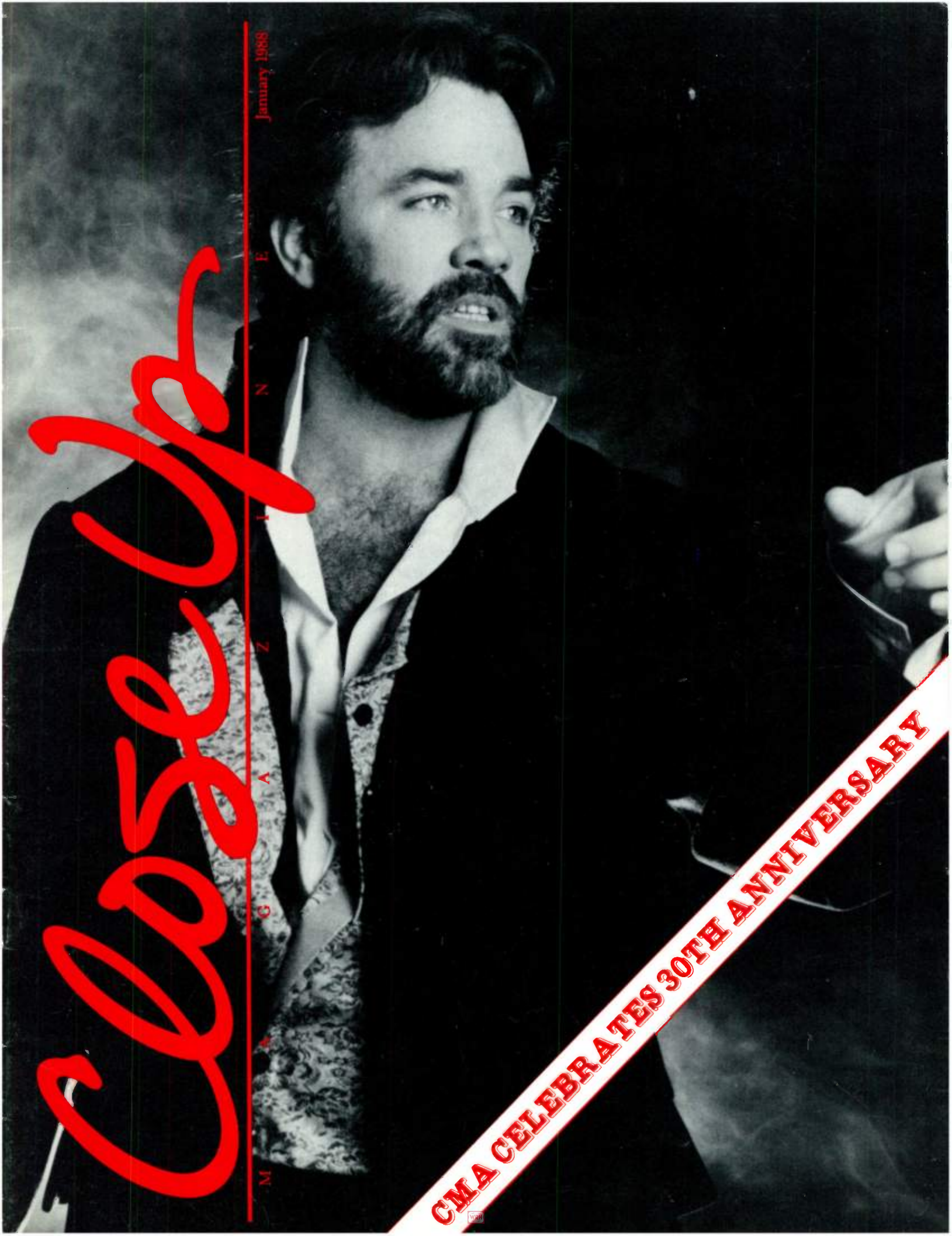


January 1988

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Close Up

CMA CELEBRATES 30TH ANNIVERSARY



Members of the Broadcast Music, Inc. staff join in celebrating the new inductees into the Georgia Music Hall of Fame during the organization's Ninth Annual Hall of Fame Banquet last fall. Pictured (1 to r, standing) are inductee Jerry Reed; Priscilla Reed; Bill Lowery; Mrs. Felton Jarvis, who picked up the honors for her late husband, Felton, who was inducted; Patsy Bradley, BMI; Roger Sovine, BMI; Bill Anderson, host for the awards, (seated) Joe Moscheo, BMI; inductee Bob Richardson; and Harry Warner, BMI.



Photo by Rick Diamond Photography

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CMA
COUNTRY MUSIC ASSOCIATION
30th Anniversary 1958-1988

Close-Up

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On The Cover . . .

Gary Morris On Broadway

Gary Morris has long been said to possess the most glorious voice in Country Music. And while he has become one of the most celebrated entertainers in the field, his voice has continued to propel him to great heights outside the genre.

A consistent charter since his Country debut in 1980, Morris became the first Country Music entertainer to star on the legitimate stage when, in 1984, he played Rodolfo in Joseph Papp's New York Shakespeare Festival Production of "La Boheme". The following year he established a recurring role as blind singer Wayne Masterson in ABC-TV's prime-time soap "The Colbys". He also made guest appearances in other television series including "The New Mike Hammer Show" and "Another World", contributing the title song, a duet with Crystal Gayle, to the latter. Morris also contributed a song to the soundtrack of the movie "Rustler's Rhapsody" and performed a duet with Jennifer Warnes on the soundtrack of the movie "Blind Date" after the show's producer heard him sing on the 1986 CMA Awards Show.

Yet Morris' greatest challenge to date came last month when he assumed the lead of Jean Valjean in the smash Broadway adaptation of "Les Miserables" at The Broadway Theatre in New York. The role was originated by Colm Wilkinson with the Royal Shakespeare Company in London, and Wilkinson had been performing the part in the United States until departing in late November. Morris opened November 30.

"Les Miserables" executive producer Richard Alexander has high praise for Morris' vocal abilities. "He's got the power for live theatre," Alexander commented. "He's got dynamics in his voice — a beautiful upper register — a wonderful swagger in his walk and a magnetic thing for stage. He's just the right age, and we all agreed — Gary is Jean Valjean.

"The other thing that struck me about Gary is that he came in, very humbly, and sang for us — twice," he continued. "He didn't demand any special treatment because he is a popular singing star. It was obvious this was something he really wanted to do."

Morris will perform seven shows a week, six days a week. The three and a half hour presentation calls for Morris to be on stage singing nearly three hours of the time. He is slated for a six-month's run in the play, and plans to resume his normal concert touring after Fan Fair '88.




cover photo by Steve Speliotis

CMA Announces Major Television Special

The Country Music Association will begin the celebration of its 30th Anniversary in 1988 with a gala television special to be taped at Nashville's Grand Ole Opry House January 7. The event will be a two-hour CBS-TV entertainment special to air January 23 from 9:00 to 11:00 p.m. (E.T.).

An all-star cast has been confirmed to appear. Among those slated to perform are: Roy Acuff, Alabama, Eddy Arnold, Asleep At The Wheel, T. Graham Brown, Rosanne Cash, Jessi Colter, Charlie Daniels, Foster & Lloyd, The Gatlin Brothers,

Lee Greenwood, Merle Haggard, Emmylou Harris, Highway 101, Sonny James, Waylon Jennings, The Judds, Kris Kristofferson, k. d. lang, Loretta Lynn, Barbara Mandrell, Reba McEntire, Ronnie Milsap, Willie Nelson, New Grass Revival, Oak Ridge Boys, The O'Kanes, K. T. Oslin, Buck Owens, Ray Price, Restless Heart, Sawyer Brown, Ricky Skaggs, Randy Travis, Tanya Tucker, Hank Williams, Jr., Tammy Wynette and Dwight Yoakam.

The taping will be conducted as a live concert, with few or no production pauses. The show will begin taping at 7:30 p.m. 

CMA's 30th Anniversary Year

Perspective

It has been 30 years since a small group of music executives and performers founded the Country Music Association. This visionary group shared a common dream that their music would be recognized and loved throughout the world. They believed that a strong trade organization could unite the various segments of the business and provide a vehicle whereby goals beyond the means of any individual member could be pursued and accomplished.

As CMA celebrates its 30th anniversary in 1988, most of the original hopes and dreams of its founders have been realized. Country Music has been heard all over the world. It has been recognized as the fastest growing form of music in America, with exploding increases in terms of record sales, radio play, concert crowds and media attention. It has even been dubbed the musical trend of major sociological impact for the 1980s.

CMA's founding 200 members have increased to almost 8,000, and after 30 years of achievement with milestones such as the estab-

lishment of the Country Music Hall of Fame, the CMA Awards Television Show, the International Country Music Fan Fair, and the development of an international market, among others, CMA has earned its reputation as "the world's most active trade organization". Today CMA continues to strive for

significant contributions to its industry, to develop new goals and to influence the expanding worldwide popularity of Country Music.


The focus of this 30th anniversary year will be on CMA's ever-expanding efforts to broaden the boundaries of and increase the audience for Country Music. 



Photo by Tim Campbell

Mrs. Sarah Ophelia Colley Cannon, better known as Minnie Pearl, received the 1987 Roy Acuff Community Service Award, presented by the Country Music Foundation and *The Tennessean* in ceremonies at the Country Music Hall of Fame and Museum November 17th. Friends on hand to congratulate her were (l to r) former Tennessee Governor, Winfield Dunn, husband Henry Cannon, CMF board chairman Joe Talbot, Tennessee Governor Ned Ray McWherter, and former Tennessee Governor Lamar Alexander.

K. T. Oslin



There's a straight-ahead honesty about K.T. Oslin that's as refreshing as it is disarming. She's smart . . . she's sassy . . . a totally "together" woman who's rewriting all the rule-books for success in Country Music.

The first solo female artist to be signed to RCA Records in the past four years, Oslin is a singer/song-writer who dispels the conventional notions about women in Country Music. Her self-penned songs are slices of modern life which chronicle themes on which few, if any, writers have touched in the past. A child of the fifties who grew to womanhood in the trying decades of the sixties and seventies, the 45-year-old "newcomer" paints, through her self-penned songs, a realistic picture of the modern woman and the events which have shaped her. The gutsy Southerner-turned-New Yorker dares to write about "Younger Men" ("Women peak at 40/Men at 19/I remember laughing my head off when I read that in a magazine/I was 20 at the time") or to boldly pose the question "Do Ya?" ("Do you miss me when I'm gone/But sometimes wish that I'd stay gone just a little bit longer?")

and even to assert "Oh, we burned our bras and we burned our dinners/And we burned our candles at both ends" as she does in her stirring "80s Ladies". Yet it has struck a responsive chord in Country Music fans everywhere and the dynamic Ms. Oslin has written and sung herself into sudden stardom.

Her debut album 80S LADIES crashed into the Country album chart at number 15, becoming the highest-placing solo debut album by a woman in Country Music history. "Do Ya", her third cut from the top 10 album, recently hit number one paydirt, while the album entered the elite Top 100 Pop Album Charts. Critics have heaped plaudits upon her by the column-full, and she has suddenly become Country Music's darling. A most unconventional beginning for a most unconventional artist, and heady business for most newcomers.

Perhaps because she has worked toward just this goal for close to a decade and experienced success in other fields of endeavor, Oslin displays considerable aplomb in the face of dawning celebrity which might overwhelm others. With characteristic candor, she points out, "The pressures on women in show business are unbelievable. You're supposed to be young, beautiful beyond belief and thin beyond belief, and I'm none of those and it's still working."

She maintains: "A woman's career is not taken as seriously — they do not expect as much out of women except to look pretty and sing nice, sad songs. If you can do that well, then they say 'Good for you.' If you do something else, they say 'My, isn't that a surprise?'"

What may have come as a surprise is just how well Oslin both sings and writes. But even those two ingredients did not guarantee her ascent into Country Music's hierarchy until recently, in spite of the fact that she had been pursuing her course for ten years. What, then, spelled the difference? "This business is mostly a matter of luck and timing," Oslin asserts. "If you happen to be talented, well good for you, but it's mostly some quirky little thing. I think I had to grow — my writing is a lot better now.

"I am more sure of what my music is now, therefore, I don't let people take it away from me and turn it into something else," she added. "I just think the timing was right. And I'm determined. I never did quit. I thought I had a couple of times; I honestly packed everything up in boxes. If I could have fit my piano in a cardboard box, I would've done it. I thought I had left the music business, but I hadn't. I'm real, real glad I didn't."

But Oslin spent a lot of years and money convincing Nashville she wasn't too old or too New York. The Arkansas-born Kay Toinette Oslin, spent her early years in Alabama and Texas and won a drama scholarship to a Jacksonville, Texas junior college. Following graduation, she became a folk singer in Houston and Los Angeles, but abandoned the concert arena for the legitimate stage when a touring company of "Hello, Dolly!" arrived in Houston in 1966 advertising for a chorus singer.

She toured with the musical for nearly a year before settling in New York where she did everything from Broadway musicals ("Promises, Promises") to working in commercials ("Fixodent" — remember the woman on the roller coaster?) and studio sessions as a back-up singer. Then in the late seventies, she turned her talents and focus to Country Music. She has been writing for 10 years — seriously for seven years. "The first three years, I wrote three songs — one song a year," she laughed. "Then in 1980, I began to take it very seriously and began to learn the craft."

One of the first Nashville executives to hear Oslin's material and believe in her potential was SESAC's Dianne Petty ("My fairy godmother," says Oslin). Oslin had made a tape in New York and through a friend got the tape to Alice Prager and Vincent Candilora at SESAC who in turn sent it to their Country Music expert, Petty in Nashville. "Dianne had just come to work for SESAC something like two weeks before," Oslin outlined. "She listened to the tape and loved it, although I don't know why. I think it's one of the worst sounding things anyone — much less me — has ever put out. But Dianne brought us down here and literally took the producer by the hand and led us around and helped us get the first deal (with Elektra Records). When it all fell apart, Dianne hung in there, too."

Her first single on Elektra "Clean Your Own Tables" managed to chart "for about 15 minutes", Oslin recalled. "Then we did another session, and they put out another song of mine called 'Younger Men' which is about a woman turning 40 having a hard time finding someone her own age to date and starting to check out young guys." Lack of airplay killed the single and soured her fledgling career. Then a couple of years ago, at age 43, Oslin tested the waters again.

"This time is when I finally said 'I have to do this — I have to give it one more shot'," she declared. Borrowing \$7,000 from an aunt, she assembled a band, hired a Music Row club and staged a showcase for Nashville music executives. "Absolutely nothing happened except the next day (producer) Harold

Shedd called and said he was interested in one of my songs, and did I have a tape," she remembered. "So I went back to New York, took the remaining money and made a little demo of four songs and sent them to Harold. He loved them, and we went into the studio and started cutting on Harold's money." Shedd took the half-finished tape to Joe Galante at RCA Records, who signed her to her present recording contract.

While her first release charted creditably, her second single, "80s Ladies" became an instant anthem for female baby-boomers who maintained a strong sense of identity with the three friends depicted by Oslin. She explained that the song grew from a picture in her mind of three girls who were all grown up but were very dear friends. "They get together for lunch, and they could have seen each other last week or it could have been two years ago or 20 years ago," Oslin sketched, "but it didn't matter, because they were such good friends that all the years and the time falls away and you're right back in it again."

She wrote about half the song and played it for someone who hated it. "I walked away from it and left it alone," Oslin related. "Then I got a letter from my very best friend — from third grade all the way up we were inseparable. She sent me a picture of her child who looked like a clone of her at that age. And it was like being 10 years old with Noreen again and I could hear her laugh and see her ponytail. Then the song just started falling into place."

While not strictly autobiographical, the song could be about any three friends who grew up together in that era. "I think we're highly interesting," Oslin asserts. "We're pioneer women again — look at all the changes that have come about in the past 20 years with working and money and men. It has to be written about and men don't seem to be writing about it."

Her recent chart-topper "Do Ya" became an even greater rallying cry for both men and women. "A friend told me about standing on her balcony one day and watching a woman walk across the parking lot singing 'Do Ya'," Oslin smiled. "Now that's what it's all about. I have longed to stand on a corner or in a store and hear a total stranger, over my shoulder, sing something of mine, like I have sung of other people. And I could say, 'Oh, God. I reached someone!'"

She summed up her new-found status, saying, "It isn't my whole life, but it's a very big chunk of it, and I've given up some things. But if it all ended tomorrow, at least I could say I did a little something — I did ignite a fire in some people."

— Judi Turner

I WRITE THE SONGS

Kyle Lehning



His recording studio isn't exactly a Nashville tourist stop.

"Is the name Morningstar on a sign out in front?" I ask, getting directions during our telephone conversation.

His response is almost apologetic. "Uh . . . Well, no. I guess the best landmark we've got is a beat-up black mailbox that's kind of leaning towards the road. It's got the address on it."

Out in Hendersonville, just off busy Gallatin Pike, beside the gently lapping waters of the Old Hickory Reservoir is where you'll find Morningstar Studio. It's not much to look at: a small gray house with a large trailer home beside it and a big gravel parking lot in front. A little reminiscent of a construction site, it looks unfinished somehow. Actually, Morningstar has been here for the past eight years, and it's where one of Country's hottest producers works.

Inside the trailer, which serves as office space for him, his partner Tony Gottlieb, and their small staff, Kyle Lehning is finishing up a hurried lunch of pizza on a mid-November afternoon. The producer of the last two CMA Singles of the Year — "Bop" for Dan Seals (1986) and "Forever And Ever, Amen" for Randy Travis (1987) — is much in demand these days and time is tight. This week he's been working on new albums for Travis, Seals, and Baillie & the Boys; Seals, in fact, is in the studio rehearsing that afternoon. Soon Lehning will be at work on the next Anne

Murray album.

Nevertheless, Lehning appears relaxed and younger than his years, dressed in his all-American red sweat-shirt, faded blue jeans, white tennis shoes, and sporting a slightly shaggy layer-cut. At age 38, the father of four boys, he looks more like the local high school's new basketball coach than a 15-year veteran of Country Music engineering and producing. But when he talks about music and his eyes begin to shine, it's not very hard to imagine him as the cocky 21-year-old jazz and pop piano player from Cairo, Illinois, who came to Nashville in 1971, convinced that he had what it takes to be a studio ace.

As Lehning recalls: "I thought, 'Well, I'm a pretty good piano player, Country Music's pretty simple, and I can do that.' *Fortunately* — although at the time I wasn't so sure it was fortunate — the first guy that I saw play on a session was Pig — Pig Robbins. And (once again) fortunately, I was smart enough to see that what was going on wasn't all that simple. There was no way I could play as well as he could, and I was in deep trouble if I thought I was going to get his job."

Lehning was hardly ready to give up on a music career, though. He had been fascinated with engineering and recording ever since he and his high school rock band had their first recording session in a garage in Paducah, Kentucky. Soon afterwards he started collecting microphones, got a recording console, and began spending hours in the family attic recording his own music on quarter-track tape machines. Later, while working on a B.A. in music at Milikin University in Decatur, Illinois, he spent his summers and term breaks visiting Nashville. It was there he met a singer, Vicki Farmer, who eventually became his wife.

Vicki worked as a secretary at the Glaser Sound Studios, and naturally Lehning began spending a lot of time there. "I was hanging out at Glaser's and working as much as I could, just making a nuisance of myself as much as possible, trying to become indispensable," says Lehning of his early days in Nashville, just after college graduation. "But I couldn't get a job, couldn't get anything happening at all."

His first break came when Claude Hill, the chief engineer at the Glaser's studio, helped Lehning land a job as an engineer with Alpha Sound Studio in Jackson, Mississippi. Although the studio folded only three months later, the experience was educational and the contacts Lehning made there — songwriters Paul Davis and Parker McGee — later proved invaluable. When he returned to Nashville, he was a

full-fledged engineer at the Glaser's studio: "The Glaser brothers figured that since I'd been gone for three months I must have learned something."

During the next four years, Lehning worked with some of the hottest names in the Country Music business at that time — Waylon Jennings, Willie Nelson, Kenny Rogers, Shel Silverstein. He was engineer for three Waylon albums (THIS TIME, DREAMING MY DREAMS, RAMBLIN' MAN) and produced countless demos with Silverstein.

Meanwhile, Parker McGee, whom Lehning had met in Jackson, had written some top-notch songs that Lehning thought had hit potential. So he helped McGee demo the songs and circulate them among likely music publishers. One of those songs, "I'd Really Love To See You Tonight", fell into the hands of England Dan and John Ford Coley, an acoustic pop duo who'd had indifferent success with two A&M albums in the early 1970s. The act's manager, Susan Joseph, liked the sound Lehning got on the demo, so she enlisted him to produce the single.

"It wasn't exactly instant love," Lehning says of his first meeting with Dan Seals and John Coley. "They were disappointed that they were talking to me, because they wanted George Martin to produce the record." Recalling the irony of it all, Lehning just has to laugh. "So instead of George Martin, they got this unheard of young Nashville punk — I was 26. And bless their hearts, they all came out to Hendersonville, because at that point I had quit working at Glasers and decided I needed to go out on my own and give it a shot. Lee Hazen was a friend of mine, and he had a studio in his basement in Hendersonville, so we went into Lee Hazen's basement. You talk about the odds being against you. Well, the thing sold a million and a half records, and we were off and running."

Lehning continued to work with England Dan and John Ford Coley, producing several Top Ten pop hits over the next three years. Although the team split up at the end of 1979, Dan Seals and Lehning have continued to work together ever since. The most recent result has been six straight number one Country hits beginning in 1985 with "Meet Me In Montana", a duet with Marie Osmond and a co-production with Paul Worley.


Of course, in addition to his success with Seals, Lehning is now recognized as the producer behind Randy Travis' hit singles and two platinum albums. Given Travis' overwhelming success and the critical raves, it now seems unthinkable that anyone else could have produced Travis but Kyle Lehning. But in the beginning, just as with England Dan and John Ford

Coley, there was a period when Lehning had to gain Travis' trust. Travis' favorites had been almost exclusively classic hard Country singers like Hank Williams, Lefty Frizzell, George Jones, Merle Haggard, whereas Lehning's earliest influences were jazzmen like horn player Phil Napoleon, guitarist Toots Thielemans, and pianist Ray Bryant. Travis is reported to have said jokingly that early in their studio relationship he once mentioned something sounding a little like Lefty, to which Lehning replied, "Lefty who?" But there's no arguing with back-to-back million-selling albums. And besides, who else would have dared to back the young honky-tonker with a clarinet solo on "Messin' With My Mind" (from STORMS OF LIFE) or a clarinet and trumpet on "Tonight We're Gonna Tear Down The Walls" (from ALWAYS AND FOREVER)?

"Well, on 'Messin' With My Mind,'" as Lehning explains, "there was a clarinet on the demo. And I thought it was brilliant. Rather than mess around with it, I just kept it. With 'Tear Down The Walls,' it just felt like Bourbon Street. So we added trumpet and clarinet to that one."

It's that kind of audacity that sometimes makes the difference between a very strong track and a classic — the same kind of audacity that brought a young musician to Nashville in the first place, thinking he could play as well as Pig Robbins. "My ego is one of those things that I'm a little bit afraid of, because I have a big one," Lehning admits. "It gets me in trouble from time to time, so I try to keep it under wraps if I can."

So, is there a Kyle Lehning sound?

"I don't know," he says, chuckling. "Is there?" 

— Paul Kingsbury



Photo by John Bellissimo

Pictured with Reba McEntire following her October Carnegie Hall performance are (l to r) Mutual's Lee Arnold, McEntire and WYNY's Dan Daniel.

Country Videos Reaching New Audiences

The increasing popularity of Country Music videos is propelling Country Music into areas where it's never been before, continually introducing it to large new audiences.

Key industry figures have cited a number of factors which have combined to not only increase the potency of videos as a promotional tool, but to also take Country Music into previously uncharted areas by introducing it to audiences with little or no prior exposure to Country artists.

"Both the number and the quality of music videos from Nashville have improved greatly," said Mitchell Rowen, editor and publisher of the influential CVC VIDEO REPORT, which contains the playlists of more than 80 reporting video outlets. "We're certainly seeing a big increase in the number of videos crossing over with audiences who were previously only familiar with rock and pop."

Rowen said he expects the growth trend to continue over the course of the next year due to "the ever-increasing base of outlets for Country Music videos. Hopefully the whole universe will pay more attention to clips from Nashville."

Michael Reinert, who as head of programming and acquisitions for Rowe Video Jukebox is responsible for placing videos in over 1,400 video jukeboxes across the country, said the increase in the total number of Country video productions has also boosted the effectiveness of the clips. "We're thrilled over the tremendous increase in the amount of product from the major labels," he said. "We just finished our first reel ever of all-new Country videos. We've never been able to do that before simply because there's never been that much product available before."

Reinert and several others involved in the relatively new field of Country videos agreed that the overall quality of the clips has improved drastically in recent months, thereby increasing the

videos' impact and usefulness as artist development tools even further. "The biggest difference is they (Country artists) aren't usually dealing with the six-figure budgets a lot of rock and pop acts get for their videos," he said. "But technically, the videos are all as first rate as anything we've seen. I can't think of a single video from a major label that we've rejected because of technical quality."

Ric Trask, programming manager for Country Music Television, a 24-hour Country Music channel which now reaches nearly 10 million homes, pointed to recent clips by artists such as Exile, Billy Joe Royal and Schuyler, Knobloch and Bickhardt as prime examples of higher-quality Country videos. "We're seeing more and more production houses opening in Nashville, and the acts seem to be getting more support from the record companies."

Rowen, whose bi-weekly publication is often referred to as the "GAVIN REPORT of the video industry", echoed Trask's opinion on the improved quality of Country videos. "They are absolutely much better now," he said. "We're getting stronger production values and more well-executed ideas and concepts. We see continuing growth in not only the number of clips and the number of outlets available to them, but in terms of actual production as well."

The entire field of Country videos, Trask added, "is growing very, very rapidly. It's becoming a

major business. The labels are seeing them as something more than just simple advertising. They're becoming a means to promote singles in particular. Now we're getting more and more instances where the labels are releasing the videos several weeks before the single to build some excitement and interest in the record."

Though a video's success is most easily measured by its effect on record sales, many in the industry believe the clips often have a much longer-lasting impact, such as The Nashville Network's Joe Hostettler, producer/director of two of the nation's most widely-viewed Country Music video programs, "Video Country" and "Country Clips".

"I feel like videos promote the artist more than the song, although of course we've seen a lot of that, too," Hostettler said. "But either way, growth in general over the past year or so has been just tremendous, and I feel like the record companies view videos as a great promotional vehicle more now than they have at any time in the past."

Reinert perhaps summed up the feelings of the entire Country video industry when he said his company anticipates, "a very, very steady upward growth scale" for Country videos.

"I don't see any reason why it will stop," he remarked. "I think we'll see the same growth in 1988 that we've seen over the past year, maybe

(continued on page 19)

BEHIND THE LENS

Rosanne Cash's latest video, "Tennessee Flat Top Box," is currently airing on video programs nationwide. The video has two different points of view. Some scenes, shot in black and white, feature flat-top guitarists and "girls from nine to ninety", picking and dancing at bluegrass festivals in the mid-South. In contrast, Cash's scenes are shot in color, with the fall foliage of Nashville as a backdrop.

Media Home Entertainment is now accepting orders on "Elvis '56", a video which presents a rare collectible look at the king of rock 'n' roll. Produced and directed by Alan Raymond

and Susan Raymond, the video was written by Martin Targoff as well as Alan Raymond and Susan Raymond. Levon Helm narrates the video. For more information contact Media Home Entertainment, 5730 Buckingham Parkway, Culver City, CA 90230.

The Bellamy Brothers were in Santa Fe, NM in early December to film their latest video, "Sante Fe". In addition to play on various video programs, the clip will also be used for promotional campaigns to further boost Santa Fe's image.



Surrounded by fall foliage, CBS/Columbia recording artist Rosanne Cash is on location for the shooting of the video to her recent single, "Tennessee Flat Top Box". Pictured with Cash is Bill Pope (with camera) and Joanne Gardner (right).

Billy Joe Royal (center) discusses the next scene with director Marc Ball during the filming of his debut video of "I'll Pin A Note On Your Pillow" at Scene 3 Studios in Nashville.



INTERNATIONAL

Nearly 10,000 people were on hand for Radio Orion's first annual Country Music Festival held on the banks of the Vaal Dam in Randburg, South Africa recently. Lance James, presenter of South Africa's longest running Country Music radio program, "Keep It Country", hosted the day-long event, which benefitted the Hearing Foundation of South Africa.

The popular South African T.V. 4 show, "Sing Country", recently moved from Sunday to Monday evenings at 11:20. Clive Bruce hosts the two-year-old program, which introduces veteran as well as up-and-coming artists to the South African public. Percy van Rooijen is the executive director of "Sing Country".

Ron Adsett, former music director at Australia's 4KQ/Brisbane has recently opened The Country Music Store. For more information contact Adsett, P.O. Box 74 Newstead, Qld, Australia 4006.

Canadian Country Music Personality Gary Buck has completed arrangements with the city of Hamilton, Ontario which will see that city become the home of The Canadian Country Music Hall of Fame. The new organization is expected to open in the summer of 1988. For more information on the project, contact Buck at P.O. Box 8761, Station F, Calgary, Alberta T2J 5S5.

Brenda Lee just returned from a three-week tour of Japan. Playing concert halls and other select venues, Lee performed 16 shows in cities such as Tokyo, Kyoto, Hachinohe, Osaka, Kurume, Kokura, Mishima and Hamamatsu. This marked Lee's 19th tour of Japan.

The Canadian Music Publishers Association (CMPA) recently announced that Matt Minglewood has won the CMPA's second annual Song of the Year Award in the Country category for his composition, "Me And The Boys". Finishing second in the Country category was Gary Fjellgaard for his composition, "Dancing In The Ring".

The British Country Music Association (BCMA) awarded several artists at its annual dinner November 7th. Award winners included: Tammy Cline — Most Popular Female Solo Performer; Raymond Froggat — Most Popular Male Solo Performer; Bob Newman and Carole Gordon — Most Popular Duo; Colorado — Most Popular Band; Spill the Beans — Most Promising New Act. In addition, the following awards, sponsored jointly by INTERNATIONAL COUNTRY MUSIC NEWS and British Country Music Association, were presented: NO STOPPING by Carole Gordon and Bob Newman — British Album of the Year 1987; and "Loves Have Been Woven From Fewer Threads Than These" by Crawford Bell — British Single of the Year 1987.

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. It is featured on BBC Radio and in numerous consumer publications in the U.K. and Europe. 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	DECEMBER 12, 1987
1	1	DON'T FORGET TO REMEMBER Daniel O'Donnell — <i>Ritz</i>
2	4	I NEED YOU Daniel O'Donnell — <i>Ritz</i>
3	6	TRACES Don Williams — <i>Capitol</i>
4	2	I PREFER THE MOONLIGHT Kenny Rogers — <i>RCA</i>
5	5	HIGHER GROUND Tammy Wynette — <i>Epic</i>
6	8	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — <i>Ritz</i>
7	3	TRIO D. Parton/L. Ronstadt/E. Harris — <i>WEA</i>
8	7	SWEET DREAMS Patsy Cline — <i>MCA</i>
9	15	LORD OF THE HIGHWAY Joe Ely — <i>Demon</i>
10	RE-ENTRY	EYES THAT SEE IN THE DARK Kenny Rogers — <i>RCA</i>
11	18	HILLBILLY DELUXE Dwight Yoakam — <i>WEA</i>
12	20	GIVE A LITTLE LOVE The Judds — <i>RCA</i>
13	17	THEY DON'T MAKE THEM . . . Kenny Rogers — <i>RCA</i>
14	14	THE COUNTRY WAY Charley Pride — <i>RCA</i>
15	RE-ENTRY	LOVERS AND BEST FRIENDS Don Williams — <i>MCA</i>
16	RE-ENTRY	LONE STAR STATE OF MIND Nanci Griffith — <i>MCA</i>
17	9	ALWAYS AND FOREVER Randy Travis — <i>WEA</i>
18	11	JOHNNY CASH IS COMING TO TOWN Johnny Cash — <i>PolyGram</i>
19	19	GUITAR TOWN Steve Earle — <i>MCA</i>
20	12	EXIT O Steve Earle — <i>MCA</i>

Country Music Association © 1987

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

The following article was furnished to CLOSE UP by the Coalition to Save America's Music.

The music heard across America today is a true reflection of its people. It can be as sophisticated as the Park Avenue rhythms of Stephen Sondheim, or as down home as the picking of Doc Watson. It can be as cool as the controlled rap of the Fat Boys or as emotionally hot as the fire that is the Miami Sound Machine. America's music today sets the standards by which the world measures music talent and creativity.

But America's music is under assault, not from an upsurge of brilliant musicians from another nation, nor from a souring of the American consumer for the taste of the home-grown product, but from a package of plastic that fits neatly into the toddler's small hand. Like a foreign born insect that threatens U.S. agriculture, digital audio tape (DAT), and the machines that use it threaten the large and diverse American music community.

DAT is to compact discs what cassette tape is to records. *It is a new means of recording music.* DAT makes a perfect copy. The technology embodied within it allows tapers to make a perfect copy of a hi-tech compact disc, which itself is a perfect copy of the master recording. One now has the ability to recreate music at home without any evidence of the hisses, snaps and crackles of traditionally recorded music. Even down to the thousandth generation, copies made will be perfect. The impetus to tape will therefore be even greater than before.

It does not take much imagination to discern the harm the advent of DAT does to those who make America's music. The ability to acquire a perfect copy of music somebody else purchased, at a price significantly less than the purchase price, is a lure whose strength has already been demonstrated by the current hometaping problem.

Dr. Allan Greenspan, now chairman of the Federal Reserve Board, studied the hometaping issue several years ago. He discovered that America's music creators — musicians, producers, engineers, and the record companies themselves — lose \$1.5 billion per year in displaced sales due to hometaping. If hometapers did not exist, it was found that up to 325 million additional albums would have been sold annually.

Simply put, music taped is not music sold. Music taped brings advantages to the listener through many hours of enjoyment, but pays not one cent in compensation to the creator of the music. Bruce Springsteen earns not one penny for his labors from those who

tape his product.

There are those who would say that Bruce Springsteen doesn't need any more money, and that he is far richer than the average home taper. Perhaps, but in the early 1970s he was largely unknown, poor and playing the local bars along the East Coast.

He was heard by a Columbia record company executive who felt that Springsteen deserved a chance to have his music recorded. Using revenue Columbia earned from sales of records in previous years, studio time was made available, rehearsals arranged, engineers and producers hired. History may or may not have been made that day, but the career of an artist who has helped define modern rock and roll was launched.

Columbia Records took a chance. It invested its resources in an unknown because it could do so. Today, roughly 15 years later, that situation has sadly changed. Hometaping, the act of not purchasing records, takes money away from record companies. They simply cannot afford to take as many chances on unknown artists. Fewer albums are released. The American consumer has fewer choices today than ten years ago in hearing new music because of the ravages of hometaping.

In the rush to defend hometaping on the basis of consumer rights, those who trumpet its virtues neglect to say that, at its core, hometaping is anti-consumer. It would be supremely ironic if, in future years, the means to make perfect copies were widespread, but the choices to tape were few.

The Coalition to Save America's music opposes hometaping. We recognize that like speeding, it is a widespread practice; however, like speeding, it breaks the law — copyright law.

DAT would exacerbate the already significant problem caused by unauthorized hometaping. Yet, due to its ability to make perfect copies ad infinitum, it is a new type of threat all together. Since DAT machines are not yet commercially available, the moment to solve the DAT problem is now, before the machines flood the U.S. market.

There is a solution. It springs from the same wonderful technology that gave us digital audio tape in the first place. Called a copycode scanner, it is a small chip placed in the body of the DAT machine itself. It scans and reacts to specially coded compact discs, and prevents *unauthorized* taping by inserting 25 second cycles of silence amidst slivers of music.

The copycode scanner system is both fair and

(continued on page 15)

Full Agenda To Be Addressed AT CRS/MIPS '88

Two CMA-sponsored Music Industry Professional Seminars, three long form mini-seminars, and 15 panel discussions and workshops will form the main agenda for the Country Radio Seminar February 11 - 13 in Nashville.

Approximately 1,000 Country radio station managers, program directors, music directors, promotion directors, disc jockeys, syndicators and suppliers are expected to register for the three-day conference. CRS is sponsored by the Country Radio Broadcasters, a professional non-profit organization dedicated to the development of the Country format.

The first MIPS session, "Radio Wars: The Battle For Exclusive Rights", scheduled for Thursday, February 11 from 2:30 p.m. - 4:00 p.m., is designed to examine the problems faced by market-competitive stations in promotional campaigns, particularly those with artist involvement. Moderated by Lon Helton of RADIO & RECORDS/Nashville, this session will feature panelists Nick Hunter of Warner Bros. Records/Nashville; Jack Weston of RCA Records/Nashville; Lee Rogers of KRPM

Radio/Seattle, Washington; Ted Cramer of WKY Radio/Oklahoma City, Oklahoma; Jay Phillips of KXXY Radio/Oklahoma City, Oklahoma; and Greg Fowler of Alabama International/Fort Payne, Alabama.

Slated for Friday, February 12th from 2:00 p.m. to 3:30 p.m., the second MIPS session, "Promotions That Work", will outline how a successful retail in-store promotion can generate new revenue, establish a radio station as the entertainment authority in the market, and further benefit everyone involved. Joining moderator Ron Huntsman of the Sound Seventy Corporation/Nashville will be panelists Ron Phillips, Record Bar/Durham, North Carolina; Bobby Denton, WIVK Radio/Knoxville; Dave Easterbrook, K-Mart/Rome, Georgia; Walt Wilson, MCA Records-Nashville/Universal City, California; and Steve Salsberg, Handleman Company/Troy, Michigan.

Topics for the long form CRS seminars include stress management, creative thinking in business and market planning, and an overview of the music industry.

Other CRS panels and workshops focus on a wide range of topics, including management, sales, personal improvement, promotion, programming, production, ratings, research and consulting.

Country superstars Kenny Rogers and Charlie Daniels will deliver the opening and closing remarks, respectively. Also scheduled to address the registrants are Layne Longfellow, director of the Institute of Human Skills and an internationally recognized consultant in the behavioral sciences; Hank Mandel, president and owner of Connecticut-based Consultation Services; Edward Fritts, president of the National Association of Broadcasters; Bill Stakelin, president and chief executive officer of the Radio Advertising Bureau; noted author/psychotherapist and talk show host Dr. Lynn Weiss; and John Parikhal, chief executive officer of Joint Communications Corporation.

The Country Radio Seminar is a cooperative effort between Country Radio broadcasters and the Country Music record industry and is designed primarily for the benefit of planners and decision makers in Country radio.

Registration for this year's seminar is \$279 per person if received prior to January 4, 1988. Late registration is \$349. For further information, write the CRB office at 50 Music Square West — UA Tower, Nashville, Tennessee 37203, or call (615) 327-4488 or 329-4487.



Roxann Miller, (standing) a member of The Research Group, conducts a series of one-day CMA Radio Sales Workshops in Atlanta.



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ENEKE REBA

Television's Role In Country Music: 1948 - 1987

Since the early 1920s, when Country Music recording and broadcasting began, Country performers have been quick to exploit mass media in search of public acceptance and financial gain. Sound recordings, radio, movies, and television have combined to build artists' careers and make fortunes for many entertainers and many of the entrepreneurs who have promoted them. Throughout 1988, *CLOSE UP* will feature excerpts from the study, "Country Music Television Programming, 1948 - 1987: A Preliminary Survey," prepared for Group W Communications, Inc. by the Country Music Foundation. The study surveys relationships between television and Country Music during the period 1948 - 1987. Although the sources examined for this project are by no means exhaustive, they reveal much about programming trends, artists' and executives' use of media, the development of the Country Music industry, the role of Country Music in advertising, and, to a lesser extent, the Country Music audience.

BEGINNINGS

Television broadcasting included Country entertainers from its inception as an experimental medium in the 1920s and 1930s. As early as 1939, Red River Dave McEnery picked his guitar and sang on broadcasts from the World's Fair, staged in New York that year. But Country tv programming did not begin in earnest until both local and network operations began to flourish after World War II. By this time, many Country acts were well prepared for tv work, having years of radio and concert experience to their credit. With distinctive hillbilly or western costumes and a talent for slapstick comedy, Country performers were visually exciting. Most were extremely natural onstage, too, and related easily to audiences. Like many of their counterparts in the pop field, Country musicians already had huge radio followings. By the end of the Second World War, more than 600 Country radio shows could be heard each week, ranging from 15-minute early morning broadcasts to four-hour barn dance shows. Many of these programs had commercial sponsors, and some (including Fort Wayne, Indiana's "Hoosier Hop", Philadelphia's "Hayloft Hoedown", and Nashville's "Grand Ole Opry") boasted network slots. Jukeboxes, personal appearances, record sales, motion picture roles, sales of sheet music and songbooks, and recorded radio broadcasts further widened exposure for individual singers and for Country Music generally. The music already counted fans in every state, though the Southeast — birthplace of most Country professionals — had the greatest concentration of Country record buyers and concertgoers.

Moreover, Country artists were becoming more and more hit-conscious, as radio program directors increasingly sought acts whose records scored well in music trade-paper popularity charts. Television offered a new vehicle to promote both recordings and

concerts, and as the medium began to prove itself, Country performers jumped at the chance to fulfill their ambitions. Pee Wee King, for example, left the Grand Ole Opry in 1947 because WSM executives then had no immediate plans to establish a tv station. King moved his Golden West Cowboys to Louisville, Kentucky, whose radio entrepreneurs were expanding more rapidly into television.

By mid-1948, televised Country Music was beginning to take hold. Local programs were underway in both Louisville, where King was broadcasting over WAVE-TV, and Cincinnati, home of WLW-TV's "Midwestern Hayride", a video portion of the radio show by the same name. That year, NBC's infant tv network began its "Village Barn" and "Saturday Night Jamboree" series, both originating from New York. In addition, ABC carried the Philadelphia-based "Hayloft Hoedown", an extension of the identically named ABC Radio show. In Washington, DC, broadcasting baron Connie B. Gay gained visual exposure for his "Radio Ranch" when NBC-TV picked up at least one program in this radio series. In 1949, ABC offered the "ABC Barn Dance", essentially a video segment of Chicago's "National Barn Dance" radio show.

By and large, Country telecasts of the late 1940s showcased performers who were decidedly influenced by pop music styles. In doing so, these broadcasts established a trend that still profoundly affects Country tv programming, at least in terms of network shows. During these early years, western outfits and smooth vocals seemed surer bets for reaching the masses than did hillbilly getups and harsh, nasal twangs. Thus, it was probably no accident that Eddy Arnold became one of the first Country acts to appear on a pop tv variety series, singing on Perry Como's NBC show of December 10, 1949. The mellow-voiced Arnold had begun to drop his "Tennessee Plowboy"

image for a more sophisticated one, and he's already secured a Country-pop "crossover" hit with his recording of "Bouquet Of Roses", in 1948. Then as now, the Country-pop approach made good marketing sense. Television and advertising executives understandably preferred artists with potentially broad appeal. The name of the game was to attract large audiences that could be "sold" to prospective sponsors. Also, most broadcasting facilities and home tv sets were then located in the Northeast or Midwest, where traditional styles were less popular than they were in the South.

Early Country shows did not rely on singers alone, however. Comedy, long a staple of Country radio and concert performance, was another essential ingredient of early Country television. Country comedians were especially skilled at sight gags, and fans loved seeing comedic characters dressed in outrageous costumes. Square dance groups, promenading to snappy fiddle tunes, heightened the visual interest of local and network programs alike. Both rube comedy and square dancing were firmly rooted in American vaudeville and were thoroughly familiar to early tv viewers, North and South.

Next month's serialization will deal with "Programming Trends of the 1950s".



Ricky Skaggs will be seen nationwide during the next year as part of the "For Kid's Sake" national public service campaign. Skaggs, playing himself, is featured in television spots which are aimed at making adults aware of the importance of taking time to help the youth of America. Pictured during rehearsal for the video (l to r) are the father in the PSA, Mike Mueller; the son, Joshua Moore; Skaggs' band member Wayland Patton; Skaggs; and band member Chris Austin.

Hometaping

(continued from page 11)

consistent — it will prevent taping only of specially encoded copyrighted materials and it is totally prospective. All existing recordings will be copiable. The copycode system would not affect consumers who tape things other than prerecorded music such as their own performances or demos, class lectures or interviews.

Unfortunately, the only way to bring about a copycode scanner system is through federal legislation. Bills have been introduced in the Senate by Al Gore (D-TN) and in the House by Henry Waxman (D-CA) that give Congress one year to consider the issues posed by the new DAT technology while requiring any digital audio recorders imported into the United States during that time to be equipped with the copycode scanner system. The legislation, while not opposed to the technology embodied in DAT, does call for a halt to the predatory practices of foreign equipment manufacturers who disregard the integrity of American copyrights so that they may profit from the sale of blank tapes and hardware.

We offer the copycode scanner system as a techno-

logical solution to a technological problem. We are not seeking to delay, deny or defeat DAT itself. After all, professional musicians are professional listeners as well. We all benefit from judicious use of new technology.

This piece began by noting that America is the leader — the standard bearer in the music world. Yet in helping our music makers, we lag far behind the rest of the world. Several European nations deny DAT use in their countries unless full copyright protection is offered. Even Japan provides its musicians with some protection by preventing taping of the music of Japanese artists whose records are rented. Can we do less?

In closing, the DAT debate is not about a new machine. It is not even about how Japanese electronic behemoths have taken the technological lead from American firms. It is about how one society protects those who contribute to it. It is about providing fair compensation to those whose products enrich our lives. Even given our fast-changing economy, we have learned how to do so for the lawyer, the doctor, the cabinet maker, the baker, and the government employee. Artists, whose work you hum in the shower, or tap-dance to on the way to the bus, deserve the same protection.



KEAN FM-AM radio of Abilene, Texas received a double whammy during October's CMA activities. First, the 500-watt station won Station of the Year in the Small Market category, and much to the elation of Lou Murray, he took home the General Manager of the Year award for a Small Market station. KEAN's elements of success have been hard-earned and hard-won, according to Murray.

KEAN, a member of the Sun Group chain based in Nashville, has been on the air for 10 years. However, when Lou Murray, a 23-year radio veteran, started work at the station just two years ago, they were barely declaring number one against their Country competitors. KEAN had a 21.2 market share, with two other stations trailing at 20.1 shares each. Murray says his theory on being number one is "there's only one place to go — down." That theory spurred Murray on. The station's employees worked even harder to clearly out-distance their rivals. KEAN jumped to a 30.4 share for a Small Market station. Their two competitors slipped to a 16.9 share in just one year, which ranked them 11th in the country for a Small Market station. Their two competitors slipped to a 16.9 and an 8.5 share that year. Murray says, "Since then we've done very nicely; KEAN has been the market leader for 10 consecutive years."

Murray attributes KEAN's continued success to its modern Country format and "jocks" with personality. He says, "Our radio personalities have personalities in every sense of the word." Not only do the station's disc jockeys have personality, they have tenure as well. The turn-over rate at KEAN is unusually low. "The station has 13 full-time employees and retains a tremendous amount of stability," stated Murray. "The shortest tenure for any of KEAN's full-time jocks is three years, and that's unusual for programming."

"A lot of people have grown up with KEAN," continues Murray. "They call us broadcasters, but I think all of us are really narrowcasters. Each station targets its sound and appeal to a certain segment of the population. Demographically and psychographically, KEAN is unlike most stations where you really can't be all things to all people. KEAN comes as close as possible to overcoming the demographic boundaries of normal radio." KEAN's average listeners are the 25 - 54 group. Murray maintains, "25 - 54 is very strong, but we certainly are very much listened to on the fringes of the under 25 and over 54 age groups.

KEAN is about as close as you can come to being all things to all people in a market."

According to Murray, KEAN gets very involved in the community. "Even though there's only one 12-week Arbitron (spring) taken each year, our philosophy is that the book goes on all year long," states Murray. "With that in mind, we are constantly in a promotional mode." KEAN helps such charitable organizations as the Muscular Dystrophy Association, Cystic Fibrosis and farmers in financial trouble. In a program called, "Hay, Let's Bail 'Em Out", KEAN raised \$80,000 worth of hay to send to the south-eastern farmers in trouble because of the drought. KEAN also created a promotion titled, "The 105th Day Tax Relief Giveaway". Murray began his duties December 1985 at KEAN, and he wanted to do something unique. He decided since KEAN is 105 on the radio dial, they would do something very special for listeners on the 105th day of 1986. Listeners registered at local convenient stores, listened for their name to be called on KEAN, and called the station within 10 minutes to identify themselves. The winner's name was drawn from the batch of finalists by an Internal Revenue Service official. Murray says the IRS was glad to get a chance to make anyone smile on that dreaded day. KEAN's grand prize was to match the winner's income tax refund or pay the amount owed to the government up to \$3,105. For another promotion, KEAN hosted the "Second Largest Amateur Bass Fishing Tournament", giving away \$60,000 for the largest fish caught in a two-day period. "The list goes on and on," continued Murray.

(continued on page 18)



KEAN, Abilene, Texas general manager, Lou Murray, (right) presents Texas Highway Patrol guest dj with a plaque of appreciation for participating in the station's April Fool's Day promotion.

Ramblin' Lou Shriver



Lou Shriver, widely known to Country industry professionals and fans as Ramblin' Lou of WXRL/Buffalo, New York, is celebrating his 40th year in Country radio broadcasting this year. But, the number 40 seems a bit trite to this 56-year-old industry veteran who's spent practically his entire life learning and practicing the many facets involved in the Country Music industry. From a radio station owner and personality to concert promoter to entertainer, Shriver can easily be termed a jack of all trades.

Speaking of his humble beginnings, Ramblin' Lou relays, "I guess you could say my career started when my father, a barber, traded a haircut for a guitar when I was nine years old." With his guitar expertise honed and his love for Country Music realized by traveling around to square dances with his fiddle-playing grandfather, Ramblin' Lou started his own band at age 13, and as he terms it he's "been playing every weekend since."

Ramblin' Lou takes pride in the fact that he was one of the pioneer Country Music artists to introduce the format to the Buffalo metropolitan region. Explaining that he began his career in broad-

casting at WJLL Radio in Niagra Falls, New York, Shriver continued, "I told them I wanted to be a Country singer on the radio and they gave me an early morning show from 6:00 to 6:15 a.m.

"It (Country Music) caught on quite well and the program was extended to a half hour, then an hour-long shift where I acted as a dj playing records of other Country stars and singing myself, too."

From WJLL, Ramblin' Lou moved to WWOL AM-FM in Buffalo as program director in 1964. Six years later he acquired radio station WXRL in Lancaster, converting it immediately to a full-time Country Music station that served western New York and southern Ontario, Canada. In addition to overseeing the day-to-day business of 'XRL, Ramblin' Lou hosts the afternoon shift at the station from 2:00 to 6:00 p.m.

Describing his entire station format as "personality radio", Shriver says of his own show, "I try to be myself on the air and relate to the listeners, 'cause, after all, they're the people who are important."

Relaying that 'XRL plays the gamut of Country Music, Shriver explains, "Seventy-five percent of our playlist comes from the BILLBOARD charts, and the other 25 percent includes more of the traditional style of Country Music as well as a little bluegrass." To complement his own "back-to-basics" preference, Shriver hosts an hour-long bluegrass show on Saturday mornings, followed by his "Grand Ole Country" program, which features music from what he calls "the golden years of Country Music".

While Shriver believes Country Music has increasingly broadened its listenership during his 40-year career, he says that the genre, in some areas, has too much of a pop and rock influence. "I think the

music of artists like Ricky Skaggs, George Strait and Reba McEntire is the true backbone of Country Music, and I think it is important that Country Music remember its identity and never drop the basics."

Into the music as much as possible, Shriver has promoted and continues to promote many of the top Country Music stars in concert in the Buffalo area. "I've brought in hundreds and hundreds of stars, including Roy Clark, Eddy Arnold, Johnny Cash, Waylon Jennings, Loretta Lynn and Hank Williams, Sr. and Jr.," he said.

An apparent star himself, Ramblin' Lou receives "an average of 75 to 100 fan letters a week." It's not just his personable radio style being recognized though. Many of the letters are expressing appreciation to Ramblin' Lou and his wife, Joanie, who for the past 35 years, have been conducting bus excursions to Nashville and Wheeling, West Virginia as well as to other Country Music shows throughout the northeastern U.S. and Canada.

And, many of the letters are to Ramblin' Lou's Family Band — wife Joanie and children, Linda Lou, Lou, Jr., Lori Ann and Lynn Carol — which makes regular appearances at stage shows, dances, fairs, grand openings and benefits in their hometown and surrounding areas.

How does he handle such a hectic life? "I'm very, very lucky because I thoroughly enjoy every minute . . . that's half the battle there!"

A nominee for CMA's 1987 Broadcast Personality of the Year honor, Ramblin' Lou has been the recipient of various awards over the years, including induction into the Country Music Disc Jockey Hall of Fame. But, for this hard-core Country Music veteran, one of the greatest honors he's received came

(continued on page 18)

Back-To-Back Breakers

The McCarters

- ★ Hailing from Sevierville, Tennessee, The McCarter sisters — Jennifer and twins Lisa and Teresa — were discovered at the ages of 9 and 11 during an impromptu clogging performance.
- ★ Their debut Warner Bros. single, "Timeless and True Love", produced by Paul Worley (Desert Rose Band, Highway 101, Marie Osmond) was released December 8th.
- ★ The sibling trio spent December touring military bases in Italy and Germany as part of Randy Travis' U.S.O. tour.




Mingling at KNIX's 20th Anniversary Client Appreciation Party are (l to r) Buck Owens, station owner, Eddy Raven and Michael Owens, station general manager.

KEAN Radio

(continued from page 16)

"KEAN is big on serving the community," stated Murray. "We do more public service announcements than the average station. At the top of every hour, 24 hours a day, we have a spokesperson from a community organization come in and cut their very own

30-second PSA."

When asked if he could describe KEAN's secret of success in one sentence, Murray had a difficult time, "In one sentence?" he asked. "Gosh. I guess first and foremost, KEAN is successful because of a totally dedicated staff, willing to serve the community in many, many different ways." 

— Suzanne Gibson


Ramblin' Lou

(continued from page 17)

in 1978 when he, along with his wife, was named a distinguished

member of the Country Music Hall of Fame and Museum's Walkway of Stars in Nashville.

Not one to slow down, Ramblin' Lou, when asked about his retirement plans, answers, "Retirement?

I've never heard that word!" ending, "I just thank the Lord everyday for my good health and as long as I'm able, I'm going to keep doing what I enjoy the most." 

— Kelley Gattis

New Organizational Memberships Approved

The CMA board of directors approved 28 radio stations as new broadcast organizational members at the November board meeting.

KNFO/Waco, TX	WGKX/Memphis, TN
KXRB/Sioux Falls, SD	WKKJ/Chillicothe, OH
WDZQ/Decatur, IL	WKY/Oklahoma City, OK
WQHL-FM/WNER-AM/Live Oak, FL	WFLS/Fredericksburg, VA
WSKX/Norfolk, VA	KYKX/Longview, TX
WTNV-FM/Jackson, TN	Calhoun Broadcasting Co., Inc./Anniston, AL
WUSY/Chattanooga, TN	WAAX/Gadsden, AL
WFMB/Springfield, IL	WSTH/Columbus, GA
WWOJ/Sebring, FL	KVOO/Tulsa, OK
KOEL-FM/Oelwein, IA	KXKW/Lafayette, LA
KEZJ/Twin Falls, ID	WHFB/Benton Harbor, MI
WHOP/Hopkinsville, KY	KYKZ-FM/Lake Charles, LA
L.S. Radio/Wichita, KS	KOWA/KOWF/Escondido, CA
KEBC/Oklahoma City, OK	KBUY/Ruidoso, NM

Also approved as new members are Premier Motor Cars, Inc./Nashville, TN and Local No. 65-699, American Federation of Musicians/Houston, TX.

There are many benefits available to organizational members, including:

1. CLOSE UP, CMA's monthly magazine containing vital information about the Country Music industry.
2. CMA awards show tickets available for your purchase.
3. Group insurance rates available to many CMA members.

These are only a few of the services offered to organizational members. For more information concerning membership in CMA, contact the membership department at (615) 244-2840.

Country Videos

(continued from page 8)

even accelerated to some degree. A lot of it just depends on the record labels themselves."

The bright outlook for continued growth in terms of popularity, the number of productions and the number of outlets for the clips could result in several changes in the future of Country videos, among them bigger commitments from record labels in retailing Country videocassettes, and the possibility of increased programming commitments from larger cable tv "superstations" and syndicated shows.


Some industry analysts also

believe that "in store" video play should start to make more of an impact on Country record sales, and that local music video shows, particularly those with radio station affiliations and those hosted by local radio personalities, will start to play a more important role in Country video programming.

Jeff Walker, president of Aristo Video Promotions, a Nashville-based company which promotes and distributes videos, shared the experts' enthusiasm for the future of Country videos, noting that his firm is currently investigating 15 potential new outlets for Country videos.

"We believe we will begin to see expanded use of videos in such

different locations as theme parks, truckstops and even airports," Walker said. "We also feel that as the clips continue to become more and more popular, the record labels will see a greater need for proper promotion, working closer with outlets in devising contests, giveaways, guest appearances and things of that nature."

Besides offering an artist the obvious promotional and developmental advantages, videos gaining airplay in markets where an entertainer has never appeared live before can instantly introduce the artist to an audience many times larger than almost any concert hall. 

— Brooks Franklin

Media

Jerry Reed has been in Los Angeles overseeing final production of his upcoming movie, "BAT-21", which will star in addition to himself, Gene Hackman and Danny Glover. The film, shot over the summer in Malaysia, was recently acquired by Tri Star for distribution and is set for a Spring 1988 release.

PLAYGIRL magazine has just compiled their list of the 10 sexiest men in Country Music. The list, which will run in an upcoming issue, includes Michael Martin Murphey, Dwight Yoakam and Randy Travis, among others.

Michael Martin Murphey has become the spokesman for AMERICAN SONGWRITER magazine. Murphey's affiliation with the magazine will include using his name and image in all advertising campaigns for AMERICAN SONGWRITER during 1988, as well as other projects that will be announced at a later date. Murphey will also serve as a contributing writer to the Nashville-based Country Music magazine.

Reba McEntire and Bob Hope will team up January 30th when the USA Cable Network airs a one-hour special, "Tribute To Bob Hope". The special, which will tie in with Hope's "Hope For A Drug Free America" campaign, will also feature guests Charlton Heston and Jimmy Stewart.

The National Association of Broadcasters will host its 23rd annual Management Development Seminars for Broadcast Engineers February 7 - 12 at the University of Notre Dame in South Bend, IN. For more information on the seminars contact NAB Science and Technology, (202) 429-5346.

THE GAVIN REPORT will celebrate its 30th Anniversary in 1988 with the 3rd Annual Seminar for Media Professionals. Keynote speaker Linda Ellerbee will address the gathering, to be held February 12 - 13 at San Francisco's Westin-St. Frances Hotel. For more information on the seminar contact GAVIN's office, One Hallidie Plaza, Suite 725, San Francisco, CA 94102.

The ABC Radio Network and Satellite Music Network, Inc. have reached an understanding that ABC Radio Network will represent Satellite Music Network as the exclusive advertising sales agent of commercial air time on Satellite Music Network's eight music formats. The ABC Radio Network has more than 2200 affiliates in all 50 states.

The Nashville Network has announced a new music awards program, "TNN Viewers' Choice Awards", to be presented in 1988 as part of the fifth anniversary celebration of the network. The winners in eight categories will be decided by popular vote by cable television viewers who phone a 900 number. The awards will be presented at a gala black-tie affair held at Nashville's Grand Ole Opry House on Monday, April 26. To be telecast live on TNN, the ceremony will be co-hosted by Ralph Emery, TNN's host of "Nashville Now", and celebrity co-hosts Jim Owens, producer of TNN's "Crook and Chase" and "This Week In Country Music" will produce the 90-minute special.

WCAO Radio, Baltimore, MD, raised \$614,175 during its November-staged Count Your Blessings radiothon. The benefit has raised more than \$1.5 million over the past three years.

KNIX Radio in Phoenix, AZ, introduced its new syndicated Country Music magazine, TUNE IN, to the Phoenix market in October. Distributed free through 350 Circle K stores throughout the station's market, TUNE IN reaches approximately 55,000 monthly.

The Radio Advertising Bureau (RAB) has scheduled six sessions of the Radio Sales University for 1988. The three-day program of basic sales training is open to any employee of any radio station. Aimed at radio salespeople with less than two years experience, the Radio Sales University will cover such topics as The Basics of Professional Selling, Prospecting for New Accounts and Dealing With Different Types of Buyers, among others. For more information on the programs write RAB, 304 Park Avenue South, New York, NY 10010; (212) 254-4800.

The Nashville Network (TNN) has become the official network of the USO and will air several specials through 1988. A one-hour special featuring Wayne Newton aboard U.S. Navy ships in the Persian Gulf and the Mediterranean in November will be telecast January 30th. The Judds' Thanksgiving visit to the Guantanamo Naval Base in Cuba and the Palmerola Air Base in Honduras will also air in January.

"Heart to Heart", Country Music Television's interview segments, will become an hour-long special in January. Previously, interview clips had been shown only in short clips interspersed throughout the day with videos by the interviewed stars. Artists to be featured on "Heart to Heart" in January include Sawyer Brown, Billy Joe Royal and Tom Wopat.

More than \$26,000 was raised by New York's WYNY during the station's first annual Vietnam Veterans' Auction, which aired November 8th. The highest pledge (\$2,600) came in for a trip for two to Opryland U.S.A. in Nashville, followed by trips for two to The Nashville Network and Elvis Presley's Graceland mansion in Memphis, the opportunity to be "Guest DJ" for an hour on Country 97-FM and George Strait's very own cowboy hat. All proceeds from the auction will go to the National Vietnam Veterans' Coalition in Washington — a national coalition representing more than 300,000 veterans — and to the Vietnam Veteran's Leadership Program — a local organization offering veterans in the Tri-state area employment and job training assistance.

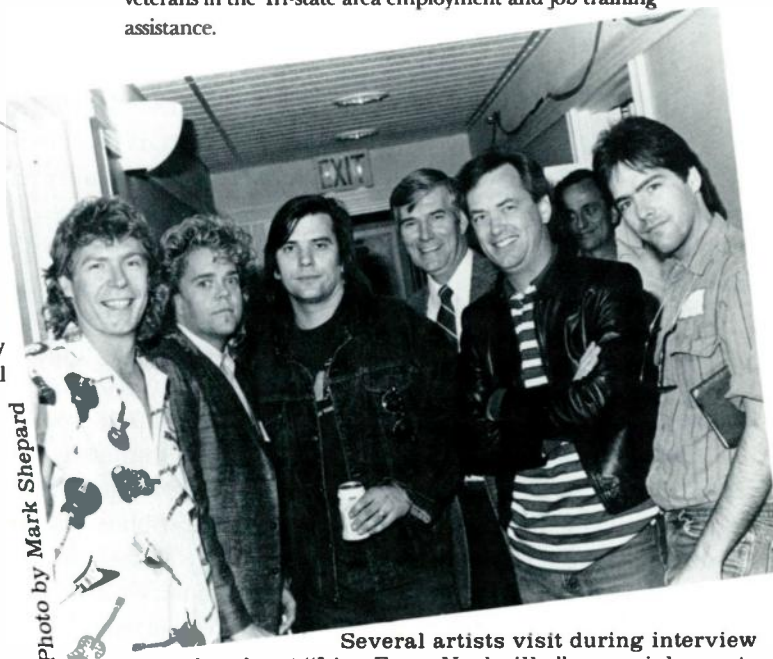


Photo by Mark Shepard

Several artists visit during interview breaks at "Live From Nashville," a special remote for nine Country Music radio stations presented by McGhan Radio Productions in October. The program originated from Nashville's Union Station Hotel. Pictured (l to r) are New Grass Revival's Sam Bush and John Cowan; Steve Earle; The Musicworks' Bill Robinson; and New Grass Revival's Pat Flynn and Bela Fleck.

The *1988 AudArena Stadium International Guide* is now available from AMUSEMENT BUSINESS. More than 5,000 booking sources are included in the 1988 edition. To order, send \$50 to AMUSEMENT BUSINESS, Single Copy Department, Box 24970, Nashville, TN 37202 or call (615) 321-4250.

The *Silver Screen Cowboys & Sidekicks Calendar 1988* by Diana Blair is now available. Included in the calendar are bios and pictures of such legendary greats as **Tex Ritter**, **Pat Buttram** and **Gene Autry** and **Patsy Montana**. For more information or to order the calendar (\$8.95 plus \$2 postage) write Blair Enterprises, Box 7947, Van Nuys, CA 91409.

Newsline

Roy Clark, **Tammy Wynette** and **Dwight Yoakam** are representing Country Music on the blue ribbon panel of celebrity judges for the **TDK/BILLBOARD Song Contest**, which runs through April of next year and offers unknown songwriters more than \$100,000 worth of prizes and a chance at a recording and/or publishing contract. A 90-minute tv special surrounding the contest is currently in the planning stages. The songwriting contest is being sponsored by **BILLBOARD** and **TDK Electronics Corporation**, the world's leading manufacturer of quality blank audio and video cassettes. TDK is inserting entry blanks in its two-cassette packs of SA and SA-X audio tape. Contest entry forms are also available at record retailers and stores that sell TDK tape.

1987 CMA Entertainer of the Year **Hank Williams, Jr.** will lend his name to the car of NASCAR Driver of the Year **Dale Earnhardt**, as Williams' name will be displayed on Earnhardt's '87 Chevrolet for the remainder of the racing season. Earnhardt is now the point leader on the Winston Cup circuit and has 11 victories to his name thus far this season.

Don Romeo, owner of the Don Romeo Agency in Omaha, NE, is the new president of the **International Country Music Buyers Association**. One of the founders of ICMB 17 years ago, Romeo had previously served as president of the organization. He replaces **Sid Hutchcraft**, manager of the Indiana State Fair in Indianapolis.

Alabama has opened their own museum next to their fan club headquarters in Ft. Payne, AL. The 4,500 square foot facility features a theater that shows the act's history on film.

Almost 2.4 million guests visited **Opryland** during the recently-completed 1987 season, a record for the music-oriented theme park. It was the seventh year in a row in which attendance exceeded 2 million. Total attendance was 2,498,192 guests, 5.2 percent ahead of 1986 and 2.7 percent more than the previous record of 2,447,435 set in 1985. The 1987 season was Opryland's 16th. Cumulative attendance since opening in 1972 is more than 33 million. Opryland's 1988 season begins March 26.

Country Music Foundation Records has released 20 fiddle performances by **Bob Wills**, "The Father of Western Swing". The album, **BOB WILLS: FIDDLE**, features seven previously unused Wills' recordings. It centers around the heart and soul of Wills' music — the fiddle. The songs on the lp were recorded between 1935 and 1942, and represent a cross section of Wills' unique fiddle style on tunes ranging from traditional old-time fiddle to blues and jazz. **BOB WILLS: FIDDLE** is available by mail order only from Country Music Foundation Records, 4 Music Square East, Nashville, TN 37203. Enclose a check or

money order in the amount of \$9.98, plus \$2 for postage and handling in the United States, or \$4 for foreign delivery. For phone orders call 1-800-255-2357, ext. 1. Tennessee residents may call 1-615-256-1639. Please specify album title, and album or cassette.



Recently in St. Louis, Missouri, legendary producer and steel guitarist, **Pete Drake**, was inducted into the **Steel Guitar Hall of Fame**. Pictured with Drake (seated) are other guitar greats (l to r) **Speedy West**, **Hal Rugg**, **Jimmy Crawford**, **Leon McAuliffe**, **Shot Jackson** and **Buddy Emmons**.

The **10th John Denver Celebrity Ski Classic** will be held February 6 and 7 in Lake Tahoe, NV. The Gatlin Brothers along with nearly 45 other skiing stars will be on hand at the charity event, sponsored by **Harrah's Tahoe**.

T.G. Sheppard and the **Bellamy Brothers** will be two of the many acts to appear on the **Cerebral Palsy Telethon** January 23 and 24. Sheppard and David and Howard Bellamy will be among the six acts to perform along the Universal Studios tour for the telethon in Los Angeles. The fundraiser will air live and be syndicated to more than 100 markets in the U.S. and Canada.

Janie Frickie has negotiated to have her purse and belt lines distributed by the **J.C. Penney Stores** in the Dallas area, with the possibility of expanding to a national level. The items are currently being carried by various western stores throughout the U.S.

Dolly Parton's Pigeon Forge-located theme park, **Dollywood**, has broken ground on a new \$3 million theatre. The project, which will be completed in time for the park's third season, opening April 30, 1988, will cover an area of 45,000 square feet. In addition to hosting a continuous salute to Country Music and the people of the Smoky Mountains, plans are underway to also present a concert series at the theatre. The Nashville-based **Jim Halsey** company has been tapped to handle all entertainment buying for the as-yet-unnamed theatre. Dollywood increased its 1986 attendance of 1.3 million by more than 100,000 visitors in 1987. 1986 was a phenomenal year in itself with the park experiencing a 100 percent increase in attendance versus 1985.

Jerry Reed has entered into an endorsement agreement with Zorial Herbicidal products. The \$10 million advertising campaign includes television, print and radio advertising in nearly a dozen states. Zorial is a leading cotton industry herbicide.

The 36th annual BMI Awards to Student Composers Competition is now underway, with a February 12, 1988 deadline announced. Co-sponsored by the BMI Foundation, the contest is designed to encourage young composers in the creation of concert music and, through cash prizes, to aid in continuing their musical education. A total of \$15,000 will be awarded during the contest. Official rules and entry blanks for the 1987 - 88 competition are available from Barbara A. Petersen, Director, BMI Awards to Student Composers, 320 West 57th Street, New York, NY 10019.

Johnny Rodriguez and Waylon Jennings, along with guests David Wills and Jessi Colter, recently raised \$72,000 for a school in Haleyville, AL which burned down.

Trisha Walker Entertainment Services has moved to 4006A Auburn Lane, Nashville, TN 37215. The telephone number remains the same at (615) 269-0856.

The Tom Haley Agency of Arkansas has moved to Goodlettsville, TN. The new address is 1124 Louisville Highway, Goodlettsville, TN 37072. The agency can be reached by phone at either (615) 859-2165 or 859-2336.

Signings

Clyde Robertson to Advantage Records . . . Cindy Fee to Jo-Ann Geffen and Associates . . . Randy Howard to Atlantic America Records . . . Razy Bailey, Lynn Anderson, Helen Cornelius and Joe Stampley to Buddy Lee Attractions . . . John Anderson to Jim Halsey Company . . . Leroy Van Dyke to Artist's Services Unlimited . . . Johnny Rodriguez and David Slater to Capitol Records . . . Susan Tyler to Destiny Records . . . Terri Gibbs to Charles Dorris and Associates . . . Jessie Burns to Comstock Records . . . The McCarters to Chuck Morris Entertainment . . . Patti Ryan to Harris-Richardson Music Group . . . Mason Dixon and Dean Dillon to Capitol Records . . . Jill Jordan and Don Juan to Maxx Records.

On The Move

Donna English has been named office manager of Monterey Artists in Nashville.

Debi Fleischer has been appointed to the newly-created position of manager for central regional Country marketing at CBS Records in Nashville. Steve Massie of Chicago has also been appointed as regional Country marketing manager for the midwest region.

Nashville's Starwood Amphitheatre executive director, Stephen Moore, will function as principle talent buyer for Sound Seventy Corporation and Pace Concerts.

Mike Sebastion has been hired as professional manager at New Clarion Music Group in Nashville.

Warner Bros. Records has promoted several artists and repertoire staffers: Martha Sharp has been promoted to senior vice president, Paige Levy to director, Doug Grau will function as manager, Gregg Brown as representative, and Wanda Collier as coordinator.



Merissa Ide of Century City in Nashville is honored for her hard work in recruiting the most new CMA members for November. CLOSE UP will profile the most outstanding recruiter each month and feature the top annual recruiter in the November/December issue.

ABC Radio Network has appointed Margaret Belden as account executive for New York's adult sales team. Tom Cuddy has been named vice president of entertainment programming and will relocate to New York.

J.D. MacKay has been appointed vice president of sales and marketing for the Radio Advertising Bureau. He will direct RAB's Detroit sales office.

Country Report Countdown, Weedeck Radio's syndicated Country Music countdown show, will be hosted by John Driscoll of California. Chris Lane has been appointed to host "Country Report", a weekly 2 - 3 minute entertainment update.

Richie Rosenfeld has joined MJI Broadcasting as line producer on its "Country Today" program.

Dan Westler of KFKF, Kansas City, MO was promoted from general sales manager to vice president/general manager. Bob Dennis will function as general sales manager, and John St. John will serve as acting program director.

WCMS of Norfolk, VA has announced the appointment of Michael Meehan to program director.

Yoshio Inomata has joined the National Music Publisher's Association. Inomata will function as international business administrator for the Harry Fox Agency.

Nashville Operations, PolyGram Records has announced Paul Lucks as vice president/general manager. Three new regional promotion managers have also been named to restructure PolyGram's Country promotion division: John Curb was named west coast regional manager, Sandy O'Connor is southwest regional manager, and the southeast regional manager is Bobby Young.

SESAC's vice president, C. Dianne Petty of Nashville has been named director of affiliate relations. Ms. Petty has also been appointed to the advisory committee of the licensing firm's board of directors.

Gary Landis has been promoted to vice president/director of programming for Westwood One Radio Networks. Landis is based in Los Angeles.

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Don Kay has been appointed vice president/general manager of CKY and CITI-FM in Winnipeg, Ontario. Keith James has been named vice president and general manager of CHAM Radio in Hamilton, Ontario, replacing Kay.

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Anne Murray, Johnny Cash and Emmylou Harris were found chatting backstage at Nashville's Grand Ole Opry during rehearsals for last October's Country Music Association's Awards Show.

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&M Records)

Photo by Maur...

Nashville; Vice Presidents - E.W. Wendell, Opryland U.S.A., Inc./Nashville; Randy Owen, Alabama/Ft. Payne, Alabama; Connie Bradley, ASCAP/Nashville; Jerry Bradley, 16th Avenue Records/Nashville; Dick Gary, The Gary Group/Santa Monica, California; Jack Walz, BDA/BBDO, Inc./Atlanta; Steve Popovich, Mercury/PolyGram Records/Nashville; Vince Candilora, SESAC/Nashville; and Randy Bongarten, NBC Radio/New York, NY; International Vice Presidents - Paul Conroy, WEA/London, England and Leonard Rambeau, Balmur, Ltd./Toronto, Canada; Secretary - Jim Powers, Handleman Company/Troy, Michigan; Assistant Secretary - Tim

to him by Minnie Pearl. Other award recipients on the show included Benny Carter, Ray Charles, Fats Domino, B.B. King and Isaac Stern.

The Northeast Country Music Association's Third Annual Awards Show was held recently at the Empire State Plaza in Albany, NY. Dominating the show with several awards was high-school student, Miranda, of South Bethlehem, NY. Miranda took home Entertainer of the Year and Female Vocalist, while the title song of her new album, "A Place In My Heart", written by Douglas Irving, was picked as Song of the Year. Miranda's show group, "The American Country Show", won Vocal Group, and band member Ron Reynolds won Instrumentalist Award. Jim Staats, Miranda's father, won Songwriter. Male Vocalist was Billy Montana, Aged in the Hills won Instrumental Group, and the Horizon Award for Best New Country Act went to Cimmaron. Bob Hill received a memorial award posthumously for his dedication to Country Music. Chet Good of WGNA was selected as Favorite Local Country Radio DJ, and the Silver Dollar won Favorite Country Nightclub. The National Artist award was received by multi-award winner, Randy Travis.

Grand Ole Opry star Minnie Pearl (Mrs. Sarah Ophelia Colley Cannon), was awarded the 1987 Roy Acuff Community Service Award. Ms. Cannon is the third recipient of the award, which was created by the Country Music Foundation and the *Tennessean* to recognize outstanding service to mankind by Country Music artists. Kenny Rogers received the award in 1985, and Willie Nelson was the 1986 recipient.

Nashville's WSM Radio news director, Jerry Dahmen, received the Leukemia Society of America's top national journalism award in the radio division. The award's purpose is to recognize efforts of outstanding American journalists who have educated the public concerning cancer.

New Companies

David Rambaldi and Company has been formed by David Rambaldi. The public relations firm is located at 15723 Vanowen Street, Suite 209, Van Nuys, CA 91406; (818) 892-8877.

Fred Morris has opened Maxx Records, a full service label. For further information contact Morris at Maxx Records, (615) 256-7877 or Jeff Walker, Aristo Publicity, (615) 320-5491/2. The new firm is located at 38 Music Square West, Suite 110, Nashville, TN 37203.

Bullhead Records has been purchased by Steve Moffenbier. The new offices are located at 23041 South Avalon Boulevard, Suite 281, Carson, CA 90745; (213) 514-4326.

Airborne Records (OTC), a publicly traded corporation, succeeded in their initial stock offering and raised one million dollars as start-up capital. The new Nashville label will be headed by John Jossey, Frank Jones, John Lomax III and Steve Roberts. The business is located at 10 Music Circle South, Nash-

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(*denotes birthdays)

1 NEW YEARS DAY

*Paul Revere

Hank Williams dies en route to a performance, 1953

Johnny Cash's first free concert for the inmates of San Quentin Prison; Merle Haggard was in the audience, 1958

2 *Roger Miller; Ft. Worth, Texas

*Dick Feller; Butler, Missouri

*Harold Bradley; Nashville, Tennessee

Religious services are broadcast over radio for the first time, 1921

Alabama's first number one, "My Home's In Alabama", enters the charts, 1980

3 *Leon McAuliffe; Houston, Texas

*Hank Stram

Clayton McMichen dies, 1970

4 *Patty Loveless; Pikeville, Kentucky



*Sir Isaac Newton

WBAP Radio in Fort Worth, Texas, airs first barn dance radio show, 1923

Hank Williams' funeral is held in Montgomery, Alabama, 1953

George Jones and Dolly Parton employed at the Grand Ole Opry, 1969

Artificial drinking straws are patented, 1888

5 *Sam Phillips; Florence, Alabama

*George Washington Carver

George Burns hits Country charts with "I Wish I Was Eighteen Again", 1980

6 *Earl Scruggs; Cleveland County, North Carolina

7 *Jack Greene; Maryville, Tennessee

*Leona Williams; Vienna, Missouri

WWVA Jamboree inaugurated, 1933

Hank Snow's first Opry appearance, 1950

8 *Elvis Presley; East Tupelo, Mississippi

Sara Carter dies, 1979

Battle of New Orleans, 1815

9 *Crystal Gayle; Paintsville, Kentucky



*Jack McFadden; St. Louis, Missouri

*Joan Baez

*President Richard Nixon

10 *Ronnie Hawkins; Huntsville, Arkansas

*Sal Mineo

*Rod Stewart

Loretta Webb marries Oliver "Mooney" Lynn, 1948

Elvis Presley first records for RCA, 1956

11 *Goldie Hill; Karnes County, Texas

*Naomi Judd; Ashland, Kentucky

Kenny Rogers' HEART OF THE MATTER certified gold, 1986

12 *Tex Ritter; Nederland, Texas

*Ray Price; Perryville, Texas

*William Lee Golden; Brewton, Alabama

13 *Robert Stack

The WLW Midwestern Hayride first televised, 1948

Wyatt Earp dies, 1929

14 *Billie Jo Spears; Beaumont, Texas

*Billy Walker; Ralls, Texas

Henry Ford inaugurated the assembly line, 1914

The first "hootennany" is held at the White House, 1964

15 *Alan Lomax; Austin, Texas

Term "hillbilly" is used for the first time to describe Country Music, 1925

16 *Ronnie Milsap; Robbinsville, North Carolina

*Jim Stafford; Eloise, Florida

*Jay Hanna "Dizzy" Dean

Alabama's ROLL ON album is the first Nashville lp to ship platinum, 1984

17 *Walter Bailes (The Bailes Brothers); Charleston, West Virginia

*Grady Martin; Chapel Hill, Tennessee

*Steve Earle; San Antonio, Texas

*Benjamin Franklin

18 *Bobby Goldsboro; Marianna, Florida

*Hargus "Pig" Robbins; Spring City, Tennessee

*Cary Grant

19 *Phil Everly; Chicago, Illinois

*Dolly Parton; Locust Ridge, Tennessee



Roy Acuff employed by the Grand Ole Opry, 1938

Marty Robbins makes Opry debut, 1953

Ralph Peer dies in Hollywood, California, 1955

20 *Slim Whitman; Tampa, Florida

*George Burns

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NARM/CMA Display Contest Winners

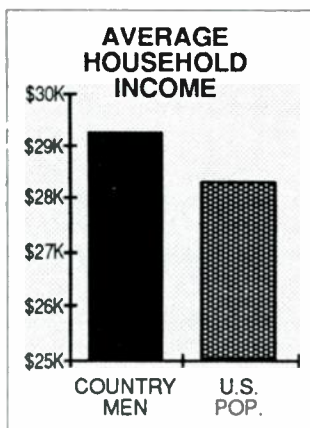
The Record Bar retail chain and rack jobbers Lieberman Enterprises were the big winners in the 1987 National Association of Recording Merchandisers/Country Music Association Awards Show display contest.

The First Prize winner in the retailers division was Don Burrow, The Record Bar #62, Lynchburg, Virginia. For the second consecutive year, The Record Bar chain also took the award for Best Overall Company Performance. In the rack jobbers category, Lieberman Enterprises, Dallas, was a repeat First Prize winner, helping carry Lieberman to victory over the Handleman Company for Best Overall Company Performance.

In all, 23 award winners were selected from more than 230 retailers and 23 rack jobbers who participated in this year's joint promotional effort between NARM and CMA, an increase from last year's record-setting total. The contest was designed to increase retail sales through the use of imaginative store displays in conjunction with the October 12th-televised CMA Awards show.

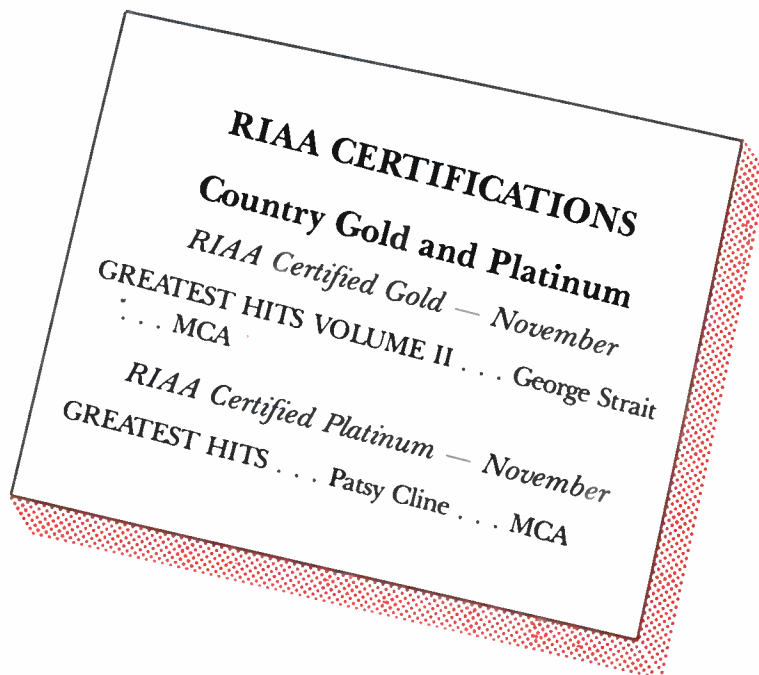
Newsbreakers . . .

Today's Country radio male listeners have an average household income of \$29,500 a year, according to Data Express, U.S. Census Bureau and Simmons Market Research Bureau, 1986 figures.



The 1988 Presidential elections could mean as much as \$168 million in political advertising for radio stations, according to a new study done by the Radio Advertising Bureau.

The Recording Industry Association of America, Inc. has announced that total industry unit shipments of recordings were up by 18 percent in the first six months of 1987. The dollar volume of U.S. manufacturer net shipments of pre-recorded discs and tapes rose by 28.5 percent for the first half of 1987 over a comparable period last year, calculated at suggested retail list price.



CMA Elects Leadership For 1988

Record merchandiser Jack Eugster and publisher David Conrad were elected to lead the Country Music Association during its 30th anniversary in 1988. Eugster, president of Minneapolis-based merchandising giant, The Musicland Group, was elected chairman of the board, while Conrad, vice president of Almo-Irving Music's Nashville office, will serve as president of the trade association.

CMA's 37 directors, meeting in Nashville November 12th, elected a slate of 17 officers to serve a one-year term. The officers will work with the directors in establishing policies and projects for CMA.

A lifelong native of Minneapolis, Eugster has served as president of Musicland, one of the world's largest record merchandisers with some 600 stores, since 1980. Prior to joining the Musicland Group, he was executive vice president of The Gap Stores and operations/merchandise manager for Target Stores. Eugster is immediate past president of the National Association of Recording Merchandisers (NARM).



Jack Eugster

Conrad, a North Carolina native, was a student of classical guitar who moved to Nashville in 1971 where he began working for Jerry Reed's Vector Music. He




David Conrad

joined Pi-Gem/Chess as general manager in 1973 and was involved in the careers of Ronnie Milsap, Barbara Mandrell, Sylvia and Steve Wariner. In 1981, Conrad was selected by Almo-Irving Music (the publishing arm of A&M Records) to open and run its Nashville office. He is a past two-term president of the Nashville Entertainment Association.

Other officers elected are:
Executive Vice President - Joe Galante, RCA Records/Nashville;
Senior Vice President - Irving Waugh, Irving Waugh Productions/

Nashville; Vice Presidents - E.W. Wendell, Opryland U.S.A., Inc./Nashville; Randy Owen, Alabama/Ft. Payne, Alabama; Connie Bradley, ASCAP/Nashville; Jerry Bradley, 16th Avenue Records/Nashville; Dick Gary, The Gary Group/Santa Monica, California; Jack Walz, BDA/BBDO, Inc./Atlanta; Steve Popovich, Mercury/PolyGram Records/Nashville; Vince Candilora, SESAC/Nashville; and Randy Bongarten, NBC Radio/New York, NY; International Vice Presidents - Paul Conroy, WEA/London, England and Leonard Rambeau, Balmur, Ltd./Toronto, Canada; Secretary - Jim Powers, Handleman Company/Troy, Michigan; Assistant Secretary - Tim Wipperman, Warner Bros. Music/Nashville; Treasurer - Merlin Littlefield, ASCAP/Nashville; and Assistant Treasurer - Harold Shedd, Music Mill/Nashville.

The first meeting of the new CMA board will be January 6 and 7, 1988 at Sheraton Music City Hotel in Nashville. 



The Oak Ridge Boys entertained hundreds of fans who lined up at the Palm Bay, Florida, K-Mart this fall to meet the group and get an autographed copy of their latest MCA album HEARTBEAT. Their appearance was the result of a national contest among 700 K-Mart and the Handleman Company, for the most unique record display of Oak Ridge Boys product. Pictured (l to r) are Steve Sanders, Duane Allen, Joe Bonsall and Richard Sterban.

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Artificial drinking straws are patented, 1888
- 5 ***Sam Phillips**; Florence, Alabama
***George Washington Carver**
George Burns hits Country charts with "I Wish I Was Eighteen Again", 1980
- 6 ***Earl Scruggs**; Cleveland County, North Carolina

- 7 ***Jack Greene**; Maryville, Tennessee
***Leona Williams**; Vienna, Missouri
WWVA Jamboree inaugurated, 1933
Hank Snow's first Opry appearance, 1950
- 8 ***Elvis Presley**; East Tupelo, Mississippi
Sara Carter dies, 1979
Battle of New Orleans, 1815
- 9 ***Crystal Gayle**; Paintsville, Kentucky



- ***Jack McFadden**; St. Louis, Missouri
***Joan Baez**
*President Richard Nixon
- 10 ***Ronnie Hawkins**; Huntsville, Arkansas
***Sal Mineo**
***Rod Stewart**
Loretta Webb marries Oliver "Mooney" Lynn, 1948
Elvis Presley first records for RCA, 1956
- 11 ***Goldie Hill**; Karnes County, Texas
***Naomi Judd**; Ashland, Kentucky
Kenny Rogers' HEART OF THE MATTER certified gold, 1986
- 12 ***Tex Ritter**; Nederland, Texas
***Ray Price**; Perryville, Texas
***William Lee Golden**; Brewton, Alabama
- 13 ***Robert Stack**
The WLW Midwestern Hayride first televised, 1948
Wyatt Earp dies, 1929
- 14 ***Billie Jo Spears**; Beaumont, Texas

***Billy Walker**; Ralls, Texas
Henry Ford inaugurated the assembly line, 1914
The first "hootennany" is held at the White House, 1964

- 15 ***Alan Lomax**; Austin, Texas
Term "hillbilly" is used for the first time to describe Country Music, 1925
- 16 ***Ronnie Milsap**; Robbinsville, North Carolina
***Jim Stafford**; Eloise, Florida
***Jay Hanna "Dizzy" Dean**
Alabama's ROLL ON album is the first Nashville lp to ship platinum, 1984
- 17 ***Walter Bailes (The Bailes Brothers)**; Charleston, West Virginia
***Grady Martin**; Chapel Hill, Tennessee
***Steve Earle**; San Antonio, Texas
***Benjamin Franklin**
- 18 ***Bobby Goldsboro**; Marianna, Florida
***Hargus "Pig" Robbins**; Spring City, Tennessee
***Cary Grant**
- 19 ***Phil Everly**; Chicago, Illinois
***Dolly Parton**; Locust Ridge, Tennessee



- Roy Acuff employed by the Grand Ole Opry, 1938
Marty Robbins makes Opry debut, 1953
Ralph Peer dies in Hollywood, California, 1955
- 20 ***Slim Whitman**; Tampa, Florida
***George Burns**

- Jerry Lee Lewis makes Grand Ole Opry debut, 1973
Jimmy Carter inauguration includes performances by The Charlie Daniels Band, 1977
- 21 *Mac Davis; Lubbock, Texas
*Jimmy Ibbotson (NGDB); Philadelphia, Pennsylvania
*Jack Nicklaus
Patsy Cline appears on "Arthur Godfrey's Talent Scouts", 1957
Dwight Yoakam's GUITARS, CADILLACS, ETC., ETC. awarded gold album, 1987
- 22 *Teddy Gentry; Fort Payne, Alabama
Glen Campbell's "Wichita Lineman" awarded gold record, 1969
- 23 *Johnny Russell; Sunflower County, Mississippi
Reba McEntire's WHOEVERS IN NEW ENGLAND awarded gold album, 1987
- 24 *Doug Kershaw; Tiel Ridge, Louisiana
*Ray Stevens; Clarksdale, Georgia
*Becky Hobbs; Bartlesville, Oklahoma
Dolly Parton's "9 to 5" hits number one on Country charts, 1981
- 25 *Jimmy Buffett; Mobile, Alabama
*Speedy West; Springfield, Missouri
Nellie Bly completes her trip around the world, 1890
- 26 *Clayton "Pappy" McMichen; Alatoona, Georgia
*Claude Gray; Henderson, Texas
*Dave Rowland; Sangor, California
- 27 *Buddy Emmons; Mishawaka, Indiana
*Wolfgang Amadeus Mozart
- 28 United States Coast Guard established, 1915
The space shuttle *Challenger* explodes shortly after take-off, killing all seven crew members, 1986
- 29 *Patsy Sledd; Falcon, Missouri
*John Forsythe
"Lucille" enters the Country charts, launching Kenny Rogers' Country Music career, 1977
- 30 *Norma Jean; Winston, Oklahoma
*Jerry Bradley; Nashville, Tennessee
*Franklin D. Roosevelt

- *Jeanne Pruett; Pell City, Alabama
*Suzanne Pleshette
Beatles play together for last time, 1969
Explorer I, the United States' first space satellite, is launched from Cape Canaveral, 1958

FEBRUARY

- 1 *Don Everly; Brownie, Kentucky
*Ray Sawyer; Chickasaw, Alabama
*Catherine Gregory; Chicago, Illinois
Scotty Wiseman dies of a heart attack, 1981
- 2 GROUND HOG DAY
*Lester McFarland; Gray, Kentucky
*Howard Bellamy; Darby, Florida
- 3 *Norman Rockwell
Buddy Holly dies in a plane crash, 1959
Lynn Anderson's "Rose Garden" awarded gold record, 1971
- 4 *Charles Lindberg
Billy Walker employed by the Grand Ole Opry, 1960
George Washington elected as first U.S. President, 1789
- 5 *Claude King; Shreveport, Louisiana
*Mervyn Conn
Dan Seals' WONT BE BLUE ANYMORE awarded gold album, 1987
- 6 *Dan Seals; Iraan, Texas
*President Ronald Reagan
Ronnie Milsap employed by the Grand Ole Opry, 1976
Conway Twitty and Loretta Lynn make their debut as a duo with "After The Fire Is Gone", 1971
- 7 *Wilma Lee Cooper; Valley Head, West Virginia
*Donna Stoneman; Washington, DC
*Charles Dickens
*Buster Crabb
John Conlee employed by the Grand Ole Opry, 1981
- 8 *Harold "Pappy" Daily; Yoakam, Texas
*Merle Watson; Deep Gap, North Carolina
- 9 *Ernest Tubb; Crisp, Texas
*Joe Ely; Amarillo, Texas
*Roger Mudd

- Bill Hailey dies, 1981
The U.S. Weather Bureau is established, 1870
- 10 *Jimmy Durante
Charlie Louvin employed by the Grand Ole Opry, 1955
Eddie Rabbitt tops the Country charts with "Every Which Way But Loose", 1979
Randy Travis' STORMS OF LIFE awarded platinum album, 1987
Uncle Art Satherley dies, 1986
- 11 *Wesley Rose; Chicago, Illinois
*Burt Reynolds
*Thomas Edison
Roger Miller's GOLDEN HITS awarded gold album, 1966
- 12 LINCOLN'S BIRTHDAY
*Moe Bandy; Meridian, Mississippi
*Stephen H. Sholes; Washington, DC
*Charles Darwin
- 13 *Tennessee Ernie Ford; Bristol, Tennessee
*Boudleaux Bryant; Shellman, Georgia
*Jim McReynolds; Coeburn, Virginia
*Kim Novak
ASCAP organized in New York, 1914
- 14 VALENTINE'S DAY
*Razzy Bailey; Lafayette, Alabama
*Joseph Walt (co-founder of the New Zealand Country Music Association); Quantico, Virginia
*Jack Benny
- 15 *Hank Locklin; McLellan, Florida
*Susan B. Anthony
"Oh Lonesome Me"/"I Can't Stop Lovin' You", Don Gibson's double-sided hit, enters the Country Music charts, 1958

[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 1988 COUNTRY MUSIC CALENDAR, as well as from original research.]

DATEBOOK

JANUARY

- 6-7 CMA Board of Directors / Sheraton Music City / Nashville, TN
- 7 CMA 30th Anniversary Show Taping / Grand Ole Opry House / Nashville, TN
- 25 American Music Awards / Los Angeles, CA
- 25-29 MIDEM '88 / Cannes, France
- 30- SPBGMA 13th Annual Bluegrass
- Feb. 1 Music Awards and National Convention / Marriott / Nashville, TN / Call (816) 665-7172 for details

FEBRUARY

- 7 - 12 NAB 23rd Annual Management Development Seminars for Broad-

- cast Engineers / University of Notre Dame / South Bend, IN / Call (202) 429-5346 for details
- 11-13 CRS/MIPS / Opryland Hotel / Nashville, TN / Call (615) 327-4488 or 329-4487 for details
- 12-13 Gavin Seminar For Media Professionals / Westin St. Francis Hotel / San Francisco, CA / Call (415) 392-7750 for details

MARCH

- 2 30th Annual Grammy Awards / Radio City Music Hall / New York, NY
- 21 23rd Annual Academy of Country Music Awards / Knott's Berry Farm / Buena Park, CA

APRIL

- 9-12 NAB Convention / Las Vegas, NV / Call (202) 429-5420 for details
- 10-14 Gospel Music Association "GMA '88" / Nashville, TN
- 13-14 CMA Board of Directors / Arizona Biltmore / Phoenix, AZ
- 14 Gospel Music Association Dove Awards / Nashville, TN
- 26 "TNN Viewers' Choice Awards" / Grand Ole Opry House / Nashville, TN

JUNE

- 6 - 12 Fan Fair / Tennessee State Fairgrounds / Nashville, TN



Frank E. Resnik (right), President and Chief Executive Officer of Philip Morris U.S.A., along with Marlboro Country Music superstars The Judds and Randy Owen of Alabama, present a check for \$100,875 to Jan Scruggs (center), President and Founder of The Vietnam Veterans Memorial Fund. The money was raised from a benefit concert in Washington, D.C. sponsored by Marlboro and also featuring Bob Hope. All proceeds went to add 24 names to the Vietnam Veterans Memorial.

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