

# Close Up

September 1987

M A G A Z I N E



**TALENT BUYERS ISSUE**

ASCAP and Opryland jointly hosted a dinner recently at Nashville's Opryland Hotel saluting the Congressional Arts Caucus members during the group's tour of Nashville. Pictured (standing l to r) are: Caucus Chairman Bob Carr (D-MI), ASCAP Southern Executive Director Connie Bradley, ASCAP members Peter McCann and Mike Reid, and (seated) Congressman Bart Gordon (D-TN).



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*Close Up*

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*On The Cover . . .*

## Dolly Parton

**F**ew stars are recognized in every corner of the land by their first name only. "Dolly" is one of them, and that's the name of her new series debuting this fall on the ABC television network.

Warm. Witty. Candid. Flashy. Charming and direct. Superstar Dolly Parton is all of these and more. She has an infectious sense of humor and a special ability to communicate with people of all ages and from all walks of life. This season, Dolly's bringing her unique combination of Hollywood glamour and homespun wisdom into the nation's living rooms every Sunday night.

Sharing the spotlight with her invited friends from the realms of music, film, television, comedy and dance, Dolly will also be welcoming surprise celebrity guests from inside and outside the world of show business to join in the fun. And although "Dolly" is taped before a live audience, Dolly and company are building enough flexibility into the schedule to allow themselves to take their show on the road and perform at special locations, go home for the holidays to the Great Smoky Mountains of Tennessee, or just chat with Dolly's friends and fans in communities across America.

"I just don't believe that variety television is dead," Dolly says. "Years and years ago there were so many variety shows on television. Guests would go from one show to the other, and you saw the same people and basically the same things. Now, I think people would like to see music and comedy and fun things again."

Viewers can even be prepared for Dolly to shed her trademark wigs and makeup if the script or situation calls for it. "I intend to try everything and I'm sure I'll make a total fool of myself a lot of times," she laughs. "Hopefully, I'm going to have a real positive, 'up' show. When you turn it off, you'll feel a little better than you did."



## Keith Whitley

**H**is powerful singing style displays the raw emotion of his years in bluegrass, yet it rings with clarity and honesty like the greats of modern and traditional Country and honky-tonk music. With his rich heritage in Country, bluegrass, gospel and rock-a-billy music, it is no surprise that Keith Whitley is now being billed as one of The New Traditionalists in Country Music.

Born in Northeast Kentucky, the grandson of an old-time claw-hammer banjo player, Whitley's musical influences date back to his childhood and some old Lefty Frizzell and Hank Williams' records. "That was the first type of music I recall sitting down on the floor and trying to learn," says Whitley. "I was subjected to music from the very start. I don't ever recall sitting down one day and deciding I want to be in the music business. It was almost pre-determined — it's as natural for me as any other thing in my life."

Today he's just where he wants to be. But in order to reach that destination, Whitley took a 10-year detour through a career in bluegrass music. "My whole career has been a circle. I've taken this long way around to get to where I wanted to be since I was a kid," Whitley recalls. "As a little child in third or fourth grade, I can remember sitting in class and daydreaming, drawing pictures of buses and writing my name on the sides of them."

With traditional Country Music as his first and greatest influence, Whitley played in various Country bands until he was about 13. At that point, he realized that playing bluegrass music was the only way he could get a job in a professional band. "There weren't any Country bands around in Eastern Kentucky, but there were a lot of really good bluegrass bands," pipes Whitley. So the detour began.

As his interest and love for bluegrass music developed, Whitley, with the help of his brother, formed a band modeled after his favorite group, The Stanley Brothers. Shortly thereafter, he met another dedicated and talented Kentucky native, Ricky Skaggs. Soon Whitley's band was enlarged to include Skaggs, and within six months the twosome started touring professionally with Ralph Stanley and The Clinch Mountain Boys. "There's not a lot of bluegrass influence on the surface of my music. But I'm always quick to point out that there's a lot of it there. Most of it has to do with my interpretation of a song," states Whitley. "I'm a very intense singer now, and I think a lot of that came from the bluegrass and gospel influences. And working with Ricky Skaggs had a lot to do with it."



At 18, Whitley's roots were still deeply imbedded in traditional Country, so he left The Clinch Mountain Boys to form his own band, The New Tradition. The group, later known as The Country Store, created music that straddled both the bluegrass and Country Music fields.

After one last stint with Ralph Stanley, Whitley was invited by J.D. Crowe to join his bluegrass/newgrass group, J.D. Crowe and The New South. "He knew that my long-term goal was to get back to being a Country singer. It was also an excellent opportunity for me to start establishing myself as a Country singer. J.D. was very beneficial in the second album I recorded with The New South, a straight up Country album called *SOMEWHERE BETWEEN*. While it wasn't a huge commercial success at the time, it was critically acclaimed and several publications called it one of the best Country albums of the year. "Actually," concludes Whitley, "I guess it had about as much as anything to do with influencing my deal with RCA."

Whitley's RCA debut mini-lp, *A HARD ACT TO FOLLOW*, was considered one of the "hardest hard Country albums to be released by a major Nashville label in years." Produced by Norro Wilson, the album returned to the no-frills steel guitar and fiddle-dominated sound of the Lefty Frizzell-style that Whitley learned as a child from his mother's records. Although there were no hit singles from the lp, Whitley still stands behind that album today. "I really

wanted people to know who I was and where I came from," Whitley states with confidence. "I might have put all my eggs in one basket on that album, but I'm proud of it nonetheless. It's still my favorite kind of music."

But it was the follow-up album, *L.A. TO MIAMI*, that brought him the success he had been striving for throughout his Country, bluegrass, and gospel years. The lp gave Whitley his first top 10 singles, "Miami, My Amy", "10 Feet Away", "Homecoming '63", and "Hard Livin'".

"Blake Mevis (the producer on the *L.A. TO MIAMI* lp) is due a lot of credit," boasts the singer. "When we started working together, we spent about three to four months together, just getting together two or three times a week and talking about the things that I liked. We then found the best songs we could and did them the best we could." And the results were great. Six of the 10 sides on the lp wound up being hit singles ("Nobody In His Right Mind Would Have Left Her" and "On The Other Hand", both on the *L.A. TO MIAMI* album, were chartoppers for George Strait and Randy Travis).

Because the scheduled follow-up singles to "Miami, My Amy" had already been released by Strait and Travis, RCA decided to delete one song from the original eight-sided lp and record three new ones, making the album a 10-sided project. It also provided the opportunity for the album to be converted to digital. "Half of the album was recorded digital, and half analog and mixed digitally ("Miami, My Amy" and "10 Feet Away"). "Hard Livin'" and "Homecoming '63" were digital. I can play those records and hear them on the radio and there is a warmth or something on the "Miami, . . ." record that we just didn't get on the last two. So I suggested we do it this way on the new lp."


Set for a late September/early October release, Whitley's new album will be "along the same lines as *L.A. TO MIAMI*," he says. "Basically because it was such a success for us. We were able to do a few more really Country things, which I'm real excited about because that's my first love and it certainly is Blake's, too. He was the producer on the early George Strait and Vern Gosdin records," Whitley adds.

It's no coincidence then that the lp's first single, "Would These Arms Be In Your Way," was co-written by Vern Gosdin, with the help of Hank Cochran ("Miami, My Amy") and Red Lane. To add support on the ballad, Gosdin and Emmylou Harris were recruited to provide background vocals. "RCA's been wanting me to do something with Emmylou for a long time. I found out, much to my surprise, that she had

been a fan of mine even back in the bluegrass days."

Another highlight on the album is a duet Whitley did with Earl Thomas Conley. "I told Blake when he was looking for songs, 'I wish you could find me a song that had to do with brothers, because my brothers were so important in my growing up.' I worked with one of my brothers in a band and another brother, who was real close to me, was killed shortly after my move to Nashville," Whitley explains. "It wasn't two weeks after that, that Blake found a song called 'Brotherly Love'. I just flipped over the song and ended up cutting it with Earl Thomas Conley."

With this album release, a circle in Whitley's life has been completed. For the first time since he was 16 years old, Whitley had the opportunity to record with his childhood bluegrass buddy, Ricky Skaggs.

As that circle ends, another begins. A circle of excitement about the future, and appreciation for the past. "There was a time in my life I wanted success so bad that I became scared of it. I blew it all out of proportion. I actually lost confidence in myself. Several times in my life I wish I would have changed the way things were happening, but I really and truly think at this point that those things have only helped me. This past year everything has been moving along better than I expected," Whitley concludes. "I have a new baby boy and it seems like everything is coming together, both personally and professionally." 

— Fletcher Foster



Photo by: Alan Mayor

T. Graham Brown does a celebratory dance with Ricky Skaggs after being named one of 10 nominees for the 1987 CMA Horizon Award. Skaggs announced the Horizon nominees at a July 21st press conference staged at the Country Music Hall of Fame. Other nominees include Holly Dunn, Steve Earle, Nanci Griffith, Highway 101, Michael Johnson, Lyle Lovett, The O'Kanes, Restless Heart and Sweethearts of the Rodeo.

Harlan Howard

**T**he dean of Nashville songwriters, Harlan Howard, will celebrate his 60th birthday this month at a star-studded bash which has become one of Nashville's most-anticipated events of the year. Sponsored by the Nashville Entertainment Association and Nashville Songwriters Association International, the Fourth Annual Harlan Howard Birthday Bash will be held in the parking lot of BMI on September 9th. Joining hosts Emmylou Harris and Bobby Bare will be Don Schlitz, Thom Schuyler, Kevin Welch, Lola Jean Dillon, Fred Knobloch, John D. Loudermilk, Rodney Crowell, Rosanne Cash, Brenda Lee, Guy Clark, Waylon Holyfield, Jamie O'Hara, Townes Van Zandt, Max D. Barnes, Ralph Murphy, Paulette Carlson, K.T. Oslin, Mike Reid, Dean Dillon, Paul Overstreet, Pee Wee King, Redd Stewart, Paul Davis, Judy Rodman, Chris Gantry, and Nanci Griffith, among others.

Harlan Howard is rightfully recognized as one of the most prolific songwriters still alive today and has become one of the most revered legends in Country Music. "The Harlan Howard Songbook" (Tree Publishing Co., Inc., 1982) says of the master songcrafters: "His best friends know he was born and raised in Michigan. That he began writing Country songs around the age of 12, listening to and loving the Grand Ole Opry, Ernest Tubb and Floyd Tillman. He is truly a self-educated man. Everything he knows he learned from books, reading from as many as four and five a day. Harlan moved to California to get his start like many other writers knocking on doors and pleading for auditions. He was a working man: gas stations, paper mills, truck driver, taxi driver, factories, and he wrote all the time he worked, with the secret knowledge that someday he would be a professional Country Music songwriter. In 1956 Johnny Bond and Tex Ritter listened to Harlan's songs and it began happening. Slowly at first with their help and a few other friends like Wynn Stewart, Buck Owens and Skeets McDonald, he began to get his songs recorded. In 1959 he had his first 'real' hit 'Pick Me Up On Your Way Down' recorded by Charlie Walker. Then in 1961, Harlan's career exploded with as many as 15 songs in the top 40 Country charts at one time. His songs have been sung and recorded in just about every field of music and every language since that time. He is an interesting man. He can tell you anything you want to know about song writing and he can sit down and talk to you about anything. His future, well a few people know what Harlan wants in his future: to write songs, of course . . . to write a little, fish a little, to be with his friends, maybe help some 'new kid' songwriter along the way, see a few of those places he has only seen in his books . . ." The man behind such classics as "Heartaches By The Number", "I Fall To Pieces", "I've Got A Tiger By The Tail", "Too Many Rivers" and "Streets Of Baltimore" among many others spoke with Clark Parsons in Nashville recently.

If Harlan Howard had a nickname, it'd be "Old Faithful". Make that "Young Faithful", because the legendary songwriter shows little sign of stopping his steady stream of quality material.

“I was born to be in Nashville and friends like Chet Atkins, Shel Silverstein and John D. Loudermilk have made me glad I was.”

He started writing songs at age 12 and moved from Michigan to California to get his start. In 1956 he began to get his songs recorded, and by 1959 he scored a hit with "Pick Me Up On Your Way Down" recorded by Charlie Walker. Howard's career exploded in 1961; he had as many as 15 songs in the top 40 Country charts at one time.

Called the "three chord kid" when he first got his start, Howard turned his talent for simple melodies into classics like "I've Got A Tiger By The Tail", and "I Fall To Pieces". That magical flair is still churning out hits; he co-wrote The Judds' "Why Not Me", Reba



McEntire's "Somebody Should Leave" and Highway 101's recent release "Somewhere Tonight".

How does he keep it up? "I'm 59, and I've been wanting to do this since I was 12, so it's a lifetime hobby and quest," he said recently. "I never tire of it. Sometimes I do get burned out temporarily, but I can't imagine not wanting to write one more good



song, get one more great record, or work with one more great young singer. I like to give artists a song they have to sing the rest of their lives. Songwriting is both my living and my pleasure, so I'm a happy man."

“I like to give artists a song they have to sing the rest of their lives. Songwriting is both my living and my pleasure, so I'm a happy man.”

While he does enjoy his work, Howard approaches it like a craftsman. “I tend to write real tight. The other day, though, I did a session where I was even changing words. I was changing ‘the’ to ‘if’ right up to the recording. I knew that once we were done — that was it. I worry songs to death, and, being a Virgo, I'm a nitpicker. There are things I look back on, maybe a second verse that makes me cringe because halfway through it I used up all my electricity. Everybody has bad days. You just do the best you can.”

While his songwriting skills are legendary, Howard gives himself low marks as a performer. He likes both being in the background and enjoying the freedom it gives. One of his few experiences as a performer showed his true songwriting nature.

“I had a mild pop hit in '61 or '62 with ‘She Called Me Baby All Night Long.’ It was number one in Houston, and they called and wanted me on this big package show with Johnny Cash and 40 or so other people. I didn't want to do it — to this day I don't like to sing publicly. So I told a guy who was handling it, ‘set the price up so high that they won't hire me. That way I'll keep my pride intact, but don't tell 'em I'm chicken. If they accept the price, throw in any perks you can think of,’” he recalled.

The promoter accepted everything, and Howard went to Houston. During his set, he became bored singing material that others had turned into hits, and decided to try a new song. “Johnny Cash was waiting by the steps to come on right after me. I said ‘Ladies and Gentlemen, I'm gonna sing you a brand new song. Tex Ritter has turned it down. My good friend Johnny Cash has turned it down, but I still like it. Let's see if you like it.’

“So I started into ‘Busted,’ with ‘the bills are all due and my baby needs shoes and I'm busted!’ The crowd went crazy, yelling and throwing babies in the air. After the show, Johnny came backstage and grabbed me by the collar and said ‘I'm gonna cut your damn song, but don't you every pitch me a song onstage again.’ It shows that I'm a song plugger.”

Howard knows how it feels to be pitched to, as well. He has to protect himself in most cases. “I don't want a

would-be songwriter walking up to me in a bar and saying ‘you gotta listen to this,’ or ‘please look at this lyric.’ I get out of it gracefully, but no way do I want them coming back at me three years from now saying ‘you stole the word Love from my song.’ I protect myself from amateurs for the simple reason that I'm trying to do the same thing they're trying to do. They really can't help me and I can't help them. I'm just an older version of what they want to be.”

Howard is very conscious of the fact that he's one of the few active songwriters in Nashville with such strong ties to the town's formative years. Because of this, young writers are drawn to the man who used to mingle with the likes of John D. Loudermilk, Curley Putman, Hank Cochran, Roger Miller and Willie Nelson.



Harlan Howard (seated) is joined by his Birthday Bash hosts Emmylou Harris and Bobby Bare.

“Having so much in common with these people, I've always just hung out with songwriters. Most of the older guys aren't around here anymore. Since I'm the only one left, that makes me the dinosaur. The young writers wanna be me. Well, I wanted to be Irving Berlin. I wanted to do what the great writers on Tin Pan Alley did, except I wanted to aim for this pure Southern Country Music.”

Howard continues to linger in bars with friends because “that's where the songs are.” “I pick up a lot of stories, and every once in a while you learn something.”



## '87 P-O-P Campaign Gets Boost From Fall Sweepstakes


**I**n conjunction with the '87 Awards Show/Point of Purchase merchandising campaign, CMA, The Nashville Network (TNN) and the Mutual Broadcasting System will team together for a month-long sweepstakes, scheduled to run from September 10th to October 10th. Entitled, "CMA Album of the Year Contest", the sweepstakes will be promoted on nearly 300 Mutual Broadcasting System stations, as well as on TNN, with a purpose of encouraging people to visit retail outlets to buy Country product.

CMA is providing cassette tapes of spots recorded by Country Music artists for the participating Mutual Broadcasting System stations and TNN will air spots by several major Country Music acts. Participating Mutual stations will receive a certificate recognizing them as an official Country Music Month Station, a Celebrate Country Music poster and will also be offered two tickets for the 1988 International Country Music Fan Fair (June 6 - 13) to be used for any on-air promotion before next June.

Entry forms for the "CMA Album of the Year Contest", which will invite consumers to pick the 1987 CMA Album of the Year winner, will be available from participating P-O-P retail outlets. Deadline for entering the contest is October 10, 1987, with the winners scheduled to be announced on TNN's "Nashville Now" program

the week of October 12th. No purchase is necessary to enter the contest.

A Grand Prize of an all-expense-paid week-long cruise for two aboard an Admiral cruise ship will be awarded. The remainder of the prizes to be awarded is as follows: Three First Place Prizes — VIP trip

to Nashville for TNN's Fifth Anniversary Celebration; 15 Second Place Prizes — compact disc players; 100 Third Place Prizes — Official CMA Celebrate Country Music t-shirts; and 100 Fourth Place Prizes — Official CMA Celebrate Country Music posters. 




Vice President George Bush was an honored guest on a recent episode of The Nashville Network's "Nashville Now". Pictured backstage (l to r) are "Nashville Now" producer Rusty Wilcoxon, singer/songwriter Jimmy Dean, "Nashville Now" host Ralph Emery, Vice President Bush, Opryland USA Senior Vice President/Broadcasting Tom Griscom and Opryland USA Vice President/TNN General Manager David Hall.

### *Harlan Howard*

It could be a little thought about love or what's happening to a friend. You pick up on a thought and say 'This has happened to a lot of people'. That could become a song or even a title."

Having written over 4,000 songs, and having had over 1,000 of them recorded, it seems impossible that Howard would have one favorite. He does.

"It's a song called "No Charge" that Melba Montgomery did many years ago. It's been recorded in many languages all over the world. The subject is family: the raising of children, how we spoil them, and how you start bribing your children. It's real sentimental. It was a hit all over the world, and with a family love-type song, I touched a vein. To this day, I look at it and say, 'Wow, I wrote that good.' 

— Clark Parsons

## Talent Buyer Spotlight \ Lon Varnell

The walls of legendary promoter Lon Varnell's office reflect the memories of a lifetime, 43 years of which have been spent promoting live entertainment. There are framed photographs of many of the greats whose careers he has shared — Lawrence Welk, Bill Cosby, Red Skelton, Barbara Mandrell, The Statlers, Bob Hope, Alabama, Reba McEntire, David Brenner, Elton John — as well as showbills from concerts across the country, newspaper articles heralding a sell-out show in Anaheim Stadium, a Bicentennial clock that plays patriotic melodies from Lawrence Welk's orchestra, and music boxes which, when opened, tinkle his favorite tune, "Lara's Theme from Dr. Zhivago".



"Coach" Varnell, as he is affectionately known to many, is an extraordinary yet totally unpretentious and un-prepossessing man considering his accomplishments, who speaks with quiet deliberation, as if weighing each thought carefully. His conversation is enriched with the credos on which he has based his entire life and provide great insight into the man behind the legend. "I have a philosophy that good people do good things for themselves; great people do things for others," he tells this visitor to his sixth floor Nashville office. "And I've worked with some of the best people — Bill Cosby, George Jones, Red Skelton, Bob Hope, Lawrence Welk, Alabama, Reba McEntire, The Statlers, The Oak Ridge Boys, Barbara Mandrell. What we, as a person, want to do is have an impact upon the lives of other people, and I feel like I've done that."

Indeed he has, and that influence has been profound. The West Tennessee native began early in his career influencing young lives as a basketball coach, seven years in high school and 28 years in college. He coached at Bethel College, with Rupp at Kentucky, at Southern Methodist University, and for 22 years at the University of the South in Sewanee, Tennessee. At various times in his life he has been an ordained Methodist minister, owned a coal mine in Tennessee, a lumber mill in Honduras, leased a beauty salon, run an auto dealership, dealt in rental property and real estate, sold neckties to finance his college education, been a state campaign manager for the late Tennessee Governor Frank Clement's run for the Senate, and owned controlling interest in numerous banks.

“Entertainment is the only game in town as far as I’m concerned . . . There is no contest so intriguing as to understand, motivate and hopefully to capture the imagination and confidence of the American people.”

Yet, by his own admission, entertainment has been his life. "Entertainment is the only game in town as far as I'm concerned, even though I've been in sports for 60 years. There is no contest so intriguing as to understand, motivate and hopefully to capture the imagination and confidence of the American people," he wrote recently in one of the many collections of notebooks he uses to record his philosophies. "I stay in entertainment because I know that my efforts have inspired others, and their support inspires and enriches me."

The 74-year-old Varnell promoted his first show during World War II, when he was hired as the new coach of the McKenzie High School basketball team. "The team needed to make some money for new equipment, locker rooms and showers," Varnell recalled. "I went to the Rotary Club in McKenzie and asked them to appoint a committee of 10 people who would be called the Big 10 Club, and I would work closely with them to raise the money.

"I then drove to Nashville to see Jim Denny at the Grand Ole Opry to line up talent for a show. I got Pee Wee King, the Golden West Cowboys, Minnie Pearl, Rod Brasfield and Roy Acuff. On the day of the show, I loaded the high school band on two flat-bed trucks and drove them through all the surrounding towns."

Arriving back in McKenzie, Varnell took the trucks →



down to the football stadium and parked them back-to-back, hanging a curtain at the back of the trucks and adding steps to make a stage. "We drew 2,000 people that night," he remembered. "That was in 1944, and that's when I started in the entertainment business."

“My lifelong ambition has been to make other people happy, because that’s the only way I can be happy.”

Varnell really got into promotion in a big way when he went with the Harlem Globetrotters in 1948, becoming the first promoter to bring the black basketball team south. "I'd seen their performance in Chicago, and I thought to myself, 'Boy, would the folks back home love to see this!' I went up to Abe Saperstein, their coach and owner, and told him I wanted to bring the Harlem Globetrotters to the south. He told me he couldn't get them in here, but I told him if he could get me a date, I would try," he related. "Abe looked on their calendar and saw there was one day in between Madison Square Garden and Kansas City, so that is when we set it. First, I went to the Ellis Auditorium in Memphis, but I couldn't get them in. Next, I went to Birmingham, Alabama, but I couldn't get them in there, either. I also couldn't get them into Atlanta.

"But then Tommy Thompson, who was at that time head of the auditorium in Chattanooga, said he would set the date. He told me that 'of course, you know that they will have to play to an all-white audience. There was no integration then.' The story continued: "On the day of the game, I went down there and at 12:00 noon, we had only \$600. So, I went across the street and sat in a little restaurant and drank some coffee. I went back later that afternoon and the phone began to ring off the hook from people wanting to know if the Globetrotters were playing there. The game started at 7:30 p.m. and at 7:10 p.m., the fire and police officials told me we couldn't sell any more tickets, because there wasn't any more room. We had about 5,200 paid attendance that night. It was the biggest crowd they had ever had."

He continued, "The Harlem Globetrotters were, at one time, the greatest entertainment group ever to come across the entertainment horizon. Goose Tatum could sell more tickets than any man who ever lived, including Elvis Presley and Mohammed Ali, and the Globetrotters could excite more people and draw more people than any type of entertainment we've ever had. We'd sell 18,457 seats at Madison Square Garden on a Sunday afternoon, take a break for dinner and to clean out the Gardens, then draw another 18,457 seats that

night. In Berlin they played before 65,000 people and in Rio, another 60,000 people."

It was also in Chattanooga that Varnell saw Lawrence Welk, with whom he has now been associated for 21 years, for the first time. "I said this is one of the greatest forms of entertainment I've ever witnessed, and I went to work," Varnell outlined. "It took me two years to get him. He gave me one date, then he gave me three dates, then five. When we finished those five dates in Tulsa, Oklahoma, we were having breakfast on Sunday morning and he looked across the table at me and said 'You're my promotion manager, and from now on you'll handle all my arrangements.'" Since that time, Varnell has filled every building in America with the Lawrence Welk Show.

The promoter, who can now recite from memory the seating capacity for almost every venue in the country, left coaching and moved his base of operation to Nashville in 1970. Taking office space in the newly-completed Municipal Auditorium, Varnell was soon booking 90 percent of the entertainment in Nashville.

When chided that he might have more than a little of the showman in him, Varnell countered, "I don't know if it's showmanship as much as it is an instinct to recognize talent. I started Alabama out in this business opening for Ronnie Milsap. We started out Barbara Mandrell and Reba McEntire opening for The Statlers, now Sylvia is opening for them. At one time Glen Campbell was the hottest Country act we had going, and I used Anne Murray to open for him."

Queried as to what, other than his ability to recognize great talent, was the key to his success, he immediately offered: "There are things that a person has to know in the promotion business: (1) You've got to know what an artist is worth; (2) You've got to know who their audience is, because that is the only way you can market your product. For instance, Lawrence Welk is the only artist I've ever had who I could advertise on the obituary page and sell tickets, because his audience is 60 years and older. If I was Liberace, then I wanted handbills in every beauty parlor, because the people who went to see Liberace went to the beauty parlor every week; and (3) Promotion is 90 percent motion; you've got to be doing something."

“Lawrence Welk is the only artist I’ve ever had who I could advertise on the obituary page and sell tickets.”

The 1986 recipient of CMA's SRO Award for outstanding talent promotion, Lon Varnell has devoted every day since he was 14 to the practice of improving himself morally, mentally and physically. He and his

*(continued on page 11)*

# P E R S P E C T I V E

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

The question postured is:

***What are the vital elements to successful Country Music promotions in your market?***

**Charles Hailey**  
**Part-Owner/General Manager**  
**Lanierland, Cumming, Georgia**

*Lanierland, or "Concerts In The Park", is celebrating its 17th season as an outdoor Country Music venue this season. Open from the first of May through mid-October, Lanierland boasts a 150 x 150 metal-topped building that will seat 4,166 people. All acts at Lanierland are booked for two shows, with an average ticket price of \$11.*

The elements of success for Lanierland probably have been the consistency of good entertainment, a reasonable ticket price and the fact that we cater to the family group. There are several shows that we could make money on, but we will not book them because of the undesirable elements that the acts would draw.

Since we've been in business so long, if we hang up a flag saying somebody is going to be here, to the majority of people that means that we've put our stamp of approval on them.

We have 2,600 season ticket holders at Lanierland. We listen to those people and have a very open line of communication. If an act is too loud on stage they'll let us know, and most of the time they'll let the act know, too.

From the promotions side of the fence . . . We have more than 46,000 people on our mailing list for Lanierland. By the time we go into our first show we have sold 60 percent of the tickets that we are going to sell for that year.

Our promotion still averages about what it would if it (the concert) was a one-nighter. I've checked with several promoters who do concerts out on the road all over the country, and they say about 10 to 15 percent of their gross is what they spend on their advertising budget. That is about where we fall, too. Even though we have sold 60 percent of our tickets with less than 20 percent of our advertising budget, I have a hard time spending that other 80 percent when I don't get but 20 or 30 or 40 percent of whatever is left after paying the act.

Lanierland started out as a Country Music park and our patrons are really zealous and jealous of the facility. The few times we've strayed away from hard-

core Country, for instance, we've had Ray Charles, who has a history of Country Music, there were a lot of our people who didn't like that at all. It wasn't pure Country to them.

**Sid Hutchcraft**  
**Secretary/Manager**  
**Indiana State Fair, Indianapolis**

*Established in 1852, the Indiana State Fair stages Country concerts throughout the year, with a major thrust of Country acts appearing during the 12 days of the annual state fair held in the latter part of August. The fairgrounds house two facilities suitable for concerts, one outdoor area that seats about 17,000 people, and an indoor coliseum area that seats approximately 10,000 people. During the past two years, the Indiana State Fair has presented most of the major Country acts, including Alabama, the Oak Ridge Boys, Randy Travis, Reba McEntire, George Strait, the Forester Sisters, Merle Haggard, Lee Greenwood . . .*

In the Indianapolis market, I would say there are several things that are important, one of which is to work extremely closely with our major Country Music radio stations. They are very beneficial to us and the overall promotion of our concerts and also in giving us a good feel for what acts are accepted and probably will sell the best in our particular market.

We make good use of all forms of media promotion and advertising, particularly radio, as well as tv and newspaper.

We also work closely in our market with a computerized ticket selling company by the name of Ticketmaster. We get tremendous assistance and exposure through their normal marketing efforts on all of the concerts held at the Indiana State Fairgrounds.

**Holmes Hendricksen**  
**Executive Vice President of Entertainment**  
**Harrah's**

*Harrah's is a nightclub facility housed in casinos in Lake Tahoe, and Reno, Nevada and Atlantic City, New Jersey. In business 30 years, the club is open seven*

*nights a week and presents a variety of acts, from contemporary to old-time nightclub to Country.*

I am speaking strictly from a casino operator's standpoint. Obviously, the success of the act is due to the amount of promotion that act does itself and the crossover ability of the act. If an act has had success crossing over into television — and maybe some of its music has ended up on the pop charts rather than just the Country charts — those are really the keys to success. The more exposure an act has had and the more willing it is to promote itself, then it is beneficial for us all, not only the buyer but the act, too.

Harrah's does its own advertising and publicity, which is quite extensive. We are also well established in all our markets . . . our customers know we play headliners.

### **Bill Luther**

#### **Director**

**Von Braun Civic Center, Huntsville, Alabama**

*The Von Braun Civic Center opened in 1975, and since has played a major role in the advancement of Country Music in the Huntsville, Alabama market. In addition to a 10,000-seat arena, the civic center houses a playhouse which can accommodate up to 9,200 patrons. Recently, the Von Braun Civic Center has hosted successful Country concerts by Alabama, Conway Twitty, Hank Williams, Jr., Barbara Mandrell, Willie Nelson and Family . . .*


The number one element is talent. Huntsville is spoiled because we have been fortunate to book the

top talent. Another important element is advertising and promotion, which has changed in the last few years. For the most part, the newspaper is not a real high priority for advertising Country shows, although the weekly county papers are still a vital tool in reaching certain segments of the population.

Radio is becoming less important because of the "nine in a row" format and never announcing a song or the artist singing that song. We are really hurting in promotion because of radio. In my opinion radio is losing audience because it isn't promoting individual artists.

What makes for the best concert promotion is a tv tie-in with the local stations. A real good area to advertise is around the local news; however, when we've booked a George Strait, the best time is during all the ladies' soaps. What we do is look at the artist, audience and tv programming and try and concentrate on those three elements when scheduling a tv ad.

Another thing that has helped in the last few years is the use of credit card and telephone ordering. If we're doing a Country show like Barbara Mandrell, the Oak Ridge Boys or the Statlers, we can pretty much count on 28 percent of our ticket sales being made over the telephone. Telephone credit card sales hit a very broad market and a lot of out-of-town people.

The Country market has been the strongest in the past five years for us. We find that, if we keep the Country shows two pay periods apart and at least three weeks apart, we can have eight very successful Country shows a year. 

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## **Lon Varnell**

*(continued from page 9)*

wife will soon celebrate their 49th wedding anniversary, and he claims never to have seen her angry. "All of our children have developed their minds to a high degree of perfection," he emphasized. Of his three sons, two have obtained their post-doctorates in physics (the oldest was both a Rhodes and Fulbright Scholar), one is an attorney and his daughter was Nashville's city attorney prior to marriage to a psychiatrist who practices near Boston.

Through all these riches, there are three experiences which stand out in his mind as memorable. "I took my college basketball team, the University of the South, to Europe and North Africa in the summer of 1951. We played 40 cities in 14 countries, played 57 games, won

53 and lost 4, and won the world's championship in Geneva, Switzerland. That's number one," he related. "The second was when the Globetrotters had an audience with the Pope and we did our little circle drill, and he said 'Clever, boys. Very clever.' And third was selling out Madison Square Garden with Lawrence Welk when I was told by Nabisco, the sponsor of his show, that we were making a mistake coming into Madison Square Garden on Labor Day Weekend. We sold 20,500 tickets."

He concluded: "My lifelong ambition has been to make other people happy, because that's the only way I can be happy. That holds true for anyone. You are never happy unless you're making other people happy." 

— Judi Turner

## TBEM Showcase of Talent October 9 - 11

**F**ifteen premier Country Music acts will showcase their talents during CMA's annual Talent Buyers Entertainment Marketplace October 9 - 11 at Stouffer's Nashville Hotel. Those invited to perform on Saturday and Sunday showcases are: Asleep At The Wheel, Suzy Bogguss, Desert Rose Band, Holly Dunn, Marty Haggard, Highway 101, Billy

Montana and the Longshots, The O'Kanes, K.T. Oslin, Billy Joe Royal, Johnny Russell, Ricky Van Shelton, Bobby Lee Springfield, Jeff Stevens and the Bullets and Mac Wiseman. There will be three showcases featuring five acts on each showcase. Commenting on this year's TBEM talent, TBEM Chairman Tony Conway, president of Buddha Lee Attractions,

remarked, "I think this is one of our strongest line-ups of talent ever, representing the best of both traditional and new Country Music."

With an '87 theme of "The Business of the Country Music Business", TBEM, sponsored by the Country Music Association, is designed to meet the specific needs and concerns of promoters, buyers, agents, club owners, managers, record labels and representatives of parks, auditoriums, fairs and colleges. Last year, the weekend seminar attracted more than 400 registrants from across the U.S.

Seven workshops addressing the challenges and tough issues of the Country Music business are scheduled for TBEM '87: "Agent/Manager/Buyer/Record Label Relations", "The Changing Importance of the New Artist", "The Computer Age of Booking", "The Emerging Role of Clubs", "How Do We Get Started" and "Making Peace with Broadcast Competitors". Speaking on the workshops, Conway said, "In devising this year's topics, the TBEM Committee utilized recommendations from last year's registrants, as well as input from within the sub-committee. We feel that this year's marketplace is right on target with today's talent buyers industry needs."

Forty-four accomplished and seasoned industry leaders will serve as panelists and offer practical advice, techniques, strategies and straight talk during TBEM. Confirmed panelists to date include: Sonny Anderson, Disneyland/Walt Disney World/Anaheim, California; Bob Belber, CDG Entertainment/Latham, New York; Alan Bernard, MTM Music Group/Nashville; Gary Bongiovanni, POLLSTAR/Fresno, California; Tony Brown, MCA Records/Nashville; Joe Casey, CBS Records/Nashville; Tom Casey,

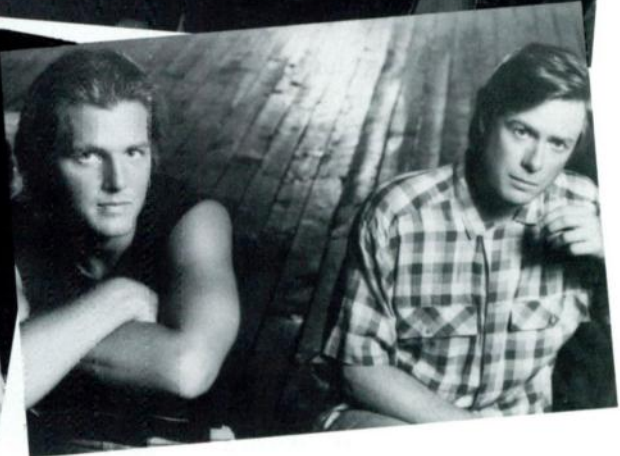
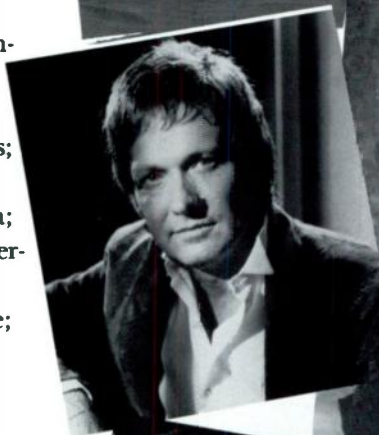


Clockwise from the top: Asleep at the Wheel, Suzy Bogguss, The Desert Rose Band, Holly Dunn and Marty Haggard.

KFKF Radio/Kansas City, Missouri; Ronald Cotton, C & M Productions/Waco, Texas; Bobby Cudd, Monterey Artists/Nashville; Steve Dahl, Monterey Artists/Nashville; John Dotson, William Morris Agency/Nashville; Carole Fargo, WCMS Radio/Virginia Beach, Virginia; Bob Finnicle, ESI Street/Nashville; Keith Fowler, Fowler Promotions/Nashville; Joe Galante, RCA Records/Nashville; Joe Gehl, The Gehl Corporation/Ft. Lauderdale, Florida; Dan Goodman, Vector Management/Nashville; Nick Hunter, Warner Bros. Records/Nashville; Donna Jean Kisshauer, Oak Ridge Boys/Nashville; Beth Kohl, Philip Morris USA/New York; Ken Kragen, Kragen & Company/Los Angeles; Gregg Lindahl, WSOC Radio/Charlotte, North Carolina; Patrick J. Logan, Top Billing International/Nashville; Paul Lohr, Buddy Lee Attractions/Nashville; Deborah MacCarthy, The Coca Cola Company/Atlanta; George Mallard, Jim Halsey Company/Nashville; Tom Mataya, Anheuser Busch, Inc./St. Louis, Missouri; Jeff Milgrom, Entertainment Marketing Inc./Dole Food Group/Columbus, Ohio; Steve Moore, Starwood Ampitheatre/Nashville; Chuck Morris, Chuck Morris Entertainment/Denver, Colorado; Robert Orr, Miss Kitty's/Marietta, Georgia; Greg Oswald, Luckenbach Productions/Ft. Worth, Texas; Steve Pritchard, Jim Halsey Company/Nashville; Fred Reiser, Crazy Horse Steak House & Saloon/Santa Ana, California; G. Gerald Roy, Kenny Rogers Productions/Nashville; Bob Saporiti, Warner Bros. Records/Nashville; Walter Sill, Walter F. Sill, Inc./Hendersonville, Tennessee; Mike Smardak, Cellar Door Country/Roanoke, Virginia; Clarence Spalding, Exile/Lexington, Kentucky; C.K. Spurlock, North American Tours/Starbound



Clockwise from the top: Highway 101, Billy Montana and the Longshots, The O'Kanes, K.T. Oslin and Billy Joe Royal.



Management/Nashville; Art Stone, Charon Enterprises, Inc./Nashville; Dale Turner, Schenley Industries/Dallas, Texas; Jack Weston, RCA Records/Nashville; and Dan Wojcik, Entertainment Artists/Nashville.

For the second consecutive year, POLLSTAR, "America's Concert Hotline", will sponsor the Resource Center. The center will provide

artist touring schedules, video presentations, manager-label-agent contacts, new computer technology including the latest in computer communications for the entertainment industry and other innovative material vital to the advancement of talent buying. "POLLSTAR's involvement in the Talent Buyers Entertainment Marketplace last



year was an asset to the seminar," said Helen Farmer, director of special projects for CMA. "We feel very fortunate that they can give us their time again this year."

Another feature of TBEM '87 will be the Agents Marketplace. Housed in the Stouffer's Hotel ballroom, the Marketplace will afford registrants the opportunity to visit, one-on-one, with the industry's top booking agents. According to Conway, the main purpose of the Agents Marketplace is to give buyers the opportunity to call upon the agents and talk about their talent. "We have found over the past few years that the Marketplace aids buyers and certainly agents and artists. I've heard reports from buyers like, 'I bought a particular act that I saw at TBEM, and that act did well in my venue.' Those are the type of comments that lead us to believe the Agents Marketplace is a necessary and successful feature at Talent Buyers," Conway asserted.

The Second SRO (Standing Room Only) honor will be presented at a special luncheon Sunday, October 11th, to a talent buyer or promoter who has substantially contributed to the advancement of Country Music through the buying and selling of Country Music entertainment. The recipient of the SRO Award is both nominated and elected by a panel of industry leaders. Hap Peebles of the Harry Peebles Agency in Kansas City, Kansas, was the first recipient of the award, with last year's honor bestowed upon Lon Varnell of Varnell Enterprises in Nashville.


Registration forms for TBEM '87 were mailed to CMA members in the Talent Buyers/Promoter and Agent/Manager categories in late August. CMA member registration is \$125 on or before September 21, 1987. After the 21st, registration is \$175. Non-member registration is

\$190 before September 21; late registration is \$240.

Several special bonuses are being offered to TBEM registrants this year, including a chance to win two round-trip airline tickets anywhere in the continental United States on American Airlines, plus many other prizes.

In addition, talent buyers *only*

can register for a drawing to win a free concert in their venue, presented by Country star Eddie Rabbitt.

For information or registration brochures, contact CMA's Special Projects Department, 7 Music Circle North, P.O. Box 22299, Nashville, TN 37202; (615) 244-2840. 



Clockwise from the top: Johnny Russell, Bobby Lee Springfield, Jeff Stevens and The Bullets, Ricky Van Shelton and Mac Wiseman.

# BEHIND THE LENS

Michael Martin Murphey's tune, "You're History" has become part of the repertoire for Jazzercise classes worldwide. The B-side of his chart-topping "Face In The Crowd" was choreographed and put on a videotape that was sent to instructors in 26 countries. More than 400,000 Jazzercise students will be working out to it on a weekly basis.

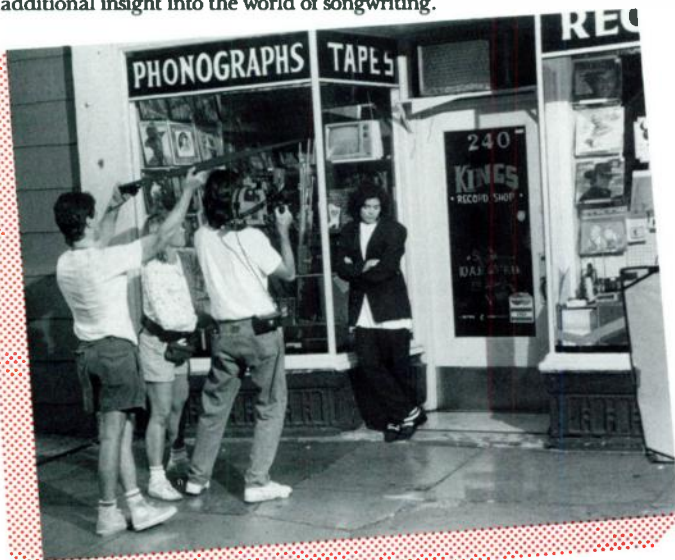
T. Graham Brown's recent video rendering, "Brilliant Conversationalist" has become the second Country video of the year added by VH-1. In fact, 74 of the 87 Country and pop outlets that have received and viewed it have added the smokey blues clip. The set for "Brilliant Conversationalist" has the feel of a dimly-lit, basement speakeasy. It was designed by producer/director George Bloom, who has shot more than fifty videos in the last three years, among them music clips with Restless Heart, Keith Whitley, George Thorogood, Henry Mancini and Dan Seals.

Ogden Harless has completed the video for his current single, "Somebody Ought To Tell Him That She's Gone". Filmed by Ava Productions, the video was directed by Gil Cawood and produced by Gene Kennedy.

Veteran Grand Ole Opry member Ben Smathers has released his "The Primary Steps of Clogging" video. The instructional/educational video is available from Door Knob Records, 2125 8th Avenue South, Nashville, TN 37204.

Anne Murray has a new music video out to her current Capitol Records single, "Are You Still In Love With Me". The video was directed by Jack Cole, whose other recent credits include videos for Amy Grant, Randy Travis, and K. T. Oslin, and was filmed just outside of Toronto, Canada on Lake Ontario.

Storyteller Tom T. Hall introduced his new video, "Writing Songs For Fun & Profit with Tom T. Hall", at a July 28-staged autograph session at Opryland USA in Nashville. The video, produced by Hall and The Nashville Network, features segments called "Rules & Tools", "Getting Ideas", "How You Get Paid" and "What To Do With Your Songs". Hall, who has penned such classics as "Harper Valley PTA" and "I Love", plus thousands of others, gives personal instruction on every aspect of songwriting. He also interviews many music professionals who offer additional insight into the world of songwriting.



Rosanne Cash during the filming of her latest video, "The Way We Make A Broken Heart". The clip, which was produced by Bill Pope and directed by Joanne Gardner, was filmed entirely on location in Louisville, Kentucky.



Highway 101 recently completed shooting their first video, "Cry, Cry, Cry". Shot in both Los Angeles and the Mojave desert, the video was directed by Claude Borenzweig. Pictured at the shoot (l to r) are Borenzweig, 101's Jack Daniels, Cactus Moser, Paulette Carlson and Curtis Stone.

"The First Cut Is The Deepest", Ride The River's debut video, has been released and is currently airing on Country Music Television, The Nashville Network, and various television outlets across the country. Shot by Nashville-based Bob Cummings Productions, the video was produced by Mike Daniels and Mick Lloyd. Bob Solomon directed the clip.

Heron Communications and its subsidiary, Fox Hills Video, have formed Country Roads Video, a new label that will bring Country entertainment to consumers in a steady supply of concerts, events and various Country entertainments on cassette. Country Roads Video markets its programming directly to consumers through mail order advertisements, direct mail notices, catalogue sales and television spot ads. The video company is currently offering "George Jones — A 'Living Legend' In Concert", a videocassette program that captures Jones at his performing best in the only live footage he's ever released. Captured live on stage at the 3,500-seat Seminole Jai Alai arena in Orlando, FL, Jones packs 19 songs into an hour-long program that also provides a behind-the-scenes look at the man behind the myth. A Country Roads Video presentation of an M.R.S. Enterprises production, "George Jones — A 'Living Legend' In Concert" was produced by M-J Lloyd and directed by Clark Santee. Mickey Shapiro was the executive director. Available from Country Roads Video this fall will be a concert videotape starring Exile.

Johnny Cash's "Man In White" video began airing in August on The Nashville Network, Country Music Television and Gospel Music Network. The video is also featured at all of Cash's live performances on a large screen monitor as he performs the song. Like his novel, *Man In White*, the video deals with the life of the Apostle Paul. Production of "Man In White" was done in Nashville by GCN Video Productions.

## 1987 Hall of Fame Nominees Announced

**T**he Country Music Hall of Fame, established in 1961, is an institution founded by the Country Music Association to recognize and honor noteworthy individuals for outstanding contributions to the advancement of Country Music. This year, as in all odd numbered years, only one slate of nominees was selected.

Hall of Fame candidates are judged on the degree of their contributions to the advancement of Country Music and the indelibility of their impact. A candidate's influence on others is a very significant consideration, along with an established public image of leadership enhancing Country Music.

The process of selecting Hall of Fame inductees is divided into two phases: nomination of candidates and election of winners. A Hall of Fame Nominating Committee, comprised of 12 industry leaders, is responsible for nominating a slate of Hall of Fame candidates. From this slate, inductees are chosen by a panel of approximately 200 Hall of Fame electors.

The 1987 Hall of Fame inductee will be announced October 12, 1987 during the annual Country Music Association Awards Show broadcast live over CBS television network from the Grand Ole Opry House in Nashville.

Nominees for induction into the Hall of Fame for 1987 are:



**Johnny Bond:** For an Oklahoma boy who started his career with a 98-cent, Montgomery Ward ukelele, Johnny Bond went a long way in the Country Music world.

As a young man, he graduated to the guitar and began making his name on radio in Oklahoma City with Jimmy Wakely. In 1939, Bond joined "Melody Ranch," Gene Autry's long-running, Hollywood-based program, which gave Bond a solid base for recording, touring and film work. Bond recorded extensively for CBS between 1941 and 1958, but he is best remembered for the crossover hits "Hot Rod Lincoln" (Republic, 1960) and "Ten Little Bottles" (Starday, 1965). A gifted songwriter, he penned such classics as "Cimarron", "I Wonder Where You Are Tonight" and "Tomorrow Never Comes". The multi-talented Bond also won acclaim as a music publisher, radio and tv script writer and CMA fund raiser in the campaign to build the Country Music Hall of Fame and Museum. In addition, he wrote an excellent biography of singing cowboy Tex Ritter, a testament to Bond's respect for his longtime friend and for Country Music in general. Bond died in 1978 at the age of 63.



**Rod Brasfield:** Dressed in an old brown suit, too large for his small, wiry frame, Rod Brasfield personified Country comedy of his day and captivated audiences

nationwide with his warm stage presence and down-home humor. Born in Mississippi in 1910, Brasfield joined Bisby's Dramatic Shows at the age of 16 and traveled widely with this tent-show company between 1937 and 1942. This experience prepared him for Grand Ole Opry membership, which began in 1944 and lasted until he died, in 1958. During his tenure on the program, Brasfield often starred on prestigious network segments sponsored by Prince Albert Tobacco or Pet Milk. His routines with comedienne Minnie Pearl are still considered high points of Opry history. Film director Elia Kazan, who paired Brasfield with Andy Griffith in the 1957 picture "A Face in the Crowd", was only one of millions who enjoyed Brasfield's comic genius.



**Homer and Jethro:** Known professionally as Homer and Jethro, Henry (Homer) Haynes, and Kenneth (Jethro) Burns began performing together in the early 1930s on Knoxville radio station WNOX. Over the next three decades, they starred on the Renfro Valley Barn Dance in Kentucky, the National Barn Dance in Chicago, and other network radio shows. After signing with RCA in the late 1940s, they racked up a string of



parody hits that included "Let Me Go, Blubber", "That Hound Dog In The Window", "Battle of Kookamonga" and "Jam-Bowl-Liar". Though they were best known for their clever, perfectly timed comedy (further exemplified by their hilarious 1960s tv commercials for Kellogg's Cornflakes), they were also exceptional musicians — Homer on guitar and Jethro on mandolin. As a result, fellow recording artists often called upon their talents as studio sidemen. Since Homer's death in 1971, Jethro has toured with the Million Dollar Band, recorded several albums and appeared on countless tv shows. He continues to inspire young musicians with his mastery of both Country and jazz styles.



**Carl Smith:** Few Country singers have enjoyed as many years of unbroken success as has Carl Smith. Full-throated and good-looking, Smith came from Maynardville, Tennessee, and cut his musical teeth as a Knoxville radio singer. When Country Music experienced a back-to-basics resurgence in the early 1950s, Smith filled the bill as a hard-core singer with a fresh, exciting approach. Before he was 30, he had compiled an astonishing list of hit records for CBS, beginning with "Let's Live A Little", "If Teardrops Were Pennies", "Mr. Moon" and "Let Old Mother Nature Have Her Way", all top-ten Country singles of 1951. During his association with the label, which


lasted until 1973, he never failed to place records in the Country charts each year. Smith is also one of the Grand Ole Opry's most famous alumni: he left the program in 1956 to star on the hugely successful Phillip Morris Country tour and later fronted his own tv show, "Carl Smith's Country Music Hall", a Canadian network feature of the 1960s. Today, this tall, 60-year-old gentleman spends most of his time raising horses and cattle on his ranch near Franklin, Tennessee.



**Hank Thompson:** Born in Waco, Texas, in 1925, Hank Thompson is a durable exponent of honky-tonk and western swing music. After attending Princeton University, Southern Methodist University and the University of Texas at Austin, he turned to music full-time, breaking into the Country Music field on Texas and Oklahoma stations. During the decade following World War II, Thompson helped make honky-tonk the era's dominant Country style. Indeed, his recording of "The Wild Side Of Life", an enormous hit for Capitol Records in 1952, symbolizes honky-tonk as well as any Country recording. Other Thompson hits, including "Green Light", "Humpty Dumpty Heart" and "Whoa! Sailor" (all of which he wrote), boosted his sales into the multi-millions. Since his eighteen-year tenure with Capitol ended in 1966, he has recorded for both Warner Bros. and Dot. Over the

years, many music-industry polls have named Thompson and his Brazos Valley Boys the top western band in the business, and his influence has extended into the 1980s Country-rock scene.



**Lulu Belle and Scotty Wiseman:** Lulu Belle and Scotty Wiseman are probably Country Music's all-time favorite husband-and-wife team. Twenty-five-year veterans of Chicago's WLS National Barn Dance, they quickly rose to fame in the 1930s with a combination of ballad singing, comedy and instrumental skill (Lulu on guitar and Scotty on banjo). In 1936, Lulu Belle won a national poll as America's top female radio performer, and soon the act was making hit records for CBS and commanding \$500 a day on the road. Along with co-authoring "Mountain Dew" (with Lulu Belle and Bascom Lamar Lunsford), Scotty composed the duo's best-loved song, "Have I Told You Lately That I Love You?" Motion picture roles and regular tv appearances increased the team's reputation during the 1940s and 1950s, as did network radio stints on Cincinnati's Boone County Jamboree in the late 1930s and early 1940s. After retiring from show business in 1958, the couple returned to their native North Carolina, where Scotty taught school and Lulu Belle served in the state legislature. Scotty Wiseman died in 1981. 

*The following story, which appeared in the August 1 issue of BILLBOARD, was written by Edward Morris. It is reprinted with permission.*

**I**t was what they *didn't* hear that delighted members of the Nashville music community at the Copycode demonstration held in Nashville July 21 by the Recording Industry Association of America. What they didn't hear on the sample audio tracks was the encoding that would prevent scanner-equipped digital audiotape recorders from making true copies.

RIAA officials and five recording engineers from the major labels held three sessions at the Masterfonics mastering studio to explain the CBS-developed Copycode system and to allay fears that the implementation of it would impair the quality of music. There was an accompanying pitch for members of the industry to support pending legislation that requires manufacturers of DAT recorders to build Copycode scanners into their machines.

"I went there, ready to be outraged at what they were doing to the music," said Jim Foglesong, Capitol/EMI America's Nashville chief. "But I couldn't hear a distinction between the encoded and the unencoded. It's really ingenious what they've done."

Glen Meadows, president of Masterfonics, said he spent an hour the night before the demonstration listening to samples and was unable to detect a difference.

"The music industry has been plagued with home taping," Capitol engineer Ralph Cusino told the audience. "Now, for the first time, a technology has been produced to allow us to do something about it." He said the inaudible code maintains its effectiveness through all layers of reproduction, even when it is broadcast. "It's an extremely difficult code to defeat," he said.

According to Cusino, the encoding machine "slices" a sliver of energy out of the master tape so that the finished product has the code embedded in it. When the scanner in the DAT machine detects the code, it switches off the record function for 25 seconds. When the function is switched on again, the scanner engages again and stops the recording.

Cusino said that opponents of Copycode are misrepresenting the features of the system and asserting that it distorts the music. "We would not do anything to compromise the sonic quality of our product," Cusino asserted. In earlier tests of the system, he said, there was statistically no correlation between what people believe they were hearing and "what the facts were".

In the demonstration here (Nashville), Cusino played unencoded and encoded samples of Country, classical, rock and pop instrumental music. He said that CBS, which developed the system at the cost of about \$500,000, has agreed to make the technology available to the rest of the record industry on a royalty-free basis.

The record companies have agreed not to encode their music until Congress acts on the scanner-inclusion legislation. Hilary B. Rosen, RIAA's vice president for government relations, told the audience that the legislation, if passed, would not require copyright owners to encode their music if they prefer not to nor would it mandate the use of the CBS system. The legislation further allows for the exemption of DAT machines for professional use, Rosen said.

To settle the question of whether Copycode impairs music, Congress has asked the National Bureau of Standards to conduct its own tests and report its results, which are expected in December. Action on

the legislation, which is in the House and Senate commerce committees, may be taken by next spring, Rosen said.

Cusino said that the machine used for encoding will cost studios about \$2,000 each. He predicted that the inclusion of scanners in DAT recorders would "add very little cost to the end unit".

The demonstrators agreed that Stevie Wonder's attack on encoding (BILLBOARD, July 4) had hurt their cause. However, they said, he has agreed to listen to the system and give a second opinion.

Rosen said Marantz's decision to sell DAT recorders in the U.S. later this year is for the purpose of "basically testing us".

Harold Shedd, studio owner and producer of Alabama and K.T. Oslin, said he was satisfied with the quality of the encoded music he heard, but added that he was unfamiliar with the demonstration music and would like to test it on his own material. Rosen said that an encoding machine would be loaned to studios for this purpose.

Producer Bob Montgomery said, "I couldn't hear any discernible differences in the samples. I think they've come up with a good system."

Other label engineers participating in the demonstration were Dennis Drake, PolyGram; Gene Wooley, MCA; Al McPherson, Warner Bros.; and Dave Stebbings, CBS.

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*Note: On August 3rd, the Commerce, Consumer Protection and Competitiveness Subcommittee of the House Energy and Commerce Committee passed H.R. 1384, "The Digital Audio Recorder Act of 1987". The bill would require Digital Audio Tape (DAT) manufacturers to put a copy-code scanner chip in DAT machines before they could be imported or sold in the U.S.*

## CMA Board Meets in Vancouver



The host committee for the Canadian Country Music Association Awards provided an evening of entertainment for the CMA Board during their Vancouver board meeting in July. The evening was highlighted by a harbor cruise for the opening festivities of Vancouver's annual Sea Festival. Pictured aboard the chartered yacht are board members Steve Greil (far left), Marty Feely (second from right) and Dick Gary (far right) with members of the host committee.



CMA Associate Executive Director Ed Benson (left) gets acquainted with Mr. and Mrs. Paul Mascioli at the PROCAN reception. Mr. Mascioli is president of the Canadian Country Music Association.



BMI Nashville's Roger Sovine (right) chats with Harvey Gold, chairman of the host committee for the Canadian Country Music Association Awards at the Pan Pacific reception hosted by PROCAN.



Jan Matajcek, PROCAN's chief, (second from left) greets CMA board members Dick McCullough (left) and Bill and June Denny at the PROCAN welcoming reception at the Pan Pacific Hotel.



CMA Board members (left to right) Dick McCullough, Hal Durham and Irving Waugh pause to admire the sunset over Vancouver's famous harbor prior to the CCMA-hosted cruise.

Sawyer Brown has just returned from an extensive two-week tour of the Phillipines, Korea and Japan. It was their second trip to Japan in two years. Capitol labelmate T. Graham Brown is scheduled for his second 1987 tour of Germany in September.

Roger Whittaker's "Sing Out" tv series made its debut in the UK in mid July. Running for six consecutive weeks, the series was produced for Ulster Television by John Anderson and featured such guests as Gloria Gaynor, Carroll Baker, The New Seekers, George Hamilton IV, Donna and the African Childrens' Choir.

Anne Lord took top honors as British Columbia's Female Vocalist of the Year for an unprecedented fourth time recently. Also taking awards were Marty Gillan, named Male Vocalist of the Year and Alibi, cited for Single of the Year for "It Only Hurts When I Cry".

George Hamilton IV recently returned from a two-month long overseas tour. During his series of concerts, Hamilton made stops in England, Northern Ireland, Holland, Poland, and Scotland.

EMI America artist Don McLean is formulating plans for his 15th Anniversary Tour of England this fall before returning to the United States to play Carnegie Hall on Thanksgiving Eve. Just a few years ago, McLean broke all attendance records at Hydepark, England when he drew more than 70,000 people to see him perform an acoustic set with just his guitar.

Johnny Cash and Kris Kristofferson are currently on separate promotional tours throughout Europe. Cash, touring with June Carter Cash and the Carter Family, will be overseas through September 2nd. They will be performing in England, Poland, Belgium, Norway, Denmark, Austria, Switzerland and Holland. During his tour, which will end September 6, Kristofferson, along with his band the Borderlords, will make stops in Norway, Austria, England, Germany and Switzerland.

"The Country Music Chart Countdown Show", produced in London for BBC Local Radio by the BBC Programme Services Unit, is now on the air. The seven-minute show, presented by Doc Cox, is syndicated to more than 22 BBC local stations in two formats. The first lists the Top 20 UK Country Albums, as compiled by Gallup for CMA, and includes tracks from featured lps, while the second is a straight chart rundown with one track from the top album. The show is currently syndicated every other Tuesday, but will soon move to a weekly format alternating with the U.S. singles charts.

Emmylou Harris, Randy Travis, Hank Williams, Jr. and Dwight Yoakam each recently accepted plaques from WEA Music of Canada. Harris accepted a platinum plaque for TRIO, the others collected gold albums.

CHAM Radio in Hamilton, Ontario has been voted Canada's number one Country station. According to the Bureau of Broadcast Measurements, 820 CHAM is the only Country radio station to have more than 300,000 regular listeners.

### Pass It On . . .

On Wednesday, July 22, The Songwriters Guild of America presented "Pass It On", a special evening of music at The Belcourt Theatre in Nashville. A handful of performers, each paying tribute to the peer who inspired them artistically and creatively during their careers, entertained the SRO crowd. Performers included Rosanne Cash, Guy Clark, Rodney Crowell, Vince Gill, John Hiatt, John D. Loudermilk, Lyle Lovett and Pat McLaughlin.

Proceeds from the sold-out show went to the Sue Brewer Fund of The Songwriters Guild Foundation, a non-profit fund begun by Waylon Jennings to aid new writers. The monies will be used to fund scholarships at Nashville's Belmont College and The Blair School of Music.

The theme of the guitar pull, "Pass It On", adopted from a song written by Diane Dickerson, Charlie Williams and Steve Bivins, elicits a true story full of human compassion and emotion. According to a story released by CASHBOX Magazine, Dickerson, Williams and Bivins wrote the song because of an inspiration from an act of benevolency. "You see, Diane had become a friend of a young songwriter

named Steve Bivins. Steve was trying to make it in the music business and working as a local delivery truck driver. His wife had just had their second child. Rent and utilities were high. Medical expenses were extreme, and Steve's small wage just wasn't enough.

"Steve Bivins was usually smiling and happy. When he wasn't himself one day, Diane asked what was wrong. After much prodding and questioning, she got Steve to admit that there was no food at his house for the babies, his wife and himself. Next day, Diane Dickerson called Steve Bivins under the pretense of having him pick up a package on his route. When he arrived, Diane escorted him to her auto, which just *happened to be* loaded down with groceries of all kinds. Steve, near tears, told Diane that there was no way he could repay her. To that statement, Diane answered 'Pass it on!'. Steve replied, 'What an idea for a song'."

On July 22, Steve Bivins stepped on stage at the end of "Pass It On". After singing the first few lines of the evening's theme song by himself, he was joined by the rest of the artists and writers . . . . What a story they had to tell.

## Newsbreakers . . .

Birgit Drews has joined CMA's London office as European Operations Assistant. A German national, Drews has been working in the UK music industry for the past four years in publishing, A&R and press relations. In addition to English and German, Drews is also fluent in French and Spanish.

Announcing the appointment, CMA Director of European Operations Martin Satterthwaite commented, "Birgit will be a great asset to this office, particularly as we strive to make further inroads into the European market by encouraging record labels to release more product and try for more tv exposure by Country acts."

The number of new compact disc releases rose a dramatic 104 percent in 1986 — from 1,160 in 1985 to 2,365 according to figures released by the Recording Industry Association of America (RIAA).

The number of new lp releases declined by one percent in 1986 after increasing by nine percent in 1985. New releases on cassette showed a slight decline — falling from 2,395 in 1985 to 2,260 in 1986 — a decrease of six percent for that configuration.

Seven-inch singles decreased by 17 percent in 1986, down to 1,815 new releases from the previous year's level of 2,200; while 12-inch singles rose by two percent.

The Nashville Network (TNN) has crossed the 35 million subscribing households mark, reaching 81 percent of all U.S. cable households and 40 percent of all U.S. television homes, according to A.C. Nielsen data. In addition, TNN's rapid growth over the past year makes it the fastest-growing basic cable network.

TNN's subscriber growth has increased 16 percent in the last six months. TNN gained 4.9 million new households during the first six months of 1987, moving up to 35 million households during the week ending June 21, 1987.

In addition, TNN has shown more growth over the past year than any other basic cable network, both in terms of households and percentage of total subscribers. TNN's average subscriber base for June, 1987 was 34.9 million households, an increase of more than nine million households and 35 percent greater than its total subscriber base in June, 1986, when TNN had 25.9 million subscribing households. TNN's growth was greater than that of CBN, CNN, ESPN, Headlines, Lifetime, USA, MTV and WTBS.

## U.K. Country Album Chart

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 500 record outlets.

THIS WEEK	TWO WEEKS AGO	
		<i>JULY 30, 1987</i>
1	1	EXIT O Steve Earle — MCA
2	2	TRIO D. Parton/L. Ronstadt/E. Harris — WEA
3	4	HILLBILLY DELUXE Dwight Yoakam — WEA
4	7	ALWAYS AND FOREVER Randy Travis — WEA
5	3	JOHNNY CASH IS COMING TO TOWN Johnny Cash — PolyGram
6	6	GUITAR TOWN Steve Earle — MCA
7	5	I NEED YOU Daniel O'Donnell — Ritz
8	13	GUITARS, CADILLACS, ETC., ETC. Dwight Yoakam — WEA
9	11	THIRTEEN Emmylou Harris — WEA
10	12	SWEET DREAMS Patsy Cline — MCA
11	8	GIVE A LITTLE LOVE The Judds — RCA
12	20	THEY DON'T MAKE THEM . . . Kenny Rogers — RCA
13	RE-ENTRY	GIRLS I HAVE KNOWN Jim Reeves — RCA
14	10	AFTER ALL THIS TIME Charley Pride — Ritz
15	NEW ENTRY	RATTLESNAKE ANNIE Rattlesnake Annie — CBS
16	RE-ENTRY	SONGWRITER TRIBUTE Patsy Cline — MCA
17	NEW ENTRY	AFTER MIDNIGHT Janie Frickie — CBS
18	15	STORMS OF LIFE Randy Travis — WEA
19	RE-ENTRY	RAILROAD MAN Hank Snow — RCA
20	RE-ENTRY	THE COUNTRY WAY Charley Pride — RCA

Country Music Association © 1987

**On The Move**

**Jerry Bentley** has been appointed general manager, **Lee Greenwood, Inc.** **Kelly Morris** has also joined the staff to coordinate worldwide travel arrangements for the MCA recording artist.

**Tony Conway** has been upped to president of **Buddy Lee Attractions**.

**Jim Sellers** has moved to **WSIX-AM** and **FM** in Nashville as the station's sales account executive.

**Kevin Neal** has been added as agent to the newly formed **Summit Entertainment Company**. He will represent **Ronnie Milsap** for all concert appearances.

**John Blassingame** has been named manager of **WGAR-AM** and **FM** in Cleveland, Ohio.

**Signings**

**Helen Cornelius** and **Gene Stroman** to **Top Billing** . . . **Richard** and **Gary Rose** to **Capitol Records** . . . **Gene Watson** to **McFadden and Associates, Inc.** . . . **Robert Bouchard** to **Destiny Records** . . . **Ralph Emery** to **World Class Talent** . . . **Sweetwater** to **Comstock Records** . . . **Vern Gosdin** to **Columbia Records** . . . **Gerry Goffin** to **Chappell/Intersong** . . . **Bonnie Leigh** to **R.C.P. Records** . . . **Hickory** to **Fast Forward Management** . . . **Jana Cash** and **Terry Smith** to **Dynasty Entertainment**.

**Awards**

**Mel Tillis** and **Evan Twede** Advertising of Salt Lake City, UT were recent recipients of **Gold Awards** in **District 12** competition of the **American Advertising Federation**. The winning campaign, "**TelAmerica/Mel Tillis Magic**" placed first in the **Television Campaign Under \$3000 Per Commercial** category out of over 700 entries in **District 12** competition. **District 12** of the **American Advertising Federation** is comprised of **Arizona, Colorado, New Mexico, Utah, Wyoming** and **El Paso, TX**.

**Sarah Ophelia Colley Cannon**, better known to millions as comedienne **Minnie Pearl** has been deemed the recipient of the **1987 Roy Acuff Community Service Award**. **Minnie Pearl** becomes the third recipient of the award, which was created by the **Country Music Foundation Board of Trustees** to recognize outstanding service to mankind by **Country Music** artists. Previous recipients include **Kenny Rogers** (1985) and **Willie Nelson** (1986). **Minnie Pearl** was cited the award for her active involvement as spokesperson and fundraiser for charitable and humanitarian organizations, both locally and nationally. Her outstanding involvement has included assisting the **American Cancer Society, American Heart Association, Outlook Nashville, United Way** and **Nashville Humane Society**, among many others. The **Roy Acuff Award**, created in honor of the **Grand Ole Opry** star in 1981, is sponsored by the **Country Music Foundation** and the **Tennessean** daily newspaper. Designed by sculptor **Olen Bryant**, the award will be presented to **Minnie Pearl** during formal ceremonies planned in Nashville for later in the year.

**CASHBOX** magazine has announced the winners of its annual awards. **Alabama** manager **Dale Morris** was lauded as

**Manager of the Year**, with the groups' **Keith Fowler** named **Promoter of the Year**. Taking awards in the singles category were: **Top Single** — "**Hell and High Water**"; **T. Graham Brown, Capitol**; **Top Label** — **MCA**; **Top Male Vocalist** — **George Strait**; **Top Female Vocalist** — **Reba McEntire**; **Top Group** — **The Forester Sisters**; and **Top Duo** — **The Judds**. Earning citations in the album category were: **Top Album** — **STORMS OF LIFE, Randy Travis, Warner Bros.**; **Top Label** — **Warner Bros.**; **Top Male Vocalist** — **Randy Travis**; **Top Female Vocalist** — **Reba McEntire**; **Top Group** — **Alabama**; and **Top Duo** — **The Judds**. Awards presented in the indie category included: **Top Single** — "**Have I Got Some Blues For You**"; **Charley Pride, 16th Avenue Records**; **Top Label** — **Bermuda Dunes**; **Top Male Vocalist** — **A. J. Masters**; **Top Female Vocalist** — **Beth Williams**; **Top Group** — **Mason Dixon**; and **Top Duo** — **Jim and Jesse**.

**WSM Radio, Nashville**, won 11 awards at the annual **Tennessee Associated Press Broadcasters Association 1986 - 87 Awards Banquet** in Nashville recently. Competing against other large-market stations in Tennessee, **WSM** won awards in the categories of **best continuing news, best investigative reporting, best feature reporting, best radio production, best editorial and public affair reporting**.



**Designer spikes?** Actor **Burton Gilliam** ("**Blazing Saddles**") and **Gary Morris** don their spiked flip flops and cowboy boots during the **Gary Morris/Continental Airlines Celebrity Golf Tournament** held in late July in **Copper Mountain, Colorado**. The event raised more than **\$30,000** for the **Mount St. Vincent Childrens Home** in **Denver**. Other prominent personalities such as **Phil Esposito, R.C. Bannon, Leslie Nielson** and **Rebecca Holden** joined **Morris** for the event.

**New Companies**

**Fran Graves and Associates Artists Agency** have announced the opening of **Zoe-Fran Music Company (BMI)** and **Tapscott-Graves Music Publishing Company (ASCAP)**. The office is located at **107 Bowling Avenue, P.O. Box 8805, Nashville, TN 37207-0805; (615) 868-2086**.

**Chuck Neese** has formed **The New Company**, a publishing company which is an affiliate of **Warner Bros. Music**. The first writers to be signed are **John Jarrard** and **Lisa Palas**. The company's address is **44 Music Square West, Nashville, TN 37203; (615) 254-8777**.

## New Companies

**Charlie Black, Austin Roberts, and Bobby Fischer** have established a production company and are now in the process of working on material for their first release. For more information call or write to 1618 16th Avenue South, Nashville, TN 37212; (615) 292-3611.

**Pro Tours**, a marketing/special promotions firm, has been formed under **The Jim Halsey Company, Inc.** umbrella to coordinate marketing strategies for artists, promoters and special events. The new company is headquartered at 1111 16th Avenue South, Nashville, TN 37212; (615) 329-1700.

**Lorna Greenwood, Kathy Shepard and Michael Bouson** have formed **Kitchen Table Productions**. For more information on the new musical theatre company call (615) 833-9342.

## RIAA CERTIFICATIONS

### Country Gold and Platinum

*RIAA Certified Gold and Platinum — July*

TRIO . . . Dolly Parton, Linda Ronstadt, Emmylou

Harris . . . Warner Bros.

ALWAYS & FOREVER . . . Randy Travis . . .

Warner Bros.

## Newsline

The **Charlie Daniels Band Volunteer Jam XIII** is scheduled for Sunday, September 6 at the **Starwood Amphitheater** in Nashville. Southern rock veterans **Lynyrd Skynyrd** will be the special guests at the day-long music festival. As is traditional, remaining guest performers will not be announced prior to the concert. **Lynyrd Skynyrd's** performance at **Volunteer Jam XIII** will be the first date on a reunion tour of more than 25 arenas in major markets across the country. Tickets for the Jam (\$17.50 reserved, \$15.50 lawn) may be purchased by mail or over the telephone. For mail orders, enclose a cashier's check or money order only to **Central'ik**, 1808 West End Avenue, Nashville, TN 37203. Enclose 50 cents per ticket handling charge and please specify **Volunteer Jam**. For **VISA** or **MasterCard** telephone orders, call (615) 320-7172. Handling charge for phone orders is \$1.50 per ticket.

**New York** and **Nashville-based Kaminsky & Company**, producers of many radio and television specials, has ventured into the area of corporate sponsorship. The company, whose principals include **Bob Kaminsky** and **Will Byrd**, was responsible for obtaining **Country Time Lemonade's** sponsorship of **Ricky Skaggs' "Good Old Fashioned Tour"** this summer. In conjunction with the tour, **Kaminsky & Company** produced the **Ricky Skaggs' Memorial Day Weekend Special** heard on some 300 radio stations over the **ABC Radio Network's "Music of America"** program. **Kaminsky & Company** may be reached at 31 Union Square West, Suite 13A, New York, NY 10003, (212) 645-6868 or in Nashville (615) 794-2153.

## Newsline

**Riders in the Sky** has composed and recorded a jingle for the **Levi's 501** campaign. The 30-second 501 jingle, which began airing in July, combines the western feel of Riders in the Sky music with the universal appeal of the Levi's line known for its unique styling and fit.

More than \$14,000 was raised at **Waylon Jennings and Jessi Colter's Celebrity Auction**, held during Fan Fair '87. Proceeds from the event will benefit the Nashville YWCA Youth Program.

**Rosanne Cash** is the first songwriter to contribute a song to a charitable music publishing operation being established in Nashville by **Entertainers Against Hunger**. The non-profit organization is setting up the operation as a way of involving songwriters, recording artists and producers in the battle to combat hunger. According to EAH Executive Director **Mark Renz**, the publishing division will get its income from songwriters willing to donate the publishing portion of one of their songs to the cause. The songwriter's share will remain with the writer. Currently, EAH is in the process of clearing names to set up affiliates with the BMI, ASCAP and SESAC performance rights societies. Bug Music, which has offices in Los Angeles and Nashville and publishing representatives throughout the world, will administer the EAH catalog. Also contributing to the cause is singer/songwriter **Karen Taylor-Good**.

The **Music City Song Festival** is now accepting entries for its **Eighth Annual Song, Lyric and Vocal** competition which offers more than \$50,000 in cash and merchandise prizes. Entry deadline for the Amateur Song, Professional Song and Vocal divisions is September 1, while the deadline for Lyric and Lyric Poem entries is October 1. Call Music City Song Festival at (615) 834-0027

Oak Ridge Boy **Joe Bonsall**, with his acrobatic on-stage antics, has landed a deal with **Converse Tennis Shoes**, and he now wears any number of pairs of multi-colored hightops in concert. Conversely speaking, Oak **Duane Allen** recently completed a 12-minute promotional video for the **John Deere Company**. Allen shot the clip on his farm outside of Nashville with a variety of John Deere tractors and lawn garden equipment, and it will be used as an in-store promotional tool by 2,500 John Deere dealers nationwide.

The **Academy of Country Music** and host **Alabama** will present the **5th Annual Celebrity Golf Classic** on Monday, October 19 at the De Bell Golf Course in Burbank, CA. Already signed up for the golf tournament, which will benefit the T.J. Martell Foundation and West Coast Neil Bogart Memorial Laboratory for cancer and leukemia research, are **Randy Owen, Mark Herndon and Teddy Gentry** of Alabama, **Moe Bandy, Pat Boone, Eddie Dean, Mickey Gilley, Charley Pride, Burton Gilliam, Carl Perkins, T. G. Sheppard and George Strait**.

More than \$30,000 was raised for the **St. Vincent Boys Home** in Denver, CO through the **Gary Morris/Continental Airlines Celebrity Golf Classic** held July 19 - 21 in Copper Mountain, CO. Morris was joined by such sports and entertainment figures as **Phil Esposito, Tommy Madden, Rebecca Holden, R. C. Bannon, Johnny Lee** and a host of others.

**Eddy Arnold** has been named the honorary chairperson for "Dreamship" '87. The inspiration of the Nashville musical duo, **Mon Reve**, "Dreamship" aims to utilize the talents of Nashville's entertainment community to increase awareness of the potential of citizens with mental retardation and to raise money for programs which help to realize this potential.

The **7th Annual Stroh's Country Concert in the Hills** will be held July 10 - 12 at Hickory Hill Lakes in Ft. Loramie, OH.



## Media

The Nashville Network (TNN) will celebrate Country Music Month in October with a host of special programs. TNN will present a pre-CMA Awards program hosted by Lorianne Crook and Charlie Chase on October 10. The 60-minute special will review this year's nominees as well as the year's musical hits. Also scheduled is "Peabody Alley Alive", a 60-minute concert special spotlighting Sweethearts of the Rodeo and New Grass Revival and "Merle Haggard: Poet of the Common Man", a special which will portray Haggard from several angles. "Peabody Alley Alive" will be telecast October 31 at 2:00 p.m., with the Merle Haggard special scheduled for October 17 at 2:00 p.m.

WMZQ in Washington, DC has begun simulcasting WMZQ-AM and FM 24 hours a day. The programming at WMZQ-FM will remain unchanged and will now be available on the 5,000-watt AM 1390.

Westwood One, the Los Angeles-based producer and distributor of national radio programming and parent of the Mutual Broadcasting System, has announced its plans to acquire the three NBC Radio Networks (NBC Radio Network, The Source, and Talknet).

Kathy Westmoreland, Elvis Presley's co-performer in more than 1,400 concert appearances, has written a book, *Elvis and Kathy*. The book unveils mysteries of his last years on earth, revealing details of their life together at home in Graceland, inside his private hotel suites, at the Las Vegas Hilton, aboard his personal jet, the Lisa Marie, on the road and in the recording studio. The book was released by Glendale House Publishing of Glendale, CA.

*The Great Book of Country Music*, a pictorial history including more than 650 historic photographs from the archives of the Country Music Foundation along with essays by some of the most influential writers in American music, is scheduled for publication by the Country Music Foundation and Abbeville Press in fall 1988. Three multiple-chapter sections, "Origins", "The Golden Age of Hillbilly Music" and "Country Coast to Coast" will include essays by a team of top music journalists and expert Country Music historians. The book will include comments from Country Music celebrities and fans who are famous in their own right. Along with the essays, rare and vintage photographs, more than 100 in color, document the music's history as well as provide insight into its attendant lifestyles, revolutions, trends, audiences and business practices.

"Songs of the Stars", a new 30-minute syndicated radio show, was recently shipped to a network of more than 500 radio stations across the country. The show is produced by Texas entrepreneur James Allen and his associate Danny Nugent. Hosted by Nashville journalist Deborah Evans Price, the format of the show involves Country artists, producers and songwriters talking about the music they make and the sounds that influence their styles. The premier episode of "Songs of the Stars" spotlights Charley Pride, with upcoming segments including interviews with Ronnie McDowell, The Whites and David Allan Coe. For more information on receiving the show contact James Allen at (817) 274-3646. To schedule artist interviews contact Deborah Evans Price at (615) 885-8236.

The Nashville-based publicity firm, Susan Hackney Associates, Inc. has opened a television arm, with the first production being "The Willie Nelson/Wrangler Music Invitational" which aired in August. "Cinemax Sessions, A Session with Chet Atkins, Certified Guitar Player", produced by Susan Hackney and Fred Kewley, is scheduled to air nationally

in the fall. The special will feature Chet Atkins along with guests Mark Knopfler, The Everly Brothers, Emmylou Harris, Waylon Jennings, Michael McDonald, Willie Nelson and David Pack.

Former L.A. disc jockey, singer/songwriter Diana Blair has announced the release of the 1988 Silver Screen Cowboys & Sidekicks Calendar. Included in the pictorial datebook are such legendary cowboys as Tex Ritter, Pat Buttram and Gene Autry and Jimmy Wakely. For more information contact Blair Enterprises, Box 7947, Van Nuys, CA 91409. The price of the calendar is \$9.95 plus \$2 postage and handling.

The Mutual Broadcasting System will present its annual salute to hardworking Country Music fans throughout the country with "Working Class Heroes", a three-hour special broadcast exclusively on Mutual on Labor Day Weekend. Co-hosted by Jim Duncan and Lee Arnold, "Working Class Heroes" features man-on-the-street interviews with Country fans and performers, all of whom pay homage to America's working men and women. The special also features a wide variety of songs that celebrate living and working in the U.S.A. from such performers as The Judds, Merle Haggard and The Oak Ridge Boys, among many others.

"Live From Nashville™", a special radio remote available to Country Music stations, will take place the week of October 12 through 16. Originating from Nashville's Union Station Hotel, the show will be four hours per day, Monday through Friday during afternoon drive time. It is available for a fee to stations on a market exclusive basis. The idea behind the remote is for participating stations to send their own personality to Nashville to be treated to a constant parade of major recording artists and various celebrity guests to appear on their show. Nashville-based The Musicworks Inc. will assist in the live satellite feed. Stations interested should contact John McGhan at (213) 850-7417 by September 14. Artists and managers may contact Bill Robinson at (615) 790-1200; outside of Tennessee 1-800-251-9000.

### Member-Pick-A-Member-Contest

### Still Time To Win

The CMA Member-Pick-A-Member recruiting contest has been extended. The revised deadline of September 30 provides an opportunity for new CMA members to participate and win. The promotion, co-sponsored by Gibson U.S.A., will award members a total of 12 top-of-the-line guitars during the contest. There are two ways to win: First, the top six individuals to recruit the largest number of new CMA members will be awarded one of six Gibson guitars. Second, for every new CMA member recruited, the name of the recruiter and the new member's name will be placed in a "hat" for a chance to win one of six additional guitars. For further information or to obtain membership applications, you may contact CMA's Membership Department.

## 29th Annual CMA Membership Meeting

**T**he 29th annual CMA Membership Meeting will be held Tuesday, October 13, in the Center Ballroom at the Stouffer Nashville Hotel. Several items of importance will be considered during the meeting, including the election of new directors, presentations of several awards, and the President's Annual Address.

Polls will be open at 1:00 p.m., with the Call To Order at 2:00 p.m.

The following nominations to the Board of Directors have been made by the current CMA Board. Additional nominees may be made from the floor at the Membership Meeting.

Nominees include: **Advertising Agency:** Dick Gary, The Gary Group, Venice, California; Jack McQueen, Foote, Cone & Belding, Burbank, California; Jack Walz, BDA-BBDO, Inc., Atlanta, Georgia; Janice Wendell, Eric Ericson & Associates, Nashville; **Artist/Musician:** Brenda Lee, Brenda Lee Enterprises, Nashville; Louise Mandrell, Mandrell Management, Hendersonville, Tennessee; Hank Williams, Jr., Hank Williams, Jr. Enterprises, Paris, Tennessee; **Artist Manager/Agent:** Jeffrey Beals, William Morris Agency, Nashville; Terry Cline, The Jim Halsey Co., Tulsa, Oklahoma; Tony Conway, Buddy Lee Attractions, Nashville; Jim Morey, Gallin Morey Associates, Los Angeles, California; **Broadcast Personality:** Coyote Calhoun, WAMZ, Louisville, Kentucky; Dandelion, WRKZ, Hershey, Pennsylvania; Dana Webb, KYKX, Longview, Texas; **Composer:** Mike Reid, Lodge Hall Music Company, Inc., Nashville; Thom Schuyler, The Writers Group, Nashville; Ralph Murphy, MurfeeZongs, Nashville; **International:** Brian Ferriman, Savannah Music Group, Toronto, Canada; Theo Roos, BILLBOARD/MUSIC & MEDIA, Amsterdam, The Netherlands; **Publication:** Elma Greer, THE GAVIN REPORT, San Francisco, California; Lon Helton, RADIO & RECORDS, Nashville; David Ross, MUSIC ROW, Nashville; John Sturdivant, MUSIC CITY NEWS, Nashville; **Publisher:** David Conrad, Almo-Irving Music, Nashville; Charlie Feldman, Screen Gems, Nashville; Donna Hilley, Tree International, Nashville; Tim Wipperman, Warner Bros. Music, Nashville; **Radio:** Larry Daniels, KNIX, Phoenix, Arizona; Mike Jorgenson, WMIL, Milwaukee, Wisconsin; Ron Rogers, KVET/KASE, Austin, Texas; **Record Company:** Alan Bernard, MTM Music Group, Nashville; Paul Cooper, Atlantic Recording Corp., Los Angeles, California; Jim Ed Norman, Warner Bros. Records, Nashville; Steve Popovich, Mercury/Smash Records, Nashville; **Record**

**Merchandiser:** Barrie Bergman, Record Bar, Durham, North Carolina; Steve Marmaduke, Western Merchandisers, Inc., Amarillo, Texas; Jim Sinclair, Lieberman Enterprises, Dallas, Texas; **Talent Buyer/Promoter:** Sonny Anderson, Disneyland/Walt Disney World, Anaheim, California; Keith Fowler, Fowler Productions, Nashville; Bill Luther, Von Braun Civic Center, Huntsville, Alabama; C.K. Spurlock, North American Tours, Hendersonville, Tennessee; **TV/Video:** Paul Corbin, The Nashville Network, Nashville; Jimmy Guercio, Country Music Television, Nashville; Kitty Moon, Scene Three, Nashville; Dick Thrall, Multimedia Entertainment, Nashville; **Directors-At-Large:** Jay Berman, RIAA, Washington, DC; Jerry Bradley, 16th Avenue Records, Nashville; Al Greenfield, Greenfield Group, Phoenix, Arizona; Bruce Hinton, MCA Records, Nashville; Merlin Littlefield, ASCAP, Nashville; Alice Prager, SESAC, Inc., Nashville; Roger Sovine, BMI, Nashville; Harold Shedd, Magna Sound Corporation, Nashville.

Incumbent directors who will be serving the second year of their term include: Rick Blackburn, CBS Records, Nashville; Tom Collins, Tom Collins Productions, Nashville; Jerry Crutchfield, MCA Music, Nashville; Bobby Denton, WIVK Radio, Knoxville, Tennessee; Jack Eugster, The Musicland Group, Minneapolis, Minnesota; Marty Feely, BILLBOARD, New York, New York; Jim Foglesong, Capitol/EMI America Records, Nashville; Bob Green, WYAY Radio, Atlanta, Georgia; Dean Kay, Welk Music Group, Santa Monica, California; Terry Lickona, Austin City Limits, Austin, Texas; Dick McCullough, E.H. Brown Advertising, Chicago, Illinois; Jack McFadden, McFadden Artists Corp., Nashville; Stan Moress, Moress Nanas Entertainment, Santa Monica, California; Greg Rogers, Wildlife Entertainment, London, England; Richard Sterban, Oak Ridge Boys, Hendersonville, Tennessee; and Joe Sullivan, The Sound Seventy Corporation, Nashville.

CMA Lifetime Board members are J. William Denny, Nashville Gas Company, Nashville; Ralph Peer II, Peer-Southern Organization, Los Angeles, California; Frances Preston, Broadcast Music, Inc., New York, New York; Wesley Rose, Nashville; and Joe Talbot, Precision Record Pressing, Nashville.

The meeting will feature presentations of the Broadcast Personality of the Year Awards, Founding President's Award (established by Connie B. Gay), Special President's Award, and plaques recognizing producers and directors of the 1987 CMA award-

*(continued on page 31)*

## CMA Radio Sales Workshops Rescheduled

**C**MA's series of regional educational forums targeted to radio sales and promotion has been rescheduled. Originally slated to begin in mid-August, the workshops will instead be shifted to November to avoid peak vacation periods.

The series will kick-off November 4 in Kansas City, Missouri. Subsequent workshops will be held November 17 in Atlanta, Georgia and November 19 in Cincinnati, Ohio. Entitled "Techniques For Results In Selling Country Radio", the landmark daylong sessions will be conducted by the highly-touted firm, The Research Group. Based in Seattle, the marketing company has established an outstanding reputation for helping radio stations achieve great success in ratings, revenue and profit.

Registration for CMA members or employees of a CMA organizational member is \$65, which includes

all materials, a continental breakfast and lunch. Organizational members registering three to six attendees are eligible for a \$10 discount per registrant; seven or more attendees can deduct an additional \$20 each from the \$65 fee. A \$95 fee applies to registrants who are not CMA members. This amount also includes a one-year membership in CMA for those individuals who qualify.

Additionally, a 10 percent discount will apply for registrants whose registration is postmarked at least two weeks prior to the workshop they plan to attend. New registration forms will be mailed to Country radio stations in the workshop regions no later than August 28.

For registration or further details, contact the Special Projects Department at CMA, (615) 244-2840.

### Special Airline Discounts

CMA has been able to obtain special fares as a benefit for individuals attending the CMA Radio Sales Workshops. For American Airlines discounts phone 1-800-433-1790 and give them Star File Number S-98059. For Delta Airlines discounts call 1-800-221-1212 and give them Reference Number A1926.

If you use the services of a travel agency, please advise them of the special discount reference numbers.

The special discounted fares will not be offered by either American Airlines or Delta to anyone without the appropriate exclusive reference numbers. The rates will be in effect from Friday, October 30th through Sunday, November 22nd.



### Hotel Information

If you wish accommodations at one of the following hotels, **You Must Contact Them Directly** at the phone number indicated. To get the **Special Room Rate** be sure to identify yourself as a registrant for the CMA Sales Workshop or you will be quoted the regular room rate.

#### Kansas City, MO — Wednesday, November 4

The Adam's Mark, 9103 East 39th Street  
Special room rate \$62 Single or Double  
Phone (816) 737-0200

#### Atlanta, GA — Tuesday, November 17

The Wyndham — Midtown, 10th & Peachtree  
Special room rate \$85 Single or Double  
Phone (404) 873-4800

#### Cincinnati, OH — Thursday, November 19

The Westin Hotel at Fountain Square  
Special room rate \$80 Single or Double  
Phone (513) 621-7700

Rooms will be held at the special rate until two weeks prior to each workshop. After that time, the special rate will be in effect upon availability.

## REGISTRATION FORM (Photo copies are acceptable)

Please complete and return to:

CMA Radio Sales Workshops,  
P.O. Box 22299  
Nashville, TN 37202

I wish to attend the following workshop:

- Kansas City, Missouri — Wednesday, November 4
- Atlanta, Georgia — Tuesday, November 17
- Cincinnati, Ohio — Thursday, November 19

Please determine which of the following registration fees applies to you, and check the appropriate box. Deduct 10 percent from each registration fee if your registration form is postmarked at least two weeks prior to the date you will attend the workshop. To guarantee the 10 percent discount, you may register by phone — (615) 244-2840.

- I am currently a CMA member — \$65
- My station (company) is currently a CMA Organizational member. I wish to register the following number (please circle)  
1-2 — \$65 ea.      3-6 — \$55 ea.      7/more — \$45 ea.

**CHECK METHOD OF PAYMENT:**

Check/Money order made payable to:  CMA  
 VISA       MasterCard

Card# \_\_\_\_\_ Exp. Date \_\_\_\_\_

Authorized Signature \_\_\_\_\_

**Cancellations less than 48 hours prior to the event are subject to a \$20 penalty.**

Name \_\_\_\_\_

(As it will appear on badge — PLEASE PRINT)

Phone (\_\_\_\_) \_\_\_\_\_

Company \_\_\_\_\_

Title/Position \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**For further information contact:**

**CMA Special Projects Dept. (615) 244-2840**

SEPTEMBER

(\*denotes birthdays)

- 1 **\*Conway Twitty** (Harold Lloyd Jenkins); Friars Point, Mississippi
- \*Boxcar Willie** (Lecil Travis Martin); Sterratt, Texas
- \*Lily Tomlin**  
Germany invades Poland and WWII begins, 1939
- 2 **\*Johnnie Lee Wills**; Hall County, Texas  
Japan signs formal treaty ending WWII, 1945  
The Great Fire of London spreads over 436 acres, 1666
- 3 **\*Tompall Glaser**; Spaulding, Nebraska
- \*Hank Thompson**; Waco, Texas  
Treaty of Paris signed, ending Revolutionary War between United States and Great Britain, 1783
- 4 **\*Shot Jackson**; Wilmington, North Carolina
- \*Gene Parker**; Los Angeles, California  
Charlie Rich's "Behind Closed Doors" awarded Gold single, 1973  
Los Angeles founded by Spanish settlers, 1781
- 5 **\*John Stewart**; San Diego, California
- \*Bob Newhart**  
Johnny Lee reaches top of the Country charts with "Lookin' For Love", 1980
- 6 **\*Zeke Clements**; Empire, Alabama
- \*David Allan Coe**; Akron, Ohio
- \*Mel McDaniel**; Checotah, Oklahoma



**\*Sylvia**; Kokomo, Indiana

Ernest Tubb dies, 1984

- 7 **LABOR DAY**
- \*Buddy Holly**  
Elvis Presley tops the Country charts with his most successful release on Sun Records "Mystery Train"/"I Forgot To Remember To Forget", 1955  
Jesse James' last holdup, 1881
- 8 **\*Milton Brown**; Stephenville, Texas
- \*Harlan Howard**; Harlan County, Kentucky
- \*Jimmie Rodgers**; Meridian, Mississippi
- \*Patsy Cline**; Winchester, Virginia  
CMA charter signed, 1958  
Tornado and tidal wave smashes Galveston and leaves 6,000 dead, 1900
- 9 **\*Freddy Weller**; Atlanta, Georgia  
Faron Young has surprise chart success in Britain with the pop top-five "Four In The Morning", 1972  
Elvis Presley first appears on the Ed Sullivan Show, 1956
- 10 **\*Tommy Overstreet**; Oklahoma City, Oklahoma  
Nat Stuckey makes his chart debut with "Sweet Thang", 1966  
Leroy Van Dyke's *Walk On By* enters the Country bestseller list, 1961  
Ferlin Husky's "Wings Of A Dove" debuts on the Country charts, 1960
- 11 **\*Jimmie Davis**; Quitman, Louisiana  
Leon Payne dies, 1969
- 12 **\*George Jones**; Saratoga, Texas
- \*Kenneth Threadgill**; Travis County, Texas  
John F. Kennedy marries Jacqueline Bouvier, 1953
- 13 **\*Bill Monroe** (William Smith Monroe); Rosine, Kentucky  
Barbara Mandrell makes chart debut with "I've Been Loving You Too Long", 1969  
U.S. Congress authorizes the first national election, 1788
- 14 Hank and Audrey Williams travel by Greyhound bus from Montgomery to Nashville in hopes of auditioning for Fred Rose of Acuff-Rose Publishing, 1946
- 15 **\*Roy Acuff**; Maynardville, Tennessee  
Patsy Cline marries Charlie Dick (her second husband) in Winchester, Virginia, 1957

- Billy Joe Shaver makes his chart debut with "Georgia On A Fast Train", 1973
- 16 **\*David Bellamy** (Bellamy Brothers); Darby, Florida
- \*B.B. King**
- \*Lauren Bacall**  
Sonny James tops the charts with "When The Snow Is On The Roses", 1971. His string of number one hits, 16, is second only to Alabama's
- 17 **\*Hank Williams, Sr.**; Georgiana, Alabama
- \*Anne Bancroft**  
The world's first 33 1/3 rpm record is demonstrated by RCA in New York City, 1931  
The matchstick is invented in England, 1806
- 18 **\*Frankie Avalon**
- \*Greta Garbo**  
First Country Music show held at Carnegie Hall features Ernest Tubb, George D. Hay, Minnie Pearl and Rosalie Allen, 1947  
John Harris makes the first piano in the United States, a spinet, 1769
- 19 **\*Bill Medley**; Hollywood, California
- \*David Bromberg**
- \*Twiggy**  
Lee Greenwood makes his chart debut with "It Turns Me Inside Out", 1981  
Gram Parsons dies, 1973  
Crystal Gayle debuts on charts with "I've Cried (The Blue Right Out Of My Eyes)", written for her by Loretta Lynn, 1970  
Mickey Mouse makes his movie debut in a film titled "Steamboat Willie", 1928
- 20 **\*Pearl Butler**; Nashville, Tennessee
- \*Sophia Loren**  
One of the earliest radio newscasts in the United States gets under way as station KDKA, Pittsburgh, introduces a daily news program emanating from the city desk of the *Pittsburgh Post*, 1921
- 21 **\*Ted Daffan**; Houston, Texas
- \*Dickey Lee**; Memphis, Tennessee
- \*Kenny Stark**; Topeka, Kansas  
Everly Brothers' "Wake Up Little Susie" hits Country and pop charts, 1957
- 22 **\*Debby Boone**; Hackensack, New Jersey
- \*Andy Anderson**; Paducah, Texas

Pvt. Elvis Presley leaves America for Europe, 1958  
 Riley Puckett makes his radio debut on WSB Atlanta, 1922



23 \*Ray Charles; Albany, Georgia

\*Mickey Rooney  
 \*Bruce Springsteen  
 Bob Wills takes his Texas Playboys down to Dallas, Texas for their first recording session on Brunswick Records, 1935  
 First ice cream cone introduced at the St. Louis World's Fair, 1904

24 \*F. Scott Fitzgerald  
 Loretta Lynn's "Coal Miner's Daughter" released on Decca, 1973  
 Jim Reeves' "Distant Drums" begins a month-long stay at the top of the British pop charts, 1966

25 \*Royce Kendall; St. Louis, Missouri  
 \*Joe Sun; Rochester, New York  
 \*Ian Tyson; British Columbia, Canada  
 Statler Brothers make their chart debut with "Flowers On The Wall", 1965  
 Loretta Lynn employed at the Grand Ole Opry, 1962  
 Elvis Presley makes his first and only appearance on the Grand Ole Opry, 1954

26 \*Lynn Anderson; Grand Forks, North Dakota  
 \*David Frizzell; Arkansas  
 \*Marty Robbins; Glendale, Arizona  
 Waylon Jennings' I'VE ALWAYS BEEN CRAZY awarded Gold album, 1978

27 Shelly West and Allen Frizzell file for divorce, 1983  
 Connie Smith makes her chart debut with "Once A Day", 1964

28 \*Jerry Clower; Liberty, Mississippi  
 \*Tommy Collins; Oklahoma City, Oklahoma  
 \*Dan Seals; McCarney, Texas  
 RCA Victor holds the first recording session in Nashville at the YMCA Hall, 1928

29 \*Gene Autry; Tioga Springs, Texas  
 \*Alvin Crow; Oklahoma City, Oklahoma  
 \*Jerry Lee Lewis; Ferriday, Louisiana  
 Leon Russell's alter-ego, Hank Wilson, enters Country charts with "Roll In My Baby's Arms", 1973

30 \*Deborah Allen; Memphis, Tennessee  
 The Grand Ole Opry is televised for the first time, 1950

## OCTOBER — Country Music Month

- 1 \*Bonnie Owens; Blanchard, Oklahoma
- 2 \*Greg Jennings (Restless Heart); Oklahoma City, Oklahoma  
 \*Leon Rausch; Springfield, Missouri  
 Merle Haggard and the Strangers' OKIE FROM MUSKOGEE awarded Gold album, 1970
- 3 \*Eddie Cochran; Oklahoma City, Oklahoma  
 Elvis Presley sings in public for the first time at age 10 in a talent contest at a dairy show, 1945  
 Woodie Guthrie dies, 1967
- 4 \*Leroy Van Dyke; Flat Creek, Missouri  
 \*President Rutherford B. Hayes  
 \*Charlton Heston  
 Willie Nelson tops the Country charts with "Blue Eyes Crying In The Rain", 1975
- 5 \*Johnny Duncan; Dublin, Texas  
 \*President Chester Arthur  
 Charlie Rich tops the charts with "I Love My Friend", 1974  
 Eddie Rabbitt's STEP BY STEP awarded Gold album, 1981

- 6 \*Tom Wright; Indianapolis, Indiana
- 7 \*Uncle Dave Macon; Smart Station, Tennessee  
 \*Jim Halsey; Independence, Kansas
- 8 \*Pete Drake; Atlanta, Georgia  
 \*Susan Raye; Eugene, Oregon  
 Alabama named CMA Entertainer of the Year for unprecedented third time, 1984
- 9 \*John Lennon  
 Gene Autry's first recording session takes place, 1929
- 10 \*John Prine; Maywood, Illinois




\*Tanya Tucker; Seminole, Texas

[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.]

## Membership Meeting

(continued from page 26)

winning album, single and video.

In addition, CMA will present its first annual Broadcast Awards to the Station of the Year, General Manager of the Year, Program Director of the Year and Music Director of the Year in the three market size categories. 

# DATEBOOK

## September

- 2-3 Rotterdam Country Music Festival / Holland
- 5-6 Country Open-Air / Bern, Switzerland
- 6 Charlie Daniels Band Volunteer Jam XIII / Starwood Amphitheatre / Nashville, TN
- 7-13 Canadian Country Music Awards / Vancouver, B.C.
- 8-11 8th Annual Tulsa Bluegrass & Chili Festival / downtown Tulsa / Call (918) 582-6435 for details
- 9 Fourth Annual Harlan Howard Birthday Bash / BMI Parking Lot / Nashville, TN / Call (615) 321-5622 for details
- 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

- 27-29 AMUSEMENT BUSINESS and BILLBOARD's "Sponsorship in the Entertainment & Leisure Industry" / Fairmont Hotel / Dallas, TX / Call (615) 748-8120 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
- 12 International Country Music Buyers Association (ICMBA) Fall Meeting / Stouffer Nashville Hotel / Nashville
- 13 CMA Board Meeting / Nashville
- 13 CMA Annual Membership Meeting / Nashville

- 18-24 7th Annual Country Music Festival & Trade Convention / Adams County Fairgrounds / Hastings, NB / Call (402) 756-5541
- 19 The Academy of Country Music's Fifth Annual Celebrity Golf Classic / De Bell Golf Course / Burbank, CA

## November

- 2-8 American Music Week
- 4 CMA Radio Sales Workshop / Kansas City, MO
- 6-8 British Country Music Association Awards Weekend / Sand Bay Holiday Village / near Bristol, England
- 12 CMA Election of Officers Meeting / Nashville, TN
- 17 CMA Radio Sales Workshop / Atlanta, GA
- 19 CMA Radio Sales Workshop / Cincinnati, OH
- 30 International Country Music Buyers Association (ICMBA) Winter Meeting / Bally Grand Hotel / Las Vegas, NV



Photo by: Alan Mayor

The Country Music Association announced the nominees for the 1987 CMA Horizon and Hall of Fame Awards at a July 21-staged press conference hosted by Hall of Famers Minnie Pearl and Roy Acuff and 1982 Horizon Award Winner Ricky Skaggs. Pictured with Minnie Pearl (far left), Skaggs and CMA Executive Director Jo Walker-Meador (back row, center) and Acuff (far right) are Horizon nominees (l to r) Michael Johnson, Holly Dunn, T. Graham Brown, Paulette Carlson of Highway 101 and Janice Gill of Sweethearts of the Rodeo.

*CMA*  
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*Close Up*  
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