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CMA BOARD MEETING GENERATES EXCITEMENT AND GOODWILL

The CMA Board meeting held January 23 and 24 at the May Fair Hotel in London, England generated an air of excitement and optimism among the Board members present as well as the British music industry. An overall sense of enthusiasm and goodwill prevailed during the two-day meeting at which a number of major projects for 1986 were approved.

CMA Chairman of the Board Joe Galante and President Rick Blackburn established a number of key goals for 1986, including: attract a newer, younger, broader audience; explore solutions to image problems; improve percentage of retail shelf space; artist development; develop industry personnel; and international (February CLOSE UP). The overall theme adopted was education and communication. President Rick Blackburn pointed out that there is a need for more communication between the various categories of CMA membership. "We plan to have workshops and forums devoted to improving communication," Blackburn explained. "It is the logical role of CMA to educate and communicate throughout the industry. We now have the personnel for implementation."

One of the goals was developing industry personnel. "There seems to be more depth of executive level people in other industries," Chairman Joe Galante observed. "We plan to use CMA's subcommittee system to develop new leadership."

As the first phase of Marketing Plan '86, Dick McCullough, chairman of CMA's Marketing and Promotion Committee, reported that Market Data Corporation of Chicago had been retained to conduct an extensive research study which would be completed by fall, 1986. The four-part approach would include:

(1) A market structure study which would establish consumer dialogue, in quantity and in depth, to fully expose the elements of the problem and provide a basis for development of marketing and promotional

concepts. The nationwide interviews with 300 - 400 consumers would explore the changes in music tastes vs. usage of Country Music; strengths and weaknesses of Country art and artists; lyrics, melody and beat; trends and changes in media habits, record buying, concert attendance and videos; responses to marketing and promotion efforts: what's good?; and segmenting the market: attracting the best buyers.

(2) Marketing Committee review of findings. Hypotheses would be developed and preliminary recommendations made for each area of the music discipline based on consumer input. This would include reviewing consumer research results with industry leaders in focus forums and exposing prototype recommendations, ideas/concepts for comment and input.

(3) Develop final recommendations and ideas for each industry segment. These would be presented by CMA through major presentations or seminars. The presentations will provide industry leaders with overall insight into their consumers and their problems. It will also provide industry segments with CMA-generated solutions, programs and marketing ideas based on research and industry input.

(4) Work with industry segments to aid in continuing execution. The second phase research would be developed into specific segments, particularly radio, which continues to be the "pinwheel" for the music usage. Consumer reasons for the successful vs. unsuccessful Country station would also be explored.

Al Greenfield, reporting for both the Membership and the Radio Committees, stated that a thrust will be made in 1986 to gain more organizational members. He said that a recent survey conducted by The Greenfield Group of CMA-member radio stations drew very positive reaction, but pointed out the need for more CMA services. "It's apparent from the data gathered that the

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HORIZON

Southern Pacific



Southern Pacific group members (L to R) Stu Cook, Tim Goodman, Kurt Howell, Keith Knudsen and John McFee.

Scarcely nine months have passed since a virtually unknown group of five celebrated musicians was introduced to an unexpected standing-room-only crowd at a Nashville nightspot. But, when Warner Brothers Records invited 200 industry notables to a showcase of their recent signee, Southern Pacific, last June, more than 400 people packed the venue; many were turned away; and Rosanne Cash, among others, was left standing.

Since that propitious evening, Southern Pacific has

ignited a fire under Nashville's music industry and is being touted as the brightest, most exciting of the new generation of Country Music performers. Nashville writer Bob Oermann said of the quintet, "It's a band with a sound as powerful as a diesel locomotive, as magnificent as a clipper ship in full sail, as soaring as a seagull in flight." *BILLBOARD* used adjectives such as dazzling, dynamic, distinctive, exhilarating" to describe the supergroup whose collective credentials read like a who's who of rock and roll.

Why then would a fivesome to whose pedigree is credited a pop solo career, 13 collective years with rock's darlings, The Doobie Brothers, and a mainstay of Creedence Clearwater Revival attempt a foray into the Country Music waters? "We like to do things the hard way," laughs group member John McFee. "Actually, the group evolved in a very natural way after the Doobie Brothers broke up. Keith (Knudsen), Timmy (Goodman) and I started playing a lot of sessions together and doing more Country stuff and said, 'This is a lot of fun; let's do something on our own like it.' It was getting back to our roots — part of our personal evolution."

Whatever their past accomplishments, this band is seriously committed to Country Music. John McFee, a four-year member of the Doobie Brothers and a member of the Country/rock group Clover (which included rocker Huey Lewis), is a virtuoso on any stringed instrument, including pedal steel, guitar, fiddle and dobro. "I grew up listening to Country long before I listened to anything else," he admits. "Even on the Doobie albums, we'd usually try to include a number that had a Country feeling to it."

McFee, along with former Doobie drummer Keith Knudsen and pop soloist Tim Goodman were the founders of the band. Goodman, Southern Pacific's

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CMA
Close
Up

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Horizon

golden-throated lead vocalist, gained popularity in Colorado where he headlined the annual Telluride Bluegrass Festival, was a member of New Grass Revival for a time, and cut a solo album for Columbia, "Footsteps In The Night", which was produced by McFee. The threesome had been doing session work with Country luminaries such as Johnny Cash, Nicolette Larson, Emmylou Harris and Karen Brooks before striking off on their own in late 1983.

When they entered McFee's Lizard Rock Studio in early 1984 to cut a series of demos, they enlisted the help of bassist Jerry Scheff and keyboard player Glenn D. Hardin. One of the demos of the as-yet unnamed band came across the desk of producer and Warner Brothers Nashville chief Jim Ed Norman, who immediately heard the quintet's considerable potential, and shortly thereafter signed them to an exclusive contract. Not long after the completion of what was to become the band's Warner Brothers debut, Scheff and Hardin departed the group. They were replaced with two pop music veterans who boasted sterling credentials. Bassist Stu Cook was enlisted first. Cook, formerly of Creedence Clearwater Revival, was a key ingredient on all of that internationally renowned band's multi-million selling singles. "I was just waiting around for the phone to ring, and sure enough it did," Cook recalled. "It was McFee, and he sent me a tape of the group. I just fell in love with it." Recruited next was keyboardist/vocalist Kurt Howell, formerly a staff writer for Warner Brothers Music in Nashville and a keyboard player for artists such as Waylon Jennings, Lacy J. Dalton, Jessi Colter and Crystal Gayle.

Their inaugural LP is a stunning tour de force which includes an interesting and exciting blend of group-penned tunes such as their last single "Perfect Stranger", and compositions from notables such as Rodney Crowell, Tom Petty, and Mick Jones and Lou Gramm of Foreigner. It has attracted widespread critical acclaim, fueled by the band's distinctive four-part harmonies and high-energy instrumentals. The second single from the album was a duet between Goodman and Emmylou Harris of the re-vamped Petty tune "Thing About You", which, when performed live on the FarmAid concert, became one of the day's most memorable moments.

While their album has been highly touted and they have been opening for Hank Williams, Jr. and Neil Young across the country, there has been a certain amount of skepticism from some quarters, a fact the group has handled with considerable aplomb. "Ultimately, we had faith in what we were going to do," Tim Goodman explained. "In the early days there was a certain amount of resistance — people seemed to hold our pasts against us — but we didn't take it to heart, because it would be understandable until people got to know our music and really heard what we were doing musically."

"We're just starting to break ground as far as reaching

people," Goodman continued. "We had a great year being on the road with Hank, Jr. and Neil Young. Through them we reached a lot of college kids, and we've gotten a lot of response as far as college radio and colleges requesting us to play on their campuses. That's a real positive sign."

McFee pointed out that they hope ultimately to attract younger people to Country Music. "For a long time now, it has not exactly been cool to be young and like Country," he observed. Southern Pacific's mission is to bring back some of the excitement, freshness, energy, earthiness and edge that Country has seemingly lost, he said. "Hopefully we can help to put some of the energy back into Country Music as well as add some excitement without straying too far from the roots. We really hold to a lot of the very traditional elements musically while experimenting, being original and trying to be ourselves with it."

The quintet, on stage, has a commanding and stunning presence that is garnering loyal fans from coast to coast. They are back at work in the studio in California attempting to capture some of that dynamism on tape. "This album allows our stage presence to come through," Goodman emphasized. "We've already been performing these tunes on stage, and we have a full understanding of what the tune can be like — the kind of energy factor the tune can generate. In addition, we have a lot of fun playing music together, and (producer) Jim Ed Norman is just like a sixth member of the band." Goodman explained that the chemistry within the group is a lot stronger. "It's a natural, easy-going group and this album should solidify our direction as a group," he commented.

The group will immediately begin touring (with The Judds) in early March after the completion of the album. "We couldn't be in a better spot than the right record label at the right time with the right management and being able to tour with the people we're touring with," McFee concluded. "If it doesn't fly, it wasn't meant to happen because we've been real fortunate. We've all gotten to be close friends and enjoy playing together and working with one another. What a great situation to be in!"

Judi Turner

Attention Broadcasters

Beginning with the April issue, CLOSE UP will be devoting more space to broadcasters and broadcast-related news. In order to ensure that subjects of relative importance are covered, CLOSE UP welcomes your comments and ideas as to what you would like to read within our broadcast pages. Direct your thoughts to CLOSE UP, c/o CMA, P.O. Box 22299, Nashville, TN 37202.



Planning For 1986 MIPS/CRS In Final Stages



COUNTRY RADIO SEMINAR XVII

March 6-8, 1986



Nashville, Tennessee

Leaders from all areas of the entertainment industry are expected to participate in the 1986 Music Industry Professional Seminar (MIPS) to be held March 6 - 8 at Opryland Hotel. Sponsored for the third year by the Country Music Association in conjunction with the Country Radio Seminar, MIPS is one of the largest and most informative gatherings of its kind.

The schedule and organizing chairmen for MIPS are:

Thursday, March 6
2:30 p.m. - 3:30 p.m.

WHO IN THE HELL ARE "THEY"?

Panelists address the audience on the vital issue of "Who is trying to reach who?" Are broadcasters and labels using a proper mix of research and gut feelings to develop tomorrow's Country consumer?

Chairman: Jim Ed Norman, Warner Brothers Records
Moderator: Rick Blackburn

3:30 p.m. - 5:30 p.m.

RESEARCH: GOSPEL OR GUIDE

Interchange and open forum on how survey techniques and interpretations can affect careers.

Chairman: Jim Ed Norman, Warner Brothers Records
Moderator: Rick Blackburn, CBS Records

Friday, March 7
10:30 a.m. - 11:30 a.m.

MUSIC IN ADVERTISING: THE CREATIVE PROCESS

How the look and sound of radio and television ads are determined — jingle writing, lyric adaptations, recording and production. When to use personalities.

Chairman: Dick McCullough, J. Walter Thompson Company, Chicago

Moderator: Ralph Rydholm, Ted Bates Company, New York

4:00 p.m. - 5:00 p.m.

NEW TECHNOLOGY: DEMONSTRATIONS AND DISCUSSIONS

Examining technology's effect on commercial recording and broadcasting. A look at the latest professional and consumer equipment.

Chairman & Moderator:

Johnny Rosen,
Fanta Professional Services

**THE NASHVILLE SOUND:
THE NEXT TEN YEARS**

Predictions and discussion of Country Music's changing creative and business trends by leaders in the industry.

Chairman & Moderator:

Tom Collins,
Tom Collins Productions

Saturday, March 8
3:00 p.m. - 4:00 p.m.

Panelists confirmed to date include: David Briggs of House of David Sound Studio, Nashville; Kelso Herston of Kelso Herston Enterprises, Nashville; Dave Loggins, MCA Music, Nashville; Art Stone of Charon Entertainment, Inc., Golden, Colorado; Lloyd Werner of Group W. Satellite, Stamford, Connecticut; Joe Galante of RCA Records, Nashville; Bruce Hinton of MCA Records, Nashville; Jack Walz of BDA-BBDO, Inc., Atlanta; Jay Albright of KMPS, Seattle; Ed Robinson of WSOC, Charlotte; Don Kamerer of BILLBOARD, Los Angeles; Rick Blackburn of CBS Records, Nashville; Larry Daniels of KNIX, Tempe, Arizona; Mark Tudor of WBOS, Boston; Mike Chapman of WUBE, Cincinnati; Marty Feely of BILLBOARD, New York; Jim Ed Norman of Warner Brothers Records, Nashville; Mike Reid of Lodge Hall Music, Nashville; Ricky Skaggs; Randy Owen of Alabama; John Nieman of Needham Harper and Steers, Chicago; Jimmy Bowen of MCA Records, Nashville; Joe Casey of CBS Records, Nashville; and Tim Wipperman of Warner Bros. Music, Nashville.

An increased commitment from CMA to the Country Radio Seminar this year will be the addition of the CMA-organized Artist Radio Tape Sessions (ARTS) which will take place Friday, March 7 from 6:00 p.m. to 10:00 p.m. ARTS will allow artists and broadcasters to meet and talk on a one-to-one basis in a controlled environment in order to obtain taped station id's and messages. Each booth will be furnished with a tape recorder and directional microphone. Only broadcasters, artists and label representatives will be allowed in the Tape Sessions; an ante-room will be provided for managers, agents, publicists and others accompanying the artists. In order for an artist to participate in the Tape Sessions, at least two representatives of his or her label or company must be registered for the seminar.

The New Faces Show will be held Saturday evening, March 8th at 8:00 p.m. The New Faces Show features ten of the top new talents in Country Music. This year's

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COMMENTS FROM THE CHAIRMAN

Joe Galante is currently serving as chairman of the board for CMA. He is division vice president of RCA Records/Nashville.



During the last year, Country Music began to show signs of the beginnings of what became our "golden era".

Artists like Anne Murray, Kenny Rogers, Gary Morris, Crystal Gayle, Rosanne Cash, and Ronnie Milsap began to garner an increased share of the adult contemporary charts. In 1985, Ronnie Milsap's "Lost In The Fifties" became the highest charting single on the adult contemporary charts soon to be followed by Dan Seals "Bop", which has become the first single to appear on the Hot 100 since Sylvia's "Nobody".

TNN and VH-1 helped raise the awareness of our music throughout the country by playing the videos and showcasing our new talent as well as our major superstars. In fact, Rosanne Cash was given an award by MTV recognizing her musical accomplishments. FarmAid, which was produced by The Nashville Network, became a significant focal point of not only a worthy cause, but also raised the profile of Country Music to millions of new people.

Radio's latest rating report showed an increased share for Country in almost all markets. Broadcasters and

Country Gold

RIAA Certified Gold Awards — January

"Strong Stuff". . . Hank Williams, Jr. . . . Warner/Curb

record companies are trying to work together to regain the larger share of listeners we have had over the last several years.

Internationally, Ricky Skaggs made a major assault on the European market with his tour last fall. This produced a live album and TV show for the UK as well as a home video for the U.S. The Judds received a gold and platinum album from Canada and also made a promotional tour of the UK with another tour planned for '86.

Our international market committee led by Chairman Greg Rogers has just launched the first UK marketing campaign called "Discover New Country" which should lead to a larger share of sales for us and, of course, a greater awareness of our music.

The record companies have invested large amounts of money and effort into developing exciting new artists. This year saw Restless Heart, The Forester Sisters, Southern Pacific, T. Graham Brown, Vince Gill, Sawyer Brown, Mark Gray and Steve Wariner attain top-10 or better positions on the charts. These artists are all sensational live performers who have developed a unique sound largely through the efforts of songwriters for themselves or the group. This group of new artists has already helped us reach one of our goals for '86 — to reach a younger demographic.

With artists like the multi-platinum Alabama and Hank Jr. leading the charge into the consumer marketplace at retail and live performance areas, these new artists will provide a continued source of music for all to enjoy. The hard work and effort of all the artists, producers, songwriters, and record companies to producing music that motivates people to listen to Country and finally to buy a ticket or a record is in full swing. There is an excitement, intensity, and an energy that you can feel throughout the community.

I know that all of you will be able to hear it on your radio, so stay tuned!

MIPS/ CRS

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talent (in alphabetical order) includes: T. Graham Brown, Capitol; The Forester Sisters, Warner Bros.; Nicolette Larson, MCA; Robin Lee, Evergreen; The Maines Brothers Band, Mercury; Restless Heart, RCA; Judy Rodman, MTM; Billy Joe Royal, Atlantic/America; Marty Stuart, Columbia; and Randy Travis, Warner Bros.

Late registration — all registrations post-marked after February 14 — is \$299. For more information please write: Country Radio Broadcasters, 50 Music Square West, Suite 604, Nashville, TN 37203, or call (615) 327-4488 or 329-4487.

Outlook Bright For Country Concerts

It appears the Country concert industry's outlook for 1986 will be a good one. In the first half of December, 1985, Country concerts held the top four positions in AMUSEMENT BUSINESS' Boxscore Top Concert Grosses. Within the top 20 of that same listing, Country acts represented seven top boxscores in all.

"Our projections for 1986 show no decline at all," said president of North American Tours, C.K. Spurlock. "We're looking to an even better '86 because our acts show no sign of slipping."

NAT represents Kenny Rogers in concert and manages Sawyer Brown. The combination of Rogers and Sawyer Brown, in addition to such artists as Lee Greenwood, Dolly Parton and Ray Charles added to the bill, have been producing sellout after sellout. In fact, the combination of Kenny Rogers and Sawyer Brown, with various additions, placed 17 times in AB's "Top 25 Country Music Boxscores" for 1985.

"We've never had an opening act that has had the drawing power of Sawyer Brown," Spurlock pointed out. "It's phenomenal — it really is a rarity to have such a new act generate this kind of excitement in concert. If they don't have at least two standing ovations an evening, we're really surprised."

Another act that placed well in the final month of 1985 was George Strait. Within the top 20 boxscores, Strait positioned back-to-back concerts at 18 and 19 respectively. Strait also tallied an impressive fourth place rating in the nation for his New Year's Eve concert in Dallas, Texas. Opening for Strait has been a relatively unknown act — Clay Blaker and the Honky Tonk Band, a traditional Country act based in Texas.

"George (Strait) has been doing incredibly well on the road," remarked Erv Woolsey of the Erv Woolsey Agency. "With the 'dance band act' that Clay Blaker and the Honky Tonk Band has been providing, the concert bill has been enjoying tremendous success . . . especially in the southwest."

From the cumulative totals compiled from AB Boxscores in issues dated November 27, 1984, through November 30, 1985, two of the top five

touring acts were Country. Kenny Rogers placed second behind Bruce Springsteen, and Alabama placed fourth behind Prince and the Revolution.

Willie Nelson's FarmAid benefit was

the largest date in the history of Country Music. It grossed a record \$1,450,500 from a gate of 79,000 at the sold-out Memorial Stadium on the University of Illinois campus at Champaign.



Jimmy Fortune, a member of the famed Statler Brothers, and a BMI affiliated writer, celebrates after being honored as writer of "My Only Love", Song of the Year on the sixth annual National Songwriter Awards Show. On hand to help celebrate are: (L to R) Roger Sovine, vice president Nashville Operations, BMI; George David Weiss, president of the Songwriter's Guild of America; Harold Reid of the Statler Brothers; Frances Preston, senior vice president of BMI; Fortune; Del Bryant of BMI; and Richard Thrall, executive producer of the Multimedia Show.

The Country Music Association's 1986 Independent Label Show will be held June 12 from 2:00 p.m. to 4:00 p.m. as a part of the annual International Country Music Fan Fair. Fan Fair, co-sponsored by CMA and the Grand Ole Opry, is scheduled for June 9 through 15 at the Tennessee State Fairgrounds in Nashville.

All interested applicants must meet the following criteria: Acts must be on an established independent label and must appear on the BILLBOARD, CASHBOX, or RADIO & RECORDS charts between March 31, 1985 and April 1, 1986. All acts chosen must be willing to perform with musicians contracted for the show by Fan Fair and under the direction of Bill Walker. An artist's band leader may sit in, if required.

Interested artists may apply by sending letters with proof of eligibility to:

CMA Independent Label Show
Country Music Association
P.O. Box 22299
Nashville, TN 37202

Deadline for receiving entries at CMA is: April 1, 1986.

INTERNATIONAL

Slim Whitman and George Hamilton IV, together with **Bryon Whitman, the Moody Brothers and Poacher**, will begin their Big Country tour in the UK at the Eden Court Theatre, Iwerness, March 5. The tour, scheduled to end March 30, will take the artists to such venues as the Grand Theatre in Wolverhampton, the Theatre Royal in Plymouth and the Apollo Theatre in Oxford.

Mervyn Conn, organizer of the 1986 Silk Cut Festival, has announced the following changes to the line ups (see January CLOSE UP for complete roster); Sunday, March 30: **Carroll Baker** replaces **Nicolette Larson** and **Mark Gray** replaces **Lloyd Green**; Monday, March 31: **Johnny Duncan** replaces **Stonewall Jackson**. Silk Cut Festival 1986 will be held March 29 through 31 at London's Wembley Arena. The festival will move to King's Hall in Belfast, April 1 and 2. For more information, contact the Mervyn Conn Organization, Silk Cut, M.C. House, 14 Orange Street, London WC2. The telephone

number is 01-930-7502-9.

The first annual International Music & Media Convention (IMMC), a joint venture of European Music Report (EMR) and the Golden Rose of Montreux, will be held in Montreux, Switzerland, May 7 through 10, during the first days of the Golden Rose Television Festival (May 7 to 14). The IMMC will feature the first pan-European conference for radio and television executives, programmers, producers, DJs and VJs, as well as a marketplace and video festival. For more information please contact: Theo Roos, European Music Report B.V., Stadhouderskade 35, NL-1071 ZD Amsterdam, Telephone 20-62 84 83, Telex 12938; Michel Ferla or Andree Buchler, Montreux Golden Rose, P.O. Box 97, CH-1820 Montreux, Telephone 21/63 12 12, Telex 453 222; or Guillaume Cheneviere or Eva Renk, Swiss Television, CP 234, CH-1211 Geneve 8, Telephone 22/29 33 33, Telex 427 701.

FAN-TASTIC FAN FAIR . . .

The 15th Annual International Country Music Fan Fair has been announced for June 9 - 15 at the Tennessee State Fairgrounds in Nashville. Co-sponsored by the Country Music Association and the Grand Ole Opry, Fan Fair is a popular musical extravaganza anticipated by Country artists and fans alike. Every year, fans from the U.S. and abroad attend the mammoth entertainment event, which has often been referred to as the closest thing to "Hillbilly Heaven".

An unprecedented 19,500 people attended the 1985 Fan Fair. With this year's celebration promising to be the biggest and best yet, it is expected registrations will soar past the 20,000 mark. Already, the Grand Ole Opry has received 1,500 phone calls from Country Music fans who viewed the January special airing of the 60th anniversary of the Grand Ole Opry. "Terry Clements of the Chamber of Commerce said they are still digging out from all the phone calls they've been receiving," said Jerry Strobel of the Grand Ole Opry, "and the State Tourism Department has received a lot of letters and calls, too."

The annual Bluegrass Show on Monday, June 9 kicks off this year's Fan Fair. More than 30 hours of concerts follow in the days ahead, with the Grand Masters Fiddling Contest culminating the week's events. It is expected that artists will travel from as far as Australia, Ireland and South Africa to take their audience on a cultural journey during the annual International Show, scheduled for Wednesday, June 11.

A special highlight of the week-long affair will be the All American Country Games, featuring artists in fun-filled competition to benefit the Tennessee Special Olympics. The games will be held at Nashville's Vanderbilt Stadium on Wednesday, June 11.

Of course, tradition has it that dozens of artists will gather in their booths to sign autographs, pose for photographs or chat with their many fans during the week. Already, booth submissions have been received from such artists as Ricky Skaggs, Louise Mandrell and Exile.

Registration for the 15th Annual International Country Music Fan Fair is \$60 per person, which includes the full schedule of events, plus two delicious meals, a ticket to the Country Music Hall of Fame, Opryland U.S.A., and the Ryman auditorium.

For information or registration forms write Fan Fair, 2804 Opryland Drive, Nashville, TN 37214.

Following is a tentative schedule for the 1986 Fan Fair. Except as indicated all activities will be held at the Tennessee State Fairgrounds.

Monday, June 9	7:00 p.m. - 10:00 p.m.	Bluegrass Show
Tuesday, June 10	11:00 a.m. - 1:00 p.m. 3:00 p.m. - 5:00 p.m.	Songwriters Show Polygram Records Show
	8:00 p.m. - 10:00 p.m.	MCA Records Show
Wednesday June 11	9:00 a.m. - 12:00 noon 2:00 p.m. - 4:00 p.m. 7:30 p.m. - 9:30 p.m.	All American Country Games (Vanderbilt Stadium) Warner Brothers Records Show RCA Records Show
Thursday, June 12	10:00 a.m. - 2:00 noon 2:00 p.m. - 4:00 p.m. 7:30 p.m. - 9:30 p.m.	Capitol/EMI-America Show Independent Label Show CBS Records Show
Friday, June 13	10:00 a.m. - 12:00 noon 2:00 p.m. - 4:00 p.m. 7:00 p.m. -	International Show DOT Records Show IFCO Show
Sunday, June 15	10:30 a.m. - 6:00 p.m.	Grand Masters Fiddling Contest (Opryland)

Exhibition booths will be open from 11:00 a.m. to 6:00 p.m. on Tuesday, June 10. On Wednesday and Thursday, June 11 and 12 respectively, the booths will be open from 10:00 a.m. to 6:00 p.m., and on Friday, June 13, the booths will be open from 10:00 a.m. to 2:00 p.m.

CMA Board Joins To "Discover

Prior to the luncheon British Phonographic Industry Chairman Maurice Oberstein spoke on behalf of the British industry. Also included in the festivities was a video presentation highlighting the artists involved in the merchandising campaign.



During the Board meeting, an industry luncheon took place to kick off the UK merchandising campaign. Pictured here are industry leaders responsible for putting the campaign together (L to R): Richard Wooton of Byworth-Wooton International; Jerry Turner of CBS/UK; CMA Chairman Joe Galante; John Cokell, former marketing director of MCA/UK; Maurice Oberstein of Polygram Leisure; Paul Conroy of WEA/UK; Cynthia Leu of CMA/UK; Alan Phillips of CBS/UK; Stuart Watson of MCA/UK; Tony Wadsworth of EMI Records/UK; CMA President Rick Blackburn; Greg Rogers of RCA/Europe and Tony Byworth of Byworth-Wooton International.



Captured during the luncheon for members of the British music industry, press and CMA Board, which was attended by approximately 200, are (L to R) Art Stone, Gary Morris' manager; Jay Morgenstern of Warner Bros. Music; Paul Conroy of WEA/UK; Gary Morris; Ralph Peer of the CMA Board; Dick McCullough of the CMA Board; and Rob Dickens of WEA/UK.

British Industry New Country"

CMA Executive Director Jo Walker-Meador chats with Maurice Oberstein, chairman of the British Phonographic Industry and chairman and CEO of Polygram Leisure, during the cocktail reception celebrating the launch of the UK "Discover New Country" campaign.



A record number of officers and directors attended the London Board meeting. At the January 23 cocktail reception are Jerry Turner of Epic/UK; CMA President Rick Blackburn; and Chip Peay, Ricky Skaggs' manager.

The UK merchandising campaign, entitled "Discover New Country", will feature top U.S. acts who are mostly little-known in the UK—Rosanne Cash and Exile (CBS/Epic); Don Williams and Sawyer Brown (EMI); The Oak Ridge Boys and George Strait (MCA); Alabama and The Judds (RCA); and Gary Morris and Hank Williams, Jr. (WEA). Celebrating the campaign kick-off are Roger Semon of RCA/UK; Greg Rogers of RCA/Europe; CMA Chairman Joe Gallante; Garth Harris of RCA/UK; and John Preston of RCA/UK.



NEWSLINE

The "Sixth Annual National Songwriter Awards" were held January 13 at Nashville's Tennessee Performing Arts Center. The Statler Brothers captured the most awards, with Jimmy Fortune, the group's junior member, taking honors for both Song of the Year and best Traditional Ballad for his self-penned "My Only Love". "Hello Mary Lou", the Statler's rendition of the Rick Nelson oldie, won the Traditional Upbeat award for co-composers Gene Pitney and Cayet Mangiarancina. Other winners included: Contemporary Ballad: "There's No Way", written by Lisa Palas, Will Robinson and John Jarrard and performed by Alabama; Contemporary Upbeat: "Baby's Got Her Blue Jeans On", written by Bob McDill and performed by Mel McDaniel; Country Rock: "40 Hour Week (For A Living)", written by Dave Loggins, Lisa Silver and Don Schlitz and performed by Alabama; Comedy/Novelty: "Mississippi Squirrel Revival", written by Cyrus W. Kalb, Jr. and Carlene Kalb and performed by Ray Stevens. The program also contained a special tribute to Roger Miller honoring him for his outstanding musical contributions to the Broadway hit "Big River: The Adventures of Huckleberry Finn". Also receiving special accolades during the show were Lisa Silver, the recipient of the Rising Star Award, and Waylon Jennings, the first recipient of the President's Award. Jennings was honored for his contributions to the Sue Brewer Fund, which encourages struggling young songwriters. Roy Clark and Barbara Eden hosted the Awards Show, which was produced by Multimedia Entertainment in cooperation with the Songwriters Guild of America and MUSIC CITY NEWS. The National Songwriter Awards are voted on by subscribers to MUSIC CITY NEWS after eligible songs are selected by the Songwriters Guild.

Louise and Irlene Mandrell have been added to the roster of the 1986 Arthritis Foundation National Telethon. The telethon, which will be carried via satellite to a network of 70 television stations, will air from Nashville on Sunday, April 27, 1986.

Bill Monroe & The Bluegrass Boys will begin a "fifty states" tour in April to commemorate Monroe's 50th anniversary in Bluegrass Music this year. The tour is being arranged by Buddy Lee Attractions, Inc., Monroe's exclusive worldwide booking agency.

Loretta Lynn's manager, David Skepner, got to live the "All-American Dream" January 26 - February 2 when he became a big league ballplayer for a week, working out with former Cardinal, Cub, Giant and Yankee players in Mesa, AZ. During the baseball camp, open to adults 30 and over, Skepner received concentrated instruction from Bob Gibson, Orlando Cepeda, Glenn Beckert, Moose Skowron, Lee Thomas, Curt Flood, Gene Oliver, Joe Cunningham and Hoyt Wilhelm. For more information about the camps contact: Randy Hundley's Baseball Camps, Inc., 605 North Court, Suite 200, Palatine, IL 60067, or call (312) 991-9595.

Razzy Bailey has signed a three year agreement with the Ghost Town In The Sky amusement park in Maggie Valley, NC, to serve as the park's spokesman and featured entertainer. The agreement commences with the park's 1986 opening in April, which also coincides with its 25th anniversary. Additionally, a 1500 seat theatre has been constructed on the 45 acre site and named "Razzy Bailey's American Music Hall", and a Razzy Bailey general store will be located at the park. The store will offer a wide variety of merchandise, including record albums and tapes, t-shirts, caps, belt buckles, posters, etc. Ghost Town In The Sky is located at the eastern entrance to the Smokey Mountain National Park.

New Grass Revival garnered five of FRET'S Magazine's Annual Reader Awards, with the group's virtuoso Bela Fleck winning top honors for Best Banjo, Five String Bluegrass, Country and Progressive. Fleck was also inducted into FRET'S Gallery of Greats. Band member Sam Bush took top honors for Best Mandolin, Old Style, as did Pat Flynn for Best Guitar, Flat Picked. New Grass Revival also won Best Acoustic Album for the LP, ON THE BOULEVARD.

The Drake Music Group, Pete Drake Productions and affiliated companies have moved their offices to: 648 West Iris Drive, Nashville, TN 37204. The telephone number is (615) 269-6922.

The Nashville chapter of the National Entertainment Journalist Association (NEJA) recently held its 1986 elections. Officers elected include: President — Merrill Warner; Vice President — Jim Sharp; Recording Secretary/Newsletter Editor — Stacy Harris; Corresponding Secretary — Michelle Broussard-Honick; Treasurer — Al Lewis; Historian — Linda Treutel; and Parliamentarian — Vernell Hackett.



And the winner is...Several ASCAP writers were the recipients of awards at the annual Music City News National Songwriters Awards, held recently in Nashville. Standing (L to R) are Richard Bowden, Peter McCann, Chick Rains, ASCAP's Executive Director Connie Bradley, Dave Loggins, Troy Seals, John Jarrard, ASCAP's Associate Director Merlin Littlefield, Will Robinson and Lisa Palas. (See complete list of winners above.)

Photo by: Hope Powell

Newsline

The 13th Annual Music City Tennis Invitational will be held April 25 - 27 at the Maryland Farms Racquet and Country Club in Nashville. Celebrity Chairmen for this year's event are **Larry, Steve and Rudy Gatlin**. More than \$50,000 has been raised in the last five years for the Children's Hospital of Vanderbilt University. This year's proceeds will again be donated to the 164-bed facility. Joe Moscheo, vice president of Broadcast Music, Inc. (BMI) is chairman of the event. Three of the tournament founders will remain as honorary chairpersons for the event: Helen Farmer of the Country Music Association; Frances Preston of BMI; and Wesley Rose of Acuff-Rose-Opryland Music, Inc. Bill Wade of Third National Bank is tournament director. He will be assisted by Bernie Walters of the MTM Music Group and Linda Buchanan of Studio Supply Company. For more information please contact Patsy Bradley at (615) 259-3625.

Hatch Show Print, America's oldest show poster print shop, has been purchased by **Opryland USA Inc.** from Nashville businessman Bill Denny. The business, located at 116 Fourth Avenue North, Nashville, was founded in 1879. The shop has produced giant show posters for singers, comedians, circuses, wrestling matches and just about any form of entertainment that could use posters with bold graphics. It is best known for posters that publicized Grand Ole Opry touring shows from the 1930s through the 1950s, and those posters are considered part of the Opry's history. According to Julio Pierpaoli, general manager of Opryland theme park and senior vice president of Opryland USA Inc., no plans have been made for the shop. However, there is a possibility that a display will be created somewhere at Opryland USA that might include the production of posters and other items.

Network Ink has changed its address and phone number to the following: 1012 18th Avenue South, Nashville, TN 37212; (615) 320-5727.

John Anderson has been chosen by the Internal Revenue Service as one of their national radio spokesmen for 1986. Through April, Anderson will be doing radio PSA's urging citizens to file tax returns early to get refunds sooner.

George Strait grossed fourth in the nation on New Year's Eve, according to figures published in AMUSEMENT BUSINESS. Strait was placed above Ratt, Night Ranger, Kiss, Dio, Motley Crue, Willie Nelson and George Jones.

Two Nashville-based songwriters were recently awarded the \$5,000 Grand Prize in the 1985 Sixth Annual Music City Song Festival. **Phyllis Molinary** and **Doug Case** won the title for their collaboration of "Hey Heart". The Music City Song Festival is the largest, and one of the last remaining international song festivals currently in existence.

Ralph Peer II, president of Southern Music Publishing Co., Inc., was recently elected to serve on the ASCAP Board of Directors. Peer, a lifetime director of the Country Music Association, fills the vacancy caused by the death of Sal Chiantia.

The board of directors of the Nashville Music Association voted unanimously in January to change the name of the organization to the Nashville Entertainment Association (NEA). According to NEA President Mary Matthews, the name change "reflects the changing face of our industry within the community of Nashville. It is a move that is in keeping with our purpose, which is to represent and promote all phases of the entertainment industry, and it is one more indication that Nashville is rapidly becoming a total entertainment center."

The Nashville Songwriters Association International (NSAI) will hold its Eighth Annual Songwriting Symposium March 14 - 15 at Nashville's Hyatt-Regency Hotel. This year's symposium theme is "Plan Your Work — Work Your Plan". Registration for the event is \$125 for NSAI members and \$165 for non-members (which includes a \$40 one year NSAI membership). For further symposium information please contact the NSAI office at (615) 321-5004 or 321-5005.

The **Jim Halsey Company** has changed its California address to: P.O. Box 4003, Beverly Hills, CA 90213-4003. The telephone number is (213) 273-2473; telex is 510 600 2463 HALSEY LA.

Ed Morris of BILLBOARD magazine and WLRQ air personality **Sharon Hodges** have formed a **Celebrity Caravan** in conjunction with the USA for Africa effort, "Hands Across America". Plans are for the caravan to travel from Nashville to Memphis on May 25 to join hands with hundreds of other Americans participating in the national community event. Artists interested in joining the caravan should call Sharon Hodges at (615) 383-7391.

PRECISION MARKETING FOR RADIO has re-located to 50 Music Square West, Suite 100, United Artists Tower, Nashville, TN 37203. The publication, which deals strictly with radio promotions, has a promotions library and a subscribers hotline available at the Music Row offices. The company's telephone number is (615) 320-5372.

Winners of the 13th annual American Music Awards were announced during ceremonies in Los Angeles January 27. Capturing honors in the Award's Country division were: **Female Vocalist** — Crystal Gayle; **Male Vocalist** — Willie Nelson; **Duo-Group** — Alabama; **Single** — "Forgiving You Was Easy" (Willie Nelson); **Album** — 40 HOUR WEEK (Alabama); **Male Video** — Hank Williams, Jr.; **Female Video** — Crystal Gayle; **Video Duo Group** — Highwayman; and **Video Single** — "Highwayman" (Highwayman). Willie Nelson was also presented an Award of Appreciation for his conception of the FarmAid benefit in September. In a very moving tribute, the late Rick Nelson was remembered as his twin sons, Matthew and Gunnar Nelson, sang "Be Still". Diana Ross hosted the Awards Show, which was aired on ABC-TV. Winners of the awards were selected by the public from a sampling of 20,000 ballots. Names of the nominees on the ballot were compiled from year-end sales charts.

MCA Records Nashville and the **Nashville Entertainment Association (NEA)** co-sponsored the debut of the new **MCA Master Series** record label on February 4 at Nashville's Vanderbilt Plaza Hotel. Performing at the debut were all the label's artists — **Larry Carlton, Jerry Douglas, John Jarvis, Albert Lee, Edgar Meyer** and **Robert Greenidge** and **Michael Utley**. During the 90-minute show, each artist showcased a portion of their albums in a program designed to segue smoothly from one artist and musical form to the next. MCA released the first four albums in the MCA Master Series on February 24. The MCA MASTER SERIES SAMPLER contains selections from all six of the MCA Master Series albums. Also released were **ALONE/BUT NEVER ALONE** by Carlton; **SO FA SO GOOD** by Jarvis; and **UNDER THE WIRE** by Douglas. March 24 will mark the release of the remaining three — **SPEECHLESS** by Lee; **UNFOLDING** by Meyer; and **MAD MUSIC** by Greenidge and Utley.



Launching the statewide KET GED Study-at-Home Program are (L to R) Honorary Chairman Tom T. Hall; his agent, Tandy Rice; and Kentucky Governor Martha Layne Collins.

PERSPECTIVE

When the 17th Annual Country Radio Seminar convenes in March, it is expected that attention will again focus on the challenges faced by Country Music during 1985 and the new opportunities present in 1986. Many industry experts feel there has been a "shift" in the format. While fingers have been pointed in many directions, the responsibility for the shift cannot be shouldered by any one facet — radio, record companies and trade publications have all certainly had major influence in the current positioning of the format. They will no doubt continue to play an integral role in its future.

CLOSE UP began, in the January issue, a three-part perspective series designed to present views from industry professionals on the perceived shift in Country Music. The January issue featured the record company perspective; last month's presented radio's viewpoint; and this month focuses on the trade publications.

The question postured is: Chart methodology and manipulation, lack of strong hit product, and restrictive radio airplay policies are some of the factors that have been cited as having major impact on the current status of Country Music. Among radio, records and trades, who, in your opinion, has the most influence on the status of the industry, and who do you think has the ultimate responsibility for its future growth?

Tom McEntee

*Director Nashville Operations
CASHBOX Magazine*

My belief is that I have the most influence on the status of the industry and I am the one responsible for its future growth.

In my mind, it's time to be getting to some nittus-grittus. To undertake some **personal** responsibility and perhaps take the "beam" out of my own eye before pointing out the speck in someone else's.

It's time for me to accept the fact that wherever I am, or whatever service I'm performing, I can only see the "status of the industry" from one perspective — my own. So it's my collection of attitudes that gives the industry its definition, and my opinions give it its color and delicate shadings — for me, at least. And that's what I have to work from.

If what I see is not to my liking — be it unappealing product, chart manipulation, festering incompetence, or whatever — then I have several choices:

- to bitch and moan, figuring that the entire world will change to my liking if I grouse enough about it.
- to point fingers at lots of other people in an effort to keep from looking in the mirror.
- to ignore the situation, hoping that it will magically disappear (or tell myself that it doesn't concern me, anyway).
- to do something constructive about it.

In the latter case, "something constructive" might be to become an activist and make up petitions and the like, or it might be something as simple as to change my attitudes about the situation. As long as it's **constructive** action.

Philosophizing is sometimes a delightful pastime, but action is a helluva lot more efficacious. And action has to begin with **me** — not the other guy. I need to search for solutions and I need to explore new paths and seek

out new opportunities.

And then I need to think a whole lot more in terms of cooperation, because, while individual effort is of extreme importance, only a strong cooperative attitude will be enough to effect healthful changes in any industry — including the so-called "music business".

Lon Helton

Country Editor

RADIO & RECORDS/Los Angeles/Nashville

The responsibility for the growth of Country Music lies equally with each element of the radio, records (including artists, producers, etc.) and trade continuum. Each element, however, has its own goals to be met — goals which are not necessarily common to the other two sides. Nevertheless, it must be recognized that the three are inextricably intertwined. The industry as a whole went through a period of inflated numbers (sales and ratings) in the early 80s. The decline from those bloated figures first produced counterproductive finger pointing. Now, however, I think the high degree of cooperation among the three factions is an outgrowth of the hard times we all faced. Radio is the primary mass marketing vehicle through which the music reaches the people. If Country radio is not strong, it is virtually impossible for the industry to be healthy. Radio depends on the labels to provide the product which induces people to listen. It also should be able to depend on the trades for reliable, unbiased, imperial data. Without quality product or useable record activity information radio will have a hard time satisfying its core, let alone attracting new listeners to the format. Without new listeners, the format will gray to the point it will be in danger of selling demos listed as "64 to death".

Perspective

The record companies have the responsibility for not only finding new talent, but for encouraging its present stars to constantly stretch their boundaries. Just as radio stations were accused of playing it safe the last few years, record companies have fallen into the same trap. The homogenous sounds emanating from Music City studios have resulted in faceless, nameless artists who all sound alike (I am sure the labels would add that many of the radio stations have become just as "faceless" in the last few years, but that, too, is changing). The result has been a diminution of identifiable stars capturing the public's imagination. Both record sales and radio ratings are adversely affected by the lack of "stars".

The good news is the labels have taken up the gauntlet in the last year or so. There are more new, exciting acts on the scene than any time in the past seven years, perhaps even longer. As the appeal of the music broadens so will the appeal of the radio format. Assuming, of course, that radio approaches the changing musical scene with open minds and ears.

Trade publication charts should be nothing more than a reflection of what is happening. Our goal is to provide radio, labels, artists and producers, et al, with accurate information they can believe. Nationally compiled feedback is essential to the process. Without it the creative community has no way of knowing how the public is responding to their efforts. This knowledge does help shape future artistic decisions. Without this input radio, too, finds itself operating in a vacuum devoid of information vital to its decision-making process.

Elaborate criteria-laden charting systems have reduced the data-gathering process to nothing more than a game. Radio and records have been placed in an adversarial relationship by complicated methodology applied in an arbitrary manner.

It's time for each side of the business to re-dedicate itself to doing the best job it can in its respective field. Each of us has to set a course to achieve our primary goals. However, its attainment need not be at the expense of another. Indeed, the success of the other two sides in the triangle should be our secondary goal. The more open-minded and sensitive to others needs we are, the more quickly we can re-establish Country as a part of the American lifestyle. At that point we will all prosper.

Marty Feely
Associate Publisher/BILLBOARD Magazine
Vice President/BILLBOARD Publications/New York

The responsibility for the reversal of the perceived negative trend in Country Music must be shouldered by

all segments of the Country Music industry. This statement pre-supposes a high level of professionalism on the part of all involved parties and recognizes that record companies, radio stations, trade publications, artist's managers, booking agents, music publishers and all other people involved in the process of delivering music to the public often have different professional objectives and responsibilities.

As the purveyors of music, much of the burden will fall on the record manufacturing segment of our industry. They must continue to research consumers' tastes, especially young consumers and active record buyers, to identify the "types" and "sounds" of Country Music the people want to hear and purchase for the remainder of the 80s and the 90s. Certainly, no easy task!

As the traditional Country record buyer ages, it is extremely important for companies to shape their artist rosters to satisfy not only the traditional music tastes, but also to develop artists and music that will appeal to and attract the younger listener who will become the active buyer of the "new" Country Music.

Exposing this new music to the public is another problem. Radio stations are caught in their own competitive challenge as they must respond to the battle for listeners that exists within their markets. They may be reluctant to play certain types of music if they believe it's not what their listeners want to hear. Upon reflection, radio's challenge is not so different from the record company's challenge. They (radio) must continue to satisfy existing listeners as record companies must continue to satisfy existing record buyers. Simultaneously, radio must attract new, younger listeners if they expect to grow, just as record companies need to sell to new consumers if they are to grow.

On the other hand, trade publications, at least in my view, have a much more straightforward job. It's the task of the business press to report factually and objectively on all the news relating to an industry that can or will affect the way people in that industry conduct their business. Some trade publications compile charts, and when viewed dispassionately, charts are also rather straightforward as they merely reflect or measure the overall activity a record is achieving in the market place.

Having stated the above, I would like to conclude on a positive note. I sense a growing optimism in the Country Music industry. Country radio stations are enjoying a resurgence as their market shares were up in the most recent ratings period. Also, record companies are signing and developing new artists who have the talent and potential to become tomorrow's stars. For the industry to fulfill the promise so many of us believe exists, it's necessary we all work together in an atmosphere of understanding and professional respect for the legitimate problems confronting all of us . . . meanwhile, the trade press will keep you informed as to how we're doing as an industry.

Meet Your Board

Dianne Petty



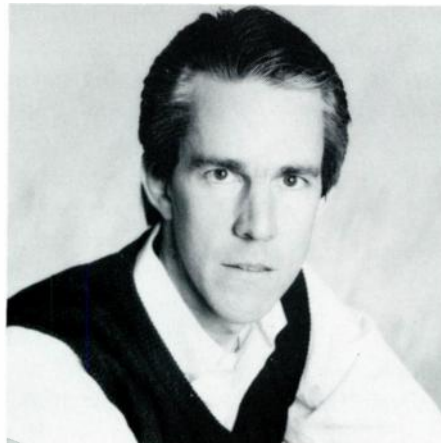
Dianne Petty

A native Nashvillian, Dianne Petty began her music business career in 1969 as administrative assistant to Paul Cohen, long-time head of Decca Records. Following Cohen's death, she assumed the directorship of Nashville operations for ABC Records, handling Top 40 promotion for the ABC-Dunhill label. She also began to develop the ABC music publishing companies, working with such writers as Kenny Loggins, Jim Croce, Dennis Lambert, Brian Potter and Peter McCann. Dianne was appointed vice president of the ABC Music Group in 1977. In 1979, Dianne joined SESAC, Inc., the second oldest performing rights organization, heading their Country Music division based in Nashville. In 1982, she was appointed vice president of SESAC where her focus has been the development of new writers and their placement with music publishers. Dianne is active not only with the CMA Board, but also with the Nashville Entertainment Association and Nashville Songwriters Association International.

Jim Ed Norman

Jim Ed Norman has been involved in virtually every phase of the music business since joining a band at North Texas State with Don Henley (later of the Eagles) and Richard Bowden (one half of Pinkard and Bowden). The band, Shiloh, was signed to Amos Records, headed by Jimmy Bowen, and

they were produced by Kenny Rogers. After the group broke up Jim Ed joined the retailing staff of Warehouse Records in Los Angeles while aspiring to write movie soundtracks and instrumentals. He arranged and conducted the strings on the Eagles' DESPARADO album and played keyboards on "Take It To The Limit" and "Lyin' Eyes" among others. He also plugged songs for RCA's Sunbury Music and arranged and produced demo sessions at Chappell Music. In 1977 he produced his first song, Jennifer Warnes' "Right Time of the Night", followed by two albums for Jackie DeShannon. His teaming with Anne Murray produced nine albums and numerous awards including four Grammys, 24 Juno Awards, and two CMA awards. He has produced, among others, Janie Fricke ("Down To My Last Broken Heart"), Mickey Gilley, Johnny Lee, Charlie Rich, Michael Martin Murphey, The Osmond Brothers, Gary Morris, Shelly West, Terri Gibbs, John Anderson and Pinkard and Bowden. He co-wrote, with Chick Rains and Michael Martin Murphey, two Murphey hits "Disenchanted" and "Radio Land". In July, 1983 Jim Ed moved to Nashville permanently, accepting the position of vice president of A & R for Warner Brothers Records/Nashville division. In less than a year he became executive vice president of the Nashville division, a position he holds today. Jim Ed and his wife, Kim, have two children.



Jim Ed Norman

Rhubarb Jones



Rhubarb Jones

Rhubarb Jones is a native of Tallapoosa, Georgia and received a degree in speech and theatre from West Georgia College. He began working in radio (WPID) in 1971 while a student at Jacksonville State University. He has been a broadcast personality at stations in Bremen, Georgia; Columbus, Georgia; Asheville, North Carolina; and Montgomery, Alabama prior to becoming the early morning broadcast personality at Y-106 (WYAY) radio in Atlanta. In 1983 Rhubarb was named CMA's Broadcast Personality of the Year — Medium Market and the Academy of Country Music's Disc Jockey of the Year. He is active on both the boards of CMA and ACM. Rhubarb is married to the former Cheryl Phillips.

Al Greenfield

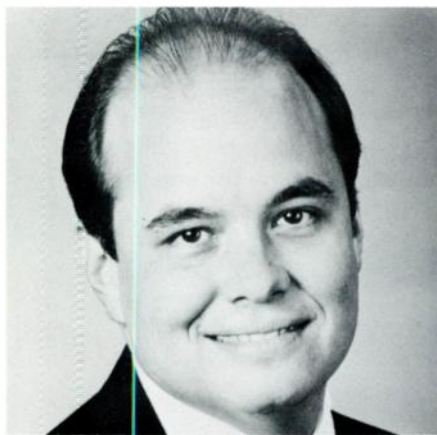
Although Al Greenfield grew up in Nashville, his career in broadcasting has taken him to cities throughout the United States. He has served as president and general manager of radio stations in Chicago, St. Louis, Houston and Nashville and was president of the broadcast division of Viacom International in New York. While at Viacom, Al was responsible for broadcast facilities in New York City, Washington, D.C., San Francisco, Houston, Chicago and Memphis. He is currently a partner in The Greenfield Group, a business consultancy firm, and the owner of two radio stations in El Paso,



Al Greenfield

Texas. Al's consulting history includes projects for CBS Records, Columbia Broadcasting System, Great Empire Broadcasting, Sonderling Broadcasting Company and CMA. He was a guest speaker on behalf of United States broadcasters in April, 1985 touring Australia and New Zealand and is immediate past president and current board member of the Country Radio Broadcasters. Al and his wife, Tonya, have three children and reside in Phoenix, Arizona.

Kevin Metheny



L. Kevin Metheny

Kevin Metheny is currently vice president of Video Hits One (VH-1) in New York, responsible for overseeing the areas of on-air promotion, editorial and production for the 24-hour video channel. He attended Seattle University in Seattle, Washington and previously held the position of program director at radio stations in St. Louis, Chicago, Pittsburgh, San Diego, New Orleans and Philadelphia. Kevin came to MTV Networks from WNBC Radio

where he was director, programming and operations, having joined the station as manager, programming in 1980. At MTV Networks he has been vice president, Music and Production for MTV and VH-1 and vice president, VH-1 Production/Music Programming and MTV Music Programming.

Randy Owen



Randy Owen

The lead vocalist/guitarist of the Ft. Payne group known as Alabama, Randy Owen, grew up in Adamsburg, Alabama on Lookout Mountain. He attended Jacksonville State University, then teamed with cousins Teddy Gentry and Jeff Cook in 1969 to begin playing music. Relocating to nearby Anniston, Alabama the threesome took odd jobs laying carpet and hanging

drywall in order to keep the band together and played weekends at Canyonland Amusement Park. In 1973, the band, which called themselves Wildcountry, left their day jobs and moved to Myrtle Beach, South Carolina to play at The Bowery for tips and \$1 an hour. In 1977, Randy and the band landed a recording contract with a small label and eventually signed with RCA Records in 1980. Since that time the band, with drummer Mark Herndon a part of the team, have garnered 9 CMA Awards, including the prestigious Entertainer of the Year commendation three times (the first group to do so and the only ones to carry off the trophy three times), have sold more than 13 million records and racked up 17 consecutive number one singles — a feat unequalled in any musical genre. Randy writes much of the group's material, including such classics as "Tennessee River", "My Home's In Alabama", "Feels So Right", "Lady Down On Love" and "Mountain Music". Randy enjoys being alone with his immediate family and away from the telephone when not on the road. He also enjoys farming, writing short stories, poetry and sports of all kinds. Randy and his wife, Kelly, have two children and reside in Fort Payne.

CLOSE UP begins in this issue a series of profiles on CMA Board members. Six Board members will be featured in each issue.



Outlaws or artists? Kris Kristofferson (left) as Jesse James and Johnny Cash (right) as Frank James are joined by Bill "Whiskey Head" Ryan, played by David Allan Coe, on the set of the NBC world premier movie "The Last Days of Frank and Jesse James", which aired February 16. Willie Nelson was also featured in the movie, playing the part of Gen. Jo Shelby.

MEDIA

The ABC Radio Networks is the first radio network in the country to make use of fiber optic channels for the transmission of program audio between cities, according to Bob Donnelly, director of satellite systems, ABC Radio Networks. ABC's December 24, 1985 broadcast for WABC, New York from the Kennedy Center in Washington, D.C. was the first application of this system; regular use of this inter-city link began on January 6, 1986, with ABC News Correspondents Joe Templeton's "The World News This Morning" program.

The Fall 1985 Arbitron Survey of Central Texas' radio listening has just been released, and KASE 101 has the highest number of listeners twelve years of age and over. KASE has been the top rated station in Austin and Central Texas on five of the seven semi-annual surveys conducted since the fall of 1982.

Doug McClure's original pen and ink sketches now enhance the beautiful "Singing Cowboys Of The Silver Screen Calendar" which features early photos of the singing cowboys. Included are Gene Autry, Tex Ritter, Roy Rogers, Jimmy Wakely and more. For more information contact Blair Enterprises, P.O. Box 7947, Van Nuys, CA 91409.

Nashville now has the most comprehensive directory ever published for this area's music, film/video and advertising industries published by Karen Everly. "Nashville Hotline" is \$30 and can be ordered by calling (615) 385-9999 or writing to P.O. Box 121086, Nashville, TN 37212. If ordering by mail, please add \$2 for postage and handling and allow four weeks for delivery.

The Creative Radio Network announces that TM's "The Story Of Country Music" is now available exclusively through CRN. CRN is offering the program on a weekly one or two hour basis. For information and availability call 1-800-392-9999.

Chartrad Research is expanding its computer data base to include the Music Industry with special interest in people who make records and independently distribute them to Country radio. Chartrad's data base includes U.S. libraries, independent record labels, major and secondary radio in addition to people and organizations that support the recording industry as well as a demographic data base on the U.S. Census. Chartrad invites all persons and organizations actively involved at any level of the music industry to write them at Drawer 5807, Wynnton Station, Columbus, GA 31906. Please state your name, address, business phone, field, what you do within the industry, and include a few words about yourself or your organization. Chartrad may also be reached via computer modem through the Delphi Network or Compuserve number 73107,570.

MJI Broadcasting, Inc. and Goodphone Communications, Inc., co-producers of the 28th annual Grammy Awards radio specials, have named Larry Gatlin, Philip Bailey and Henry Mancini as hosts of the Country, R&B and Nostalgia shows respectively. For more information contact MJI Broadcasting, 666 Fifth Avenue, New York, NY 10103; (212) 245-5010.

The ABC Radio Networks recently announced a new series entitled "Music Of America", which features concerts, special events and holiday programming of some of the best known contemporary American musicians. "Music Of America" kicks off its premiere show with a concert spotlighting The Oak Ridge Boys and The Judds in performance at Radio City Music Hall on March 21. To celebrate the launching of the series, ABC will join forces with the show's producer Kaminsky & Company, WHN, The Jim Halsey Company, The Oak Ridge Boys and The Judds to host a gala party at Radio City Music Hall prior to the concert.

Happy Birthday To You . . .

This month marks the third year anniversary of Country's cable channel The Nashville Network (TNN). And does that network ever have something to celebrate! Since debuting in March of 1983 with a viewership of 7 million, the network's number of subscribers has soared to more than 24 million. And, in the period between July 1984 and July 1985, TNN garnered a prestigious first runner position gaining 37.4 percent in annual growth, followed by Lifetime with a 30.3 percent gain and MTV with a 23.1 percent gain.

Contributing to the success of this "grand ole Country cable network" is its programming, which includes the popular shows "Nashville Now", "Grand Ole Opry Live", and "Country Clips" — to name only a few. According to David Hall, vice president and general manager of TNN, the network's original programming mix is what has attributed to its tremendous success. "We didn't go 100 percent

music," Hall observed. "If we had, we'd have been in real trouble. But by mixing music with game shows, sitcoms, sports, musical concerts and interview shows, we've been able to offer a broad-based service that strictly deals with a Country lifestyle and Country Music."

Looking to the future, Hall said that TNN will probably be airing more musical specials because they seem to be very popular with TNN's audience. "We won't change what we are doing, rather just enhance by adding a few more cherries onto the sundae," he said.



Photo by: Alan Mayor

The boys are back in town...Mercury/Polygram Country Marketing Director Joe Polidor greets the Maines Brothers Band upon their arrival into Nashville. The group was in town for TV appearances and interviews in support of their current album, *THE BOYS ARE BACK IN TOWN*. Pictured (L to R) are Polidor, Kenny Maines, Donnie Maines, Cary Banks, Richard Bowden, Jerry Brownlow, Steve Maines and Lloyd Maines.

ONE PERSON'S OPINION

The following comments are one person's opinion. CLOSE UP will feature, in the April issue, a complete perspective on Mr. McEuen's subject with viewpoints from artists, broadcasters, promoters and others involved in the issue.

The purpose of this article is to ask for help for the sake of everyone involved in the Country Music business. Our music is in trouble because radio refuses to identify records.

Have you ever taken your spouse or a guest to a concert and have them say, "Oh, I didn't know that was **their** record"? When this does happen, who's responsible for them **not** knowing? In my opinion, it is strictly radio's. Radio hasn't done their job in making people feel close to the music. Would dj's leave their name out of an air shift or would a station omit its call letters? No. But, radio is the audience's connection to the cultural community, and the artists need radio to be aware of what's happening with their music. Radio acts as a go-between. Radio has always been this friendly voice that brings new music to people, and if they do that with the right attitude, the listener will keep tuning in because he knows he will hear something new and be informed.

Yet today's Country radio has become much more of a background formatted music. When rock radio did this in the late 70's, many artists suffered. Little River Band, for example, is a classic case where people knew the song but not the artist performing the song. If Country radio continues to follow its present course, I feel it will be reflected in even more slack sales and faceless artists playing nameless songs to smaller audiences. Without the title and artist mentioned when a song is played, people can't ask for a record when they go into a record store or request it on the stage.

The point is, we make the records which radio uses to help them achieve better numbers, and we help radio by endorsing the stations — giving them station id's, doing promotions, helping them with giveaways of free records, doing things around holidays to show that we endorse the station. But, on the other hand, radio is not reciprocating by endorsing the artists — trying to help us achieve better numbers. It's reached a point where, I feel, we can't do it anymore with stations who don't reciprocate. Why should we do station id's or interviews when the station isn't telling people who's doing the records? The audience won't realize who they're listening to in an interview anyway. Better promotion of who the artists are and what the song title is would make a better interview. When we play Louisville, for instance, we do promotions for WAMZ because Coyote Calhoun and his station identify records. Some promoters now will **only** work with radio stations who identify records. They feel it definitely improves attendance at concerts. When the audience can identify an artist with a song, they are much more interested in seeing them in person and are aware that the artist is in town.

I realize that back-announcing is practiced by many stations, but when you have five or ten in a row, back-

announcing is practically meaningless, since a large percentage of the listening audience is known to be five to fifteen minute listeners. Back-announcing 10 songs means you're naming five songs which the listener didn't even hear. I believe back-announcing is tuned out by the audience. Consumers like to feel they're getting information from radio, and I think they're capable of handling it. Some stations say they don't like pre-announcing because they don't want tune-outs by those who don't like a particular song. To me, this is a very weak statement.

The whole point of this is that I'm asking for help. I think there are a lot of people who **should** be asking for help. Do any of you artists riding on buses, or show promoters, or "mom and pop" record stores care, or do you **need** help selling the songs and the artists? Could you sell a car or any other product without a name for it or its manufacturer? People are starting not to care, and it will just get worse for those of us on the road. In an interview with BILLBOARD a couple of years ago, I predicted that our music would be in trouble unless something was done about the situation. Recent slack sales and concert attendance seem to have proven my point.

Why not find out if identifying the songs and artists helps? Let's find out if it would work to let the listener know the title of the song and the artist, even giving label credit occasionally. I listen to US 101 because they identify records, and I really appreciate that — I think it makes a difference. There are others throughout the country who do the same. Stations who put on big listener appreciation days and have huge successes with them are probably the ones who build a rapport with their audience by identifying the records. It's become a matter of survival for live performers. The jocks are always giving their names and station call letters to interest listeners. If they could interest listeners in the music as well, everyone would fare better. If the promoters would request that the stations identify the artists so that when they are spending a large amount of money to bring the artists into town, the audience would know them and their music; or record stores start saying they can't advertise the records on the station because no one knows who Restless Heart or Michael Martin Murphey or the Nitty Gritty Dirt Band is and it wouldn't be cost effective for them, that would be a start. I think the record labels should say something — and the songwriters, the producers and the managers.

(continued on page 20)

Trivia Quiz

The name T.G. Sheppard wasn't the first stage name adopted by this Country star. In the early '60s, he made a number of pop records, the most successful of which was a hit called "High School Days". What stage name did he use for that record?

Answer To Trivia Quiz On Page 19

UPDATE

Awards

Gordon Barnes, premier weather forecaster during morning and afternoon drives for WMZQ AM/FM, Washington, D.C., was recently selected by WASHINGTONIAN magazine as one of ten recipients of the 1985 Washingtonian of the Year awards. Barnes joined WMZQ in early 1985. He has volunteered much of his time to the "Toys For Needy Children" project, which aids needy families in the Washington area.

New Companies

Gloria Cox has announced the formation of **Highest Call Music**, a publishing company primarily interested in development of new Christian songwriters. Highest Call Music (ASCAP) and Higher Way Music (BMI) were formed as a partnership with **Meadowgreen Music Company** and Meadowgreen will handle all administrative duties for the company. Highest Call Music offices are located at the Soundshop, 1307 Division, Nashville, TN 37203.

John Fisher, of John Fisher and Associates, and **Ed Gary**, of Ed Gary Productions, have entered into an agreement which calls for Ed to head **Continental Management**, a division of John Fisher and Associates. The offices are on the 1st Floor, CMA Building, 7 Music Circle North, Nashville, TN 37203.

Ken Baker, president of BMP, Inc., a full service Artist Management company, has announced the formation of **AVISTA Records**, a new independent label with offices based in Edmond, Oklahoma. Baker will serve as president of the new label. The Nashville mailing address for the label is P.O. Box 24454, Nashville, TN 37202. AVISTA Records' address is P.O. Box 627, Edmond, OK 73083; (405) 348-4119.

Nashville entertainment attorneys **Craig Benson** and **Scott Siman** of the law firm **Benson & Siman** recently opened offices at 1207 17th Avenue South, Nashville, TN 37212; (615) 320-6161.

Bob Kaminsky has formed **Kaminsky & Company**, a multi-faceted production firm with offices in New York City and Nashville. Offices are at 31 Union Square West, Suite 13A, New York, NY 10003; (212) 645-6868 and P.O. Box 121883, Nashville, TN 37212; (615) 794-2153.

Long Island Country Records has been established as a new independent label by **Mike Kenny**, the company's founder and president. Long Island Country Records can be contacted at: Box 597, Deer Park, Long Island, NY 11729; (516) 242-8094.

On The Move

Stan Strickland has joined Vision Management Group as director of sales and marketing.

Ellen Wood has been appointed coordinator of public information for the Nashville office of Broadcast Music, Inc. (BMI).

Steve Popovich has joined Polygram Records as senior vice president, Nashville Operations.

Robert W. Pittman has been appointed president and chief executive officer of MTV NETWORKS, INC., succeeding David H. Horowitz.

Ron Baird has joined the Jim Halsey Company as vice president of Big Sky, Southwest and Midwest Territories and will be based in the company's Tulsa office.

Jim Crockett Promotions, Inc. announced the appointment of three individuals to represent the company's expanding activities. **Malcolm C. Klein** to represent Jim Crockett Promotions in all licensing operations, **Robert M. Garner** will head up the company's television syndication efforts, and **James F. Oshust** will serve as national leasing representative for Jim Crockett Promotions.

Dave Simons has been appointed general manager of Capitol Communications Network based in Birmingham, Alabama.

Bill Hendrich has been named general sales manager at KSJ in Mobile, Alabama. Also at KSJ, **Jimmy Wilmer** was promoted to local sales manager, **Jody Murphy** will head up the newly created retail sales development and vendor support department, **John Farrell** and **Belinda Fugera** have joined the KSJ sales department, **Jef "J.J." Funk** is the new promotion director, **Tim O'Neil** has assumed the full time program director slot, **Jim Cassidy** takes over the 9 a.m. to noon slot, **Scott Johnson** has been appointed as the assistant program director and music director of 95KSJ, **Bonnie Walters** joins the KSJ air staff . . . **Evie Anastasiou** moves back from AM-1270 to handle the weekend air shifts on 95KSJ.

Dennis St. John is now part of the KFKF-FM, Kansas City, programming department and air staff. **Dan Roberts** and **Billie Rodely** have joined forces to make the hot new morning team, "The KFKF Country Club." **Dave Munday** has joined the KFKF air staff and **Tony Stevens** has been appointed program director for sister station KCKM-AM in Kansas City, Missouri.

Vernell Hackett has been appointed editor of COUNTRY RHYTHMS, which Third Coast Publishing has purchased.

Deborah Evans has been appointed editor of COUNTRY NEWS.

Ernie Holloway has been named program director at KRPT in Anadarko, Oklahoma.

Gary Vance has returned to KMPS AM/1300 Seattle, Washington.

Beth Jenkins has been named sales manager of AMUSEMENT BUSINESS.

Cynthia Partlow has been promoted to AMUSEMENT BUSINESS sales representative and **Caryn Perlstein** has been named sales assistant in the New York office.

Dick Downes, national sales manager for KWK/KGLD, St. Louis, has been named vice-president/general sales manager of Drake-Chenault Enterprises, Inc.

John Arnold has been promoted to the position of sales manager at KEBC, Oklahoma City.

Jenell Briley has been appointed promotions coordinator at Stellar Entertainment Inc.

Dave Gifford has been named southwest regional director and **Gail Steffens-Varricchio** has been promoted to membership director at the Radio Advertising Bureau, Inc. in New York.

Cathy Martindale is now reporting entertainment news for WTVF-TV's top-rated "Talk Of The Town" program in Nashville.

Carol Sampietro has been appointed to the position of assistant regional director, Nashville, for The Songwriter's Guild.

Reggie Mac has been appointed president of McFadden & Associates, Inc. in Nashville.

Eric Weiss has been named director of business affairs for the Mutual Broadcast System.

Jack Patterson has been named director of sales, Detroit, for the Westwood One and Mutual Radio Networks.

Barry Ettenger has been named Nashville correspondent for OPTIC MUSIC's International Notes column.

Madeline A. Dubrowski and **Frank S. Kelly** recently were appointed account executives for the ABC Radio Networks.

Don Zarndt has joined the Triangle Talent Agency in Louisville, KY.

Chuck Morris has left his position as vice president of the Denver based Feyline Presents, Inc. to open an entertainment management firm with offices in Denver and Nashville.

Signings

Lewis Storey to CBS . . . Carl Finney to Mike Sandberg and the Texas Sounds talent agency . . . Michael Martin Murphy to Warner Brothers . . . Ralph Emery and Tracy Caulkins to Top Billing International . . . Porter Wagoner to MCA-DOT . . . Ray Peterson, Terry Stafford, Henson Cargill, Jan Jones, Steve Ricks and Stella Parton to Ed Gary and Continental Management . . . Pake McEntire to Buddy Lee Agency . . . Merle Haggard and Pat Boone to Jim Halsey Company . . . Bonnie Nelson to Triangle Talent . . . Marty Gillan to Comstock Records.



"Starry-Starry Night" was the theme of the fundraising gala to benefit the Nashville Symphony's 1986 season. Music Row artists and executives turned out in support of the city's orchestra at the first annual Nashville Symphony Ball. Pictured at the gala are (L to R) Jim Ed Norman, executive vice president, Warner Bros. Nashville; Connie Bradley, ASCAP executive director; Kenneth Schermerhorn, the symphony's conductor; Donna Hilley, Tree International executive vice president; and Bruce Hinton, senior vice president/general manager, MCA Records, Nashville.

Answer To Trivia Quiz From Page 17

Brian Stacy

Trivia Quiz courtesy of Kraft, sponsor of the annual CMA Awards, and the Country Music Association.



Michael Martin Murphey recently signed to Warner Bros. Records. Pictured at the signing are (L to R) John Frankenheimer, Murphey's attorney; Murphey; Jim Ed Norman, executive vice president, Nashville division, Warner Bros. Records; and Gary Borman, Murphey's manager.

Board Meeting

(continued from page 1)

broadcasters are looking to CMA for assistance, almost equally, in all areas of broadcast management," Greenfield emphasized. "They are looking to CMA for assistance in professional growth and development as well as for information." The committees proposed a series of six workshops throughout the country, two of which would be centered around the CMA Board meetings in Chicago (April) and San Francisco (July). The purpose of the workshops would be to educate and improve communication and would include industry experts serving as panelists. The Board approved an annual three-month major membership drive which would be held in 1986 from March through May.

Board member Gary Morris proposed a number of concerts throughout the country designed to promote a positive image of Country Music, increase retail shelf space, and provide additional exposure for CMA. The concerts would be done in conjunction with all Country Music radio stations in the city in which the concerts would be held.

Greg Rogers, chairman of the International Committee, reported that the forthcoming UK Country Music Merchandising campaign should prove to be very successful. He indicated that the entire industry was very excited about the possibilities presented by the campaign and that Maurice Oberstein, head of the British Phonographic Industry, said that CMA's launching of the campaign had inspired BPI to launch a generic campaign in the stores focusing on their February awards show. Rogers also reported that more than 100,000 pounds would be expended by the UK music industry on Country Music within the next six months through advertising and research. He pointed out that MUSIC WEEK has established a Country Music Album Award to be presented at their annual awards show. According to Rogers, membership in the international category increased by 32% over the last year, and the London CMA office will expand by hiring another full-time employee. The former UK Market Advisory Committee has changed its name to European Market Advisory Committee.

Planning and Development Committee chairman Ralph Peer reported that Willie Nelson would present a fund-raising concert for the Art Institute of Chicago on April 16 in conjunction with the CMA Board meeting in that city. A press conference will be held in early March to announce complete details.

In other Board action, Kevin Metheny, chairman of the TV/Video Committee, reported that there is a need for a new Country Music promotional video. His committee will seek in-store video showing and more avenues for broadcasting videos. Jim Powers, chairman of the Merchandising Committee, reported that CMA will again participate with NARM in a point of purchase merchandising campaign on the CMA Awards

Show. Chairman Tony Conway reported that the Talent Buyers Entertainment Marketplace will be held October 11 and 12, 1986 at the Sheraton Music City in Nashville. Showcases will be held in the Sheraton's McGavock's Place Lounge, and Agent's Marketplace will continue to be a feature of the two-day seminar.

A luncheon was held on Thursday, January 23 for members of the British music industry, press and CMA Board members. Of the 250 invited guests, 200 attended the luncheon, which included a video presentation on the forthcoming UK merchandising campaign. Maurice Oberstein spoke for the British industry while Rick Blackburn and Greg Rogers spoke on behalf of CMA.

"The difference in the tenor of things since our last meeting in the UK in 1981 was unbelievable," observed CMA executive director Jo Walker-Meador. "There was a very upbeat, positive attitude on the part of everyone in attendance." Forty CMA Board members were in attendance compared to 15 in 1981, Walker-Meador pointed out. "I thought this was one of the most positive and exciting Board meetings I've ever attended," she concluded.

President Rick Blackburn remarked, "I think everyone is excited about our plans for 1986. Early indications point to a growth year for Country Music on a global basis. It's incumbent on CMA to be the catalyst, and we accept the challenge with enthusiasm."

Chairman Joe Galante summed up the general feeling, "This Board meeting exhibited a great deal of increased optimism which was born out by increases in ARB's of Country Music and several artist success stories. There's no doubt that Country Music has turned the corner. We've begun a campaign to develop an increased awareness and market shares."

The next CMA Board meeting will be April 15 - 17, 1986 in Chicago, Illinois.

One Person's Opinion

(continued from page 17)

I believe 10 in a row is devastating. An artist spends a good portion of his life on a bus riding across the country, trying to make good music, and radio takes the music for free and plays it because it might help their ratings, yet they don't say anything about the music. I would really like to see dj's leave out their names and see how well they would fare when next they go out to emcee a live show — or when their family hears it.

There are some great stations out there, but out of the almost 2,300 Country stations, only about 10%, in my estimation, identify records. While radio may not be in the business to sell records, they are in the business to spread the word about who's making records and who's being played. We've all got to pull together to make this work. People need to know more about the music in order for it to survive.

John McEuen
The Nitty Gritty Dirt Band

SELLING SOUND WITH PICTURES

The following article was written by Andrew Giangola, assistant editor of *SOUND MANAGEMENT*. It is reprinted here with permission.

Video is selling radio at WCMS in Hampton, Virginia. WCMS-AM/FM salespeople were impressing advertisers with a slick 18-minute video about the "100 Grand Gumshoe Giveaway" within a week after the nationally renowned promotion (kicked off when disc jockey Howard Hessman was kidnapped) concluded in mid-June, 1985.

Though the "100 Grand Gumshoe Giveaway" was hot news throughout the time-buying community, WCMS continued to promote the caper with the video even after Hessman was "released". "We wanted to drive home the fact that we are an entertainment source," explained general sales manager Michael Bump, CRMC. High tech in the form of a ¾ inch tape and mini-cassettes shattered stereotypes of the Country format as one lagging behind the times. "Few advertisers are aware of how far Country has come up the road," Bump noted.

The WCMS video celebrates all advertising. "We are showing that we believe in advertising and that we follow this belief by advertising for ourselves," Bump said. "Before asking, 'What can the station do for me?' an advertiser can see what WCMS is doing for itself."

Produced by Studio Center, the video stresses WCMS's "innovative pizzazz". It documents WCMS's expansive print and television promotion of Hessman's May 2nd arrival as a new station DJ, his public appearances, and staged abduction during a closed circuit television interview at a car dealership three days later. Narrated by Rick Devlin, the private detective whose clues aired on WCMS four times daily throughout the six-week "Where's Howard?" promotion, it portrays the excitement surrounding the search for Hessman by Devlin and his 50,000 pre-registered "operatives".

These listeners, who guessed the city where Hessman was currently held, won portions of the \$100,000 ("100 Grand") cash prize. The grand prize winner finally located Hessman in Baton Rouge, and received a trip on the

Q.E. II. "The idea behind the operative was to recycle audiences," Bump said. Devlin signed up his sleuth assistants at local shopping centers, where he displayed the kidnapping video. "The contest became a 'call out' rather than a 'call in' through the registration process," Bump said.

WCMS initially slated \$35,000 for the Gumshoe Giveaway. The budget later ballooned to \$250,000, which covered unionman Hessman's fee, prizes, production costs for two television commercials, on-air promotion, print ads, and the video. "The promotion found a distinctly different angle for a merchandise giveaway," Bump claimed. "Somebody can hand out a cruise or a car, then someone else will give a trip around the world and two cars. We created a promotion that got people talking about radio again."

Indeed, excitement surrounded the caper. National radio trade magazines, local television and radio broadcasters, and the Nashville cable network

carried the story of the DJ heist. The *Daily Break* featured the outlandish promotion on page one and letters to the editor about the snatching appeared for almost a month.

Some advertisers were annoyed when Hessman disappeared, assuming that he would be working permanently at WCMS. With interest of Hessman's whereabouts surging, most relished the added exposure. Soothing reinforcements came via the radio, which was shown to clients as soon as Hessman returned to the station for a few more air shifts.

WCMS chose Hessman as the kidnapping victim to broaden their 18 - 25 demographic base. The spring Arbitron book reflected young adults' identification with the upbeat, off-the-wall actor. On WCMS-FM, average share of men 18 - 34 rocketed to 5.5 from 2.5 the previous fall. The AM station jumped two share points.

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Broadcast Music, Inc. recently hosted a reception and video presentation honoring Bob Banner & Associates and Television Program Enterprises to introduce their new show "You Write The Songs". Attending the reception was (L to R) Sam Riddle, producer of the show; BMI's Vice President Joe Moscheo; Ray Stevens and John Hartford.

FACTFILE

MARCH

(*denotes birthdays)

- 1 **"Cliffie Stone"** (Clifford Gilpin Snyder); Burbank, California
***Jim Ed Brown**; Sparkman, Arkansas
Johnny Cash and June Carter married in Franklin, Kentucky, 1968
Barbara Mandrell signs her first recording contract, 1969
- 2 ***Arthel "Doc" Watson**; Deep Gap, North Carolina
***Larry Stewart** (Restless Heart); Paducah, Kentucky
David Houston's "Almost Persuaded" and Jeannie Seely's "Don't Touch Me" awarded Grammy, 1967
Jim and Jesse McReynold employed by Grand Ole Opry, 1964
The Whites employed by Grand Ole Opry, 1984
Peace in Vietnam, 1973
- 3 Buffalo Springfield, early Country-rock band, formed on Sunset Boulevard, Hollywood, 1966
Exile's "Woke Up In Love" hits number one on the Country charts, 1984
Waylon Jennings' WHAT GOES AROUND awarded Platinum album, 1979
- 4 *Coal Miner's Daughter*, the film version of Loretta Lynn's autobiography, premiers in Nashville, 1980
James "Sleepy" McDaniel died, 1963
- 5 ***Tommy Cash**; Dyess, Arkansas
Patsy Cline, Hawkshaw Hawkins and Cowboy Copas killed in plane crash, 1963
John Belushi died, 1982
- 6 ***Bob Wills** "The King of Western Swing"; Limestone County, East Texas
***Doug Dillard**; Salem, Missouri
***Jerry Naylor**; Erath County, Texas
THE BEST OF BUCK OWENS awarded Gold album, 1968
Davy Crockett killed at the Alamo, 1836
- 7 ***Townes Van Zandt**; Fort Worth, Texas
Ernie Ashworth employed by Grand Ole Opry, 1964
Gid Tanner and Riley Puckett make first string band recording for Columbia, 1924
Jack Anglin of the Johnny and Jack duo killed in car accident, 1963
Premiere of the Nashville Network, 1983
- 8 ***Lew DeWitt**; Roanoke County, Virginia
***Randy Meisner**; Scotts Bluff, Nebraska
***Jimmy Stoneman**
***Johnny Dollar**
Willie Nelson's "My Heroes Have Always Been Cowboys" hit number one on Country charts, 1980
- 9 ***Mickey Gilley**; Ferriday, Louisiana
***Jimmie Fadden** (NGDB); Long Beach, California
Grand Ole Opry moves from Ryman Auditorium, downtown Nashville, to Opryland park, 1974
- 10 ***Kenneth C. "Jethro" Burns**; Knoxville, Tennessee
***Ralph Emery**
***Johnnie Allan**; Rayne, Louisiana
Patsy Cline's funeral attended by an estimated 25,000 people, 1963
First dollar bill issued, 1862
First words spoken over telephone, "Mr. Watson, come here!", 1876
- 11 ***W. Lee "Pappy" O'Daniel**; Malta, Ohio
Crystal Gayle first appears on Country charts, 1982
Freddie Hart's "My Hang Up Is You" tops the Country charts and stays for six weeks, 1972
Merle Haggard & the Strangers' THE FIGHTIN' SIDE OF ME awarded Gold album, 1971
- 12 Joe Stampley's "The Sheik of Chicago" enters charts in 1976, the year he had eight Country hits
Charley Pride's "She's Just an Ole Love Turned Memory" tops Country charts, 1977
- 13 ***Liz Anderson** (Elizabeth Jane Haaby); Roseau, Minnesota
***Jan Howard**; West Plains, Missouri
George and Tammy divorced, 1975
- 14 Marty Robbins' "I'll Go On Alone" debuts on charts, 1953
Merle Haggard pardoned as "fully rehabilitated" from San Quentin by Ronald Reagan, 1972
- 15 ***Carl Smith**; Maynardsville, Tennessee
***Ry Cooder**; Los Angeles, California
***James Monroe**
***Andrew Jackson**
Ides of March
- 16 ***Jerry Jeff Walker**; Oneonta, New York
New Grand Ole Opry House opens at Opryland, 1974
- 17 ***Dick Curless**, "The Tumbleweed Kid"; Fort Fairfield, Maine
- *Susie Allanson**; Las Vegas, Nevada
***Nat King Cole**
Hugh Farr of the original Sons of the Pioneers dies, 1980
Eddy Raven's first number one single, "I Got Mexico", entered the charts, 1984
St. Patrick's Day
- 18 ***Charley Pride**; Sledge, Mississippi
NATO formed, 1949
- 19 ***Martha Carson**; Neon, Kentucky
***Wyatt Earp**
***Ursula Address**
Tom T. Hall married "Miss Dixie", 1964
First bank robbery in U.S. at the City Bank of New York, 1831
- 20 ***Jerry Reed**; Atlanta, Georgia
***Carl Reiner**
***Hal Linden**
Uncle Tom's Cabin published by Harriet Beecher Stowe, 1852
Bobby Helms' "Fraulein" entered the Country charts and stayed for 52 weeks to become the longest-running chart record in the 50s, 1957
- 21 ***Bascom Lamar Lunsford**; Mars Hill, North Carolina
***Johann Sebastian Bach**
Pocahontas dies, 1617
- 22 ***Charlie Pool**; Alamance County, North Carolina
***Bob Homan**; Tiffin, Ohio
***William Shatner**
Uncle Dave Macon dies, 1952
Stoney Cooper dies, 1977
Hank Williams, Jr.'s stage debut in Swainsboro, Georgia, 1958
- 23 **"Fiddlin'" John Carson**; Fanin County, North Carolina
Maybelle and Ezra Carter wed, 1926
Palm Sunday
- 24 ***Steve McQueen**
***Harry Houdini**
Carson Robinson dies, 1957
Elvis Presley inducted into the U.S. Army. His pay dropped from \$100,000 to \$78 a month
- 25 ***Bonnie Guitar**; Seattle, Washington
***Hoyt Axton**; Commanche, Oklahoma
BILLBOARD's first chart listing of "Hillbilly Records" appears, 1939
First horse race in America run in Hempstead, New York, 1668
- 26 ***Ronnie McDowell**; Portland, Tennessee
***Charly McClain**; Memphis, Tennessee
***Dean Dillon**; Lake City, Tennessee

- ***Larry Butler**; Pensacola, Florida
- ***James Caan**
- ***Diana Ross**
- ***Leonard Nimoy**
Beethoven dies, 1827
- 27 ***Aubrey Moon Mullican**; Polk County, Texas
- ***Janis Martin**; Southerlin, Virginia
- ***Leon Everette**; South Carolina
Jan Howard employed at the Grand Ole Opry, 1971
Brenda Lee makes her debut in the Country charts with "One Step At A Time". She was only 12 years old.
- 28 ***Charlie McCoy**; Oak Hill, Virginia
- ***Reba McEntire**; Chockie, Oklahoma
Tom T. Hall employed at the Grand Ole Opry, 1980
Three Mile Island nuclear accident, 1979
Gunpowder first used in Europe, 1380
- 29 ***Pearl Bailey**
Tbotsie's Orchid Lounge opened in Nashville, became world famous as a hang-out for Country stars, 1960
First Coca-Cola brewed, 1886
- 30 ***Eric Clapton**
President Reagan shot, 1981
U.S. purchased Alaska from Russia, 1867
Easter
- 31 ***Lefty Frizzell (William Orville Frizzell)**; Corsicana, Texas
- ***John D. Loudermilk**; Durham, North Carolina
- ***Herb Alpert**
- ***Richard Chamberlain**
Mt. Rushmore authorized as National Memorial, 1925
Daylight Savings Time first used in U.S., 1918

APRIL

- 1 ***Arthur "Guitar Boogie" Smith**; Clinton, South Carolina
- ***Bob Nolan**; leader of the Sons of the Pioneers; New Brunswick, Canada
- ***Narvel Felts**; Malden, Missouri
Country Music Hall of Fame and Museum opens at 4 Music Square West, Nashville, 1967
Mark Herndon joins Alabama as drummer, 1979
- 2 ***Sonny Throckmorton**; Carlsbad, New Mexico
- ***Warner Mack (Warner MacPherson)**; Nashville, Tennessee
- ***Leon Russell**; Lawton, Oklahoma
- ***Emmylou Harris**; Birmingham, Alabama
- ***Cassanova**, 1752
- 3 ***Don Gibson**; Shelby, North Carolina
- ***Johnny Horton**; Tyler, Texas
- ***Marlon Brando**, 1924

- First Louisiana Hayride broadcast from radio KWKH in Shreveport, Louisiana, 1948
Jesse James killed, 1882
- 4 ***Steve Gatlin**; Olmeyer, Texas
- ***Gail Davies**; Broken Bow, Oklahoma
Bobby Goldsboro's "Honey" awarded gold record, 1968
Red Sovine killed in Nashville auto accident, 1980
- 5 ***Tommy Cash**; Dyess, Arkansas
- ***"Cowboy" Jack Clement**; Memphis, Tennessee
Pioneer Country duo Darby & Tarlton's first recording session, 1927. Jimmie Tarlton introduced steel guitar after learning the technique from Hawaiians
- 6 ***Vernon Dalhart (Marion Try Slaughter)**; Jefferson, Texas
- ***Merle Haggard**; Bakersfield, California
- ***(William) Henry Whitter**; Grayson County, Virginia
- ***Dotsy (Brodt)**; Seguin, Texas
U.S. entered World War I, 1917
First modern Olympic Games held in Athens, Greece, 1896
- 7 ***Cal Smith (Calvin Grant Shofner)**; Gans, Oklahoma
- ***Bobby Bare**; Ironton, Ohio
- ***John Dittrich (Restless Heart)**; Union, New York
James Garner, 1928
Jimmie Rodgers married Carrie Williamson, 1920
- 8 ***John Schneider**; New York
- ***Buddha**, 563 B.C.
Elvis Presley topped the British charts with "Wooden Heart", which he sang partly in German, 1961
Kris Kristofferson's first big Country hit, "Why Me, Lord?" enters the Country charts, 1973
- 9 ***Carl Perkins**; Tiptonville, Tennessee
- ***Con Hunley**; Fountain City, Tennessee
- ***Margo Smith**; Dayton, Ohio
- ***Dave Innis (Restless Heart)**; Bartlesville, Oklahoma
- ***Hugh Hefner**, 1926

Patsy Cline's "I Fall To Pieces" debuts, 1961

- 10 ***Grace Wilson**; Owosso, Michigan
- ***Fiddlin' Arthur Smith**; Humphries County, Tennessee
- ***Sheb (Shelby) Wooley**; Eric, Oklahoma
- ***Glen Campbell**; Delight, Arkansas
- ***Ralph Emery**; McEwen, Tennessee
- 11 ***Hartford Taylor**; Mt. Vernon, Kentucky
- ***Millie (Mildred Fern) Good**; Muleshoe, Texas.
Cousin Emmy dies, 1980
- 12 ***Ned Miller**; Raines, Utah
- ***Jimmy Payne**; Leachville, Arkansas
Radio station WLS began broadcasting in Chicago, 1924
Marty Robbins won a Grammy for "El Paso", 1961
- 13 Buck Owens entered the Country charts with "Act Naturally", 1963
Rockabilly favorite Sleepy LaBeef made his Country chart debut with "Every Day"
Roger Miller won five Grammys, the most ever to be won in one year, 1965
Guy Willis dies, 1981
- 14 ***Buddy Knox**; Happy, Texas
- ***Loretta Lynn**; Butcher Hollow, Texas
- 15 ***J.L. (Joe) Frank**; Rossal, Alabama
- ***Bob Luman**; Nacogdoches, Texas
- ***Roy Clark**; Meaherrin, Virginia
- ***Dave Edmunds**, 1944

[Factfile is compiled from *The Illustrated Country Almanac* by Richard Wooton (Dial Press), *The Illustrated History of Country Music* by the editors of COUNTRY MUSIC magazine (Doubleday/Dolphin Books), *The People's Almanac #2* by David Wallechinsky and Irving Wallace (The Kingsport Press), *The Encyclopedia of Folk Country and Western Music* by Irwin Stambler and Grelun Landon (St. Martin's Press), *INSIDE COUNTRY* by Catherine Hahn and Rudy Uribe, and the Country Music Foundation's OFFICIAL 1986 COUNTRY MUSIC CALENDAR, as well as from original research.]



Arthur Edward Satherley

In Memoriam

Arthur Edward Satherley — "Uncle Art" — died February 10 of heart failure in Fountain Valley, California. He was 96. Born in Bristol, England, "Uncle Art" was steeped in the traditions of Anglo-Celtic folk art. His early work with Thomas A. Edison qualified him as an expert in the fledgling American recording industry. As a talent scout, he produced such greats as Gene Autry, Bob Wills, Roy Acuff and Molly O'Day. Retired since 1953, "Uncle Art" was a pioneer record man, contributing greatly to the world-wide growth of Country Music. The oldest member of the Country Music Hall of Fame, "Uncle Art" is survived by his wife, Harriet; daughter, Judy; son-in-law, Lee; and three grandchildren.

DATEBOOK

March

- 6-8 CRS / MIPS / Opryland Hotel / Nashville, TN
- 7-11 28th Annual NARM Convention - "NARM '86 - Music: A New Look - A New Listen" / Century Plaza Hotel / Los Angeles, CA
- 12-15 The International Tape/Disc Association's Sixteenth Annual Seminar / Americana Canyon Hotel / Palm Springs, CA
- 22 "The East Tennessee Tribute to Country Music" concert / Knoxville Civic Coliseum / Knoxville, TN
- 29-31 Silk Cut Festival 1986 / Wembley Arena / London

April

- 1-2 Silk Cut Festival 1986 / King's Hall / Belfast, North Ireland
- 3-4 International Festival of Country Music / Norway & Sweden
- 5 International Festival of Country Music / Frankfurt, West Germany
- 5-7 Marlboro Festival 1986 / Zurich, Switzerland
- 6-9 Gospel Music Association "GMA '86" / Nashville, TN
- 8 International Festival of Country Music / Munich, West Germany
- 9 International Festival of Country Music / Dortmund, West Germany

- 13 The 1986 Disc Jockey Music Awards / live from the Wiltern Theatre / Los Angeles, CA
- 13-16 National Association of Broadcaster's 64th Annual Convention / Dallas Convention Center / Dallas, TX
- 14 Academy of Country Music Awards / Knott's Berry Farm / Los Angeles, CA
- 14-17 American Association of Advertising Agencies' Annual Meeting / Greenbriar / White Sulphur Springs, WV
- 16-17 CMA Board of Directors / Chicago, IL
- 25-27 13th Annual Music City Tennis Invitational / Maryland Farms Racquet and Country Club / Nashville, TN

May

- 7-10 The First International Music & Media Conference (IMMC) / Montreux, Switzerland
- 9-11 Fourth Annual May On The Mountain Bluegrass Festival / Louvin Brothers Music Park / Henagar, AL
- 10-11 Calico Spring Festival / Calico Ghost Town / Yermo, CA
- 21-25 American Women in Radio and Television's 35th Annual Convention / Westin Hotel Galleria / Dallas, TX

- 27 - Nashville Summer Lights Festival / Legislative Plaza, downtown / Nashville, TN

June

- 6-9 ICMA spring meeting / Nashville, TN
- 7-8 2nd Annual Country & Western Festival / St. Mary's County Fairgrounds / Leonardtown, MD
- 9 The 20th Annual Music City News Country Awards / live from the Grand Ole Opry House / Nashville, TN
- 9-15 Fan Fair / Tennessee State Fairgrounds / Nashville, TN

July

- 1-6 Wyoming Country Music Festival and Trade Convention / Tower West Lodge / Gillette, WY
- 12 The Charlie Daniels Band Volunteer Jam / Nashville, TN
- 15-17 CMA Board of Directors / San Francisco, CA

October

- 11-12 Talent Buyers Entertainment Marketplace / Sheraton Music City / Nashville, TN
- 13 20th Annual Country Music Association Awards Show / Grand Ole Opry House / Nashville, TN

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