

Close Up

May 1987

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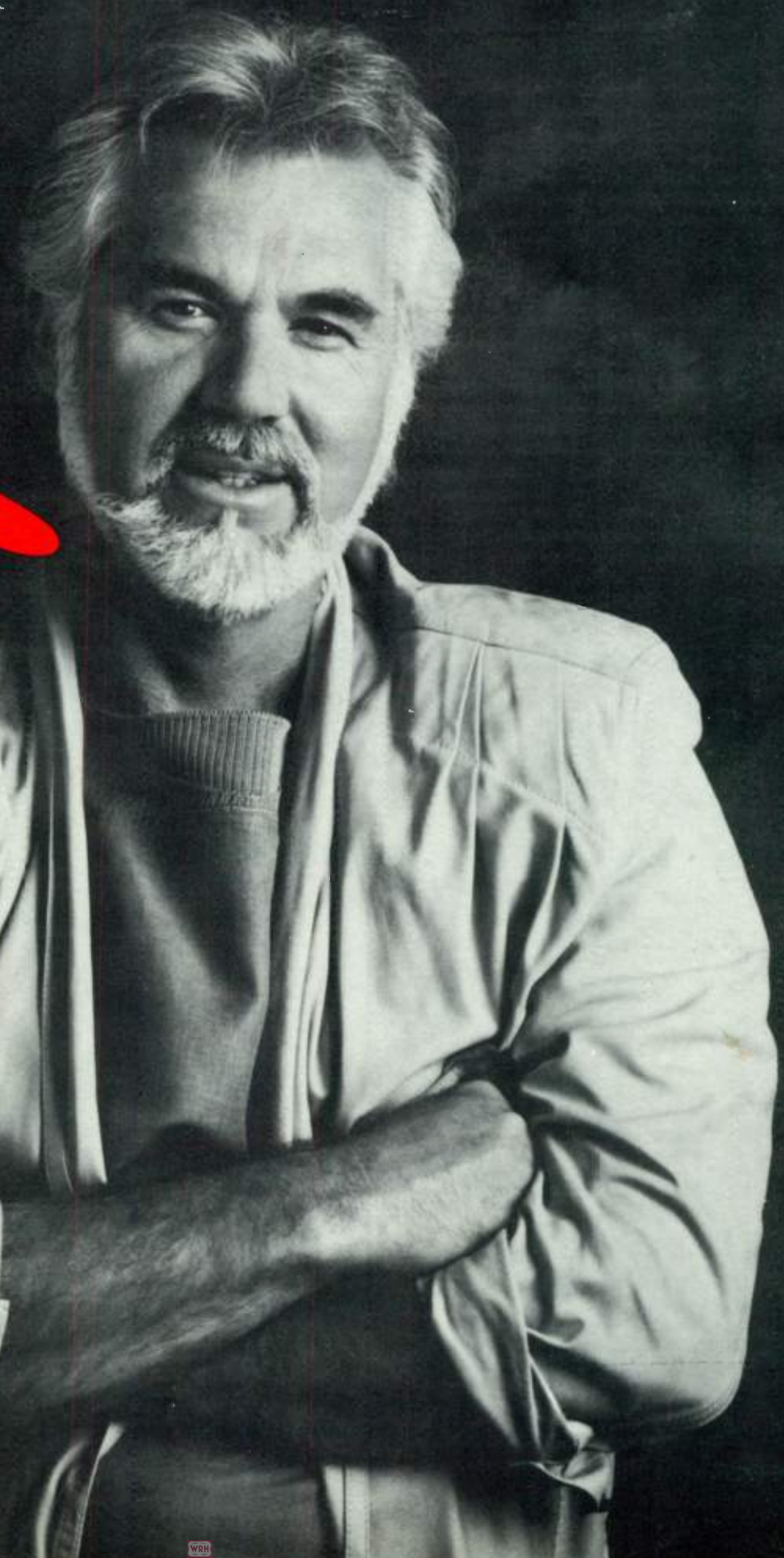
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Is T. Graham Brown a "Brilliant Conversationalist?" Roy Clark flippantly ponders the question while Brown gives it a thumbs up response. Brown (left) and Clark are pictured here after a recent appearance on TNN's "Nashville Now", where Brown showcased his second Capitol LP, **BRILLIANT CONVERSATIONALIST**.

Kenny Rogers to Host 1987 CMA Awards Show

International superstar Kenny Rogers is slated to host the 21st annual CMA Awards Show October 12th. This will mark the third time the multi-talented entertainer has hosted the industry's pre-eminent awards fest, which is broadcast live from Nashville's Grand Ole Opry House over the CBS television network.

Rogers enjoys the enviable status as one of today's most popular, versatile and important entertainers. Not only is he considered one of contemporary music's premier balladeers, but his forays into acting in both motion pictures and television and his photography have won both critical and commercial acclaim.

Since emerging as a solo artist in 1977 with "Lucille", Rogers has delivered a succession of number one records. His duets with artists such as Dolly Parton, Kim Carnes and Sheena Easton have further established his broad appeal. He is the recipient of countless commendations for his artistry, with numerous gold and platinum records, Grammy, American Music and People's Choice awards to his credit; most recently, Rogers was named Favorite Country Performer in the People's Choice Awards voting.

In 1979, Rogers carried away top CMA honors as Male Vocalist of the Year, and his recording of "The Gambler" won accolades as both Single and Album of the Year. He and Dottie West were winners of the Vocal Duo of the Year award in both 1978 and 1979. Rogers hosted the CMA Awards Show in 1979 and 1984.

Rogers' concerts worldwide are consistent sell-outs, and **AMUSEMENT BUSINESS** ranked his tour the fifth most successful grosser of 1986. His fifth RCA album, **THEY DON'T MAKE THEM LIKE THEY USED TO**, was released in late 1986. Rogers' humanitarian efforts are legendary — he and his wife, Marianne, established the World Hunger Media Awards in 1981 to honor journalists who have made significant impact with their coverage of hunger issues. He was a featured performer on the "We Are The World" video and lp and on the first FarmAid concert.

Irving Waugh, executive producer of the CMA Awards Show, expressed his pleasure that an entertainer of Rogers' calibre will again be hosting the show. "The CMA Awards Show has become one of the most highly-rated and important of all the awards shows, and we are particularly pleased that an entertainer of Kenny Rogers' stature and talent will host the 1987 show. His professionalism should set the tone for a truly fine production," Waugh remarked.

Bob Precht of Sullivan Productions, Los Angeles, will produce the show for the 12th consecutive year, and Walter Miller will direct. Significantly, Kraft, Inc. continues its 20-year involvement as the sole and only sponsor of the show. A consistent ratings achiever, the CMA Awards Show always receives critical acclaim for its exceptional entertainment value.

MAY 1987
Vol. XXI No. 5

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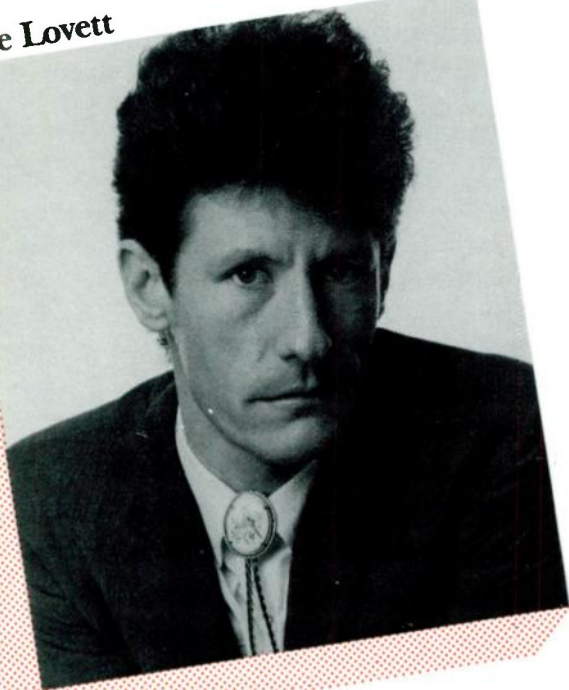
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CMA CLOSE-UP (USPS 410-990) is the official monthly publication of the Country Music Association, Inc., 7 Music Circle North, Nashville, TN 37203-4383. (615) 244-2840. Available to CMA members only. CLOSE-UP's subscription price of \$8.00 per year 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.

Lyle Lovett



The story of Lyle Lovett's arrival on the Nashville music scene has become a publicist's dream and one that is being circulated with amazing frequency. The tale goes:

Two years ago, a young singer/songwriter drove from Houston to Nashville with a four-song demo tape. Through a friend of a friend, he managed to set up an appointment with ASCAP's Merlin Littlefield, who agreed to listen to Lovett's tape.

Clunk. The tape dropped into the cassette deck in Littlefield's Music Row office. The first song began to play. "Son, son," Littlefield exclaimed with his characteristic bigger-than-Texas grin, "you wrote this?"

The first chorus ended and he hit the cassette deck's search button, sending the tape into fast forward. The second song began to play. "Son, son," Littlefield said. "And who is that singing? Is that you? Son, son," he repeated, shaking his head and smiling.

The chorus ended and he hit the search button. The third song began to play. "Son," he said, "you are from Texas. This song has too many words in it." He paused and added, "But son, I like it."

The chorus ended and he hit the search button. The last song began to play and Littlefield picked up the phone and buzzed someone in another office. "We've got a new kid in here from Texas," he said, "and you have got to hear him. His name is," Littlefield paused and tilted the cassette box so he could see the label, "his name is Lyle Lovett."

From that day on, Littlefield played Lovett's songs for practically everyone who walked into his office. The same kind of enthusiasm from Jim Rooney, who

sent Lovett's tape to Criterion Music, landed Lovett a songwriting deal. And the same kind of enthusiasm from singer/songwriter Guy Clark, who first gave Lovett's tape to MCA's vice president of A & R Tony Brown, helped lay the groundwork for Lovett's signing with MCA/Curb Records.

“Lovett's music is Country. But because of his succinct, clever lyrics and his discerning point of view, he appeals to a wide audience, as evidenced by his opening shows for performers as different from each other as Emmylou Harris and Randy Newman.”

Jim Lewis, United Press International

Guy Clark's interest especially delighted Lovett, who described Clark as one of his earliest musical influences. "Hearing Guy Clark doing 'Old Number One' is what got me started playing," he noted. "After I came to Nashville, I told Sam Ramage at CBS Songs that I learned to finger pick by playing Guy Clark songs. Sam gave Guy my tape, and the next thing I knew, I'd run into people who'd say, 'Oh, yeah, Guy Clark played me your tape.' I couldn't believe it; I was so nervous to meet him."

Not only did Lovett meet Clark, but Clark contributed the liner notes on Lovett's debut album, *LYLE LOVETT*. Clark wrote, "The first time I met Lyle, I thought he was a French blues player. You can't tell he's Texas till you hear the songs. Then he's so Texas he doesn't have to say it."

And Lovett's pure Texas to the core of his lyrical poet's heart — a fact most apparent in the rich texture of his self-penned songs and a repertoire as vast as the state itself. A fourth generation Texan, Lovett 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 1840's. He has been described as "a country boy with a vision that encompasses the '80s; a man with a spirit as big as Texas who still knows how to dance in thin French shoes."

Lovett attended Texas A & M University where he received a degree in journalism in 1980 and a degree in German in 1981. He laughs about his choice of degrees, "Being a journalism/liberal arts major, I had to take a language, and it just ended up being German. My mom's family is of German descent, and she grew up at home speaking German. I was always

interested in learning the language — in self-defense, really. Whenever they wanted to talk about you, they'd do it in German."

He also began writing songs during his college years and playing in the clubs around College Station. "I was playing in clubs at the same time I was going to school," the introspective 29-year old explained. "So, I was doing one thing that was OK with the world (going to school), and I was playing music. I tried to stay in school as long as I could so I could keep playing music and not have to worry about finding a real job."

College also provided him with a co-writer in Robert Earl Keen, Jr. and with one of the most poignant songs on his album. " 'This Old Porch' is written about Robert's house, which is a great little house just off the main drag at Texas A & M," he recalled. "I met Robert because I used to park my car near the house and walk to school. He and some of his friends would always be out on the porch playing music, and that's how we got to know each other back in 1975."

He continued, " 'This Old Porch' was Robert's song. He wrote the first three verses and painted all these beautiful pictures. I took it and wrote the last half, about what all those wonderful pictures meant to me."

In 1979, Lovett began performing in the songwriter showcase clubs of Houston, Dallas, Austin and San Antonio, drawing on his varied influences for his repertoire as well as contributing self-penned compositions. "I always liked blues music, and I listened to a lot of acoustic blues," he emphasized. "Lightnin' Hopkins lived in Houston, and Townes van Zandt and Guy Clark always hung out with Lightnin'. I also liked pop music and listened to Ry Cooder, Jessie Winchester, Little Feat and Randy Newman. That's really how I got interested in music, by learning their songs."

♥♥ Lovett's voice is not the least bit Nashville, although a trace of Texas sneaks in the back door from time to time. His is a style born of Austin bar bands and white-boy/black-man blues. There is something pure American in his heart as he sings, but something European in his sensibility. ♥♥

Ronni Lundy, Louisville Times

In 1983, he graduated to playing clubs in other parts of the country - from New Mexico to New York. Later that same year, he appeared in the Mickey Rooney tv movie "Bill On His Own", in which he

played a singer on the beach singing one of his earlier tunes, "Big Boss Hammer". Then in the fall of 1983, Lovett went to Europe to perform at Luxemburg's annual fair, the Schueberfouer.

It was there he met a band from Phoenix — J. David Sloan and the Rogues — who had been the house band at Mr. Lucky's in Phoenix for 10 or 11 years. The band got together and helped Lovett on the show ("Saved my life," Lovett laughed), so Lovett later went to Arizona to record with them. The result was an 18 song project, produced by Lovett and one of the band members, which was taken to Tony Brown at MCA. "We picked 10 of those songs from the project, and re-mixed them for my album," Lovett pointed out.

♥♥ His music can best be described as urbane Country — a concept that appears on the surface to be contradictory. The themes run the Country gamut, but the words are not your down-home stuff. ♥♥

Jim Lewis, United Press International

The album showcases to perfection Lovett's diversity of styles and influences, featuring everything from the blues feel of "An Acceptable Level of Ecstasy — The Wedding Song" to the Texas-swing style of "Cowboy Man". It has received unusual critical acclaim for a debut effort and the three singles lifted from the lp garnered considerable airplay and instant acceptance from Country radio.

"One thing I was real excited about," Lovett stressed, "was getting to work with Tony Brown. They really wanted me to represent the different kinds of songs I write. They tried to incorporate all the different kinds of songs I play live into the album, and really stressed to me that not every song on the album had to be a single.

"I'm surprised that radio has been as receptive as they have because I realize my songs are a little on the outside of what you might normally hear on the radio," he added. "I'm just happy they're playing them."

In addition to the unusual content of his songs, Lovett travels with decidedly unique instruments for a Country artist. "Just starting out, we're keeping it small," Lovett emphasized, "Back home I've played for the past few years with my friend John Hagen who plays cello and James Gilmer who plays congos. We go out as a trio and we can all fit in the cab of my pick up.

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Count Down To Fan Fair '87

A record 17,000 Country Music Fans, up 5,000 from this time last year, have registered for the 16th International Country Music Fan Fair, to be held June 8 - 14 at the Tennessee State Fairgrounds in Nashville. Among those artists confirmed to appear during the more than 30 hours of outdoor concerts planned for the week-long entertainment explosion are Gary Morris, George Jones, Holly Dunn, Restless Heart, Sweethearts of the Rodeo, Judy Rodman, Jim & Jesse, Ricky Van Shelton, Earl Thomas Conley, the Girls Next Door and Billy Joe Royal.

Thirty of Country's top entertainers are gearing up for the all-out competition of the All American Country Games. Scheduled for Wednesday, June 10, from 10:00 a.m. to 12:00 noon, the Games benefit Tennessee Special Olympics.

Members for the Red, White and Blue Teams were drawn recently at a party attended by publicists representing each team's co-captains. The gathering, hosted by ASCAP/Nashville, was refereed by '87 Country Games Chairman Merlin Littlefield, associate director of ASCAP. Competing with captains Gary Morris and Randy Owen on the Red Team will be Lynn Anderson, June Forester, Tom Grant, Alabama's Mark Herndon, Kathy Mattea, Judy Rodman, Ricky Van Shelton and Keith Whitley. Led by captains Richard Sterban and Joe Bonsall of the Oak Ridge Boys, the White Team will include Holly Dunn, Christy, Kathy and Kim Forester, Alabama's Teddy Gentry, Charley Pride, Sawyer Brown's Bobby

Randall and Dave Rowland of Dave and Sugar. The Blue Team, captained by Louise Mandrell and Lee Greenwood, will feature Rex Allen, Jr., Vince Gill, Melanie Greenwood, Libby Hurley, Brenda Lee, Sawyer Brown's Mark Miller, John Schneider and Ricky Skaggs.

For more information on Fan Fair '87 or registration forms write Fan Fair, 2804 Opryland Drive, Nashville, TN 37214. 



Photo by: Kelley Catlin

Choosing sides! Team members for the '87 All American Country Games were recently chosen at a gathering attended by the co-captain's publicists. On hand at the team draw were (l to r) Cathy Gurley, representing Gary Morris; '87 Country Games Chairman Merlin Littlefield of ASCAP; RCA's Erin Morris, representing Alabama's Randy Owen; Eda Galeno, representing Lee Greenwood; Kathy Harris, representing Oak Ridge Boys' Joe Bonsall and Richard Sterban; and Jeannie Ghent, representing Louise Mandrell.

Country Storyteller Honored

March 26th was a big day for Tom T. Hall, with the Country storyteller being honored by South Plains College in Levelland, Texas, for his contributions to the college's Country and Bluegrass Music Program.

Proclaimed as Tom T. Hall Day by the Texas State Legislature, the day brought a host of recognitions for Hall, who is known for such memorable cuts as "Old Dogs, Children and Watermelon Wine", "Country Is", and "I Love". In addition to awarding Hall an Honorary Associate of Arts degree, SPC dedicated its new \$500,000 recording facility in Tom T. Hall's name. And, the school awarded the first Tom T. Hall Endowed Scholarship. Proceeds from a dedication banquet held in Hall's honor on the 26th, plus a concert featuring the celebrated Country performer and his band, the Storytellers, staged at the school that same evening were donated to the endowment fund.

In conjunction with the day's festivities, Hall decided to make history and go for the *Guinness Book of World Records* by attempting to assemble the world's largest bluegrass band. "We estimated we'd have to have 50 stringed instruments on stage in order to lay claim to this," said Tandy Rice of Top Billing International, the agency that represents Hall. "We ended up having 105 stringed instruments show up.

"It was an incredible success," he continued, adding that the event received excellent media exposure from such prestigious media as Cable News Network, The Nashville Network, ABC News with Peter Jennings, all the network affiliates in Lubbock, Texas, and even a newspaper in Hong Kong.

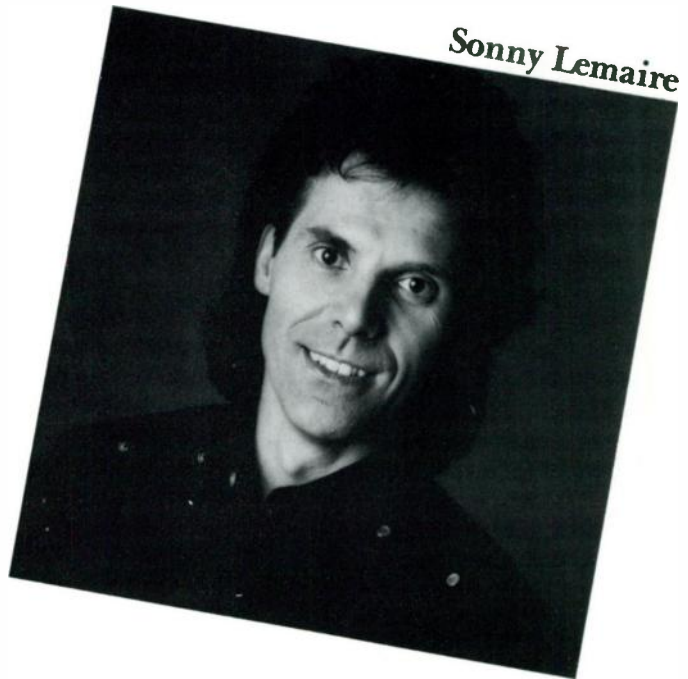
Hall first became aware of South Plains College's unique educational program in Country and Bluegrass Music in 1979. Intrigued by the program, he brought a Nashville film crew to the campus during

(continued on page 11)

J.P. Pennington



Sonny Lemaire



Exile was a multi-million pop act in 1978 and an overnight sensation with the chart-topping "Kiss You All Over". Less than a decade later the self-contained quintet of J.P. Pennington (the only original member of the 23-year-old group), Sonny Lemaire, Les Taylor, Steve Goetzman and Lee Carroll has become a major force in Country Music. Their eight consecutive number one singles, a number one album and blistering stage show have made them one of the top groups in the country. Much of that success is due to the songwriting prowess of band members J.P. Pennington and Sonny Lemaire. Together they earned four BMI Country Awards last October and shared the award for 1986 BMI Country Writer of the Year. Named Tree International's 1985 Songwriter of the Year, Lemaire has received a total of seven BMI Country awards to date. Pennington has received a total of 11 BMI Country awards and two BMI pop awards and a pair of his co-written Country songs, "Take Me Down" and "The Closer You Get" have topped 1 million performances to achieve membership in BMI's prestigious Million-Airs Circle. CLOSE UP talked with the two Kentuckians on a recent Sunday afternoon prior to a Nashville performance. Dividing their attention between a championship basketball game on television and CLOSE UP, they reviewed their hitmaking careers.

CU: When and how did the two of you get together?

SL: We met in 1975, but we didn't start writing together until 1981 or '82. When Mark Gray was in the band, Mark and I wrote and J.P. and Mark wrote. I had a song title and I needed some help, so Mark suggested that the three of us get together and write. We wrote two or three songs initially, but the first song was "The High Cost Of Leaving".

CU: Which surprises me, because you seem to write mostly high-energy, up-tempo songs.

JPP: We do write ballads, but they normally get lost in albums. If we haven't had a ballad to be a

single, it may be that they're not considered good enough. But we have a ballad that we think is going to be on this next album that we feel very strongly about. It's not that we don't want to release slow songs, we haven't seen fit to do it yet because the slow ones don't seem to be as strong as the up-tempo ones.

CU: Of course, the first Country single Exile released was "The High Cost Of Leaving".

JPP: And it was far and above the most Country-sounding song that we've recorded.

CU: Are there any plans to write another song in that vein?

SL: We already have one that we're doing live. It's real Country.

JPP: It's almost like a Merle Travis song with that finger-picking sound. There's only a snare drum with brushes, two acoustic guitars, an acoustic piano and bass and it's been tearing people up. It's called "Keep It In The Middle Of The Road".

CU: Is there just a chemistry or exactly what makes the two of you so successful together?

SL: There is a kind of chemistry, obviously. As co-writers, there's a lot of give and take. You have to be able to give as well as to take, and I think that's something we do very well together. If J.P. is not comfortable with a line I've thrown out for a song, he has no qualms about



saying, "No, that's just not strong enough", and vice versa. It doesn't hurt my feelings because I know we're just trying to write the best song we can.

JPP: That happens a lot. We throw away a lot more than we keep, but that's probably true of any songwriter or anyone who's achieved any level of success. Sonny and I respect each other enough to be able to take no for an answer and also to sit there and work hard for each other. We're not real quick to get up from a project and think of something else we have to do all of a sudden.

SL: And the egos never get in the way. Plus, we're in the same organization — the same band — and it's just real easy. It flows real well.

CU: Do each of you bring certain strengths to the combination?

JPP: If we pointed out our strengths, I think mine would be musical and Sonny's would be lyrical. But we both contribute in both ways. We just contribute a little more in those areas.

CU: You've had so much success with Exile, and so much success with the two of you writing for Exile, are you writing more for yourselves than you are to get your tunes covered by others?

JPP: No question. We don't have time to write for anyone else. When we get one album project done, because we do so much road work, we almost have to start writing immediately in order to have enough songs written by the time the next album project is due. It's a never-ending process for us to keep songs coming for Exile. We've talked about it before — if we ever did have time, we'd like to write just for the sake of writing — just to see what we could do. But, things could be a lot worse.

CU: Before Exile's success, you

achieved success getting tunes cut by other artists — and you've just had The Forester Sisters' cover of "Just In Case". Who were some of the artists who cut your songs?

SL: Kenny Rogers ("Take This Heart"), Alabama ("The Closer You Get" and "Take Me Down"), Sheena Easton ("Don't Leave Me This Way"), Juice Newton ("One Step At A Time") and Terri Gibbs ("Here We Go Again").

JPP: Dave and Sugar had a top five hit with "Stay With Me", which was the first song to come out of this band that was well-covered by another artist.

CU: Was it frustrating for you, at the time, having other artists cut your songs and not being able to have hits with them yourselves?

JPP: It was bittersweet. As a writer, it was good — as an artist, it was terrible. As artists, we'd think "Well, our cut was as good as theirs" — all artists think that.

CU: Since you wrote a lot of up-tempo things, do you tend to place more emphasis on the groove of a tune than on what the tune says?

SL: I don't think we would ever sacrifice lyric for the groove. I think our backgrounds — the styles of music we grew up listening to — help us to write some groove music. But the lyric is just as important as the feel of the tune.

CU: You've had some great rhythm tunes, everything from "Take Me To The River" to "Super Love", but you had only one single that didn't chart very well. Then everything after that just took off.

SL: But that one single ("The High Cost Of Leaving") — although it was not a number one song — really established us with Country radio. They knew we were for real from that one single. It established our reputation as songwriters. I think that's what really swayed it.

CU: Since you are trying to write

at least 10 songs a year for your own albums, how do you keep that fresh? How do you keep the ideas coming?

JPP: We don't necessarily wait until we sit down in a room together to try and come up with an idea. The idea — the seed for the song — can come from anywhere at anytime. In fact, we trade title ideas all the time on the road, but we've never tried very much to write on the road. I'm sure Sonny feels the same way, but when we're writing, I don't want anyone to hear it, because that's when we're at our very worst. If you're sitting in a hotel room or in a dressing room, I'm always afraid somebody's gonna hear what we're doing, 'cause we always play and sing real loud when we're writing — we really get excited about it and really get into it — and that just stops the flow for me.

SL: You really have to have the freedom to sound terrible, because there's a lot of material we're throwing out that we'll discard, and I don't want people around hearing it.

JPP: That's probably the artist coming out in us more than the writer. I'm not so sure we should even care about that, but we can't help it.

CU: When then — since you're always on the road — do you find the time to write?

JPP: It's mainly early in the year — the first three or four months of the year. That's when we're on the road mainly on weekends, Thursday until Sunday. We'll come home and write Monday through Thursday. It's just sort of like a 9 to 5 job, and we get in there and just plug away.

CU: Are you disciplined enough to do that?

JPP: We've had to become that way.



SL: It wasn't always that way, but with our schedules, we've made ourselves do it.

CU: When you're planning an album project, do you listen to other tunes?

SL: Yes, we do, especially now. We make it a point to gather outside material. If there is a really strong hit out there, we want it. With the band, we've established a certain kind of style — Exile is a certain trademark — the way we write and the way the songs come off. People have gotten the impression, and I can understand why, that we don't need outside material. We've been very fortunate so far, but we want to encourage writers to give us material. If they feel strongly about it, then we want to hear it. We've received some real good songs in the past.

JPP: We've passed up some hits, including "I Wish That I Could Hurt That Way Again". But on the other hand, we didn't have any problem having hits on our own. If it was a matter of passing up hit songs and not being able to write them, then we'd really be in trouble.

CU: What are the number one songs you've written for Exile?

JPP: "Woke Up In Love", "I Don't Wanna Be A Memory", "Give Me One More Chance", "Crazy For Your Love", "She's A Miracle", "Hang On To Your Heart", "I Could Get Used To You", and "It'll Be Me". Plus the material on three albums and a greatest hits lp.

SL: It's been a chore and a challenge, but a lot of fun.

CU: But they're all so different, although they all have that great beat in common.

JPP: I'm glad to hear you say that, because we get so worried about everything sounding the same. That really holds up our writing sometimes. Every now and then we'll work on a song for an hour or so, and then we'll say, "No,

that sounds just like something else we've written". It's a lot different if you're writing for one artist and one artist only, and we write for Exile. We've really got to watch what we can repeat and what we can get away with.

SL: If we do plagiarize, at least we're plagiarizing ourselves.

CU: Sonny, you were Tree's Songwriter of the Year in '85, and this year both of you were co-winners of BMI's Songwriter of the Year. How does that make you feel?

SL: I was stunned. I really had no idea. It's still hard for me to believe.

JPP: It was the biggest thrill of my life. That's something that's once in a lifetime. I'm sure there aren't too many people who repeat that — some maybe, but not too many. Once would be fine for me.


SL: What was awesome about it was, in that same tent you had the

best writers around — Willie Nelson, Dolly Parton, Kris Kristofferson, Hank Cochran, Harlan Howard — and here we are, the new kids on the block, so to speak.

JPP: Most of those people, I'm afraid to even speak to, I'm in such awe of them.

CU: Are there any mountains you haven't conquered yet?

JPP: I think a gold album would be the ultimate goal for us right now. We haven't gotten the public acceptance as artists we would like. We've gotten plenty of acceptance, granted, but we want to get on another plateau. We need to have a killer album with a couple of killer singles.

SL: That's why the songwriting award was so special, because it was among our peers. But we also look forward to the time when the fans accept us like that too. It's obviously something to strive for. That's what this business is all about. 

— Judi Turner



Photo by: Arlene Ritchie

Delta Burke of "Designing Women" gets a lift from Exile members (l to r) Les Taylor, J.P. Pennington, Steve Goetzman, Sonny Lemaire and Lee Carroll.

BEHIND THE LENS

Keith Whitley has completed a video of his recently released single, "Hard Livin'". Shot in Nashville, the video also features Nashville Chief of Police Joe Casey, producer Norro Wilson and Shelley Mangrum, host of The Nashville Network's "Video Country".

The Forester Sisters, The Trio of Emmylou Harris, Dolly

Parton and Linda Ronstadt and Hank Williams, Jr., are featured in a love-song theme video package that will be released in mid-May. The package will sell for \$19.98.

"Colorado Moon", Tim Malchak's latest video, has been released and is receiving airplay in over 1,800 clubs, 70 syndicated markets, and is reaching close to 55 million households nationally.

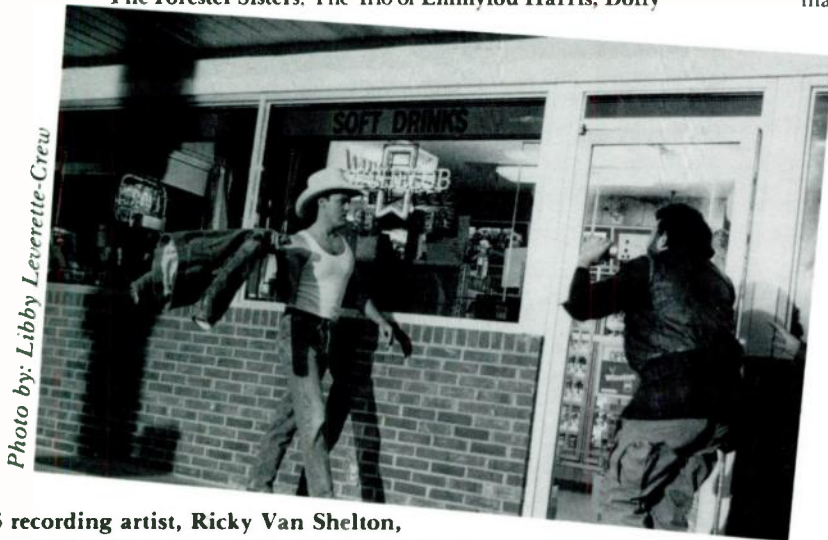


Photo by: Libby Leverette-Crew

CBS recording artist, Ricky Van Shelton, tells the tale of a young man's criminal seduction in his new single and just-completed video, "Crime of Passion". The video, shot by Scene Three Video and Film, has been released to video programmers nationwide.



RCA act Restless Heart is shown here with video director George Bloom III (far right) during the filming of the group's latest video "Why Does It Have To Be (Wrong or Right)". Shown (l to r) are Dave Innis, Paul Gregg, Greg Jennings, John Dittrich and Larry Stewart.

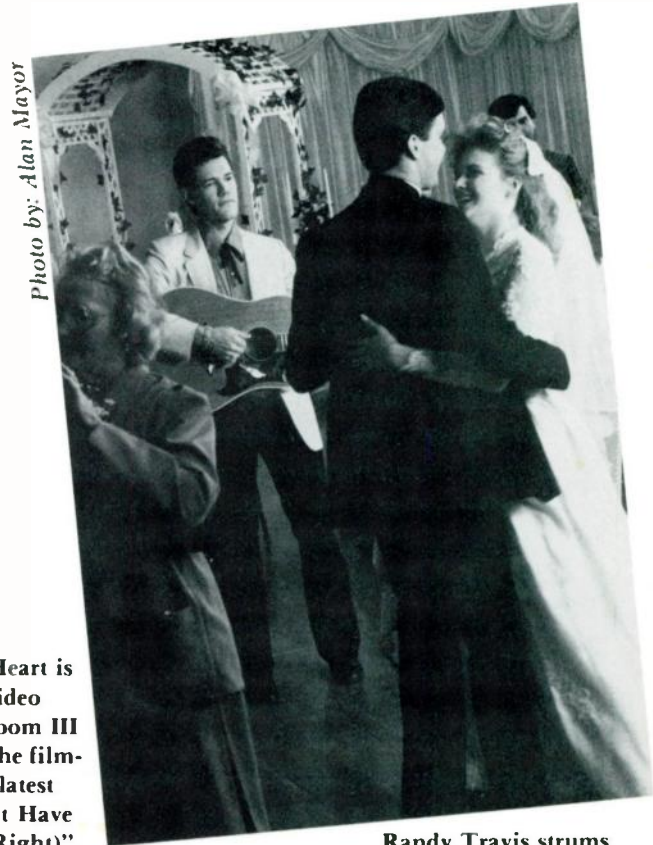


Photo by: Alan Mayor

Randy Travis strums along to another Paul Overstreet/Don Schlitz-penned tune, "Forever and Ever, Amen", on location at his latest video shooting.

A deadline of June 26, 1987 has been established for submissions for the CMA Video of the Year Award. Any Country Music video released between July 1, 1986 and June 26, 1987, not more than ten minutes in length, and containing not more than one song or medley is qualified. All submissions should be on ¾" tape.

A blue-ribbon panel of experts in the field will review the clips and select ten nominees. These nominees will be placed on the second round of ballots to be voted on by the CMA membership. The second round of ballots will be mailed in late July. Third round ballots will contain the top five finalists, and the winner will be announced on the CMA

Awards Show.

Videos will be judged on all audio and video elements, including, but not limited to the artist's performance, video concept and production. The award will be presented to the artist on the telecast and plaques will be given to the video producer and director.

The CMA Awards Show will be telecast live over CBS network on October 12, 1987.

All ¾" tapes received by June 26, 1987 and complying with the established criteria will be reviewed by the judges. Please send all submissions to Peggy Whitaker, CMA, 7 Music Circle North, Nashville, TN 37203.

The following article, which explains how the Copycode Scanner works, was written by David Stebbings, Director of Recording Technology, CBS Records Technology Group.

Much has been written about the Copycode system and its ability, once fully implemented, to protect our recorded product. Let's take a closer look at exactly how this system works.


All music is made up of fundamental notes or tones and their harmonics. This energy spectrum, when converted to electrical signals via the recording process, becomes the carrier of an artist's

work. The Copycode system inserts a "notch" within this energy spectrum. Because this notch is very narrow in width, it is effectively transparent to the ear and does not alter the recorded sound.

One of the advantages of this system of encoding is that, since the code is an integral part of the music, it stays with it through all conventional signal processing. Furthermore, music in all formats, including records, cassettes, digital formats, and AM/FM broadcasts, could benefit from the protection the code offers.

The other part of the system is a scanner/inhibitor circuit which must be placed in the consumer's tape machines. This circuit would

search for the coded signal within the program source that is presented to its input terminals. The detector, when satisfied that it has a positive confirmation of the presence of the code, would then disable the recording circuits of the tape deck. The detector automatically resets itself on an ongoing basis to prevent false activation of the inhibitor with un-encoded program material.

According to extensive test results by CBS Records Technology, the detection of the code is reliable. The copycode chip is fail-safe and will allow the consumer to make a recording, if the music spectrum is not sufficient to provide positive copycode identification. 

**If You See
Counterfeit,
Pirate,
or
Bootleg Recordings**

**Being Sold or Offered For Sale,
Do Not Stand By and Allow Yourself to be
Victimized by This Crime.**



To make a useful report, try to learn some basic facts about the situation before you call: the seller's name, address, telephone number and/or license plate number are extremely useful to the RIAA's Anti-Piracy Unit. A description of the individual or his vehicle can be equally important. Samples of the illicit product are also helpful.

**Report it to the RIAA toll-free
800/BAD-BEAT**



Photo by: Louise Krafft

Some of Nashville's leading musical citizens recently travelled to Washington, D.C. to discuss with legislators their opposition to the "source licensing" bills, legislation which would drastically alter the system under which composers are paid for the use of their music on television. Pictured at a dinner for Senator Albert Gore (D-TN) are: (seated, l to r) songwriter Wayland Holyfield, ASCAP President Morton Gould, Senator Gore, and songwriter Richard Leigh; (standing, l to r) Cross Keys Music President Buddy Killen, Alabama Band General Manager Kevin Lamb, ASCAP Southern Executive Director Connie Bradley, songwriter Peter McCann, Mrs. Albert Gore, songwriter Mike Reid, and former ASCAP President Hal David.

Tom T. Hall

(continued from page 5)

October of 1979 to tape footage for his PBS special, "Bluegrass Spectacular".

Hall was instrumental in encouraging the college to award an Honorary Associate of Arts degree, with the first presented to the legendary Bill Monroe.

Established in 1975, SPC's Country and Bluegrass Music Program is one of the largest educational programs of its kind in the world; Rogers State College in Claremore, Oklahoma, through its Hank Thompson School of Country Music, began offering a Country Music degree program in the early 70s.

For students at SPC seeking an Associate of Arts degree in Country and Bluegrass Music, emphasis is placed on performance skills and showmanship as well as music theory and other traditional music courses.

Northeast Mississippi Junior College, located in Booneville, Mississippi, also offers a Country/Western Music program. Begun in the fall of 1983, the two-year program offers students an opportunity to refine their performing ability and broaden their knowledge of the tradition and history of Country Music.



Surrounded by hords of bluegrass musicians, Grand Ole Opry Star Tom T. Hall heads up the self-styled "World's Largest Bluegrass Band" in Levelland, Texas. The group was part of a day-long celebration at South Plains College in Levelland recently for Tom T. Hall Day, and dedication of the school's new Tom T. Hall Recording Complex. Approximately 185 "pickers and grinders" came from over 20 states to assemble the big bluegrass band, and vie for entry in the *Guinness Book of World Records*. School and city officials tabbed the day a "smashing" success.

U.K. Country Album Chart

Ricky Skaggs' "Hit It Boys" series, which features a history of the roots of Country Music and includes interviews with such noted Country Music entertainers as **Ralph Stanley**, **Bill Monroe**, **Loretta Lynn** and more, will begin airing on BBC Radio Two April 30. Written and produced by **Nick Barraclough**, the series will run each Thursday evening at 9 p.m. for 10 weeks.

Kelita Haverland has been selected to sing the winning entry from the nationwide "Song For Calgary" Song Contest. The single, "Neighbours of the World", will be released in a picture sleeve bearing the official logo of the 1988 Calgary Winter Olympic Games.

The preliminary line-up of Country Music artists scheduled to perform at the 1987 Peterborough Festival of Country Music has been announced. Gracing the stage of the Nene Embankment in the Cathedral City of Peterborough over the August Bank Holiday, August 28 - 31, will be: Friday, Aug. 28 - **Stu Page** and **Remuda**, **Louisiana Hellraisers**, **Hickory Lake**, **Rose-Marie**, **Poacher**, **Raymond Froggatt Band** and host **Lonnie Donegan**; Saturday, Aug. 29 - **Yellowstone Picnic Band**, **Frank Jennings Syndicate**, **Billy Walker with Syndicate**, **Jimmy C. Newman** and **Cajun Country** and host **Lonnie Donegan**; Sunday, Aug. 30 - **Michael Murphey**, **Ray Price**, **Jim Glaser**, **Ronnie Prophet**, **Billie Jo Spears** and host **Terry McKenna**; Sunday, Aug. 30 (second show) - **Kevin Duffy** and **Jo Anne Steele**, **Dan Seals**, **Lacy J. Dalton**, **Johnny Cash Show** and host **Charlie Douglas**; Monday, Aug. 31 - **John Brack**, **Steve Wariner**, **Southern Pacific** and host **Charlie Douglas**.

Country musicians **Mark O'Connor**, **Jerry Douglas**, **Russ Barenberg**, **Glenn Worf**, **Kathy Chiavola** and **Wayland Patton** will return May 1 from a month-long tour of Eastern Europe, Turkey and Portugal. The tour was sponsored by the **Kentucky Center for the Arts**, in conjunction with the **United States Information Agency**.

Singer-composer **John Williamson** picked up two **Golden Guitar Awards** at the recent **Australasian Country Music Awards**. Williamson was lauded **Best Male Vocalist** for his single "True Blue" and the **Album of the Year** trophy for **MALLEE BOY**. Veteran Country Music entertainer **Slim Dusty** was awarded for his **SONGS I ALWAYS WANTED TO TELL** lp. **Best New Talent** was **Jane Maddick** for "Rainbow Chaser". **Denise Morrison** was named **Female Vocalist of the Year**. Other awards went to **Three Chord Wonder** as **Group of the Year**, while the **Instrumental of the Year** award was captured by **The Flying Emus** for "Emu Strut".

Rosa Lee Martin has just returned from her first tour overseas to England, Ireland and Scotland.

The winners of the **Australian Variety Artists' Mo Awards** were announced recently. Recognized at the 12th annual awards ceremony were: **Judy Stone** — **Best Female Country Entertainer**; **John Williamson** — **Best Male Country Entertainer**; **The Bushwackers** — **Best Country Showgroup**; **Johnny Farnham** — **Entertainer of the Year**.

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 lp's, cassettes and compact discs. The charts are compiled using Gallup's computer-based panel of 250 record outlets.

THIS WEEK	TWO WEEKS AGO	APRIL 11, 1987
1	1	TRIO Parton/Ronstadt/Harris — WEA
2	3	SWEET DREAMS Patsy Cline — MCA
3	2	GIVE A LITTLE LOVE The Judds — RCA/Ariola
4	10	I NEED YOU Daniel O'Donnell — Ritz
5	4	GUITAR TOWN Steve Earle — MCA
6	NEW ENTRY	MR. ENTERTAINER Johnny Russell — RCA/Ariola
7	NEW ENTRY	RAILROAD MAN Hank Snow — RCA/Ariola
8	6	THEY DON'T MAKE THEM . . . Kenny Rogers — RCA/Ariola
9	NEW ENTRY	OCEAN FRONT PROPERTY George Strait — MCA
10	NEW ENTRY	LULLABYS, LEGENDS AND LIES Bobby Bare — RCA/Ariola
11	NEW ENTRY	THE COUNTRY WAY Charley Pride — RCA/Ariola
12	NEW ENTRY	REPOSSESSED Kris Kristofferson — PolyGram
13	NEW ENTRY	GIRLS I HAVE KNOWN Jim Reeves — RCA/Ariola
14	5	STORMS OF LIFE Randy Travis — WEA
15	7	GUITARS, CADILLACS, ETC., ETC. Dwight Yoakam — WEA
16	NEW ENTRY	MORE ABOUT LOVE Philomena Begley — Ritz
17	8	ROCKIN' WITH THE RHYTHM The Judds — RCA/Ariola
18	NEW ENTRY	HANGIN' TOUGH Waylon Jennings — MCA
19		WINE COLORED ROSES George Jones — Epic
20	9	NEW MOVES Don Williams — EMI

Country Music Association © 1987

Photo by: Judi Turner



Broadcast Music Inc. hosted a luncheon recently for several European journalists who were in Nashville to procure interviews with the artists included in the U.K. "New Country '87" campaign as well as information about the tourism industry in the city. Pictured at the luncheon are (l to r) Gavin Martin of NEW MUSIC EXPRESS, freelance journalist Adam Sweeting, John Conquest of TIME OUT, Steven Greil of Greilworks/Nashville, CMA Executive Director Jo Walker-Meador, freelance journalist Mark Cordery, Richard Heywood, a Genesis Marketing Travel Consultant for British Caledonian Airlines, Ricky Skaggs' manager Chip Peay, and Richard Wootton of Byworth-Wootton International.

Steve Earle and the Dukes perform live at Virgin Records' Megastore in London's busy Oxford Street during the store's Alternative Country Week which was part of the U.K. "New Country '87" campaign activities.



Lyle Lovett


(continued from page 4)

"It's a little different sound," he maintains, "but John plays some interesting things on the cello, a lot of bass kinds of things pizzicato, so it works out that he's the bass and a lead instrument both."

Lovett has put together a top-drawer team of management and booking agency which includes manager Chuck Morris (Nitty Gritty Dirt Band, Highway 101) and Monterey Peninsula Artists (Huey Lewis, Juice Newton). He toured with Bonnie Raitt last fall and early winter, and is currently fronting shows for The Dirt Band, Reba McEntire, Asleep At The Wheel and Alabama.

In spite of his heady success, Lovett's feet are firmly planted in reality. "I feel like I'm just getting started. I feel I have an opportunity that very few people get —

the chance to have songs out and have them on the radio and really do something. If I can keep writing songs and putting them on records for people to hear — that's the best thing in the world," he confessed.

"I get to write the kind of songs I want to write — the things I've been doing since I started out — and now it gets on the radio, and that's really great," he concluded. "When I first came to Nashville and I was playing my songs for publishers and they'd say, 'What do you want to do?' Shoot, I didn't know. I just wanted folks to hear my songs. And when I first started getting encouragement about the performance of the songs, it was way beyond me. I never dreamed of walking in and saying 'I'd like to make a record or I want a record deal.' For this to happen was like icing on the cake." 

— Judi Turner

This past fall WSOC-FM-103 in Charlotte, North Carolina, took its best book since 1984 with a 12+ number of 13.6; in the fall of '84, the 100,000 watt station scored a 15.8. With two-thirds of the winter survey already in, it appears that the Country powerhouse is maintaining its dominant position, showing a 15.6 share in the market.

First in Country **WSOC**
FM 103



The FM 103 Bear, designed by Hanna-Barbera, marches along in Charlotte's annual St. Patty's Day Parade.

A Country station since the early 70s, 'SOC has virtually owned the Country share in the Charlotte market. Of late, the FM station has seen several staff changes toward middle and upper management, with former WSM, Nashville radio man Greg Lindahl assuming the reins as general manager and Paul Johnson, who was at WKY, Oklahoma City, taking on the program director responsibilities. One of

Lindahl's former WSM cohorts, Lou Meux, recently joined 'SOC as promotion director.

Asked whether they'd had to learn any new tricks of the trade since arriving on the scene at WSOC, program director Johnson said, "Every radio station's a little bit different . . . WKY was an information and personality driven station as opposed to a very music oriented WSOC.

"Our slogan line is 'Back To Back Country Favorites,'" he noted, explaining that 'SOC has one segment in every hour, with the exception of the mornings, in which 12 Country songs in a row are played. "There is very little talk, though we feel the talk we do is very significant."

Claiming that WSOC-FM-103 doesn't designate Country Music as traditional or contemporary, general manager Lindahl said, "There are only two kinds of songs — songs that people like and songs that people don't like.

"There's room for everybody in Country Music today," the general manager commented, adding, "As long as songs can be understood and they do tell a story and make their own statement, they're a great Country song."

As for knowing what music to program, Johnson said it more often than not pays to rely on a gut hunch. However, the station does conduct extensive audience research. "Any Country station these days that isn't doing research to find out what its market wants to hear, is not optimizing its chances," Johnson relayed.

While 'SOC does encounter some Country competition — the FM station's stiffest competition

comes in the form of WLVK, which took to the airways in early '85 — general manager Lindahl is quick to assert that WSOC is the radio station that has the heritage and the Country Music identity in the market.

One of the main characteristics helping to place WSOC-FM-103 at the top of the list is the North Carolina station's various promotions and contests. With the "More Music Payoff" promotion, the station tries to impact its average quarter hour share while reinforcing its "More Music" position. Describing the promotion, Meux explained, "We play the 'More Music Payoff Song' every morning at 7:20. When you hear it played later that day, if you're the twelfth caller on the line, you pick up a minimum of \$103.

"We're the station for cash, and that is an on-going commitment," Meux verified, adding, "We're likely to pop \$5,000 by playing the 'More Music Payoff Song' five times from the initial play and awarding \$1,000 to the twelfth caller."

Along with its cash giveaways, 'SOC is also planning a bumper sticker campaign in which three Samari Suzuki Jeeps will be awarded. And, as a community event, the station, in conjunction with May Race Month in Charlotte, is promoting the return of The Winston to the Charlotte Motor Speedway by staging a concert May 16 at the Charlotte Memorial Coliseum. According to Meux, Ricky Skaggs, Dan Seals and The Forester Sisters will be headlining the event.

Also strengthening WSOC's position in the marketplace is the

(continued on page 17)

CMA's 1983 Broadcast Personality of the Year, Rhubarb Jones, has hit the big time. The 35-year-old affable radio jock, who just signed on for five more years at Y106 FM (WYAY) in Atlanta, is cruising around in his new '87 Camaro — fully equipped with a T-top and all — and winding down at his lakefront home in his recently purchased hot tub.

"But, I'm essentially a good ole boy," Jones says, after relaying that he's living a life of which he always dreamed. "I'd rather eat peas and cornbread than prime rib," he continues, verifying his down home, Country boy image.

Zoo master of the Y106 Morning Zoo Crew, Jones, in a little less than two years, has become an apparent favorite of Atlanta's early morning risers. Airing from 5:30 to 9:00, the Morning Zoo Show, which also features Commander Dave Foster plus two news people and a meteorologist, is a perfect example of "pure insanity." "It's a free wheeling type of format — kind of funny, basically light," says Jones, explaining that the show is "like nothing you've ever heard anywhere — not on a Country station."

A walking definition of personality radio, Jones believes that Country radio broadcasters often times underestimate their audiences. "We don't realize that the Country life group is hip — they go to movies, they watch Johnny Carson every night, they know the way the world is spinning," the award winning personality explains. "I get calls from surgeons, doctors, even the governor of the state of Georgia listens to my show, dad-blame-it!"

♥♥ Jones' down-home sense of humor and his willingness to say what he thinks with little, if any regard for propriety, place him back in a time when radio was fun and not a media battlefield where stations struggle to see who can be the first to play 61 minutes of music in an hour. ♥♥

J. Garland Pembroke, Atlanta Journal-Constitution

Admitting that he enjoys getting a raucous going during the Zoo Show, Jones recalls the morning he jumped on Atlanta's Mayor Andy Young about the city neglecting to salute the anniversary of the publication of *Gone With The Wind*. "By the time I got off the air the mayor was on the phone explaining his position and promising there would be a celebration



♥♥ Though his listening audience clearly contains more Mercedes and BMW's than Massey Ferguson or John Deere tractors, Jones plays to his own sensibilities, not his audience demographics. It is indeed refreshing to listen to someone who spends more time saying what he thinks than thinking about what would be popular to say. ♥♥

J. Garland Pembroke, Atlanta Journal-Constitution

when the anniversary of the movie comes in two years.

"I'm proud of that (incident). I want to do something that makes a difference. I don't want to get on the air and do fluff all the time," Jones asserts, noting, "I like the fun stuff and I like essentially to be funny, but I want to give people substance — something they can take to work and talk about once they get there."

Voted the wittiest of his high school class, Jones says he's not much different off the air than he is on the air. "I try to keep a higher energy level on than when I'm off," he said, mentioning that the best advice he ever received was when he was working in Montgomery, Alabama at WLWI. "My general manager called me in his office one day and said, 'Rhubarb, you know

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Ten Steps To Station Profits

The following article, written by Rick Ellis, president of Evolution Business Systems, appeared in the November 1986 issue of SOUND MANAGEMENT. It is reprinted with permission.

Business management students are taught that profit is controlled by an equation of income versus expense. In today's radio management, controlling station operations expenses looks better than ever. Deregulation, satellite programming, computers, better management and other factors have enabled stations to operate at costs that are lower than ever. However, only a limited amount can be trimmed from station operations. The real key to increasing profitability is to bolster the sales side of the equation.

Use the following ten steps to improve the bottom line. By implementing and following these steps, your station can reach new goals within 60 days.

STEP 1 — Commit to a good consistent product. You don't have to be number one in the market, but the programming should be as good as you can make it. As part of your commitment, ensure that your clients will get good response to their advertising dollars with effective copywriting and production.

STEP 2 — Put the needs of the listener first, and those of the advertiser second. Walk away from the "quick buck" of the sponsor who wants certain programming that may not be in your station's best interest. Turn down promotions or commercials that are inappropriate for your station. While you certainly want to meet the needs of your clients, you can not afford to drive listeners away at the expense of your station. Don't give your

listeners a reason to push the button and leave your station. Your clients will enjoy more exposure to listeners when programming is coherent and focused.

STEP 3 — Build the people base and become committed to all station employees. Schedule a staff meeting to outline station goals, and educate everyone on the purpose of sales. Don't overlook the receptionist, who deals with more listeners and clients than anyone else. While developing your people base, resist the urge to keep the sale staff "lean and mean". Instead, build one that is large enough to handle more sales and service. Be aware that this is a double-edged sword. While a larger sales staff covers your market better, you can not spread the accounts so thinly that some salespeople starve to death in the process.

STEP 4 — The most important element of success for a radio station is sales training. Regardless of how formidable your station may be, lack of proper sales training is like sending troops to battle without ammunition. Over the last decade, sales emphasis has shifted from "product" to "marketing". While the mechanics of radio sales, like formats, coverage, and ratings are important, basic sales skills like communication, qualifying prospects, and probing for information are more critical. The knowledge of wants and needs gives a salesperson the power to sell more effectively.

Management must make the staff follow training guidelines to the letter. No training is effective if people deviate from the methods taught. Practice training methods repeatedly. Management should set standards of knowledge and performance, and regularly test the staff.

STEP 5 — Have salespeople plan their activities in advance and follow through with the plan. Since

sales result from pre-planned prospecting, management must stay on top of the daily and weekly activities of each salesperson to ensure a maximized effort. The average sales manager does not do this, and that's why he's only average.

STEP 6 — Instill a strong support system. Success letters, media kits, and effective written presentations should back sales knowledge. Have on hand all the sales tools it takes to tell your station's story effectively to clients.

STEP 7 — Concentrate on sales promotion. The goal of each promotion should be to serve clients, build your audience, and most importantly, make money.

STEP 8 — Manage your account lists to everyone's benefit. Account lists should be regularly reviewed, and occasionally rotated among salespeople. Remember, accounts belong to the station. They are not the property of the sales staff or an advertising agency. By rotating them, management ensures that the clients are properly worked.

STEP 9 — Forget about your average unit rate. Sell all your inventory at some price. Unless your station sells every commercial minute in every broadcast day, the average unit rate is meaningless. Rate structures should be based on inventory demand to accommodate virtually any client's budget. Take a tremendous discount on the low usage time periods and sell them with the understanding that the advertiser could be pre-empted.

STEP 10 General managers are sales managers. The GM and sales managers should meet throughout the week to review the progress of the sales staff and make sure objectives are being met. Regardless of how terrific a sales manager is, two heads are better than one. An actively involved general manager helps to build sales momentum.

Back-To-Back Breakers

BILLY JOE ROYAL

- ★ Billy Joe Royal formed his first band, The Corvettes, while a student at Marietta High School in Georgia. During that time he became friends with other Atlanta-based musicians — Mac Davis, Jerry Reed, and Ray Stevens.
- ★ In recognition of his recent Top 10 Country hit “Burned Like A Rocket”, the Atlantic-America recording artist purchased a 40-foot MCI Challenger bus and nicknamed it “Rocket”.
- ★ During the 60s Billy Joe Royal topped the pop charts with “Down In The Boondocks”, “I Knew You When”, and “Hush”.



WSOC-FM-103

(continued from page 14)

experienced lineup of air personalities at the station who are trusted by radio listeners around Charlotte. Morning man Bill Dollar has had the number one rated morning show in the city since he joined 'SOC-FM-103 six years ago; Bill Ellis, who does middays, has been

at the station 11 years, with 1 p.m. - 3 p.m. man Paul Schadt claiming six years. Veteran personality Edd Robinson, who carries the afternoon shift has been in the Charlotte market for 20 years and with WSOC for eight years.

Admitting that the station has a mix of blue collar and white collar listeners in its 19-county range, Lindahl said, “We just try to be a

real good adult radio station in a marketplace that just happens to appreciate Country Music to a great degree.

“Some people may listen to us for the music, while other people may listen to us for the trust and heritage that our station holds in the marketplace.”



— Kelley Gattis

Rhubarb Jones

(continued from page 15)

when I like to listen to you best . . . when you are you. Be you! That's the greatest advice I can give anybody — just be you,” Jones says.

A native of Tallapoossa, Georgia, Jones began working in radio in 1971 while a student at Jacksonville State University. On his decision to pursue a career in radio, he remembers, “I was working at a cotton mill during my summers off from college, and I was seeing people working their tails off and not having any fun — they were just trying to feed their families.

“I decided I was going to get a job doing something that I could not only afford to feed my family on, but I could also have fun at and not have to dread going to work everyday,” the dj said, adding that he actually looks forward to work everyday.

“It is gratifying to me that I can get a job that is fun and can effect people's lives and make a difference,” he ended.

Following a brief stint at WPID in Jacksonville, Jones transferred to West Georgia College, where he

received a degree in speech and journalism in 1974. After graduating, he held positions at stations in Bremen and Columbus, Georgia, before joining Country station WSKY in Asheville, North Carolina. He was a top rated broadcaster at WLWI in Montgomery, Alabama prior to becoming the early morning personality at Y106.

Looking at his nearly two decades in the business, Jones says, “Radio is a hard life, but it has its rewards.” In addition to having every creature from a dog or cat to a gold fish and even a little boy named after him, the celebrity personality is constantly hearing from fans . . . “like the little 14-year-old girl who's wanting to interview me for a class project she's doing on heroes. I'm her hero. Now, that's heavy duty!”

What does the future hold for Rhubarb Jones? “I just kind of put it in the Lord's hands. Whatever He wants me to do, wherever He wants me to be, I'm going to leave it up to Him because He doesn't make mistakes.

“Rhubarb Jones will make a zillion mistakes making decisions on his own, but I find I don't make too many when I put it in His hands.”



— Kelley Gattis

On The Move

John Axten has been promoted to senior vice president, ABC Radio Network. Patricia R. Rosen has been named the company's director of entertainment program clearance.

Several staff members at Warner Bros. Records are moving up. Chris Palmer has been appointed national promotion manager while Doug Grau has replaced Palmer as national promotion coordinator. Nancy Solinski took over the newly created position of national in-house marketing director and Ronna Rubin has been named to national director, press and artist development. Susan Niles has assumed the position of national publicity coordinator.

Robbin Ahrold has been appointed to the newly created position of vice president, corporate relations for BMI.

Linda Rein has been named general counsel for the Chappell/Intersong Music Group - USA.

Music business veteran Johnny Mitchell has joined 16th Ave. Records as promotion and sales manager. Cecile Light and Sheila Brown have also teamed with the record label as executive secretary to Opryland Music Group General Manager and Opryland USA Vice President Jerry Bradley, and executive secretary to promotion and marketing respectively.

Agent James Yelich has transferred to the Nashville office of the Jim Halsey Company.

Edwin R. Huse has been named vice president radio administration of the National Association of Broadcasters.

Eamon Harrington has been promoted to supervising producer, VH-1/Video Hits One. David B. Cohn has been appointed the network's production manager.

Dorrie Hummell has been named music director for Great Empire Broadcasting's KTTS AM/FM in Springfield, MO.

Mike Blade has joined the publicity department of Buddy Lee Attractions.

Katie Gillion has been appointed to vice president of production for MCA Records, while Don Lanier has taken over as vice president of A&R for the company. In addition, Janet Rickman and Sarah Brosmer have joined the publicity department as director and associate director of publicity and artist development respectively.

Jim Wallace has been named to the position of news director for WWVA-AM and WOVK-FM in Wheeling, WV.

CMA Broadcast Personality of the Year finalist Donna Dee, has been promoted to music director of WLBK-AM in Bowling Green, KY.

Biff Collie is the new executive director of the Retirement of Professional Entertainers.

The Fred Morris Music Group has hired Gary Winchell to be the director of resource development. Walter Reed also joined the company to head the songpitching activities.

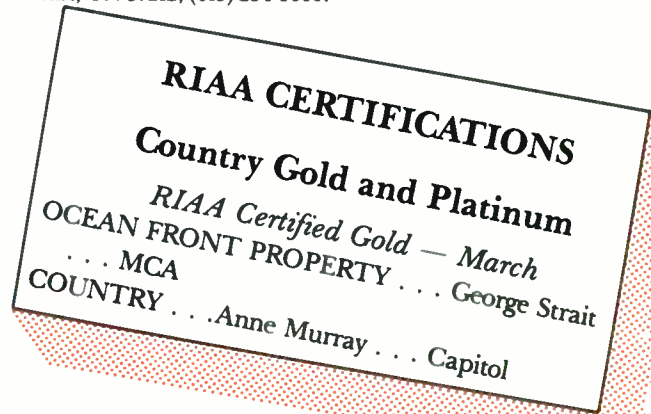
New Companies

Arranger, composer, conductor and producer Al DeLory has announced the formation of Al DeLory & Music Makers/Career Consultants for private consultation, group workshops, support and network referrals. For more information call or write 3000 Hillsboro Road, Number 11, Nashville, TN 37215; (615) 292-2140.

Publicist Judy Jetts has opened Jett Stream Promotions.

Located at Number 2 Dallas Communications Complex, 6309 N. O'Connor, Suite 206, Irving, TX 75039, the company's phone number is (214) 931-1393.

Dale Moore and Robert Porter have merged Emerald Sound Studio, Robert Porter Management, Moore Publishing Company, Moore Aircraft Leasing, and the Park Place music club into the new corporate conglomerate Emerald Entertainment Group. The headquarters will be located at 1100 17th Avenue S., Nashville, TN 37212; (615) 254-9000.



Newsline

The Forester Sisters will host their first celebrity golf tournament and concert, in conjunction with Pepsi and American Airlines, May 10 and 11. Benefiting Muscular Dystrophy, The Forester Sisters/Pepsi/American Airlines Celebrity concert kicks off the event Sunday evening, May 10 at the Chattanooga, TN Choo Choo Hilton.

The Smithsonian Collection of Recordings is now offering JIMMIE RODGERS ON RECORD: AMERICA'S BLUE YODELER, a representative collection of songs by the man who created and defined the role of the singer in Country Music. This collection offers some of Rodgers' best-known work along with several infrequently heard performances, presented chronologically from the beginning of his recording career to the very last sessions. It is available as a 2-lp or 2-cassette set. The price is \$16.98, plus \$2.25 postage and handling, and can be ordered from: Smithsonian Recordings, P.O. Box 23345, Washington, DC 20026.

Doug Kershaw's First Celebrity Golf and Tennis Tournament will be held in Paris, TX, May 17 and 18. Rex Allen, Jr. and his band Arizona have been selected to entertain at the event, with guest performances scheduled by Willie Nelson, Kris Kristofferson, Gary Morris, David Frizzell, Little Jimmy Dickens, Jerry Jeff Walker, Charlie Waters, and Daryl Royal. Proceeds from the event will benefit Big Brothers/Big Sisters, Special Olympics and the Lamar County Child Welfare Foster Care Board.

The second annual Charlie Daniels Celebrity Golf Classic, benefitting the Starkey Developmental Center, is scheduled for June 1 at the Rolling Hills Country Club in Wichita, KS. Among the celebrities who will be participating in the jackrabbit tournament are Asleep at the Wheel bandleader Ray Benson, Moe Bandy, Charlie Walker and Danny White of the Dallas Cowboys. Celebrities interested in participating in the tournament, sponsored by Wichita's KFDI Radio and Fidelity Savings

and Loan, can call Mike Oatman or Johnny Wester at (316) 838-9141.

The third annual American Music Week is set for November 2 - 8. Presented by the American Music Center, this national festival celebrates the quality and diversity of American music and its composers. Participants for the 1987 festival are currently being solicited; interested presenters and performers should contact Monika Morris at the American Music Center, 250 West 54th Street, Suite 300, New York, NY 10019; (212) 247-3121.

Jim Ed Brown will be hosting the Arkansas Children's Hospital's annual fundraising telethon May 30 - 31.

The second annual San Francisco Music Fair will be held May 29 - 31 at the Concourse at Showplace Square in San Francisco. The three-day event displays state-of-the-art technology, the latest instruments, equipment, recordings and the best in music industry services. For more information on the fair, contact Events West at (415) 383-9378.

Jamboree In The Hills is scheduled for the weekend of July 18 - 19 at Brush Run Park in St. Clairsville, OH. Artists scheduled to appear during the more than 20 hours of entertainment include Merle Haggard, T. Graham Brown, Tanya Tucker, Jerry Lee Lewis, Tom T. Hall, Earl Thomas Conley, Marie Osmond, the Nitty Gritty Dirt Band, Charley Pride, Janie Fricke, Mayf Nutter, Louise Mandrell, Mickey Gilley, Dwight Yoakam and the Jamboree U.S.A. Staff Band. For more information on the Jamboree call toll free 1-800-624-5456. In the Wheeling, WV area call 232-1170.

Steve Earle was recently named Best Country Artist in ROLLING STONE magazine's 1986 Readers And Critics Poll.

Southern Pacific band members Keith Knudsen and John McFee will re-team with their fellow ex-Doobie Brothers for a reunion concert May 23. The concert will benefit the Vietnam Veterans Aid Foundation.

Jim Ed Brown, with his son Buster, has opened The Brown Energy Corp., a company which supplies energy-saving devices guaranteed to save electricity for large commercial users of refrigeration and air conditioning. Known as the AMCS, or Adams Mechanical Condenser Subcooler, this tiny copper canister fits into the liquid line of industrial sized refrigeration units and large air conditioning systems to reduce their draw on electricity by 20 to 45 percent.

Opryland U.S.A.'s eighth annual Gospel Jubilee will be held May 22 - 24. A presentation of the Opryland/Toyota Music Series, the lineup for the three-day gospel music festival will include the Cathedrals, the Hemphills, the Kingsmen and the Rex Nelson Singers. Other performers are the Florida Boys, the Masters V and Wendy Bagwell & the Sunliters. The Cumberland Boys, who are featured in an Opryland gospel music show called "Sing the Glory Down", will host the entire event.

George Michaud has moved his personal management company from Burbank, CA to Nashville. The new address for Michaud's Michlind Enterprises is P.O. Box 17770, Nashville, TN 37217-0770.

The Independent Country Entertainer Association (ICETM) has initiated a survey to more than 5,000 West Coast Country contacts, publishers, record companies, artists, writers, broadcasters and promoters to provide information on "How Strong Is Country Music On The West Coast?". ICETM is currently conducting a feasibility study for a centrally located Country Music homebase in California. The new center will include

production, meeting and convention facilities. For a questionnaire or more information contact Robby Roberson, ICETM Association, 611 East Belmont, Fresno, CA 93701; (209) 442-3331.

Third Coast Publishing, publisher of COUNTRY NEWS, AMERICAN SONGWRITER and COUNTRY RHYTHMS has relocated to 27 Music Square East, Nashville, TN 37203. The new telephone number is (615) 256-9964.

The United Stations Programming Network has relocated to 130 West 42nd Street, 7th Floor, New York, NY 10036; (212) 764-3900.

Signings

Earl Thomas Conley to Jim Halsey Co. . . . Bobby Bare and The Whites to Bobby Roberts Entertainment Corporation . . . Mason Dixon to Oswald Brothers Management . . . Leon Everette to Compleat/PolyGram Records, Manners Management, and Buddy Lee Attractions . . . Sherri London to Repertoire Records and Tapes, Inc. . . . Ed Bruce to Top Billing International.

CMA Awards Balloting Schedule

The first ballots for nominees for the 22nd Annual CMA Awards Show, to be broadcast live over CBS network October 12, 1987, will be mailed June 1 to all CMA members. All first ballots must be returned by July 8. The second round of ballots will be mailed to all CMA members July 24, with an August 14 return deadline set. The final ballots will be mailed to the CMA membership August 21; October 5 is the deadline for returning the final ballot.

Awards

The T.J. Martell Foundation honored Irving Azoff with the 1987 Humanitarian Award at a black-tie dinner held April 11 in New York. The T.J. Martell Foundation, founded by the music and entertainment industry, supports a network of research teams in the fight against cancer.

The winners of the Alabama Music Hall of Fame Awards were announced March 12. Sam Phillips and Jerry Wexler were inducted into the Alabama Music Hall of Fame. Taking The Governor's Achievement Award For Popular Music were The Temptations and Alabama. The America's Music Award was presented to Lionel Richie for his outstanding achievement in native American music in the past decade, while The Music Industry Award was presented to Hank Williams, Jr. Other honorees included: Rachel Mathes, Classical Performance Award; Muscle Shoals Rhythm Section, The Musical Creator's Award; Sonny James and W.C. Handy, The Lifetime Award for Performing Achievement; Sam Phillips, The Lifetime Award for Non-Performing Achievement; and Jerry Wexler, The John Herbert Orr Pioneer Award.

WWVA-AM 1170, Wheeling, WV, has received an Ohio State Award for the special, "Unanswered Prayers, Appalachia in the Eighties." The award, given by the Institute for Education by Radio-Television at Ohio State University, honors excellence in education, informational and public affairs broadcasting.

Vivian Rae's rhythm and blues tune, "No Big Deal", took first place in the soul/jazz competition at the 1986 Music City Song Festival. In addition, Rae won two Honorable Mentions in the Songwriting Professional category with her tunes, "Pitching Pennies At The Sky" and "Who Are You, Anyway?"

Newcomer Tecia was selected as winner of the Starving Artist Contest sponsored by INDIE BULLET MAGAZINE, headquartered in Tyler, TX. As her grand prize, Tecia, who was chosen from among 100 entrants, will record two songs at Dallas' 24-track studio, Pantego Sound. Judges for the contest were Country artist Darlene Austin, Mayf Nutter of "Knot's Landing" fame, and manager/songwriter Tillman Franks.

Media

The Oak Ridge Boys: Our Story, written by the famed Country group along with Walter Carter and Ellis Widner, was published April 15. This panoramic legend begins in the mountains of Tennessee, where the original Oak Ridge Boys band was formed in 1943, and traces the group's history in all its evolutions through gospel, Country and pop. The 224-page book, which includes two 16-page black-and-white photo inserts, is available from the publisher Contemporary Books, Inc., 180 North Michigan Avenue, Chicago, IL 60601.

Several episodes of Music City's premier songwriting series, "Nashville Skyline", will be broadcast around the world via the

U.S. Information Agency's World-Wide Network. "Nashville Skyline", to be aired as part of World Net's "Arts America" series, will be available in 33 European cities, and 120 U.S. Embassies and military bases around the world. "Nashville Skyline" features live performances by some of the top name songwriters and is produced by The ProVision Group and distributed to Public Television by the Southern Educational Communications Association (SECA) from Columbia, SC.

The National Association of Broadcasters has created a for-profit subsidiary, NAB Technologies, Inc., to develop and promote new broadcasting technologies. For more information contact the NAB at 1771 N Street N.W., Washington, DC 20036; (202) 429-5350.

American Image Productions, Inc. of Nashville has introduced Starliners, custom radio liners for recording artists and record companies. Starliners are broadcast quality customized radio station I.D.'s and announcements. The first artist to utilize the new service is T.G. Sheppard, who has recorded more than 200 radio station packages that include, in addition to the station I.D., a brief three-minute open end interview, as well as specialty announcements such as "season's greetings", "happy birthday" and more. For more information on this service, contact Mike Hyland at The Hyland Company, 1001 18th Avenue South, Nashville, TN 37212; (615) 321-0344.

T.G. Sheppard will appear on "Lifestyles Of The Rich And Famous" in mid-May. Hosted by Robin Leach, the syndicated show will go on the road with Sheppard and will also take a look at him relaxing at his home in Nashville.

Mike Oatman, general manager for KFDI, Wichita, KS, has been elected president of the Country Radio Broadcasters. The Country Radio Broadcasters is a non-profit organization for the advancement and promotion of Country Music through seminars, meetings and conferences which are held throughout the year.

Newcomer traditionalist Randy Travis walked away with four Academy of Country Music Awards during the Los Angeles-based organization's annual Awards Show April 6. Lauded as Male

Multiple award winner Randy Travis is a little weighted down with his four "Hat" awards from the Academy of Country Music.

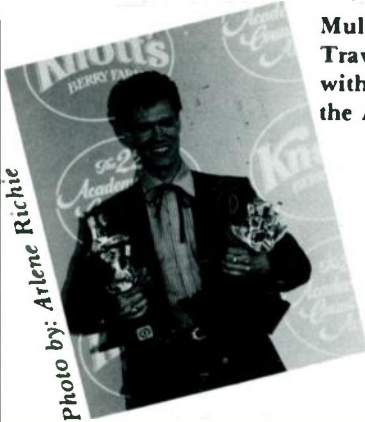


Photo by: Arlene Richie

Hank Williams, Jr. poses with his "Hat" trophy for Entertainer of the Year during the ceremony at Knott's Berry Farm in Los Angeles.



Photo by: Arlene Richie

Vocalist of the Year, the Warner Bros. recording artist was also honored for the album STORMS OF LIFE and the song and single "On The Other Hand". Travis shared the song award with songwriters Paul Overstreet and Don Schlitz.

Hank Williams, Jr. garnered his first Entertainer of the Year award, while Reba McEntire collected Hat trophies for Best Female Vocalist and for her video version of "Whoever's In New England".

Mother and daughter, Naomi and Wynonna Judd, who were co-hosts of the show with "Dallas" star Patrick Duffy, were honored as Best Vocal Duet. The Forester Sisters took the Vocal Group of the Year citation.

Capturing Best New Female Vocalist was Holly Dunn; Dwight Yoakam won the Best New Male Vocalist honor.

The Pioneer Award for outstanding achievement in the field of Country Music went to Country comedienne Minnie Pearl, with Country veteran Carl Perkins taking the Career Achievement Award.



By George! There really is "Ocean Front Property" in Arizona! At least that's what KNIX Radio/Phoenix "demon-straited" to MCA recording artist George Strait when the station's air staff got together and went to the beach for a fun day in the sun. Pictured at a nearby wave pool - the closest thing to a beach the air staff could find - are (l to r) John Michaels, overnight personality; Erik Foxx, program director; Buddy Owens, music director; Ken Koziol, Fun Van driver; George King, evening personality; and Brian Kelly, afternoon drive personality (seated).

1987 Country Radio Survey Now Available

CMA annually surveys all radio stations in the United States and Canada. From the survey results, CMA publishes the most comprehensive list available of stations broadcasting Country Music. The list is now available to CMA members for \$10.00. Non-members can purchase the survey for \$150.00. Price includes postage and handling. CMA organizational members may request a complimentary copy of the survey.

**TO ORDER: Fill out form below and return with check or money order to
CMA Radio Survey, P.O. Box 22299, Nashville, TN 37202.**

Mail Survey To: *(please print)*

Name _____

Address _____

City _____ State _____ Zip _____

Phone No. (____) _____

You May Charge Your Payment To:

VISA MasterCard

Card No. _____

Expiration Date: _____

(Signature for Charge Authorization)

CMA Member — Please Include Membership No. _____

Non-Member

- All Orders Must Be Prepaid • Price Includes Postage and Handling •
- Organizational Members May Request A Complimentary Copy •

F A C T F I L E

MAY

(*denotes birthdays)

- 1 ***Sam McGee**; Franklin, Tennessee
***Sonny James**; Hackleburg, Alabama
***Rita Coolidge**; Nashville, Tennessee
Elvis Presley marries Priscilla Beaulieu, 1967
Loretta Lynn chosen Artist of the Decade by Academy of Country Music, 1980
First U.S. advertisement appears in Boston newspaper, 1704
- 2 ***John Ware**; Tulsa, Oklahoma
***R.C. Bannon**; Dallas, Texas
***Larry Gatlin**; Seminole, Texas
***Bing Crosby**
J. Edgar Hoover dies, 1972
- 3 ***Dave Dudley**; Spencer, Wisconsin
***Sugar Ray Robinson**
Alabama's 1p, **THE CLOSER YOU GET**, certified Gold by the RIAA, 1983
City of Washington, D.C. incorporated, 1802
- 4 ***Al Dexter**; Jacksonville, Tennessee
***Stella Parton**; Sevier County, Tennessee
***Tim DuBois** (*Restless Heart*); Grove, Oklahoma
Kingston Trio wins first Country Grammy for "Tom Dooley", 1959
Ray Pillow employed at the Grand Ole Opry, 1966
Rock 'n' roller Gene Vincent records "Be Bop A Lula", his best-known song, in Nashville, 1957
- 5 ***Tammy Wynette** (Virginia Wynette Pugh); Itwamba County, Mississippi



- 6 ***Cliff Carlisle**; Taylorsville, Kentucky
- 7 *(George) **Riley Puckett**; Alpharetta, Georgia

- ***Lorrie** (Lawrencine Mary) Collins; Tahlequah, Oklahoma
- ***Terry Allen**; Wichita, Kansas
- ***Kyle Bailes**; Enoch, West Virginia
- 8 ***Ricky Nelson** (Eric Hilliard Nelson); Los Angeles, California
***Homer Bailes**; Charleston, West Virginia
***Harry Truman**
Reba McEntire makes her chart debut with "I Don't Want To Be A One Night Stand", 1976
- 9 ***Hank Snow**; Liverpool, Nova Scotia, Canada
Jimmie Davis becomes Governor of Louisiana, 1944
Nixon impeachment hearings begin, 1974
The Opry's George D. Hays dies, 1968
- 10 **MOTHERS DAY**
***Maybelle Carter**; Nickelsville, Virginia
"Wildwood Flower" recorded by the Carter family, 1928
"Beneath Still Waters" by Emmylou Harris reaches number one, 1980
- 11 ***Bob Atcher**; Hardin County, Kentucky
***Mark Herndon** (Alabama); Springfield, Massachusetts
***Irving Berlin**
Lester Flatt dies, 1979
Original Siamese twins — Chand and Eng — born, 1811
- 12 ***Whitey Ford** "The Duke of Paducah"; DeSoto, Missouri
***Joe Maphis**; Suffolk, Virginia
***Billy Swan**; Cape Girardeau, Missouri
- 13 ***Johnny Wright**; Mt. Juliet, Tennessee
***Jack Anglin**; Columbia, Tennessee
The Pope is shot, 1981
U.S. declares war on Mexico, 1607
Bob Wills dies, 1975
- 14 ***Charlie Gracie**; Philadelphia, Pennsylvania
Oak Ridge Boys are the only American act to perform at the grand opening of a French Riviera showplace, The Acropolis, in Nice, France, 1985
Thirteen-year-old Tanya Tucker makes her debut in the charts with "Delta Dawn", 1972
- 15 ***Eddy Arnold**; Henderson, Tennessee
***George Brett**

Ricky Skaggs employed by the Grand Ole Opry, 1982

- 16 First Oscar presented, 1929
"Tennessee River", Alabama's first number one single released, 1980
Clint Eastwood and Merle Haggard enter the Country charts with "Bar Room Buddies", 1980
George Strait makes his chart debut with "Unwound", 1981
- 17 ***Grant Turner**; Abilene, Texas
First Kentucky Derby, 1875
Buffalo Bill Cody begins Wild West Show, 1883
New York stock exchange founded, 1792
- 18 ***Joe Bonsall** (Oak Ridge Boys); Philadelphia, Pennsylvania
***Rodney Dillard**; Salem, Missouri
***George Strait**; Pearsall, Texas



- 19 ***Mickey Newbury**; Houston, Texas
"King Of The Road" by Roger Miller awarded a Gold record, 1964
- 20 *"Lonesome" **George Gobel**
***Cher**
Jerry Reed makes his chart debut with "Guitar Man", later a huge hit for Elvis Presley, 1967
- 21 Charles Lindberg lands in Paris, 1927
Charlie Poole dies, 1931
Waylon Jennings tops the Country charts with "Luckenbach, Texas (Back To The Basics Of Love)". The record stays at the top for six weeks, 1977
- 22 ***Ralph Peer**; Kansas City, Missouri
First motion picture show, 1891
- 23 ***Shelly West**; Cleveland, Ohio
***Mac (Malcolm) Wiseman**; Waynesboro, Virginia

24 *Rosanne Cash; Memphis, Tennessee



*Bob Dylan (Robert Allen Zimmerman)
Samuel Morse sends the first telegraph message, "What hath God wrought?", 1844

25 MEMORIAL DAY

*Jessi Colter (Miriam Johnson); Phoenix, Arizona
*Tom T. Hall; Olive Hill, Kentucky
*Ernest V. "Pop" Stoneman; Monarar, Virginia

26 John Wayne

*Hank Williams, Jr.; Shreveport, Louisiana
Willie Nelson makes his first chart appearance with "Touch Me", 1962

27 *Kenny Price; Florence, Kentucky
*Redd Stewart; Ashland City, Tennessee
*Don Williams; Plainview, Texas

28 *Charlie McCoy; Oak Hill, West Virginia

*Gary Stewart; Letcher County, Kentucky
"Gideon" by Kenny Rogers awarded Platinum album, 1977

29 *Bob Hope

*John F. Kennedy
Hank and Audrey Williams divorced, 1952

30 *Johnny Gimble; Tyler, Texas

Wynonna Judd; Ashland, Kentucky
First Indianapolis 500 held, 1911
Dolly Parton and Carl Dean married in Catoosa County, Georgia, 1966

31 *Johnny Paycheck; Greenfield, Ohio

*Vic Willis; Schuler, Oklahoma

JUNE

1 *Johnny Bond (Cyrus Whitfield Bond); Enville, Oklahoma
*Pat Boone
Johnny Horton's "Battle Of New Orleans" the number one pop song in America, 1954

2 *Carl Butler; Knoxville, Tennessee
First radio patent awarded to Marconi, 1896

3 *Homer Louis "Boots" Randolph, Jr.; Paducah, Kentucky
Hank Williams' last show on "Louisiana Hayride", 1949
Donna Fargo tops the Country chart with "The Happiest Girl In The Whole USA", 1972

4 *Freddy Fender; San Benito, Texas
*Charlie Monroe; Rosine, Kentucky
*Dennis Weaver

Alabama's first June Jam in Ft. Payne, 1982

5 *Don Reid (The Statlers); Staunton, Virginia
"Urban Cowboy" premieres in Houston, 1980

[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.]



Heavy metal! Double-Platinum, Platinum and Gold presentations were made to Alabama, The Judds and Dolly Parton during a reception following the acts' Marlboro tour kick-off performance held March 8 at Lincoln Center. The Judds were presented a gold album for their HEARTLAND LP; Alabama received a double platinum for their GREATEST HITS and platinum for THE TOUCH; and Dolly Parton was awarded a double platinum album for her GREATEST HITS-a total of 5.5 million units. Shown from left: Frances Preston, president and CEO of Broadcast Music Inc.; Sal Licata, president RCA/A & M and Arista Distribution; Naomi and Wynonna Judd; Elliot Goldman, president and CEO RCA/Ariola; Dolly Parton; Dave Wheeler, director of Marketing RCA Nashville; Eddie Mascola, senior vice president of Product Development for RCA; Randy Owen and Teddy Gentry of Alabama; Jo Walker-Meador, executive director of CMA; and Jeff Cook and Mark Herndon of Alabama.

DATEBOOK

May

- 10-11 Forester Sisters' Celebrity Golf Tournament & Concert / Chattanooga, TN
- 17-18 Doug Kershaw's First Celebrity and Tennis Tournament / Paris, TX
- 29-31 San Francisco Music Fair / Showplace Square / San Francisco, CA / Call (415) 383-9378 for details
- 29- Nashville Summer Lights Festival /
- June 1 Legislative Plaza, downtown / Nashville, TN

June

- 1 Charlie Daniels' Celebrity Golf Classic / Rolling Hills Country Club / Wichita, KS
- 8-14 Fan Fair / Tennessee State Fairgrounds / Nashville, TN
- 12 International Fan Club Organization's 20th Annual IFCO Dinner & Show / Tennessee State Fairgrounds / Nashville, TN
- 13 June Jam / Ft. Payne, AL
- 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

July

- 3-12 Calgary Stampede / Calgary, Alberta, Canada
- 11 NSAI Summer Seminar / Belmont College / Nashville, TN / Call (615) 321-5004 for details
- 12-15 New Music Seminar / New York, NY
- 15-16 CMA Board of Directors / Pan Pacific Hotel / Vancouver, British Columbia, Canada
- 18-19 Jamboree In The Hills / Brush Run Park / St. Clairsville, OH / Call 1-800-624-5456 or 232-1170 (in Wheeling, WV) for details

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

- 2-3 Rotterdam Country Music Festival / Holland
- 5-6 Country Open-Air / Bern, Switzerland
- 12-20 Georgia Music Festival / Atlanta, GA
- 19 Georgia Music Hall of Fame Banquet / Atlanta, GA
- 22-26 International Bluegrass Music Association World of Bluegrass 1987 / Owensboro, KY / Call (919) 542-3997 for details

October

- 8-10 Grand Ole Opry's 62nd Birthday Celebration / Nashville, TN
- 9-11 Talent Buyers Entertainment Marketplace / Stouffer Nashville / Nashville, TN / Call (615) 244-2840 for details
- 12 21st Annual Country Music Association Awards / Grand Ole Opry House / Nashville, TN

November

- 2-8 American Music Week



Photo by: Lester Cohen

Barbara Mandrell and Cybill Sheppard recently tied as Favorite All Around Female Entertainer during the People's Choice Awards in March. This makes Mandrell's sixth consecutive People's Choice Award win.


Close Up
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