Adlam</td>
<td>Pete Adlam</td>
<td>Henry Rosario</td>
<td>50</td>
<td>94.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dover</td>
<td>Drawer &quot;B&quot;</td>
<td></td>
<td>(302) 734-5816</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WAMS</td>
<td>Steve Courtlin</td>
<td>Hy Farbman</td>
<td>Chris Michaels</td>
<td>Todd Doren</td>
<td>Rich McGuire</td>
<td>5</td>
<td>1360</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wilmington</td>
<td>Box 3677</td>
<td></td>
<td>(302) 654-8861</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WOKD</td>
<td>Karl August</td>
<td>Dixie Dakos</td>
<td>Bruce Aaron</td>
<td>Diana Oliver</td>
<td>Murray Benton</td>
<td>3</td>
<td>98.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arcadia</td>
<td>Box 794</td>
<td></td>
<td>(813) 494-2525</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WAPR</td>
<td>Charles C. Castle</td>
<td>Peggy King</td>
<td>Mike Ivey</td>
<td>Mike Ivey</td>
<td>Charles C. Castle</td>
<td>1</td>
<td>1390</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Avon Park</td>
<td>Box 1390</td>
<td></td>
<td>(813) 453-3139</td>
<td></td>
<td>12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WAFC</td>
<td>R. Castellanos</td>
<td>Vern Thacker</td>
<td>Glenn Moree</td>
<td>K.C. Kelley</td>
<td>Jim Johnson</td>
<td>3</td>
<td>106.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clewiston</td>
<td>Box 2106</td>
<td></td>
<td>(813) 983-6106</td>
<td></td>
<td>19</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WBAS</td>
<td>Judi Bright</td>
<td>Andrea Bannon</td>
<td>Judie Bright</td>
<td>Music Director</td>
<td>Dick Douglas</td>
<td>1</td>
<td>1330</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Crescent City</td>
<td>523 N. Summit St.</td>
<td>FL 32012</td>
<td>(904) 698-2998</td>
<td></td>
<td>12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WGTO</td>
<td>Jim Bocock</td>
<td>Dick Bennick</td>
<td>Henry Jay</td>
<td>Henry Jay</td>
<td>Dick Hart</td>
<td>50</td>
<td>540</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cypress Gardens</td>
<td>Box 123</td>
<td></td>
<td>(813) 324-5400</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WELE</td>
<td>William Stipsits</td>
<td>Vance Tyler</td>
<td>Bob King</td>
<td>Bob King</td>
<td>Ovie Loman</td>
<td>100</td>
<td>106</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Deland</td>
<td>Drawer &quot;F&quot;</td>
<td></td>
<td>(904) 255-4616</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WMMK</td>
<td>Edna Smith</td>
<td>Dick Gordon</td>
<td>Gabby Bruce</td>
<td>Skip Davis</td>
<td>Charles Wooten</td>
<td>3</td>
<td>92.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Destin</td>
<td>Box 817</td>
<td></td>
<td>(904) 837-0101</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WFTP</td>
<td>Ron Knight</td>
<td>Jack Dodge</td>
<td>George Gordon</td>
<td>Music Director</td>
<td>Fran Sherwood</td>
<td>1</td>
<td>1330</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ft. Pierce</td>
<td>Box 1330</td>
<td></td>
<td>(305) 464-1330</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WDVH</td>
<td>Larry Edwards</td>
<td>Bill Tilghman</td>
<td>Jim Brand</td>
<td>Doug Hudson</td>
<td>George Fogle</td>
<td>5</td>
<td>980</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gainesville</td>
<td>Box 1068</td>
<td></td>
<td>(904) 372-2528</td>
<td></td>
<td>11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WKQS</td>
<td>Jeff Greenhawt</td>
<td>Ray Perry</td>
<td>Mac Allen</td>
<td>Jim Richards</td>
<td>Chief Engineer</td>
<td>5</td>
<td>1430</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hollywood</td>
<td>9881 Sheridan St.</td>
<td>FL 33024</td>
<td>(305) 431-6200</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQDI</td>
<td>Eucarilo Bermudaz</td>
<td>Hector Chicken</td>
<td>Ector Zolowski</td>
<td>Joe Brennan</td>
<td>Jerry Smith</td>
<td>5</td>
<td>1320</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Homestead</td>
<td>507 NW 2nd St.</td>
<td>FL 33030</td>
<td>(305) 247-9444</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQIK</td>
<td>Bill Mize</td>
<td>Al Mclain</td>
<td>Allen Matthews</td>
<td>Allen Matthews</td>
<td>Don Fleming</td>
<td>5</td>
<td>107.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jacksonville</td>
<td>Box 6999</td>
<td>(404) 388-7711</td>
<td>(404) 781-0167</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WCRJ</td>
<td>Lynda Byrd Cooper</td>
<td>Paul Rogers</td>
<td>Scott Jeffries</td>
<td>Phil Bradley</td>
<td>Paul Wolf</td>
<td>3</td>
<td>92.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jacksonville</td>
<td>5000 Pickettville Rd.</td>
<td>FL 32205</td>
<td>(813) 675-1851</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WVG  H</td>
<td>Lee J. Granims</td>
<td>Lee Granims</td>
<td>Gary Carmichael</td>
<td>Allen Matthews</td>
<td>Chief Engineer</td>
<td>5</td>
<td>1410</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>La Belle</td>
<td>Box 398</td>
<td>FL 33935</td>
<td>(404) 877-1410</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WZST</td>
<td>Nick Marnell</td>
<td>Sales Manager</td>
<td>Jerry Glaze</td>
<td>Paul Moore</td>
<td>Mark Schmucker</td>
<td>60</td>
<td>98.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leesburg</td>
<td>Drawer &quot;K&quot;</td>
<td></td>
<td>(814) 247-3107</td>
<td></td>
<td>15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQHL</td>
<td>George Day</td>
<td>Jack Hall</td>
<td>Bill Seritz</td>
<td>Pete Gray</td>
<td>Frank White</td>
<td>1</td>
<td>1230</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Live Oak</td>
<td>Box 130</td>
<td></td>
<td>(814) 362-1250</td>
<td></td>
<td>16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WMAF</td>
<td>Gail Walker</td>
<td>Violet Linsley</td>
<td>Billy J. Rachals</td>
<td>Billy J. Rachals</td>
<td>Danny Webster</td>
<td>100</td>
<td>102.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Madison</td>
<td>Box 621</td>
<td>FL 32340</td>
<td>(904) 973-6333</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WXBM</td>
<td>Nette Franklin</td>
<td>Loughalbeste Mahacek</td>
<td>Chip Mapoles</td>
<td>Greg Gordon</td>
<td>W.M. Boyer</td>
<td>5</td>
<td>900</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Milton</td>
<td>1867 Quintet Rd.</td>
<td>FL 32570</td>
<td>(904) 994-5357</td>
<td></td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WMOP</td>
<td>Carol Carpenter</td>
<td>Joe Becker</td>
<td>Capps Sutherland</td>
<td>Richard Kirk</td>
<td>Tom Bohannon</td>
<td>100</td>
<td>92.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ocala</td>
<td>Box 1136</td>
<td>FL 32678</td>
<td>(904) 732-2010</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WWKA</td>
<td>Bob Longwell</td>
<td>Bob Green</td>
<td>Steve Holbrook</td>
<td>Kevin Ray</td>
<td></td>
<td>300</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Orlando</td>
<td>58 S. Ivanhoe Blvd.</td>
<td>FL 32804</td>
<td>(305) 843-9236</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
<td>--------------</td>
<td>------------------</td>
<td>----------------</td>
<td>---------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHOO</td>
<td>Max Rein</td>
<td>Charlie Martin</td>
<td>Bucks Braun</td>
<td>Roy Adams</td>
<td>Don Charles</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Orlando</td>
<td></td>
<td></td>
<td>(305) 295-3990</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WDAT</td>
<td>Tom Hale</td>
<td>Tom Hale</td>
<td>Al Risen</td>
<td>Dave Bethune</td>
<td>Chief Engineer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ormond Beach</td>
<td></td>
<td></td>
<td>(904) 677-4122</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WSUZ</td>
<td>Brenda Poole</td>
<td>Brenda Poole</td>
<td>Don Sports, Jr.</td>
<td>J.D. Williams</td>
<td>W. Don Sports</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Palatka</td>
<td></td>
<td></td>
<td>(904) 328-1177</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WPAP</td>
<td>W.R. Bowman</td>
<td>Rob Ashe</td>
<td>Jim Dooley</td>
<td>Bill Russell</td>
<td>Reed Kinney</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Panama City</td>
<td></td>
<td></td>
<td>(904) 706-1409</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WOWW</td>
<td>Jim Colley</td>
<td>Barbara Currie</td>
<td>Jay Christopher</td>
<td>Kris O’Kelly</td>
<td>Bob Stroupe</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pensacola</td>
<td></td>
<td></td>
<td>(904) 434-7368</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQKR</td>
<td>Don W. Hughes</td>
<td>Hudson Randall</td>
<td>Linda Thuman</td>
<td>Hudson Randall</td>
<td>Gene Kiting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Perry</td>
<td></td>
<td></td>
<td>(904) 584-2972</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WSUN</td>
<td>Ed Sander</td>
<td>Shawn Portmann</td>
<td>Carey Curlop</td>
<td>Kevin Murphy</td>
<td>Mark Williams</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>St. Petersburg</td>
<td>9720 Executive Ctr. #20</td>
<td>FL</td>
<td>(813) 576-6090</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTNT</td>
<td>Jack Lanz</td>
<td>Mark Leopold</td>
<td>John Faulk</td>
<td>Emory Mallory</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tallahassee</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WIRK</td>
<td>James L. Barnette</td>
<td>Steve Berger</td>
<td>Terry Slane</td>
<td>Mary Lou Mahlman</td>
<td>John Sitone</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>West Palm Beach</td>
<td></td>
<td></td>
<td>(305) 965-9211</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NEW YORK CITY**

- Station Manager:
  - Chris Martin
  - Karen Johnson
  - Mark Thompson

- Sales Manager:
  - George Martin
  - Jennifer Johnson
  - John Thompson

- Program Director:
  - Brian Martin
  - Jessica Johnson
  - Tim Thompson

- Music Director:
  - Kevin Martin
  - Sarah Johnson
  - David Thompson

- Chief Engineer:
  - John Williams
  - Michael Smith
  - Linda Jones

**POWER (kw)**

- 50 kW
- 100 kW
- 150 kW

**FREQ. PER DAY**

- 960 per day
- 102.3 per day
- 120 per day

**FLORIDA (continued)**

- Station Manager:
  - Ed Starr
  - Rick Rogers
  - Norm Schrutt
  - Robert Backman
  - Edith Buchanan
  - Wayne R. Foster
  - Wendell Lovett
  - Charlotte Timms
  - Julia Frew
  - W. Don Sports
  - Ron Arnold
  - Bobbie Rucker
  - Van Cowart
  - Mickey Palmer
  - Dave Puckett
  - Fred Watkins
  - Bobbie Rucker
  - Al Harper
  - Warren Watkins
  - Jack L. Presti
  - Leeta McDougald
  - Truman Conley
  - Richard Harris

- Sales Manager:
  - Ken Cameron
  - George Reed
  - Victor Sansone
  - Paul Anovich
  - Bill Lawson
  - Lavon Jarrett
  - Ellen Hester
  - Charlotte Timms
  - John Frew
  - W. Don Sports
  - Faye Arnold
  - Bobbie Rucker
  - Van Cowart
  - Mel Stovall
  - Linda Dolson
  - Fred L. Watkins
  - Bobbie Rucker
  - Bill Houchins
  - George Pritchard
  - Tom Cooper
  - Jerry Rucker
  - Tim Graham
  - Richard Harris

- Program Director:
  - Ken Cameron
  - Jim Clemons
  - Neil McGinley
  - Bob Neil
  - Chuck Young
  - Norman Tanner
  - Michael Best
  - Randy Pace
  - Julie Frew
  - Joyce Dixon
  - Rick Zelig
  - Linda Cowart
  - Dave Davis
  - Dave Puckett
  - Bonnie Pfrogener
  - Bobbie Rucker
  - David Dukes
  - Matt Stovall
  - Bill Kent
  - Tim Walker
  - Randall Bush
  - Andy Singleton
  - Bill Kent
  - Jim "Bo" Bell
  - Andy Singleton
  - Andy Singleton

- Music Director:
  - Jerry Kearns
  - Craig Palmer
  - Michael Best
  - Alan Duke
  - Julie Frew
  - Darin McCoy
  - Rick Zelig
  - Van Cowart
  - Dave Davis
  - Jerry Kearns
  - Bonnie Pfrogener
  - David Dukes
  - Matt Stovall
  - Bill Kent
  - Joe Logan
  - Andy Singleton

**GEORGIA**

- Station Manager:
  - Ed Starr
  - George Reed
  - Victor Sansone
  - Paul Anovich
  - Bill Lawson
  - Lavon Jarrett
  - Ellen Hester
  - Charlotte Timms
  - John Frew
  - W. Don Sports
  - Faye Arnold
  - Bobbie Rucker
  - Van Cowart
  - Mel Stovall
  - Linda Dolson
  - Fred L. Watkins
  - Bobbie Rucker
  - Bill Houchins
  - George Pritchard
  - Tom Cooper
  - Jerry Rucker
  - Tim Graham
  - Richard Harris

- Sales Manager:
  - Ken Cameron
  - Jim Clemons
  - Neil McGinley
  - Bob Neil
  - Chuck Young
  - Norman Tanner
  - Michael Best
  - Randy Pace
  - Julie Frew
  - Joyce Dixon
  - Rick Zelig
  - Linda Cowart
  - Dave Davis
  - Dave Puckett
  - Bonnie Pfrogener
  - Bobbie Rucker
  - David Dukes
  - Matt Stovall
  - Bill Kent
  - Tim Walker
  - Randall Bush
  - Andy Singleton

- Program Director:
  - Ken Cameron
  - Jim Clemons
  - Neil McGinley
  - Bob Neil
  - Chuck Young
  - Norman Tanner
  - Michael Best
  - Randy Pace
  - Julie Frew
  - Joyce Dixon
  - Rick Zelig
  - Linda Cowart
  - Dave Davis
  - Dave Puckett
  - Bonnie Pfrogener
  - Bobbie Rucker
  - David Dukes

- Music Director:
  - Jerry Kearns
  - Craig Palmer
  - Michael Best
  - Alan Duke
  - Julie Frew
  - Darin McCoy
  - Rick Zelig
  - Van Cowart
  - Dave Davis
  - Jerry Kearns
  - Bonnie Pfrogener
  - David Dukes

**HOURS**

- 5 hours
- 10 hours
- 15 hours

**POWER (kw)**

- 5 kW
- 10 kW
- 15 kW

**FREQ. PER DAY**

- 960 per day
- 102.3 per day
- 120 per day

**FLORIDA (continued)**

- Station Manager:
  - Ed Starr
  - Rick Rogers
  - Norm Schrutt
  - Robert Backman
  - Edith Buchanan
  - Wayne R. Foster
  - Wendell Lovett
  - Charlotte Timms
  - Julia Frew
  - W. Don Sports
  - Ron Arnold
  - Bobbie Rucker
  - Van Cowart
  - Mickey Palmer
  - Dave Puckett
  - Fred Watkins
  - Bobbie Rucker
  - Al Harper
  - Warren Watkins
  - Jack L. Presti
  - Leeta McDougald
  - Truman Conley
  - Richard Harris

- Sales Manager:
  - Ken Cameron
  - Jim Clemons
  - Neil McGinley
  - Bob Neil
  - Chuck Young
  - Norman Tanner
  - Michael Best
  - Randy Pace
  - Julie Frew
  - Joyce Dixon
  - Rick Zelig
  - Linda Cowart
  - Dave Davis
  - Dave Puckett
  - Bonnie Pfrogener
  - Bobbie Rucker
  - David Dukes

- Program Director:
  - Ken Cameron
  - Jim Clemons
  - Neil McGinley
  - Bob Neil
  - Chuck Young
  - Norman Tanner
  - Michael Best
  - Randy Pace
  - Julie Frew
  - Joyce Dixon
  - Rick Zelig
  - Linda Cowart
  - Dave Davis
  - Dave Puckett
  - Bonnie Pfrogener

- Music Director:
  - Jerry Kearns
  - Craig Palmer
  - Michael Best
  - Alan Duke
  - Julie Frew
  - Darin McCoy
  - Rick Zelig
  - Van Cowart
  - Dave Davis
  - Jerry Kearns
  - Bonnie Pfrogener

- Chief Engineer:
  - Buddy Green
  - Bill Massey
  - Bill Tryer
  - Wayne Foster
  - Chief Engineer
  - Phil Baker
  - W. Don Sports
  - Larry Richter
  - Kenneth Ferguson
  - Paul Pagchant

**HOURS**

- 5 hours
- 10 hours
- 15 hours

**POWER (kw)**

- 5 kW
- 10 kW
- 15 kW

**FREQ. PER DAY**

- 960 per day
- 102.3 per day
- 120 per day
### GEORGIA (continued)

<table>
<thead>
<tr>
<th>Station</th>
<th>Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>WTIP</td>
<td>Al Cohen</td>
<td>Ann King</td>
<td>Allen Tibbetts</td>
<td>Allen Tibbetts</td>
<td>Larry Nixon</td>
</tr>
<tr>
<td>WIMO</td>
<td>Sid Griffin</td>
<td>Sid Griffin</td>
<td>B. Hardigree</td>
<td>B. Hardigree</td>
<td>Terry Ferguson</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KCFI</th>
<th>Ken Hamilton</th>
<th>Dave Pierce</th>
<th>Ron Hamilton</th>
<th>Tom Edwards</th>
<th>Stan Siems</th>
</tr>
</thead>
<tbody>
<tr>
<td>KMGO</td>
<td>B.J. Herrick</td>
<td>Laine Dennison</td>
<td>Caitl Underwood</td>
<td>B.J. Herrick</td>
<td>Fred Jenkins</td>
</tr>
<tr>
<td>WLLR</td>
<td>Larry Rosmilso</td>
<td>Frank Pagano</td>
<td>Ray Randall</td>
<td>B. Van Arsdale</td>
<td>Ron Streiter</td>
</tr>
<tr>
<td>KJY</td>
<td>Gary Gookin</td>
<td>Fritz Nordgren</td>
<td>Beverlee Bleisch</td>
<td>Beverlee Bleisch</td>
<td>Eldon Schlenker</td>
</tr>
<tr>
<td>KSO</td>
<td>William V. Wells</td>
<td>Jerry Swanson</td>
<td>Jarrett Day</td>
<td>Billy Cole</td>
<td>Jerry Bowers</td>
</tr>
<tr>
<td>KLR</td>
<td>Roger J. Jacobson</td>
<td>Michael Dudding</td>
<td>Lyle Hevern</td>
<td>Bruce Jensen</td>
<td>Lyle Hevern</td>
</tr>
<tr>
<td>KWMT</td>
<td>Paulette Lundberg</td>
<td>Paulette Lundberg</td>
<td>Mike Libbie</td>
<td>Dale Elchor</td>
<td>Barry Walsh</td>
</tr>
<tr>
<td>KSMN</td>
<td>Dan Kemnitz</td>
<td>Brett Paradis</td>
<td>Dan Kemnitz</td>
<td>Myron Grage</td>
<td>Mike Hendrickson</td>
</tr>
<tr>
<td>KWPC</td>
<td>John Flambo</td>
<td>Lynn Schneider</td>
<td>Steve Bridges</td>
<td>Mark Lucas</td>
<td>Dave Metz</td>
</tr>
<tr>
<td>KOEL</td>
<td>Ray Leafstedt</td>
<td>Sales Manager</td>
<td>Carl Reida</td>
<td>Music Director</td>
<td>Arnie Zaruba</td>
</tr>
<tr>
<td>KJJC</td>
<td>M.W. Jack Beamann</td>
<td>Dave Lynn</td>
<td>Jamie Phillips</td>
<td>Dave Barnes</td>
<td>Mark McVey</td>
</tr>
<tr>
<td>KMNS</td>
<td>James J. Shields</td>
<td>Tom Markley</td>
<td>Ty Cooper</td>
<td>Ty Cooper</td>
<td>Gerry Gibbs</td>
</tr>
<tr>
<td>KICD</td>
<td>Bill Sanders</td>
<td>Dorothy Wilson</td>
<td>Rick Frady</td>
<td>Rick Frady</td>
<td>Joe Schloss</td>
</tr>
<tr>
<td>KXEL</td>
<td>Fred Hendrickson</td>
<td>Sales Manager</td>
<td>Curt Curtis</td>
<td>Brett Davis</td>
<td>John Bauer</td>
</tr>
</tbody>
</table>

### IOWA

<table>
<thead>
<tr>
<th>Station</th>
<th>Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>KIZN</td>
<td>Bob Dobbs</td>
<td>Robert Dobbs</td>
<td>Bill Bailey</td>
<td>Mike Martin</td>
<td>Bill Bailey</td>
</tr>
<tr>
<td>KART</td>
<td>Kim Lee</td>
<td>Donna Peterson</td>
<td>Larry Hunter</td>
<td>Larry Hunter</td>
<td>Al Lee</td>
</tr>
</tbody>
</table>

### IDAHO

<table>
<thead>
<tr>
<th>Station</th>
<th>Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>KIZN</td>
<td>Bob Dobbs</td>
<td>Robert Dobbs</td>
<td>Bill Bailey</td>
<td>Mike Martin</td>
<td>Bill Bailey</td>
</tr>
<tr>
<td>KART</td>
<td>Kim Lee</td>
<td>Donna Peterson</td>
<td>Larry Hunter</td>
<td>Larry Hunter</td>
<td>Al Lee</td>
</tr>
</tbody>
</table>

### ILLINOIS

<table>
<thead>
<tr>
<th>Station</th>
<th>Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRMJ</td>
<td>John Hoscheidt</td>
<td>Dan Nolan</td>
<td>Dan Nolan</td>
<td>Carl Stratton</td>
<td>3 102.3 17</td>
</tr>
<tr>
<td>WRAJ</td>
<td>Tom Ellison</td>
<td>Tom Ellison</td>
<td>Rick Jaeger</td>
<td>Chief Engineer</td>
<td>.50 1440 24</td>
</tr>
<tr>
<td>WKZI</td>
<td>John McDaniel</td>
<td>John McDaniel</td>
<td>Jerry Cox</td>
<td>John McDaniel</td>
<td>.25 800 12</td>
</tr>
<tr>
<td>WUSN</td>
<td>Drew Howoritz</td>
<td>John Martin</td>
<td>Nikki Courtney</td>
<td>Bob Larson</td>
<td>6 99.5 24</td>
</tr>
<tr>
<td>WDZQ</td>
<td>Jim Biggs</td>
<td>Mark Mulch</td>
<td>Dan Jensen</td>
<td>Fred Moore</td>
<td>50 95.1 24</td>
</tr>
<tr>
<td>WIXN</td>
<td>Al Knickrehm</td>
<td>Al Knickrehm</td>
<td>Steve Marco</td>
<td>Mark Baker</td>
<td>3 101.7 20</td>
</tr>
<tr>
<td>WNOI</td>
<td>Stephen McCarthy</td>
<td>Stephen McCarthy</td>
<td>Program Director</td>
<td>Russ Peul</td>
<td>Elmo McCarthy</td>
</tr>
<tr>
<td>WFLR</td>
<td>Jim McQuality</td>
<td>Kim Grimes</td>
<td>Jim Douglass</td>
<td>Bill Johnson</td>
<td>3 103.9 17</td>
</tr>
<tr>
<td>WSMI</td>
<td>Hayward Talley</td>
<td>Sales Manager</td>
<td>Tony Taylor</td>
<td>Brian Talley</td>
<td>5 1570 24</td>
</tr>
<tr>
<td>WDDD</td>
<td>Dutch Doellitzsch</td>
<td>Jerry Crouse</td>
<td>Bruce Welker</td>
<td>Dutch Doellitzsch</td>
<td>50 107.3 24</td>
</tr>
<tr>
<td>WMOK</td>
<td>Gary Kidd</td>
<td>Jim Young</td>
<td>Paul Schamburg</td>
<td>Forest Richardson</td>
<td>1 920 24</td>
</tr>
<tr>
<td>WMLA</td>
<td>Keith L. Andre</td>
<td>Sales Manager</td>
<td>George Sterling</td>
<td>Bob Bivans</td>
<td>3 92.7 24</td>
</tr>
<tr>
<td>Station</td>
<td>City</td>
<td>Manager</td>
<td>Address</td>
<td>State</td>
<td>Zip</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
<td>---------</td>
<td>---------</td>
<td>-------</td>
<td>-----</td>
</tr>
<tr>
<td>KJQ</td>
<td>Kansas City</td>
<td>Scott Smith</td>
<td>606 1st Avenue</td>
<td>KS</td>
<td>66901</td>
</tr>
<tr>
<td>KVEO</td>
<td>Wichita</td>
<td>WM Kinesley</td>
<td>Helen Hill</td>
<td>KS</td>
<td>66901</td>
</tr>
<tr>
<td>KBLT</td>
<td>Junction City</td>
<td>Jack Maxton</td>
<td>Linda Belk</td>
<td>KS</td>
<td>66739</td>
</tr>
<tr>
<td>KBBT</td>
<td>Garden City</td>
<td>Smith Scott</td>
<td>Mike Triebold</td>
<td>KS</td>
<td>66786</td>
</tr>
<tr>
<td>KJCK</td>
<td>Dodge City</td>
<td>Steve Roessler</td>
<td>Don Wolf</td>
<td>KS</td>
<td>66441</td>
</tr>
<tr>
<td>KFQZ</td>
<td>Salina</td>
<td>Patty Fancher</td>
<td>Sales Manager</td>
<td>KS</td>
<td>67402</td>
</tr>
<tr>
<td>KPAH</td>
<td>Kansas City</td>
<td>Russell W. Gibson</td>
<td>Ken Jennison</td>
<td>KS</td>
<td>66786</td>
</tr>
<tr>
<td>KTPK</td>
<td>Topeka</td>
<td>H. Pat Powers</td>
<td>Phil Trystan</td>
<td>KS</td>
<td>66603</td>
</tr>
<tr>
<td>KFDI</td>
<td>Wichita</td>
<td>Mike Oatman</td>
<td>Charles Teffl</td>
<td>KS</td>
<td>67201</td>
</tr>
</tbody>
</table>

**ILLINOIS (continued)**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Manager</th>
<th>Address</th>
<th>State</th>
<th>Zip</th>
<th>Phone</th>
<th>Power (kw)</th>
<th>Freq. (Mhz)</th>
<th>Hours Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>WACF</td>
<td>Peoria</td>
<td>Bill Brown</td>
<td>Box 398</td>
<td>IL</td>
<td>61644</td>
<td>(217) 465-8336</td>
<td>50</td>
<td>98.5</td>
<td>21</td>
</tr>
<tr>
<td>WXCL</td>
<td>Peoria</td>
<td>Jack Bennett</td>
<td>3641 Meadowbrook Rd.</td>
<td>IL</td>
<td>61604</td>
<td>(309) 685-5975</td>
<td>1</td>
<td>1350</td>
<td>24</td>
</tr>
<tr>
<td>WHRF</td>
<td>Rockford</td>
<td>Duane Daniels</td>
<td>1901 Reid Farm Rd.</td>
<td>IL</td>
<td>61111</td>
<td>(815) 877-3705</td>
<td>5</td>
<td>1270</td>
<td>24</td>
</tr>
<tr>
<td>WKNF</td>
<td>Sycamore</td>
<td>Larry Weatherford</td>
<td>Box 249</td>
<td>IL</td>
<td>60178</td>
<td>(815) 895-2117</td>
<td>1</td>
<td>1150</td>
<td>24</td>
</tr>
<tr>
<td>WPMB</td>
<td>Vandalia</td>
<td>Tom Wright</td>
<td>Nancy Tyrrell</td>
<td>IL</td>
<td>62471</td>
<td>(618) 283-2325</td>
<td>50</td>
<td>98.5</td>
<td>21</td>
</tr>
<tr>
<td>WRBI</td>
<td>Batesville</td>
<td>Ronald E. Green</td>
<td>Box 201</td>
<td>IN</td>
<td>47006</td>
<td>(812) 934-5111</td>
<td>3</td>
<td>103.9</td>
<td>16</td>
</tr>
<tr>
<td>WCNB</td>
<td>Connertonsville</td>
<td>Mike Edwards</td>
<td>Box 619</td>
<td>IN</td>
<td>47331</td>
<td>(812) 825-6411</td>
<td>20</td>
<td>101.3</td>
<td>16</td>
</tr>
<tr>
<td>WJDF</td>
<td>Corydon</td>
<td>Jon Walsh</td>
<td>Dennis Hill</td>
<td>IN</td>
<td>47112</td>
<td>(812) 738-3241</td>
<td>5</td>
<td>1270</td>
<td>24</td>
</tr>
<tr>
<td>WCMM</td>
<td>Elkhart</td>
<td>Edwin C. Moore</td>
<td>Ken Woodcox</td>
<td>IN</td>
<td>46515</td>
<td>(219) 675-5166</td>
<td>5</td>
<td>1270</td>
<td>24</td>
</tr>
<tr>
<td>WROZ</td>
<td>Vincennes</td>
<td>Charles A. Blake</td>
<td>Lynn Mautz</td>
<td>IN</td>
<td>47701</td>
<td>(812) 422-1471</td>
<td>1</td>
<td>1400</td>
<td>24</td>
</tr>
<tr>
<td>WQHK</td>
<td>Evansville</td>
<td>Robert H. Elliott</td>
<td>Walt Steffen</td>
<td>IN</td>
<td>46296</td>
<td>(219) 447-5511</td>
<td>5</td>
<td>1380</td>
<td>24</td>
</tr>
<tr>
<td>WBCD</td>
<td>Huntington</td>
<td>Paul Knies</td>
<td>Terry Seitz</td>
<td>IN</td>
<td>47542</td>
<td>(812) 683-4144</td>
<td>3</td>
<td>100.9</td>
<td>24</td>
</tr>
<tr>
<td>WFMS</td>
<td>Indianapolis</td>
<td>Kevin Aufmann</td>
<td>Jay Reynolds</td>
<td>IN</td>
<td>46250</td>
<td>(317) 842-9550</td>
<td>50</td>
<td>95.5</td>
<td>24</td>
</tr>
<tr>
<td>WIRE</td>
<td>Indianapolis</td>
<td>Tom Severino</td>
<td>Vic Olsen</td>
<td>IN</td>
<td>46206</td>
<td>(317) 927-4200</td>
<td>5</td>
<td>1430</td>
<td>24</td>
</tr>
<tr>
<td>WBTU</td>
<td>Kankakee</td>
<td>David Hoppe</td>
<td>David Hoppe</td>
<td>IN</td>
<td>46755</td>
<td>(219) 347-2400</td>
<td>37</td>
<td>93.3</td>
<td>24</td>
</tr>
<tr>
<td>WKVI</td>
<td>Knox</td>
<td>Ted Hayes</td>
<td>Nancy Dembowski</td>
<td>IN</td>
<td>46534</td>
<td>(219) 772-6241</td>
<td>3</td>
<td>100.9</td>
<td>24</td>
</tr>
<tr>
<td>WNON</td>
<td>Lebanon</td>
<td>David E. Depoy</td>
<td>David E. Depoy</td>
<td>IN</td>
<td>46052</td>
<td>(317) 482-4427</td>
<td>5</td>
<td>1400</td>
<td>24</td>
</tr>
<tr>
<td>WCBK</td>
<td>Martinsville</td>
<td>Jeff Hancock</td>
<td>Jeff Hancock</td>
<td>IN</td>
<td>46151</td>
<td>(317) 342-3394</td>
<td>3</td>
<td>102.3</td>
<td>16</td>
</tr>
<tr>
<td>WPGW</td>
<td>Portland</td>
<td>Rob Weaver</td>
<td>Rob Weaver</td>
<td>IN</td>
<td>47371</td>
<td>(219) 726-8780</td>
<td>3</td>
<td>100.9</td>
<td>24</td>
</tr>
<tr>
<td>WNDU</td>
<td>South Bend</td>
<td>Robert J. Nowicki</td>
<td>Gary Clifton</td>
<td>IN</td>
<td>46634</td>
<td>(219) 239-1616</td>
<td>1</td>
<td>1490</td>
<td>22</td>
</tr>
<tr>
<td>WTHI</td>
<td>Terra Haute</td>
<td>David Liston</td>
<td>Ted Kraly</td>
<td>IN</td>
<td>47808</td>
<td>(812) 232-9401</td>
<td>50</td>
<td>99.9</td>
<td>24</td>
</tr>
<tr>
<td>WAOV</td>
<td>Vincennes</td>
<td>Phillip L. Smith</td>
<td>Keith Doedes</td>
<td>IN</td>
<td>47591</td>
<td>(812) 882-6060</td>
<td>1</td>
<td>1450</td>
<td>25</td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
<td>Power (kw)</td>
<td>Freq.</td>
<td>Per Day</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-----------------</td>
<td>---------------</td>
<td>------------------</td>
<td>----------------</td>
<td>---------------</td>
<td>------------</td>
<td>-------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>KFH</td>
<td>O.S. Gossard</td>
<td>Linda Carrier Metz</td>
<td>Bob Givens</td>
<td>Steve Campbell</td>
<td>Les Campbell</td>
<td>5</td>
<td>1330</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WLBJ</td>
<td>Dean Maggard</td>
<td>Rick Williams</td>
<td>Richard Ryan</td>
<td>Edith Ellen</td>
<td>Dean Maggard</td>
<td>5</td>
<td>1410</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WMMG</td>
<td>Mike Wilk</td>
<td>Mike Wilk</td>
<td>Rachel Hearvin</td>
<td>Rachel Hearvin</td>
<td>Greg Happel</td>
<td>5</td>
<td>1140</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WKLO</td>
<td>John Randolph</td>
<td>Ed Singleton</td>
<td>John Randolph</td>
<td>Fran Couch</td>
<td>Honus Shaen</td>
<td>1</td>
<td>1000</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WLLS</td>
<td>Lloyd Spivey</td>
<td>Lloyd Spivey</td>
<td>Cindy Thompson</td>
<td>Lloyd Spivey</td>
<td>Lloyd Spivey</td>
<td>1</td>
<td>1600</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WAMZ</td>
<td>Sandy Gamblin</td>
<td>Sales Manager</td>
<td>Coyote Calhoun</td>
<td>Coyote Calhoun</td>
<td>Charlie Strickland</td>
<td>100</td>
<td>97.5</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WLBQ</td>
<td>Mary Alice Black</td>
<td>Mary Alice Black</td>
<td>Mary Alice Black</td>
<td>Chris Hughson</td>
<td>Dennis Daugherty</td>
<td>1</td>
<td>1570</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WNSB</td>
<td>Glenn Wilcox</td>
<td>Loal D. Cole</td>
<td>Kevin Cole</td>
<td>Sherry James</td>
<td>Loal D. Cole</td>
<td>1</td>
<td>1340</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WYQ</td>
<td>Buddy Scheerer</td>
<td>Sales Manager</td>
<td>Kent King</td>
<td>Kent King</td>
<td>Joe Weitlauf</td>
<td>89</td>
<td>93.3</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WPRT</td>
<td>Bob Smalwood</td>
<td>Brenda Ringley</td>
<td>Ron Smith</td>
<td>Ron Smith</td>
<td>J. Davis</td>
<td>5</td>
<td>960</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WDOC</td>
<td>Gormon Collins, Jr.</td>
<td>Gormon Collins, Jr.</td>
<td>Dennis Walker</td>
<td>James Allen</td>
<td>Ken Robertson</td>
<td>5</td>
<td>1310</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WKKS</td>
<td>Dennis Brown</td>
<td>R.P. Wietelmann</td>
<td>D.K. Brown</td>
<td>R.P. Wietelmann</td>
<td>Howard Potts</td>
<td>1</td>
<td>1570</td>
<td>20</td>
<td></td>
</tr>
</tbody>
</table>

**KANSAS (continued)**

**KENTUCKY**

**LOUISIANA**

**MAINE**

**WCAV**

Sidney A. Tufts

Brockton

Box 787

Sidney Tufts

MA 02403

Michael R. McVey

(617) 587-2400

Mark Burns

**WIXY**

Don Wilks

E. Longmeadow

Carl Haterleus

45 Fisher Ave.

Franklyn Jay

(413) 525-4141

Franklyn Jay

**WCMX**

Donn Parker

Lecomaster

Gary Todd

Box 1000

Paul Lacey

(617) 537-4141

Jeff Gill

**WDLW**

William McCarthy

Waltham

Box 1530

Harold Bauseman

MA 02254

Program Director

Nina Ryder

(617) 890-1400

Michael R. Valente

3          | 97.7  | 24    |

Ken Jones

5          | 1600  | 24    |

Chief Engineer

1          | 1000  | 24    |

Grady Moates

5          | 1330  | 18    |
<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>WPOC</td>
<td>Dave Fuellhart</td>
<td>Bill Branch</td>
<td>Doug Wilson</td>
<td>Todd Grimsted</td>
<td>Mike Fast</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>93.1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>WCAO</td>
<td>Owen Weber</td>
<td>Jack Devlin</td>
<td>Johnny Dark</td>
<td>Johnny Dark</td>
<td>Fred Rathert</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>600</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>WYII</td>
<td>Ken Smith</td>
<td>Bob Merritt</td>
<td>J.P. Morgan</td>
<td>J.P. Morgan</td>
<td>Ken Smith</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>95.9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>WDEA</td>
<td>Helen Dutman</td>
<td>Linda Cummings</td>
<td>Ben Haskel</td>
<td>Mark Rediker</td>
<td>Cliff Royal</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1370</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>WMCS</td>
<td>Henri Chaussee</td>
<td>Henri Chaussee</td>
<td>William Berta</td>
<td>Hollis Geel</td>
<td>Bruce Look</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Machias</td>
<td></td>
<td></td>
<td></td>
<td>95.3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>WOXO</td>
<td>Richard Gleason</td>
<td>Eris Connell</td>
<td>Don Mayberry</td>
<td>Mike Dean</td>
<td>Richard Cushman</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Norway</td>
<td></td>
<td></td>
<td></td>
<td>92.7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>WPOR</td>
<td>Robert J. Gold</td>
<td>Bonnie Grant</td>
<td>Tom Hennessey</td>
<td>Hal Knight</td>
<td>Dave Debree</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Portland</td>
<td></td>
<td></td>
<td></td>
<td>101.9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>WOZI</td>
<td>Allan Weiner</td>
<td>Jeff Franklin</td>
<td>Sarah Le Claire</td>
<td>Gary Stone</td>
<td>Allan Weiner</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presque Isle</td>
<td></td>
<td></td>
<td></td>
<td>10.7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQTE</td>
<td>Don Aspacher</td>
<td>Gary Floyd</td>
<td>Todd McAlliley</td>
<td>Todd McAlliley</td>
<td>Dave Collier</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>95.3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>WKYO</td>
<td>Station Manager</td>
<td>Doug Brink</td>
<td>Conrad Michaels</td>
<td>Conrad Michaels</td>
<td>Kevin Larke</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1360</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WNNW</td>
<td>Gary Mallernee</td>
<td>Gary Hart</td>
<td>Randy Rowley</td>
<td>Denny Rice</td>
<td>Mike Peters</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Coldwater</td>
<td></td>
<td></td>
<td></td>
<td>98.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>WCX1</td>
<td>John Risher</td>
<td>Denise Miller</td>
<td>Greg Raab</td>
<td>R.T. Griffin</td>
<td>Phil Rogers</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Detroit</td>
<td></td>
<td></td>
<td></td>
<td>92.3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WWWW</td>
<td>Philip C. Lamka</td>
<td>Jim Blashill</td>
<td>Barry Mardit</td>
<td>Kevin Herring</td>
<td>Pork Hunt</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Detroit</td>
<td></td>
<td></td>
<td></td>
<td>106.7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WBDN</td>
<td>James Ruud</td>
<td>Mike Deaugostino</td>
<td>Bruce Nelson</td>
<td>Wayne Nault</td>
<td>Wayne Peterson</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Escanaba</td>
<td></td>
<td></td>
<td></td>
<td>600</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>WYKK</td>
<td>Joe Demay</td>
<td>Alice Thorbjornson</td>
<td>Don Raymond</td>
<td>Don Raymond</td>
<td>Wayne Peterson</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Escanaba</td>
<td></td>
<td></td>
<td></td>
<td>104.7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTAC</td>
<td>Ray Nelson</td>
<td>Ray Nelson</td>
<td>Jim Kramer</td>
<td>Dan Richards</td>
<td>Norm Perry</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Flint</td>
<td></td>
<td></td>
<td></td>
<td>600</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>WKMF</td>
<td>A. William Lee</td>
<td>Michael Dach</td>
<td>Mark Thomas</td>
<td>Shelley James</td>
<td>Bill Sanderson</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Flint</td>
<td>Box 1470</td>
<td></td>
<td></td>
<td>1470</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WJEJ</td>
<td>Michael E. Ryan</td>
<td>Michael Davis</td>
<td>Patrick Weaver</td>
<td>Sam Villareal</td>
<td>James Flinn</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gladwin</td>
<td>3601 W. Woods Rd.</td>
<td></td>
<td></td>
<td>1350</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WCUZ</td>
<td>Ronald J. Dykstra</td>
<td>Mike Gordon</td>
<td>Ed Buchanan</td>
<td>Joe Devine</td>
<td>Dave Gale</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grand Rapids</td>
<td>One McKay Tower</td>
<td></td>
<td></td>
<td>1230</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WITL</td>
<td>Charles Mefford</td>
<td>William Pacelli</td>
<td>John Austin</td>
<td>Wayne Waters</td>
<td>Garral Morrill</td>
<td>.50</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lansing</td>
<td>Box WITL</td>
<td></td>
<td></td>
<td>1010</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WNBX</td>
<td>Jack St. Andre</td>
<td>Peggy St. Andre</td>
<td>Cal Olson</td>
<td>Music Director</td>
<td>Del Reynolds</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Newberry</td>
<td>Newberry</td>
<td>Box 1</td>
<td>(906) 293-3221</td>
<td></td>
<td>93.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>WAOP</td>
<td>Robert R. Brink</td>
<td>Marc McGuire</td>
<td>Jim Higgs</td>
<td>Jim Higgs</td>
<td>Chief Engineer</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Otsego</td>
<td>Box 980</td>
<td></td>
<td>(616) 692-6851</td>
<td></td>
<td>100.9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WKCQ</td>
<td>Ken MacDonald</td>
<td>Mark Whitaker</td>
<td>Tom Moroney</td>
<td>Tom Moroney</td>
<td>Gary Harding</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>Saginaw</td>
<td>Box 1776</td>
<td></td>
<td>(517) 752-8161</td>
<td></td>
<td>98.1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WPBK</td>
<td>Jay Ronn</td>
<td>Sales Manager</td>
<td>Andy Scott</td>
<td>Joey Prohaska</td>
<td>Chief Engineer</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Whitehall</td>
<td>Box 158</td>
<td></td>
<td>(616) 894-9523</td>
<td></td>
<td>1490</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WSDS</td>
<td>Michael Callanan</td>
<td>Sales Manager</td>
<td>John Davis</td>
<td>John Davis</td>
<td>Chief Engineer</td>
<td>.50</td>
</tr>
<tr>
<td></td>
<td>Ypsilanti</td>
<td>580 W. Clark Rd.</td>
<td></td>
<td>(313) 483-1480</td>
<td></td>
<td>1480</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KATE</td>
<td>Dennis Martin</td>
<td>D. Martin</td>
<td>Mike Sullivan</td>
<td>Jim Pilgrim</td>
<td>Darly Christensen</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Albert Lea</td>
<td>Box 971</td>
<td>MN 56007</td>
<td>(507) 373-2338</td>
<td></td>
<td>1450</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sales Manager</td>
<td>Roy Haven</td>
<td>Roy Haven</td>
<td>John Gjorg</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Box 278</td>
<td>MN 56013</td>
<td>(507) 526-2181</td>
<td></td>
<td>1560</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Kim Hepola</td>
<td>Kim Hepola</td>
<td>Harry Hammond</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MN 56537</td>
<td>(219) 736-7596</td>
<td></td>
<td>1250</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>John Mons</td>
<td>Diane Sommers</td>
<td>Darryl Gander</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MN 55350</td>
<td>(612) 567-2140</td>
<td></td>
<td>107.1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Program Director</td>
<td>Pete Stiener</td>
<td>Mike Sprint</td>
<td>.81</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>MN 5602</td>
<td>(507) 345-4673</td>
<td></td>
<td>103.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
</tr>
</tbody>
</table>

**MARYLAND**

**MAINE**

**MICHIGAN**

**MINNESOTA**

**MARYLAND**

**MAINE**

**MICHIGAN**

**MINNESOTA**
<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Power (kw)</th>
<th>Freq.</th>
<th>Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MINNESOTA (continued)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WDGY</td>
<td>Dave Habisch</td>
<td>Sales Manager</td>
<td>611 Frontenac Place</td>
<td>MN 55104</td>
<td>Art Sanders</td>
<td>Music Director</td>
<td>(612) 645-7757</td>
<td>Doug Thompson</td>
</tr>
<tr>
<td>KVOX</td>
<td>John Grosen</td>
<td>Moorhead</td>
<td>Greg Frederick</td>
<td>Box 97</td>
<td>MN 56560</td>
<td>Dick Johnson</td>
<td>Scott Winston</td>
<td>Meryl Valves</td>
</tr>
<tr>
<td>KLOH</td>
<td>W. Christensen</td>
<td>Pipestone</td>
<td>W. Christensen</td>
<td>Box 512</td>
<td>MN 56164</td>
<td>W. Christensen</td>
<td>Mylan Ray</td>
<td>Clarence Ausnam</td>
</tr>
<tr>
<td>KWKW</td>
<td>Howard Blll</td>
<td>Rochester</td>
<td>Dick Radke</td>
<td>1141 S. Broadway St.</td>
<td>MN 55904</td>
<td>Dick Radke</td>
<td>Paul Stenzel</td>
<td>Dave Paxton</td>
</tr>
<tr>
<td>KOLM</td>
<td>Howard Blll</td>
<td>Rochester</td>
<td>Dick Radke</td>
<td>1141 S. Broadway St.</td>
<td>MN 55904</td>
<td>Dick Radke</td>
<td>Paul Stenzel</td>
<td>Dave Paxton</td>
</tr>
<tr>
<td>WWJO</td>
<td>Jack Hansen</td>
<td>St. Cloud</td>
<td>Treca Shields</td>
<td>Box 220</td>
<td>MN 56302</td>
<td>Mike Dlem</td>
<td>Steve Stewart</td>
<td>Craig Bomgaars</td>
</tr>
<tr>
<td>KEEN</td>
<td>Dave Habisch</td>
<td>St. Paul</td>
<td>Dave Habisch</td>
<td>611 Frontenac Place</td>
<td>MN 55104</td>
<td>David Malmberg</td>
<td>David Malmberg</td>
<td>Scott Christiansen</td>
</tr>
<tr>
<td>KRB1</td>
<td>Ken Lundberg</td>
<td>St. Peter</td>
<td>Ken Lundberg</td>
<td>1031 W. Grace St.</td>
<td>MN 56082</td>
<td>Program Director</td>
<td>Pat Johnson</td>
<td>Brady Palmquist</td>
</tr>
<tr>
<td>KWMB</td>
<td>Michael Borgen</td>
<td>Wabasha</td>
<td>Michael Borgen</td>
<td>Box 46</td>
<td>MN 55981</td>
<td>Carol Tenitis</td>
<td>Bill Deano</td>
<td>Rick Levandowski</td>
</tr>
<tr>
<td>KAGE</td>
<td>Carol Schumacker</td>
<td>Winona</td>
<td>Sales Manager</td>
<td>Box 767</td>
<td>MN 55987</td>
<td>Bill Withers</td>
<td>Jim Trotter</td>
<td>Dick Schuh</td>
</tr>
<tr>
<td><strong>MISSOURI</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KZMO</td>
<td>Ray Rouse</td>
<td>California</td>
<td>Ron Brown</td>
<td>Box 307</td>
<td>MO 65018</td>
<td>Susan Rouse</td>
<td>Jeff Shackleford</td>
<td>Ray Rouse</td>
</tr>
<tr>
<td>KZYM</td>
<td>Jerry Zimmer</td>
<td>Cape Girardeau</td>
<td>Jerry Zimmer</td>
<td>Box 1610</td>
<td>MO 63701</td>
<td>John Zimmer</td>
<td>Don Cleveland</td>
<td>Jerry Zimmer</td>
</tr>
<tr>
<td>KTGR</td>
<td>Jay Martin</td>
<td>Columbia</td>
<td>John Ott</td>
<td>Box 459</td>
<td>MO 65205</td>
<td>Program Director</td>
<td>Ken Borden</td>
<td>Jim Clark</td>
</tr>
<tr>
<td>KLDN</td>
<td>Ken Kuenzie</td>
<td>Eldon</td>
<td>Dennis Benne</td>
<td>209 E. 2nd St.</td>
<td>MO 65205</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Ken Kuenzie</td>
</tr>
<tr>
<td>KFTW</td>
<td>Dave Smith</td>
<td>Fredericktown</td>
<td>Dave Smith</td>
<td>Box 71</td>
<td>MO 63645</td>
<td>Dave Smith</td>
<td>Bill Reed</td>
<td>Joe Bellis</td>
</tr>
<tr>
<td>KHMO</td>
<td>Art Francis</td>
<td>Hannibal</td>
<td>Eddie Foxall</td>
<td>Box 71</td>
<td>MO 63401</td>
<td>Bryan Johnson</td>
<td>Music Director</td>
<td>Greg Danaha</td>
</tr>
<tr>
<td>KLIK</td>
<td>Tom Thies</td>
<td>Jefferson City</td>
<td>Al Zar</td>
<td>Box 1667</td>
<td>MO 64801</td>
<td>Dan Casey</td>
<td>Jesse James</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>WMBH</td>
<td>Gay Exline</td>
<td>Joplin</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jack Lutzinger</td>
</tr>
<tr>
<td>WDAD</td>
<td>Tom Connolly</td>
<td>Kansas City</td>
<td>Bob Dennis</td>
<td>3020 Summit</td>
<td>MO 64108</td>
<td>Neal Mullins</td>
<td>Don Crawley</td>
<td>Al Kenyon</td>
</tr>
<tr>
<td>KFKF</td>
<td>Tom Bresnahan</td>
<td>Kansas City</td>
<td>Rick Green</td>
<td>Box 6394</td>
<td>MO 64126</td>
<td>Ray Massie</td>
<td>Dave Mathews</td>
<td>Jim Jett</td>
</tr>
<tr>
<td>KIRX</td>
<td>Alvina Britz</td>
<td>Kirkville</td>
<td>Stevie Burk</td>
<td>Box 130</td>
<td>MO 63501</td>
<td>Tom Pollard</td>
<td>Tom Pollard</td>
<td>Charlie Porter</td>
</tr>
<tr>
<td>KWWR</td>
<td>Jerry Johnson</td>
<td>Mexico</td>
<td>Kent Morgan</td>
<td>1705 E. Liberty</td>
<td>MO 65265</td>
<td>Gary Leonard</td>
<td>Chuck Thomas</td>
<td>Gary Leonard</td>
</tr>
<tr>
<td>KNEM</td>
<td>Bob De Lano</td>
<td>Nevada</td>
<td>Sales Manager</td>
<td>Box 447</td>
<td>MO 64772</td>
<td>Ray Prosser</td>
<td>Ray Prosser</td>
<td>Dick Jones</td>
</tr>
<tr>
<td>KWOC</td>
<td>Bill Williams</td>
<td>Poplar Bluff</td>
<td>Sales Manager</td>
<td>Box 399</td>
<td>MO 63901</td>
<td>Program Director</td>
<td>Rob Johnson</td>
<td>Mike Hall</td>
</tr>
<tr>
<td>KTTS</td>
<td>Curt Brown</td>
<td>Springfield</td>
<td>Dan O'Day</td>
<td>Box 1806</td>
<td>MO 65605</td>
<td>Don Paul</td>
<td>Don Hough</td>
<td>Keith Olson</td>
</tr>
<tr>
<td>KWTO</td>
<td>Kurt Boney</td>
<td>Springfield</td>
<td>Kurt Boney</td>
<td>Box 65008-4568</td>
<td>MO 65607</td>
<td>Jim Bourette</td>
<td>Jim Bourette</td>
<td>Monte Chaney</td>
</tr>
<tr>
<td>KFEQ</td>
<td>Gene Millard</td>
<td>St. Joseph</td>
<td>Dick Kline</td>
<td>Box 879</td>
<td>MO 64502</td>
<td>Bob Orf</td>
<td>Bob Orf</td>
<td>Donald Moss</td>
</tr>
<tr>
<td>KUSA</td>
<td>Merrill Hansen</td>
<td>St. Louis</td>
<td>Jon Gibson</td>
<td>10155 Corporate Sq.</td>
<td>MO 63132</td>
<td>Bill Coffey</td>
<td>Georgann Harris</td>
<td>Dave Obergoner</td>
</tr>
<tr>
<td>WIL</td>
<td>F. Craig Mcgee</td>
<td>St. Louis</td>
<td>John Stephens</td>
<td>Box 512</td>
<td>MO 63101</td>
<td>Mike Oakes</td>
<td>Mark Langston</td>
<td>Frank Eudy</td>
</tr>
<tr>
<td>KTUI</td>
<td>John C. Rice</td>
<td>Sullivan</td>
<td>John C. Rice</td>
<td>Box 99</td>
<td>MO 63080</td>
<td>Doug Rodgers</td>
<td>Doug Rodgers</td>
<td>Chief Engineer</td>
</tr>
</tbody>
</table>

**MISSISSIPPI**

<p>| WXGR | Jim Odom | Bay St. Louis | Ira Hatchett | Box 'Z' | MS 39520 | Benietta Hatchett | Charles Virdrine | Jim Odom | 5 | 1190 | 14 |
| WVM | Wayne Vowell | Biloxy | Vester Emerson | Box 4606 | MS 39531 | Jim Tabor | Jim Tabor | Bob Thornton | 5 | 570 | 24 |</p>
<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours Power (kw) Freq. Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBSJ</td>
<td>Herb Knotts</td>
<td>Charlie Mayfield</td>
<td>Tommy Glenn</td>
<td>J. Michael Long</td>
<td>Glynn Holland</td>
<td>3 102.3 24</td>
</tr>
<tr>
<td>WFTO</td>
<td>Fred Blalock</td>
<td>Danny Kingsley</td>
<td>Jim Mack</td>
<td>Jim Mack</td>
<td>Gene Sisk</td>
<td>5 1330 12</td>
</tr>
<tr>
<td>WVOM</td>
<td>Nicky Martin</td>
<td>Nicky Martin</td>
<td>Tom Clifton</td>
<td>M. Steven Foster</td>
<td>Scotty Belue</td>
<td>1 1270 20</td>
</tr>
<tr>
<td>WYN</td>
<td>Bunny Springer</td>
<td>Phil Harrison</td>
<td>Brock Boulette</td>
<td>Music Director</td>
<td>James Cameron</td>
<td>100 96.3 B</td>
</tr>
<tr>
<td>WSJC</td>
<td>Jeanette Mathis</td>
<td>Larry Cockrell</td>
<td>Mike Mathis</td>
<td>Sandra Lee</td>
<td>Walter Hearn</td>
<td>50 810 15</td>
</tr>
<tr>
<td>WOKK</td>
<td>Ken Rainey</td>
<td>Gordon Church</td>
<td>Van Mack</td>
<td>Van Mack</td>
<td>Mike Godwin</td>
<td>100 97.1 24</td>
</tr>
<tr>
<td>WMLC</td>
<td>Peggy Clinton</td>
<td>Patsy Spligaret</td>
<td>Joe Collins</td>
<td>Joe Collins</td>
<td>Charles Willett</td>
<td>1 1270 12</td>
</tr>
<tr>
<td>WQNZ</td>
<td>Ron Adams</td>
<td>Ron Adams</td>
<td>Ron Adams</td>
<td>Ron Adams</td>
<td>Alan Perkins</td>
<td>100 95.1 24</td>
</tr>
<tr>
<td>WPMO</td>
<td>Page Dew</td>
<td>Jim Horn</td>
<td>Larry Brown</td>
<td>Dave Terry</td>
<td>Bill Merlau</td>
<td>100 99.1 24</td>
</tr>
<tr>
<td>WSEL</td>
<td>Ronnie Hughes</td>
<td>Martha Helenlac</td>
<td>Ronnie Hughes</td>
<td>Ronnie Hughes</td>
<td>Truman Patterson</td>
<td>1 1440 24</td>
</tr>
<tr>
<td>WKYV</td>
<td>David Price</td>
<td>Ric Price</td>
<td>Chip Matthews</td>
<td>Chip Matthews</td>
<td>Jeff Corken</td>
<td>100 106.7 24</td>
</tr>
<tr>
<td>KFLN</td>
<td>Russ Newell</td>
<td>Roxanne Egland</td>
<td>Kelly Coldwell</td>
<td>Russ Newell</td>
<td>Tom Weir</td>
<td>5 960 18</td>
</tr>
<tr>
<td>KGHL</td>
<td>Jerry Moore</td>
<td>Jon Rand</td>
<td>Lee Rogers</td>
<td>Theresa Binon</td>
<td>John Webber</td>
<td>5 790 25</td>
</tr>
<tr>
<td>KEIN</td>
<td>Bill Luzmoor</td>
<td>Hal Harday</td>
<td>Skip Walters</td>
<td>Skip Walters</td>
<td>Bill Burkhardt</td>
<td>5 1310 24</td>
</tr>
<tr>
<td>KLKM</td>
<td>Bill Luzmoor</td>
<td>Hal Harday</td>
<td>Don Moen</td>
<td>Music Director</td>
<td>Bill Burkhardt</td>
<td>100 92.9 24</td>
</tr>
<tr>
<td>KLCB</td>
<td>Duane Williams</td>
<td>Duane Williams</td>
<td>Duane Williams</td>
<td>Duane Williams</td>
<td>1 1230 B</td>
<td></td>
</tr>
<tr>
<td>KERR</td>
<td>Don Anderson</td>
<td>Gary Meil</td>
<td>Brad Davis</td>
<td>Dawn Garrison</td>
<td>Paul Doolittle</td>
<td>50 750 18</td>
</tr>
<tr>
<td>KRBN</td>
<td>Fred Woskoff</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Dan Lynn</td>
<td>Chief Engineer</td>
<td>1 1450 5</td>
</tr>
<tr>
<td>KVCK</td>
<td>Tim Loegering</td>
<td>Larry Severson</td>
<td>Dean McMartin</td>
<td>Dean McMartin</td>
<td>Eimer Hamill</td>
<td>1 1450 18</td>
</tr>
</tbody>
</table>

**MISSISSIPPI (continued)**

**MONTANA**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours Power (kw) Freq. Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKX</td>
<td>Ed Swicegood</td>
<td>Edward Swicegood</td>
<td>Donald Bullins</td>
<td>Donald Bullins</td>
<td>Rob Fleming</td>
<td>5 1260 18</td>
</tr>
<tr>
<td>WWNC</td>
<td>Sheldon Summerlin</td>
<td>Eugene Banks</td>
<td>Wiley Carpenter</td>
<td>Wendy Carpenter</td>
<td>Jobie Sprinkle</td>
<td>5 570 24</td>
</tr>
<tr>
<td>WCYK</td>
<td>Michael Sink</td>
<td>J. Ardell Sink</td>
<td>Richard Sullins</td>
<td>Michael Sullins</td>
<td>5 940 12</td>
<td></td>
</tr>
<tr>
<td>WLK</td>
<td>Jerry Recker</td>
<td>Johnny Jacobs</td>
<td>R.T. Simpson</td>
<td>Music Director</td>
<td>100 96.9 24</td>
<td></td>
</tr>
<tr>
<td>WSOC</td>
<td>Lee Morris</td>
<td>Roger Matney</td>
<td>Don Bell</td>
<td>Bill Huffstetter</td>
<td>100 103.7 24</td>
<td></td>
</tr>
<tr>
<td>WCLK</td>
<td>Calvin Hastings</td>
<td>Calvin Hastings</td>
<td>Milton Baker</td>
<td>Larry Schropp</td>
<td>50 1590 12</td>
<td></td>
</tr>
<tr>
<td>WGB</td>
<td>Gene Gray</td>
<td>Gene Gray</td>
<td>Eric Miller</td>
<td>Carl Lineberger</td>
<td>5 1250 18</td>
<td></td>
</tr>
<tr>
<td>WKDX</td>
<td>Jesse Benoist</td>
<td>Sherrell Benoist</td>
<td>Coleman O'Neal</td>
<td>Larry Shroppe</td>
<td>1 1250 12</td>
<td></td>
</tr>
<tr>
<td>WIRC</td>
<td>Jerry Oakland</td>
<td>Maynard Taylor</td>
<td>Greg Mull</td>
<td>Greg Mull</td>
<td>1 630 12</td>
<td></td>
</tr>
<tr>
<td>WSPF</td>
<td>Willis A. Deal</td>
<td>Tim Andrews</td>
<td>Tom McCray</td>
<td>Larry Schropp</td>
<td>5 1000 12</td>
<td></td>
</tr>
<tr>
<td>WLAS</td>
<td>William Waldron</td>
<td>Paula Wood</td>
<td>Allen Bailey</td>
<td>Skip White</td>
<td>5 910 24</td>
<td></td>
</tr>
<tr>
<td>WRNS</td>
<td>Webster A. James</td>
<td>Bruce Beasley</td>
<td>Mike Farley</td>
<td>Don Price</td>
<td>100 95.1 24</td>
<td></td>
</tr>
<tr>
<td>WJSK</td>
<td>Al Kahn</td>
<td>Hugh Hines</td>
<td>G.W. Gilpin</td>
<td>Charles Layne</td>
<td>3 102.3 18</td>
<td></td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
<td>---------------</td>
<td>------------------</td>
<td>----------------</td>
<td>---------------</td>
<td></td>
</tr>
<tr>
<td>WIXE</td>
<td>Ray Atkins</td>
<td>Monroe</td>
<td>John Griffin</td>
<td>Lynne Squires</td>
<td>John Griffin</td>
<td></td>
</tr>
<tr>
<td>WYCM</td>
<td>Sam F. Cooper</td>
<td>Murfreeboro</td>
<td>Jack Daniels</td>
<td>Jack Daniels</td>
<td>Sam Cooper</td>
<td></td>
</tr>
<tr>
<td>WCBQ</td>
<td>Al Woodlief</td>
<td>Oxford</td>
<td>John Lellin</td>
<td>Program Director</td>
<td>Gale Lewis</td>
<td></td>
</tr>
<tr>
<td>WKIX</td>
<td>Ed Weiss</td>
<td>Rich Styles</td>
<td>Mike Chapman</td>
<td>Mike Chapman</td>
<td>Gary Liebisch</td>
<td></td>
</tr>
<tr>
<td>WRDX</td>
<td>Tom Harrell</td>
<td>Raleigh</td>
<td>Don Ludwig</td>
<td>Phil Kehr</td>
<td>Harold Ballard</td>
<td></td>
</tr>
<tr>
<td>WOHSA</td>
<td>Harold Watson</td>
<td>Salisbury</td>
<td>Pam Sutherland</td>
<td>Bob Davis</td>
<td>Steve Greene</td>
<td></td>
</tr>
<tr>
<td>WMPM</td>
<td>Carl E. Lamm</td>
<td>Smithfield</td>
<td>Carl E. Lamm</td>
<td>Carl E. Lamm</td>
<td>Don Price</td>
<td></td>
</tr>
<tr>
<td>WKTE</td>
<td>Chuck Webster</td>
<td>Winston-Salem</td>
<td>Chuck Webster</td>
<td>Rod T. Booth</td>
<td>Eugene D. Jones</td>
<td></td>
</tr>
<tr>
<td>WTQR</td>
<td>Ray Sasser</td>
<td>Winston-Salem</td>
<td>Mark Tudor</td>
<td>Mark Tudor</td>
<td>Sam Mooney</td>
<td></td>
</tr>
</tbody>
</table>

**NORTH CAROLINA (continued)**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEYA</td>
<td>Debbie Kepler</td>
<td>Belcourt</td>
<td>Bonnie Bercler</td>
<td>Vicky Short</td>
<td>Kimberly Decoteau</td>
</tr>
<tr>
<td>KLTJ</td>
<td>Ray David</td>
<td>Dickinson</td>
<td>Lee Lais</td>
<td>Dick Hildebrant</td>
<td>Jim Schwartz</td>
</tr>
<tr>
<td>KFGO</td>
<td>Bill Hoverson</td>
<td>Fargo</td>
<td>Dale Alwin</td>
<td>David Lee</td>
<td>Don R. Formanek</td>
</tr>
<tr>
<td>KXXL</td>
<td>Duane P. Cariveau</td>
<td>Grand Forks</td>
<td>Mike Peterson</td>
<td>Jack Lundy</td>
<td>Jack Lundy</td>
</tr>
<tr>
<td>KSJB</td>
<td>Allen Monson</td>
<td>Jamesstown</td>
<td>Vonda Markestad</td>
<td>Jay Jackson</td>
<td>Charlie Jay</td>
</tr>
<tr>
<td>KNDE</td>
<td>Jim Turbes</td>
<td>Langdon</td>
<td>Roger Hill</td>
<td>Jim Turbes</td>
<td>Robyn Lynn</td>
</tr>
<tr>
<td>KKOJ</td>
<td>Jerry Gutensohn</td>
<td>Minot</td>
<td>Rick Stensby</td>
<td>Doug Corbett</td>
<td>Jeri Lee</td>
</tr>
<tr>
<td>KBMW</td>
<td>Dean Aamodt</td>
<td>Wahpeton</td>
<td>Dean Aamodt</td>
<td>Program Director</td>
<td>Larry Slabik</td>
</tr>
</tbody>
</table>

**NORTH DAKOTA**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEAY</td>
<td>John Griffin</td>
<td>NC 28110</td>
<td>(704) 295-2525</td>
<td>(919) 643-4112</td>
<td>John Griffin</td>
</tr>
<tr>
<td>KEY7</td>
<td>John Griffin</td>
<td>NC 28110</td>
<td>(704) 295-2525</td>
<td>(919) 643-4112</td>
<td>John Griffin</td>
</tr>
<tr>
<td>KEY7</td>
<td>John Griffin</td>
<td>NC 28110</td>
<td>(704) 295-2525</td>
<td>(919) 643-4112</td>
<td>John Griffin</td>
</tr>
<tr>
<td>KEY7</td>
<td>John Griffin</td>
<td>NC 28110</td>
<td>(704) 295-2525</td>
<td>(919) 643-4112</td>
<td>John Griffin</td>
</tr>
<tr>
<td>KEY7</td>
<td>John Griffin</td>
<td>NC 28110</td>
<td>(704) 295-2525</td>
<td>(919) 643-4112</td>
<td>John Griffin</td>
</tr>
<tr>
<td>KEY7</td>
<td>John Griffin</td>
<td>NC 28110</td>
<td>(704) 295-2525</td>
<td>(919) 643-4112</td>
<td>John Griffin</td>
</tr>
<tr>
<td>KEY7</td>
<td>John Griffin</td>
<td>NC 28110</td>
<td>(704) 295-2525</td>
<td>(919) 643-4112</td>
<td>John Griffin</td>
</tr>
</tbody>
</table>

**NEBRASKA**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>KCSW</td>
<td>Lee Hall</td>
<td>Chadron</td>
<td>Chris Holsteard</td>
<td>Doug Abbott</td>
<td>Bob Hines</td>
</tr>
<tr>
<td>KS7DZ</td>
<td>J.R. Lambley</td>
<td>Gordon</td>
<td>Marcella Twiss</td>
<td>Jim Lambley</td>
<td>Jim Lambley</td>
</tr>
<tr>
<td>KS7T</td>
<td>Donna Sims</td>
<td>Grand Island</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Gene Homung</td>
</tr>
<tr>
<td>WOW</td>
<td>Ken Farnow</td>
<td>Omaha</td>
<td>Brian Keith</td>
<td>Chuck Urban</td>
<td>Steve Conover</td>
</tr>
<tr>
<td>KOJN</td>
<td>Mike Glesinger</td>
<td>Ord</td>
<td>John Roger</td>
<td>Mark McDowell</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>KNEB</td>
<td>Jim D. Thompson</td>
<td>Scottsbluff</td>
<td>Rex Swanson</td>
<td>Dennis Ernest</td>
<td>Les Proctor</td>
</tr>
<tr>
<td>KVSH</td>
<td>Larry Russell</td>
<td>Valentine</td>
<td>Walley Bazyen</td>
<td>Mike Burge</td>
<td>Mike Burge</td>
</tr>
</tbody>
</table>

**NEW HAMPSHIRE**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>WTSV</td>
<td>Jeff Sharpio</td>
<td>Claremont</td>
<td>Will Stanley</td>
<td>Mark Belemonde</td>
<td>Gary Svaole</td>
</tr>
<tr>
<td>WOKQ</td>
<td>Martin R. Lessard</td>
<td>Dover</td>
<td>Jan Lawlitt</td>
<td>Jim Murphy</td>
<td>Chris Hall</td>
</tr>
<tr>
<td>WMTK</td>
<td>Kathleen Pancost</td>
<td>Littleton</td>
<td>Kathleen Pancost</td>
<td>Tom Pancost</td>
<td>Peter Morton</td>
</tr>
</tbody>
</table>

**NEW JERSEY**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKMB</td>
<td>Alice Dunne</td>
<td>Stirling</td>
<td>Bill Michels</td>
<td>Program Director</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>YMTK</td>
<td>Kathleen Pancost</td>
<td>Littleton</td>
<td>Kathleen Pancost</td>
<td>Tom Pancost</td>
<td>Chief Engineer</td>
</tr>
</tbody>
</table>

**New Jersey (continued)**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>YMTK</td>
<td>Kathleen Pancost</td>
<td>Littleton</td>
<td>Kathleen Pancost</td>
<td>Tom Pancost</td>
<td>Chief Engineer</td>
</tr>
</tbody>
</table>

**NEW YORK**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>WTOB</td>
<td>Jim Turbes</td>
<td>New York</td>
<td>Roger Hill</td>
<td>Jim Turbes</td>
<td>Jim Turbes</td>
</tr>
<tr>
<td>WOKQ</td>
<td>Martin R. Lessard</td>
<td>Dover</td>
<td>Jan Lawlitt</td>
<td>Jim Murphy</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>WMTK</td>
<td>Kathleen Pancost</td>
<td>Littleton</td>
<td>Kathleen Pancost</td>
<td>Tom Pancost</td>
<td>Chief Engineer</td>
</tr>
</tbody>
</table>

**NEW YORK (continued)**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
</tr>
</thead>
<tbody>
<tr>
<td>WTOB</td>
<td>Jim Turbes</td>
<td>New York</td>
<td>Roger Hill</td>
<td>Jim Turbes</td>
<td>Jim Turbes</td>
</tr>
<tr>
<td>WOKQ</td>
<td>Martin R. Lessard</td>
<td>Dover</td>
<td>Jan Lawlitt</td>
<td>Jim Murphy</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>WMTK</td>
<td>Kathleen Pancost</td>
<td>Littleton</td>
<td>Kathleen Pancost</td>
<td>Tom Pancost</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>---------</td>
<td>-----------------</td>
<td>---------------</td>
<td>------------------</td>
<td>----------------</td>
<td>--------------</td>
</tr>
<tr>
<td><strong>NEW MEXICO</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KPSA</td>
<td>Bob Flotte</td>
<td>J.J. Kaelin</td>
<td>T.J. Curry</td>
<td>Don Chittuck</td>
<td>Gary Hobson</td>
</tr>
<tr>
<td></td>
<td>Alamogordo</td>
<td>Box 720</td>
<td></td>
<td>(505) 437-1505</td>
<td></td>
</tr>
<tr>
<td>KWKA</td>
<td>Hewell Jones</td>
<td>Hewell Jones</td>
<td>Greg Stemlan</td>
<td>Greg Stemlan</td>
<td>Jerry Antine</td>
</tr>
<tr>
<td></td>
<td>Clovis</td>
<td>Box 869</td>
<td></td>
<td>(505) 762-4411</td>
<td></td>
</tr>
<tr>
<td>KUUX</td>
<td>F. Thomas Hart</td>
<td>F. Thomas Hart</td>
<td>Little John Schofield</td>
<td>Little John Schofield</td>
<td>Gary Hobson</td>
</tr>
<tr>
<td></td>
<td>Hobbs</td>
<td>Box 777</td>
<td></td>
<td>(505) 393-3137</td>
<td></td>
</tr>
<tr>
<td>KGRT</td>
<td>Jack Gargason</td>
<td>Jamie Moser</td>
<td>Jim Scott</td>
<td>Michael Check</td>
<td>Tom Bowie</td>
</tr>
<tr>
<td></td>
<td>Las Cruces</td>
<td>Box 968</td>
<td></td>
<td>(505) 524-6588</td>
<td></td>
</tr>
<tr>
<td>KSY</td>
<td>Jim Clark</td>
<td>Tom Tigert</td>
<td>Tony Lucero</td>
<td>Tony Lucero</td>
<td>Tony Lucero</td>
</tr>
<tr>
<td></td>
<td>Roswell</td>
<td>Box 1981</td>
<td></td>
<td>(505) 522-0290</td>
<td></td>
</tr>
<tr>
<td>KSRC</td>
<td>Michael Olguin</td>
<td>Pat Sylvester</td>
<td>Lawrence P. Downes</td>
<td>Lawrence P. Downes</td>
<td>S. Parks</td>
</tr>
<tr>
<td></td>
<td>Socorro</td>
<td>Box '1277</td>
<td></td>
<td>(505) 935-1290</td>
<td></td>
</tr>
<tr>
<td><strong>NEVADA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KRJC</td>
<td>Randy Mathis</td>
<td>Darrell Alva</td>
<td>Joe Torsitano</td>
<td>Joe Torsitano</td>
<td>J.R. Torsitano</td>
</tr>
<tr>
<td></td>
<td>Elko</td>
<td>Box 1626</td>
<td></td>
<td>(702) 738-9895</td>
<td></td>
</tr>
<tr>
<td>KVEG</td>
<td>Al Cohen</td>
<td>Don Marcell</td>
<td>Doug Shane</td>
<td>Doug Shane</td>
<td>Jim Free</td>
</tr>
<tr>
<td></td>
<td>Las Vegas</td>
<td>1555 E. Flamingo #435</td>
<td></td>
<td>(702) 737-0004</td>
<td></td>
</tr>
<tr>
<td>KOLO</td>
<td>John Rogers</td>
<td>Phil Swenke</td>
<td>Tony Thomas</td>
<td>Tony Thomas</td>
<td>Mike Weaver</td>
</tr>
<tr>
<td></td>
<td>Reno</td>
<td>Box 10800</td>
<td></td>
<td>(702) 706-0920</td>
<td></td>
</tr>
<tr>
<td><strong>NEW YORK</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WGNA</td>
<td>John R. Linstra</td>
<td>Sandy Taylor</td>
<td>Chris Warren</td>
<td>Walt Adams</td>
<td>Gary Koster</td>
</tr>
<tr>
<td></td>
<td>Albany</td>
<td>1077</td>
<td></td>
<td>(518) 283-4900</td>
<td></td>
</tr>
<tr>
<td>WPTR</td>
<td>Kevin Brower</td>
<td>Tom Shiptenko</td>
<td>Bill Cranney</td>
<td>Music Director</td>
<td>Jim Seaman</td>
</tr>
<tr>
<td></td>
<td>Albany</td>
<td>12279</td>
<td></td>
<td>(518) 456-1144</td>
<td></td>
</tr>
<tr>
<td>WPCX</td>
<td>Rick Ducayne</td>
<td>Sales Manager</td>
<td>Mark Fuller</td>
<td>Mark Fuller</td>
<td>Bill Covert</td>
</tr>
<tr>
<td></td>
<td>Auburn</td>
<td>504 Metcalf Plaza</td>
<td></td>
<td>(315) 253-7555</td>
<td></td>
</tr>
<tr>
<td>WSEN</td>
<td>Daniel L. Deeb</td>
<td>Lan Blotlli</td>
<td>Jim Asker</td>
<td>Jim Asker</td>
<td>Al Jenner</td>
</tr>
<tr>
<td></td>
<td>Baldwinsville</td>
<td>Box 1050</td>
<td></td>
<td>(315) 635-3971</td>
<td></td>
</tr>
<tr>
<td>WYRK</td>
<td>Al Fitch</td>
<td>Fred Gregory</td>
<td>Ken Johnson</td>
<td>Ken Johnson</td>
<td>Paul Prusakowski</td>
</tr>
<tr>
<td></td>
<td>Buffalo</td>
<td>500 Rand Blvd.</td>
<td></td>
<td>(716) 652-7444</td>
<td></td>
</tr>
<tr>
<td>WSCG</td>
<td>Ed Stanley</td>
<td>John Summers</td>
<td>Carl Kennedy</td>
<td>Stan Edwards</td>
<td>Steve McNamara</td>
</tr>
<tr>
<td></td>
<td>Cortinith</td>
<td>609A Palmer Ave.</td>
<td></td>
<td>(518) 654-9058</td>
<td></td>
</tr>
<tr>
<td>WCKR</td>
<td>Kevin Doran</td>
<td>Patricia Davison</td>
<td></td>
<td>Glenn Lea</td>
<td>Summer Munn</td>
</tr>
<tr>
<td></td>
<td>Hornell</td>
<td>Box 127-B</td>
<td></td>
<td>(607) 324-4141</td>
<td></td>
</tr>
<tr>
<td>WXRL</td>
<td>Remblin' Lou</td>
<td>Earl Morgan</td>
<td>Joanie Marshall</td>
<td>Joanie Marshall</td>
<td>Bob Rooney</td>
</tr>
<tr>
<td></td>
<td>Lancaster</td>
<td>5360 William St.</td>
<td></td>
<td>(716) 681-1313</td>
<td></td>
</tr>
<tr>
<td>WLFH</td>
<td>Gary Van Veghen</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Steph Boucher</td>
<td>Roy Taylor</td>
</tr>
<tr>
<td></td>
<td>Little Falls</td>
<td>341 S. 2nd St.</td>
<td></td>
<td>(315) 823-1230</td>
<td></td>
</tr>
<tr>
<td>WHN</td>
<td>Brian R. Moors</td>
<td>W. Schmidt</td>
<td>Joel Raeb</td>
<td>Pam Green</td>
<td>Herb Squire</td>
</tr>
<tr>
<td></td>
<td>New York</td>
<td>400 Park Ave.</td>
<td></td>
<td>(212) 668-1000</td>
<td></td>
</tr>
<tr>
<td>WNYR</td>
<td>lan Hart</td>
<td>Cindy Weiner</td>
<td>Bobby Hatfield</td>
<td>Bobby Hatfield</td>
<td>Randy Orbaker</td>
</tr>
<tr>
<td></td>
<td>Rochester</td>
<td>360 East Ave.</td>
<td></td>
<td>(716) 325-7290</td>
<td></td>
</tr>
<tr>
<td>WUTO</td>
<td>Jeff Chard</td>
<td>Stan Fish</td>
<td>Dave Malachino</td>
<td>John Bunkfeld</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Utica</td>
<td>288 Genesee St.</td>
<td></td>
<td>(315) 797-0803</td>
<td></td>
</tr>
<tr>
<td>WDLA</td>
<td>Amos Finch</td>
<td>Lee Vernoy</td>
<td>John Clark</td>
<td>Don Gilkinson</td>
<td>Phil Vessey</td>
</tr>
<tr>
<td></td>
<td>Walton</td>
<td>58 Box 58</td>
<td></td>
<td>(607) 865-4321</td>
<td></td>
</tr>
<tr>
<td><strong>OHIO</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WSLR</td>
<td>R. Lumenello</td>
<td>Harvey Simms</td>
<td>Nick Anthony</td>
<td>R. Carderelli</td>
<td>Don Kreger</td>
</tr>
<tr>
<td></td>
<td>Akron</td>
<td>1867 W. Market St.</td>
<td></td>
<td>(216) 836-4700</td>
<td></td>
</tr>
<tr>
<td>WNCO</td>
<td>Walt Stamps</td>
<td>Marty Larsen</td>
<td>Ron Kolmull</td>
<td>Matt Appleby</td>
<td>Wayne Fick</td>
</tr>
<tr>
<td></td>
<td>Ashland</td>
<td>Box 311</td>
<td></td>
<td>(419) 259-2905</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bryan</td>
<td>Box 603</td>
<td></td>
<td>(419) 636-457</td>
<td></td>
</tr>
<tr>
<td>WUBE</td>
<td>Terry Dean</td>
<td>Todd Laiser</td>
<td>Paul O'Brien</td>
<td>Duke Hamilton</td>
<td>Robert Reynment</td>
</tr>
<tr>
<td></td>
<td>Cincinnati</td>
<td>Box 1232</td>
<td></td>
<td>(513) 421-2255</td>
<td></td>
</tr>
<tr>
<td>WGRG</td>
<td>Harold Hinson</td>
<td>Bill Enders</td>
<td>Jon Olsen</td>
<td>Chuck Collier</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>Cleveland</td>
<td>9446 Broadview Rd.</td>
<td></td>
<td>(216) 526-6700</td>
<td></td>
</tr>
<tr>
<td>WMNI</td>
<td>Mark E. Jividen</td>
<td>Tom Simkins</td>
<td>Joe Cunningham</td>
<td>Tim Rowe</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td></td>
<td>Columbus</td>
<td>1436 Dublin Road</td>
<td></td>
<td>(614) 481-7800</td>
<td></td>
</tr>
<tr>
<td>WONE</td>
<td>Don Schwartz</td>
<td>Jim Meyers</td>
<td>David McFarland</td>
<td>Jon Reed</td>
<td>John Bauman</td>
</tr>
<tr>
<td></td>
<td>Dayton</td>
<td>11 S. Wilkinson St.</td>
<td></td>
<td>(513) 224-501</td>
<td></td>
</tr>
<tr>
<td>WKNM</td>
<td>Bill Klaus</td>
<td>Bob Klaus</td>
<td>Jerry Goddard</td>
<td>Steve Jones</td>
<td>Glenn Foldess</td>
</tr>
<tr>
<td></td>
<td>Kent</td>
<td>Box 629</td>
<td></td>
<td>(216) 673-2323</td>
<td></td>
</tr>
<tr>
<td>WIMT</td>
<td>Les C. Rau</td>
<td>Jack Wheelbarger</td>
<td></td>
<td>Dean Tyler</td>
<td>Thomas C. Taylor</td>
</tr>
<tr>
<td></td>
<td>Lima</td>
<td>667 W. Market St.</td>
<td></td>
<td>(419) 223-2060</td>
<td></td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
<td>--------------</td>
<td>------------------</td>
<td>----------------</td>
<td>---------------</td>
</tr>
<tr>
<td>WMPO</td>
<td>John E. Kerrker, Jr.</td>
<td>Kathy Malesick</td>
<td>Tom Payne</td>
<td>Jeff Patrick</td>
<td>Dave Wiseman</td>
</tr>
<tr>
<td>WYNO</td>
<td>Scott Seeleth</td>
<td>Jim Key</td>
<td>Steve Kennis</td>
<td>James Salin</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>WHTH</td>
<td>Carey Justice</td>
<td>Tom Swank</td>
<td>Larry Dale</td>
<td>Larry Dale</td>
<td>Jim Morgan</td>
</tr>
<tr>
<td>WQXK</td>
<td>Ben Varishone</td>
<td>Lee Auvill</td>
<td>Music Director</td>
<td>(216) 337-9544</td>
<td>Wayne Allio</td>
</tr>
<tr>
<td>WBYL</td>
<td>Robert Yontz</td>
<td>Doug Montanus</td>
<td>Tom Daniels</td>
<td>Tom Daniels</td>
<td>Chief Engineer</td>
</tr>
<tr>
<td>WTED</td>
<td>Clyde Roberts</td>
<td>Dave Searfoss</td>
<td>Bill Manders</td>
<td>Bill Manders</td>
<td>Bob Sowers</td>
</tr>
<tr>
<td>WKLR</td>
<td>Clyde Roberts</td>
<td>Dave Searfoss</td>
<td>Mark Adams</td>
<td>Gary Shores</td>
<td>Bob Sowers</td>
</tr>
<tr>
<td>WRAC</td>
<td>Virginia Purdy</td>
<td>Virginia Purdy</td>
<td>Phil Swayne</td>
<td>Ted Foster</td>
<td>3</td>
</tr>
<tr>
<td>WBZI</td>
<td>Dick Moran</td>
<td>Dave Richley</td>
<td>Dave Richley</td>
<td>Dale Roberts</td>
<td>Kurt Farmer</td>
</tr>
</tbody>
</table>

### OKLAHOMA

<table>
<thead>
<tr>
<th>KRPT</th>
<th>G. Harold Wright</th>
<th>Carolyn Riffield</th>
<th>Carl Drake</th>
<th>Carl Drake</th>
<th>Chief Engineer</th>
<th>75</th>
<th>103.7</th>
<th>18</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDFM</td>
<td>Dave Solomonson</td>
<td>Dana VanSteinbergen</td>
<td>Gary Solomonson</td>
<td>Music Director</td>
<td>Ray Stofor</td>
<td>1.15</td>
<td>100.1</td>
<td>12</td>
</tr>
<tr>
<td>KUSX</td>
<td>Don Kelly</td>
<td>Don Kelly</td>
<td>Sally Wright</td>
<td>Sally Wright</td>
<td>Harold Kinkead</td>
<td>1</td>
<td>1600</td>
<td>12</td>
</tr>
<tr>
<td>KRD</td>
<td>Mike McCulloch</td>
<td>Smokey Pierce</td>
<td>Bill Roberts</td>
<td>Mike Saxton</td>
<td>Tim Lockard</td>
<td>.25</td>
<td>1350</td>
<td>18</td>
</tr>
<tr>
<td>KBEL</td>
<td>Bryan Clay</td>
<td>David Keyes</td>
<td>Russ Riemer</td>
<td>Joe Dandy</td>
<td>Cliff Taylor</td>
<td>1</td>
<td>1240</td>
<td>17</td>
</tr>
<tr>
<td>KILL</td>
<td>Bill Shoemate</td>
<td>Sales Manager</td>
<td>Glen Boyer</td>
<td>Al Smith</td>
<td>Jim Gardner</td>
<td>100</td>
<td>101.5</td>
<td>24</td>
</tr>
<tr>
<td>KMAD</td>
<td>Glenn Corbin</td>
<td>Scott Corbin</td>
<td>Sky Corbin</td>
<td>Sky Corbin</td>
<td>Ray Bryan</td>
<td>.25</td>
<td>1550</td>
<td>12</td>
</tr>
<tr>
<td>KXYX</td>
<td>Jim Tillery</td>
<td>Clay Daniels</td>
<td>Steve Rogers</td>
<td>(405) 528-5543</td>
<td>Paul Cinnamon</td>
<td>100</td>
<td>96.1</td>
<td>24</td>
</tr>
<tr>
<td>WKX</td>
<td>Bob Meyer</td>
<td>Bob Glover</td>
<td>Wade Carter</td>
<td>(405) 478-2930</td>
<td>J. Perkey</td>
<td>5</td>
<td>930</td>
<td>24</td>
</tr>
<tr>
<td>KEBC</td>
<td>Dennis Rainwater</td>
<td>Skip Slow</td>
<td>Lynn Waggner</td>
<td>Lynn Waggner</td>
<td>Randy Mullinax</td>
<td>100</td>
<td>94.7</td>
<td>24</td>
</tr>
<tr>
<td>KPNC</td>
<td>Ron Bryant</td>
<td>Ron Bryant</td>
<td>Bill Coleman</td>
<td>Bill Coleman</td>
<td>Bill Coleman</td>
<td>3</td>
<td>100.9</td>
<td>24</td>
</tr>
<tr>
<td>KWN</td>
<td>Lee Masters</td>
<td>Glenn Schiller</td>
<td>Bob Cooper</td>
<td>Jim Davis</td>
<td>Bob Cawthon</td>
<td>100</td>
<td>95.5</td>
<td>24</td>
</tr>
<tr>
<td>KVOO</td>
<td>Jack Cresse</td>
<td>Sales Manager</td>
<td>Billy Parker</td>
<td>Larry White</td>
<td>Larry White</td>
<td>50</td>
<td>1170</td>
<td>24</td>
</tr>
<tr>
<td>KTLF</td>
<td>Bill Paddock</td>
<td>Bill Paddock</td>
<td>Bill Payne</td>
<td>Will Payne</td>
<td>Will Payne</td>
<td>100</td>
<td>103.3</td>
<td>24</td>
</tr>
<tr>
<td>KSH</td>
<td>Jerry Spencer</td>
<td>J. Spencer</td>
<td>Garry Walker</td>
<td>D. White</td>
<td>D. White</td>
<td>1</td>
<td>1260</td>
<td>11</td>
</tr>
</tbody>
</table>

### OREGON

<table>
<thead>
<tr>
<th>KRKT</th>
<th>Gary Grossman</th>
<th>Bill Nelson</th>
<th>Bill O'Brian</th>
<th>H. David Allen</th>
<th>Chief Engineer</th>
<th>.25</th>
<th>990</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>KCMX</td>
<td>Dick Bennink</td>
<td>Rudy Vealette</td>
<td>John James</td>
<td>Ron Stevens</td>
<td>Jess Ortega</td>
<td>1</td>
<td>580</td>
<td>24</td>
</tr>
<tr>
<td>KICE</td>
<td>Sam Kirkaldie</td>
<td>Mike Holmes</td>
<td>R.L. Garrigus</td>
<td>Jim Harris</td>
<td>Jim Harris</td>
<td>50</td>
<td>100.7</td>
<td>24</td>
</tr>
<tr>
<td>KFAT</td>
<td>Dave Millburn</td>
<td>Dave Millburn</td>
<td>Larry Blair</td>
<td>Larry Blair</td>
<td>Jim Malloy</td>
<td>100</td>
<td>106.1</td>
<td>24</td>
</tr>
<tr>
<td>KWVR</td>
<td>Lee Perkins</td>
<td>Lee Perkins</td>
<td>Dave Nelson</td>
<td>Dave Nelson</td>
<td>Chick Bobbitt</td>
<td>1</td>
<td>1340</td>
<td>24</td>
</tr>
<tr>
<td>KYKN</td>
<td>Mike Groshon</td>
<td>Mike Groshong</td>
<td>Brian Burns</td>
<td>Bob King</td>
<td>Sparks Scott</td>
<td>5</td>
<td>1280</td>
<td>24</td>
</tr>
<tr>
<td>KUGN</td>
<td>Chuck Chackel</td>
<td>Larry Miller</td>
<td>Bob Bosch</td>
<td>Tom Edwards</td>
<td>Ted Hicks</td>
<td>100</td>
<td>97.7</td>
<td>24</td>
</tr>
<tr>
<td>KRWQ</td>
<td>Duane Hill</td>
<td>Barney Baurenfled</td>
<td>Larry Neal</td>
<td>Ben Shepard</td>
<td>Chuck Amy</td>
<td>30</td>
<td>100.3</td>
<td>24</td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
<td>Power (kw)</td>
<td>Freq.</td>
<td>Per Day</td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
<td>--------------</td>
<td>-----------------</td>
<td>----------------</td>
<td>---------------</td>
<td>----------------</td>
<td>-------</td>
<td>--------</td>
</tr>
<tr>
<td>KRDR</td>
<td>Don Coss</td>
<td>Don Coss</td>
<td>Mark Wade</td>
<td>Larry Brown</td>
<td>Charlie Calkins</td>
<td>1</td>
<td>1230</td>
<td>24</td>
</tr>
<tr>
<td>QJIK</td>
<td>R. Craig Monson</td>
<td>R. Craig Monson</td>
<td>Will Simonds</td>
<td>Music Director (503) 947-3351</td>
<td>Will Simonds</td>
<td>1</td>
<td>1230</td>
<td>16</td>
</tr>
<tr>
<td>KWHT</td>
<td>Andy Harle</td>
<td>Larry Anderson</td>
<td>Greg Larson</td>
<td>Andy Harle</td>
<td>Dave Herbert</td>
<td>100</td>
<td>103.5</td>
<td>24</td>
</tr>
<tr>
<td>KWJ</td>
<td>Steve Newcombe</td>
<td>Margaret Madden</td>
<td>Bobby Sherman</td>
<td>Mark Andrews</td>
<td>Richard Wilson</td>
<td>50</td>
<td>1080</td>
<td>24</td>
</tr>
<tr>
<td>KNR</td>
<td>Faye Johnson</td>
<td>David Welsman</td>
<td>Tolley Evans</td>
<td>Tolley Evans</td>
<td>James Mackie</td>
<td>1</td>
<td>1490</td>
<td>24</td>
</tr>
<tr>
<td>KGAY</td>
<td>Bob Ratter</td>
<td>Gene Hall</td>
<td>Dick Bond</td>
<td>Bob Kelly</td>
<td>Cal Applegate</td>
<td>5</td>
<td>1430</td>
<td>12</td>
</tr>
<tr>
<td>KDL</td>
<td>Al Wynne</td>
<td>Rodger Nichols</td>
<td>Rod Runyon</td>
<td>Music Director (503) 296-2101</td>
<td>Al Wynne</td>
<td>5</td>
<td>1440</td>
<td>19</td>
</tr>
<tr>
<td>KTO</td>
<td>Warren Franklin</td>
<td>Warren Franklin</td>
<td></td>
<td></td>
<td>Chuck Farmer</td>
<td>1</td>
<td>1230</td>
<td>20</td>
</tr>
</tbody>
</table>

---

**OREGON (continued)**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Power (kw)</th>
<th>Freq.</th>
<th>Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>WXXW</td>
<td>Mike Kirtner</td>
<td>Jeff Frank</td>
<td>Neal Newman</td>
<td>Dick Elliot</td>
<td>Harry Simon</td>
<td>50</td>
<td>104.1</td>
<td>24</td>
</tr>
<tr>
<td>WVAM</td>
<td>James Drayton</td>
<td>Jim Drayton</td>
<td>Rocky McCumbee</td>
<td>Rocky McCumbee (814) 944-9456</td>
<td>John Super</td>
<td>5</td>
<td>1430</td>
<td>15</td>
</tr>
<tr>
<td>WXTU</td>
<td>Dennis Dougherty</td>
<td>Greg Reed</td>
<td>Larry Coates</td>
<td>Larry Coates</td>
<td>Don Powers</td>
<td>40</td>
<td>92.5</td>
<td>24</td>
</tr>
<tr>
<td>WCNR</td>
<td>J. Darlington</td>
<td>Joseph Darlington</td>
<td>Cary Williams</td>
<td>Billy Hunchar</td>
<td>Thomas Blackledge</td>
<td>1</td>
<td>930</td>
<td>18</td>
</tr>
<tr>
<td>WSLP</td>
<td>Noble Blackwell</td>
<td>Kevin Jennings</td>
<td>Kathy Marshall</td>
<td>Kathy Marshall (717) 782-2770</td>
<td>Bob Graham</td>
<td>330</td>
<td>94.3</td>
<td>24</td>
</tr>
<tr>
<td>WHYL</td>
<td>Frank W. Kelley</td>
<td>Frank Kelley</td>
<td>Lee Crawford</td>
<td>Ann Stevens</td>
<td>Curt Cleland</td>
<td>5</td>
<td>960</td>
<td>18</td>
</tr>
<tr>
<td>WIXZ</td>
<td>Alan Serena</td>
<td>Tony Scere</td>
<td>Melanie Velosen</td>
<td>Jack Seckel</td>
<td>Richard Ruby</td>
<td>5</td>
<td>1360</td>
<td>24</td>
</tr>
<tr>
<td>WK2Z</td>
<td>Mike McGann</td>
<td>Paul Landis</td>
<td>Mike McGann</td>
<td>Dandallion</td>
<td>Tom Riley</td>
<td>50</td>
<td>107</td>
<td>24</td>
</tr>
<tr>
<td>WBZY</td>
<td>Robert McCracken</td>
<td>Donna Brush</td>
<td>Bill King</td>
<td>Carol King</td>
<td>Bill King</td>
<td>5</td>
<td>1140</td>
<td>12</td>
</tr>
<tr>
<td>WPHB</td>
<td>D. Sharpless</td>
<td>Sheldon Sharpless</td>
<td>Program Director</td>
<td>D. Sharpless (814) 342-2300</td>
<td>Dean Sharpless</td>
<td>5</td>
<td>1260</td>
<td>15</td>
</tr>
<tr>
<td>WEEP</td>
<td>Peter Casella</td>
<td>Paul Kress</td>
<td>Dave Anthony Budjanc</td>
<td>Dave Anthony Budjanc (412) 471-9990</td>
<td>Cliff Byson</td>
<td>50</td>
<td>1080</td>
<td>12</td>
</tr>
<tr>
<td>WDSY</td>
<td>Peter Casella</td>
<td>Paul Kress</td>
<td>Ron Antill</td>
<td>MaryJo Kacanu</td>
<td>Cliff Byson</td>
<td>50</td>
<td>107.9</td>
<td>24</td>
</tr>
<tr>
<td>WHUM</td>
<td>Alan Beck</td>
<td>Chuck Walmer</td>
<td>Joe O'Donnell</td>
<td>Rick Spade</td>
<td>James Hodgkins</td>
<td>1</td>
<td>1240</td>
<td>24</td>
</tr>
<tr>
<td>WGMR</td>
<td>Cary Simpson</td>
<td>Mike McHugh</td>
<td>Adam Lee</td>
<td>Matt Haywood</td>
<td>Bob Lynn</td>
<td>50</td>
<td>10.1</td>
<td>16</td>
</tr>
<tr>
<td>WANB</td>
<td>John Looper</td>
<td>John Looper</td>
<td>Lynn Mancuso</td>
<td>Lynn Mancuso</td>
<td>Allen Fox</td>
<td>3</td>
<td>1031</td>
<td>12</td>
</tr>
<tr>
<td>WILQ</td>
<td>Robert J. Cunnion</td>
<td>Joe Dalto</td>
<td>Barbara Evans</td>
<td>Doug Herendeen</td>
<td>John Ellis</td>
<td>3</td>
<td>105.1</td>
<td>24</td>
</tr>
<tr>
<td>WNOW</td>
<td>Barry Bruce</td>
<td>Larry Blazic</td>
<td>Joyce McSherry</td>
<td>Joyce McSherry (717) 755-1049</td>
<td>John Hass</td>
<td>1</td>
<td>1250</td>
<td>24</td>
</tr>
</tbody>
</table>

---

**RHODE ISLAND**

| WHIM    | Richard Allen  | Dick Allen   | Jim O'Brien    | Chuck Himman  | Pappy Philbrook | 5             | 1110  | 24     |

---

**SOUTH CAROLINA**

<p>| WAIM    | Robert B. Nations | Barbara Allen | Jerry Howard (SC 29622) | Jerry Howard (803) 225-1230 | Robert Goodman | 1             | 1230  | 24     |
| WEZL    | Buddy Barton     | Buddy Barton | Charlie Lindsey (SC 29402) | Charlie Lindsey (803) 684-2534 | Willie Bennett | 100          | 103.5 | 24     |
| WCOS    | Jake Bogan       | Jimmy Collins | Doug Enlow (SC 29202) | Glen Garrett (803) 256-7348 | Milton Halliday | 1            | 1400  | 24     |
| WELP    | C.O. Brazzell    | Jack Moore   | Smokey Smith (SC 29464) | Greg Garrett (803) 859-9383 | Burt Anderson | 2            | 103.9 | 18     |
| WESC    | John Davenport   | Wally Multinax | Steve Brown (SC 29902) | Bob Hooper (803) 242-4660 | Don Gowens | 50            | 660   | 18     |</p>
<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours</th>
<th>Power (kw)</th>
<th>Freq. Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGSW</td>
<td>Joe Swofford</td>
<td>Box 1306</td>
<td>Mel Riley</td>
<td>Stan Lewis</td>
<td>Stan Lewis</td>
<td>1</td>
<td>1350</td>
<td>24</td>
</tr>
<tr>
<td>WRIX</td>
<td>Matt Phillips</td>
<td>Box 525</td>
<td>Joel Kay</td>
<td>Music Director</td>
<td>(803) 223-5945</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WDKD</td>
<td>Don H. Laduke</td>
<td>Box 1225</td>
<td>Debbie McAllister</td>
<td>D. McAllister</td>
<td>(803) 382-2361</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WAGL</td>
<td>B. Len Phillips</td>
<td>Box 26</td>
<td>Program Director</td>
<td>Bob Thomas</td>
<td>(803) 283-8431</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WKDY</td>
<td>W.B. Sanders</td>
<td>Box 5035</td>
<td>Keith Barrett</td>
<td>W.B. Sanders</td>
<td>(803) 563-2727</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WCKM</td>
<td>Virginia Gainty</td>
<td>Box 505</td>
<td>Virginia Gainty</td>
<td>Virginia Gainty</td>
<td>(803) 635-5587</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SOUTH CAROLINA (continued)**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours</th>
<th>Power (kw)</th>
<th>Freq. Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>KAAA</td>
<td>David Laustsen</td>
<td>Box 1770</td>
<td>Dick Dunne</td>
<td>Steve Blake</td>
<td>Jonathan Thvedt</td>
<td>10</td>
<td>1560</td>
<td>20</td>
</tr>
<tr>
<td>KQKD</td>
<td>Steve Kaiser</td>
<td>Redfield</td>
<td>John Schreier</td>
<td>John Schreier</td>
<td>Steve Kaiser</td>
<td>50</td>
<td>1380</td>
<td>12</td>
</tr>
<tr>
<td>KIOV</td>
<td>Don Jacobs</td>
<td>Sioux Falls</td>
<td>Leelagh Anglin</td>
<td>Reld Olsen</td>
<td>Rob McKay</td>
<td>100</td>
<td>104.7</td>
<td>24</td>
</tr>
<tr>
<td>KSOO</td>
<td>Joe Henkin</td>
<td>Gary Thie</td>
<td>Darrell Stitt</td>
<td>Gary Wencill</td>
<td>Roland Marty</td>
<td>10</td>
<td>1140</td>
<td>15</td>
</tr>
<tr>
<td>KVAA</td>
<td>Russell McGulre</td>
<td>Box 36</td>
<td>Don Brittain</td>
<td>Jim Thomas</td>
<td>Don Brittain</td>
<td>1</td>
<td>910</td>
<td>24</td>
</tr>
</tbody>
</table>

**SOUTH DAKOTA**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours</th>
<th>Power (kw)</th>
<th>Freq. Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>WSLV</td>
<td>Rachel Mitchell</td>
<td>Mazie Wales</td>
<td>Rachel Mitchell</td>
<td>George Parker</td>
<td>John Timms</td>
<td>25</td>
<td>1110</td>
<td>11</td>
</tr>
<tr>
<td>WAJN</td>
<td>Joe Roberts</td>
<td>Pat Presley</td>
<td>Art Callier</td>
<td>(615) 427-2178</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WYXI</td>
<td>John Frew</td>
<td>John Frew</td>
<td>Julie Frew</td>
<td>Julie Frew</td>
<td>John Frew</td>
<td>2</td>
<td>1390</td>
<td>12</td>
</tr>
<tr>
<td>WUSY</td>
<td>David Coppock</td>
<td>Brenda Selby</td>
<td>John Hart</td>
<td>Pete Porter</td>
<td>Rick Jordan</td>
<td>100</td>
<td>100.7</td>
<td>24</td>
</tr>
<tr>
<td>WKOM</td>
<td>R.M. McKay, Jr.</td>
<td>Jimmy Dugger</td>
<td>Steve Reeves</td>
<td>Jill Jackson</td>
<td>Roger Peters</td>
<td>3</td>
<td>101.7</td>
<td>19</td>
</tr>
<tr>
<td>WGSQ</td>
<td>Drue Huffines</td>
<td>Robert W. Gallagher</td>
<td>Drue Huffines</td>
<td>Phil Gibbons</td>
<td>Austin Stinnett</td>
<td>3</td>
<td>94.3</td>
<td>20</td>
</tr>
<tr>
<td>WSVC</td>
<td>Bill Jeffers</td>
<td>Bill Jeffers</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Frank Folsom</td>
<td>5</td>
<td>1190</td>
<td>24</td>
</tr>
<tr>
<td>WBEJ</td>
<td>C.T. Roberts, Sr.</td>
<td>Barton Edens</td>
<td>Tim Cable</td>
<td>Tim Cable</td>
<td>Chief Engineer</td>
<td>1</td>
<td>1240</td>
<td>19</td>
</tr>
<tr>
<td>WEMB</td>
<td>Jim True, Jr.</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Chuck Ray</td>
<td>Roy McCoury</td>
<td>5</td>
<td>1420</td>
<td>14</td>
</tr>
<tr>
<td>WHBT</td>
<td>Melonie Crosthwa</td>
<td>Ken Crosthwa</td>
<td>John Tollen</td>
<td>Melonie Crosthwa</td>
<td>Lewis Turpin</td>
<td>3</td>
<td>9.27</td>
<td>18</td>
</tr>
<tr>
<td>WHHM</td>
<td>Wanda Smith</td>
<td>Wanda Smith</td>
<td>Mike Whited</td>
<td>Mike Whited</td>
<td>Mike Gideon</td>
<td>.25</td>
<td>1580</td>
<td>24</td>
</tr>
<tr>
<td>WKIR</td>
<td>Jerry Vandiver</td>
<td>Ralph Thomas</td>
<td>Steve Little</td>
<td>Steve Little</td>
<td>Carl Martin</td>
<td>100</td>
<td>104.1</td>
<td>24</td>
</tr>
<tr>
<td>WKEN</td>
<td>Jake Phillips</td>
<td>Jackson</td>
<td>Bob Gordon</td>
<td>Bob Gordon</td>
<td>Chief Engineer</td>
<td>5</td>
<td>1320</td>
<td>24</td>
</tr>
<tr>
<td>WNOX</td>
<td>Bobby Bohn</td>
<td>Bill Hales</td>
<td>Jimmy Vineyard</td>
<td>Jerry Taylor</td>
<td>Joe Chastien</td>
<td>10</td>
<td>990</td>
<td>24</td>
</tr>
<tr>
<td>KIVK</td>
<td>Bobby Deaton</td>
<td>Box 10207</td>
<td>Mike Hammond</td>
<td>Mickey Dearstone</td>
<td>Milton Jones</td>
<td>100</td>
<td>107.7</td>
<td>24</td>
</tr>
<tr>
<td>WLAF</td>
<td>Jerry Monday</td>
<td>Ron Meredith</td>
<td>Frank Epperson</td>
<td>Ron Meredith</td>
<td>Ray Brown</td>
<td>1</td>
<td>1450</td>
<td>18</td>
</tr>
<tr>
<td>WXDE</td>
<td>Milton Griffin</td>
<td>LaFollette</td>
<td>Dan Hollandier</td>
<td>Dan Hollandier</td>
<td>Phil Kemper</td>
<td>1</td>
<td>1370</td>
<td>24</td>
</tr>
<tr>
<td>WCMT</td>
<td>Paul F. Tickie</td>
<td>Martin</td>
<td>Terry Durham</td>
<td>Terry Durham</td>
<td>Mark Lorenz</td>
<td>1</td>
<td>1410</td>
<td>12</td>
</tr>
<tr>
<td>WGKK</td>
<td>Craig Scott</td>
<td>Memphis</td>
<td>Lea Acree</td>
<td>Paula Hooper</td>
<td>Chief Engineer</td>
<td>100</td>
<td>105.6</td>
<td>24</td>
</tr>
<tr>
<td>WMC</td>
<td>Station Manager</td>
<td>Memphis</td>
<td>Program Director</td>
<td>Eddie Edwards</td>
<td>Mike Schwartz</td>
<td>5</td>
<td>790</td>
<td>24</td>
</tr>
<tr>
<td>WXRQ</td>
<td>Carl Swafford</td>
<td>Mt. Pleasant</td>
<td>Gary Powell</td>
<td>Gary Powell</td>
<td>Jerry Mathis</td>
<td>1</td>
<td>1460</td>
<td>12</td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
<td>Power (kw)</td>
<td>Freq.</td>
<td>Per Day</td>
</tr>
<tr>
<td>---------</td>
<td>-----------------</td>
<td>---------------</td>
<td>------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>------------</td>
<td>-------</td>
<td>---------</td>
</tr>
<tr>
<td><strong>TENNESSEE (continued)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WSM</td>
<td>Tom Cassetty</td>
<td>Sandra Kennedy</td>
<td>Box 100</td>
<td>Gregg Lindahl</td>
<td>C. Martindale</td>
<td>50</td>
<td>650</td>
<td>24</td>
</tr>
<tr>
<td>WSM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WSIX</td>
<td>Cecil E. Thomas</td>
<td>Beth Murphy</td>
<td>441 Murfreesboro Rd.</td>
<td>Wayne Campbell</td>
<td>Fran Morley</td>
<td>100</td>
<td>97.9</td>
<td>42</td>
</tr>
<tr>
<td>WJKZ</td>
<td>Sam Littleton</td>
<td>Steve Atkins</td>
<td>Box 50</td>
<td>37203</td>
<td>Jan Bozeman</td>
<td>3</td>
<td>100.1</td>
<td>24</td>
</tr>
<tr>
<td>WORM</td>
<td>Jerry Hunt</td>
<td>Dave Morgan</td>
<td>Mark Allen</td>
<td>38261</td>
<td>Mark Ramey</td>
<td>3</td>
<td>101</td>
<td>24</td>
</tr>
<tr>
<td>WALR</td>
<td>Ed Taylor</td>
<td>Bob Wicks</td>
<td>Bob Wicks</td>
<td>71877</td>
<td>Bob Wicks</td>
<td>1</td>
<td>1030</td>
<td>19</td>
</tr>
<tr>
<td>WBDX</td>
<td>Richard Albright</td>
<td>Billy Allen</td>
<td>Billy Allen</td>
<td>37190</td>
<td>Alan Sissom</td>
<td>0.5</td>
<td>1540</td>
<td>8</td>
</tr>
<tr>
<td>WBRJ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEAN</td>
<td>Bourdon Wootten</td>
<td>Art Woollever</td>
<td>Box 3098</td>
<td>Bob Shannon</td>
<td>Rudy Fernandez</td>
<td>100</td>
<td>105.1</td>
<td>24</td>
</tr>
<tr>
<td>KOPY</td>
<td>Royce McLaughy</td>
<td>Royce McLaughy</td>
<td>Box 731</td>
<td>Don Gibson</td>
<td>Paul McKay</td>
<td>1</td>
<td>1070</td>
<td>24</td>
</tr>
<tr>
<td>KIXZ</td>
<td>Richard Haines</td>
<td>Keith Workman</td>
<td>Box 1040</td>
<td>Chris Taylor</td>
<td>Ted Green</td>
<td>5</td>
<td>940</td>
<td>24</td>
</tr>
<tr>
<td>KMML</td>
<td>Richard E. Haines</td>
<td>Keith Workman</td>
<td>Box 1040</td>
<td>Dugg Collins</td>
<td>Ted Green</td>
<td>100</td>
<td>98.7</td>
<td>24</td>
</tr>
<tr>
<td>KPLX</td>
<td>Dan Halyburton</td>
<td>Nancy Vaeth</td>
<td>411 Ryan Plaza</td>
<td>Bobby Kraig</td>
<td>Mike McBride</td>
<td>100</td>
<td>99.5</td>
<td>24</td>
</tr>
<tr>
<td>KLIF</td>
<td>Dan Halyburton</td>
<td>Nancy Vaeth</td>
<td>411 Ryan Plaza</td>
<td>Dan Bennett</td>
<td>Gary Shannon</td>
<td>50</td>
<td>1190</td>
<td>24</td>
</tr>
<tr>
<td>KALT</td>
<td>David Womack</td>
<td>David Harris</td>
<td>Box 858</td>
<td>George Womack</td>
<td>Chief Engineer</td>
<td>1</td>
<td>900</td>
<td>12</td>
</tr>
<tr>
<td>KVET</td>
<td>Ron Rogers</td>
<td>Otis Dunagan</td>
<td>Box 3090</td>
<td>Michael Carta</td>
<td>Wayne Hardin</td>
<td>5</td>
<td>1300</td>
<td>24</td>
</tr>
<tr>
<td>KASE</td>
<td>Ron Rogers</td>
<td>Otis Dunagan</td>
<td>Box 380</td>
<td>Michael Carta</td>
<td>Wayne Hardin</td>
<td>100</td>
<td>107.4</td>
<td>24</td>
</tr>
<tr>
<td>KAYD</td>
<td>Tom Boggess</td>
<td>Tom Boggess</td>
<td>Box 870</td>
<td>Phil Williams</td>
<td>Gary Hays</td>
<td>50</td>
<td>97.5</td>
<td>24</td>
</tr>
<tr>
<td>KYKR</td>
<td>Caude Anderson</td>
<td>Vesta Brandt</td>
<td>Box 5488</td>
<td>Mickey Ashworth</td>
<td>Robert Tindle</td>
<td>100</td>
<td>93.3</td>
<td>24</td>
</tr>
<tr>
<td>KACO</td>
<td>Dinah L. Dittert</td>
<td>Di Dittert</td>
<td>Box 100</td>
<td>Mickey Ashworth</td>
<td>Frank Roberts</td>
<td>.25</td>
<td>1090</td>
<td>12</td>
</tr>
<tr>
<td>KTON</td>
<td>Ken Williams</td>
<td>Rick Archer</td>
<td>Box 240</td>
<td>Bob McKinzie</td>
<td>Jerry White</td>
<td>1</td>
<td>940</td>
<td>12</td>
</tr>
<tr>
<td>KXXL</td>
<td>Jess Lewellyn</td>
<td>Jess Lewellyn</td>
<td>Box 100</td>
<td>Kevin Alexander</td>
<td>Gary Smith</td>
<td>1</td>
<td>1240</td>
<td>24</td>
</tr>
<tr>
<td>KORA</td>
<td>Ben Downs</td>
<td>Ben Downs</td>
<td>Box 3069</td>
<td>Roy Gene Munse</td>
<td>David Walker</td>
<td>3</td>
<td>98.3</td>
<td>24</td>
</tr>
<tr>
<td>KIKR</td>
<td>Rigby Owen, Jr.</td>
<td>Rigby Owen, Jr.</td>
<td>Box 2368</td>
<td>Program Director</td>
<td>Erol Coker</td>
<td>10</td>
<td>880</td>
<td>24</td>
</tr>
<tr>
<td>KOOV</td>
<td>Gaylon Christie</td>
<td>Dennis James</td>
<td>Box 607</td>
<td>James Harrison</td>
<td>Leroy Franklin</td>
<td>3</td>
<td>103.1</td>
<td>24</td>
</tr>
<tr>
<td>KRRS</td>
<td>Gary F. Mericle</td>
<td>Mike Laurel</td>
<td>702 McBride Lane</td>
<td>Mike Laurel</td>
<td>Ken Meek</td>
<td>100</td>
<td>99.1</td>
<td>24</td>
</tr>
<tr>
<td>KXIT</td>
<td>Bob Beller</td>
<td>Hal Mann</td>
<td>Box 1350</td>
<td>Sherry Muller</td>
<td>Robert Beller</td>
<td>1</td>
<td>1240</td>
<td>16</td>
</tr>
<tr>
<td>KHEY</td>
<td>Jim Ryan Phillips</td>
<td>Gary Ackers</td>
<td>2419 N. Piedras St.</td>
<td>Bob Young</td>
<td>Herb Rand</td>
<td>100</td>
<td>96.3</td>
<td>24</td>
</tr>
<tr>
<td>KBRZ</td>
<td>Danny Dee</td>
<td>Linda Whitty</td>
<td>7754</td>
<td>Tex Brashier</td>
<td>Guy Wehoun</td>
<td>.5</td>
<td>1460</td>
<td>14</td>
</tr>
<tr>
<td>KHYM</td>
<td>Robby McClure</td>
<td>Bobby McClure</td>
<td>Box 160</td>
<td>Gene White</td>
<td>Chief Engineer</td>
<td>10</td>
<td>1060</td>
<td>6</td>
</tr>
<tr>
<td>KAES</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Box 1493</td>
<td>Mike Messner</td>
<td>Bill Pinson</td>
<td>5</td>
<td>1430</td>
<td>18</td>
</tr>
<tr>
<td>KCTI</td>
<td>Sonny Sleers</td>
<td>Barbara Boysen</td>
<td>Box 158</td>
<td>Gary Mueker</td>
<td>Frank Wilson</td>
<td>1</td>
<td>1450</td>
<td>10</td>
</tr>
<tr>
<td>KEMM</td>
<td>Jay Corbin</td>
<td>Russell Bennett</td>
<td>Box 1292</td>
<td>Terri McCormack</td>
<td>Ralph Gould</td>
<td>3</td>
<td>921</td>
<td>19</td>
</tr>
<tr>
<td>KRJH</td>
<td>Tom Donnelly</td>
<td>Tom Main</td>
<td>Chuck Stratman</td>
<td>Chuck Stratman</td>
<td>Chief Engineer</td>
<td>.25</td>
<td>1520</td>
<td>24</td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
<td>Power (kw)</td>
<td>Freq. (kHz)</td>
<td>Hours Per Day</td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
<td>--------------</td>
<td>-----------------</td>
<td>---------------</td>
<td>---------------</td>
<td>------------</td>
<td>-------------</td>
<td>--------------</td>
</tr>
<tr>
<td>KAWS</td>
<td>Lloyd E. Persons</td>
<td>Gene Cordray</td>
<td>Lloyd E. Persons</td>
<td>Gwen</td>
<td>Kenny Carter</td>
<td>1</td>
<td>1240</td>
<td>18</td>
</tr>
<tr>
<td>KILT</td>
<td>Dickie Rosenfeld</td>
<td>Bob Presley</td>
<td>Rick Candea</td>
<td>Debbie Phipps</td>
<td>Dan Woodard</td>
<td>5</td>
<td>610</td>
<td>24</td>
</tr>
<tr>
<td>KIKK</td>
<td>Nick Trigony</td>
<td>Deane Hardy</td>
<td>Ron Foster</td>
<td>Joe Ladd</td>
<td>Leroy Dietrich</td>
<td>100</td>
<td>650</td>
<td>24</td>
</tr>
<tr>
<td>KXAS</td>
<td>Dickie Rosenfeld</td>
<td>Bob Presley</td>
<td>Rick Candea</td>
<td>Debbie Phipps</td>
<td>Dan Woodard</td>
<td>100</td>
<td>100.3</td>
<td>24</td>
</tr>
<tr>
<td>KTRN</td>
<td>Richard Tiner</td>
<td>Richard Tiner</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Jon Bennett</td>
<td>3</td>
<td>92.1</td>
<td>18</td>
</tr>
<tr>
<td>KERB</td>
<td>Ken Welch</td>
<td>George White</td>
<td>Kermit</td>
<td>Jean Welch</td>
<td>Charles Debenport</td>
<td>1</td>
<td>600</td>
<td>24</td>
</tr>
<tr>
<td>KERV</td>
<td>Rick Phipps</td>
<td>Barbara Karges</td>
<td>Barbara Kolb</td>
<td>Bruce Clark</td>
<td>Myron Wade</td>
<td>1</td>
<td>1230</td>
<td>24</td>
</tr>
<tr>
<td>KKYX</td>
<td>Rusty Reynolds</td>
<td>Dave Gotcher</td>
<td>Tom Daren</td>
<td>Bobby Bell</td>
<td>Steve Bridges</td>
<td>100</td>
<td>105.7</td>
<td>24</td>
</tr>
<tr>
<td>KFYO</td>
<td>Bob Clark</td>
<td>Jack Dale</td>
<td>Mark Harlan</td>
<td>Larry Byers</td>
<td>Chuck Kenny</td>
<td>5</td>
<td>790</td>
<td>24</td>
</tr>
<tr>
<td>KYKS</td>
<td>Larry Gunter</td>
<td>Bob Gambill</td>
<td>Program Director</td>
<td>Tony Rose</td>
<td>James McWain</td>
<td>100</td>
<td>105.1</td>
<td>24</td>
</tr>
<tr>
<td>KMOO</td>
<td>Gene Ditmore</td>
<td>Phil Smith</td>
<td>Ron McCandless</td>
<td>Ron McCandless</td>
<td>Bill Miller</td>
<td>3</td>
<td>102.1</td>
<td>24</td>
</tr>
<tr>
<td>KJCS</td>
<td>R.W. Hill</td>
<td>Jimmy Rucker</td>
<td>R.W. Hill</td>
<td>R.W. Hill</td>
<td>Mike Hudman</td>
<td>100</td>
<td>103.3</td>
<td>24</td>
</tr>
<tr>
<td>KNBT</td>
<td>C.H. Skoog</td>
<td>Fritzle Richter</td>
<td>Gerald Theile</td>
<td>Gerald Theile</td>
<td>Kelcy O'Neill</td>
<td>3</td>
<td>92.1</td>
<td>18</td>
</tr>
<tr>
<td>KOGT</td>
<td>George Eon</td>
<td>George Eon</td>
<td>Jim Baker</td>
<td>Jim Baker</td>
<td>Bob Simmons</td>
<td>1</td>
<td>1600</td>
<td>24</td>
</tr>
<tr>
<td>KAJA</td>
<td>John Barger</td>
<td>Betty Kocerok</td>
<td>Johnny Oneil</td>
<td>Randy Carroll</td>
<td>Jeff Cunningham</td>
<td>100</td>
<td>97.3</td>
<td>24</td>
</tr>
<tr>
<td>KBUC</td>
<td>Harrell Banks</td>
<td>Jim Whitaker</td>
<td>Gene Kelly</td>
<td>Max Gardner</td>
<td>Roger Martin</td>
<td>5</td>
<td>1310</td>
<td>24</td>
</tr>
<tr>
<td>KDSX</td>
<td>Bill Hooten</td>
<td>Bill Hooten</td>
<td>Bill Reed</td>
<td>Bill Reed</td>
<td>Calvin Babcock</td>
<td>1</td>
<td>950</td>
<td>24</td>
</tr>
<tr>
<td>KZXL</td>
<td>Tom Gibson</td>
<td>Shane Kollett</td>
<td>Carl Gelsier</td>
<td>Carl Gelsier</td>
<td>Bill Taylor</td>
<td>3</td>
<td>96.7</td>
<td>24</td>
</tr>
<tr>
<td>KSST</td>
<td>Bill Bradford</td>
<td>Clovis Plinon</td>
<td>Dwayne Grimes</td>
<td>Music Director</td>
<td>Bill Bradford</td>
<td>1</td>
<td>1230</td>
<td>24</td>
</tr>
<tr>
<td>KTLR</td>
<td>Glenda Jones</td>
<td>Ken Jones</td>
<td>Marty Lloyd</td>
<td>Rich Flowers</td>
<td>Lowell Wallace</td>
<td>3</td>
<td>107.1</td>
<td>24</td>
</tr>
<tr>
<td>KCWM</td>
<td>Bob Woodman</td>
<td>Cecil Parker</td>
<td>Robert E. Lee</td>
<td>Mike Stanley</td>
<td>Jim Koenig</td>
<td>1</td>
<td>1340</td>
<td>24</td>
</tr>
<tr>
<td>WACO</td>
<td>R.E. Weather</td>
<td>Harvey Brown</td>
<td>Ray Welch</td>
<td>Ray Welch</td>
<td>Dave Fricker</td>
<td>1</td>
<td>1460</td>
<td>24</td>
</tr>
<tr>
<td>KNFO</td>
<td>Jerry Clemmons</td>
<td>Dave Smith</td>
<td>Don Moore</td>
<td>Don Moore</td>
<td>Dave Fricker</td>
<td>100</td>
<td>95.5</td>
<td>24</td>
</tr>
<tr>
<td>KANI</td>
<td>D. Wallingford</td>
<td>Rob Hieneman</td>
<td>Jay Perry</td>
<td>Jay Perry</td>
<td>D. Wallingford</td>
<td>.50</td>
<td>1500</td>
<td>15</td>
</tr>
<tr>
<td>KYOC</td>
<td>Danny Dee</td>
<td>Mary Manning</td>
<td>Jay Richards</td>
<td>Paul Beard</td>
<td>Bill King</td>
<td>3</td>
<td>102.3</td>
<td>18</td>
</tr>
</tbody>
</table>

**TENNESSEE (continued)**

**UTAH**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Power (kw)</th>
<th>Freq. (kHz)</th>
<th>Hours Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSVF</td>
<td>Kent L. Colby</td>
<td>Melinda Sittre</td>
<td>Program Director</td>
<td>Kent L. Colby</td>
<td>Jeff Nelson</td>
<td>5</td>
<td>980</td>
<td>24</td>
</tr>
<tr>
<td>KNEU</td>
<td>Steven Evans</td>
<td>Barbara Sather</td>
<td>Program Director</td>
<td>Wade R. Jessen</td>
<td>Brian Leifson</td>
<td>5</td>
<td>1250</td>
<td>24</td>
</tr>
<tr>
<td>KSOP</td>
<td>Greg Hilton</td>
<td>Susan Foster</td>
<td>Country Joe Flint</td>
<td>Wade R. Jessen</td>
<td>Bill Troy</td>
<td>25</td>
<td>104.3</td>
<td>24</td>
</tr>
<tr>
<td>KKAT</td>
<td>Terry McGrath</td>
<td>Dean Lindsay</td>
<td>Rob Ryan</td>
<td>Rob Ryan</td>
<td>Chief Engineer</td>
<td>100</td>
<td>101.9</td>
<td>24</td>
</tr>
</tbody>
</table>

**VIRGINIA**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Power (kw)</th>
<th>Freq. (kHz)</th>
<th>Hours Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>WPXX</td>
<td>Bill Sherard</td>
<td>Bob Woodward</td>
<td>Mike O'Malley</td>
<td>Greg Cole</td>
<td>John Bisset</td>
<td>50</td>
<td>105.9</td>
<td>24</td>
</tr>
<tr>
<td>WBC</td>
<td>Wava Allen</td>
<td>Shirley Capps</td>
<td>Gary Taggart</td>
<td>Gary Taggart</td>
<td>John Fox</td>
<td>1.8</td>
<td>93.5</td>
<td>24</td>
</tr>
<tr>
<td>Station</td>
<td>Manager(s)</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
<td>Hours</td>
<td>Freq.</td>
<td>Per Day</td>
</tr>
<tr>
<td>---------</td>
<td>------------</td>
<td>---------------</td>
<td>------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>-------</td>
<td>-------</td>
<td>--------</td>
</tr>
<tr>
<td>WXBO</td>
<td>John Gush</td>
<td>John Gush</td>
<td>Sam Cornette</td>
<td>Reggie Neel</td>
<td>Pat Glover</td>
<td>67</td>
<td>96.9</td>
<td>24</td>
</tr>
<tr>
<td>WDIC</td>
<td>Rufus E. Nickles</td>
<td>Rufus E. Nickles</td>
<td>Betty N. Flemming</td>
<td>Lana H. Steele</td>
<td>Larry Phillips</td>
<td>5</td>
<td>1430</td>
<td>13</td>
</tr>
<tr>
<td>WPED</td>
<td>Joe Beall</td>
<td>Dean Finney</td>
<td>Betty N. Flemming</td>
<td>Dwayne Edwards</td>
<td>Bill Stubblefield</td>
<td>1</td>
<td>810</td>
<td>12</td>
</tr>
<tr>
<td>WDVA</td>
<td>Henry H. Hogan</td>
<td>Darville</td>
<td>Kermit Graves</td>
<td>Henry Gilbert</td>
<td>Tim Walker</td>
<td>5</td>
<td>1250</td>
<td>24</td>
</tr>
<tr>
<td>WCRE</td>
<td>R.J. Shingleton</td>
<td>Exmore</td>
<td>Bill Massey</td>
<td>Jack Gilfen</td>
<td>Earl MacIver</td>
<td>50</td>
<td>1520</td>
<td>18</td>
</tr>
<tr>
<td>WDDY</td>
<td>Tom Robinson</td>
<td>Farmville</td>
<td>T.J. Fulcher</td>
<td>Gene Ike</td>
<td>Gene Ike</td>
<td>1</td>
<td>870</td>
<td>12</td>
</tr>
<tr>
<td>WCKY</td>
<td>Donald Miller</td>
<td>Harrisonburg</td>
<td>Tim Manley</td>
<td>John Sebastian</td>
<td>Owen Voight</td>
<td>5</td>
<td>1300</td>
<td>12</td>
</tr>
<tr>
<td>WHEE</td>
<td>Thomas W. Patterson</td>
<td>Martinsville</td>
<td>Nan Patterson</td>
<td>Alice Divers</td>
<td>Temple M. Mays</td>
<td>5</td>
<td>1370</td>
<td>8</td>
</tr>
<tr>
<td>WRNL</td>
<td>Claire Shaffner</td>
<td>Richmond</td>
<td>Gloria Castleberry</td>
<td>Mike Anderson</td>
<td>Chief Engineer</td>
<td>5</td>
<td>910</td>
<td>18</td>
</tr>
<tr>
<td>WTVR</td>
<td>S.T. Newcombe</td>
<td>Richmond</td>
<td>Vonewa Carter</td>
<td>Mike Allen</td>
<td>Ben Wills</td>
<td>50</td>
<td>98.1</td>
<td>24</td>
</tr>
<tr>
<td>WJLM</td>
<td>Lloyd Gochenour</td>
<td>Roanoke</td>
<td>Sales Manager</td>
<td>Steve Akers</td>
<td>Chief Engineer</td>
<td>3</td>
<td>93.5</td>
<td>24</td>
</tr>
<tr>
<td>WCMS</td>
<td>Marjorie S. Crump</td>
<td>Virginia Beach</td>
<td>Michael Bump</td>
<td>Russ Cassidy</td>
<td>Ray Mills</td>
<td>5</td>
<td>1050</td>
<td>24</td>
</tr>
<tr>
<td>WUSQ</td>
<td>Don Sailors</td>
<td>Winchester</td>
<td>Don Sailors</td>
<td>Steve McNee</td>
<td>Bill Fawcett</td>
<td>50</td>
<td>102.5</td>
<td>24</td>
</tr>
<tr>
<td>WSNX</td>
<td>Al Noyes</td>
<td>Barre</td>
<td>Mike Donovan</td>
<td>Bill Noyes</td>
<td>Ray Machell</td>
<td>1</td>
<td>1450</td>
<td>24</td>
</tr>
</tbody>
</table>

**WASHINGTON**

<table>
<thead>
<tr>
<th>Station</th>
<th>Manager(s)</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours</th>
<th>Freq.</th>
<th>Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>KCLK</td>
<td>Julie Benedictson</td>
<td>Clarkston</td>
<td>Julie Benedictson</td>
<td>Jack Galloway</td>
<td>Dale Bobbitt</td>
<td>.30</td>
<td>1430</td>
<td>21</td>
</tr>
<tr>
<td>KXYZ</td>
<td>Martin Hamstra</td>
<td>Everett</td>
<td>Sales Manager</td>
<td>Hal Murray</td>
<td>Brian Aase</td>
<td>1</td>
<td>1230</td>
<td>24</td>
</tr>
<tr>
<td>KOTY</td>
<td>Gary R. McCollum</td>
<td>Kennecwick</td>
<td>Kathryn Balcom</td>
<td>Geoff Harvey</td>
<td>Dave Hebert</td>
<td>1</td>
<td>1340</td>
<td>24</td>
</tr>
<tr>
<td>KORD</td>
<td>Jeff Ripley</td>
<td>Pasco</td>
<td>Paul Scott</td>
<td>Jesse Lee</td>
<td>Chief Engineer</td>
<td>10</td>
<td>870</td>
<td>24</td>
</tr>
<tr>
<td>KJUN</td>
<td>Steve Goetz</td>
<td>Puyallup</td>
<td>Sales Manager</td>
<td>Mason Dixon</td>
<td>Arnie Skoog</td>
<td>1</td>
<td>1450</td>
<td>24</td>
</tr>
<tr>
<td>KMPS</td>
<td>James McGovern</td>
<td>Seattle</td>
<td>Kay Spiller</td>
<td>Ron Norwood</td>
<td>Jim Eberhart</td>
<td>5</td>
<td>1300</td>
<td>24</td>
</tr>
<tr>
<td>KGA</td>
<td>Steve Cody</td>
<td>Spokane</td>
<td>Steve Cody</td>
<td>Dennis Bookey</td>
<td>Jim Stargell</td>
<td>50</td>
<td>1510</td>
<td>24</td>
</tr>
<tr>
<td>KREW</td>
<td>Don Bennett</td>
<td>Sunnyside</td>
<td>Don Bennett</td>
<td>Larry Southern</td>
<td>Don Bennett</td>
<td>3</td>
<td>96.7</td>
<td>16</td>
</tr>
<tr>
<td>KVA</td>
<td>Bill Cole</td>
<td>Vancouver</td>
<td>Ron Hughes</td>
<td>Dave Lee</td>
<td>Alan Boyd</td>
<td>10</td>
<td>1550</td>
<td>19</td>
</tr>
<tr>
<td>KAFR</td>
<td>Jack Comfort</td>
<td>Walla Walla</td>
<td>Bob Cleve</td>
<td>Jim Book</td>
<td>Chief Engineer</td>
<td>50</td>
<td>97.1</td>
<td>24</td>
</tr>
<tr>
<td>KXDD</td>
<td>Norm Anglin</td>
<td>Yakima</td>
<td>Pat Verra</td>
<td>Bob Reese</td>
<td>Dean Heinen</td>
<td>61</td>
<td>104.1</td>
<td>24</td>
</tr>
<tr>
<td>KUTI</td>
<td>Norm Anglin</td>
<td>Yakima</td>
<td>Pat Vierra</td>
<td>Bob Reese</td>
<td>Dean Heinen</td>
<td>5</td>
<td>980</td>
<td>24</td>
</tr>
</tbody>
</table>

**VERMONT**

<table>
<thead>
<tr>
<th>Station</th>
<th>Manager(s)</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Hours</th>
<th>Freq.</th>
<th>Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>WISS</td>
<td>M.H. MacDonald</td>
<td>Berlin</td>
<td>Steve Handrich</td>
<td>Greg Allen</td>
<td>Pat Siegmund</td>
<td>3</td>
<td>102.3</td>
<td>15</td>
</tr>
<tr>
<td>WDMX</td>
<td>Dick Carroll</td>
<td>Dodgeville</td>
<td>Dick Carroll</td>
<td>Wendell Hamlin</td>
<td>Bob Brainard</td>
<td>25</td>
<td>810</td>
<td>17</td>
</tr>
<tr>
<td>WAXX</td>
<td>Bob Holton</td>
<td>Eau Claire</td>
<td>Marty Green</td>
<td>Tim Wilson</td>
<td>Dick Lasvick</td>
<td>100</td>
<td>104.5</td>
<td>24</td>
</tr>
<tr>
<td>Station</td>
<td>Station Manager</td>
<td>Sales Manager</td>
<td>Program Director</td>
<td>Music Director</td>
<td>Chief Engineer</td>
<td>Power (kw)</td>
<td>Freq. Per Day</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-----------------</td>
<td>---------------</td>
<td>------------------</td>
<td>----------------</td>
<td>---------------</td>
<td>------------</td>
<td>--------------</td>
<td></td>
</tr>
<tr>
<td>WGEW</td>
<td>John Zuckler</td>
<td>Dennis Van Deyacht</td>
<td>Randy Allen</td>
<td>Randy Allen</td>
<td>Steve Konopka</td>
<td>5</td>
<td>1360</td>
<td></td>
</tr>
<tr>
<td>WYNE</td>
<td>Ned Hughes</td>
<td>Dan Zulegar</td>
<td>Charlie Hart</td>
<td>Mark Lewis</td>
<td>Greg Schneider</td>
<td>5</td>
<td>1150</td>
<td></td>
</tr>
<tr>
<td>WGTKY</td>
<td>Perry St. John</td>
<td>Earl Hunter</td>
<td>Dave Fezler</td>
<td>Music Director</td>
<td>Brent Turner</td>
<td>5</td>
<td>580</td>
<td></td>
</tr>
<tr>
<td>WGLX</td>
<td>Roll Pepple</td>
<td>Margie Neader</td>
<td>Don Erickson</td>
<td>Dave Shipel</td>
<td>Pat Delaney</td>
<td>1</td>
<td>1490</td>
<td></td>
</tr>
<tr>
<td>WWQM</td>
<td>James Schmitz</td>
<td>Stan Klison</td>
<td>Michael J. Ryan</td>
<td>Don Preston</td>
<td>A.E. Skinner</td>
<td>3</td>
<td>106.3</td>
<td></td>
</tr>
<tr>
<td>WTSO</td>
<td>Roger Russell</td>
<td>Mike Varney</td>
<td>Andy Witt</td>
<td>Pat Martin</td>
<td>Sherm Stern</td>
<td>10</td>
<td>1070</td>
<td></td>
</tr>
<tr>
<td>WCBC</td>
<td>Richard Holcomb</td>
<td>Jerry Ferch</td>
<td>Bill White</td>
<td>Doug Yeager</td>
<td>Laroy Wolvek</td>
<td>50</td>
<td>102.9</td>
<td></td>
</tr>
<tr>
<td>WMIL</td>
<td>M.D. Jorgenson</td>
<td>Brian Ongard</td>
<td>Doug Kiel</td>
<td>Doug Kiel</td>
<td>Phil Klingler</td>
<td>50</td>
<td>106.1</td>
<td></td>
</tr>
<tr>
<td>WCCN</td>
<td>Wayne Grap</td>
<td>Kevin Grap</td>
<td>Kevin Grap</td>
<td>Dick Deno</td>
<td>Mel Allen</td>
<td>5</td>
<td>1370</td>
<td></td>
</tr>
<tr>
<td>WNBK</td>
<td>Craig Bain</td>
<td>Wayne Ripp</td>
<td>Doug Phillips</td>
<td>D. Branchford</td>
<td>Cliff Groth</td>
<td>3</td>
<td>93.5</td>
<td></td>
</tr>
<tr>
<td>WGLB</td>
<td>Howard Fuys</td>
<td>Bob Thompson</td>
<td>Bob Look</td>
<td>Bob Look</td>
<td>Jack McClelland</td>
<td>25</td>
<td>1560</td>
<td></td>
</tr>
<tr>
<td>WXQY</td>
<td>James P. Schuh</td>
<td>Tom Chapman</td>
<td>Jay Bouley</td>
<td>Dan Olsen</td>
<td>Jim Tuska</td>
<td>1</td>
<td>1010</td>
<td></td>
</tr>
<tr>
<td>WDEZ</td>
<td>Rick Finch</td>
<td>Mike Paul</td>
<td>Al Sellars</td>
<td>Al Sellars</td>
<td>Doug Beaudry</td>
<td>100</td>
<td>101.9</td>
<td></td>
</tr>
</tbody>
</table>

**WISCONSIN**

**WISCONSIN (continued)**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Power (kw)</th>
<th>Freq. Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCAW</td>
<td>Paul Howard</td>
<td>Rick Wooley</td>
<td>Ron Brandon</td>
<td>Music Director</td>
<td>Mark Skinner</td>
<td>50</td>
<td>680</td>
</tr>
<tr>
<td>WKKW</td>
<td>Michael B. Simons</td>
<td>Lee Castro</td>
<td>Bill Dunn</td>
<td>Bill Dunn</td>
<td>Bob Ice</td>
<td>50</td>
<td>106.5</td>
</tr>
<tr>
<td>WTCR</td>
<td>Mike Buxser</td>
<td>Mark Jesse</td>
<td>Jim Schneider</td>
<td>Dave McClain</td>
<td>Eddie Walters</td>
<td>50</td>
<td>103.3</td>
</tr>
<tr>
<td>WEPM</td>
<td>Charles Thornton</td>
<td>Charles Thornton</td>
<td>David Plume</td>
<td>John Grissinger</td>
<td>Francis Little</td>
<td>1</td>
<td>1340</td>
</tr>
<tr>
<td>WNST</td>
<td>Dan Blaney</td>
<td>Matt Twel</td>
<td>Dan Blaney</td>
<td>Dan Blaney</td>
<td>Chief Engineer</td>
<td>5</td>
<td>1600</td>
</tr>
<tr>
<td>WAJR</td>
<td>Dale Miller</td>
<td>Ray DeVincent</td>
<td>Carl Becker</td>
<td>Carl Becker</td>
<td>Jean McKinney</td>
<td>5</td>
<td>1440</td>
</tr>
<tr>
<td>WXYZ</td>
<td>Jim Beard</td>
<td>James L. Beard</td>
<td>Sean Marshall</td>
<td>Bobby Wayne</td>
<td>James Henkel</td>
<td>1</td>
<td>1230</td>
</tr>
<tr>
<td>WVCR</td>
<td>C. Farrell Johnson</td>
<td>Mike Carmichael</td>
<td>Jim Andrews</td>
<td>Jim Andrews</td>
<td>C. Farrell Johnson</td>
<td>1</td>
<td>600</td>
</tr>
<tr>
<td>WWKE</td>
<td>W. Dale Ellis</td>
<td>W. Dale Ellis</td>
<td>James A. Sassak</td>
<td>James Taylor</td>
<td>Jesse Foust</td>
<td>1</td>
<td>1340</td>
</tr>
<tr>
<td>WWVA</td>
<td>J. Ross Felton</td>
<td>Fred Gardini</td>
<td>Tom Miller</td>
<td>Bill Berg</td>
<td>John Lane</td>
<td>50</td>
<td>1170</td>
</tr>
</tbody>
</table>

**WEST VIRGINIA**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Power (kw)</th>
<th>Freq. Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>KBBS</td>
<td>Steve Lawrence</td>
<td>Marg Adami</td>
<td>Steve Lawrence</td>
<td>Steve Lawrence</td>
<td>Steve Guyton</td>
<td>1</td>
<td>1450</td>
</tr>
<tr>
<td>KVOC</td>
<td>Fred Hildebrand</td>
<td>Fred James</td>
<td>Ken Johnson</td>
<td>Ken Johnson</td>
<td>Chief Engineer</td>
<td>1</td>
<td>1230</td>
</tr>
<tr>
<td>KUUY</td>
<td>John Hough</td>
<td>Don Welch</td>
<td>Bob McKay</td>
<td>Fred Imus</td>
<td>Walter Roller</td>
<td>10</td>
<td>870</td>
</tr>
<tr>
<td>KCGY</td>
<td>Andrew Hoefler</td>
<td>Andy Hoefler</td>
<td>Ed Koelle</td>
<td>Terry Petrik</td>
<td>Phil Ramsey</td>
<td>100</td>
<td>95.1</td>
</tr>
<tr>
<td>KPOW</td>
<td>Bob Cross</td>
<td>Bev Richards</td>
<td>Don Briggs</td>
<td>Troy Mellingler</td>
<td>Mark Waddington</td>
<td>5</td>
<td>1260</td>
</tr>
<tr>
<td>KWOR</td>
<td>Ken Brown</td>
<td>Decker Nomura</td>
<td>Program Director</td>
<td>Ken Brown</td>
<td>Ed Hausman</td>
<td>1</td>
<td>1340</td>
</tr>
</tbody>
</table>

**WYOMING**

<table>
<thead>
<tr>
<th>Station</th>
<th>Station Manager</th>
<th>Sales Manager</th>
<th>Program Director</th>
<th>Music Director</th>
<th>Chief Engineer</th>
<th>Power (kw)</th>
<th>Freq. Per Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>KBBS</td>
<td>Steve Lawrence</td>
<td>Marg Adami</td>
<td>Steve Lawrence</td>
<td>Steve Lawrence</td>
<td>Steve Guyton</td>
<td>1</td>
<td>1450</td>
</tr>
<tr>
<td>KVOC</td>
<td>Fred Hildebrand</td>
<td>Fred James</td>
<td>Ken Johnson</td>
<td>Ken Johnson</td>
<td>Chief Engineer</td>
<td>1</td>
<td>1230</td>
</tr>
<tr>
<td>KUUY</td>
<td>John Hough</td>
<td>Don Welch</td>
<td>Bob McKay</td>
<td>Fred Imus</td>
<td>Walter Roller</td>
<td>10</td>
<td>870</td>
</tr>
<tr>
<td>KCGY</td>
<td>Andrew Hoefler</td>
<td>Andy Hoefler</td>
<td>Ed Koelle</td>
<td>Terry Petrik</td>
<td>Phil Ramsey</td>
<td>100</td>
<td>95.1</td>
</tr>
<tr>
<td>KPOW</td>
<td>Bob Cross</td>
<td>Bev Richards</td>
<td>Don Briggs</td>
<td>Troy Mellingler</td>
<td>Mark Waddington</td>
<td>5</td>
<td>1260</td>
</tr>
<tr>
<td>KWOR</td>
<td>Ken Brown</td>
<td>Decker Nomura</td>
<td>Program Director</td>
<td>Ken Brown</td>
<td>Ed Hausman</td>
<td>1</td>
<td>1340</td>
</tr>
</tbody>
</table>
## CRB UPDATE DIRECTORY
### COUNTRY PROGRAM SYNDICATORS AND SUPPLIERS

<table>
<thead>
<tr>
<th>Program Syndicator/Supplier</th>
<th>Country Programming/Formats/Services Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ABC RADIO NETWORKS</strong></td>
<td>1345 Avenue of the Americas</td>
</tr>
<tr>
<td></td>
<td>New York, NY 10019</td>
</tr>
<tr>
<td><strong>BEVERLY PADRATZIK</strong></td>
<td>Special Programming</td>
</tr>
<tr>
<td></td>
<td>(212) 887-5218</td>
</tr>
<tr>
<td><strong>Weekly Show:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Title: Silver Eagle Cross Country Music Show</td>
</tr>
<tr>
<td></td>
<td>Description: Recorded-live concerts on ABC</td>
</tr>
<tr>
<td></td>
<td>Entertainment Network</td>
</tr>
<tr>
<td></td>
<td>Length: 90 minutes</td>
</tr>
<tr>
<td></td>
<td>Price/Barter Terms: Barter</td>
</tr>
<tr>
<td></td>
<td>Local Avails: 5 minutes</td>
</tr>
<tr>
<td><strong>Weekly Show:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Title: American Country Countdown with Bob</td>
</tr>
<tr>
<td></td>
<td>Kingsley</td>
</tr>
<tr>
<td></td>
<td>Description: Billboard Top 40 Country Hits</td>
</tr>
<tr>
<td></td>
<td>Length: Three Hours</td>
</tr>
<tr>
<td></td>
<td>Price/Barter Terms: Barter</td>
</tr>
<tr>
<td></td>
<td>Local Avails: No. 60's/18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>AMERICAN IMAGE PRODUCTIONS</strong></th>
<th>112 Union Avenue</th>
<th>Memphis, TN 38103</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOM LANNAN or JERRY WILLIAMS</strong></td>
<td>Marketing Director/Station Contact</td>
<td>(901) 320-5126 or toll free (800) 251-2058</td>
</tr>
<tr>
<td><strong>Specials (Seasonal or Otherwise):</strong></td>
<td>Title: Production Libraries, Custom &amp; Syndicated Promotional Campaigns for All Formats</td>
<td></td>
</tr>
<tr>
<td><strong>Custom Services (ID's and Jingles):</strong></td>
<td>Customized and Syndicated ID and Jingle Services</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>BPI</strong></th>
<th>2211 Fifth Avenue</th>
<th>Seattle, WA 98121</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BILL WOLKEY/BOB ENGLISH</strong></td>
<td>Marketing Director/Station Contact</td>
<td>(206) 728-BPI-1 or toll free (800) 426-9082</td>
</tr>
<tr>
<td><strong>Format Music Service:</strong></td>
<td>Title: Modern Country</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Description: Four music categories, current, recurrent, power gold and standard gold, computer-balanced for era appeal and style. Available unannounced or with PersonalityPlus™ Talent package for either live assist, automated or combination operations. Custom jingle package included with MODERN COUNTRY format package</td>
<td></td>
</tr>
<tr>
<td><strong>Custom Services (ID's and jingles):</strong></td>
<td>Also custom TV commercials for radio</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CAVOX STEREO PRODUCTIONS</strong></th>
<th>502 South Isis</th>
<th>Inglewood, CA 90307</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BOB MAYFIELD</strong></td>
<td>Marketing Director/Station Contact</td>
<td>(213) 776-6933 or toll free (800) 421-1029</td>
</tr>
<tr>
<td><strong>Format Music Service:</strong></td>
<td>Title: CaVox Country</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Description: Billboard Country Chart music plus new releases includes a ten year old gold library</td>
<td></td>
</tr>
<tr>
<td><strong>Method of Delivery:</strong></td>
<td>Reel</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CENTURY 21</strong></th>
<th>4340 Beltwood Parkway</th>
<th>Dallas, TX 75234</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RICHIE ALLEN or DAVE SCOTT</strong></td>
<td>Marketing Director/Station Contact</td>
<td>(214) 934-2121 or toll free (800) 527-4949 or (800) 528-2100</td>
</tr>
<tr>
<td><strong>Description:</strong></td>
<td>Total automation; live assist or cartridge music services. All available with custom jingles - promos - time announce. Also localized announcing. Century 21 formats now air in over 450 markets</td>
<td></td>
</tr>
<tr>
<td><strong>Custom Services (ID's and Jingles):</strong></td>
<td>Custom Jingles for Country Broadcasters</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CnB Studios</strong></th>
<th>3415 Beresford Ave.</th>
<th>Belmont, CA 94002</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CAROLE THOMPSON</strong></td>
<td>Marketing Director/Station Contact</td>
<td>(415) 592-6149</td>
</tr>
<tr>
<td><strong>Format Music Service:</strong></td>
<td>Title: Col. Bud's Cotton Pickin' Good Country</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Description: Fun Country Oldies, Instrumentals, and Up Tempo Vocals; beautiful country oldies, old instrumentals, live assist or automation.</td>
<td></td>
</tr>
<tr>
<td><strong>Method of Delivery:</strong></td>
<td>Reel</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CONCEPT PRODUCTIONS</strong></th>
<th>1224 Coloma Way</th>
<th>Roseville, CA 95678</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RICH LEE</strong></td>
<td>Station Contact</td>
<td>(916) 782-7754 or toll free (800) 348-4800</td>
</tr>
<tr>
<td><strong>Format Music Service:</strong></td>
<td>Title: Concept 4, Country</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Description: Award-winning major market personalities deliver a bright mix of contemporary and classic country. A new show every day. Voice-tracked or music only. Live assist or automated.</td>
<td></td>
</tr>
</tbody>
</table>
**COUNTRY CROSSROADS**  
6350 W. Freeway  
Ft. Worth, TX 76150

**STAN KNOWLES or MARVIS TERRY**  
Producer/Station Contact  
(817) 737-4011 - Outside Texas (800) 433-5757

**Weekly Show:**  
Title: Country Crossroads  
Description: Syndicated Country radio show co-hosted by Jerry Clower and Bill Mack distributed to 1700 stations nationally and 1500 internationally.  
Length: ½ hour  
Price/Barter Terms: Free  
Method of Delivery: Reel & Disc

**COUNTRY NEWS**  
131 Ocean Park Blvd.  
Santa Monica, CA 90405

**PETE HOWARD**  
Station Contact  
(213) 392-8743

**Weekly Show:**  
Title: Country Music's Top Ten  
Description: America's largest syndicated country show featuring the top 10 records of the week and exclusive interviews with the stars that make the hits.  
Length: 1 hour  
Price/Barter Terms: Free  
Spots per Show: We take 5 minutes  
Local Avails: You have 7 minutes

**Daily Shows:**  
Title: Country News  
Description: A fast paced 3½ minute interview feature currently heard on over 450 stations, hosted by Award-Winning Charlie Cook  
Price/Barter Terms: Free  
No. of Shows Per Day: 2  
No. of Shows Per Week: 14

**CREATIVE RADIO SHOWS**  
7136 Haskell  
Suite 216  
Van Nuys, CA 91406

**DARWIN LAMM** · President  
**KIRT DANIELS** · Sales Manager  
**VIRGINIA SIBLEY** · General Manager  
(818) 352-3384 or toll free (800) 392-9999

**Weekly Show:**  
Title: Country Music's Radio Magazine  
Description: Weekly program that keeps your listeners in touch with what's happening in Country music today. Features a special guest star, latest trends, hottest songs, trivia and country nostalgia  
Length: 2 hours

**Special Shows:**  
Title: The Country Special of the Month  
Description: Country Star Interviews and Songs  
Length: 2 hours

Title: Memorial Day Weekend/Triple Play  
Description: Music Special starring the Oak Ridge Boys, Janie Fricke and Hank Williams, Jr.  
Length: Hours

**Title: Country Music's Fourth of July Celebration**  
Description: Special with country music's biggest stars celebrating the spirit of America ... featuring Merle Haggard, Charlie Daniels, Alabama, Lee Greenwood, Barbara Mandrell, Willie Nelson and a tribute to an American hero, John Wayne.  
Length: 3 hours

Title: Labor Day Weekend/Triple Play  
Description: Music specials starring Ronnie Milsap, Reba McEntire and Earl Thomas Conley.  
Length: 2 hours

Title: Out of the Shadow, The Hank Williams, Jr. Radio Special  
Description: A candid and in-depth interview with Hank, Jr. sharing insights about his music, his friends, and the legacy left by his legendary father. But the main accent will be on Hank, Jr. the only artist to have nine albums on the Billboard chart at one time. And we'll hear from his friends, including Waylon Jennings who proclaims, "Hank, Jr. is now completely out of the shadow!"  
Host: Harry Newman  
Length: 6 hours

Title: Country Music's Year End Review  
Description: Music special that reflects on the complete country music story of 1985, the hits that dominated the charts and the stories behind the songs from the artists themselves.  
Length: 3 hours  
Host: Harry Newman

Title: Country Profiles  
Description: Trivia insight into the country artists past and present  
Length: 3 minute daily feature

Title: A Christmas Dream  
Description: 90 Vignettes featuring Christmas characters  
Length: 1 minute daily features  
Price/Barter Terms: Cash/Barter  
Local Avails: Yes

**DIR BROADCASTING**  
32 East 57th Street  
New York, NY 10022

**BOB MEYROWITZ/PETER KAUFF/BOB KIMSKY**  
(212) 371-6850

**Daily Shows:**  
Title: Silver Eagle Cross-Country Music Show  
Producers: Live on ABC-Entertainment Network

**DRAKE-CHENAUT ENTERPRISES, INC.**  
8399 Topanga Canyon Blvd.  
Canoga Park, CA 91304

**DENNY ADKINS**  
Marketing Director/Station Contact  
(818) 883-7400 or toll free (800) 423-5084
Format Music Service:
Title: Great American Country
Description: Oldie library, plus current music. It can be fine tuned to fit the station's needs announced or unannounced, live assist, automated.
Title: Playlist Plus
Description: Computer generated playlist, live consultation utilizing DC Computer and research to rotate playlist.
Method of Delivery: Reel
Specials (Seasonal or Otherwise):
Title: History of Country Music, documentary style
Description: The Golden Years of country in 52 segments.

FAIRWEST
2007 North Collins Blvd.
Suite 501
Richardson, TX 75080
(214) 644-7800
Customer Services (ID's and Jingles):
Title: Spirit of the Country, Double Country and the WZZK package

GH BROADCASTING, INC.
Caller Box 825 Gracie Station
New York, NY 10028
DAMON HERRING, DEBRA GOULD
(212) 288-5632
Specials:
“Gospel America”
Length: 3 hours
Price: Barter

GENERAL BROADCASTING
1167 Tower Road
Schaumburg, IL 60195
BOB POTTER
Marketing Director/Station Contact
(312) 882-3313
Format Music Service:
Title: Easy Listening Country (Mono)
Description: Mostly Oldies and Instrumentals
Method of Delivery: Reel

THE LINEAR GROUP, INC.
PO. Box 18267
Asheville, NC 28814
LAWSON WARREN/IRON RUEHL
Station Contact
(704) 254-7278 call collect
Weekly Show:
Title: The Liberty Flyer
Description: The best of acoustic country, bluegrass and traditional country music: “The Heart of Country Music is Back Where It Grew Up... On The Radio”
Length: 60 minutes
Price/Barter Terms: Barter 5 locals - 12 spots per show
Local Avails: Five 60's

MEDIA GENERAL BROADCASTING SERVICES
2714 Union Avenue Ext.
Memphis, TN 38112

DICK DENHAM
General Manager
ID/Library Division
CARL REYNOLDS
National Sales Manager
ID/Library Division
Format Music Service:
Title: Your Country
Description: Gold library updated monthly; currents, updated weekly; new releases, twice a month; announced or unannounced.
Target Country Promotion and Contest Package
Thunder Country - Production Library

MOTOR RACING NETWORK
PO. Drawer S
Daytona, FL 32015
JOHN McMULLIN
(904) 254-6760
Weekly Show:
Title: "NASCAR LIVE"
Description: Telephone talk with guest (race drivers, etc.)
Price: Barter
Length: 1 hour
Spots per show: 4-60's
Specials (Seasonal or Otherwise):
Title: NASCAR WINSTON CUP SERIES STOCK CAR RACING
Description: Live broadcast of the Winston Cup racing circuit.
Length: Average broadcast is four hours
Price: Based on city of license
Local Avails: 20 to 30 per event
ALLEN ROSS
Station Contact
(201) 938-2662 call collect

Daily Shows:
Title: Skoal Motorsports Report
Description: Regional news and results from all forms of motorsports, five different programs for different areas of country.
Length: 5 minutes daily
Price/Barter Terms: Free
Spots per Show: One
Local Avails: 2-30's
Shows Per Week: 5
Total No. of Shows: Length of contract negotiable

MUSIC COUNTRY RADIO NETWORK
PO. Box 88
Nashville, TN 37202

JEFF LYMAN
Sales Manager/Station Contact
(615) 889-6595

Format Music Service:
Title: MUSIC COUNTRY RADIO NETWORK hosted by Charlie Douglas, Bill Berline, Kyle Cantrell and John Malone. 9 p.m. - 1 a.m. (CT), music and live interviews with country artists, 1 a.m. - 5 a.m. (CT) Up Tempo Music Show - AP News on the hour.
Description: Live 8 hours nightly - 7 nights a week
Method of Delivery: Satellite
Local Avails: Yes - 9½ minutes each hour

MUSIC DIRECTOR PROGRAMMING SERVICE
PO. Box 103
Indian Orchard, MA 01151

CARL DRAKE or BUDD CLAIN
Marketing Director/Station Contact
(413) 783-4626

Format Music Service:
Title: Country Gold Oldies Library
Description: Contains over 1,370 country hits from 1950 thru 1984.

MUSICWORKS, INC.
PO. Box 111390
Nashville, TN 37211

BILL ROBINSON or SKEETER DODD
Marketing Director/Station Contact
(615) 790-1200 or toll free (800) 251-9000

Format Music Service:
Title: Alive Country
Description: Cost efficient, personality DJ’s Bill Robinson, Lee Shannon, Biff Collie, Gary Havens. (Automated or Live Assist)
Starting Price: $315
Method of Delivery: Reel

Title: Casual Country
Description: Easy listening, MOR beautiful country format. Announced or unannounced. Blends the best of contemporary and classic country songs.
Starting Price: $220
Method of Delivery: Reel

Title: Country 80
Description: A modern mainstream unannounced country service programmed by award winning Gary Havens. Updated every ten days, automated or live assist.
Starting Price: $265
Method of Delivery: Reel

Specials (Seasonal or Otherwise):
Title: The Jim Reeves Radio Special
Hosted by Eddy Arnold
Description: Over 40 major country artists join this salute to the man and his music.
Length: Five Hours - 17 commercial minutes per hour plus 20 saleable vignettes
Price: $300 - Based on Market Size
Method of Delivery: Reels or Disc

Title: Country Christmas Music Service
Description: All of the Country Christmas Music that a country radio station would require. Six 10½ inch Reels, Stereo, Toned for automation. (Available on 7 inch reels)
Price: Six reels $190
Method of Delivery: Reel

MUSI-MATION
135 E. Muller Rd.
East Peoria, IL 61611

MARTIN MITCHELL
Marketing Director/Station Contact
(309) 699-4000

Format Music Service:
Title: Country Beautiful
Description: The best country artists, best songs and non-country artists who do country songs beautiful.
Method of Delivery: Reel

MUTUAL BROADCASTING SYSTEM
1755 South Jefferson Davis Highway
Arlington, VA 22202

Station Relations Dept.
(703) 685-2050

Weekly Show:
Title: Lee Arnold on a Country Road
Description: Artist interviews, plus concert
Price/Barter Terms: Barter
Local Avails: Disc. or Satellite

Specials (Seasonal or Otherwise):
Title: New Year’s Country Music Countdown ’85
Description: Countdown of Top 30 hits of the year with interviews of the superstars, it’s hosted by a country star.
Title: The Great Entertainers (Thanksgiving)
Description: Interviews with CMA Entertainers of the Year from beginning to 1985.

NARWOOD PRODUCTIONS
40 E. 49th, Suite 602
New York, NY 10017

RHONDA YELLIN
Marketing Director/Station Contact
(212) 755-3320

Weekly Show:
Title: Country Closeup
Description: Weekly series of radio specials highlighting the music of one major artist or group hosted by Radio & Records Country Editor, Lon Helton.
Length: One Hour  
Local Avails: No. 60's/5  
Price/Barter Terms: Barter

OTIS CONNER PRODUCTIONS, INC.  
4801 Spring Valley  
Suite 105  
Dallas, TX 75234

STEVE GUSTAFSON or LARRY CONNER  
Marketing Director/Station Contact  
(214) 386-6847

Specials (Seasonal or Otherwise):  
Title: An American Christmas - 15 hours  
Title: Celebration of America - 24 hour show

Custom Services (ID's and Jingles):  
Title: Certified Country (Best Country in the city)  
Production Library "Sound System"

PAT PATRICK PRODUCTION  
P.O. Box 120518  
Nashville, TN 37212

DAVID PARKS or PAT PATRICK  
(615) 327-0520

Custom Services (ID's and Jingles):  
Title: I Love My Country, Red Hot Country  
Description: Service for client concepts for broadcasters and ID's

PETERS PRODUCTIONS, INC.  
9590 Chesapeake Drive  
San Diego, CA 29123

STEVE COTOV or GREG SPRAUL or JERRY JACKSON  
Regional Managers  
(619) 565-8511 (Call Collect)

Format Music Service:  
Title: Country Lovin'  
Description: Traditional country which mixes oldies and hits library, goes back to late 1950's.  
Title: All Star Country  
Description: Contemporary Country featuring hits and oldies only back to the 1970's.

Customer Services (ID's and Jingles):  
Custom Country Jingles

THE PRODUCTION ROOM  
100 North 7th Street, #607  
Minneapolis, MN 55403

MIKE MAUREN  
Station Contact  
(612) 332-8213

Format Music Service:  
Title: Classic Country  
Description: The best mix of classic country music announced/unannounced  
Method of Delivery: Reel

THE PROGRAMMING CO-OP  
3345 N. Main Street  
Racine, WI 53402

STEVE WARREN  
Station Contact  
(414) 681-1866

Format Music Service:  
Title: Syndicated Playlist - Hot Country

Description: Economical music formatting and research service. Playlists and rotations updated weekly. Other service also available - record service also available.  
Price: $50 monthly

RADIOACTIVITY, INC. BROADCAST CONSULTATION  
3954 Peachtree Road N.E.  
Atlanta, GA

DAIN SCHULT/KEVIN O'CONNELL  
Station Contact  
(404) 266-1977 call collect

Format Music Service:  
Title: Country Side of Life  
Description: Contemporary country format for small to medium market stations.  
Price: $750 first month/$450 each additional month  
Method of Delivery: Produced at your station with assistance via consultation

Custom Services (ID's & Jingles):  
Title: Country Side of Life  
Description: Jingle package + ID's + sweeps to compliment above format (also available separately)  
Terms/Barter: Fees based on market size & scope of package. Financing plans available. Total buy-outs only/no rentals/no barter.

RADIO ARTS  
210 North Pass Ave., Suite 104  
Burbank, CA 91505

DAVE PRICE or JOHN BENEDICT  
Marketing Director/Station Contact  
(213) 841-0225 or toll free (800) 423-2840

Format Music Service:  
Title: The Countries Best  
Description: Hit oriented, modern country with modern and classic gold libraries including custom jingles, sales aids, graphics and artist promos.

RPM PRODUCTIONS  
25140 Lahser  
Suite 232  
Southfield, MI 48034

TOM KRIKORIAN  
Marketing Director/Station Contact  
(313) 358-1040 or toll free (800) 521-2537

Format Music Service:  
Title: Country 1 Service  
Description: Town and country sound. An oldies library, plus current hits. Announced or unannounced.  
Method of Delivery: Tape

REAL RADIO COMPANY  
127 Glen Summer Road  
Pasadena, CA 91105

JOHN PRICE  
Station Contact  
(818) 795-4900 call collect

Format Music Service:  
Title: Real Country  
Description: Announced or unannounced full service music format. Options for contemporary or tradition emphasis.  
Price: $250 month plus barter avails  
Method of Delivery: Reel

120
SACRED HEART PROGRAM
3900 Westminster Place
St. Louis, MO 63108
ILEEN STANLEY or NICK BARR or JERRY IRVINE
Marketing Director/Station Contact
(314) 533-0320
Weekly Shows:
Description: Radio documentaries that treat a wide variety of spiritual and human issues facing adults and families today.

SATELLITE MUSIC NETWORK
12655 North Central Expwy.
Suite 600
Dallas, TX 75243
BOB BRUTON or JOHN TYLER
Marketing Director/Station Contact
(214) 991-9200 or toll free (800) 527-4892
Format Music Service:
Title: Country Coast to Coast
Description: Live modern country music, 24 hours a day. It can be customized for stations needs.
Method of Delivery: Satellite

SOUNDS OF WINCHESTER
PO. Box 574
Winchester, VA 22601
JIM McCoy, President
(703) 667-9379
Specials:
Title: Missing On A Mountain
Description: The Patsy Cline Story

JAY STEVENS & ASSOCIATES
6290 Sunset Boulevard
Hollywood, CA 90028
TOM CASHIN
Marketing Director/Station Contact
(213) 463-4542
Format Music Service:
Title: Your Great Country
Description: Modern tempo-controlled, hit oriented. Balanced and flexible. Weekly updates.
Title: Constant Country Hits
Description: Especially suited for presentation in continuous music sets. Tempo-controlled. Weekly Updates.

Special:
Title: Your Great Country Countdown
Description: The Top 75 Country Hits of 1985

KRIS STEVENS ENTERPRISES
14241 Ventura Boulevard #204
Sherman Oaks, CA 91423
DAN KRISTOFFERSON
Station Contact
(818) 981-8255
Specials:
Title: Holiday Country
Description: (3) long form special shows for the holidays:
1. “Thanksgiving Country” (6 hours)
2. “Christmas in the Country” (12 hours)
3. “A Country New Year” (6 hours)

TM COMMUNICATIONS, INC.
1349 Regal Row
Dallas, TX 75247
BOB MAY
Marketing Director/Station Contact
(214) 634-8511 or toll free (800) 527-7759
Format Music Service:
Title: TM Country
Description: Mainstream-mass appeal country format for adults
Method Of Delivery: Reel
Specials (Seasonal or Otherwise):
Title: Clear-Creek and the story of country music, Kenny Rogers Special, Holiday Country Christmas Special.

Custom Services (ID's and Jingles):
Title: TM Custom and Syndicated Jingles for Country Radio Stations plus TM Video Custom and Syndicated TV commercials.
Description: Radio personalities, Greg Crawford, Allen Spears, Ed Chandler, Beau Weaver, Charlie Cook, and Jeannine Wolf compliment the new TRANSTAR COUNTRY Satellite network. 24 hours a day.

Weekly Show:
Title: Saturday Super Gold
Length: 4 hours
Terms: Barter
Method of Delivery: Satellite

TUESDAY PRODUCTIONS
4429 Morena Blvd.
San Diego, CA 92127
ROBERT P. RIMES
Director, Broadcast Division
(619) 272-7660

Format Music Service:
Title: Country Music Package

Customer Services (ID's and Jingles):
Title: Custom Country Radio Jingle Packages; Sales Plus (commercial jingle beds)

THE UNITED STATIONS
One Times Square
New York, NY 10036
FRANK J. MURPHY, III
Marketing Director/Station Contact
(703) 556-9870, Washington, DC office

Weekly Show:
Title: The Weekly Country Music Countdown
Description: Countdown the Top 30 Country Hits from R&R, show hosted by Chris Charles.
Length: 3 hours weekly
Terms: Free or swap/exchange basis to Arbitron rated metro markets 1 - 173
Title: Solid Gold Country
Description: Music magazine combining past hits and artist interviews hosted by Joel Sebastian.
Length: 1 hour daily Monday through Friday
Terms: Free or swap/exchange basis to Arbitron rated metro markets 1 - 173
Local Avails: No. 60's/6 each hour available in both programs

Specials:
Title: 1985 Country Six-Pack
Description: Series of 6 three hour radio specials for the holiday weekends (i.e. Memorial Day, Fourth of July, Christmas, etc.)
Terms: Free or swap/exchange basis to Arbitron rated metro markets 1 - 173
Number of Spots: 6 minutes each hour

UNIVERSAL SOUNDS UNLIMITED, INC.
PO. Box 18716
Spokane, WA 99208
BARBARA BERGMAN
(509) 328-0766

Daily Shows:
Title: America's Country Gold
Description: Five minute programs covering the lives of the stars, their music, interviews and growth of country music.

Specials:
Title: The King is Dead, Long Live the King

Description: A five hour musical life story of Elvis
Terms: Cash

U.S. AIR FORCE
HQ/RSACA
Randolph AFB, TX 78150
MSGT DICK FELLOWS
Station Contact
(512) 652-3937

Format Music Service:
Title: Country Music Time
Description: 14 - 15 minute music/interview programs with Country stars - Delivered quarterly
Price: Free
Method of Delivery: Disc

U.S. ARMY FORCES COMMAND
Attn: AFPA-CI
Ft. McPherson, GA 30330-6000
CAPT. DAVE BOGGS or MR. SAM BARRANCO
(404) 752-3311 or (404) 752-3465

Weekly Show:
Title: COUNTRY ROADS
Description: Current country hits (4 weeks on one disc) interspersed with how Army soldiers work as a part of their community.
Barter: 2-60 second PSA's per show

U.S. MARINE CORPS
Headquarters U.S. Marine Corps (Code MRM)
Washington, DC 20380
MR. C.R. VALDSIO/MSGT. GARY R. MORRISTON
Station Contact
(212) 694-290-1935 call collect

Format Music Service:
Title: Sounds of Solid Country
Description: Best in country music from the recent past, 15 minute monaural programs hosted by Mary Brooks.
Price: N/A
Method of Delivery: Disc

Weekly Show:
Title: Sounds of Solid Country
Description: Distributed quarterly in volumes of 13 weekly programs suitable for multiple broadcasts.
Length: 13 15-minute programs
Price/Barter Terms: None
Spots Per Show: 2 (on average)
Local Avails: No

WEEDECK RADIO NETWORK
1516 Crossroads of the World
Hollywood, CA 90028
CARL MACK
Station Contact
(213) 462-5922 or call collect

Weekly Show:
Title: Country Report Countdown
Description: Magazine type-Country Countdown with special features hosted by Ron Martin: co-hosted by Hugh Cherry and Debbie Conner.
Length: Four hours
Price/Barter Terms: Barter to 25 markets
Local Avails: Yes 12 per hour.

Daily Shows:
Title: Country Report
Description: Exclusive news and interviews with
country artist hosted by Ron Martin.
Length: Three minutes
Price/Barter Terms: Barter in rated markets.
Specials (Seasonal or Otherwise):
Title: Country Christmas
Description: Favorite Christmas songs with
interesting artist holiday recollections.
Length: One to Twelve Hours
Price/Barter Terms: Cash
Local Avails: Yes
Specials:
Title: Country Music Movie Specials
Description: Features the songs, Country Artist and
movie star interviews.
Length: One Hour
Availability: Call for availability.

WESTWOOD ONE
9540 West Washington Blvd.
Culver City, CA 90232
Station Representative
(213) 204-5000

Weekly Show:
Title: Live From Gilley's
Description: Concert recorded live at Gilley's
Price/Barter Terms: Barter
Local Avails: Yes No. 60's/4

WINNER PRODUCTIONS
P.O. Box 213
Brentwood, TN 37027
BIFF COLLIE
Marketing Director/Station Contact
(615) 373-3448

Daily Shows:
Title: Inside Nashville
Length: 60 Seconds
No. of Shows Per Week: 15
Title: Flashbacks, Music City Mail Box
Description: New features about country music busi-
ness and stars.
Length: 60
No. Of Shows Per Week: 10
COUNTRY RADIO BROADCASTERS
UPDATE DIRECTORY
COUNTRY RECORD LABEL PROMOTION PERSONNEL

AMI RECORDS
111 Freehill Rd.
Hendersonville, TN 37075
(615) 822-6786
HAROLD HODGES,
National Promotion Director

ARISTA RECORDS
509 Armistead Place
Nashville, TN 37215
(615) 269-6412
JOANIE LAWRENCE, National Country Promotion Director

ATLANTIC RECORDS
75 Rockefeller Plaza
New York, NY 10019
(212) 484-8161
VINCE FARACI, Sr. VP/Promotion

AUDIOGRAPH RECORDS
609 Merritt Avenue
Nashville, TN 37203
(615) 244-0863

CAPITOL-EMI-AMERICA RECORDS
1111 16th Avenue, South
Nashville, TN 37212
(615) 320-5009
PAUL LOVELACE, National Country Promotion Director
GEORGIA MOCK, Assistant to Director of National Country Promotion
GERRIE MCDOWELL, Regional Promotion Manager
2540 Walnut Hill Lane, #184 -So.
Dallas, TX 75229
(214) 352-1700
BOB WALKER,
Regional Promotion Manager
1400 Renaissance Dr. #309
Park Ridge, IL 60068
(312) 640-5940
STEVE POWELL,
Regional Promotion Manager
3220 Pointe Parkway #1000
Norcross, GA 30092
(404) 447-0940

CBS RECORDS
34 Music Square, East
Nashville, TN 37203
(615) 742-4321
JOE CASEY, VP/Promotion
JACK LAMEIER, National Promotion Director - Columbia
RICH SCHWAN, National Promotion Director - Epic
CRAIG APPLEQUIST, (West Coast) Country Marketing Manager
1801 Century Park West
Los Angeles, CA 90067
(213) 556-4778
B.J. KELCH, (Midwest) Country Marketing Manager
2890 E. Golf Road
Tower Suite 301
Rolling Meadows, IL 60008
(312) 640-5940
JAY JENSON, (Southwest) Country Marketing Manager
8700 Stemmons Freeway
Dallas, TX 75247
(214) 634-1710
TIM PRITCHETT, (Southeast) Country Marketing Manager
18 Executive Park Drive, NE
Atlanta, GA 30329
(404) 325-7092

CHURCHILL RECORDS
1111 16th Avenue, South
Nashville, TN 37212
(615) 329-1700
BOB BURWELL, Vice President

COMPLEAT RECORDS
21 Music Circle, East
Nashville, TN 37203
(615) 256-8855
CHARLIE FACH, President
SARAH SHERRILL, Promotion/Publicity

COMSTOCK RECORDS
PO. Box 3247
Shawnee, KS 66203
(913) 631-6060
FRANK FARA,
National Promotion Director

COUNTRY INTERNATIONAL RECORDS
23 Music Circle, East
Nashville, TN 37203
(615) 327-4656
TOM DEAN, National Promotion and Sales Director

DOORKNOB RECORDS
2125 8th Avenue, South
Nashville, TN 37204
(615) 383-6002
GENE KENNEDY, President
KAREN JEGLUM, Vice President
BUTCH PAULSON,
National Promotion Director

EVERGREEN
1021 16th Avenue, South
Nashville, TN 37203
(615) 327-3213
JOHNNY MORRIS

F & L RECORDS
50 Music Square, West #902
Nashville, TN 37203
(615) 325-2788
BOBBY FISCHER, National Promotion & Publishing
GAYLE BALDWIN, National Distribution

GERVASI RECORDS
PO. Box 4347
Redding, CA 96099
(916) 246-7531
JIM GERVASI

JAMEX RECORDS
Sherman Oaks Galleria
15301 Ventura Blvd. #320
Sherman Oaks, CA 91403
(213) 906-3131
SOL GREENBERG, Marketing Director

JEREMIAH RECORDS
PO. Box 1077
Hendersonville, TN 37075
(615) 824-0412
MAE AXTON, President

MAINSTREET RECORDS
155 E. Main Street
Smithtown, NY 11798
(516) 675-0100
MITCH KANNER,
National Promotion Director

MCA RECORDS
1701 West End Avenue, #400
Nashville, TN 37203
(615) 244-8944
SHEILA SHIPLEY,
National Director of Promotion
DAVID HALEY, Promotion Manager
LARRY HUGHES (West Coast)
Regional Promotion
11312 Penrose
Sun Valley, CA 91352
(213) 508-4154
JULIE DETERS (Southeast)
Regional Promotion
6115 E. North Belt Drive
Norcross, GA 30092
(404) 447-6405

BILL CATINO
Regional Promotion
1435 E. 17th Street
Cleveland, OH 44114
(216) 621-9770
ROGER RAMSEY CORKILL
Regional Promotion
16719 Grouse Moor
Houston, TX 77084
(713) 463-3700

MDJ RECORDS
PO. Box 7340
Atlanta, GA 30357
(404) 255-9006
LARRY McBRIDE, Chairman
EDIE M. McBRIDE, Vice Chairman

MESA RECORDS
PO. Box 25066
Nashville, TN 37202
(615) 269-0593
TAYLOR SPARKS, General Manager
COUNTRY RADIO BROADCASTERS
UPDATE DIRECTORY
COUNTRY RECORD LABEL PROMOTION PERSONNEL

MOBILE RECORD SERVICE/
MEMORY MACHINE RECORDS
2716 Penn Avenue
Pittsburgh, PA 15222
(800) 245-4805
HARVEY CAMPBELL, President
JOE MCNALLY, Promotion

MONUMENT RECORDS/COMBINE
35 Music Square, East
Nashville, TN 37203
(615) 244-1990
LARRY DALE, VP/Promotion
RON SCOTT, Promotion

NATIONWIDE SOUND DISTRIBUTORS
1204 Elmwood Avenue
Nashville, TN 37212
(615) 385-2704
BETTY GIBSON, National Promotion Director/Sales Manager
JIM PAYNE, Promotion

NEW COLONY RECORDS
455 Massieville Road
Chillicothe, OH 45601
(614) 663-4030
HARRIET DWIGHT, Promotion Director

NOBLE VISION RECORDS
3109 Maple Drive, NE #300
Atlanta, GA 30305
(404) 266-0177
DON TOLLE, President
HAL OVEN, National Promotion
MIMI KOPPEL, National Promotion
LISA CALHOUN, National Promotion

PERMIAN RECORDS
3122 Sale Street
Dallas, TX 75219
(214) 522-8900
CHUCK ROBINSON, President
RALPH WITSELL, Promotion Director

POLYGRAM RECORDS
10 Music Circle, South
Nashville, TN 37203
(615) 244-3938
FRANK LEFFEL, Director National Promotion
DAVE SMITH, Regional Promotion Director

DOYLE MCCOLLUM,
Regional Promotion Director
590 Commerce Park Dr. #175
Marietta, GA 30060
(404) 428-2929
STEVE MASSEY,
Regional Promotion Director
4525 N. Scott St.
Suite 206, Bldg. 2
Schiller Park, IL 60176
(312) 671-5380

RCA RECORDS
30 Music Square, West
Nashville, TN 37203
(615) 244-9880
JACK WESTON, National
Country Promotion Director
GENE HUGHES, JR., Country Promotion
GAYLEN ADAMS, (Southeast) Country Promotion Manager
3395 NE Expressway
Atlanta, GA 30341
(404) 452-2315
MARY RAY, National
Secondary Country Promotion
(404) 452-2314
ALLEN BUTLER (Southwest) Country Promotion Manager
4232 Spring Valley Road
Dallas, TX 75234
(214) 661-3739
CARSON SCHREIBER (West Coast) Country Promotion Manager
6363 Sunset Blvd., Suite 606
Hollywood, Ca 90028
(213) 468-4181
GARY GREENBERG, Country Promotion
DALE TURNER (Midwest) Country Promotion Manager
2809 Butterfield Rd., Suite 180
Oak Brook, IL 60521
(312) 986-8700

ROUNDER RECORDS
1 Camp Street
Cambridge MA 02140
(617) 354-0700
BRAD PAUL, Promotion Director

SCOTTI BROTHERS RECORDS
2114 Pico Blvd.
Santa Monica, CA 90405
(213) 450-3193
STEVE LAKE, National Country Director

VIVA RECORDS
6255 Sunset Blvd., #1019
Hollywood, CA 90028
(213) 467-2181
SNUFF GARRETT, President
DAVE PELL, Vice President
BUCK STAPLETON, National Sales and Promotion Director

WARNER BROTHERS RECORDS
PO. Box 120897
Nashville, TN 37212
(615) 320-7525
NICK HUNTER, SR., VP/Sales & Promotion
BOB Saporiti, National Promotion Director
NANCY SOLINSKI, National Promotion Director
BRUCE ADELMAN (West Coast) Regional Promotion Manager
3300 Warner Blvd.
Burbank, CA 91510
(818) 953-3515
DENNY MOSES (Southwest) Regional Promotion Manager
1625 Diplomat Drive
Carrollton, TX 75006
(214) 247-5959
JOHNNY GRAY (Southeast) Regional Promotion Manager
5440 Fulton Industrial Blvd.
Atlanta, GA 30378
(404) 344-6620
SPECIAL THANKS TO

MTSU STUDENTS VOLUNTEERING HELP

Every year people from Middle Tennessee State University in Murfreesboro, Tennessee, volunteer their tremendous energies and talents! Their continued contribution to the success of the Country Radio Seminar is invaluable. Express your appreciation by sharing some of your time, knowledge and industry experience with them. “THANKS” are in order this year to:

CINDY AL-ORFALI
ALLISON AUERBACH
BILL BAUGH
CATHI CARMECK
TODD CHAPMAN
BILL DENNY
LISA FLOWERS
DONNA GARDNER
BLAIR GLOVER
CARA GRAHAM

VICTORIA HALME
IAN HAYNES
PHIL HIGHFILL
WHIT HUBNER
RHONDA JENNINGS
QUENTIN JONES
JOHN KADUNC
STEPHANIE LaBARRE
HAYDEN LAMBERT
GREG LOUDIN

SCOTT MacLEOD
SHARON MORROW
SABRINA PARKER
JUNE PROZERALIK
BILL SHAW
TOM TADDEO
GINA TODERO
JIMMY WATSON
DARLENE WILLIAMS
CONNIE YAGELSKI
SPECIAL THANKS TO

SHARON ALLEN  
LIZ CAVANAUGH  
PATSY CUNNINGHAM  
DAVE DeBOLT  
DAVE DONAHUE  
DEBI FLEISCHER  
ROBIN HINES  
JIM JOHNSON  
TED McLENDON

TOM McENTEE  
MARIE RATLIFF  
STEPHANIE REEVES  
SUSAN ROBERTS  
LINDA RODGERS  
KAY SMITH  
JEAN STROMAT  
BRUCE WHITEAKER

We cannot fully express the appreciation we all owe to those listed above. They offer their time, talent, and resources in an unbelievable measure. Many of them have been doing so for many years. Without their effort it would be impossible to provide many of the “little extras” we try to provide for you. Please take time to say “THANKS” to them!

Extra Special “Thanks” are in order again to Dave Donahue for his concerted effort in expanding our Exhibit Hall and to Erica Farber for preparing the video presentation; Bill White for preparing the aircheck cassette and to all those in and around our office for without them it would not happen at all.

Respectfully,

Frank Mull  
Executive Director
Again, on behalf of all registrants and everyone involved with this year's Seminar; sincere thanks to all our advertisers for their support, as well as their continued efforts to meet our print deadlines. Such participation assures continued growth for the Seminar.

Again a reminder, this is "your" Seminar. Your input is needed. Let us hear from you before the Agenda Committee meets in late summer. COUNTRY RADIO SEMINAR XVII is scheduled February 27 — March 1, 1986. Watch your mail . . . Register early . . . Save Dollar$!
Over 80% of America's Country music is licensed by BMI.

We got our 80% by giving you 100%.

It's an achievement we're proud of. And one we've worked hard for. As Country's most dedicated, most active licensing organization, we've always believed in the music, the writers and the publishers 100%. That's why we're honored that so many of Country music's music-makers believe in us, too. And that's why we intend to keep on giving you what we always give you ... 100%.

Wherever there's music, there's BMI.
On behalf of the best of our country, we salute Country Radio Broadcasters.