


# Close up



April 1986

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## Country Radio Seminar Ends On High Note

A spirit of enthusiasm and unity of purpose prevailed as the 17th Annual Country Radio Seminar came to an end at the Opryland Hotel Saturday, March 8. A record 802 people attended the event, which according to Nashville journalist Bob Oermann, "mixed music, wit, fun and controversy."

Contributing to the unqualified success of the three-day seminar was a commitment to the recurring theme that Country Music is alive and well and what we have to do is accept that and move toward our goals.

Throughout the weekend the continuing question of "What is Country Music?" kept surfacing. It is probably no surprise that an agreeable definition of the "Country" format never emerged. A majority of the panelists and attendees did agree that music shouldn't necessarily have to be labeled, just be good music. In Saturday's panel, "The Nashville Sound: The Next Ten Years", Nick Upton of KSON radio in San Diego ended the seminar on a high note when he commented, "It's been said that it is radio's job to expose new artists. No, I'm sorry it's not our job to do that; our job is to get audience, keep audience and to also move merchandise and services for our clients."

"I think that the Nashville sound is simply the sound of music, and in the future I'd like to see Nashville continue to produce whatever it wants to produce. You guys can do it with

fiddles or you can do it with synthesizers, just make it good and we'll play it," he said amid a thunderous round of applause.

It appears that the Country Music industry has already taken heed of Upton's advice. All the facets of the industry — record labels, agents, managers, songwriters, artists, etc. — have a fresh attitude toward the business of making and promoting music. Several examples were cited during the weekend's discussions: Record labels

are committed to keeping the tradition in Country, but they are working daily to make the younger, less established artists a formidable part of the realm of Country Music. "I think each of the record labels has seen that artists who have been established for a number of years, even though they may have had recent chart success, have really peaked out," said Joe Galante, chairman of CMA's Board and division vice president of RCA Records

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A SRO crowd attended the MIPS session "Research - Gospel or Guide". Shown here is Jim Ed Norman (right) of Warner Brothers Records speaking to the audience, while Mike Chapman of WUBE Radio, Cincinnati, listens intently.

# HORIZON

## T. Graham Brown



Try and concoct an identikit chart pin-up of a superstar-in-the-making that reveres Andy Griffith, was raised on a steady diet of soul music, and has pet fish with names such as Andy and Barney and Tennessee Tuxedo. The result would be a hunky, jokester who just happens to be Nashville's latest success story — T. Graham Brown

So how does this Capitol recording artist that used to be known as "The Shiek of Araby (Georgia, population 300)" handle the sudden success? "Well, there really ain't nothin' to it,"

said Brown. "I'm still goin' home at night . . . it's just fun!"

Rarely has any artist, in the first stage of his professional career, displayed such a command of Country Music's soulful and guy-next-door side. His initial Capitol release, "Drowning In Memories", easily reached the Country Music top-40. And his second single, "I Tell It Like It Used To Be", has rocketed into the top-10 with "nary" a problem.

"I sat around Nashville for six months before I got the chance to sing in a studio," said Brown as he tinkered with his green Wayfarer sunglasses. "Once they saw that I was good I kept gettin' calls and the word was spreading around and I got to where I was workin' all the time. I was even havin' to turn jobs down . . . boy, was that a nice feelin'!"

After that word was spread around, the name T. Graham Brown finally reached Capitol-Nashville's A & R Director Terry Choate. "I knew of T. Graham's work ever since he came to town," said Choate, "but I wasn't convinced of his talents until I saw him burst a beachball with just a couple of breaths," proof that T. Graham's slightly wacky sense of humor is capable of afflicting everyone he meets.

The rest, as they say, is history in the making. His debut album, which has yet to be released, but is slated for

release in mid May, has the Country Music industry anxiously awaiting more of his product. His work as a tunesmith at CBS Songs and Ides of March Music, "has progressed incredibly over the last year," according to Jimmy Gilmer, vice president of CBS Songs, southern division. T. Graham is also in the process of putting together a band and expects a steady tour to commence in the fall of this year.

"Mickey Baker and I were talking the other day," said Brown in reference to his upcoming tour. "He said, 'Man, they're calling . . . they've been calling for months and you can go to work anytime.' But I don't want to go and play just anywhere, I want to make this a real nice deal."

Indeed, the things that made success likely still stand as shining, twisting assets: controlled wackiness, an unmistakable free-minded persona, and a wife that made all of this possible. "Well, I was persistent, persistent as (heck)," chuckled His 'T-ness', "but in the beginning, when we first moved here, my wife Sheila worked to support everything we did . . . I was just persistent, persistent as (heck)."

And that persistence is now beginning to pay off. The year of 1986 is shaping up to be the year of Anthony

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**Close**  
**Up**

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# INTERNATIONAL

## FUN-FILLED FAN FAIR '86

Coming Soon

Plans are in final stages for the 15th Annual International Country Music Fan Fair, with less than three months remaining before the mammoth entertainment extravaganza brings Country fans from across the U.S. and abroad to Nashville. Scheduled for June 9 through 15 at the Tennessee State Fairgrounds, it is expected that attendance will exceed the 20,000 mark. According to Jerry Strobel of the Grand Ole Opry, 12,000 registrations had been submitted at press time for the 1986 Fair. "We're running about three weeks ahead of last year (in registration)," Strobel said.

Co-sponsored by CMA and the Grand Ole Opry, Fan Fair enables Country Music fans to meet their favorite artists and attend numerous live performances, including the annual Bluegrass Show, the International Show and the various label shows. Also among the week's events are the fun-filled All American Country Games, featuring teams of celebrities participating in

athletic events with proceeds going to the Tennessee Special Olympics.

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, Tennessee 37214.

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

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, 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.

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

### Horizon

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Graham Brown (shortened to Tony Graham Brown which ended up being T. Graham Brown). If things keep going his way, he'll no longer have to return to Athens, Georgia to his old band, T. Graham Brown's Rack of Spam.

But goals are incredibly important to T. Graham. Despite all of this interest, all this hyperbole and all his wackiness, T. Graham Brown still longs for the one thing that true mega-stardom usually always incorporates. "They're making a movie, 'RETURN TO MAYBERRY', and I dang sure want to be in it! Aunt Bee will be in it, Andy, Barney, Gomer, Gooper, Opie will be there — I'd love like the dickens to be in that movie."

Rich Carr



Photo by: Ian Tibbury

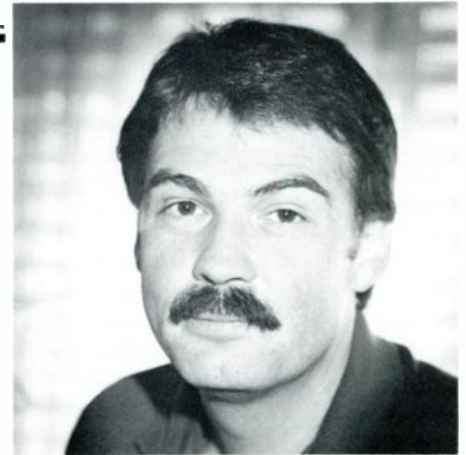
Acuff Rose, London, held a reception for CMA Board members Bud Wendell and Wesley Rose during the London CMA Board meeting so that the two could meet the London music industry. Pictured at the reception with Wendell (right) and Rose (left) is recording artist Roger Whittaker.

# Meet Your Board

## David Conrad

A 12-year veteran of the music publishing business, David Conrad is a native of Winston-Salem, North Carolina. A graduate of the University of North Carolina at Chapel Hill, David studied classical guitar with Jesus Silva and attended master classes with Andres Segovia. With the help and encouragement of Chet Atkins, David came to Nashville in 1971 and joined Jerry Reed's Vector Music. In 1973 he joined Pi-Gem/Chess Music as its

general manager, working alongside company co-owner and producer Tom Collins. In 1981, David was selected by Almo/Irving Music to open and head its Nashville office, overseeing writers such as Paul Kennerley, Kent Robbins, Rhonda Fleming-Gill, Ronnie Brooks, Tom DeLuca and Howie Tipton. David is married to Karen Scott Conrad and is a past two-term president of the Nashville Entertainment Association.



## Louise Mandrell



The middle sister of the three talented Mandrell siblings, Louise Mandrell became her sister Barbara's first full-time bass player when only a junior in high school. Before her sixteenth birthday, she had worked every major city in the U.S. and Canada and had even performed in clubs and on military bases all over Europe. While still a teenager, Louise became a fixture on the Grand Ole Opry with the Stu Phillips Show. Later, she toured and recorded with Merle Haggard. Louise leaped into the national spotlight in 1980 on NBC-TV's "Barbara Mandrell and the Mandrell Sisters". Since joining RCA Records in 1982, Louise has garnered a string of hits including: "Save Me", "Too Hot To Sleep", "Goodbye Heartache" and "Some Girls Have All The Luck". Louise's first book *The Mandrell Family Album* was published in 1983, and she created the Louise Mandrell Country Music Trivia Game. Home for Louise is

a lakefront house in Hendersonville, Tennessee, she shares with husband,

R.C. Bannon, one of Nashville's most talented songwriters.

## Leonard Rambeau

Leonard Rambeau has been working in the music business since 1971. He is president of Balmur, Ltd. and personal manager for Anne Murray, Frank Mills and Bruce Murray. A graduate of St. Mary's University with a degree in history and political science, Leonard worked for a time with the Department of Manpower and Immigration and as the executive assistant to the director of operations for the Atlantic regions of Novia Scotia. He became general manager of Balmur, Ltd. in 1971. Leonard and his wife, Caron, reside in Ontario, Canada with their

three children.



## Ed Konick

When Ed Konick began his career



with Charlton Publications more than 30 years ago after completing his academic career at Yale University, this New Haven, Connecticut native served as editor of COUNTRY SONG ROUND UP. Following his stint as CSR editor, Ed became advertising manager of Charlton, later business manager, and for the past seven years general manager for the publications company. Ed has the responsibility of securing song lyric reprint rights from music publishers. He and his wife, Sylvia, have three children and reside in Hamden, Connecticut.



Paul Corbin is a native of Eureka, California and a graduate of Humboldt State University. In his 24-year broadcasting career, Paul served in programming positions at KOCE-TV, Huntington Beach, CA; KAID-TV, Boise, ID; KTWU-TV, Topeka, KS; and KIEM/KRED, Eureka, CA. He was executive producer for many national specials including "Debut", a program that earned an Emmy in 1979. Prior to

joining The Nashville Network in May, 1983, as director of programming, Paul was vice president and chief operating officer for KQED/Golden Gate Productions in San Francisco. Paul and his

wife, Marlyce, have two children and reside in Nashville. He is a founding member of the Nashville chapter of the National Academy of Television Arts and Sciences.

Jim Powers

Jim Powers is currently executive vice president of Handleman Company. After attending the University of Michigan, Jim became a sales rep with the Colgate Palmolive Company and joined the Handleman Company in 1955 as assistant branch manager of its Toledo, Ohio office. He was promoted to branch manager in 1960 and served as sales manager of both the Detroit and Louisville, Kentucky branches. In 1965, Jim returned to Detroit to become regional vice president of Handleman's south/southwest territory. In 1978, Jim was elected executive vice president of sales for Handleman where he today oversees sales for all Handleman

customers for all product lines — music, books and computer software. Jim and his wife, Irene, have five children.



U.K. ALBUM CHARTS

CMA's United Kingdom Country Album Chart appears bi-weekly in MUSIC WEEK, the U.K.'s major trade magazine, and in BILLBOARD's Hits of the World. The charts are compiled by Gallup, the organization which also compiles the British pop charts. Released every two weeks on Thursday, the chart ranks the top 30 Country releases in combined sales of LP's, cassettes and compact discs. The charts are compiled using Gallup's computer-based panel of 350 record outlets combined with 30 Country Music specialist shops, who complete diaries.

March 1, 1986

- 1 THE KENNY ROGERS STORY
Kenny Rogers - Liberty
2 BEST OF EAGLES
The Eagles - Asylum
3 LIVE IN LONDON
Ricky Skaggs - Epic
4 DR. HOOK'S GREATEST HITS
Dr. Hook - Capitol
5 HOTEL CALIFORNIA
The Eagles - Asylum
6 STATE OF OUR UNION
The Long Ryders - Island
7 DOLLY PARTON'S GREATEST HITS
Dolly Parton - RCA
8 THE JOHN DENVER COLLECTION
John Denver - Telstar
9 THE BILLIE JO SINGLES ALBUM
Billie Jo Spears - United Artists
10 CENTERFIELD
John Fogerty - Warner Bros.
11 BORN YESTERDAY
The Everly Brothers - Mercury/Phonogram
12 ONE OF THESE NIGHTS
The Eagles - Asylum
13 BOXCAR WILLIE COLLECTION
Boxcar Willie - Spartan
14 THE VERY BEST OF DON WILLIAMS
Don Williams - MCA
15 LONE JUSTICE
Lone Justice - Geffen
16 THE CRYSTAL GAYLE SINGLES ALBUM
Crystal Gayle - United Artists
17 FAVORITE COUNTRY SONGS
Ricky Skaggs - Epic
18 THEIR GREATEST HITS 71 - 75
The Eagles - Asylum
19 VERY BEST OF THE EVERLY BROTHERS
The Everly Brothers - Warner Bros.
20 COUNTRY BOY
Ricky Skaggs - Epic
21 GOLDEN GREATS
Patsy Cline - MCA
22 IMAGES
Don Williams - K-tel
23 LOVE HURTS
The Everly Brothers - K-tel
24 THE KENNY ROGERS SINGLES ALBUM
Kenny Rogers - United Artists
25 BLUE HAWAII
Elvis Presley - RCA International
26 20 COUNTRY GREATS
Billie Jo Spears - Warwick
27 THE VERY BEST OF DOLLY PARTON
Dolly Parton - RCA
28 HALF NELSON
Willie Nelson - CBS
29 THE VERY BEST OF BRENDA LEE
Brenda Lee - MCA
30 THIRTEEN
Emmylou Harris - Warner Bros.

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# AIRCHECK

## Teamwork Takes WWNC To The Top

By Mary Jean Hooper

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If you recognize the names Scotty Rhodarmer, Randy Houston or John Anderson you've probably listened to WWNC radio.

If you feel as if you know these men — or Wiley Carpenter, Dean Campbell or Fred Brown — you are probably part of the WWNC Radio Ranch family.

WWNC was recently named one of the 11 best-run stations in the country, out of 9,000 stations, by the consulting firm of McKinsey and Company, which surveyed the stations for the National Association of Broadcasters and then produced the report, **Radio: In Search of Excellence**, containing the results of the survey.

The book shows that the station is built on a solid foundation of public service, friendly personalities, news, technical excellence and family values. Management hires local people whenever possible, treats them well, and expects them to stay a long time — to become a part of the WWNC family.

Sheldon Summerlin, named general manager of the station in late 1977, is an energetic man who talks a mile-a-minute.

"It's a great honor for us to be included in the McKinsey book. Three women interviewed everyone at the station and asked a lot of questions. Even though none of the top stations were linked in any way they are doing many of the same things we are. We work together as a group."

"We approach our work as fun, not necessarily play," says Summerlin. "We encourage ideas. We try to attract good people and offer benefits to keep them."

"Of the six sales people at WWNC only one had been in radio sales before joining the station staff, but all were successful in their previous jobs."

Summerlin practices MBWA, or "management by

wandering around". He encourages the staff of WWNC to be creative and to feel as if each person is a vital member of the team. Though he keeps an open door he says he's often the last one to know that someone hasn't come to work because other staffers will automatically do the work that needs to be done.

Under Summerlin's management WWNC was the number one station in the country for five years through 1984. This year a Virginia station has that honor.

Although WWNC is owned by Multimedia, headquartered in Cincinnati, Ohio, and Greenville, South Carolina, Summerlin credits the company with a willingness to let him run the station his own way. "The company has given me a great opportunity here . . . they've been very good to me," he says.

Wiley C. Carpenter is WWNC's music and program director, operations manager and an announcer. He expects the station announcers to read the newspaper before going on the air, especially traffic and police news, so they'll know what's happening.

Listeners who don't have time to read the paper themselves in the morning can hear Scotty Rhodarmer read it to them. Rhodarmer, a Canton native and morning man since 1965, does his air time, then goes out to visit the advertisers. He can then talk about them and their products with confidence.

One of Carpenter's responsibilities is the sound of the station. "We play old hits as well as good new songs. We broadcast messages for local groups." He'll invite a local representative of an organization to make a new tape rather than play a public service message from the groups' national headquarters featuring the voice of a stranger.

WWNC is one of the few stations in the country still encouraging interviews with known artists. Dolly Parton and Alabama, among many, have been interviewed on the air.

"We're a BILLBOARD-tracking station," Carpenter says. "They call us to see what records are being played." At least once he refused to air a record the station considered offensive, even though it was a BILLBOARD listed song, upsetting the record company but preserving the station's standards. Usually it's enough to edit out a line or a word, with the record company's permission.

"We listen to complaints. If someone objects to a record I'll listen to it with someone else here and we'll try to hear what the listener hears," commented Carpenter.

"We don't do off-color jokes on the air. We don't make fun of anybody. We're part of the community."



Charley Pride congratulates Curtis Moon, a recent cash winner in KNIX Radio's "Sticker-On" promotion. Moon's bumper sticker was spotted when Pride joined the KNIX AM/FM morning personality W. Steven Martin on the streets of Phoenix, Arizona, in the KNIX Cruiser.



## Marvin McClanahan

**"It was a total surprise, really!"** said Marvin McClanahan, CMA's 1985 Broadcast Personality of the Year recipient for small market radio, "Our former program director at KIRX had tried two years before to get either him or me on the ballot and nothing happened. He moved away shortly after that and I had more or less forgotten about the whole deal. He later called me and told me I was on the ballot for the DJ of the Year . . . I'm not even sure who nominated me."

McClanahan started his career in radio when he was 18 years old in Macon, Missouri as a DJ/copywriter. With no prior experience and no formal training, McClanahan followed the advice of some friends and applied for the position with no credentials, except the will to learn.

"I had a cousin who was in radio when I was about 14 and I was intrigued by it," said McClanahan, 38. "I went down to KLTI in Macon and they told me to sit down and read a couple of five minute newscasts. That's all there was to it."

From his humble beginnings as a newscaster for a mixed-format station, McClanahan has matured into a full-fledged star in the city of Kirksville, Missouri. After receiving the CMA Award, the mayor of the town proclaimed November 1st as "Marvin McClanahan Day". "There was no big hoopla or anything, but the

Chamber of Commerce said they wanted to do something to recognize it . . . I was really pleased about the whole thing." Since then, McClanahan and his self-made morning pals of "Chippy" and the "Old Man" have been delighting audiences around the Kirksville area both on the radio and off. McClanahan has recently emceed the Miss Kirksville pageant and the town's Miss Christmas Essay contest. He's also slated to be a celebrity judge in the Northeast Missouri District Fair's talent contest in August.

"When I'm on the radio, I really come across as a more extraverted type of person. I consider myself shy," said McClanahan. "I 'made' characters like Chippy and Old Man so I could have a conversation with somebody who would make the people laugh. A lot of people really get a kick out of them. In fact, I recently got a letter addressed to Old Man."

After twenty years in radio, McClanahan uses his vocal chords for a hobby as well as a profession. In the evenings and on weekends he and his wife, Rebecca, sing in three different church choirs. When not singing, McClanahan enjoys jogging "when it's warmer!" and photography.

Like other broadcast personalities with a plan in mind, McClanahan has begun placing both his talent and desires in action for the purpose of a common goal — advancement. "I would like to end up in medium market radio somewhere in the south, where it doesn't get so cold."

## Back-To-Back Breakers

### Dwight Yoakam

- ★ His debut album on Reprise Records is GUITARS, CADILLACS, ETC., ETC.
- ★ He was born in the timber, coal and truck farming environs of Pikesville, Kentucky.
- ★ His traditional music was described by one fan as music that would "fit nicely into a 1956 Grand Ole Opry program".

### Exile

- ★ This five member group was a multi-million record-selling pop act in 1978 with the number one single "Kiss You All Over".
- ★ All the members of Exile reside in Lexington, Kentucky.
- ★ Sonny Lemaire (bass and background vocals) and J.P. Pennington (guitar and vocals) are credited with penning three 1985 number one hits — "Crazy For Your Love", "She's A Miracle" and "Hang On To Your Heart".

### Vince Gill

- ★ He is the former lead singer and chief songwriter with the rock group Pure Prairie League.
- ★ A native of Oklahoma City, Oklahoma, Gill left home at the age of 18 to pursue his musical dreams.
- ★ His second RCA album THE THINGS THAT MATTER includes an emotional duet with Rosanne Cash entitled "If It Weren't For Him".

### Attention Broadcasters!

Here's your chance to get your photos within the pages of CLOSE UP! With our expansion of broadcast related news, pictures of successful promotions, personality visits or any other newsworthy event are appreciated. Send pictures and brief description to CLOSE UP, Country Music Association, P.O. Box 22299, Nashville, TN 37202.

# HOME TAPING BITE



The following article was written by Jim Free of Charls E. Walker Associates, Washington, D.C. representative for the Songwriter's Guild of America.

The Nashville *Tennessean* reports that 1985 was a better year for Nashville Country Music. While Country Music's share of the record business has fallen to around 10 percent nationally, the *Tennessean* reported on January 30 that Music City garnered 22 gold LPs and three platinum LPs in 1985, an indicator of improved Country record sales. That's good news.

But you have to ask yourself: how much better would those sales have been if people hadn't taped album after album, time after time, instead of buying a record? How much more gold and platinum would have rained on Music City? And for the records that didn't achieve such a commercial success, how many more copies would have sold?

The answer is staggering. A CBS Records survey asked home tapers how many more albums they would have purchased if they hadn't taped. The answer: **325 million**. And if Country Music's share of that figure was only 10 percent, that could mean **over 32 million** lost record sales for Country Music.

Let's put another number on the table: according to Dr. Alan Greenspan, former chairman of the President's Council of Economic Advisors, America's music industry loses **over \$1.5 billion of sales each year** due to home taping. That's not good news.

That means \$1.5 billion dollars out of the pockets of songwriters, musicians, singers and record companies and into the pockets of tape manufacturers and tape recorder manufacturers. As far as I know, these companies did not compose, write, sing, play or market anybody's work. Unlike record companies, they don't pay a plug nickel for the music that makes their machines so popular. But they sure make a killing off of it! To quote George David Weiss, president of the Songwriters Guild, "After all, have you ever actually played a blank tape?"

This situation is getting further out of hand all the time because home taping is on the rise. The introduction of digital technology will soon allow home recording of virtually flawless reproductions. This means that record sales will continue to fall. The ultimate burden of falling record sales hits the entire music industry and leaves no one unaffected. The people who profit from this development are the manufacturers of recorders and tapes. And they are not supporting the artists whose copyrighted creations turn their technology into music.

In Washington terms, what we have here is "a basic problem of equity". No one wants to take away the right to tape music in the United States. That would be throwing out the baby with the bathwater. But it is equally obvious that the people who make music

should be compensated when their property is used. In plain English, tape recorder and blank tape manufacturers are getting everything for nothing — and the writers, musicians, singers and record companies are getting screwed.

To correct this situation, the U.S. music industry has marshalled its forces behind legislation in the Congress. The Home Audio Recording Act, introduced in both the House and the Senate, would require a reasonable royalty to be paid by manufacturers and importers of taping equipment and blank audio tape. These royalties will be pooled and then shared by copyright owners, recording companies, recording artists, composers, musicians, vocalists, music publishers and unions.

Many strange things happen in Washington, D.C. whenever money, business and the Congress are brought together. This issue is certainly no exception. From the point of view of the music industry, it is simply an issue of getting paid for your work. But the opposition, basically composed of overseas manufacturers of tape recorders and blank tape, have tried to turn this issue into a consumer crusade. According to the opposition, this legislation will penalize the consumer and infringe upon the basic right of people to listen to music.

Opponents have mounted a major grass-roots campaign and are sparing no expense to defeat the House and Senate bills. They are personally approaching record store retailers, urging them to distribute postcards and letters to consumers, to be filled out on the spot and sent to Congress. While it is every person's right to have their opinion heard in Washington, this campaign doesn't address the basic fact: that the rights of people in the music industry have been completely ignored by an industry which greatly depends on using their work!

In the House of Representatives, H.R. 2911 would do the following: it would impose a 1¢ per minute royalty on blank tapes, and would impose a 10 percent royalty cost on the wholesale price of single-cassette recorders and a 25 percent cost on dual cassette machines when they are first sold in the United States. In Senate bill S. 1739, the tape royalty is 1¢ per minute. The royalty cost on the wholesale price of a single-cassette recorder in the Senate bill would be 5 percent, while the royalty cost on dual-cassette recorders would be 25 percent. These bills accomplish for the music industry people what discussions with the recorder and tape manufacturers have failed to accomplish: an equitable compensation for the use of their work.

Two aspects must be understood in regard to these



bills. First, they would not stop home taping or erase the cost savings to consumers who tape at home. Second, the people who support the Home Audio Recording Act have literally bent over backwards to make sure that this legislation does not "penalize" anyone who does not home-tape copyrighted music. There are also concessions to special tapers, such as libraries, schools, radio stations and the blind.

A different solution to this problem is now in the works. A new engineering invention called "copy-coding" has been developed. It will enable those who wish to copy musical recordings to pay for the right to do so. With this new technology, records, tapes and compact discs can be sold in "copiable" or "uncopiable" versions, as determined by a special "copy-code" signal embedded in the music. The signal is inaudible to listeners, but is "read" by an electronic scanner incorporated in the audio recorder. If the scanner finds that a "copiable" record is being taped, the recorder operates normally. If the copy-code indicates that an "uncopiable" record is being taped, the recording mechanism of the machine is automatically turned off.

Obviously, with this technology, "copiable" records would cost more. The extra cost would compensate the music people, while listeners could still tape the recording. "Uncopiable" records would not cost more, but could not be taped or otherwise reproduced by new tape machines. This technology would not affect recorders currently in the home. Lacking the special

decoding device, they could be used to copy any record whether it was encoded or not. The adoption of this technology on a mass scale would add only about one dollar to the cost of tape recorders which included it.

Congress would still have to play a role in making tape recorder and tape manufacturers adopt the new system. There is ample precedent for Congress to act in this regard. In 1962, Congress determined that it would benefit the public to ensure the commercial viability of UHF stations and required television makers to produce sets that could receive UHF channels. Congress could make a similar determination to ensure the viability of the music industry by requiring that this system be used in home audio equipment.

Obviously, this new system will not provide a quick solution to the problem. On the aggregate level, old machines will remain in use for years — even as new recorders which incorporate improved technology and the encoder system are purchased. Until the new system is widely deployed, the music industry must continue to try to educate the American people about the real issue and to get Congress to act. Unless something is done, there will still be gold and platinum records, but fewer of them. The less-commercial recordings — jazz, classical, folk, gospel, bluegrass and ethnic music — will decrease in number because the popular blockbusters will no longer provide sufficient revenues to subsidize their production. This would be a sad loss for American music.

*During a recent visit to Washington, D.C. to fight for home taping legislation Louise Mandrell, a CMA Board member, met with Jim Free.*



# NEWSLINE

**Starwood Amphitheatre**, a 17,000-capacity, open-air entertainment facility, is currently being constructed in Nashville. Located on Murfreesboro Road at Old Hickory Boulevard near the Rutherford County Line, the multi-million dollar amphitheatre will serve as the summer home of the Nashville Symphony, as well as the home of the Charlie Daniels' Volunteer Jam, scheduled this year for July 12.

**T.G. Sheppard** has been tapped the official spokesperson for the **Folgers Coffee Racing Team** for 1986. During the year, the team, which includes crew chief Harry Hyde, driver Tim Richmond and car owner Rick Hendrick, will run a full 29 race schedule of NASCAR Winston Cup races. In conjunction with his role as official spokesman for the T.G. Sheppard Folgers racing team, Sheppard will conduct concert series appearances under the Folgers Coffee banner during 1986.

**Dolly Parton** has signed a major exclusive agreement with Steve Wynn to star at his Golden Nugget casino-hotels in Las Vegas and Atlantic City. Parton headlined her first engagement February 14 - 16 in Las Vegas. Subsequent Parton dates through 1986 include April 11 - 13 in Atlantic City; May 15 - 17 in Las Vegas; September 18 - 20 in Las Vegas, October 17 - 19 in Atlantic City; a December 4 - 7 return to Atlantic City and a December 11 - 13 Las Vegas date closing out the year.

**The Hank Williams, Jr. Family Tradition Museum**, a 4,000 square foot facility near Music Row in Nashville, opened March 15. More than 400 pieces of memorabilia related to the Williams family are included in the Museum.

**Janie Fricke** is being featured in a fashion layout in the April issue of McCALL'S magazine. Fricke recently abandoned her line of clothing and is now designing belts exclusively.

**The Society for the Preservation of Bluegrass Music in America** held its annual awards program in January. Capturing top honors were: **The Country Gentlemen** — Bluegrass Band of the Year (Overall); **Little Roy Lewis** of the Lewis Family — Entertainer of the Year; **Doyle Lawson & Quicksilver** — Album of the Year for ONCE AND FOR ALWAYS; **Tony Rice** — Best Guitar of the Year (Lead) and Male Vocalist of the Year (Overall); **Rhonda Vincent** of the Sally Mountain Show — Female Vocalist of the Year (Overall); and **Randall Hylton** — Songwriter of the Year.

The newly activated **MCA/DOT** label went international March 10. The first three albums, to be released in Europe, are **GEORGE HAMILTON IV**, **CARL PERKINS** and **BOXCAR WILLIE**.

**The TWA/Arthritis Foundation Music City Invitation Golf Tournament** is set for April 24 - 26 at Nashville's Two Rivers Golf Club. The event will be hosted for the second consecutive year by MCA/Dot recording artist Margo Smith. Celebrities confirmed to date for the tournament include: Dottie West, Diane Sherrill, George "Spanky" McFarland, Alvy Moore, Jim Hampton, Michael Dante, Mark Pinter, Michael Tylo, Gregg Palmer and William Vaughn. Corporate and individual golfers interested in competing in the tournament should contact Gordon Taylor or Mike Ballentine, Arthritis Foundation, 210 25th Avenue North, Suite 1202, Nashville, TN 37203. The telephone number is (615) 329-3431.

**Jerry Clower** will address a statewide convention of PTA parents and teachers in Jackson, MS, April 24. The talk comes as the grand finale of an awareness campaign in which Clower has been advocating public education through appearances on television, radio and in newspaper interviews.

**The East Tennessee Tribute to Country Music** will be held in Knoxville, TN, on April 3. Honorary chairman of the Tennessee Homecoming '86 event, to be held at Knoxville's Civic Coliseum, is Archie Campbell.

**Stronghold, Inc.**, a Christian music products and services company based in Nashville, has acquired the entire Justin Time Music catalog. A SESAC performing rights organization affiliate, Justin Time Music has over 70 copyrights in its current catalog.

**Mel McDaniel** will headline a concert on the campus of NEO A&M College in Miami, OK, Sunday, June 8, to benefit unemployed B.F. Goodrich Company factory workers. Approximately 1900 people will lose their livelihoods as the plant closes its doors.

A musical media celebration of agriculture's future in the USA was announced February 21 at a press conference in Nashville. Both a coast-to-coast tour and a major concert event have been established to highlight and salute the involvement of the **Future Farmers of America (FFA)** in the future of agriculture. The FFA is an organization of 434,000 young people preparing for careers in agriculture and agribusiness organized in more than 8,200 chapters nationwide. On August 2, 1986, a musical extravaganza, **America Salutes the FFA**, will be held at the Kansas City Chief's Arrowhead Stadium in Kansas City, KS. Preceding this event will be a series of concerts called the **Future of America Tour, '86**. As a part of this nation-wide tour, Country artists **Cal Smith**, **Del Wood**, **Melba Montgomery**, **H.C. Morgan** and select FFA performers will travel to over 100 cities throughout the U.S. For more information, please contact the creator and organizer of the events, **Earl E. Owens**, at Total Concept Representation, Inc., 50 Music Square West, UA Tower, Suite 501, Nashville, TN 37203; (615) 327-0867.

Readers of two national publications have recognized the **Opryland Hotel** for its level of service to the conventions and meetings industry. **CORPORATE MEETINGS & INCENTIVES** magazine's readers rated the hotel one of the top 10 hotels in America for excellence in meeting services. And **MEETINGS & CONVENTIONS** magazine's readers voted a Gold Key Award to the 1,067-room property.

The results of the **1985 PERFORMANCE Awards Poll**, an annual poll of the concert industry to select those acts and companies that have excelled on the touring front, have been announced. Some taking honors were: Promoter — **Pace Productions**; Agency — **William Morris**; Personal Manager — **Ken Kragen**; Concert Package — **Kenny Rogers and Dolly Parton**; Facility Manager — **Loris Smith** (Meadowlands Arena); Fair Manager — **Sandy Saunders**; College Promoter — **Barbara Hubbard/NMSU**; Country Act — **Alabama**; and New Country Act — **Sawyer Brown**.

**The Oak Ridge Boys**, **Hank Williams, Jr.** and **Lee Greenwood** are among the more than a dozen major Country Music acts that will participate in the Celebrity Caravan that will lead Nashvillians to the Memphis link of the Hands Across America fundraising chain, May 25. Plans are for the celebrity buses to leave Music Row at 8:00 a.m., May 25, and lead a line of participants in private cars to the west Tennessee segment of the chain. The link-up there is set to take place at 2:00 p.m. in a 125-mile stretch between South Fulton and Memphis. It is estimated that it will take 165,000 people to complete this part of the chain. Individuals who want to register for a place in the line may make their pledges (\$10 or more) and secure their reservations by calling 1-800-USA-9000. And businesses and groups willing to sponsor a mile in the chain can make arrangements to do so by phoning 1-901-527-4USA. The Nashville number for up-to-date information on the caravan to Memphis is (615) 255-0013.

The Nitty Gritty Dirt Band will formally celebrate their twentieth anniversary in June at Red Rocks Amphitheatre near Denver, with "Twenty Years of Dirt: A Reunion Concert", featuring the NGDB along with some special guests including: John Denver, Ricky Skaggs, Emmylou Harris, Rosanne Cash, Doc Watson, John Prine, Rodney Crowell, Jerry Jeff Walker and others. In addition, Warner Bros. will release the group's first greatest hits album on May 13, the date that coincides with the actual anniversary of the first public performance by the Nitty Gritty Dirt Band at the Paradox Club in Orange, CA, in 1966.

Washington Times correspondent Lou Fournier has joined several Washington, D.C. area musicians in a musical tribute to the seven crew members of the ill-fated space shuttle Challenger. This special folk ballad, titled "Untroubled Sky" is the focus of a two-part fund-raising effort, with proceeds to be divided between two charity funds — the Space Shuttle Children's Fund (established by the American Security Bank) and a "Living Memorial" scholarship fund. Artists included in the project, dubbed The White Rose Project, are John Carroll and Bill Danoff, whose Starland Vocal Band had a national hit "Afternoon Delight", Jeff Watson of the band Downtown, the folk duo Side by Side, woodwind player Scott Allan Young and studio musicians Paul White and Wade Mathews.

Luck's Brand, a product line of American Home Foods, is sponsoring a concert tour March 15 - May 10 in the Southeast with Country artists Charly McClain, Wayne Massey and Eddy Raven. Consumers can attend the concerts free by redeeming labels from Luck's brand products or for \$7 at the usual ticket outlets. Cities included in the promotion are: Charlotte, NC, March 15; Raleigh, NC, March 16; Charleston, WV, April 4; Roanoke, VA, April 12; Richmond, VA, April 13; Columbia, SC, May 8; and Birmingham, AL, May 10. Special Promotions, Inc. of Nashville is producing and handling the concert tour.

The husband-wife songwriting team, Boudleaux and Felice Bryant, were inducted into the National Songwriters Hall of Fame in New York March 3. Known for penning such hits as "Rocky Top", "Bye, Bye Love", "All I Have To Do Is Dream", "Hey Joe", "Devoted To You", "Raining In My Heart", "We Could" and "It's a Lovely Lovely World", the two are recognized as Nashville's earliest full-time songwriters. Also inducted into the Hall of Fame were Chuck Berry, Marvin Hamlisch, Jimmy Webb and the late Buddy Holly.

The Academy of Country Music's 21st Annual Awards Presentation and "Celebration Party" will be held on Monday, April 14 in the Goodtime Theater at Knott's Berry Farm. Co-hosts for the program will be Mac Davis, Reba McEntire and John Schneider. Following are the final nominees in the 10 categories of awards: Entertainer of the Year — Alabama, Lee Greenwood, Ricky Skaggs, George Strait and Hank Williams, Jr.; Top Female Vocalist — Rosanne Cash, Crystal Gayle, Reba McEntire, Anne Murray and Juice Newton; Top Male Vocalist of the Year — Earl Thomas Conley, Gary Morris, Ricky Skaggs, George Strait and Hank Williams, Jr.; Top New Female Vocalist — Liz Boardo, Tari Hensley, Robin Lee, Patty Loveless and Judy Rodman; Top New Male Vocalist — T. Graham Brown, Billy Burnette, Marty Stuart, Randy Travis and Keith Whitley; Top Vocal Group — Alabama, Exile, Forester Sisters, Sawyer Brown and The Oak Ridge Boys; Top Vocal Duet — Bellamy Brothers, Ray Charles and Willie Nelson, Crystal Gayle and Gary Morris, Marie Osmond and Dan Seals and The Judds; Single Record of the Year — "Baby's Got Her Blue Jeans On", "Dixie Road", "Highwayman", "I'm For Love", and "Love Is Alive"; Song of the Year — "Baby's Got Her Blue Jeans On", "I'll Never Stop Loving You", "Lost In The Fifties (In The Still Of The Night)", "Seven Spanish Angels", and "Some Fools Never Learn"; Album of the Year — DOES FT. WORTH EVER CROSS YOUR MIND, FIVE-O, 40 HOUR WEEK, HIGHWAYMAN and WHY NOT ME; Country Video of the Year — "Country Boy", "Who's Gonna Fill Their Shoes", "Highwayman", "40 Hour Week" and "Lost In The Fifties (In The Still Of The Night)".

Funnymen Williams & Ree walked away with yet another laurel from their favorite adopted city, Reno, NV, recently. The comedy duo was named the Top Cabaret Comedy Act for 1985 in the Reno/Tahoe area.

Barbara Mandrell was awarded her eighth People's Choice Award March 11. Absent from the California-based awards show, Mandrell accepted her award for the All-Around Female Entertainer honor via satellite during a live concert in Buena Vista, FL. Mandrell shared the honor with actress Meryl Streep. Kenny Rogers took the award for Favorite Country Music Performer. The People's Choice Awards are billed as the only awards ceremony covering films, television and music in which the public votes.

Joe Talbot and Ralph Peer II of the Peer-Talbot Music Group have announced the purchase of Glenn Sutton's publishing companies from the Compleat Entertainment Corporation. The companies involved in the sale are Flagship Music (BMI), Starship Music (ASCAP) and Rodeo Cowboy Music (BMI).

The winners of the 1986 Gavin Media Professional Awards were recently announced. Winning awards in the Country division were: Country Air Talent of the Year — Coyote Calhoun, WAMZ, Louisville; Country Music Director of the Year — Joe Ladd, KIKK, Houston; Country Program Director of the Year — Larry Daniels, KNIX, Phoenix; Country Station of the Year — WBP, Ft. Worth/Dallas; Regional Country Promotion Director — Dale Turner, RCA; and National Country Promotion Director — Paul Lovelace, Capitol/EMI.



Kendal Franceschi, left, and Quentin Powers, right, co-writers of "Whoever's in New England," along with SESAC's Dianne Petty, thank Reba McEntire for her newest single release.

The National Association of Recording Arts and Sciences' Grammy Award ceremonies were held February 24 in Los Angeles. Winners in the Country Music categories included: Male Country Vocal — Ronnie Milsap, "Lost In The '50s Tonight"/RCA; Female Country Vocal — Rosanne Cash, "I Don't Know Why You Don't Want Me"/CBS; Group Country Vocal — The Judds, "Why Not Me"/RCA; Country Song — "Highwayman", written by Jimmy Webb, recorded by Johnny Cash, Willie Nelson, Waylon Jennings and Kris Kristofferson; and Country Instrumental — Chet Atkins and Mark Knopfler, "Cosmic Squaredance".

# CRS/MIPS Attracts



Photo by: Rich Carr

Friendly as "The Girls Next Door"...(L to R) Dorris King, Diane Williams, Tammy Stephens and Cindy Nixon of the MTM group Girls Next Door take time out to gleam at the camera during the artist reception at the Country Radio Seminar.



Photo by: Alan Mayor

Mercury/PolyGram artists Tom T. Hall and Don Everly met for the first time during the Country Radio Seminar. Hall will be writing a song for The Everly Brothers' next album. Pictured (L to R) are Doyal McCollum of PolyGram, Hall and Everly.



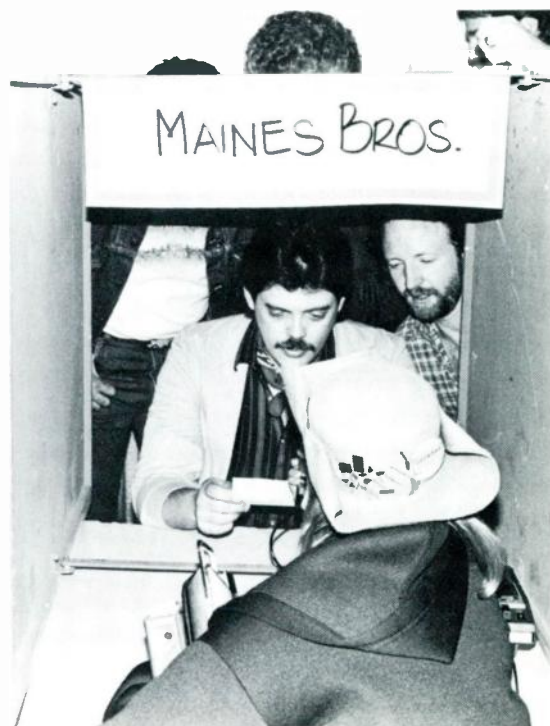
Photo by: Rich Carr

Honky-tonker Dwight Yoakam concentrates intensely as he records a station id during the CMA-organized Artist Radio Tape Session. More than 130 Country broadcasters attended the session during the Country Radio Seminar.



Photo by: Rich Carr

Hello radio land! PolyGram artists Kathy Mattea and the Maines Brothers are boxed into giving radio id's at the Artist Radio Tape Session. Other artists who attended the tape session included Tom Wopat, Restless Heart, Charly McClain, Juice Newton and T.G. Sheppard, among others.



# Cross Section Of Industry

*MCA recording artist John Schneider was one of the many artists who attended the artist-attende reception during the Country Radio Seminar.*



*Photo by: Rich Carr*



*Hot tub fever? Sure looks like it! Some of the visitors to United Stations' suite during the Country Radio Seminar joined their hosts in some crazy antics. Pictured here are (top to bottom, L to R) Tom Wopat; Robert Vega of MCA's Vega Brothers; T.G. Sheppard, Ray Vega, the other half of the Vega Brothers; Tom Roland of United Stations; Susan Storms of WHN Radio; Ed Salamon of United Stations; Gennetta Jones of Motion/Evergreen Records; Joni Silverman of United Stations; and Judy Rodman of MTM Records.*

*Jim Ed Norman of Warner Brothers Records looks on as songwriter Mike Reid comments on how survey techniques and interpretations can affect careers - the topic of the MIPS panel, "Research - Gospel Or Guide".*



*Photo by: Rich Carr*

*Tug of war...Richard Bowden of Mercury/PolyGram's Maines Brothers (right) finally met Richard Bowden of Pinkard and Bowden during the Country Radio Seminar. The two are seen here fighting over their royalty checks which seem to get crossed in the mail.*



*Photo by: Alan Mayor*

## Country Radio Seminar

(continued from page 1)



Photo by: Rich Carr

**T. Graham Brown "tells it like it is" to Capitol recording artist J.D. Martin and MCA recording artist Steve Earle in the CMA hospitality suite.**

Nashville.

"That is a normal cycle on any kind of development of a product, whether it be in music or in package goods or anything else. After a while you start to see diminishing returns," Galante voiced, adding "there has been a void left, and I think that void is being filled by all the labels developing a series of new artists."

In January of 1983, RCA launched its Rising Star campaign as a way to break the "singles" mentality and show off the talent of the artists, while also attracting a consumer base. Shining examples of the success of RCA's campaign lie with artists such as The Judds, Restless Heart, Vince Gill, Keith Whitley and Deborah Allen. And, continuing with the series, RCA has recently signed Michael Johnson, Pake McEntire, Anthony Crawford and Wild Choir.

Following suit, CBS began a youth-oriented campaign this year entitled "Horizon '86". With the campaign, CBS is promoting five new artists at once — Sweethearts of the Rodeo, Marty Stuart, Lewis Storey, Libby Hurley and Joanna Jacobs. Also, the independent labels are responding to the call for new artists with such acts as Adam Baker (Avista), Judy Rodman (MTM)

and Robin Lee (Evergreen).

The booking agents are another facet of the industry busy at work. Proof? The Nitty Gritty Dirt Band on a ticket with the Oak Ridge Boys scored four sellouts of five concerts February 14 - 15 in St. Louis. Conway Twitty experienced a high point in his illustrious career, with his largest gross ever from a sellout concert in Fairfax, Virginia, February 17. Joining Twitty on the bill were John Schneider and Johnny Russell.

The indicators of Country's resurgence are everywhere. In the first two

months of 1986, the Recording Industry Association of America certified four gold albums — one to the mother-daughter duo, The Judds, one to the prolific Hank Williams, Jr., one to traditionalist George Strait and one to Country superstars Waylon Jennings, Johnny Cash, Kris Kristofferson and Willie Nelson. According to the February 1985 Nielsen figures, The Nashville Network had a subscriber base of 22.1 million households. Today, the network boasts an unparalleled 24-plus million viewers.

Prior to the seminar respected pollster Louis Harris reported that Country Music is clearly the most popular in the U.S. today (see story on page for more details).

During the Country Radio Seminar, it was reemphasized that Country Music is the second most popular of all radio formats and that one-sixth of the American public hears Country Music daily. According to a report from the Simmons Market Research Bureau, Country Music garners 17.5 percent of adults listening daily. Adult contemporary takes 23.0 of adults listening daily, and CHR/Top 40 ranks third, with 14.8 percent of adults listening daily.

As with any growing industry, Country Music will continue to face and combat problems every day, whether on a technological, retail or creative basis. But, by all indications Country Music is ready to meet the challenges. Using the words of songwriter Mike Reid, "Now is the time to be courageous."



Photo by: Rich Carr

**Owen Bradley of Owen Bradley Productions looks on as Joe Casey of CBS Records comments during the MIPS session "The Nashville Sound: The Next Ten Years". Standing is panel moderator Tom Collins of Tom Collins Productions.**

# Country Music Most Popular; Rock Second

By Louis Harris

Although some reports have Country Music falling off in popularity, a special Harris Survey of a national cross section of 1,254 adult Americans shows that Country Music is clearly the most popular in the U.S. today. A substantial 59 percent say they like Country Music and 27 percent name it as their favorite, putting it in first place in both categories. The survey was conducted by telephone between January 3rd and 7th.

Country Music is particularly popular with baby boomers and also those in the 50 and over category. It is not strong, however, with younger people under 30. Twenty years ago, when the Harris Survey first asked about music preferences, Country Music finished in second place as the favorite of 17 percent. Thus, the number who like Country Music has close to doubled over the past two

decades.

In second place is rock music, liked by 44 percent and called their favorite by 21 percent, up from 13 percent who said the same 20 years ago. Rock scores heavily among the young, where it is the favorite among 46 percent of the under 30 group, as well as among men more than women, and among Yuppies. However, rock music also leads the list of which music people dislike the most: 38 percent of the entire adult public. It is significant that just about as many people dislike rock as like it. But this has been the story with rock music since its inception. It sharply divides the generations and also creates as much intense hostility as it does devotion.

In third place is symphony and classical music, liked by 35 percent of the adult public, but this is down from a much higher 58 percent 20 years ago. One in eight people, 12 percent say

that classical music is their favorite. It appeals more to the best educated segment of the public, being the favorite of fully 34 percent of those with a post-graduate degree. It also appeals much more to older people than to their younger counterparts. Only 7 percent dislike this music.

Next in popularity is jazz, rhythm and blues type music, followed by 34 percent of the public and the favorite of 10 percent. Jazz is most popular with Yuppies, men, young people, and blacks. The number who say they like jazz has declined from 40 to 34 percent over the past two decades, but the number who name it as their favorite has increased from 8 to 10 percent. So, basically, jazz has held its own.

Generally, except for Country Music and rock music, every other form of music has experienced quite significant drop-offs of numbers who say they like that musical form.

## TABLES

Between January 3rd and 7th the Harris Survey asked a nationwide cross section of 1,254 adults by telephone:

"Now let me read you different types of music. (Read each item.) Which is your favorite type of music, if you had to choose just one?"

"What other types of music do you also like to listen to?"

"If you had to say, what kind of music do you dislike?"

## MUSIC PREFERENCES

	1986 Percentages				1966 Percentages			
	Total Like	Favorite	Also Like	Dislike	Total Like	Favorite	Also Like	Dislike
Country Music	59%	27%	32%	10%	56%	17%	39%	8%
Rock Music	44	21	23	38	47	13	34	42
Symphony and classical	35	12	23	7	58	18	40	10
Rhythm and blues (jazz)	34	10	24	7	40	8	32	7
Spirituals	30	13	17	4	51	16	35	3
Mood music	20	7	13	3	55	16	39	5
Folk music	17	3	14	4	51	11	40	3
Show tunes	15	3	12	2	62	16	46	3
Opera	9	1	8	22	22	4	18	24
Latin-American music	6	1	5	6	25	3	22	7
Folk rock	x	x	x	x	18	3	15	10
Other	5	1	4	7	x	x	x	x
None	7	1	6	13	x	x	x	x
Not sure	4	1	3	5	x	x	x	x

x=not asked

## METHODOLOGY

This Harris Survey was conducted by telephone within the United States between January 3rd and 7th, among a cross section of 1,254 adults nationwide. Figures for age, sex, race and education were weighted where necessary to bring them into line with their actual proportions in the population.

In a sample of this size, one can say with 95 percent certainty that the results have a statistical precision of plus or minus three percentage points of what they would be if the entire adult population had been polled.

This statement conforms to the principles of disclosure of the National Council on Public Polls.

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# PERSPECTIVE

In the March issue of *CLOSE UP*, John McEuen of the Nitty Gritty Dirt Band wrote an editorial commenting on radio's disinclination to identify records. This month, *CLOSE UP* features several industry experts commenting on the effect that "10 in a row" playlists may be having on our industry.

**The question postured is: It has often been stated that Country radio, with its failure to identify records or its determination to format "10 in a row" playlists, may be creating an erosion of the Country artists' identity and the Country Music industry as a whole. What is your opinion?**

**Sherman Baker**  
*Vice President*

*United Concerts, Inc./Salt Lake City, Utah*

I have been in the concert promotion business for over ten years and it seems that in recent years this situation has become more apparent, not just in Country Music but in all categories of music. It is difficult to fill seats when the public is unaware of the artist's contributions. I feel that it should be radio's responsibility to educate their listeners as to the artist's music they play, for without the artist there would be no music.

I understand why some stations have gone to this format (preferred by their listeners; profitable for station, etc.), but is this type of programming going to lead to a stagnant music industry? Some stations run three, others five and many run ten in a row. It appears that stations which have an established name (i.e., good numbers in a market) boast fewer commercial interruptions, either by playing ten in a row, or by so many continuous minutes of music only.

The parody is amusing. It costs the station less money in terms of production time and labor and in return they charge the client more for a thirty second spot because there are fewer available. Guess who gets hurt? The new artist who has one single which he is hoping will help sell his album. What ever happened to the old cliché: "Hot off the press"? Have you ever heard "Who was that?" "Who sang that song?" Years ago every station, regardless of their format, would announce who they were going to play next and as soon as the song was finished, who they had just played. It is not that I don't like the new programming methods, it just seems that ten in a row restricts radio free programming and somewhere in the middle we lose the identity of the artist and the spontaneity of the disc jockey.

**Mark Tudor**  
*Program Director*  
*WBOS Radio/Boston*

Just because you format ten in a row doesn't mean you don't identify artists and the songs. At WBOS we play ten in a row, but all current songs are identified. The only oldies that aren't identified are the classics — there are some songs that just don't need to be identified because everybody knows them. So I think that is a misconception — ten in a row does not mean you don't identify artists. I think radio needs to identify artists and titles — one, research shows that the audience

wants to know — two, it behooves us, especially in the situation of Boston, to always identify the new or reestablished Country artists. You know, the rock audience is getting gray and they are turning it over to Country and they are finding their old favorite so-called rock artists — The Nitty Gritty Dirt Band, Vince Gill from Pure Prairie League, Michael Martin Murphey — so it behooves us if we have those people listening to say "Hey, this is the Nitty Gritty Dirt Band you liked back in the 70s." So it is to our benefit to let them know who they are listening to.

As far as getting into artists doing id's, I understand where they'd get mad if they went out of their way to do something and then they never heard the jock identify their records, but it also helps them with their cause so that's not really a big thing.

I think the misconception with ten in a row is bad. A few years ago when the craze was continuous Country — 3 in a row — they never identified anything, but that has changed. Radio has gotten a little more personality-oriented, and from listening the last two days to our station, the guys are doing exactly what they are told, they are identifying all new music to a saturation point. What I mean (by saturation point) is when you do your music research and you have a record that is completely familiar to your audience and you have a tally sheet on your phone request where people are calling in saying, for example, play Lee Greenwood's "God Bless The U.S.A.", you don't really have to reinforce that anymore because they know who it is. That is what I mean by there are some songs people know; you don't have to identify "My Home's in Alabama" as Alabama or "Mr Bojangles" as the Nitty Gritty Dirt Band. People know what those songs are so they use their common sense. But, I do agree that you have to identify artists. I don't think it is as prevalent as this article (One Person's Opinion — March *CLOSE UP*) states. Maybe I'm wrong, and maybe I've not been listening to all-around parts of this country. But, the stations I've been with, we've always identified the artist up to a saturation point.

**Peter Svenson**  
*President*  
*Peter Svenson Company*

Radio that doesn't give information about an artist is giving their listeners music, but in turn they are doing a disservice to the people who are giving them the free



product to play. If a listener has to call the station to find out what is going on . . . how many people are going to take the time to call? None. All of a sudden a single or an artist is getting passed by due to radio's ignorance of wanting to create excitement about that new act. It is almost like boring, complacent radio.

I feel that radio has an obligation to producers, artists and labels who have put out a huge amount of money to produce one single on a new act. When radio totally ignores helping to promote and develop an act, they are hurting the success of the record company and they are helping to create the failure of the artist. Indirectly, radio is also harming themselves.

A record company will do everything it can to develop an act. They are willing to spend thousands upon thousands of dollars to develop an act, but when a radio station totally ignores all of their efforts and doesn't want to help, you wonder why they do what they do. There's that old saying that "everybody wants to take from the system and not give back and soon that system dies" — that is what is going to happen to Country radio. Unfortunately, what radio is doing is taking the magic of what music creates and not giving credit to those who make the music. Do you realize that today we could sit down and look at the BILLBOARD Top 100 and see such new artists as Vince Gill, Marty Stuart, Marie Osmond, Randy Travis, Pake McEntire and Keith Whitley, and people wouldn't know a thing about these new acts because radio's determined to play ten in a row. I love the countdown shows because they get into the artist and talk about every song — they take the time to make you feel you know who that artist is. I think that boring radio such as ten in a row, eight in a row, six in a row, etc., is going to die. It can't be long-lived.

What radio needs to do is have a special segment time where they can introduce new talent and talk about them. They should try going to the record companies and taking advantage of artists' bios and feature new artists' albums.

From what I can tell, when radio plays ten in a row they are attracting the listener who is more passive. All they want to hear is the music. But, how many passive listeners do you have? Country Music is involved — that housewife that is sitting and listening wants to know about Charly McClain and Wayne Massey, that they are married and the reason they are cutting duets is because they are in love.

To me, one of the biggest atrocities is that radio some-

times doesn't even announce who the artist is when they play the record — that is going to kill it more than anything. Forget about even reading artists' bios, just identify and we'll all be a lot better off. There are a lot of dj's who have come into Country from other formats that don't know the background on the artist, and they don't take the time to read the bios. Thank God there are still a lot of Country stations that read bios and get excited about new acts and want to build them, or we would be totally stale and boring. I think that you're going to see eventually that these stations who don't get excited cannot continue to win. Personality with radio is here to stay.

**John Stoll**  
**President**  
**Fantasma**

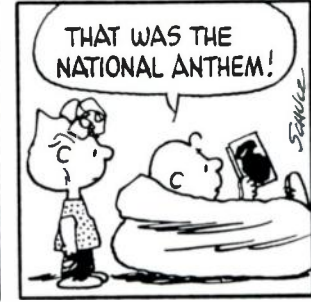
I absolutely believe that the deletion of the pre- or back-announcing is a serious detriment to the concert industry. The reason being that a lot of new artists and even established artists are not so identifiable to a radio listener that they would know that an artist did that song, therefore, it will erode the possibility of selling concert tickets. If a listener or a patron doesn't know that an artist performed that song, I think that it will seriously affect the ticket sales — radio airplay is the primary way the public knows about an artist's songs and that makes the difference in ticket sales.

**John R. Schneider**  
**MCA Recording Artist**

I think that, as a whole, Country radio stations' insistence to be like their pop competitors is one of our biggest downfalls. What I have seen is that when radio tries to copy another music's format the artists follow. What happens then is that we lose sight of what Country Music is. In our struggle to make our art form resemble their art form we put ourselves in danger of losing direction altogether.

Most recently this has emerged as what we call "crossover music". This is music that is technically "Country enough" to please the folks at the general store, and "rock and rolley enough" to excite our orange haired friends who buy millions of albums daily for their ever-growing collections. Personally . . . I think that more times than not, this new breed of music only serves to make the Country fan feel slighted by ignoring the beautiful melodies and personal stories and puts the

(continued on page 19)



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# UPDATE

## Signings

Hank Thompson to DOT Records . . . Jim Ed Brown to Top Billing . . . Tammy Wynette to The Jim Halsey Company . . . Tommy Roe to The Jim Halsey Company . . . Michael Shamblin to F & L Records . . . Jerry Lee Lewis to Top Billing . . . Jill Colucci to Warner Brothers Records . . . Cody Michael to Comstock Records . . . Paul Gordin to Chappell Music . . . A.J. Masters to Steeple Chase International . . . Burton Cummings to Entertainment Artists, Inc. . . . The Blazer Brothers to World Class Talent . . . Jeannie C. Riley to Top Billing . . . Jacky Ward to Westco Music Group.

## On The Move

Richard Page, former manager of artist development for RCA Records, has joined Sharp & Associates Public Relations of Los Angeles, CA.

Bridget Dolan has been named director of publicity and public relations at the Halsey Company.

Charles E. Howard has recently been appointed vice president of the Terrace Music Group, Inc.

Richard H. Frank, Jr. has moved to the law firm of Dearborn & Ewing. Frank is CMA's long-time legal counsel.

Bob Montgomery has joined the staff of Tree International as director of creative services.

Bob Dettrey has recently been appointed operations director of WRKZ-107 FM, Hershey, PA.

Martha Garrett has been appointed to the position of director of administration at The Hallmark Direction Company.

Todd Vunderink has been appointed to director of Peer's concert music division.

Rebecca Luxford has joined Vision Management Group's video division as marketing assistant.

Patricia Goodrich was recently named manager of affiliate relations for the ABC Information Network.

Peter Newman has been appointed to the position of west coast professional manager at the Peer-Southern Organization.

Mike McHugh has joined Drake-Chenault as a regional manager.

Davina Greenspan has assumed the position of retail sales manager and Rae-Carole Fischer steps up to national sales director at WHN/WAPP-FM, New York City, NY.

Louis Lewow and John Famulare have joined the Steeple Chase Int'l staff in Atlanta as director of radio promotion and marketing and tour manager director, respectively.

Katherine E. Oliver has been appointed to the position of director of promotions and publicity at the Wheeling Broadcasting Company in Wheeling, WV.

Kevin Lamb has been appointed to the post of vice president and general manager of Wildcountry, Inc.'s Maypop Music publishing division.

John Daniel has been named news director of WLWI AM/FM in Montgomery, AL.

## Awards

CMA member Gene Bear was recently named Honorary Sheriff of Studio City, CA, for the second consecutive year. Bear is an air personality on KCSN, Northridge, CA.

Earl Thomas Conley was honored by his hometown, Portsmouth, OH, in ceremonies January 16. In all, Conley received 12 plaques and certificates, including an honorary associate arts degree and an Ambassador of Goodwill commission.

Lee Greenwood was officially recognized January 29 for his patriotic support of the American soldier by the U.S. Army Recruiting Battalion in Sacramento, CA. Greenwood was presented The Sacramento Recruiting Battalion Certificate of Appreciation for maintaining a positive image of the Armed Forces through the release of his self-penned hit "God Bless The U.S.A.":

Irving Waugh, former president of WSM and an executive producer of the CMA Awards Show, was named Man of the Year by the Nashville Advertising Federation at the 21st Annual Diamond Addy Awards, held in February. A CMA Board member, Waugh is credited with masterminding both Opryland and the annual International Country Music Fan Fair.

Jim Fyffe, sports director for WLWI, Montgomery, AL, has been recognized for the second consecutive year as Alabama's Sportscaster of the Year by the National Sportscasters and Sportswriters Association. Fyffe will be presented the award during the Association's annual convention April 3 in Salisbury, NC.

## International

Tony Byworth and Richard Wootton have announced plans for a publishing arm — Byworth-Wootton Music — to add to their successful European music industry services company, Byworth-Wootton International. Byworth-Wootton Music will be mainly involved in sublicensing arrangements with Nashville-based publishers. Both companies can be reached at 34 York Road, New Barnet, Herts EN5 1LJ, England; 01-440-8884/01-543-1522; telex: 268630 Valmus.

Australian CMA member, Allan Caswell, won the APRA Award for Song of the Year at the Australasian Country Music Awards, held in Tamworth recently. "The Garden", featuring 100 top pop, rock and Country artists, was written for the Freedom From Hunger organization, to raise funds for famine relief in Ethiopia. An established artist and writer in Australia, this award marked Allan's fourth Gold Guitar.

George Hamilton IV just returned from his ninth nationwide tour of Great Britain. He will be appearing at the European Continental Festivals April 1 - 12.

Joe Halford, former managing director for Allens, has formed his own publishing company — Halford Music Enterprises, Pty. Ltd. The company, which includes both Halford Music Publishing and Talisman Records, is located at 7 Langdale Place, Wheeler Heights, N.S.W., 2098 Australia. The telephone number is 02-962-3867.

## New Companies

The Chuck Morris Entertainment Co., specializing in personal management and artist development has been formed. The company is located at 6565 S. Dayton Street, Suite 1300, Englewood, CO 80111; (303) 792-3478.

Randy Nite has announced the formation of MAYA Video — a video production facility designed specifically for high quality, inexpensive video productions. MAYA Video will be located at facilities shared with Nite Records of America at 9145 Sunset Blvd., Suite 102, Los Angeles, CA 90060; (213) 273-6001.

Media Drop-In Productions, Inc., formed to provide broadcast material for television and radio programmers, is located at One Summit Avenue, Suite 801, Fort Worth, TX 76102. For more information call (817) 332-9767.

AMR Publications, Inc. (ASCAP), New Haven Music, Inc. (BMI) and Harpeth Music, Inc. (SESAC) have been formed by Karen Conrad. The companies are located at 808 19th Avenue South, Nashville, TN 37203; (615) 320-5985; telex: 510601Z033.

## New Companies

**Diane Richey Promotions Co.**, has been formed by Diane Richey, formerly of WSIX radio in Nashville and Jeff Haupt, who serves as vice president. The company's address is P.O. Box 171081, Nashville, TN 37217. The telephone number is (615) 361-4673.

**Heatherly Management**, a full service management company, has been formed by Bob Heatherly. Heatherly's offices are located at 1318 Knox Valley Drive, Brentwood, TN 37207; (615) 794-6880.

**Westglow Records**, a new independent record label, has been formed by Bob McPheeters. The company's mailing address is P.O. Box 1786, Blowing Rock, NC 28606; telephone (919) 484-3104.

**Tumbleweed Records** now has offices located in Nashville, Tennessee. The new office address is 821 19th Avenue South, Nashville, TN 37203. The telephone number is (615) 327-4927.

**Powdermill Publishing (BMI)** has been reactivated and New

**London Music (ASCAP)** has been newly formed. The companies are located at 1111 16th Ave. South, Nashville, TN 37212. The telephone number is (615) 327-2928.

**The McCracken Music Group, Inc. (MMG)**, which will serve as the parent company to several existing enterprises, has been formed in Nashville. The phone number for McCracken Music Group, Inc. is: (615) 297-0005. The address is 1614 16th Avenue South, Nashville, TN 37212.

**TEAM-1 Promotion**, formed by independent promoters Jack Pride, Steve Massie and John Brown, is a full service national record promotion company. Pride will maintain offices in Nashville at 50 Music Square West, Suite 500, Nashville, TN 37203. The telephone number is (615) 320-0878. Massie is based out of Chicago and Brown out of Los Angeles. Their addresses are Steve Massie, 1118 Swansea Court, Schaumburg, IL 60193; (312) 980-1754. And John Brown, 5452 Curteen Place, Number 29, N. Hollywood, CA 91607; (818) 506-6491.

### Perspective

(continued from page 17)

rockers to sleep (or worse yet, sends them fleeing to another part of Tower Records!).

My feeling is that whether you're a disk jockey, a program director or a singer or player, stay in the art form that you are in. Country Music IS different. It's personal one-on-one music. People listen to it and think "Boy, I sure know how you feel Mr. Jones, Mr. Jennings". If they want to hear ten in a row, let them occasionally tune in to Twisted Sister or one of those other groups who do songs about production rather than songs about songs and don't worry, they'll be back. A Country fan is a fan for life. They've proved that again and again at Fan Fair. They may not make you go double platinum in a month's time but they won't step over you next year to get to their new favorite either.

Country fans are special, their music is special, it's different than rock or pop or any other kind of music and so are they. We owe it to them to stick to tradition. To be warm and touchable people. They have done a lot for us and continue to do so every day.

Remember the family who tried so hard to keep up with the Jones that they came to hate the house that they had built? After a while the Jones moved to another town and the family was so unhappy that they all split up and went their separate ways never to be seen together again.

Moral — Forget the Jones! This house is fine the way it is!

#### Michael Martin Murphey *Warner Bros. Recording Artist*

Regarding the ten in a row playlists, I think a solid wall of music tends to wipe out who the artist is, and it also detracts from the radio personality — the dj — who is so vital to what Country Music is all about.

Tradition dissolves upon close examination — concrete examples: Bob Wills and the Texas Playboys in the 1940s used horns, clarinets, woodwinds, jazz instruments and jazz chords. Because top music of that day was big band swing, the group incorporated jazz into western swing. Now, 30 years later this is considered traditional Country Music, proving that the only difference is in the perception of time going by. When a Country artist "jazzes up" the music, it is often criti-

cized for not being traditional. But this technique began with early Country Music. Country radio fails to identify Country Music because they use measuring sticks of the past to determine what is Country. It allows for no change and no growth, and I say this out of total respect for traditional Country Music of the past. The public itself is redefining what Country Music is because of changing lifestyles. Country Music fans are not necessarily people living in rural areas.

#### Bob Saporiti *National Promotion Director Warner Brothers Records/Nashville*

As a record person it's obvious that we would like to hear the name of the artist before or after every song so that people can identify it and go out and buy the record. However, by the same token, there is a positive side to ten in a row, which is that more music gets played. We want our records to be played because that is as important as introducing them — if they don't get played then the introduction means nothing. Personally, I am getting tired of the ten in a row thing. I think it has been done to death. I think it is time to start thinking of new ways of doing the same thing — that's a complaint I have as a listener. I do miss hearing the name of the artists; that is frustrating and it does make it hard for people to go out and buy, especially a new artist, and they are the ones who suffer the most. Everyone recognizes a Conway Twitty or Alabama song, but they aren't going to recognize a Dwight Yoakam or Randy Travis song. There are ways to announce artists. Some stations do it very well. Basically, what ten in a row means is ten commercial-free records, but they do usually introduce the first one, then at the end of the second one they'll back-announce it. I think that is a good, healthy way to do it. But, it is very frustrating to listen to four or five songs in a row and try and remember which one's which, and then never hear who the artist was and have to wait until five hours later to hear the song again. I think there is some good in the fact that more music gets played, but I think it's important that we do mention the names of the artists and the songs.

Overall, I think I'm basically just tired of hearing the same things. It's been years now that they've been doing it and it seems to me radio should be a little more creative for their own good and come up with something new.

# MEDIA

**THE COUNTRY MUSIC WORLD OF CHARLIE LAMB**, a 56-page, multi-colored publication by veteran Country Music personality Charlie Lamb, has been released by Infac Publications, Inc. of Nashville. The book focuses on Lamb's 40 years of experiences in the Country Music business by covering hundreds of stars, behind-the-scenes figures and events. For more information about the book contact the publisher, Infac Publications, Inc. at P.O. Box 24396, Nashville, TN 37202.

**KAJUN 103-FM**, Baton Rouge, LA, helped to raise \$32,250 during a recent live radiothon for the St. Jukes Children's Research Hospital. "Nashville Skyline", a weekly 30-minute television series starring Nashville's hit-making songwriters, began airing in many markets February 8. The show, produced by Peter Kimball of ATZ Productions, is being distributed by the Southern Educational Communications Association (SECA). "Nashville Skyline" tapings were held in late 1984 and early 1985 at the historical Nashville Exit Inn and The Studio production facility.

**AMUSEMENT BUSINESS**, a division of **BILLBOARD** Publications, Inc., has recently published the annual **DIRECTORY OF NORTH AMERICAN FAIRS, FESTIVALS AND EXPOSITIONS** for 1986. The directory includes more than 2,600 listings of state and county fairs, public expositions and festivals. Copies of the directory are available at \$45 per copy. Orders must be prepaid via check, money order, or credit card (Visa, MasterCard, American Express) from: **AMUSEMENT BUSINESS**, Single Copy Department, P.O. Box 24970, Nashville, TN 37202.

**The United Stations Radio Networks** has volunteered to provide special programming for **Hands Across America**, a nationwide effort to combat hunger and homelessness in the United States. Beginning on a daily basis April 1, a different celebrity each day, from among the celebrities who have already endorsed the project, will narrate a 60-second news and information report on the USA for Africa project. In addition, two different specials are scheduled — an hour-long, pre-recorded special is slated for broadcast by the United Stations Radio Networks in the spring to increase awareness and support for the project and United Stations and Coca-Cola, a national co-producer of the event with USA for Africa, will produce a live, 3 hour, coast-to-coast broadcast surrounding the May 25th culmination of the Hands Across America event. For more information, stations can call a special United Stations Radio Networks phone number — (212) 764-3900.

**The First Annual Wildwood Flower Country Music Talent Search**, conducted by Merit Talent and KTTS Radio, Springfield, MO, began February 25, with weekly preliminaries, and will end with finals May 17. Deadline for entering the contest, which is being held at the Wildwood Flower restaurant and lounge in Branson, MO, is May 1. Grand prize is \$25,000, with the second and third place winners receiving \$10,000 and \$5,000 respectively. Interested contestants should contact Dorrie Hummel at Radio Station KTTS, P.O. Box 1806, Springfield, MO 65805; (417) 865-6614.

The Mutual Broadcasting System began March 6 broadcasting Westwood One Radio Networks' weekly music feature "Live From Gilley's", a concert spotlighting Country headliners recorded live at the world's largest nightclub — Gilley's — in Pasadena, TX. The series is hosted by popular Country radio personality Jim Duncan.

Country comedian **Minnie Pearl** joined forces with a star-studded line up of comedians in "Comic Relief", a three hour HBO special airing live from the Universal City Amphitheatre in Los Angeles March 29. Hosting the event was Whoopie Goldberg, Robin Williams and Billy Crystal. Proceeds from the show will go to help alleviate the plight of the homeless in America.

Alabama was once again honored in **PLAYBOY** magazine's Readers' Poll for 1986. The Ft. Payne four took honors for Best Country LP with their 40 HOUR WEEK album and were voted as the magazine's Favorite Country Group.

Buck Owens announced in March that he will not renew his contract with the popular "Hee Haw" program. After 17 years as co-

host of the program, Owens has decided to expand his activities in his broadcasting and newspaper interests, said Owens' personal manager Jack McFadden.

**The Nashville Network**, in celebration of its third anniversary, has scheduled a series of concert specials the last two weeks of April. The special programming begins April 16 with a rare television appearance by Hank Williams, Jr. in "Hank Williams, Jr. and Friends". Joining Williams in this 60-minute special will be his group, **The Bama Band**, the **Forester Sisters**, **Randy Travis** and **Pam Tillis**. Other specials scheduled include: "Hats Off To Country", a one-hour special airing April 17 at 6:00 p.m.; "Strait from the Heart of Texas", airing April 19 at 9:00 a.m.; "The Mandrell Sisters and Family", airing April 22 at 6:00 p.m.; "The Willie Nelson Special", airing April 23 at 6:00 p.m.; and "Country Rock", airing April 24 at 6:00 p.m.

The **JOURNAL OF COUNTRY MUSIC**, published by the Country Music Foundation Press, is now available. The Journal, published three times a year, includes a special report on the "new traditionalist" movement in Country Music, "The Old Sound of New Country". In addition to the special report, the Journal includes 16 pages of vintage photos of Country stars, a report by Charles Wolfe on the Dallas studio, owned by Jim Beck, that gave birth to the great Texas honky tonk style of the 1950s, and a profile of the late Mel Street, who is considered one of the greatest song stylists in Country Music. Four review pieces are also included in the book. The **JOURNAL OF COUNTRY MUSIC** is available by subscription only (\$15 domestic, \$25 foreign delivery) from Country Music Foundation Press, 4 Music Square East, Nashville, TN 37203.

Long-time music trade and consumer press journalist **Bob Millard** has established Play By Play Publishing, publisher of the new bi-weekly trade newspaper **PLAY BY PLAY**. Targeted to radio broadcasters, **PLAY BY PLAY** offers hard news stories about the Country Music broadcast industry, trends analysis, features and columns. Play By Play Publishing can be reached at P.O. Box 121977, Nashville, TN 37212. The telephone number is (615) 269-4202.

**Dottie West** made her film debut in the movie "Aurora Encounter" on March 6 in Houston, TX. The New World Pictures film, set for national release soon, is based on a true story and is set in the small Texas town of Aurora around the year 1897 when an extraterrestrial being touches the lives of the townspeople. Dottie, who is featured in the cameo role of Irene, is in the company of movie veterans Jack Elam, Peter Brown and Carol Bagdasarian.



Photo by: Craig T. Mathew

*Back to the real world! Mickey Gilley appeared in the March 21 episode of "Love American Style" on ABC-TV. Playing himself in the show, Gilley decides it's time to get away from the music business for a few weeks and go back to his roots. So he goes back to the construction work he knew before his success in the music business. Ironically enough, Gilley was a construction worker in Houston back in the late 50s and 60s. After Gilley helps a couple get back together, he returns to the music industry.*

# BEHIND THE LENS

Mason Dixon recently completed an album and video project in support of the Texas Sesquicentennial. The video, entitled "The Spirit of Texas" was shot in and around Dallas and is receiving considerable airplay on television stations around the state.

Pat Garrett's new rockabilly video, "Keep Turnin' Me On", has been released in Japan and will be included on Japan's new-video jukeboxes. "Keep Turnin' Me On" has also been airing on The Nashville Network, CMTV, Much Music in Canada and other video outlets.

"Ricky Skaggs Live In London" video has been released by CBS Fox, marking their first full-fledged Country effort. The video, which has created another barrier-breaking move by presenting the first topical home video release, is also the first live digitally recorded home video release for the Country market. The home video release, which emanated from Skaggs' back-to-back, SRO London dates at the Dominion Theatre last May, is 40-minutes in length and lists for \$19.98. The video contains seven live songs, plus two bonus clips — "Honey" and "Country Boy".

VH-1/Video Hits One viewers are going to get the chance to perform before the camera of the 24 hour video music channel for adult music lovers. In March, VH-1 began featuring Viewer Guest VJs co-hosting with one of the network's regular on-air personalities for a four hour shift, introducing music videos, the "People News" segments and the "One-On-One" interviews. The first Viewer Guest VJ was chosen from the Atlanta area through a contest sponsored by VH-1, WSB-99 FM and the local cable affiliate, Prime Cable. Future guest VJs will be chosen from a different part of the United States.

"Once In A Blue Moon", a conceptual video based on Earl Thomas Conley's current single, is being aired on VH-1, Country Express and The Nashville Network, as well as other major video outlets across the country. The video was directed by David Hogan

and produced by Stephen Buck. Hogan also wrote the concept for the video, which was filmed at a farmhouse outside of Nashville.

VH-1/Video Hits One and MTV/Music Television are currently airing a three phase campaign to involve viewers in the upcoming "Hands Across America" event. The first phase of the campaign informs audiences of the event, its purpose and the many celebrities who have committed themselves to "Hands Across America". During phase two, viewers will be asked to get involved, and both networks will provide the 800 phone number that should be called to pledge donations. In the final phase, MTV and VH-1 together will offer 60 contest winners a spot in the "Hands Across America" line, holding hands with one of the 60 top recording artists (30 per channel).

"Country Joe's Video Connection", a half-hour Country Music video show, is now airing in Utah, Idaho, Colorado, Montana, Arizona, Wyoming and Nevada. The show, hosted by veteran Country air personality Joe Flint, is an action packed show filled with trivia past, present and future.

"The Country Express", a national Country Music video program hosted by Chuck Santoni and produced by WTVS/Detroit, has received underwriting support from the Detroit-based brewer, The Stroh Brewery Company. The company joins more than 40 public television stations around the country in providing funds for the show.

"Hank Williams, Jr. — A Star-Spangled Country Party", a one-hour Country Music extravaganza shot aboard the U.S.S. Constellation has been released by Pacific Arts. The video presents wild performances by Williams and his rowdy friends, Waylon Jennings, Jessi Colter, Earl Thomas Conley and Gus Hardin before an audience of 10,000 sailors and their guests. Filmed live aboard the famous American flagship, the video is available on VHS and Beta at a suggested sale price of \$29.95.



Photo by: Melodie Gimple

RCA's Earl Thomas Conley is shown here in preparation to tape his most recent video "Once In A Blue Moon".

# FACTFILE

## APRIL

(\*denotes birthdays)

- 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  
\***Dottsy (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  
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, Kentucky
- 15 \***J.L. (Joe) Frank**; Rossal, Alabama  
\***Bob Luman**; Nacogdoches, Texas  
\***Roy Clark**; Meaherrin, Virginia  
\***Dave Edmunds**, 1944
- 16 \***Charlie Chaplin**  
\***Wilbur Wright**  
Waylon Jennings' "Luckenbach, Texas (Back To The Basics Of Love)" first entered the charts, 1977
- 17 \***James Garner**  
Ben Franklin dies at age 84, 1790  
Johnny Cash played the White House for President Nixon, who requested that he play "Okie From Muskogee", "A Boy Named Sue", and "Welfare Cadillac", 1970
- 18 \***Clarence "Gatemouth" Brown**  
\***Hailey Mills**  
Gene Autry recorded "Back In The Saddle Again", 1936  
Paul Revere's midnight ride, 1775
- 19 For the first time in the history of BILLBOARD Country charts, women held the top five positions: 1. Crystal Gayle, 2. Dottie West, 3. Debby Boone, 4. Emmylou Harris, 5. Tammy Wynette (with George Jones), 1980  
First WLS/Chicago "Barn Dance" broadcast, 1924
- 20 \***Johnny Tillotson**; Jacksonville, Florida  
"All Shook Up" begins an eight week stay at the top of the BILLBOARD Hot 100 — the longest for any Elvis Presley hit, 1957  
Dolly Parton released her first single, "Puppy Love", 1959
- 21 \***Wade Mainer**; North Carolina  
\***Ira Louvin**; Rainesville, Alabama  
Porter Wagoner and Dolly Parton perform their last show together in Salinas, Kansas, 1974
- 22 \***Jack Nicholson**  
Steve Sholes dies in Nashville, one year after being elected to the Country Music Hall Of Fame, 1968
- 23 \***Roy Orbison**; Vernon, Texas  
\***William Shakespeare**  
\***Shirley Temple**  
First use of the expression "hillbilly" in the *New York Journal*, 1900
- 24 \***Bobby Gregory**; Staunton, Virginia  
\***Richard Sterban (Oak Ridge Boys)**; Camden, New Jersey  
\***Barbra Streisand**  
First regularly issued American newspaper begins publication, 1704  
Library of Congress established, 1800
- 25 \***Vassar Clements**; Kinard, North Carolina  
\***O.B. McClinton**; Senatobia, Mississippi  
\***Peter Tchaikovsky**  
Blind Andrew Jenkins dies, 1957
- 26 \***Duane Eddy**; Corning, New York  
\***Carol Burnett**  
John Wilkes Booth shot, 1865  
Ernest Tubb recorded "Walking The Floor Over You" for the first time, at Biggs' Studio in Dallas, 1941
- 27 \***Herb Pederson**; Berkeley, California  
\***Ulysses S. Grant**  
\***Samuel Morse**  
Opryland opens in Nashville, Tennessee, 1973

- 28 The Judds' first number one hit, "Mama He's Crazy", entered the charts, 1984  
Bill Hall dies, 1983
- 29 \***Danny Davis** (George Nowlan); Randolph, Massachusetts  
\***Duane Allen** (Oak Ridge Boys); Taylortown, Texas  
\*Rod McKuen
- 30 \***Willie Nelson**; Abbott, Texas  
\*Jill Clayburgh  
\*Cloris Leachman  
President George Washington takes office, 1789

## MAY

- 1 \***Sam McGee**; Franklin, Tennessee  
\***Sonny James**; Hackleburg, Alabama  
\***Rita Coolidge**; Nashville, Tennessee  
Elvis Presley marries Priscilla Beaulieu, 1967  
Loretta Lynn chosen Artist of the Decade by Academy of Country Music, 1980  
First U.S. advertisement appears in Boston newspaper, 1704
- 2 \***John Ware**; Tulsa, Oklahoma  
\***R.C. Bannon**; Dallas, Texas  
\***Larry Gatlin**; Seminole, Texas  
\*Bing Crosby  
J. Edgar Hoover dies, 1972
- 3 \***Dave Dudley**; Spencer, Wisconsin  
\*Sugar Ray Robinson  
Alabama's LP THE CLOSER YOU GET certified gold by the RIAA, 1983  
City of Washington, D.C. incorporated, 1802
- 4 \***Al Dexter**; Jacksonville, Texas  
\***Stella Parton**; Sevier County, Tennessee  
\***Tim DuBois**; Grove, Oklahoma  
Kingston Trio won first Country Grammy for "Tom Dooley", 1959  
Rock 'n' roller Gene Vincent recorded "Be Bop A Lula", his best known song, in Nashville, 1957
- 5 \***Tammy Wynette** (Virginia Wynette Pugh); Itwamba County, Mississippi  
\*Karl Marx  
Napolean dies at Elba, 1821  
Alan B. Shepard first astronaut in space, 1961
- 6 \***Cliff Carlisle**; Taylorsville, Kentucky  
\*Sigmund Freud  
\*Willie Mays  
\*Rudolph Valentino
- 7 \*(George) **Riley Puckett**; Alpharetta, Georgia  
\***Lorrie** (Lawrencine Mary) **Collins**; Tahlequah, Oklahoma  
\***Terry Allen**; Wichita, Kansas
- 8 \***Ricky Nelson** (Eric Hilliard Nelson); Los Angeles, California  
\*Harry Truman

Reba McEntire makes her chart debut with "I Don't Want To Be A One Night Stand", 1976

- 9 \***Hank Snow**; Liverpool, Nova Scotia, Canada  
Jimmie Davis becomes Governor of Louisiana, 1944  
Nixon impeachment hearings begin, 1974  
The Opry's George D. Hay dies, 1968
- 10 \***Maybelle Carter**; Nickelsville, Virginia  
"Wildwood Flower" recorded by the Carter Family, 1928  
"Beneath Still Waters" by Emmylou Harris reached number one, 1980  
Winston Churchill becomes British Prime Minister, 1940
- 11 Mother's Day  
\***Bob Atcher**; Hardin County, Kentucky  
\***Mark Herndon** (Alabama); Springfield, Massachusetts  
\*Irving Berlin  
Lester Flatt dies, 1979  
Original Siamese twins — Chand and Eng — born, 1811
- 12 \***Whitey Ford "The Duke of Paducah"**; DeSoto, Missouri  
\***Joe Maphis**; Suffolk, Virginia  
\***Billy Swan**; Cape Girardeau, Missouri
- 13 \***Johnny Wright**; Mt. Juliet, Tennessee  
\***Jack Anglin**; Columbia, Tennessee  
The Pope was shot, 1981

First flight of the single-rotor helicopter, 1930  
U.S. declared war on Mexico, 1607  
Bob Wills dies, 1975

- 14 \***Charlie Gracie**; Philadelphia, Pennsylvania  
Oak Ridge Boys were the only American act to perform at the grand opening of a French Riviera showplace, The Acropolis, in Nice, France, 1985  
Thirteen-year-old Tanya Tucker made her debut in the charts with "Delta Dawn", 1972
- 15 \***Eddy Arnold**; Henderson, Tennessee  
\*George Brett  
Ricky Skaggs employed at the Grand Ole Opry, 1982  
Las Vegas founded, 1905  
First air mail service in U.S. established, 1918

[Factfile is compiled from *The Illustrated Country Almanac* by Richard Wootton (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.]

In the February issue of CLOSE UP Hank Snow was cited as bringing Ernest Tubb to the Grand Ole Opry. In fact, it was Ernest Tubb who brought Hank Snow to the famed Opry. CLOSE UP regrets this error.

## Country Gold

RIAA Certified Gold Awards — February

SOMETHING SPECIAL . . . George Strait . . . MCA

HIGHWAYMAN . . . W. Jennings/W. Nelson/ J. Cash/K. Kristofferson . . . Columbia

ROCKIN' WITH THE RHYTHM . . . The Judds . . . RCA



Going for the gold...artists (L to R) Bill Danoff, Taffy Nivert, John Denver and John McEuen perform at the West Virginia Flood Relief Telethon/Radiothon. The performers helped to raise more than one million dollars for flood victims.

Photo by: Jeff Seager

# DATEBOOK

Moving? CMA's Membership Department asks that you notify them of your new address and phone number, including with the information the name that appears on your membership card.

## April

- 1-2 Silk Cut Festival 1986 / King's Hall / Belfast, North Ireland
- 3-4 "Insurance Crisis", an AMUSEMENT BUSINESS seminar / Westin Hotel, Chicago, IL
- 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
- 10 Gospel Music Association Dove Awards / Andrew Jackson Theater / Tennessee Performing Arts Center / Nashville, TN
- 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
- 23-26 7th Annual Midwest Country Music Festival / Greater Ottumwa Park and Campgrounds / Ottumwa, IA
- 27 — Nashville Summer Lights Festival / Legislative Plaza, downtown / Nashville, TN

## June

- 6-9 ICMBBA spring meeting / Nashville, TN
- 7-8 2nd Annual Country & Western Festival / St. Mary's County Fair-

- grounds / 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
- 14 June Jam / Ft. Payne, AL
- 27-29 Golden Age of Radio Reunion / Sportsmans Park Rose Garden Bldg. / Shenandoah, IA

## July

- 1-6 Wyoming Country Music Festival and Trade Convention / Tower West Lodge / Gillette, WY
- 12 The Charlie Daniels Band Volunteer Jam / Starwood Amphitheatre / 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

## November

- 3-9 National Music Week

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