

CLOSE UP

JANUARY, 1986

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NASHVILLE SEMINAR YIELDS GREATER UNDERSTANDING

More than 300 registrants representing Nashville's creative community gathered at Nashville's Sheraton Music City November 13th for the last of the five CMA-sponsored regional seminars held throughout 1986. Most segments of the industry were in attendance, including merchandisers, record companies, promoters, artists, songwriters, publishers, managers and agents.

According to Jim Ed Norman of the CMA Roundtable Committee, the purpose in holding the day-long seminar in Nashville was twofold: First, it was hoped that Nashville's creative community could assemble and, after some serious, street-level dialogue, come to a better understanding of each other's individual functions in the music industry.

Secondly, the Roundtable Committee hoped that once all the facets that comprise the industry understand each other's motivations, a consensus could be reached that would in turn allow growth in the industry. "Historically, Country Music has only consisted of 10 to 12 percent of the music business. One way we can grow and have a greater chance to get beyond this 10 to 12 percent is just by having a better understanding of our business," Norman commented.

In presenting the results of CMA's recently completed national market structure study, Bruce



Photo by: Alan Mayor
Moderator Jim Ed Norman explains his stand on one of the many important issues addressed at the day-long Nashville Roundtable.

Miller of Chicago's Market Data Corporation told the audience that Country Music has a solid base of acceptors, with 23 percent of consumers preferring the music type.

The study demonstrated that there are large segments of growth potential among the American populous who are prime targets for both Country Music radio and records. "Some

of the opportunity segments would not have to be moved very far to change them to active Country Music listeners; they're within reach," Miller explained. Miller pointed out that most respondents recognized a change in Country Music for the better.

Although a wealth of information was discussed, the most prevalent theme of the day seemed to focus on the transitions in the Nashville music industry today.

Much of the discussion centered around the arrival of many new acts in Country Music and how to

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Nashville Seminar

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integrate these new acts with the older, more established artists, and still increase the number of people listening to Country Music. Relaying his station's approach to this issue, Wayne Campbell of WSIX AM/FM, Nashville, said, "Obviously, we have very legendary competition in the form of the folks at WSM, and I think one of the critical things for us in keeping our head above water during a difficult and competitive time has been that we play the new music."

Close-Up

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Joe Galante, vice president/general manager of RCA Records/Nashville, addressed this issue of old versus new remarking, "The balance problem is the fact that the format still has a great deal of oldie dependence . . . There's a new spirit in Nashville in terms of the music. The spirit is on an album; it's not just on a single. There's a lot of time going in from all the people in this room on an album, and I don't think radio, from my perspective, is really spending the time on the album side.

"Overall, I think what Country radio can do is try to balance out those album cuts with the Charlie Rich and Jim Reeves oldies. Not that you don't have to have them, but it's the amount of them on the radio," Galante ended.

Mickey Deerstone of WIVK, Knoxville, relayed radio's problem with experimenting with a lot of different artists and songs. "There're only so many new artists, or new records or different sounding records we (radio) can play at one time." Deerstone said that he believes the reason soft rock is listened to more than Country has to do with the diversity which exists in Country Music.

"Country has all kinds of different sounding music, from the contemporary to the real traditional, from bluegrass to pop . . . I think it's great; it draws a lot of people to Country Music because we are so diversified, but it's hard for a Country station to play everything at one time," Deerstone ended.

Referring to the research, Campbell pointed to the fact that the study had found that people are desiring more poetic and more meaningful lyrics. "I think lyric is always going to be important to Country Music, but I also think lyric should not have to carry the load," he stated, adding, "If we do have records that have interesting texture, like Steve Earle, and records that do have different sounds to them and bigger sounds that are more competitive with soft rock and rock 'n' roll . . . I think that is going to help broaden Country Music and make it more interesting to everyone."

Panelist Bruce Hinton of MCA Records when queried whether he thinks there are good records
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Photo by: Alan Mayor

Steve Earle (far left) addresses the audience at the November CMA Roundtable, held at the Sheraton Music City. Looking on (l to r) are Bruce Hinton of MCA Records/Nashville; Steve Salsberg of the Handleman Company/Troy, MI; Wayne Campbell of WSIX Radio/Nashville; and songwriter Lisa Silver.

STEVE EARLE

Although the music of Steve Earle defies categorization, he is being hailed from virtually every quarter as one of the most refreshing — and important — artist of the past year. His self-penned, often autobiographical music is described as both “rock-influenced Country” and “Country-influenced rock”, depending on who you’re talking to.

Earle is very steadfast about his style: “I am a Country singer. I’m Country because I talk like this. And it’s (the music is) Country because I write lyrics, and I tell stories, and I record in Nashville. I play rock clubs because I think it’s important for Country Music to have a younger audience.”

And while the singer/songwriter is now being compared to everyone from Bruce Springsteen and Tom Petty to John Cougar Mellencamp, he has struggled for the better part of his 31 years just to be accepted by the music community. Twelve years and three record labels after moving to Nashville in 1974, Steve Earle achieved that high-water mark. At the heart of his success are the autobiographical tunes, such as the title track of his MCA debut album, *GUITAR TOWN*, which describes the restless ambition of someone in a small town trying to beat the odds against making it big in the music business.

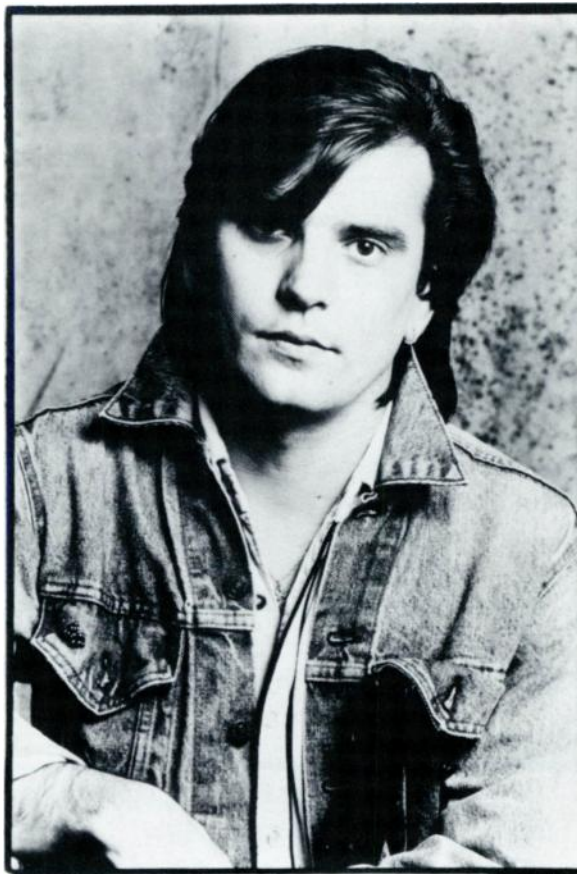
Earle has spent most of his life in small towns — both as a youngster and as a traveling musician. He considers himself a fifth generation Texan although he was actually born in Fort Monroe, Virginia where his father was stationed in the Army. His Texas grandfather was so dismayed that he sent a can of Lone Star dirt to be placed under the delivery table so the infant’s feet could first touch the soil of his beloved Texas. Earle grew up

in Schertz, Texas, 17 miles northeast of San Antonio, where his two greatest influences were the recordings of Elvis Presley and the music his Uncle Nick Fain made on his guitar.

He left home at 14, heading for Houston and his Uncle Nick, who taught the teenager the basics of a six-string rock guitar. “He was only five years older than I was,” Earle has recalled. “He was my hero.” A friendship with cult-hero Townes Van Zandt started Earle on the road to being a serious musician. In 1974 he hitchhiked to Nashville with \$6 in his pocket. He has said, “I was 21 before I knew you could get to Nashville any way other than hitching.” He played in various bands and eventually wrote songs recorded by Carl Perkins and Johnny Lee (“When You Fall In Love”).

His dream of success was almost realized a year after arriving in Nashville when Elvis was going to record one of his tunes, “Mustang Wine”. But the legendary singer never showed at the studio. From 1982 to 1985 he cut some rockabilly tracks for Epic and an indie label, LSI, but enjoyed little success. With his confidence at low ebb, Earle decided that if he was ever going to make another record, he was going to have to write an album that was all heart and no filler — one that people could play on their turntable and really listen to. The result was *GUITAR TOWN*.

MCA staff producers Emory Gordy, Jr. (who had produced other



Earle efforts) and Tony Brown were responsible for bringing Earle to the attention of Nashville label head Jimmy Bowen. A recording contract was the result. Gordy and Brown produced his debut MCA lp which copped instant critical and media acclaim. *TIME* magazine and *ROLLING STONE* devoted pages to Nashville’s newest sensation, and the comparisons to legendary rockers began to appear everywhere. It was even reported that one of the two albums Bruce Springsteen purchased recently was Earle’s lp.

While the album immediately hit top 10 paydirt, the singles, “Guitar Town” and “Someday” enjoyed less than spectacular chart success, perhaps because radio, like many others, was unable to categorize the music. Termed “rock ‘n’ Country”, “rockabilly”, “folkabilly”,
(continued on page 6)

Host of Industry Notables to Gather at MIPS/CRS

Leaders from all areas of the entertainment industry are expected to participate in the Music Industry Professional Seminar (MIPS), sponsored for the fourth year by the Country Music Association as a part of the 18th Annual Country Radio Seminar. One of the largest and most informative gatherings of its kind, the Country Radio Seminar/MIPS will be held February 19, 20 and 21, 1987 at Nashville's Opryland Hotel.

The schedule and organizing chairmen confirmed for the Music Industry Professional Seminar are as follows:

MIPS SCHEDULE

Thursday, Feb. 19

1:00 p.m. - 2:00 p.m.

THE COUNTRY MUSIC AUDIENCE. NEW PERSPECTIVES

Bruce Miller of Chicago's Market Data Corporation highlights the key findings of the CMA-commissioned, in depth national study on consumer attitudes about Country Music.

The unique market structure analysis reveals specific opportunities for broadening the reach of Country Music and how to apply them to your part of the business in your market.

Thursday, Feb. 19

2:00 p.m. - 4:00 p.m.

RADIO AND RETAIL — THE PROFITABLE SYNERGY

A two-hour workshop on how successful radio stations and record merchandisers work together for mutual benefit. Radio can put more buyers in the record outlet — the record sellers can turn more listeners on to the station.

Find out exactly how to put together the station, record company, merchandiser, artist, and manager to create unique events which will enhance the station's identity and make your market more profitable. Lon Helton of RADIO AND RECORDS magazine is moderator.

The MIPS sessions were developed by CMA in 1984 in an effort to involve artists, managers, record company personnel, producers, agents, merchandisers, songwriters, publishers and performing rights organizations in an in-depth examination of Country Music's most contemporary and challenging issues. The sessions offer participants unequalled opportunity to meet and interact with other industry professionals. The format encourages lively discussions and informative exchanges of ideas and dialogue.

"I think MIPS '87 will take on more of a workshop atmosphere than it has in years past," said MIPS Chairman David Conrad of Almo-Irving Music. "It will deal almost exclusively with radio and retail and ways in which they can work together in their respective markets to create more exciting promotional programs and enhance both profiles and profits.

"CMA's hope is that all present can leave armed with information that will be of real practical use when they return to the marketplace."

Mike Oatman of Great Empire Broadcasting serves as president of the Country Radio Broadcasters, Inc. and Rusty Reynolds of Osburn-Reynolds Radio, Longview, Texas, serves as the 1987 Country Radio Seminar chairman. In addition to the educational sessions, registration includes luncheons Friday and Saturday as well as Saturday night's popular banquet and New Faces Show, admittance to the CRS exhibit hall, the

Artist-Radio Taping Session and a glamorous reception on Thursday night which is attended by dozens of major Country artists.

Panelists confirmed to date for the 1987 MIPS include: artists Reba McEntire and Dwight Yoakam; managers Bill Carter/Nashville and Sherman Halsey, Century City Artists/Los Angeles; retailers Barrie Bergman, Record Bar/Durham, NC and Vern Beneke, Camelot Music/Nashville; rack merchandiser Jim Sinclair, Lieberman Enterprises/Dallas; Bobby Kraig, KPLX/Dallas-Fort Worth; Bob Green, WYAY/Atlanta; Neal Spielberg, Warner Bros. Records/Nashville; and Mary Ann McCready, CBS Records/Nashville.

For more information on the 1987 Music Industry Professional Seminar/Country Radio Seminar contact Frank Mull, Country Radio Broadcasters, 50 Music Square West, Suite 604, Nashville, TN 37203; (615) 329-4487.

Registrations for MIPS/CRS will be mailed to all CMA members in early January. Advanced registration, if postmarked by the last week in January, is \$239; late registration is \$299. For more information on the 1987 Music Industry Professional Seminar/Country Radio Seminar contact Frank Mull, Country Radio Broadcasters, 50 Music Square West, Suite 604, Nashville, TN 37203; (615) 329-4487.

I WRITE THE SONGS

Don Schlitz and Paul Overstreet



No one was more surprised when “On The Other Hand” won accolades as CMA’s 1985 Song of the Year than the two writers of Randy Travis’ number one single. Not only had the single enjoyed a somewhat unusual chart life, but tunesmiths Don Schlitz and Paul Overstreet had psyched themselves up to be “also rans”.

“We were really happy to be in the company of the other nominees like Paul Davis, Jennifer Kimball, Mike Reid, Troy Seals, Jamie O’Hara, Buddy Blackmon and Vip Vipperman,” Schlitz pointed out. “Those guys are great songwriters and it’s an honor just to be in that company. But we’d talked ourselves into the idea that we weren’t going to win.”

Overstreet added, “It took all the things that occurred with ‘On The Other Hand’ to make that happen. It was incredible.”

Everything about “On The Other Hand” was unusual. The idea for the song came about totally by accident. Very early in the two and a half year writing relationship of Schlitz and Overstreet, the twosome was working on another tune at MCA Music.

Schlitz recalled, “We were discussing this line in this other song and trying to figure out what it should be. I said a phrase you’ll say 50 times a day ‘But, on the other hand,’ and Paul looked at me and said ‘There’s a golden band!’ It took about 20 minutes to write the song and we giggled the whole time. I don’t know if I’ve ever had that much fun writing a song.”

The two knew immediately they had a hit. “I kept thinking there were things that were real unusual in it, plus it was going places I wasn’t expecting it to go. It was a lot of fun piecing it all together.”

Songplugger Pat Higdon (then with MCA Music) got the song to Kyle Lehning who was producing young Randy Travis’ debut Warner Bros. album. “We were not real thrilled because we didn’t know

who Randy Travis was,” Overstreet laughed. “I had never heard him sing. Someone said he’s a good singer, and he’s a brand new artist who’s just cut one of your better songs that we think we can get Merle Haggard to cut.”

Schlitz interjected, “Plus Paul was getting ready to cut a record himself, and he’s one of the best Country singers around. Then we heard that Travis record and we thought it was really, really good. It got a little start, but it was a first record and they’re hard. Then ‘1982’ came along and it zoomed up there. The record company had the foresight and courage to release ‘On The Other Hand’ again, which is very rare.”

“When the song first came out, I prayed that God would take it and use it to really help people,” Over-

street continued. "I prayed He would do something miraculous with it because of what it said. Even when it failed to chart very well I never lost faith, but when it was released for the second time I thought 'Uh oh'. Number one was enough for me — I thought that was pretty miraculous — but I had no idea it would win Song of the Year."

Warner Bros.' decision to re-release "On The Other Hand" was, in itself, phenomenal, but the song's fate was actually sealed by a two-year-old child.

"One night Nick Hunter (Warner Bros. promotion exec.) was walking his two-year-old daughter around the house while thinking 'Should I release the Randy Travis record again or what should I do about it,'" Overstreet remembered. Schlitz added, "You have to remember, at that age a child's favorite word is 'no.'"

Overstreet continued, "He asked his little girl what he should do. 'Should I release the Randy Travis record again or what?' She nodded her head 'yes'! Of course, you don't have time to tell all that on the Awards Show because they'll cut you off."

While the win was the first for Overstreet, it was Schlitz' second time to carry away CMA honors for Song of the Year. The very first song the North Carolina native had recorded was Kenny Rogers' classic "The Gambler" in 1979. Not only did it win CMA Song of the Year in 1980, but it also earned a Grammy as 1979 Country Song of the Year and NMPA's 1980 Country Song and Song of the Year commendations.

Schlitz explained that while it was wonderful just to be nominated twice, it is kind of like apples and oranges. "One was the culmination of breaking into the business, and that represented four and a half years of being in Nashville and not having anything recorded till the

song that got me started. It's nice to look at 'The Gambler' as that milestone. 'On The Other Hand' was the result of years of trying to write several different ways — of trying to be an artist and finding out that I wasn't — then once again learning to work every day and write with fresh enthusiasm every day. It was the high-water mark for that period."

One of Nashville's most respected composers, Schlitz has achieved recognition for such tunes as "I Love Only You" and "Stand A Little Rain" for the Nitty Gritty Dirt Band and "Give Me Wings" for Michael Johnson. Schlitz-penned tunes such as "Forty Hour Week" for Alabama, "Old School" for John Conlee, "Rockin' With The Rhythm Of The Rain" for The Judds and "On The Other Hand" for Travis have repeatedly graced the tops of the national Country charts. In addition to Overstreet, Schlitz also writes with Thom Schuyler, J. Fred Knobloch, Rhonda Kye Fleming ("Give Me Wings"), Donnie Lowery ("Stand A Little Rain"), Brent Maher ("Rockin' With The Rhythm . . ."), Jesse Winchester ("Didn't We Shine"), Dave Loggins and Lisa Silver ("Forty Hour Week") and Russell Smith ("Old School"). He is

the sole writer of Sweethearts of the Rodeo's current single, "Midnight Girl/Sunset Town".

Overstreet, in addition to penning hit tunes for others, is an artist and one-third of the popular MTM recording trio Schuyler, Knobloch and Overstreet (SKO). Five of his self-penned compositions garnered the number one chart position last year: "I Fell In Love Again Last Night" by the Forester Sisters; "On The Other Hand" and "Diggin' Up Bones" by Randy Travis; "One Love At A Time" by Tanya Tucker and "You're Still New To Me" by Marie Osmond and Paul Davis. The Mississippi native co-writes with partners Schuyler and Knobloch, Al Gore ("Diggin' Up Bones"), Paul Davis and Helen Cornelius. His solo efforts have produced the current Randy Travis single, "No Place Like Home".

Although he had a brief recording career with RCA Records shortly after moving to Nashville, he is just now enjoying his first real success as an entertainer. "For so long I didn't have the opportunity to perform — it was just write songs, that was my job — that's all that was available for me to do at the time," Overstreet reflected. "But I had a desire to be performing

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Horizon

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and "Country with a cutting edge", the music could not be pigeonholed.

Earle himself has said, "I won't say that what I do is not rock 'n' roll — maybe it is. I can say it is Country, and, to me, good Country and good rock 'n' roll have always been the same. They have good lyrics, they tell the truth, and they've got a passion you can't mistake for anything else."

What makes Earle emphatically declare himself a Country artist is his dead-bolt dedication to writing

something meaningful. "Lyrics have always been a bigger part of Country Music than anything else," he says. "And I write story songs. Lately, Country's gone away from solid lyrics, but I think we're getting ready to see a lyrical resurgence. There's energy and passion returning to Country radio, where it should've been all along."

"I just want to be a part of bringing that back," he emphasized.

— Judi Turner

New CMA Corporate Image Debuted

CMA's new logo and corporate image debuted in October in conjunction with CMA's annual fall activities. The new design evolved during the 1986 board year under the direction of the Marketing and Promotion Committee. Committee Chairman Dick McCullough of E.H. Brown Advertising in Chicago

guided the work which led to adoption of the new mark. "We wanted something that would give CMA a contemporary look and depict the organization's position on the leading edge of the industry. It had to say "music"; and it also had to have energy. We didn't want to appear institutional," McCullough pointed out.

Schlitz and Overstreet (continued from page 6)

those songs I was writing and now that desire has been realized."

Of his writing relationship with Schlitz, Overstreet says: "Don is probably the easiest person I write with because he's so active mentally. If I have an idea or just a thought, I can throw out a little of it and Don can hear the potential. He'll grab that and go places with it or he'll give me a use of it in a certain line. It's almost like he'll complete your thoughts for you, and he'll add to your thought without taking away."

Schlitz maintains that he learns a lot from the people he co-writes

with. "Paul's sense of melody is beyond anything I have, and I bow to that talent," he emphasized. "He's stronger than I am. He's also blessed with a great ability with words, so we're able to give and take there. You deal with people's strengths — chemistry can produce something new and exciting."

Both obviously enjoy writing and enjoy writing with each other. They have written three cuts on the new Randy Travis album, among others. "A writer's job, if you're a working songwriter, is the best job around," Schlitz concluded. "You get to work on something new every day."

— Judi Turner

Several designs were submitted before the committee decided to go to the full board for a vote. "McCullough and Jack Walz (BBDA-BDO/Atlanta) kept pushing for just the right look," said Ed Benson, CMA Associate Executive Director, "We wanted something that would hold up for a while and work well in all the varied applications where our logo is used."

The logo was designed by Jan Honsberger of Honsberger Design in Nashville and is the first CMA logo which will be used primarily in a two-color version.

The logo is only the fourth to be adopted during CMA's 28 years. The first was used from 1958 to 1982. The second was a special 25th anniversary celebration mark used only in 1983 and the previous logo has been used since '83.

Honsberger is also responsible for the new graphic image of CLOSE UP which debuts with this issue. The contemporary theme of the logo and the two-color concept are evident in the new masthead and section heads of the magazine.

SCHLITZ SPEAKS . . .

The seasoned pro offers tips to aspiring songwriters:

1. "Write as much as you can by yourself. That way you have to get strong in every area of a song."
2. "If you are going to co-write, you should write with other young songwriters, because you'll find other writers at the same level of enthusiasm and experience. You'll be able to share your victories and mistakes together."
3. "You should all read as much as you can. The way you keep vibrant is by paying attention to what others are doing. In the case of those like us, who use words and music, we should pay attention to what everybody else in Country Music — and other forms of music — are doing. But we should all read with reckless abandon."
4. "Listen to conversations. Listen to how people talk. A great novelist or short story writer can capture a conversation on the printed page and you can actually hear the sounds. There are so many great books, and books have been written longer than Country songs. There's an awful lot to draw from."



Photo by: Judi Turner

We want you! That's what (l to r) Richard Bowden and Sandy Pinkard, a.k.a. Pinkard & Bowden, and Steve Wariner were saying as they solicited members during CMA's recently conducted membership drive.

I N T E R N A T I O N A L

France's **COUNTRY HITS MAGAZINE** honored three American Country artists as winners of their recent readers poll. **Dolly Parton** was the recipient of the magazine's Glad You're Back plaque, while **Kenny Rogers** was the winner of the Humanitarian Award for his outstanding contributions in the fight against hunger worldwide. Sweeping up the Songwriter Award for outstanding writing talent was **Lee Greenwood**.

Jimmy C. Newman and his **Cajun Country Band** will embark on a tour of France in January.

COUNTRY BEAT, Australia's second Country Music publication, began publishing in the spring of 1986. **Max Thorburn** is the publisher of the bi-weekly magazine. For more information, write **COUNTRY BEAT**, P.O. Box 2181, 15 Byrne Court, Mildura, Victoria, Australia 3500. The telephone number is (050) 23 7733.

Radio Waikato, New Zealand's only 24-hour Country Music station, signed on in October. Program manager of **Radio Waikato** is **Paul Mitchell**; **Bruce Bowen** is the station manager. For more information, contact **Radio Waikato** at P.O. Box 9540, Hamilton, New Zealand.

Radio Station 3UZ, Melbourne, Australia, has relocated to 766 Elizabeth Street, 8th Floor, Melbourne. The station's telephone number remains the same: (03) 347-8111. The telex number also remains the same — AA31185 — and the postal address will continue as P.O. Box 927, Carlton, Victoria 3053.

Australian **Nick Erby**, formerly with **Radio 3UZ** in Melbourne, has formed **The Crystal Creek Group**, a Country Music management and marketing company. The company, which is headquartered on the Gold Coast, a major holiday strip south of Brisbane, Queensland, will offer a range of services to Australian acts, as well as engage in a variety of entrepreneurial activities, both in Australia and America. For further information, contact **Erby** at P.O. Box 57, Broadbeach, Queensland, Australia 4218.

IT'S COUNTRY TIME has been released by CBS/Germany. The three-album set, which contains 48 superhits, features such artists as **Tammy Wynette**, **Johnny Cash**, **Bobby Bare**, **Charlie Rich**, **Marty Robbins**, and many more.

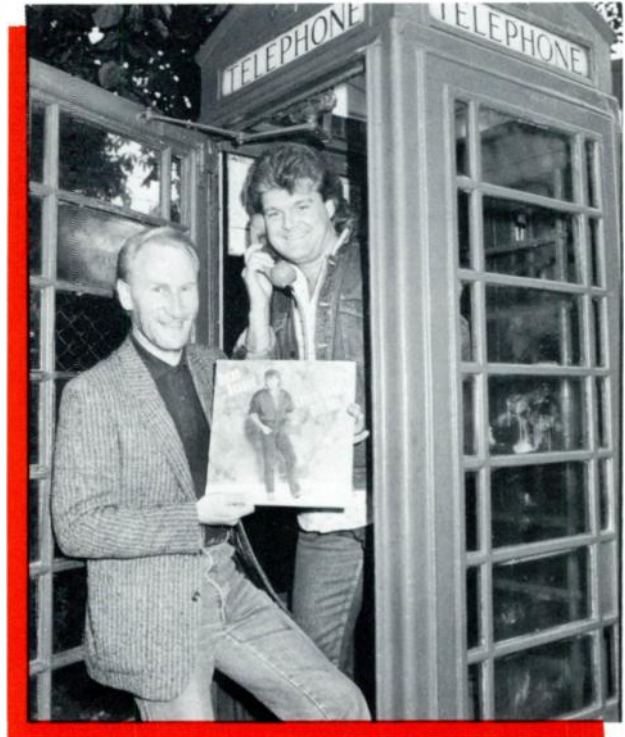


Photo by: Pete Vernon
Ricky Skaggs, in London for part of the world premiere weekend for his new album **LOVE'S GONNA GET YA**, presents a copy of the LP to **Martin Satterthwaite**, director of **CMA's European Operations**.



While in Sydney, Australia, to plan for the upcoming "Down Home/Down Under Country Music Celebration" **Irby Mandrell** and the **Le Garde Twins** — **Ted** and **Tom** — attended a special mayor's luncheon. Scheduled for April 22, 1987 at the Sydney Opera House, the musical celebration will feature **Louise Mandrell**, **Irlene Mandrell**, **Ted** and **Tom Le Garde**, **R.C. Bannon** and Australia's **Lionel Long**. Pictured at the mayor's luncheon are (l to r) **Irby Mandrell**, **Ted Le Garde**, Mayor **Doug Sutherland** and **Tom Le Garde**.

Opening Up New Country Roads

UK Chart Changes Welcomed

The following story, courtesy of MUSIC WEEK, was written by John Tobler.

Success is always a relative term. While it would be easy to dismiss the effect of the Discover New Country campaign earlier this year — after all it didn't exactly convert droves of record buyers into Country fans overnight — it did boost sales of Country records, according to the companies involved.

Far from being downhearted that Country fever has not quite gripped the UK yet, the Country Music Association has appointed Martin Satterthwaite as its director of European operations to capitalize on the inroads already made by American predecessors Jana Talbot and Cynthia Leu.

"I think the time was ripe for a European to run the European operation to give the CMA more credibility and perhaps a bit more clout," says Satterthwaite. "I've personally known and worked with many of the people with whom I have to deal in the context of Country Music — I knew Jerry Turner when we both worked at CBS. I ran into Paul Conroy of WEA when he was managing the Kursaal Flyer, and I first met Gareth Harris of RCA when we were both on the CMA Marketing Advisory Committee."

Satterthwaite's initial ambition in his new post is "to change the Country chart to more accurately reflect what's actually happening in Country Music." As he points out, the Country Music chart is the only chart, other than the mainstream singles/LPs listings, compiled by Gallup, and as such, should include as much information as the "main" chart, with cassette/CD catalogue numbers.

In addition, says Satterthwaite: "Everyone involved is keen to change the criteria for a record's eligibility, so that the chart will more accurately reflect sales of Country records, in particular, new releases."

The "new deal" proposed has five main elements. The first is to exclude mid-price product (an obvious factor), and the second to exclude compilations and "Best Of" items. These latter products would be the subject of a separate Top 10, while the current Top 30 would be reduced in scope to a Top 20, the third element in the plan. Perhaps the most controversial aspect of the proposal is its fourth point, the redefining of the classification of acts. Satterthwaite explains: "It's so that only artists widely perceived as Country will qualify for the Country chart, which will mean that acts like John Fogerty, Roger Whittaker

and Lone Justice, who currently feature in the chart, will be excluded.

"This is in no way any criticism of such acts, who are certainly worthy, but, in the opinion of all the company representatives, really not Country." The final point is that the two new charts will run every two weeks, instead of the current Top 30 run once a month, with a consequent increase in both credibility and continuity again.

Satterthwaite feels that Country Music is increasing in popularity as a result of the Discover New Country campaign, which has also pleased the participating labels, who report increased sales of Country product. However, further effort is required.

"It's very important that Country Music should have more visibility through visiting artists, and next year's already looking good — in the first few months, there are visits scheduled from The Judds, Randy Travis, Dwight Yoakam, Ricky Skaggs and Steve Earle. Most of them will be coming to perform, and the next part of the Discover New Country campaign will home in on the touring artists with posters and across the board advertising.

Each of the marketing directors of the five labels involved in the funding of the Country chart seems pleased by the new approach.

Gareth Harris of RCA remarks: "My attitude has always been that absolute accuracy as regards this chart is very difficult to achieve, so I've favored something which is marketing oriented. It's important that we get across to the trade that there's more to Country Music than 'Best Of' compilations, so I'm very much in favor of the changes proposed."

At WEA, Paul Conroy not unnaturally observes that his company will be sorry to see BEST OF THE EAGLES removed from the top of the chart, but also welcomes the division of original and compilation product, while EMI's David Hughes notes: "I'm absolutely delighted by the new chart idea, because it will provide a far more accurate view of which Country records are really selling."

With such accord, the future for Country Music appears to display more promise than for some years. The first revised Country album charts will appear in MUSIC WEEK's January 3, 1987 issue and in the February issue of CLOSE UP.

Station WKHX

“We are Atlanta’s Country Music Station,” states WKHX program director Neil McGinley. “We’ve been in Atlanta for five years, and we’re the station of choice for the Country Music listener in the marketplace.”

For the uninitiated, there’s been a hotly contested battle of the Country Music stations in Atlanta, Georgia recently. Like the previous engagements in Washington, D.C., and the continuing confrontations in Dallas and Houston, the Atlanta battle has received a great deal of trade press.

McGinley, however, feels no pressure from the heightened exposure. “It’s probably the most visible Country battle in America. I think it’s good for Country radio in Atlanta; it’s helped WKHX become a better radio station.”

Stressing that the battle in Atlanta has helped the Country Music listener in the area, McGinley is the first to point out that WKHX defines that listener as an “adult”.

“You really can’t say that Country is one demographic or another. It’s probably the most broad-based format in the country. Our target audience is 25 - 54, and by and large most of your Country listeners fall into that demographic.

“That doesn’t exclude anyone on either side. We present ourselves as an adult radio station — 18-year-olds and up.”

The music that WKHX uses to lure the adult listener to tune into the station is a mix comprised of approximately 50 percent current product and 50 percent gold (oldies) product. Their playlist hovers around the 30 record mark.

“To me it doesn’t matter who plays what first,” says McGinley, “I just think by the numbers. If we’re playing 50 percent current, then a 30 record playlist allows us the chance to include more new material in rotation.

“If you want to talk about new acts, obviously if there’s a new Alabama out and a new ‘Joey Hubcap’, Alabama’s going to get played first. But if you’ve got a new act that’s got a good song, and if it’s getting action nationally and locally, it gets our attention.”

Whereas the station’s attention is grasped by a record that’s seeing a lot of exposure, WKHX exposes itself through extensive television advertisements and billboard use. According to McGinley, the station has never been “big users” of print.

“When we have a big contest on the air, we’ll paste up ‘Win \$10,000’ all over our billboards that are around the marketplace. We’ve always been very contest-oriented, even without competition.”

The contests on WKHX are constant and never overlap. In addition, they cost a lot of money. With contests geared around the music, the station doesn’t “just throw money away” over the air. But, according to McGinley, money is almost always the prize.

“We have the ‘artist of the day’ contest (hear the artist, then call the station to collect prize) and ‘\$10,000, three-in-a-row’ contest (hear three specific songs, then call the station and collect prize). Right now we’re using the latter because of its obvious popularity. It works real well for us so we’ve decided to throw in a little more money and keep it on the air.”

With all the hoopla about the “Battle of Atlanta”, WKHX has lost only one book 12+ and has never been “out-cumed” by any other Country outlet in the Atlanta marketplace.

“We’ve never lost our cume!” declares McGinley. “That’s the success of our radio station. You’re going to have a book here and there that you might get beat on, but we view our position very positively.

“The competition? We may not want it. We may not like it. But, it has made us a much better radio station.”

After opening for Merle Haggard at the Arizona State Fair, Warner Brothers’ Southern Pacific came by the KNIX Fun Van to sign autographs. Standing in front of the Fun Van with the KNIX cold air balloon in the background are: (l to r) John McFee, Kurt Howell, Tim Goodman, KNIX afternoon personality Brian Kelly, Stu Cook, and Keith Knudsen.



SABRINA SPROULES

Scheduling an interview with 1986 medium market Country Music Association Broadcast Personality of the Year finalist Sabrina Sproules is not an easy task.



Beginning her airshift on Jacksonville, Florida's WQIK at 10 a.m., Sproules squeezed in enough time for an interview just before her 3:30 p.m. newscast. Serving as promotions director for WQIK AM,

assistant program director and afternoon news director for WQIK AM/FM, as well as the AM's afternoon air personality, she finds her spare time to be at a premium.

"I've lived in this city all of my life," reminisced the newly-married Sproules. "Most of my broadcast career has been with 'QIK and I've kind of grown along with the station. They were pretty hot when I started, and the station is still hot in the Country marketplace. We're really proud of that.

"The people here at WQIK are like a family. It's not like a big organization where everybody's a number. Also, it's not a large market, it's a medium market, and I like that a lot. Of course, Country Music is my ultimate favorite. Always has been . . . always will be!"

Sproules' career in the medium began in December of 1977 at the Columbia School of Broadcasting. In the school for just over two months, she was summoned by WQIK to work weekends. After graduation, Sproules moved to the

beautiful music format of Jacksonville's WKQZ-FM for two years, then switched to WIVY's FM rock format where she remained for nine months. Following another move to the "Super Soul" format of the city's WCGL-AM, Sproules returned to her alma mater station, WQIK, and has remained there for the past six-and-one-half years.

"Ever since I started in radio I've kept, for my own satisfaction, a radio scrapbook," said Sproules. "Right now it's awesome! I've got so much stuff in it. Now I have the press generated from my being a finalist for CMA's Broadcast Personality of the Year and I have to tell you . . . that is it! It couldn't get any better unless I were to win."

Admittedly, Sproules, 31, favorite passion while on the air is to "talk on the phone". While on the air, she'll take calls from everybody in the listening area, because, quite frankly, she knows almost everybody.

"I love to talk on the phone! The
(continued on page 16)

Back-To-Back Breakers

Lyle Lovett

- ★ This MCA recording artist grew up 25 miles north of Houston in the Klein community, a German farming community named for his great-great-grandfather Adam Klein, one of the area's original settlers in the late 1840s.
- ★ One of his favorite hobbies when he's not on the road is refurbishing his grandfather's house, which he moved recently to some land in Klein given to him by his parents.
- ★ Lovett, who holds degrees in both journalism and German from Texas A&M University, is currently touring with Bonnie Raitt, using as his backup a cellist and conga player.

Dan Seals

- ★ When his hit single "Bop" crossed over into the pop charts in early 1986, it became the most successful Country crossover since Deborah Allen and

Ronnie Milsap's foray to the pop Top 30 in 1983.

- ★ Before sashaying into the Country Music field, "England Dan", along with schoolmate John Ford Coley, received celebrity with such hits as "I'd Really Love To See You Tonight", "Nights Are Forever Without You" and "Gone Too Far".
- ★ Seals hails from a family of popular musicians! His cousin Johnny Duncan has charted 35 records, including three number ones: "Thinkin' of a Rendezvous", "It Couldn't Have Been Any Better" and "She Can Put Her Shoes Under My Bed (Anytime)". Another cousin, Troy Seals, has co-written such tunes as "Lost In The '50s (In The Still of the Night)", "Seven Spanish Angels" and "Country Girls". Brother, Jimmy Seals was the Seals of the duo, Seals & Crofts, and Eddie, Dan's oldest brother, has had a successful club act going as Eddie & Joe for more than 30 years. And, another cousin, Chuck Seals, was co-writer with Ralph Mooney of the Country song "Crazy Arms".

Source: COUNTRY SOUNDS

Source Licensing Bill Addressed

The following Perspective addresses the Source Licensing Bill, also known as S. 1980 in the Senate and H.R. 3521 in the House of Representatives, which was introduced in the last session of Congress at the urging of certain local television broadcasters.

In summary, the bills seek to shift responsibility for performance licensing of music included in syndicated programs shown on local television from the television broadcasters to the program producers (syndicators). The latter would be required to obtain licenses from composers for the stations.

Perspective seeks to present opinions from all sides of current matters of interest to the industry and particularly those with respect to which there is controversy. The views expressed are those of the respective commentators and do not necessarily reflect the opinion of Perspective, CLOSE UP or CMA.

The question postured is: What is your opinion of the Source Licensing Bill and its potential impact on you and the music industry?

Alice H. Prager

Chairman

SESAC Inc. — New York/Nashville

SESAC has consistently opposed such legislation for the simple fact that it is against the best interests of all songwriters.

In an effort to revive the ghost of source licensing, the power brokers behind this legislation have repackaged their proposal to make it appear that it will be a boon to songwriters. It is our hope that no songwriter, regardless of whether he or she is a member of ASCAP, BMI or SESAC, will be fooled. This new ploy, in reality, is designed to drastically reduce, if not totally eliminate, the right of fair payment for the use of copyrighted music.

Having lost their battle in the last session of Congress, those who reap such a bonanza in profits from the use of music in syndicated television shows and who have, over the years, had a track record of opposing at every opportunity the rights of the creators of that music, have now resorted to the old game of divide and conquer.

But no matter how many new twists and turns they may add to this new legislation, one fact is clear — it will save the broadcasters dollars and cost the songwriters dollars. If this were not true, would the broadcasting industry spend such time, energy and money on the issue? On this there is simply no debate.

If there is a worthy issue to debate, it would be to ask ourselves what type of society we'd have after the dollars saved by the television industry and lost by the songwriter had stamped out the incentive to create new and beautiful music by America's songwriters?

What is the impact of the source licensing bill on SESAC? It is an attack not only on SESAC, but on all performing rights organizations and on all songwriters. That attack is nothing less than an effort to strip the songwriter of his, or her, bargaining strength against a very powerful television industry. We urge all

songwriters everywhere to take the time to contact their representatives in Congress to educate, explain and defeat any kind of source legislation.

Neil Pugh

Vice President/General Manager

Cox Communications/WHIO TV/Dayton, Ohio

I do feel strongly about this bill, and I also feel strongly that composers should be well paid and should certainly get a reward for their talent. I think that reward should be commensurate with a script writer, a director, and in some cases, an actor.

Let me bring this up to contemporary times and make you aware of the kind of prices that shows like "The Bill Cosby Show" are bringing, at least in the major markets. Every time that show runs in syndication (in fact, it will start in the fall of 1988) it is going to cost somewhere between \$30,000 and \$50,000 in those markets. It is not particularly a music intensive show — there is fade music or background music. I doubt if anybody can really hum the background music from "The Cosby Show", and yet, stations pay that kind of price; they don't get the full package. They still, in effect, are taxed approximately two percent of their revenues every month for music.

Basically, of a station's gross revenues, close to two percent goes to the performing rights organizations. There are affiliated stations, of which I am one, who pay anywhere from 30 to 50 percent of their revenue, whether from newscasts, locally produced shows, etc., when there is no ASCAP or BMI music. That is what television stations have been objecting to for the past 12 years.

If you go back into history, the movie theatres up 'til 1949 were paying for music much like TV stations do today. For example, if a theatre rented "Gone With The Wind" from MGM, it had to pay a percentage of its ticket sales to ASCAP. So whatever it was paying to MGM to rent or lease the movie, included everything except the music. The theatre people took it to court

and they won, and from 1949 on, the movie people had to sell the complete package to theatres. Basically, that is all television stations are after.

Whatever in the free marketplace we negotiate with Paramount, MGM, 20th Century, whoever, we just want to get the complete package.

Even in syndication, we're not talking necessarily, music intensive shows, we're talking themes and background music — what we've been telling Congress is that we think the music composer should be paid a commensurate amount of money like the other creative elements in a show.

You have to separate this issue from the record industry or the radio industry because it is different. Composers really aren't using television, commercial broadcasting, to promote their talent or their songs. I mean we are basically talking theme or background music. If we negotiate for a variety show, of which there aren't very many — maybe in the free and open market place we'd have to pay more, but that's fine. We'd be willing to do that. The way it is now, though, for music on television, we are taxed. And I don't think any one should tax our revenues except a government entity.

Really, all the TV Committee and I are after is to pay for music in a fair and equitable manner and be sure the composer receives a fair and equitable price for his talent.

Peter McCann
Songwriter/Publisher
Nashville

Over the years there have been many attacks on our rights as creators and publishers of music, but the pending Source Licensing Legislation is potentially the most devastating.

This proposed law would combine the synchronization right with the performance right, forcing the producer of a TV show to acquire the performance rights from us, the songwriters, before we know what they are worth.

The Blanket License System which has worked so well for so long would be destroyed.

A local television owner would no longer be "burdened" with paying about one cent of his net dollar for all the music he can use as much as he wants to use it.

Having failed to have the Blanket License System outlawed through court action in the Buffalo case, the National Association of Broadcasters is taking the next logical step. They are trying to change the law.

This is special interest legislation at its worst. If the Congress allows itself to tinker with a principle of copyright arrived at so carefully over a 70-year period, other broadcast groups such as cable, network TV and radio will in turn seek similar "special" forms of

"relief" from Congress at the expense of writers and publishers.

Performance income will be cut to a fraction. What remains we will add to our mechanical and print income and try to survive.

We must unite to defeat this legislation. If we lose, the incentive to create will simply be taken away.

America's music will be written by the lowest bidder.

This situation would certainly benefit television, but it would certainly not benefit the general public or this industry as a whole.

Morton Gould
President

ASCAP/New York

The impact will be destructive to me, to my colleagues, to all performing rights societies — both domestic and foreign. The process of compensating and safeguarding composers' rights would have to be redone from scratch. But why re-work a system that is already in place — and works so well? For me personally it would mean almost an immediate reduction of compensation and erosion of the protection of my rights. Source licensing would affect different composers in various ways — some directly, some indirectly — but there is no doubt that the overall impact would be devastating.

It opens us up to retaliatory measures from foreign colleagues and affiliates and threatens the whole structure of domestic and worldwide protection of creative rights. It is a many pronged threat against the great established writers as well as against the new writers. It will result in the dismantling of a system that has encouraged and sustained the writers who contribute to the sound of our music — heard around the world.

This system has worked well for over 40 years and is reasonable to all concerned, including the broadcasters. However, the overriding motivation of the broadcasters is to "legislate away" their responsibility to pay for the right to perform music in order to increase their already sizeable profits at the expense of the songwriters' livelihood.

All of us in the creative community must continue to work to prevent source licensing legislation. The broadcasters are a well-organized and powerful lobby. It is up to us in the music industry to educate the members of Congress and urge them to oppose this legislation so harmful to music creators and music lovers everywhere.

Jack Zwaska
Executive Director
All Industry Television Music Licensing
Committee/New York

As I do not own or work for a television station, this

bill will not affect me personally. I would like to share some thoughts on how it will effect the music industry however. I basically feel it will be a healthy shot in the arm to the composers of music. Why? Because under this current system, sometimes known as the Shenandoah System, whereby television stations pay a flat tax (approximately 2 percent of their net revenue) to the performing rights organizations for the right to play any piece of music that goes to organizational license, there is absolutely no discrimination between good music and bad music, between feature hits or "Solid Gold", "Star Search" and the variety shows and the little snippets of background music behind the "Oprah Winfrey Show", the "Phil Donahue Show", "Divorce Court" or even "Family Ties".

If this bill is passed, composers of music that could be considered a star in the show or composers of music that play a featured role in the show would be compensated on a scale higher than those who compose the run of the mill, ever repetitive snippets of music behind the syndicated dramas and game shows.

Currently, there is no distinction. I think the passage of this bill will be a healthy development for the music industry. I think there will be those in-house losers. The losers will be those in-house music publishing units owned by the Hollywood studios that rake off an incredible amount of what the composer currently gets or that the performing rights organizations get for doing nothing. This very onerous burden under which the television stations have labored for the last 40 years will just simply stop. And yes, there will be losers, and those will be the music publishing houses owned by the Hollywood production studios.

James Joiner

*Songwriter/Publisher/Television Broadcaster
Florence, Alabama*

As a publisher, and also as a composer, I think this bill would be very detrimental. Not only to me and my welfare, but also to our mass of songwriters across this nation.

A one-time thing could be very dangerous for a one-time writer with one-time hits. Take for example, "Six Days On The Road", which I published. Had it been a one-time payment, the writer would have gotten his money before the industry or I, as a publisher, had any indication of what this particular piece of music was going to lead to.

The average writer doesn't have the educational training to know how to promote his material and how to present it to the right people. He must come through a publisher and the system to be heard. If this bill is passed, it is going to completely shut the doors on so many of our thousands of creative people in this country.

I am part owner and on the board of directors of

WTRT 26, a new independent television station in Florence, Alabama. We haven't been on the air long enough to see the effects this bill would have on us either way, pro or con. But from my studies and projections, I can't see that the television industry is going to suffer to the extent the songwriters and the other people involved in the music business will be affected if this bill is passed.

There is a small percentage of America involved in television, when you think of America as a whole. Why is this a big problem for television? It has been proven over and over again that the present payment is fair.

I wrote "A Falling Star", which was a hit in 1956, and since then I've enjoyed a nominal income from that song. I still do and hopefully my children and grandchildren will. But had this bill been in effect at the time I wrote the song, I wouldn't have received a lot of those checks that have come along over the years. The checks may not be big, but it is the reciprocal thing that our American songwriter enjoys and that encourages them and gives them hope to write another song.

Congressman Boucher's comments are from an article appearing in the November 29, 1986 issue of BILLBOARD.

Frederick C. Boucher
*Democratic Congressman
Virginia*

The procedure for licensing TV music is an anachronism. Under current practice, when a local TV station purchases a syndicated program, all of the licenses necessary to air the show are bargained for, purchased, and conveyed to the TV station except for one — the right to broadcast the music on soundtrack.

To receive that right, TV stations must obtain blanket licenses from ASCAP and BMI, for each of which they pay a fee equal to 2 percent of total station revenue, giving them the right to air not just the music on the particular shows they have purchased but also the approximately four million titles licensed by ASCAP and BMI.

There was a time in the early days of TV when the blanket license made sense. In those days, there was no syndicated programming. Most non-network programming was locally produced and broadcast live. On a typical day, hundreds of music titles would be performed. The only practical means of clearing the broadcast rights for these titles was through a blanket license.

But over the years, the TV industry has dramatically changed. Today, most non-network air time is devoted to syndicated programming, the soundtrack for which contains a relatively small number of music

titles, readily identifiable in advance.

Our legislation will require that music rights be bargained for, purchased, and conveyed through the same source licensing arrangement that today protects the interests of all creators other than songwriters who have a copyright interest in syndicated TV programming. Fairness for the broadcast industry requires that this change occur.

But fairness for songwriters is also required, and our legislation will expressly protect the earnings of composers and lyricists.

Our bill will mandate by law that songwriters who operate under work-for-hire contracts receive residuals for the continuing use of the music, just as script-writers, actors, directors, and musicians do today.

In addition, the bill will remove any legal barriers to the organization by songwriters of guilds or unions — if they so choose — to protect and enhance their rights.

These guarantees should go a long way toward laying to rest the fears that some in the creative community have expressed about a change from blanket licensing to source licensing for TV music.

I believe our bill will open opportunities for many composers now shut out of the TV music marketplace. Local TV stations will be relieved of the requirement to buy every item in the ASCAP/BMI inventories as a prerequisite to clearing music performance rights for the few syndicated programs and nationally sold commercials that they air.

These stations will, therefore, have a new economic incentive to consider commissioning locally composed works for their locally produced shows and commercials.

The 85 percent of all ASCAP and BMI members who do not write for syndicated TV or commercials will not be affected by my bill. It in no way modifies the licensing system currently in effect for other uses of music, like radio broadcasts or concert performances. And I can say unequivocally that we have no intention of expanding the bill into these areas.

Edward M. Cramer
Broadcast Music, Inc.
New York

Recently, in a public statement, Congressman Frederick Boucher of Virginia made it clear to one and all that he intends to introduce another anti-creative, source licensing bill similar to the one that songwriters so successfully fought during the last Congress. (Interesting, too, that with so many problems facing the U.S. at present, the Congressman's main priority seems to be "getting the songwriter".)

Once again, however, Mr. Boucher's statement shows that he simply does not understand — or, perhaps, care — about the music business. The

Congressman continues to mouth the same tired arguments — and quote the same inaccurate statistics — that were wheeled out endlessly during the Buffalo Broadcasting case. For whatever reason, Mr. Boucher seems unconvinced that the Second Circuit Court of Appeals knew what it was doing when, after reading the briefs, hearing hours of oral argument and reviewing thousands of pages of testimony, it **unanimously upheld the concept of blanket licensing.**

In his most recent statement, Mr. Boucher continues to sing the same siren song that writers didn't believe during the 99th Congress and won't buy in the 100th. Very simply put, the proposed legislation is designed to do only one thing — save a few, already wealthy TV broadcasters, tens of millions of dollars each year. And the writers know full well out of whose pockets these savings are expected to come — **THEIRS!!**

In Rep. Boucher's proposed pie-in-the-sky world, writers **might** receive residuals under some kind of new, unspecified, system. Wonderful, but that's exactly what happens under the present system! Why then replace a system that has worked well for the creative community for over 35 years with a brand-new mechanism that, Mr. Boucher implies, will mean no change for the writers?

Do the TV broadcaster advocates of source licensing really expect us to believe that they are spending hundreds of thousands of dollars (perhaps even millions) promoting legislation that will leave the writers' lot unchanged or, as they sometimes imply, improved? If they do, then perhaps it's time that we all began looking under our pillows again because surely the tooth fairy also exists.

The Congressman continues to characterize the current licensing system as something archaic that is monopolized by a very few individuals and corporations and benefits practically no writers. And, while the characterization is ridiculous, perhaps he subscribes to the propaganda philosophy that if something is said long enough — and loudly enough — people will come to believe it.

For obvious reasons, however, Mr. Boucher has consistently chosen to remain silent about the only major group who conceivably benefit from the concept of source licensing — the 160 large corporations who operate the 600 largest commercial television stations in the United States.

I've said this before, but it's worth repeating. Songwriters and TV stations have done well together over the years. The future looks even brighter with the advent of stereo television. Let's stop the constant litigation and attempts at restrictive legislation and concentrate on what we both know how to do so well — inform and entertain the American public.

"I Only Wanted You", Marie Osmond's second career video, has been released. The video, produced by Marie's older brother Alan, was shot in late November in Provo, Utah.

RCM Records' Cheryl Handy has completed filming her new music video, "One Of The Boys". Filmed at the Starlite Dinner Club in Nashville, the video was produced by Mike Daniel of AIR Studios and directed by Bob Cummings.

MUSIC ROW, Nashville's entertainment industry newspaper, has announced the results of its Third Annual Country Video

Awards. Compiled by music critic Andrew Roblin, this year's winners are: David Hogan — Best Director; Dwight Yoakam ("Honky Tonk Man") — Best Video Starring a New Artist; Alabama ("She and I") — Best Video Starring a Group or Duo; Rosanne Cash ("Second To No One") — Best Video Starring a Female; and Earl Thomas Conley ("Once In A Blue Moon") — Best Video Starring a Male.



Ronnie McDowell went back in time to the 1940's to film his latest video, "I Don't Want To Set The World On Fire". Dressed in a zoot suit with his hair slicked back, McDowell was on location at Nashville's historic Hermitage Hotel Grand Ballroom. His "orchestra" features Gordon Stoker (of the Jordonaires) on first trumpet and songwriter Troy Seals on first trombone, plus a host of other celebrated musicians. The video was produced and directed by Ed Fussell. Jo Meador served as executive director.

Sabrina Sproules

(continued from page 11)

listeners' input, especially during our 'Classic Hour', is really neat because most of our listeners went through that time and hold special memories from that era. I'll be playing music from the 40s and 50s that I don't remember from

experience, but someone will call and relate that song to a specific place and time in their lives. I just love that. It makes the whole process of radio seem so credible."

As for the rest of her show, Sproules doesn't do a lot of comedy. As she puts it, "I'm just me. I talk to people as if they were right there with me. If I'm having a good time, I let them know it." For Sabrina,

that's an easy process because of her close ties with the city.

When the future comes into play, she sees herself enjoying life with her new husband and son. And, as she points out, "There's another child on the way!"

And what about next year's CMA Awards?

"I'll do my best. That's all I can say."

On The Move

Dan Johnson has been appointed senior vice president of corporate development for Word, Incorporated.

Eda Galeno has been appointed publicity director of Greenwood-McFaden Inc.

Judy Coday has been appointed assistant to Kris Black, vice president of promotion for Hank Thompson.

Joe Smith has been named the first full-time president of the National Academy of Recording Arts and Sciences (NARAS).

Merry Aronson has been named vice president, public relations for The Gary Group.

John Brunning has been promoted vice president-general counsel for Chappell & Co., Inc.

Tom Kennedy has been elected a vice president of Summit Communications.

Gene Bridges has been appointed program director for radio station WOW, Omaha, Nebraska.

Kent Crawford has been appointed director of sales and marketing for The Welk Record Group.

Nancy Bryant has been named general sales manager of WMZQ AM/FM in Washington, D.C.

Nan Olson has been promoted to director of per inquiry advertising for Country Music Television.

Melissa Stephens has been appointed controller of Country Music Television.

Seth Davis has been appointed general manager for Country Music Television.

Melissa Deal-Forth has been appointed professional manager for Nolen/Reeves Music, Inc.

Tim Byrd has joined VH-1 as the music network's newest VJ.

Stacy Harris will be representing ABC Radio News in Nashville.

Media

Jerry Clower, Mel McDaniel, Ronnie McDowell, Jim Ed Brown and **The Whites** have recorded a series of public service announcements which will air on radio stations across the country beginning in January. Produced by Sound Shop Productions, these radio spots will provide information about how people can get their tax returns faster, plus information about changes in the tax laws, information about the free assistance programs available, and more. The spots will run through April 15.

The Oak Ridge Boys will perform on HBO's Cinemax cable special "Gospel Session — Everybody Say 'Yeah'!", scheduled to air in January. Also appearing on the one-hour special will be **Luther Vandross, Paul Simon, Edwin Hawkins, Jennifer Holiday, Andrae Crouch** and the **Mighty Clouds of Joy**.

Fandango, the longest running original daily game show on cable, has been renewed and began taping new episodes in Nashville in November. Joining host **Bill Anderson** as the game show's hostess will be prize winning model **Blake Pickett**.

T. Graham Brown and **John Schneider** have completed filming their roles for the upcoming Transworld Entertainment film, "The Farm". Directed by **David Keith**, the science fiction film is about a meteor crashing on a Tennessee farm, infecting the water system, and causing people to go crazy when they drink the water. Brown, who portrays a hotel desk clerk in the film, shot his part in Knoxville, TN, during October, while Schneider, who plays Willis, was on location in Rome, Italy.

Signings

Joan Kennedy and **Joey Knight** to New Talent Promotions . . . **Reba McEntire** to the Welk Music Group . . . **The O'Kanes** to Buddy Lee Attractions . . . **New Grass Revival** to Total Media . . . **Ronnie Sessions** to Compleat Records and In Concert . . . **Leon Everette** to Buddy Lee Attractions . . . **Cheryl Handy** to RCM Records . . . **Jimmy Angel** to R. David Ludwick . . . **Jeff Stevens** and **The Bullets** to Entertainment Artists . . . **Janbill Ltd.** to Lake Country Media . . . **Butch Baker** to Entertainment Artists . . . **Rita Coolidge** to Buddy Lee Attractions.

New Companies

Bluewater Music Corporation, formed in 1984, has been activated by owner/general manager **Brownlee Ferguson** in Houston, TX. For more information contact Bluewater Music Corporation at 12 Bash Place, Houston, TX 77027; (713) 622-0943.

Awards

The winners of the **Seventh Annual FRET'S Magazine Readers Poll Awards** were announced in the December issue of the magazine. For the guitar classification, **Doc Watson** was named the winner in both the Folk Blues Fingerpicking and Bluegrass Flatpicking categories. Renowned bassist **Todd Phillips** won top honors in the Country/Bluegrass and Jazz/Pop categories. Bringing his total FRET'S wins to five, Phillips was inducted into the magazine's Gallery of the Greats. Mandolinist **Sam Bush** was voted the winner in his category, with **Norman Blake** taking the top position in the Multi-Instrumentalist category. Other winners include: **Rounder Records** — Album of the Year (THE BLUEGRASS ALBUM/Bluegrass Band); **Tony Trischka** — Five-String Banjo and Bluegrass/Progressive; **Mike Auldridge** — Dobro; **Malcolm Dalglish** — String Instruments/Open; **David Holt** — Banjo: Five-String Folk and Old-Time; **Eddy Davis** — Banjo: Four-String All Styles; **Byron Berline** — Fiddle: Country and Bluegrass; **Darol Anger** — Fiddle: Jazz, Blues and Pop; **Earl Klugh** — Guitar, Fingerpicking: Jazz, Flamenco and Pop; and **Pat Flynn** — Guitar, Flatpicking: Jazz and Pop. Inducted into the newly-created Acoustic Pioneers category, which honors those artists, living or deceased, whose career achievements have made an indelible mark on acoustic string music, and whose musicianship is still being appreciated and studied by today's instrumentalists, were: **Mother Maybelle Carter, Robert Johnson, Django Reinhardt, Bob Wills** and **Don Reno**.

The **Jim Owens Companies** recently won a Gold Medal at the **International Film & TV Festival of New York**. The "Mandrell Sisters & Family" special won the top honor in the TV Entertainment Special Talk/Interview category, beating out competition from the three major networks and leading cable networks. **Jim Owens** and **Lorianne Crook** (host of the special) were presented the medal at an awards banquet in New York City. The Nashville-based film and television production company, **Scene Three**, also garnered recognition at the festival, winning the silver award in the Country Music Video category for "Runaway, Go Home" by **Larry Gatlin** and **The Gatlin Brothers**.

Awards

"Nashville Skyline", a television show produced by ProVision Group and starring Music City songwriters, was awarded four accolades at Nashville's first Emmy Awards, held in mid-November. "Nashville Skyline — Volume 1", a one hour compilation special featuring the highlights of the series and interviews with the songwriters was nominated in seven categories and won awards for Entertainment Program, Audio, Lighting Director — Location and Technical Director. The series also received a Bronze Medal from the International Film & Tape Festival of New York in the Entertainment Series category.

CMA lifetime Board member **Irving Waugh**, who is credited with persuading WSM radio management to start Nashville's first TV station, was the recipient of the NATAS Board of Governors Award given to an outstanding individual at Nashville's first Emmy Awards, held November 16, 1986.

WNYR Radio, Rochester, NY, has won an award for Best Investigative Reporting from The New York State Associated Press Broadcasters Association. The station won the award on the basis of a special report, as reported by Gwenn Flynn, focusing on the sale of alcohol by minors.

Doc Watson was honored November 21, 1986 as a recipient of the North Carolina Award For The Fine Arts. Watson was presented the award at a special dinner in Raleigh, NC, hosted by Governor **James Martin** and Cultural Resources Secretary **Patric Dorsey**.

Songwriter **Vivian Rae** has captured first place in the Judge's Option category of the Nashville-based Hidden Hits Song Festival with her classic rhythm and blues tune, "No Big Deal". Rae was also recognized with the Silver Jubilee Album Award in the New York Pro/Am Song Jubilee for her self-penned "Simplify It".

Newsline

The Judds — Wynonna and Naomi, along with "Dallas" star **Patrick Duffy**, have been set to co-host the 1987 Academy of Country Music Awards at Knotts Berry Farm in Buena Park, CA, on April 6, 1987. The 22nd annual awards presentation will be broadcast over the NBC television network. Production team members include, **Dick Clark**, executive producer; **Gene Weed** and **Al Schwartz**, producers; **Gene Weed**, director; **Ron Weed**, associate producer; and **Bill Boyd**, executive in charge of talent. Ticket information and reservations are available through the Academy office, P.O. Box 508, Hollywood, CA 90078.

The Country Radio Broadcasters Inc. recently presented four scholarships to students enrolled in an accredited college or university who were majoring in communications/journalism/broadcasting. The CRB scholarship program was initiated to enhance the quality level of broadcasters through the encouragement of outstanding students in accredited programs. To date, the CRB has awarded more than \$35,000 in broadcast-oriented scholarships. The most recent scholarship recipients include: **Suzanne Holms**, **Deborah Klein** and **Robert Haigh**, all of Emerson College in Boston, and **Jennifer Glancy**, a student at the University of South Carolina in Columbia, SC.

Rax Restaurants, Inc. underwrote the cost of a Christmas album by the Ohio-based band **McGuffey Lane**, selling the LP during the Christmas holidays at all Rax company-owned stores and many of the franchise operations. All proceeds from the album, which sold for \$3.99, went to the **Karin Johnson Memorial Asthma Research and Program Fund**. Karen died at the age of 19 from Sudden Asthma Death Syndrome.

CHRISTMAS WITH MCGUFFEY LANE includes several selections by songwriters **Thom Schuyler** and **Nancy Bergen**. In addition to the album, McGuffey Lane recently completed a series of benefit concerts sponsored by Rax.

Capitol-EMI Music has commissioned its first compact disc plant in the United States. Located in Jacksonville, FL, the plant is one of three in EMI Music's worldwide manufacturing system, with the other two located in Gotemba, Japan and Swindon, U.K.

Country Music Foundation Records issued in mid-November, 1986, a collection of previously unreleased performances by the legendary singer **Jim Reeves**. Entitled **JIM REEVES: LIVE AT THE OPRY**, the LP is a collection of 20 songs performed by Reeves at the Grand Ole Opry between 1957 and 1960 as part of the Opry's "Prince Albert Show", a half-hour radio program sponsored by the R.J. Reynolds Company. Early hits such as "Mexico Joe", "Bimbo", and "Yonder Come A Sucker" are part of the collection, as well as up-tempo favorites like "Billy Bayou", "Blue Boy" and "In A Mansion Stands My Love". To order the LP, send a check or money order in the amount of \$9.98, plus \$2 postage and handling (\$4 for foreign delivery) to Country Music Foundation and Records, 4 Music Square East, Nashville, TN 37203. Please specify album title.

June and Christy Forester, two of the four Forester Sisters, will be part of **McCALLS Magazine's** sweater layout appearing in early '87.

The Judds — Wynonna and Naomi — have inked an agreement with BRB Entertainment and Tall Pony Productions in association with 20th Century Fox to produce a half hour situation comedy pilot in which they will star. Wynonna's younger sister, **Ashley**, will also star in the pilot, which centers around The Judd Family, minus a father, finding it necessary to leave Kentucky for the Big City Life.

Opryland wrapped up the 1986 season November 2, the theme park's 15th season, by recording 2,373,911 guests. Plans for the park's 1987 season are already underway, with the current construction of a \$2.6 million water ride called the Ole Mill Scream.

The Gatlin Brothers, Ricky Skaggs, Waylon Jennings, Reba McEntire, Exile, and a host of other Country entertainers joined forces to aid singer/songwriter **O.B. McClinton** in his fight against cancer at a November 11th all-star concert. More than \$40,000 was raised at the concert, "A Fight For Life: The O.B. McClinton Benefit", which took place at the Stockyard Restaurant in Nashville.

Tammy Wynette was recently chosen as a board member of the **American Liver Foundation**, a national voluntary health agency dedicated to the prevention and cure of liver diseases. Various personal appearances on behalf of the ALF will be part of Wynette's responsibilities as a director.

Tom T. Hall has renewed his contract with **Tyson Chicken**. Hall will serve as corporate spokesman in all Tyson's advertising, including national television.

Jim Ed Brown has begun shooting his fourth season as host of **The Nashville Network's "You Can Be A Star"**. Brown has also renewed his contract as corporate spokesman for **Dollar General Stores'** national marketing campaign.

Horace Logan has formed the **Original Hayride Foundation**, a non-profit entity responsible for soliciting funds, donations and sponsors to assist in the construction of a Hayride Hall of Fame and Museum and a Starwalk in Shreveport, LA. To arouse a greater awareness of this project, a two-day event dubbed "The Return of The Stars" is scheduled for May 16 and 17, 1987 in Shreveport. For more information contact **Horace Logan** at (318) 343-3225.

The **Seventh Annual PERFORMANCE Summit Conference**, an annual gathering of the top talent buyers and presenters in the live entertainment touring industry, will be held at the Fairmont in New Orleans, **February 10 - 13, 1987**, with three days of panel sessions addressing "The Fan — The Show — The Deal". Highlighting the seminar will be a series of instructional how-to sessions designed to provide delegates with concrete answers and plans of action as they prepare for concert activity in 1987. Capping off the conference will be the 1986 Readers Poll Awards banquet where those acts and support personnel chosen by the industry as the top in 1986 will be announced. For more information about the conference, contact Don Waitt or Shelly Brimacombe at (817) 338-9444 or write to Summit '87, 1020 Currie, Fort Worth, TX 76107.

The **Seventh Annual National Songwriter Awards** show will be broadcast live **January 20, 1987** at 8:00 p.m. (CDT) from the Andrew Jackson Theatre at the Tennessee Performing Arts

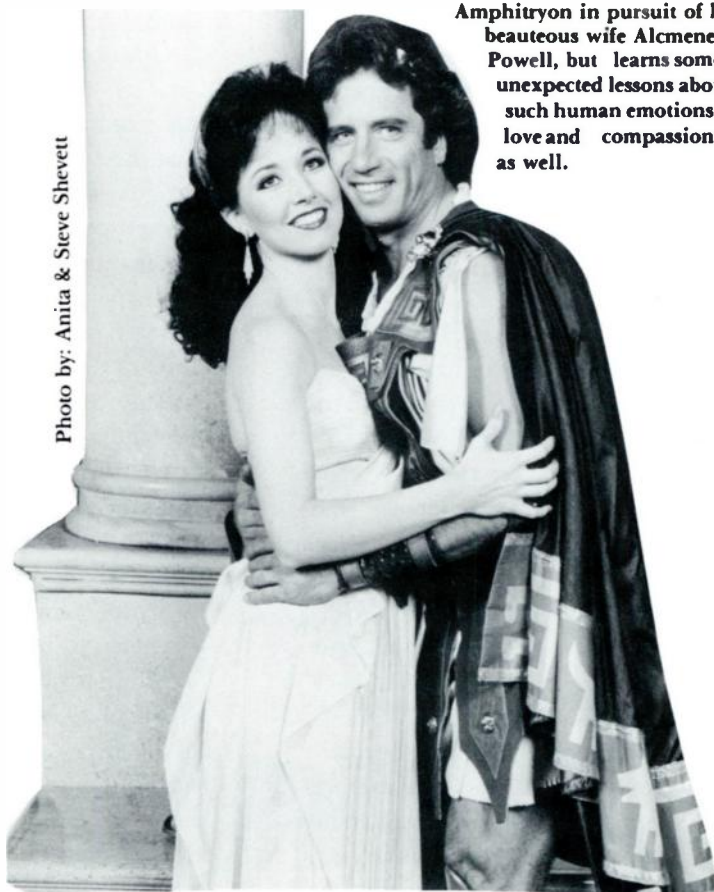
Center in Nashville. Produced by **Multimedia Entertainment** in cooperation with the **Songwriters Guild of America** and **MUSIC CITY NEWS**, the two-hour awards ceremony is the only nationally televised fan-voted presentation devoted entirely to the Country songwriter.

Jan Hollier of Dallas and the songwriting team of **Jan Bunker and Danny Jesser** have been named the winners in the **10th Annual Kentucky Fried Chicken Amateur Songwriting Contest**. Hollier's song, "Trying to Hold the Memory" and Bunker & Jesser's tune, "Another Night Alone" were recorded by Sylvia and have been released to radio stations nationwide.

CMA member **Tony Ullrich** has designed a banjo to correlate with Texas' Sesquicentennial celebration. Manufactured by the Deering Banjo Company of Lemon Grove, CA, only 150 banjos will be offered to the public, with each banjo representing a year of the Texas Sesquicentennial. For more information, contact Tony Ullrich at (713) 467-4303.

Tom Wopat and **Miss America of 1981, Susan Powell**, star in the hit mythical musical comedy "Olympus On My Mind", currently playing at **Lamb's Theatre** in New York. Wopat plays the dual role of the Greek god **Jupiter** who descends to earth disguised as the **Theban General Amphitryon** in pursuit of his beautiful wife **Alceme**, Powell, but learns some unexpected lessons about such human emotions as love and compassion as well.

Photo by: Anita & Steve Shevett



RIAA CERTIFICATIONS

Country Gold and Platinum

RIAA Certified Gold

STORMS OF LIFE . . . Randy Travis . . . Warner Bros.
 THE BELLAMY BROTHERS GREATEST HITS . . . The
 Bellamy Brothers . . . MCA/Curb
 INSIDE OUT . . . Lee Greenwood . . . MCA
 JOHN CONLEE'S GREATEST HITS . . . John Conlee . . .
 MCA

RIAA Certified Platinum

GREATEST HITS . . . Dolly Parton . . . RCA
 ROCKIN' WITH THE RHYTHM . . . The Judds . . . RCA
 JOHNNY HORTON'S GREATEST HITS . . . Johnny Horton
 . . . Columbia
 GUNFIGHTER BALLADS & TRAIL SONGS . . . Marty
 Robbins . . . Columbia
 BABY, DON'T GET HOOKED ON ME . . . Mac Davis . . .
 Columbia
 BEHIND CLOSED DOORS . . . Charlie Rich . . . Epic
 ROSE GARDEN . . . Lynn Anderson . . . Columbia
 JOHNNY CASH'S GREATEST HITS . . . Johnny Cash . . .
 Columbia
 JOHNNY CASH AT SAN QUENTIN . . . Johnny Cash . . .
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 RED HEADED STRANGER . . . Willie Nelson . . . Columbia
 JOHNNY CASH AT FOLSOM PRISON . . . Johnny Cash . . .
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 RED HEADED STRANGER . . . Willie Nelson . . . Columbia
 JOHNNY CASH AT FOLSOM PRISON . . . Johnny Cash . . .
 Columbia
 MILLION MILE REFLECTIONS . . . Charlie Daniels Band
 . . . Epic

P-O-P Campaign Winners Announced

Jim Bigelow and **Robert C. Baxter** took the top individual prize of \$500 in the 1986 CMA/NARM Point of Purchase display contest. The top individual rack award, also \$500, went to the Dallas branch of **Lieberman Enterprises**. In addition to these first place winners, 21 other entries, out of the more than 200 received, were honored for their efforts in the October merchandising campaign.

Nashville Seminar

(continued from page 2)

coming out of Nashville, said he is very encouraged to see the musical parameters opening up. "I think you see evidence just in the past few months, both with radio and the consumer, that there are different ways to interpret this music form," Hinton observed.

Of all the subjects that were broached during the seminar, one of the most interesting was the possibility of an alternate format in Country radio. One of the seminar attendees speculated "Maybe we need two kinds of Country stations — one that is going to continue playing the kind of music that has attracted this 23 percent of people, and then one that is going to draw the other 77 percent of the audience out there."

"I think it would be wonderful to have an alternative radio station, and I think that it would sell and it would be successful," voiced panelist Emmylou Harris. "It might not have the largest portion of the market, but I think it would definitely be a way to bring those people who are searching — who like some Country, but not all, who like some rock, but not all, to get something that is going to excite them — and bring them back to radio and really bring them back to music," she explained.

Another highlight of the day came when Wayne Campbell was asked if he thinks radio has an obligation to sell records. "Indirectly, I think it is inextricably linked," he said. "If we can't develop Country artists and an audience for Country Music and make people live this and enjoy it, we look for a new format.

"One of the songs that just rang the phone off the hook for us was a very traditional sounding record, 'On The Other Hand'," said Campbell. "I think even though it

was what a lot of people would brand as traditional, the fact that the record exemplified three important elements — a strong song, a strong performance and a strong production — helped to sell the record. I don't think radio sold that record any more than Randy Travis or the folks behind it," Campbell concluded.

Also at issue was what record companies are doing to change the marketing of today's music. Addressing the subject, Galante said that the channels of marketing haven't changed. "It's a tougher business than it was a few years ago," he said, "but it is just simply the new artists that are our calling cards."

One of the seminar registrants attacked the marketing techniques practiced in Country Music, saying that they are second class and that there doesn't appear to be as much money spent in promoting Country, and in turn the splash and exposure is less prevalent when compared to pop or rock. "I don't see it as a second class stance," Galante asserted, further explaining that the return of a Country album, at a maximum is two million units, with many rock and pop albums hitting over the 5 million mark. "It's not a reason that we're not going to spend money. Certainly, if there's an opportunity to get those two million to four, five, six, 10 or 20, we'll be there, but one of the ways you do that is by getting on other formats and so far, we haven't."

The idea of heart-felt creativity versus creative censorship was addressed when songwriter Lisa Silver admitted she often becomes frustrated because, instead of writing from the heart, she subconsciously censors what she writes to please radio.

Responding to Silver's frustrations, songwriter/artist Thom Schuyler of the group SKO, said, "Everybody's goal in this room is to

sell records, except radio, and they want to expand their audience, keep the audience they have, and sell advertising. The thing that is frightening to me, that was suggested earlier today, is that we let radio decide what songs are going to be played.

"As a songwriter and now as an artist — someone who is concerned with booking dates and selling records — I want to keep as much of that choice in the creative community as possible because I think that's what enhances music and I think that's what brings more audience into the realm of record buyers and listeners," Schuyler pointed out.

Will there be a wedding between radio and the music industry? According to Jimmy Bowen, president of MCA Records, "that's never going to happen."

"We sell records and cassettes and cds, and they sell automobiles, breakfast foods, clothes and so forth; they don't sell records for us. If they did, of course, we could come together," Bowen observed, adding that he thinks the entire industry needs to face up to reality.

"It's never going to be a picnic. They've got their world to take care of, and we've got ours," he said, "but, I've found that if you stay current with your music, radio will play your music."

Bowen asserted that there will always be a few radio stations who will experiment. "I've never seen a phenomenon happen in one part of the country that didn't spread to the rest," he said.

Introducing the retail perspective of the business, Jack Eugster, president of the Minneapolis-based Musicland Group, emphasized that a strong commitment is what is needed to place product in his stores. Once an artist, with the help of his record label, begins promoting his record on the radio and through live appearances, then, Eugster says, "we'll put it in

our stores and become part of the marketing effort."

The results of the Nashville workshop were favorable, with the participants deriving an awareness of the complexity which exists in each facet of the Country Music industry and an enthusiasm to continue exchanging ideas. "One of CMA's most important roles in the industry is in the area of communication and education," said CMA Associate Executive Director Ed Benson, adding, "Our roundtable programs have demonstrated that there is a need for all of us to develop a more comprehensive understanding of how the business works and what the other guy's objectives and problems are."

Artist/songwriter Jon Hansell regarded the workshop positively, pointing out, "I was very impressed and surprised by the honesty, sincerity and professionalism expressed by the moderators and panelists. I feel that there is much to be gained by this exchange."

"However successful one becomes, the education and

communication process must continue if we are to make an appropriate and pertinent contribution to the music," Hansell commented.

Those participating as panelists in the Nashville seminar were: artists Steve Earle, Emmylou Harris, Gary Morris, Dan Seals and Sweethearts of the Rodeo; producers Jimmy Bowen, Steve Buckingham, Kyle Lehning, Brent Maher and Norro Wilson; Joe Galante, RCA Records/Nashville; Jim Foglesong, Capitol/EMI America Records/Nashville; Jim Ed Norman, Warner Bros. Records/Nashville; Steve Popovich, Mercury-Smash Records/Nashville; Bruce Hinton, MCA Records/Nashville; Alan Bernard, MTM Records/Nashville; managers Chuck Morris/Denver, and Ken Levitan/Nashville;

publishers Cliff Audretch, Writers Group/Nashville, Tim Wipperman, Warner Bros. Music/Nashville, Dave Conrad, Almo-Irving Music/Nashville; composers Dave Loggins, Bob McDill, Thom Schuyler and Lisa Silver; Wayne Campbell, WSIX Radio/Nashville; Mike Chapman, WUBE Radio/Cincinnati; Al Greenfield, Greenfield Group/Phoenix; Jay Phillips, WSM Radio/Nashville; merchandisers Jack Eugster, Musicland/Minneapolis, Jim Powers, Handleman Company/Troy, MI and Steve Salsberg, Handleman Company/Troy, MI. Chairman for the Nashville workshop was Dick McCullough of E.H. Brown Advertising/Chicago. Rick Blackburn of CBS Records/Nashville and Lon Helton of RADIO & RECORDS/Nashville were moderators.

The CMA Board of Directors wishes to express its gratitude to the Commerce Union Bank of Nashville for hosting its November 14th meeting and luncheon.

CMA Seminar Tapes Available

Tapes from the November 13th CMA Seminar entitled, "Developing Creative and Marketing Opportunities In Country Music"; are currently available. A complete set of five tapes representing the day-long seminar is available for \$26.95, plus \$1.45 for postage and handling. Individual tapes are \$5.95, plus 65¢ postage and handling for the first tape, 20¢ for any additional tapes.

To Order: Fill out form below and return with check or money order to **Beaverwood Studio, Wholesale Tape & Supplies, 133 Walton Ferry Road, Hendersonville, TN 37075.**

- ___ Tape #1 — A New Research Study: The Country Music Audience — New Perspectives
- ___ Tape #2 — Round Table I: Wedding The Creative And Marketing Elements For A Profitable Synergy. Part 1
- ___ Tape #3 — Round Table I: Wedding The Creative And Marketing Elements For A Profitable Synergy. Part 2
- ___ Tape #4 — Round Table II: Wedding The Creative And Marketing Elements For A More Profitable Future. Part 1
- ___ Tape #5 — Round Table II: Wedding The Creative And Marketing Elements For A More Profitable Future. Part 2

Mail Tapes To: *(please print)*

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City _____

State _____ Zip _____

Phone No. () _____

JANUARY

(*denotes birthdays)

- 1 **NEW YEAR'S DAY**
*Paul Revere
Hank Williams dies en route to a performance, 1953
Johnny Cash's first free concert for the inmates of San Quentin Prison; Merle Haggard was in the audience, 1958
- 2 ***Roger Miller**; Ft. Worth, Texas
***Dick Feller**; Butler, Missouri
***Harold Bradley**; Nashville, Tennessee
Tex Ritter dies of a heart attack, 1974
Religious services are broadcast over radio for the first time, 1921
- 3 ***Leon McAuliff**; Houston, Texas
*Hank Stram
Clayton McMichen dies, 1970
- 4 ***Sir Isaac Newton**
WBAP Radio in Fort Worth, Texas, airs first barn dance radio show, 1923
Hank Williams' funeral is held in Montgomery, Alabama, 1953
George Jones and Dolly Parton employed at the Grand Ole Opry, 1969
Artificial drinking straws are patented, 1888
- 5 ***Sam Phillips**; Florence, Alabama
*George Washington Carver
George Burns hits Country charts with "I Wish I Was Eighteen Again", 1980
- 6 ***Earl Scruggs**; Cleveland County, North Carolina
*Joan of Arc
*Danny Thomas
New Mexico becomes 47th State in the Union, 1912
President Theodore Roosevelt dies at his home, 1919
- 7 ***Jack Greene**; Maryville, Tennessee
***Leona Williams**; Vienna, Missouri
WWVA Jamboree inaugurated, 1933
Hank Snow's first Opry appearance, 1950
- 8 ***Elvis Presley**; East Tupelo, Mississippi
Sara Carter dies, 1979
Battle of New Orleans, 1815
President Wilson puts forth his famous "Fourteen Points", 1918

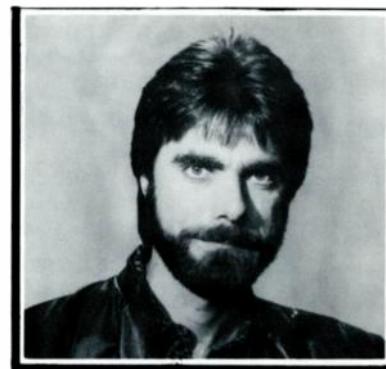
9 ***Crystal Gayle**; Paintsville, Kentucky



- ***Jack McFadden**; St. Louis, Missouri
*Joan Baez
*President Richard Nixon
- 10 ***Ronnie Hawkins**; Huntsville, Arkansas
*Sal Mineo
*Rod Stewart
Loretta Webb marries Oliver "Mooney" Lynn, 1948
Elvis Presley first records for RCA, 1956
- 11 ***Goldie Hill**; Karnes County, Texas
***Naomi Judd**; Ashland, Kentucky
Kenny Rogers' HEART OF THE MATTER certified Gold, 1986
- 12 ***Tex Ritter**; Nederland, Texas
***Ray Price**; Perryville, Texas
***William Lee Golden**; Brewton, Alabama
- 13 ***Robert Stack**
The WLW Midwestern Hayride first televised, 1948
Wyatt Earp dies, 1929
- 14 ***Billy Joe Spears**; Beaumont, Texas
***Billy Walker**; Ralls, Texas
Henry Ford inaugurated the assembly line, 1914
The first "hootennany" is held at the White House, 1964
- 15 ***Alan Lomax**; Austin, Texas
*Martin Luther King, Jr.
*Aristotle Onassis
Term "hillbilly" is used for the first time to describe Country Music, 1925
- 16 ***Ronnie Milsap**; Robbinsville, North Carolina
***Jim Stafford**; Eloise, Florida
*Jay Hanna "Dizzy" Dean

Alabama's ROLL ON album is the first Nashville LP to ship Platinum, 1984

- 17 ***Walter Bailes (The Bailes Brothers)**; Charleston, West Virginia
***Grady Martin**; Chapel Hill, Tennessee
***Steve Earle**; San Antonio, Texas
*Benjamin Franklin
- 18 ***Bobby Goldsboro**; Marianna, Florida
***Hargus "Pig" Robbins**; Spring City, Tennessee
*Cary Grant
- 19 ***Phil Everly**; Chicago, Illinois
***Dolly Parton**; Locust Ridge, Tennessee
Roy Acuff employed by the Grand Ole Opry, 1938
Marty Robbins makes Opry debut, 1953
Ralph Peer dies in Hollywood, California, 1955
- 20 ***Slim Whitman**; Tampa, Florida
*George Burns
Jerry Lee Lewis makes Grand Ole Opry debut, 1973
Jimmy Carter inauguration includes performances by The Charlie Daniels Band, 1977
- 21 ***Mac Davis**; Lubbock, Texas
***Jimmy Ibbotson (NGDB)**; Philadelphia Pennsylvania
*Jack Nicklaus
Patsy Cline appears on "Arthur Godfrey's Talent Scouts", 1957
- 21 ***Teddy Gentry**; Fort Payne, Alabama



- 23 ***Johnny Russell**; Sunflower County, Mississippi
- 24 ***Doug Kershaw**; Tiel Ridge, Louisiana
***Ray Stevens**; Clarksdale, Georgia
***Becky Hobbs**; Bartlesville, Oklahoma

- 25 *Jimmy Buffett; Mobile, Alabama
*Speedy West; Springfield, Missouri
Nellie Bly completes her trip around the world, 1890
- 26 *Clayton "Pappy" McMichen; Alatoona, Georgia
*Claude Gray; Henderson, Texas
*Dave Rowland; Sangor, California
- 27 *Buddy Emmons; Mishawaka, Indiana
*Wolfgang Amadeus Mozart
- 28 Elvis Presley makes his first national TV appearance on CBS, 1956
United States Coast Guard established, 1915
The space shuttle Challenger explodes shortly after take-off, killing all seven crew members, 1986
- 29 *Patsy Sledd; Falcon, Missouri
*John Forsythe
"Lucille" enters the Country charts, launching Kenny Rogers' Country Music career, 1977
- 30 *Norma Jean; Winston, Oklahoma
*Jerry Bradley; Nashville, Tennessee
*Jeanne Pruett; Pell City, Alabama
First Lone Ranger show, 1933
- 31 *Suzanne Pleshette
Explorer 1, the United States' first space satellite, is launched from Cape Canaveral, 1958

FEBRUARY

- 1 *Don Everly; Brownie, Kentucky
*Ray Sawyer; Chickasaw, Alabama
*Catherine Gregory; Chicago, Illinois
Scotty Wiseman dies of a heart attack, 1981
- 2 *Lester McFarland; Gray, Kentucky
*Howard Bellamy; Darby, Florida
- 3 *Norman Rockwell
Buddy Holly dies in a plane crash, 1959
- 4 *Charles Lindberg
Billy Walker employed by the Grand Ole Opry, 1960
"The Yellow Rose", Lane Brody's first number one hit, enters the Country Music charts, 1984
George Washington elected as first U.S. President, 1789
- 5 *Claude King; Shreveport, Louisiana
*Mervyn Conn

- 6 *President Ronald Reagan
Ronnie Milsap employed by the Grand Ole Opry, 1976
Conway Twitty and Loretta Lynn make their debut as a duo with "After The Fire Is Gone", 1971
- 7 *Wilma Lee Cooper; Valley Head, West Virginia
*Donna Stoneman; Washington, D.C.
*Charles Dickens
*Buster Crabb
First ballet group formed in the U.S. makes debut performance, 1827
- 8 *Harold "Pappy" Daily; Yoakam, Texas
*Merle Watson; Deep Gap, North Carolina
John Conlee employed by the Grand Ole Opry, 1981
- 9 *Ernest Tubb; Crisp, Texas



*Joe Ely; Amarillo, Texas
*Roger Mudd
Bill Hailey dies, 1981
The U.S. Weather Bureau is established, 1870

- 10 *Jimmy Durante
Charlie Louvin employed by the Grand Ole Opry, 1955
Eddie Rabbitt tops the Country charts with "Every Which Way But Loose", 1979
"Uncle Art" Satherley dies, 1986
- 11 *Wesley Rose; Chicago, Illinois
*Burt Reynolds
*Thomas Edison
Roger Miller's GOLDEN HITS awarded Gold certification, 1966
- 12 Lincoln's birthday
*Moe Bandy; Meridian, Mississippi
*Stephen H. Sholes; Washington, D.C.
*Charles Darwin
- 13 *Tennessee Ernie Ford; Bristol, Tennessee
*Boudleaux Bryant; Shellman, Georgia

*Jim McReynolds; Coeburn, Virginia
*Kim Novack
ASCAP organized in New York, 1914

- 14 VALENTINE'S DAY
*Razzy Bailey; Lafayette, Alabama
*Jack Benny
"Kaw Liga" enters the Country Music charts, 1953
- 15 *Hank Locklin; McLellan, Florida
*Susan B. Anthony
"Oh Lonesome Me"/"I Can't Stop Lovin' You", Don Gibson's double-sided hit, enters the Country Music charts, 1958
Canada unfurls its new red and white national Maple Leaf flag, 1965

[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), *Another Beautiful Day* by Rod McKuen (Harper & Row), *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.]

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DATEBOOK

January

- 15 Alabama Music Hall of Fame Second Induction Banquet and Awards Show / Boutwell Auditorium / Birmingham, AL
- 21-22 CMA Board of Directors / Reach Hotel / Key West, FL
- 26 American Music Awards / Shrine Auditorium / Los Angeles, CA
- 26-30 MIDEM '87 / Cannes, France
- 30- SPBGMA 13th Annual Bluegrass
- Feb. 1 Music Awards & National Convention / Marriott / Nashville, TN / Call (816) 665-7172 for details
- 31 International Bluegrass Music Association (IBMA) Board of Directors / Holiday Inn, Briley Parkway / Nashville, TN

February

- 10-13 7th Annual PERFORMANCE Summit Conference / Fairmont / New Orleans / Call (817) 338-9444 for details
- 13-17 29th Annual NARM Convention / Fountainbleau / Miami, FL
- 13-18 National Association of Campus Activities (NACA) Convention / Opryland Hotel / Nashville, TN

- 19-21 CRS/MIPS / Opryland Hotel / Nashville, TN
- 20-21 GAVIN Seminar for Media Professionals / The Westin St. Francis / San Francisco, CA / Call (415) 392-7750 for details
- 24 29th Annual Grammy Awards / Shrine Auditorium / Los Angeles, CA

March

- 6-8 9th Annual NSAI Symposium / Vanderbilt Plaza / Nashville, TN / Call (615) 321-5004 for details
- 8 20th Annual NSAI Songwriter Achievement Awards / Vanderbilt Plaza / Nashville, TN / Call (615) 321-5004 for details
- 28-31 NAB Convention / Dallas, TX / Call (202) 429-5300 for details

April

- 5-9 Gospel Music Association "GMA '87" / Nashville, TN
- 6 Academy of Country Music Awards / Knott's Berry Farm / Los Angeles, CA
- 9 Gospel Music Association Dove Awards / Nashville, TN

- 18 International Festival of Country Music / Goteborg, Sweden, and Rotterdam, Holland
- 18-20 Silk Cut 1987 / London, England
- 22 International Festival of Country Music / France
- 24 International Festival of Country Music / Stavanger, Norway
- 25 International Festival of Country Music / Frankfurt, Germany
- 26 International Festival of Country Music / Zurich, Switzerland

May

- 29- Nashville Summer Lights Festival /

June 1 Legislative Plaza, downtown / Nashville, TN

June

- 8-14 Fan Fair / Tennessee State Fairgrounds / Nashville, TN
- 12 20th Annual IFCO Dinner & Show / Tennessee State Fairgrounds / Nashville, TN
- 14 "Sunday Morning Country" / 10 a.m. - 12 noon / Grand Ole Opry House / Nashville, TN
- 30- Wyoming Country Music Festival &
- July 5 Trade Convention / Downtown Motor Hotel / Casper, WY / Call (307) 836-2015 for details



Following their soldout concert in Phoenix, RCA labelmates Restless Heart and Wild Choir indulged in a little bit of partying. Shown from left, kneeling: Gary Greenberg, RCA; John Dittrich, Restless Heart; Joe Galante, division v.p. and general manager RCA Nashville; Carson Schreiber, RCA; Paul Gregg and Larry Stewart, Restless Heart.

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