

# Close Up

March 1987

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## The Judds

The Judds made their debut concert appearance at the Palladium in London February 1st, kicking off the "New Country '87" campaign in the United Kingdom. Story on page 6.

**Tux'd out!...Country's Steve Wariner compares tuxedos with pop's Peter Cetera backstage at the American Music Awards.**

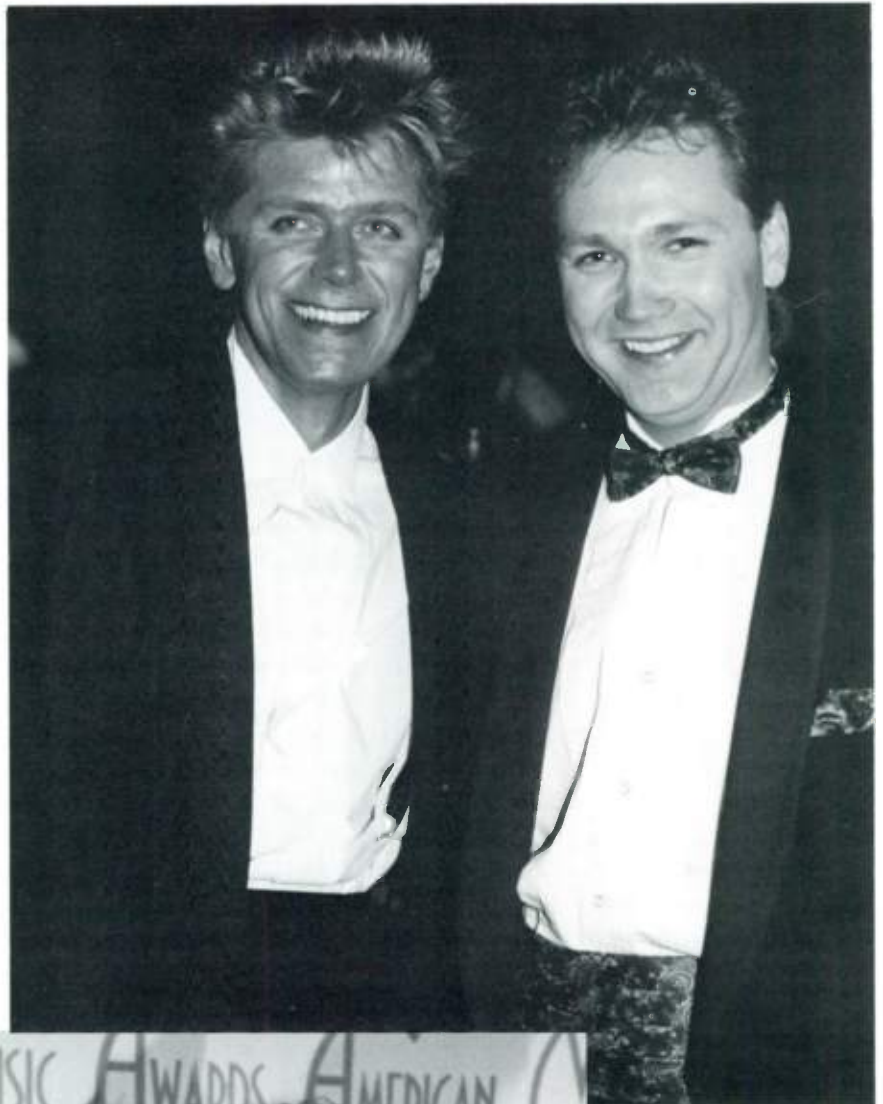


Photo by: Arlene Richte

*Close Up*

**MARCH 1987**  
**Vol. XXI No. 3**

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CMA CLOSE UP (USPS 410-990) is the official monthly publication of the Country Music Association, Inc., 7 Music Circle North, Nashville, TN 37203-4383. (615) 244-2840. Available to CMA members only. CLOSE UP's subscription price of \$8.00 per year is included in membership dues. Second Class postage paid at Nashville, Tennessee. POSTMASTER: Send address changes to CMA CLOSE UP, P.O. Box 22299, Nashville, TN 37202-2299.



**Barbara Mandrell shows her delight after being named Favorite Female Country Vocalist at the American Music Awards, televised live on January 26th from the Shrine Auditorium in Los Angeles.**

New Grass Revival

If it is indeed true that music is the ultimate diplomacy, then the members of New Grass Revival must surely rank as Country Music's most effective ambassadors to the world. Not only does their playing transcend all language barriers, but their own "uniquely American-style" music has become a staple on U.S. government tours abroad, marking them as elder statesmen of the musical diplomatic corps.

As diverse and eclectic as America itself, New Grass music draws from every conceivable musical style and background, gaining its unique texture and sound from this country's rich melting-pot heritage. "Our music is sometimes analagous with what the country itself is, with all these different backgrounds of people," maintains vocalist John Cowan. "It's the same with our band — we draw from every form of music to make this one sound. It's very American in that respect."

Currently in the midst of a month-long tour for the U.S. Information Agency, the innovative quartet is breaking musical ground through concert stops in Egypt, Morocco, India, Bangladesh and Nepal. The tour represents an encore performance for the members of New Grass who also toured Turkey, Greece, Portugal, Spain, Malta and Crete for the USIA in 1984. "The USIA people told us they had never heard a better representation of all of America's musics put into one style," mandolinist-fiddler Sam Bush pointed out. Judging from this kind of response and the near-hysterical approval of 5,000 Turkish teenagers, the music of the talented foursome is a universal language.

"On this kind of tour," Bush continued, "probably 95 percent of the people have never heard us before — they aren't familiar with our playing, and some of them have heard very little American music. So it's a complete success when you go into that kind of situation and the people leave raving about your music."

Cowan added, "It's responding totally to the music. They've had no indoctrination of any kind, so they're responding in a positive manner purely to the music. That's very gratifying."

The "New Grass sound" is difficult, at best, to explain, much less categorize, a fact which seems to



Sam Bush, Bela Fleck, Pat Flynn, John Cowan

♥♥ To say that New Grass has reinvented and revitalized bluegrass better than any other group in the nation is an accurate statement, but it doesn't quite explain the power of this outfit. They are as charged-up and hook-laden as any rock group, as technically dazzling as a top jazz band, and in the case of bassist John Cowan, as vocally thrilling as soaring, scorching R&B. . . . What makes New Grass' sound sizzle is their ingenious arrangements and sharp group dynamics. ♥♥

Daniel Gewertz, *Boston Herald*

aid their acceptance with foreign fans to whom labels are irrelevant. "They don't have all those things locked in their minds about what you should be or how you fit in," contends banjoist extraordinaire Bela Fleck. "They seem to know just how we fit in."

"We entertain through our music," Bush emphasized. "I think that's one reason we've gone over so well out of the country. And when you don't even have the English language in common, you really have to play well."

"Playing well" is, and has always been, the trademark for this acclaimed quartet of virtuoso musicians, ➤

each of whom is as renowned individually as the group is collectively. "It would be difficult," writes *The Tennessean's* Thomas Goldsmith, "to overestimate the reputations of the four members of New Grass Revival in the acoustic music world. The innovative, expert musicianship of Bush, Fleck, guitarist Pat Flynn and bassist John Cowan has been acknowledged both by critics and by legions of fans."

Although recently signed to EMI Records, New Grass Revival's roots stretch back to 1970 when Bush replaced Dan Crary as guitarist for a group called the Bluegrass Alliance. A Bowling Green, Kentucky native, Bush, as a teenager, ran away with the National Old Time Fiddlers' Contest three years in a row then went on to amaze fans with his virtuosity on almost any stringed instrument. He's also regarded as one of the world's foremost mandolin players.

From this Alliance sprang the Original New Grass Revival, and it immediately became evident that they were not the typical bluegrass unit. "At the time we were basically your bluegrass kind of guys, who were rockin' out on our instruments," notes Bush. "That's really what 'newgrass' is — contemporary music played with bluegrass-styled instruments."

New Grass Revival released their first album in 1972, but it wasn't until the following year, when John Cowan replaced Ebo Walker, that their sound was complete vocally as well as instrumentally. A veteran of several Louisville, Kentucky rock bands, Cowan had never played bluegrass music prior to joining the group. Bush was ecstatic about the addition of Cowan's soaring, R&B flavored lead vocals. "We had all these ideas of progressive vocals, but no one in the band could sing that well until John joined," Bush recalled. "Likewise with Pat and Bela. When they joined it gave us the necessary shot in the arm to be able to continue to improve."

Flynn and Fleck joined New Grass in 1981, each bringing enormous talent and diverse backgrounds to further heighten the group's musical growth. Flynn's versatility as a flat-picking acoustic guitarist developed in the recording studios of Southern California, where he worked extensively as a top-notch session player. His role as a songwriter is central to the Revival's new EMI album, and he is considered far and away the group's finest lyricist.

Fleck has been credited with virtually re-inventing the banjo. Also a Kentucky native, Fleck began his serious study of music at New York City's High School of Music and Art. He is considered the best young banjo player in the world, and according to Cowan, "Bela hit the scene like the second coming of Earl Scruggs."

Looked upon with considerable scepticism by bluegrass aficionados from the beginning, the Revival began enjoying greater acceptance by the same scornors with the addition of Fleck and Flynn. "When we first started out, the bluegrass audience wasn't sure if they liked us or not," Bush recounted. "We were just so different from the other bluegrass-style acts, to the point where we didn't really play a lot of the bluegrass festivals." After 1981, the Revival became more popular on the traditional bluegrass festivals, and Bush notes that even Bill Monroe, the "Father of Bluegrass" began hiring them to play his festivals because they drew younger fans.

Their signing with a major label will, they hope, gain them even greater exposure to another audience — the Country Music audience — although they want to maintain their devoted following. "We're trying to break into a new market, and it seems that a lot of our audience is already listening to Country radio, because they're following bands they used to listen to on other formats," Bush emphasized. "A case in point is The Nitty Gritty Dirt Band — I think a lot of their rock listeners may not like to hear the heavy metal on the radio where the Dirt Band used to be played. Now that they're receiving Country airplay, their listeners are tuning into Country radio to find the bands they enjoyed."

Although the sound of the Revival defies categorization, they are counting on acceptance by Country radio, and have been given latitude by EMI on gaining that acceptance. "Mr. Foglesong and the folks at EMI just told us it was up to us to figure out how to get on the radio," Bush explained. "They said they liked the way we sounded and they weren't trying to make us into another Sawyer Brown — they weren't looking for something they already had."

That was the first time anybody had told us they wanted us just to be ourselves," he continued. "We're all willing to accept the fact that we are so different that we have to be patient with this band trying to fit into a Country market." Their first release from the debut EMI album, "What You Do To Me", charted only in the 50s. "It's a building process," maintains Fleck.


The album offers something for everyone, from the reggae feel of "Revival", a Peter Rowan penned tune, to the rocking feel of "Lonely Rider", the lyricism of "Sweet Release" and the all-out soul sound of "Ain't That Peculiar". The album's sole instrumental, "Seven By Seven", is nominated for a Grammy in the Country Instrumental category. Aided by veteran producer Garth Fundis (Don Williams) the Revival has produced an lp which can get them across to Country →

listeners without abandoning their own distinctive style.

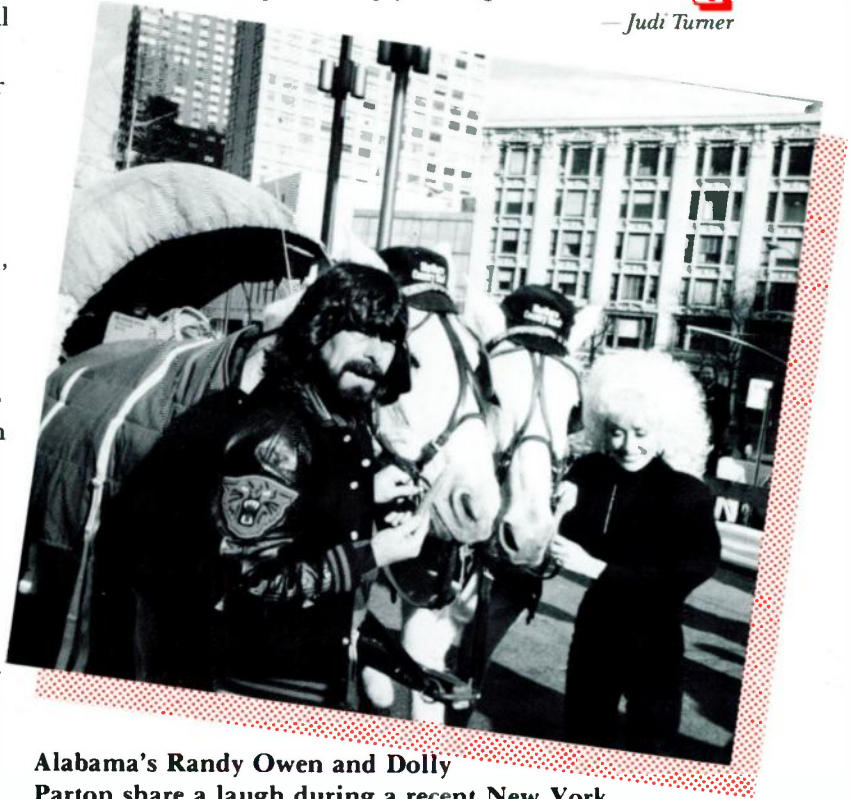
Although the magical foursome spends a great deal of time on the road and will begin recording their second EMI lp in March, each member finds time for solo projects as well. Although still in his twenties, Fleck has put out five albums of heavily jazz-influenced banjo playing, has handled production duties on records by the Nashville Bluegrass Band, bassist Edgar Meyer and Irish singer Moira O'Connell, and is considered one of the most inventive, accomplished and highly regarded banjoists playing today. His banjo can be heard on the Gatlins' current single, "Talking To The Moon". He was inducted into FRET'S Gallery of the Greats following five consecutive wins in the banjo category.

The only remaining original member, Bush also has a number of solo albums to his credit, the latest being *LATE AS USUAL* on the Rounder label. Bush also was named a winner in FRET'S annual Readers Poll Awards, taking top honors in the mandolin category for the second consecutive year. Pat Flynn can be heard on the music of Kathy Mattea, among others, and he was named FRET'S choice in the Guitar Jazz/Pop Flatpicking division, also for the second consecutive year. John Cowan's soaring, soul-influenced vocals can be heard on his solo 1986 Sugar Hill effort, *SOULD OUT*.

Asked how they found time for this hectic schedule, Bush replied, "It comes from a love of playing. We're

busy with the band all the time, but we also have a lot of musical pals we enjoy sharing our music with." 

— Judi Turner



**Alabama's Randy Owen and Dolly Parton share a laugh during a recent New York photo session. Owen and Parton were in New York to publicize Alabama's and Parton's March 8th concert appearance with The Judds at Lincoln Center. Proceeds from the Marlboro sponsored concert performance will be used to benefit America's needy and hungry throughout the agency's Food Basket Program.**

## Two International VPs Elected to CMA Board

**T**he CMA Board of Directors elected two international vice presidents at its first quarterly Board meeting, held January 21 - 22 in Key West, Florida. Elected to a one-year term were Theo Roos, publisher of *BILLBOARD* Magazine's European Operations and co-owner/publisher of *MUSIC & MEDIA* Magazine; and Heinz Henn, director of European Operations, Capitol/EMI America and Manhattan Records.

A 23-year music industry veteran, Roos has worked with such record labels as Phonogram, WEA and EMI. During the 70s, he held various key positions at EMI/Holland and was instrumental in the success of Dutch Country acts such as Pussycat, The Cats and George Baker.

In 1979, Roos launched The Flying Dutchman Organization, which is now Europe's leading independent marketing and promotion company, exclusively involved with Genesis, Phil Collins, Berlin, INXS,

John Parr and Marilyn Martin.

1983 saw the launch by Roos of the first ever Pan-European tipsheet, which at the time was called Eurotipsheet. Currently known as *MUSIC & MEDIA*, this full range Pan European music trade magazine is now in partnership with *BILLBOARD*.

Henn joined EMI/Electrola Records in August 1971 as a management trainee, soon moving to the International A&R Department as product manager. His next move took him to Casablanca and ABC, where he served as label manager. Henn then assumed the position of marketing/promotion manager for EMI Germany, followed by general manager of Capitol/EMI Germany. Prior to his move in 1981 to EMI/Bovena in Holland, where he served as director of marketing/promotion and A&R, Henn was general manager of the EMI Group worldwide in Germany.

Henn has been in his current position with Capitol/EMI America and Manhattan Records since 1984.

## Judds Launch Britain's New Country '87 Campaign

**T**he sound of New Country took another giant step forward in the British marketplace when The Judds made their concert debut at the Palladium in London February 1. CMA's Vocal Group of the Year attracted a near capacity crowd to the famous venue, completely winning their audience. The performance of the mother-daughter duo created an overall party atmosphere and earned them a well deserved, rousing standing ovation.



Photo by: David Redfern

**Backstage after their triumphant Palladium debut are Wynonna and Naomi — The Judds, with (l to r) Gareth Harris, marketing director/RCA U.K.; manager Ken Stilts; John Preston, managing director/RCA U.K.; Joe Galante, president/RCA Nashville; and Paul Williams, international marketing and A & R/RCA U.K.**

♥♥ The last time The Judds were in Europe, they had a very successful album. This album has only been out there one week, it debuted in the UK charts in the top 20, we're getting Radio One airplay, initial orders are strong, and we're seeing it start to spill over into other countries. We laid the groundwork before, but now we have a full head of steam. ♥♥

— Joe Galante, RCA Records

One of the acts participating in the New Country '87 campaign — the follow-up to last year's Discover New Country campaign — The Judds' provided a very positive launch to the campaign activities through their concert appearance.

New Country '87 again combines the resources and marketing skills of CBS/Epic, EMI, MCA, RCA and WEA Records, and is coordinated by CMA's London office. The other acts selected for the campaign are: T. Graham Brown (Capitol); Steve Earle (MCA); Reba McEntire (MCA); The O'Kanes (CBS); Dan Seals (EMI America); Ricky Skaggs (Epic); and Randy Travis (Warner Bros.).

The Judds' visit followed several months of strategic planning, which involved cooperation between their management, The Ken Stilts Company; booking agency, The Jim Halsey Company; the New York, Nashville and London divisions of RCA Records; concert promoter Paul Fenn of Asgard; and the duo's London based British/European representatives, Byworth-Wootton International.

Prior to the London Palladium engagement, The Judds appeared on a Gala Concert at MIDEM, in Cannes, France, which also featured James Brown, Al Jarreau and Kim Wilde in the lineup and was transmitted throughout Europe via the Eurovision TV network.

The Judds remained in London for three days after the Palladium performance and undertook a hectic schedule of media activities, including appearances on the prime time BBC-TV network shows "Wogan" and "Whistle Test", and guesting on a variety of pop, rock and Country radio programs.

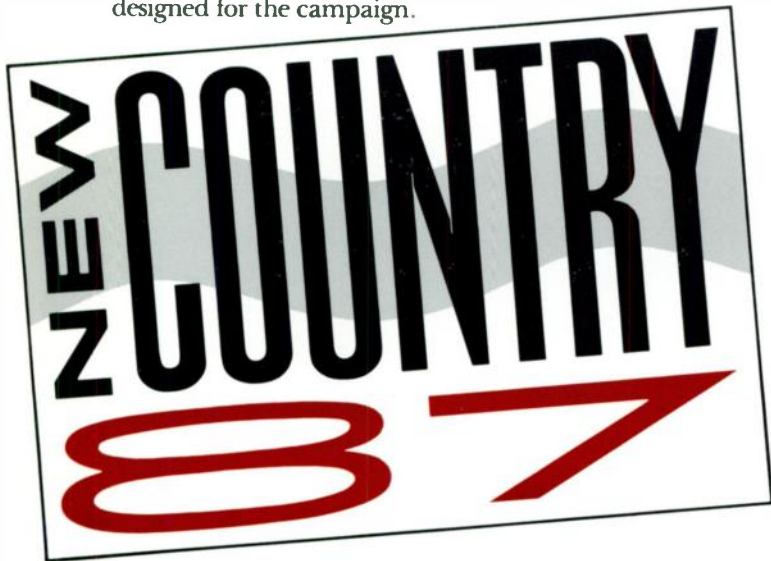
The press coverage was similarly widespread, with features and reviews appearing in diverse publications such as *The London Times*, *The Mail On Sunday*, *The Daily Telegraph*, *The London Standard*, TIME OUT, CITY LIMITS, Q and all the Country fan publications. "The interest in The Judds has been incredible, and we had to turn down almost five times the number of interviews that actually took place. The visit has certainly opened up the market for the act," ➔

comments Tony Byworth (Byworth-Wootton International).

Coinciding with the visit, RCA Records released a new album GIVE A LITTLE LOVE — comprised of the current U.S. "Heartland" release plus additional tracks. Also the single "Don't Be Cruel" has been released. Both are now enjoying airplay on pop/rock, MOR and Country programs.

"We couldn't have wished for a better start to this year's Country Music campaign," said Ed Benson, CMA's Associate Executive Director. "The Judds achieved visibility in the broadest marketplace, attracting all audience areas, and opened up the doorways for the other artists — and their music — featured in New Country '87."

Following last year's highly successful Discover New Country activities — which saw Country Music gaining across the board press coverage, radio programming and product sales — New Country '87 was launched in January, with the retail selling period set for March. A new logo has been specifically designed for the campaign.



Byworth-Wootton International will once again handle the campaign's press and publicity, and features on New Country '87 have already appeared in *The Sunday Times*, *The Independent* and *The Guardian* as well as the trade weekly MUSIC WEEK. Many more publications are set to feature Country Music stories in the forthcoming weeks.

Creative and marketing consultancy services are being provided by The Leisure Process, also responsible for the 1986 campaign, and advertising is being set for trade, consumer and specialist press, with the key advertising being aimed at the 20 - 35 age group record buyers.

The albums featured in New Country '87 are: T. Graham Brown — I TELL IT LIKE IT USED TO BE; Steve Earle — GUITAR TOWN; The Judds —

“The Judd's performance was probably the most unique performance I've seen so far. They were emotionally charged up about the night. They did several things that were really special — one of them was when they dismissed their band, Don Potter joined on stage with his guitar, and then they all performed "The Sweetest Gift". I think what really got me going was watching the British audience, which is normally very reserved, standing on their feet singing "Mama He's Crazy" and waving and clapping their hands. The British audience received them just like an American audience would have.”

— Joe Galante, RCA Records

GIVE A LITTLE LOVE; Reba McEntire — WHAT AM I GONNA DO ABOUT YOU; The O'Kanes — THE O'KANES; Dan Seals — ON THE FRONT LINE; Ricky Skaggs — LOVE'S GONNA GET YOU; and Randy Travis — STORMS OF LIFE. Besides being released in lp and cassette configuration, much of the product will also be available on compact disc. Single releases are to be announced.

Various point of sale items, printed in full color, have been prepared and include posters, showcards, window strips, window center pieces and cash register stickers. Each album will carry a sticker bearing the "New Country '87" logo, together with the copy line "Discover the Difference". Full in-store displays are being arranged by the CBS Records Display Team.

The next "New Country" artist to visit Britain will be Steve Earle. In late March Steve will undertake his first-ever series of British concert dates including appearances at London's Town & Country and Mean Fiddler venues. Ricky Skaggs will be featured in his own 10 week BBC Radio 2 network series, "Hit It Boys", commencing April 9. The programs trace the development of Country Music, and includes interviews with pioneering acts such as Roy Acuff, Bill Monroe and Earl Scruggs alongside contemporary performers the Oak Ridge Boys, Larry Gatlin & The Gatlin Brothers and John Schneider. The series concludes with a profile of Skaggs and his own musical career. 

— Martin Satterthwaite  
Director of European Operations

**F**rom Motown to Music City, from classical violinist to fiddler on sessions, from background vocals as a Cherry Sister to writing hits . . . all of these things have happened for Lisa Silver, one of Nashville's new breed of songwriters.

Silver, who hails from Detroit, naturally grew up on the sound of Motown, and in high school she joined a rock group. It wasn't until college that she became a part of the Honky Tonk Angels, a Country band, finally making her way to Nashville in 1972.

Although she's been writing since she was seven, she first worked as a session player in Nashville's studios, garnering a reputation as a hot fiddler on albums for Chet Atkins, Hank Williams, Jr., Charley Pride and John Schneider, among others. Next came work as a member of the background singers The Cherry Sisters, as well as jingle work, movie soundtracks and touring as a backup singer/fiddler for such diverse artists as Jerry Reed and Ray Stevens.

Today, the MCA writer is making her name in the songwriting field, having co-penned such hits as "40 Hour Week" for Alabama, "Maggie's Dream" for Don Williams and "One Promise Too Late", a cut on the new Reba McEntire album.

"I learned my basics as a songwriter when I was working in the studio, but I just didn't realize it at the time," Lisa says. "To get the vocal parts arranged on the things you're working on, you really have to analyze the songs you're singing.

"I've been really lucky in pitching my songs, because I got to know many of Nashville's producers when I worked on their sessions," she continued. "My first cut came through Norro Wilson, who took a song for Charly McClain and Mickey Gilley ("Hold On To The Feeling") after I asked him to listen to some things I had written."

Lisa says she's been writing professionally for the past four years, yet she can remember how she felt the first time she played one of her songs for a songwriter friend to ask their advice about her



*Lisa Silver*

songwriting.

"If that person had not been encouraging, I might have been discouraged right from the start and not continued to write," she admits. "One of the hardest things I had to learn about songwriting, especially as a co-writer, was not to be afraid to suggest lines and toss around ideas. At first I thought my co-writers might laugh at them or think they were dumb, but I had to do it anyway. Sharing ideas is one of the principle reasons to co-write so I got over that real fast.

"I have learned a lot from my co-writers — Don Schlitz, Russell Smith, Mike Reid, Dave Loggins — and they have been great, but I also think I need to learn to write a little more by myself. I think it would be good for me to do that."

Lisa was the recipient of the 1985 Rising Star Award from the Song-

writers Guild of America the same year "40 Hour Week" was nominated for a Grammy.

"That was a difficult song to write," the songwriter says of the Alabama song. "We (Loggins and Schlitz) had to get a lot of information into a very short period of time."

A song that has already become a classic, "Maggie's Dream", was written out of wanting to write a fiddle tune.

"I saw Dave Loggins coming out of the post office one day, and he said he wanted to get together and write a tune using the fiddle as one of the main instruments in it. I was astounded that he wanted to write with me, but I agreed. Neither of us knew a Maggie and neither of us knew how her story would end until the song was completed. At several points during the writing of the song, we changed the way the story was headed because it just didn't seem right.

"Since Don Williams has had the song out, we have had people come up to us and tell us that they have known a Maggie, or that the song reminds them of someone they know. That song is really just a short story set to music."

Another song Lisa has co-written that has not yet been recorded, "Three Piece Suit", is, as are so many Country songs, based on a true story.

"The song is about a guy, someone a friend told me about, who worked for the government, but all he'd ever wanted to be in life was a truck driver. One day he gave up his job, signed up for truck





Photo by: Beth Guinness

Celebrating after the 7th Annual National Songwriters Awards Show, held January 20 in Nashville are (l to r) Richard Thrall, executive producer of the awards show and vice president of MultiMedia Entertainment; Johnny Mears (“Always Have, Always Will”), winner of the Rising Star Award; Shirley Thrall; and Patrick Duffy, co-host of the special.



ay Fortune, winner of the Song of the Year honor at the 7th Annual

# A I R C H I V E

**WQYK 99**

**T**he competition is fierce in the Tampa/St. Petersburg, Florida radio market. And, according to Bill Jenkins, operations manager/program director of the city's number three rated station WQYK, "it comes in all forms."

"We have two types of competition here," said Jenkins, explaining that one is format competition, which he defines as other Country stations. The other is FM competition, which entails all the stations on the FM band.

Jenkins referred to cross city competition WSUN as "the only other Country format of consequence in the market." "They've always been a real strong AM station," he stated.

On the FM band, though, the competition is a little stiffer. While 100,000 watt 'QYK has a solid base of exclusive listeners, the station also shares listeners with several AC and AOR formatted stations.

"The competition effects what we do, particularly on the FM band," said Jenkins. "We can't, for example, play a lot of AC cross-over music that might, in other markets, be acceptable on a Country station.

If somebody uses our station as an alternative to that, and they turn over to get a little relief from what they've heard, and hear the same tune on our station, our identity as a Country station starts to get diluted, with our listeners viewing us as just another AC station."

Jenkins cites the programming philosophy of "offering something people can't get anywhere else" as 'QYK's most effective strategy to combat the competition.

The consistent numbers the Billboard reporting station has garnered the past few ratings periods are proof positive that it's apparently doing something right. 'QYK took an 8.0 in the fall books, up from a 6.6 summer rating. "That six was the first time they had done a summer rating book in this market," explained Jenkins, adding that his station wasn't the only one that experienced a deviation as compared to other books. "Virtually every station in town had some bizarre things happen to them. Everyone was either up unexpectedly or down unexpectedly."

Jenkins prefers to compare books seasonally — fall '86 to fall '85 to fall '84 — "because the lifestyles of people at that time of year are more relevant than the lifestyles of people in the summer.

"In the summer it could very well have been that a majority of our audience was on vacation, or spending more time outside, or the kids were at home control

Nashvillians were less than welcoming to newcomer Eddie Edwards when he arrived in Music City in 1985. In fact, Nashville's usually affable and hospitable mayor was among those shunning the popular air personality who moved cross-state from Memphis' WMC to assume WSIX's prestigious morning drive slot.

"It was nothing I didn't expect," admitted Edwards. "Bob Wills, Willie Nelson and Waylon Jennings all had problems here . . . they shun you, then they embrace you."

That's exactly what happened to "Double E", a 1986 CMA Broadcast Personality of the Year nominee and winner of the Academy of Country Music's Disc Jockey of the Year Award the same year. In the mornings, Nashvillians don't tune into WSIX just to hear the music, they tune in to hear Edwards, who with his zany antics and portrayal of such on-air characters as

"Brother Bobo (B-R-O/B-O-B-O)", "Sister Jimmy" and "Driver Ed", defines the true meaning of "personality radio".

Classifying himself among the "new breed of Country Music", Edwards said he remembers when stations wouldn't even let air personalities talk over the introduction of a record. "For years, all I heard was 'You've got to tone it down, you can't do humor or get too wild.'"

Now, people like myself, Gerry House and Coyote Calhoun . . . Country jocks listen to us to learn how personality radio is done."

Edwards said one of the most important aspects of personality radio is encouragement on the part of a personality's employer. "I've never worked for anybody who tried to stifle me," Edwards said, referring to PDs Dick Bond, Les Acree and Wayne Campbell, with whom he's worked over the years. "They enjoyed that type of radio

## "Crazy" Eddie Edwards



Photo by: Hank Witlick

and pushed me further than even I thought I could go."

While radio is his main thrust in life now, Edwards said he didn't always dream of following in the footsteps of his father and grandfather, who both enjoyed successful careers as radio broadcasters.

"I was an Economics major in college and just started working so I ➔


ling the radio," he ended.

While it is hard to describe 'QYK's average listener — "anyone from an office worker to a strawberry picker" — Jenkins defines the age of its average listener to be 35 to 40. "The person is more likely than not a woman, who has a family, a job, a home and a husband who works as well," he said. A format leader in its cume — the station was ranked 20th in the nation in the September issue of the *R&R Ratings Report* — 'QYK has an audience of 237,000 people a week.

To keep its audience and gain even greater numbers, 'QYK employs several advertising tools to get out in front of its public. Billboards, television ads and bumper stickers boasting the station's slogan "Proud To Be Country" are a common scene in the Tampa/St. Pete area. Contests such as the syndicated "Incredible Prize Catalogue Sweepstakes", and an original promotion devised by the station's staff called "The Lottery" have proven to be successful advertising vehicles. And, 'QYK, through an on-going merchandising campaign, sells such items as hats, t-shirts and jackets at area events.

Defining 'QYK's on-air approach as more fun than serious, Jenkins cites his management philosophy of

"pure creativity combined with a broad list of guidelines" as the best way to work with his six-member air personality team.

In all, WQYK doesn't lean in any particular direction. "We just try to reflect the interest of the people we play to," Jenkins commented. 

— Kelley Gattis



**Pink is definately your color, Ron!...During his airshift on Tampa/St. Petersburg's WQYK, afternoon personality Ron McGuire enjoys a visit from a local belly dancer.**

## Back-To-Back Breakers

### Highway 101

- ★ Lead vocalist/guitarist Paulette Carlson, once Minnesota's Female Country Vocalist of the Year, has recorded as a soloist for RCA Records and as a writer has had songs cut by Tammy Wynette and Gail Davies
- ★ 101's Jack Daniels and Scott "Cactus" Moser have enjoyed successful careers as actors. Daniels has appeared in "One From The Heart", Neil Diamond's "The Jazz Singer", "Jimmy The Kid" and others. Moser's film work includes "Back To School" and TV's "New Love American Style".
- ★ Curtis Stone hails from a family rich in Country Music heritage. The son of the legendary Cliffie Stone, Curtis' earliest memories are of singing and playing with legends like Tennessee Ernie Ford, Freddie Hart and Dorsey Burnett. An actor also, Curtis was featured alongside fellow band member "Cactus" Moser in "Back To School".



Photo by: Bill Warren

### Crazy Eddie

could stay in school," he said, explaining that it only took one summer to show him that "working at a radio station was a lot more fun than economics 101B."

A Country jock from the beginning, Edwards, who is relatively mild mannered in real life compared to his on-air "crazy" personality, began his career in the middle of the Mojave Desert at KOIT in Barstow, California. From there he joined KOZN in San Diego, followed by a short stint at the Mexican station "The Express" before going to a station in Brawley, California.

Edwards then landed a gig at KGAY in Salem, Oregon, where he stayed until moving down to Memphis' WMC. Before going down the road to WSIX, Edwards helped WMC garner the Academy of Country Music's Station of the Year in 1984.

A native of Mobile, Alabama, Edwards is quick to admit he'd love to stay in Nashville the rest of his life. "There's magic about living in Nashville," said Edwards, who recently renewed his contract with WSIX for two more years. "I like

the atmosphere of getting on Music Row where people are exchanging ideas . . . it makes my job a lot more exciting," he said, adding that one of his most popular shows since being in Nashville included a bit written by Nashville songwriter Dan Mitchell (co-writer of "If You're Gonna Play In Texas"). "You don't get that type of opportunity just anywhere."

Speaking of his a.m. program, "The Big Show", which he shares with sidekicks Al Voecks (news), Duncan Stewart (sports) and Diane Richey (weather), Edwards relayed, "We're trying to present an entertaining show aimed at adults."

The show, which is mostly pre-written, but not pre-produced so there can be some spontaneity, includes anything from show biz news, controversial stuff and parodies to solos by the multi-talented Edwards — he plays the piano, guitar and harmonica — or his Friday morning spotlight of "The Week's Worst Song".


"Nothing is real long. We want to keep an uptempo flow by using quick bits. All that, plus a lot of information, news and weather."

Edwards prides himself on knowing the history of Country

Music inside and out — he recently won the dj competition on "Fandango". About the future, the veteran radio personality is convinced that diversity will continue in the format. "One thing I've learned from studying the history of Country Music is that there is always diversity. . . . At any given point in time, in any year, there is always something considered the now sign, something considered avante garde and something considered traditional.

"I'll tell you one thing, though, this is one of the most exciting times I've experienced in Country Music."

Not only does Edwards perceive Nashville as a wonderful creative community in which to be surrounded, but he thinks it is a great place to raise a family. He currently resides in Donelson (a.k.a. "Eddie City" by his radio audience) with his wife Marie and their 3-year-old son Tyler, who Edwards says he's trying to raise in the family heritage.

"Why would one want to waste a life on something useful. I mean, when you can stay a child forever and be a dj." 

— Kelley Gattis

## B E H I N D T H E L E N S

David Frizzell recently completed filming a music video of his single "Beautiful Body". The video was shot in Austin, TX.

Janie Frickie and Larry Gatlin have teamed together to shoot a video of their forthcoming single "From Time To Time (It Feels Like Love Again)". The video was produced by Scene Three Video in Nashville.

Nitty Gritty Dirt Band member Jimmy Ibbotson was on

location during January and February in some of the world's most beautiful locations — Kauai, Hawaii, Bonaire in the Dutch Antilles and Mexico's Sea of Cortez — to act as a narrator and a featured diver for "Sea Fans Video Magazine". Ibbotson has been a certified scuba diver since 1963. Information on the video series can be obtained by writing Sea Fans Video Magazine, 210 South Locust, Denver, CO 80224.



Janie Fricke and Larry Gatlin take three at Scene Three in Nashville during the shooting of their first video together "From Time To Time (It Feels Like Love Again)".

Photo by: Beth Gwin

ASCAP recently celebrated the contributions of members of the Florida music community at a luncheon at Miami's Hotel Inter-Continental. The gathering, which was hosted by ASCAP President Morton Gould, was addressed by Senator Christopher Dod (D-CT), who spoke out against the source licensing legislation. Pictured at the luncheon (l to r) are ASCAP Associate Director Merlin Littlefield, Bertie Higgins, Mrs. Lulu Thomas (mother of award recipient Philip Michael Thomas), Thomas, ASCAP Southern Executive Director Connie Bradley, ASCAP President Morton Gould, Sharon Rice, Buffalo Bob Smith (of "Howdy Doody" fame), Bill Rice and Bobby Russell.



## CMA LEADERS MEET TO PLAN 1987 ACTIVITIES

**T**he Country Music Association held its first quarterly meeting of the Board of Directors January 21 and 22 at The Reach in Key West, Florida. The board approved a number of proposals presented by the 12 committees meeting in Key West including new awards to recognize broadcasters and a continuation of last year's landmark series of regional roundtables. Presiding at the first meeting of 1987 were newly-elected Chairman Jim Foglesong and President Al Greenfield.

The board approved a proposal by the Radio Committee, chaired by Lon Helton, that 12 new awards for excellence in Country radio be established. Awards will be presented for Country radio station, general manager, program director and music director of the year in each of three market sizes — small, medium and large. The criteria for these awards will be formulated by a select committee; however, competition is open to all Country radio stations regardless of whether they are CMA members. The awards will be presented for the first time at CMA's annual membership meeting in October. CMA already presents awards to three broadcast personalities each year.

Dick McCullough, chairman of CMA's Marketing and Promotion Committee, reported that the highly successful series of regional roundtables will continue ➔



Photo by: Steve Ison

**Big Smile Now...** CMA board members (l to r) Jerry Bradley (16th Avenue Records); Jim Foglesong (Capitol/EMI Records), Jim Powers (Handleman Company) and Tom Collins (Tom Collins Productions) enjoy a brief respite during the board meeting at Key West's The Reach.



Photo by: Judi Turner

**The size of the matter...** Warner Bros. Records' exec Jim Ed Norman (c) stoops to conquer wife Kim (l), "Little Miss Dynamite" Brenda Lee (r) and "Key Largo" artist Bertie Higgins (rear) following Higgins' performance for the board at the Curry Mansion.

Photo by: Steve Ison



That was the biggest fish you ever saw...Joe Talbot (r) enlightens rapt audience Bill Denny (l) of Nashville Gas Company and CMA's Ed Benson (c) with a tall tale of "the one that got away".

in 1987. Inaugurated in 1986 as regional marketing seminars, the roundtables addressed industry challenges on a regional basis, and fostered greater communication among the various facets of the Country Music industry. A subcommittee, headed by Handelman's Jim Powers, was appointed to implement plans for the new series of roundtables.

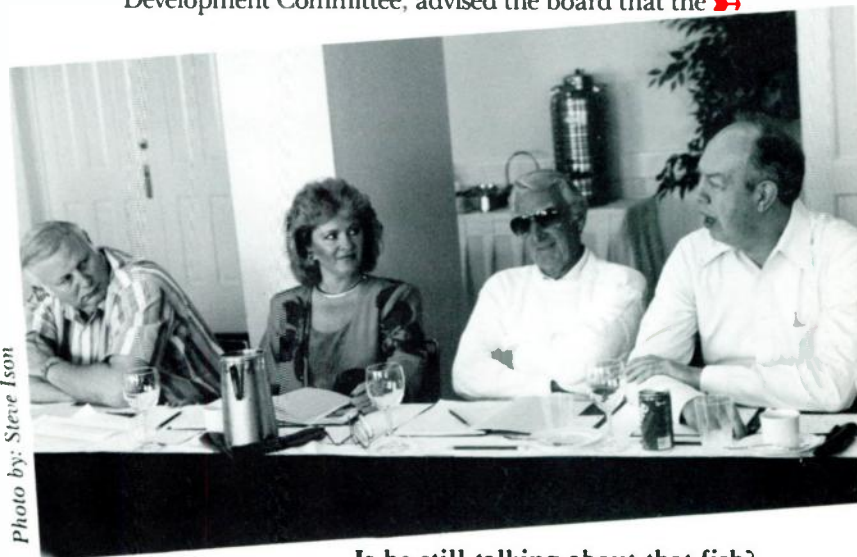
McCullough also reported that the first CMA marketing "white paper", entitled "A New Look At Building Country Music Radio Audience", is in the final stages of publication. Based upon information gathered from the 1986 market structure study undertaken for CMA by Chicago's Market Data Corporation, the white paper will be available in mid to late February.

Reporting for the International Committee, Leonard Rambeau told the board that following on the heels of 1986's enormously successful "Discover New Country" campaign in the United Kingdom, a new merchandising campaign will be launched in the UK in March. Entitled "New Country '87", the campaign will center around eight artists: Ricky Skaggs and The O'Kanes (CBS); T. Graham Brown and Dan Seals (EMI); Steve Earle and Reba McEntire (MCA); The Judds (RCA); and Randy Travis (WEA). Special product promotions will include point of purchase items, artist visits and concert tie-ins, special participation with a major chain such as Woolworth's, and tour sponsorship by British Caledonian Airlines. A number of Country artists will be touring the UK this winter and spring including The Judds, Randy Travis, Steve Earle, Dwight Yoakam, Charley Pride and Tammy Wynette.

Rambeau further reported that the newly-revised UK Country Album Chart began appearing in MUSIC WEEK in January. The chart, using new methodology which eliminates compilation albums and more clearly defines eligible artists, is receiving advertising support from five major UK record labels — CBS, MCA, RCA, WEA and EMI. The chart appears with editorial coverage bi-weekly in the UK's major trade magazine, MUSIC WEEK.

Bill Denny, reporting for the Planning and Development Committee, advised the board that the ➡

Photo by: Steve Ison



Is he still talking about that fish?... 16th Avenue Records' head Jerry Bradley (l) looks incredulous, ASCAP's Connie Bradley doubtful and CMA Awards executive producer Irving Waugh amused as Joe Talbot continues to expound.

first issue of CMA's new alternative Country Music magazine, *LOST HIGHWAY*, was published in mid-December. He indicated that initial response to the project has been overwhelmingly positive. The publication, targeted to radio, retail and national press, will continue to appear quarterly and will not accept advertising nor be available to consumers, but will be available free of charge to the industry. The second issue will be published in mid-February.

Jerry Bradley, reporting for the Fan Fair Committee, advised that Fan Fair '87 will be held at the Tennessee State Fairgrounds June 8 - 14. A record 22,500 fans attended Fan Fair '86. Registration fee will again be \$60 while exhibit space will remain at \$30 per booth. It is expected that a new exhibit

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Photo by: Judi Turner

It says here...Irving and Jean Waugh of Nashville inspect the priceless treasures of the historic Curry Mansion during a leisurely tour prior to dinner.

It's all in the hands...Enjoying the delicacies of a Key West native dinner hosted by SESAC's Alice Prager in the gardens of the Curry Mansion are Jack (BDA/BBDO, Inc.) and Betsy Walz of Atlanta and Tonya and Al Greenfield (The Greenfield Group) of Phoenix.

Photo by: Judi Turner



Photo by: Judi Turner

Are we having fun yet?...Canada's Leonard Rambeau (Balmur, Ltd.) looks doubtful during the ride on Key West's famous trolley which transported board members and guests to the docks for boarding "The Conch Republic" for a sunset cruise. SESAC's Alice Prager, who maintains a home on the island, displayed true "conch" hospitality in hosting the entire evening's festivities.



## H O M E T A P I N G B I T E

**T**he music world is in for a serious shock. And that shock is the imminent release of Digital Audio Tape. The Japanese equipment manufacturers have indicated their intention to export digital audio tape (DAT) recorders into the American market this year. These machines pose an enormous threat to the American music industry. With DAT, home tapers will have the ability to make perfect master-quality tapes from their CDs or their analog recordings. One does not have to stretch the imagination very far to grasp DAT's potential impact on the sale of copyrighted recordings.

*Senator Albert Gore, Jr.*

As all those in the music community are aware, home taping has become an enormous problem. It is no exaggeration to say that there is so much taping going on that as much music is taped as is sold. Taping presently displaces sales amounting to about one-third of the industry's revenues — and sales are the only means by which record companies are paid. I believe that this situation is unfair because creators and property owners have a right to be paid reasonably when their works are acquired by others. If you want a car, or a watch, or a blank tape, you must pay for it. Recorded music should be no exception just because it is electronically accessible.

The impact of home taping is obviously felt first by copyright owners and creators who earn their income from the sale of their prerecorded music. But it also hurts listeners of music everywhere, as the sales revenues lost to home taping reduce the capability of record companies to offer the quantity and diversity of recorded music that they have had in the past. Indeed, since 1978 there has been a 43 percent decline in new album releases.

The home taping problem promises to grow even worse as taping technology improves. The DAT machine, the tape version of compact disc (CD) technology, will revolutionize existing taping technology. These machines will capture and preserve recording with perfect fidelity. The combination of CDs and DAT machines will provide home tapers with a perfect master and copying medium that allows infinite duplication of studio-quality copies. Moreover, DAT machines can only reduce the sale of prerecorded products, for until a technology is invented for the manufacture of prerecorded DAT cassettes and music is licensed for that format, the only possible use for DAT machines is home taping.

As a legislator, and as a Senator from a state whose cultural heritage and economic well-being are firmly bound to the music business, I am extremely worried about the likely repercussions of this technological



break-through. So, in the effort to foreclose the inevitable misuse of a brand-new technology, I have introduced a bill, S. 506, "The Digital Audio Recorder Code Act of 1987", designed to build-in copyright protection before the product is firmly entrenched in the American marketplace.

My bill would require that DAT machines transported in interstate commerce contain a "copy code" scanner chip that can prevent the unauthorized duplication of copyrighted recordings. The copy-code process, developed by CBS, blocks the recording mechanism when the scanner chip in the machine detects an inaudible

signal in the recording.

Many members of Congress and the Administration have long advocated the development of such a technological solution to the technological problem posed by home taping. The Japanese equipment manufacturers, however, have refused to install the scanner chip or even to enter into serious discussions on the matter. So now it's time to say: if they want to play hard ball, then they have found a willing partner.

Our proposal to ban interstate commerce of DAT machines that do not contain copy-code scanners would be effective for a three-year period following enactment. I believe that this sunset provision is necessary because the solution to the digital home taping problem, as well as for the home taping issue in general, must ultimately be developed under the copyright laws. Therefore, I introduced this legislation with the intention of preserving the status quo until the Congress is able to consider, within the context of our intellectual property laws, a comprehensive response to the home taping issue.

This bill, S. 506, is true to our long tradition of encouraging creative endeavors. We have always recognized that the granting of property rights in works has provided the necessary incentives and rewards for the creative community. The development of new and sophisticated technology, however, has made the protection of these intellectual property

(continued on page 21)

**Signings**

Jo-EI Sonnier, Gary Chapman and Radney Foster and Bill Lloyd to RCA Records . . . Ernie Cash, Rob Corless, Cheryl Handy and Razorback to Compleat Records . . . Gary Harrison to Broadcast Music, Inc. . . . Ricky Van Shelton to Buddy Lee Attractions, Inc. . . . Holly Dunn to Ten Ten Management . . . P.J. Alman to Kansa Records . . . The Bellamy Brothers to The Jim Halsey Company . . . Loretta Lynn and Conway Twitty to The Talent Agency.

**Awards**

FarmAid organizer Willie Nelson was honored as the recipient of the 1986 Roy Acuff Community Service Award by the trustees of the Country Music Foundation at a black-tie dinner February 2. Nelson is the sixth recipient of the award, established in 1981 by *The Tennessean* and the Country Music Foundation to salute Country stars who have done outstanding charity work. Thus far, Nelson's FarmAid efforts have raised more than fourteen million dollars for farm relief.

Patrick Duffy and Marie Osmond hosted the 7th Annual National Songwriter Awards, the only fan-voted awards broadcast that recognizes outstanding achievement by songwriters. The two-hour special was taped at the Tennessee Performing Arts Center in Nashville on January 20. Winners were: Movie Song — "Say You, Say Me," written and performed by Lionel Richie; Traditional Country Song — "On The Other Hand", written by Paul Overstreet and Don Schlitz, performed by Randy Travis; Contemporary Country Song — "Whoever's In New England", written by Kendal Franceschi and Quentin Powers, performed by Reba McEntire; Country/Rock Song — "She And I", written by Dave Loggins, performed by Alabama; Song of the Year — "Too Much On My Heart", written by Jimmy Fortune, performed by The Statlers. In addition, special awards were presented to Eddy Arnold and Johnny Mears. Arnold received the second annual President's Award, in recognition of his long and illustrious career as one of Country's greatest singers. Newcomer Mears received the second annual Rising Star Award, having penned the Janie Frickie hit "Always Have, Always Will".

Alabama walked away with three awards from the 14th Annual American Music Awards, televised live on January 26 from the Shrine Auditorium in Los Angeles. Alabama's GREATEST HITS lp took Favorite Country Album honors. The group was also lauded as Favorite Country Duo and Group. The Judds won both Favorite Country Single and Video for their single "Grandpa (Tell Me 'Bout The Good Old Days)". The awards for Favorite Female and Male Country Vocalists went to Barbara Mandrell and Willie Nelson. George Jones was named Favorite Male Country Video artist. Reba McEntire was Country's Female Video artist winner.

The Alabama Music Hall of Fame held its annual Induction Banquet and Awards Show January 15 in Birmingham, AL. Award winners included: Alabama, Temptations and Lionel Richie — The Governor's Achievement Award For Popular Music; Rachel Mathes — The Classical Performance Award; Alabama — The America's Music Award; Hank Williams, Jr. — The Music Industry Award; and Muscle Shoals Rhythm — The Musical Creator's Award. Sonny James and W.C. Handy were named the latest inductees into the Alabama Music Hall of Fame in the Performing Achievement category, while Sam Phillips was inducted into the Hall for his Non-Performing Achievement. Jerry Wexler was bestowed the John Herbert Orr Pioneer Award, and was inducted into the Hall of Fame.

Grammy-award winning songwriter Mike Reid has been inducted into the College Football Hall of Fame. Reid was an All-American at Penn State and former All-Pro Defensive Tackle for the Cincinnati Bengals.

**Media**

The Creative Radio Network has announced its lineup of Country specials for 1987. Each program features a theme format in two- or three-hour monthly specials. Some of the specials to be offered in the coming months are "Country's Young New Breed", "Fourth Of July Celebration", "Country Music's Story Tellers", "Labor Day Salute", "Salute To Country Music Month" and "Country Music's Year End Review". The programs are available individually or as a package. For additional information and demo contact The Creative Radio Network at 1-800-392-9999.

The Arthritis Foundation National Telethon will air live coast-to-coast Sunday, April 26, 1987. Mickey Gilley and Bill Anderson are set to host the event, which will emanate from the Grand Ole Opry House in Nashville. This year's show will also feature live entertainment from Las Vegas.

Ralph Emery, host of The Nashville Network's 90-minute prime-time entertainment series, "Nashville Now", has been selected as the Favorite Cable Personality of the Year and Best Host of a Talk/Entertainment or Informational Series by THE CABLE GUIDE's 1986 Readers' Poll. "Nashville Now" was also voted the Best Entertainment/Talk Show in the poll.

A video biography of "Jimmie Rodgers: The Father of Country Music" is available from The Cinema Guild for \$24.95 (plus \$3.00 postage and handling). The 30-minute video documentary features Elsie McWilliams, sister-in-law and co-author of many Jimmie Rodgers' songs, plus a featured musical performance by Van Williams. To order, please write The Cinema Guild, 1697 Broadway, New York, NY 10019; (212) 246-5522. Specify either VHS or Beta format.

**RIAA CERTIFICATIONS**

**Country Gold and Platinum**

*RIAA Certified Gold — January*  
 THE TOUCH . . . Alabama . . . RCA  
 GUITARS, CADILLACS, ETC., ETC. . . . Dwight Yoakam . . . Reprise/Warner  
 WHOEVER'S IN NEW ENGLAND . . . Reba McEntire . . . MCA

*RIAA Certified Platinum — January*  
 THE TOUCH . . . Alabama . . . RCA

*How To Open Doors In The Music Industry . . . The Independent Way*, a book covering such topics as song pitching, record promotion, international music markets and independent record labels and how they can promote artist's masters, has been published by Autumn Gold Publishing. Written by Frank Fara, president of Comstock Records, Ltd., and Patty Parker, an independent record producer, the book sells for \$10.00 and can be ordered from Starfield Press, P.O. Box 3357, Shawnee Mission, KS 66203.

"Country Plus", a three-hour weekly Country Music show presented live via satellite from Hawaii to a network of stations spanning the entire continental United States, debuted January 25. The show, which combines Country hits from yesterday and today with interviews featuring some of the biggest names in Country Music, airs from 9:00 p.m. to midnight EST. In addition to the weekly satellite broadcast of "Country Plus", Hawaii Live, the company producing this new series, will be making arrangements for network affiliates to broadcast live from Hawaii for one week. Hawaii Live will help stations secure lodging, and will provide remote equipment and engineering support which will enable a clean broadcast to the mainland. For more information, please contact Tom Dancer at (808) 625-2381 or Steve Armstrong (808) 924-8178.

The Radio Advertising Bureau (RAB) has scheduled six sessions of the Radio Sales University for 1987. The three-day program of basic sales training is open to any employee of any radio station. Tuition is \$175 per person, with a discount available to RAB and NAB members. Topics to be covered during the sessions include: The Basics of Professional Selling, Prospecting for New Accounts, Making Presentations That Sell, and more. Following is a list of dates and sites for the Radio Sales University: Columbus, OH April 10 - 12; Charlotte, NC, May 15 - 17; Sacramento, CA, June 12 - 15; Portland, OR, September 11 - 13; Chicago, IL, October 9 - 11; and Little Rock, AR, November 13 - 15. For more information contact RAB at 304 Park Avenue South, New York, NY 10010; (212) 254-4800.

The United Stations Radio Networks will debut a new program, "The Country Datebook", on March 2. Hosted by Del DeMontreux, morning personality at New York's WHN, the daily 2½ minute show will highlight such information as artists' birthdays/anniversaries, the date of an historic recording session or the awarding of a gold record. "The Country Datebook" is available on disk and via satellite to stations in the top 175 Arbitron-rated metro markets in the country on a free-of-charge swap/exchange basis. Ed Salamon is executive producer of the series. For more information contact United Stations at (212) 575-6125.

Richard Page, formerly with RCA Records/Nashville, has joined The Gary Group.

## On The Move

Lane Cross, formerly with In Concert International, has been named president of The Talent Agency.

Hollie Potts has been promoted to vice president/concerts and special events for The Sound Seventy Corporation.

Scott Higgins has joined the MTM Music Group as vice president of finance and operations. Don Kamerer has been named the company's national director of sales and marketing.

Former United Talent agent Dave Schuder has teamed with Buddy Lee Attractions, Inc.

Jody Williams has been appointed associate director of performing rights in the Nashville office of Broadcast Music, Inc.

Walt Barcus has joined WNBH (AM), New Bedford, MA, as program director and afternoon drive personality.

Mark Altman has been appointed executive vice president of Morning Music Limited.

Jim Fisher has been promoted to general manager of WKY Radio, Nashville, TN.

Marcia DeHaven has been promoted to co-op coordinator of WRKZ-FM, Hershey, PA. Tom McGuire has been appointed operations director of the station.

Donald F. Garvey has been named account executive for the ABC Radio Network.

Kurt Denny has joined Broadcast Music, Inc./Nashville as associate director of performing rights.

Brad Busse has been promoted to producer of "This Week In Country Music" and co-producer of "Crook & Chase", while Randy White has been tapped as director of the two television series. Barrie Hollins will be assistant to the producers of the two programs. T.J. Kirby is senior account executive for "Crook & Chase" and "This Week In Country Music". Jan Snider joins the staff as reporter and fill-in host for Lorianne Crook on "Crook & Chase" and "This Week In Country Music". "Crook & Chase" and "This Week In Country Music" is a production of The Jim Owens Companies.

Sixteenth Avenue Sound has added engineer Dave Parker to its staff.

Mike Casella has joined WEZO in Rochester, NY as an air personality.

## New Companies

Jimmy Jay, Jeff Davis and Jerry Davis have formed The Talent Agency. The company's address is 315 West Main Street, Suite 12, Hendersonville, TN 37075; (615) 822-1100.

S. Hinkle & Company, a new public relations firm specializing in events, special projects and tour press, has been formed by Sally Hinkle. The company is located at 3004 Brightwood Avenue, Nashville, TN 37212; (615) 383-1244.

Long-time booking agent Tom Haley has opened the Tom Haley Entertainment Agency. Located at Route 2, Box 309B, Winslow, AR 72959, the company's telephone number is (501) 634-7321.

Wittrock Records has opened in Stover, MO. For more information contact Richard Wittrock, P.O. Box 289, Rt. 1, Stover, MO 65078.

Producer Fred Morris has opened The Fred Morris Music Group at 38 Music Square East, Suite 218, Nashville, TN 37203; (615) 256-7877. This will also be the headquarters for Karlamor Music Publishing Company, Rite-Turns Records and Career Music Consultants.

## Newsline

Frances Preston, president and CEO of Broadcast Music, Inc., was named to FORTUNE magazine's list of 1986's 50 Most Fascinating Business People. Preston's career is highlighted by Darianne L. Dennis in the magazine's January 5, 1987 issue.

Nashville's Twitty City and Music Village U.S.A. have merged to form one entertainment complex. A master corporation has been formed to manage and operate the facility, which encompasses Conway Twitty Enterprises, Conway's Showcase, Twitty City Pavilion, House of Cash, Marty Robbins Memorial Showcase, Ferlin Husky Wings of a Dove Museum, Bill Monroe Museum and Bluegrass Hall of Fame and Music Village Auditorium.

South Plains College in Levelland, TX, has announced plans to dedicate the college's recently completed recording and video production studio to Tom T. Hall. Dedication ceremonies are planned for March 26 on the SPC campus.

Doc Williams is celebrating his 50th anniversary as a member of the world-famous Jamboree U.S.A. To commemorate the occasion, he will present and emcee a special three and a half hour concert on Sunday, May 17, 2:00 p.m. at the Capitol Music Hall in Wheeling, WV.

T. Graham Brown and The Bellamy Brothers have recently completed tapings for various product endorsements. Brown is the voice behind the 1987 McDonald's national 30 and 60 second radio jingles, while the Bellamys can be heard on several 30 and 60 second national radio jingles for Budweiser Beer.

Patsy Montana will be inducted into the Cowgirl Hall of Fame in Hereford, TX on June 27, 1987.

Ray Charles will be the featured entertainer at the closing dinner of the National Association of Broadcasters' annual convention in Dallas, March 31. The convention will be held

March 28 - 31 at the Dallas Convention Center. For more information, call the NAB at (202) 429-5350.

The Music City Song Festival will kick off its eighth annual competition in April with the distribution of a free, educational publication for songwriters, lyricists and vocalists. To receive a copy of the upcoming publication, obtain entry information or inquire about the year-round evaluation service, send requests to: MCSF, P.O. Box 17999-G, Nashville, TN 37217.

"Ain't God Good", the film about Jerry Clower produced by Life Productions, recently took an award in the Ethics and Religion category of the New York International Film Festival.

Alabama, Dolly Parton and The Judds will kick off the 1987 Marlboro Country Music Tour at New York's Lincoln Center March 8. During the three-month tour, the acts will make stops in such cities as Houston, Phoenix and Kansas City. Merle Haggard, George Strait and Randy Travis will also be featured at some of the venues.

The Texas Cowboy Heritage Society & Association has moved into its new corporate headquarters at 11940 Jollyville Road, Austin, TX. The telephone number is (512) 331-9444.

Gary Morris has been tapped by the Tennessee Department of Tourism to sing on some 30 and 60 second jingles which will be utilized in 46 television markets throughout the United States and 144 radio stations throughout Tennessee. The theme of the advertising spots is "Tennessee Sounds Great".

The publicity firm of Cathy Gurley and Associates has relocated to 1101 Seventeenth Avenue South, Nashville, TN 37212. The telephone number is (615) 329-0022.

## Board Meeting

(continued from page 16)

building will be available in time for Fan Fair, providing much needed additional exhibit space.

Jack Walz, chairman of the Meetings and Arrangements Committee, reported that the committee had selected the following cities for 1988 meetings: San Diego or Phoenix (January); Washington, D.C. or Atlanta (April) and Salt Lake City or Colorado Springs (July). Final site determination will be made at the next board meeting.

CMA board member Alice Prager of SESAC hosted the CMA board and guests for a sunset cruise and native dinner at the Curry Mansion on Wednesday (21st). Bertie Higgins of "Key Largo" fame, premiered his new record "Key West" while performing for the dinner guests.

The next CMA board meeting will be April 15 and 16 at the Four Seasons in Austin, Texas. 



Photo by: Judi Turner

It was here a minute ago...Paying close attention to Handelman's Jim Powers are (l) Jim Ed Norman of Warner Bros. Records and Stan Moress of L.A.'s Scotti Brothers, Moress and Nanas while Dick McCullough of E.H. Brown Advertising in Chicago, Bobby Denton of WIVK Radio, Knoxville and Canada's Leonard Rambeau (r) focus on other matters at hand.



Photo by: Judi Turner

We had a mah-velous time...(l to r) Chairman Jim Foglesong, CMA Executive Director Jo Walker-Meador, SESAC's Alice Prager and President Al Greenfield gather for a fond farewell at the conclusion of the evening's festivities hosted by Ms. Prager.

# INTERNATIONAL

## U.K. Country Album Chart

Lee Greenwood, Lane Brody and Thom Bresh will perform on a two-week USO tour through Turkey, Spain, Greece and Italy March 10 through 25. The tour, which will include a concert on an aircraft carrier in the Mediterranean, will also feature Melanie Greenwood's Dance Company.

Dwight Yoakam, Steve Earle, Johnny Russell, The Whites, Jim Glaser, Stella Parton and Seldom Scene have been confirmed to appear at the International Festival of Country Music to be held at the Herti Stadium in Zug, Switzerland June 14.

Illinois-based artist Jerry Hanlon is scheduled for an April concert tour of Northern Ireland and Scotland. He will be joined by Irish singer, Jackie Nelson.

The Nashville-based Maypop Music Group has signed a sub-publishing agreement with Sweden Music AB which will include the countries of Sweden, Denmark, Finland, Norway and Iceland.

Little Ginny and her band, together with Jim Whitman and John Spencer have embarked on a year-long tour of the United Kingdom in aid of Mencap. The artists hope to raise £1/4 million to help mentally handicapped people of all ages. To coincide with the tour, Whitman has released a new single, "A Stolen Kiss", with all royalties from the single and a forthcoming album earmarked to the Mencap Appeal. Little Ginny has also donated her royalties from her re-released lp COMING ON NICELY to Mencap. Several of the concerts will be taped by local BBC and IBA radio stations throughout the U.K. for future broadcast.

Ginger Mede was recently honored as guest star at the 15th anniversary dinner of the New Zealand Country Music Association. Mede, co-founder of the organization, was awarded a lifetime membership.

### *Home Taping*

(continued from page 17)

rights more difficult. The bill would send a clear signal to the Japanese, and all others who would ship these new DAT machines in commerce, that the United States will not provide a new market for their new technology unless and until their machines are equipped with technological protection for American creators and copyright owners.

I urge you to educate those in your industry and the public as to the urgency and importance of this latest chapter in the home taping fight — the introduction of DAT.

The law has always struggled to catch up to technological advances. With DAT, we have an opportunity to legislate *before* the new technology is in place. We have the opportunity to avoid the damage that analog tape recorders inflicted on the American music community. We have an opportunity to learn from past experience, and to set the stage for the future — when new technology and intellectual property can co-exist, side by side, together offering the public the best of both worlds.

— Senator Albert Gore, Jr.

— D - Tennessee

CMA's United Kingdom Country Album Chart appears bi-weekly in MUSIC WEEK, the U.K.'s major trade magazine. The charts are compiled by Gallup, the organization which also compiles the British pop charts. Released every two weeks on Thursday, the chart ranks the top 20 Country releases in combined sales of lps, cassettes and compact discs. The charts are compiled using Gallup's computer-based panel of 250 record outlets combined with 30 Country Music specialist shops, who complete diaries.

THIS WEEK	TWO WEEKS AGO	
		<i>FEBRUARY 13, 1987</i>
<b>1</b>	4	GUITAR TOWN Steve Earle — <i>MCA</i>
<b>2</b>	2	SWEET DREAMS Patsy Cline — <i>MCA</i>
<b>3</b>	1	GUITARS, CADILLACS, ETC., ETC Dwight Yoakam — <i>Reprise</i>
<b>4</b>	7	SOMETIMES WHEN WE TOUCH Tammy Wynette — <i>Epic</i>
<b>5</b>	9	THE HEART OF THE MATTER Kenny Rogers — <i>RCA</i>
<b>6</b>	10	STRAIGHT TO THE HEART Crystal Gayle — <i>Warner Bros.</i>
<b>7</b>	3	STORMS OF LIFE Randy Travis — <i>Warner Bros.</i>
NEW ENTRY	-	THE TOUCH Alabama — <i>RCA</i>
NEW ENTRY	-	ROCKIN' WITH THE RHYTHM The Judds — <i>RCA</i>
<b>10</b>	13	HALF NELSON Willie Nelson — <i>CBS</i>
<b>11</b>	5	NEW MOVES Don Williams — <i>Capitol</i>
NEW ENTRY	-	BOXCAR WILLIE Boxcar Willie — <i>MCA</i>
<b>13</b>	17	RHYTHM AND ROMANCE Rosanne Cash — <i>CBS</i>
<b>14</b>	8	EYES THAT SEE IN THE DARK Kenny Rogers — <i>RCA</i>
<b>15</b>	12	WINE COLORED ROSES George Jones — <i>Epic</i>
RE-ENTRY	-	CITY OF NEW ORLEANS Willie Nelson — <i>CBS</i>
RE-ENTRY	-	THE PROMISELAND Willie Nelson — <i>CBS</i>
<b>18</b>	11	LIVE IN LONDON Ricky Skaggs — <i>Epic</i>
<b>19</b>	6	BLACK AND WHITE Janie Frickie — <i>CBS</i>
<b>20</b>	15	SOMETHING TO TALK ABOUT Anne Murray — <i>Capitol</i>

# F A C T F I L E

## MARCH

(\*denotes birthdays)

- 1 **\*"Cliffie Stone"** (Clifford Gilpin Snyder); Burbank, California  
**\*Jim Ed Brown**; Sparkman, Arkansas  
 Johnny Cash and June Carter married in Franklin, Kentucky, 1968  
 Barbara Mandrell signs her first recording contract, 1969
- 2 **\*Arthel "Doc" Watson**; Deep Gap, North Carolina  
**\*Larry Stewart** (Restless Heart); Paducah, Kentucky  
 Jim and Jesse McReynold employed by Grand Ole Opry, 1964  
 The Whites employed by Grand Ole Opry, 1984  
 Peace in Vietnam, 1973
- 3 **\*Bob DiPiero**; Youngstown, Ohio  
 Buffalo Springfield, early Country-rock band, formed on Sunset Boulevard, Hollywood, 1966  
 Exile's first Country number one "Woke Up In Love" tops the charts, 1984
- 4 **ASH WEDNESDAY**  
**\*Bette Davis**  
 "Coal Miner's Daughter", the film version of Loretta Lynn's autobiography, premiers in Nashville, 1980  
 James "Sleepy" McDaniel dies, 1963
- 5 **\*Tommy Cash**; Dyess, Arkansas  
 Patsy Cline, Hawkshaw Hawkins and Cowboy Copas killed in plane crash, 1963  
 John Belushi dies, 1982
- 6 **\*Bob Wills "The King of Western Swing"**; Limestone County, East Texas  
**\*Doug Dillard**; Salem, Missouri  
**\*Jerry Naylor**; Erath County, Texas  
 Willie Nelson's "You Were Always On My Mind" enters the charts, 1982  
 Davy Crockett killed at the Alamo, 1836
- 7 **\*Townes Van Zandt**; Fort Worth, Texas  
 Ernie Ashworth employed by the Grand Ole Opry, 1964  
 Gid Tanner and Riley Puckett make first string band recording for Columbia, 1924  
 Jack Anglin of the Johnny and Jack duo killed in car accident, 1963  
 Premiere of The Nashville Network, 1983

- 8 **\*Lew DeWitt**; Roanoke County, Virginia  
**\*Randy Meisner**; Scotts Bluff, Nebraska  
**\*Jimmy Stoneman**; Washington, D.C.  
**\*Johnny Dollar**  
 Willie Nelson's "My Heros Have Always Been Cowboys" hits number one on Country charts, 1980
- 9 **\*Mickey Gilley**; Ferriday, Louisiana  
**\*Jimmie Fadden**(NGDB); Long Beach, California  
 Grand Ole Opry moves from Ryman Auditorium, downtown Nashville, to Opryland park, 1974
- 10 **\*Kenneth C. "Jethro" Burns**; Knoxville, Tennessee  
**\*Ralph Emery**; McEwen, Tennessee  
**\*Johnnie Allan**; Rayne, Louisiana  
 Patsy Cline's funeral attended by an estimated 25,000 people, 1963
- 11 **\*W. Lee "Pappy" O'Daniel**; Malta, Ohio  
 Crystal Gayle first appears on Country charts, 1982  
 Merle Haggard & the Strangers' **THE FIGHTIN' SIDE OF ME** awarded Gold album, 1971
- 12 Joe Stampley's "The Sheik of Chicago" enters charts in 1976, the year he had eight Country hits  
 Charley Pride's "She's Just an Ole Love Turned Memory" tops Country charts, 1977
- 13 **\*Liz Anderson (Elizabeth Jane Haaby)**; Roseau, Minnesota  
**\*Jan Howard**; West Plains, Missouri  
 George Jones and Tammy Wynette divorced, 1975
- 14 **\*Zella Lehr**; Burbank, California  
 Marty Robbins' "I'll Go On Alone" debuts on charts, 1953  
 Merle Haggard pardoned as "fully rehabilitated" from San Quentin by Ronald Reagan, 1972
- 15 **\*Carl Smith**; Maynardsville, Tennessee  
**\*Ry Cooder**; Los Angeles, California  
**\*James Monroe**  
**\*Andrew Jackson**
- 16 **\*Jerry Jeff Walker**; Oneonta, New York

New Grand Ole Opry House opens at Opryland, 1974

- 17 **ST. PATRICK'S DAY**  
**\*Dick Curless**, "The Tumbleweed Kid"; Fort Fairfield, Maine  
**\*Susie Allanson**; Las Vegas, Nevada  
**\*Nat King Cole**  
 Hugh Garr of the original Sons of the Pioneers dies, 1980  
 Eddy Raven's first number one single, "I Got Mexico", enters the charts, 1984

- 18 **\*Charley Pride**; Sledge Mississippi



- 19 **\*Martha Carson**; Neon, Kentucky  
 Tom T. Hall marries "Miss Dixie", 1964  
 First bank robbery in U.S. at the City Bank of New York, 1831

- 20 **\*Jerry Reed**; Atlanta, Georgia



- \*Carl Reiner**  
**\*Hal Linden**  
*Uncle Tom's Cabin* published by Harriet Beecher Stowe, 1852  
 Bobby Helms' "Fraulein" enters the Country charts and stays for 52 weeks becoming the longest running chart record in the 50s, 1957

- 21 **\*Bascam Lamar Lunsford**; Mars Hill, North Carolina

- \*Johann Sebastian Bach  
Jessi Colter's "I'm Not Lisa" debuts  
on the Country charts, 1975
- 22 \***Charlie Pool**; Almonce County,  
North Carolina  
\***Bob Homan**; Tiffin, Ohio  
\*William Shatner  
Uncle Dave Macon dies, 1952  
Stoney Cooper dies, 1977  
Hank Williams, Jr.'s stage debut in  
Swainsboro, Georgia, 1958
- 23 \***"Fiddlin'" John Carson**; Fanin  
County, North Carolina  
Maybelle and Ezra Carter wed, 1926
- 24 \*Steve McQueen  
\*Harry Houdini  
Carson Robison dies, 1957  
Elvis Presley sworn into the U.S.  
Army. His pay dropped from  
\$100,000 to \$78 a month, 1958
- 25 \***Bonnie Guitar**; Seattle,  
Washington  
\***Hoyt Axton**; Commanche,  
Oklahoma  
BILLBOARD's first chart listing of  
"Hillbilly Records" appears, 1939
- 26 \***Ronnie McDowell**; Portland,  
Tennessee  
\***Charly McClain**; Memphis,  
Tennessee  
\***Dean Dillon**; Lake City,  
Tennessee  
\***Larry Butler**; Pensacola, Florida
- 27 \***Aubrey Moon Mullican**; Polk  
County, Texas  
\***Janis Martin**; Southerlin,  
Virginia  
\***Leon Everette**; Aiken, South  
Carolina  
Jan Howard employed at the Grand  
Ole Opry, 1971  
Brenda Lee makes her debut in the  
Country charts with "One Step  
At A Time". She was only 12  
years old, 1957
- 28 \***Charlie McCoy**; Oak Hill,  
Virginia  
\***Reba McEntire**; Chockie,  
Oklahoma  
Tom T. Hall employed at the Grand  
Ole Opry, 1980
- 29 \***Pearl Bailey**  
Tootsie's Orchid Lounge opens in  
Nashville, becoming world  
famous as a hang-out for  
Country stars, 1960
- 30 \***Eric Clapton**
- 31 \***Lefty Frizzell (William Orville  
Frizzell)**; Corsicana, Texas  
\***John D. Loudermilk**; Durham,  
North Carolina

- \***Hoyt Hawkins (The  
Jordanaires)**; Paducah,  
Kentucky  
\*Herb Alpert

## APRIL

- 1 APRIL FOOLS DAY  
\***Arthur "Guitar Boogie" Smith**;  
Clinton, South Carolina  
\***Bob Nolan (Sons of the Pioneers)**;  
New Brunswick, Canada  
\***Narvel Felts**; Malden, Missouri  
Country Music Hall of Fame and  
Museum opens at 4 Music  
Square West, Nashville, 1967  
Mark Herndon joins Alabama as  
drummer, 1979  
Crystal Gayle's "Ready For The  
Times To Get Better", hits  
number one on the Country  
charts, 1978
- 2 \***Sonny Throckmorton**; Carlsbad,  
New Mexico  
\***Warner Mack (Warner  
MacPherson)**; Nashville,  
Tennessee  
\***Leon Russell**; Lawton, Oklahoma  
\***Emmylou Harris**; Birmingham,  
Alabama
- 3 \***Don Gibson**; Shelby, North  
Carolina  
\***Johnny Horton**; Tyler, Texas  
\*Marlon Brando  
\*Wayne Newton  
\*Doris Day  
First Louisiana Hayride broadcast  
from radio KWKH in Shreve-  
port, Louisiana, 1948  
Jesse James killed, 1882
- 4 \***Steve Gatlin**; Olmey, Texas  
\***Gail Davies**; Broken Bow,  
Oklahoma  
Bobby Goldsboro's "Honey" awarded  
Gold record, 1968  
Sylvia's "Drifter" becomes her first  
number one hit, 1981  
Red Sovine killed in Nashville auto  
accident, 1980
- 5 \***Tommy Cash**; Dyess, Arkansas  
\***"Cowboy" Jack Clement**;  
Memphis, Tennessee  
The Bellamy's "Sugar Daddy" hits  
number one on charts, 1980
- 6 \***Vernon Dalhart (Marion Try  
Slaughter)**; Jefferson, Texas  
\***Merle Haggard**; Bakersfield,  
California  
\***(William) Henry Whitter**;  
Grayson County, Virginia  
\***Dotsy (Brodt)**; Seguin, Texas
- 7 \***Cal Smith (Calvin Grant  
Shofner)**; Gans, Oklahoma  
\***Bobby Bard**; Ironton, Ohio

- \***John Dittrich (Restless Heart)**;  
Union, New York  
\*James Garner  
Jimmie Rodgers marries Carrie  
Williamson, 1920

- 8 \***John Schneider**; New York  
\*Betty Ford  
\*Buddha, 563 B.C.  
Kris Kristofferson's first big Country  
hit, "Why Me, Lord?" enters the  
charts, 1973
- 9 \***Carl Perkins**; Tiptonville,  
Tennessee



- \***Con Hunley**; Fountain City,  
Tennessee  
\***Margo Smith**; Dayton, Ohio  
\***Dave Innis (Restless Heart)**; Bart-  
lesville, Oklahoma  
\*Hugh Hefner  
Patsy Cline's "I Fall To Pieces"  
debuts, 1961
- 10 \***Grace Wilson**; Owosso, Michigan  
\***Fiddlin' Arthur Smith**;  
Humphries County, Tennessee  
\***Sheb (Shelby) Wooley**; Eric,  
Oklahoma  
\***Glen Campbell**; Delight,  
Arkansas

[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 1987 COUNTRY MUSIC CALENDAR, as well as from original research.]

# DATEBOOK

## 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
- 11-14 International Tape / Disc Association's (ITA) 17th Annual Seminar / Hyatt Regency / Hilton Head, SC / Call (212) 956-7110 for details; in Europe call 01-19-20-20
- 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
- 15-16 CMA Board of Directors / Four Seasons Hotel / Austin, TX

- 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 Arthritis Foundation National Telethon / Grand Ole Opry House / Nashville, TN
- 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 & Trade Convention / Downtown Motor Hotel / Casper, WY / Call (307) 836-2015 for details

## July

- 3-12 Calgary Stampede / Calgary, Alberta, Canada
- 15-16 CMA Board of Directors / Pan Pacific Hotel / Vancouver, British Columbia, Canada

## August

- 28-30 1987 All British Country Music Festival / Worthing Pavilion / Worthing / Call 0903-202221 for details
- 28-31 Peterborough Country Music Festival / England

## September

- 22-26 International Bluegrass Music Association World of Bluegrass 1987 / Owensboro, KY / Call (919) 542-3997 for details



**Here Comes The...With four Forester girls in the family it's hard to be the center of attention -- unless you're the bride. Sibling bridesmaids (l to r) June, Kathy and Kim give Christy a last minute inspection before her December 28 marriage to Gary Smith. Smith, formerly the pianist for The Ricky Skaggs Band, has joined The Forester Sisters as band leader and keyboardist. The couple was married on Lookout Mountain, Georgia at the New Salem United Methodist Church, where the Foresters grew up singing.**

  
*Close Up*  
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