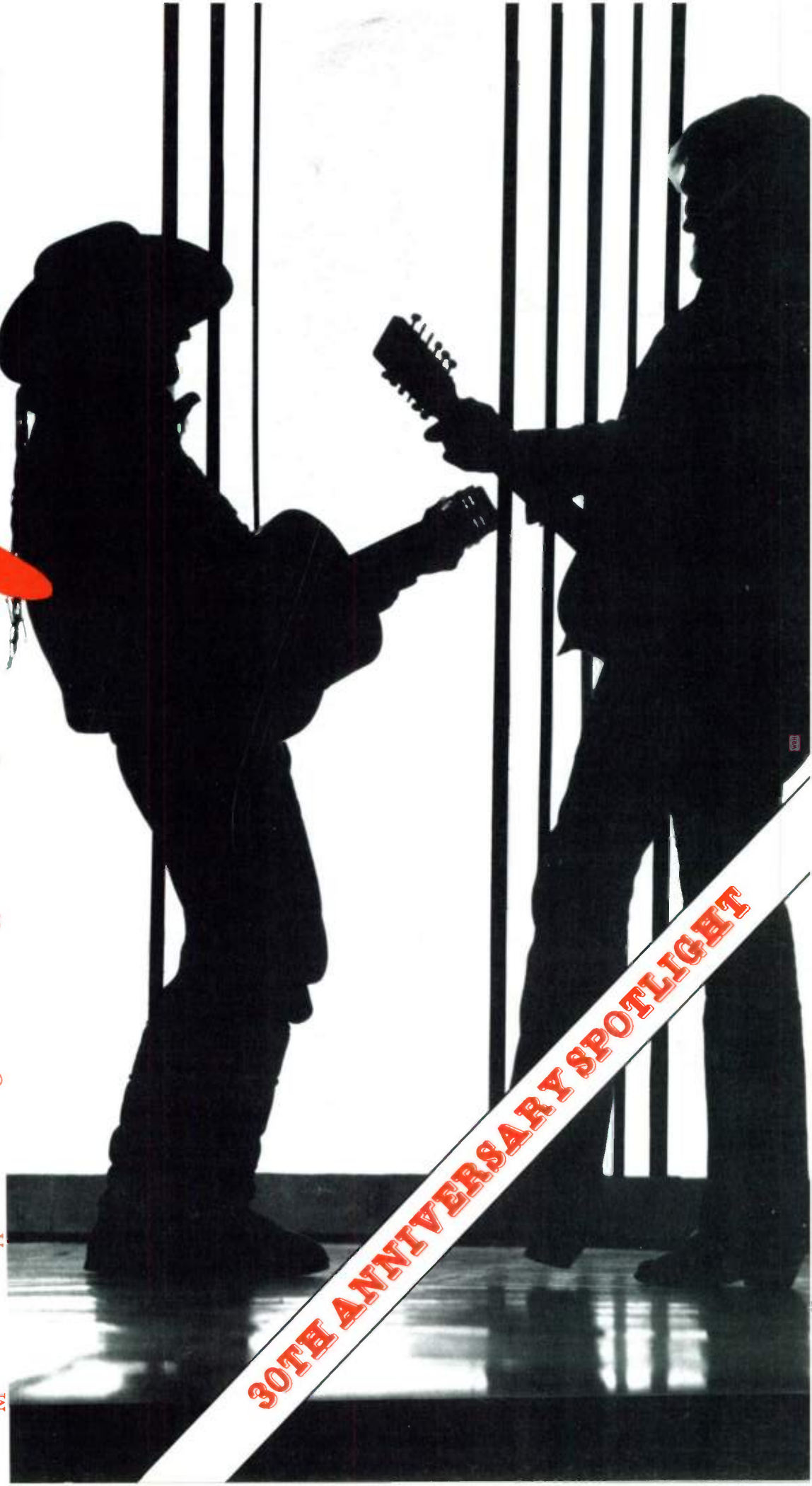


Close Up

February 1988

M A G A Z I N E



30TH ANNIVERSARY SPOTLIGHT

WPH

Country Music legends (L to R) Ray Price, Eddy Arnold, Roy Acuff, Willie Nelson and Faron Young join together on Acuff's popular "Wabash Cannonball".

Lisa Bees

FEBRUARY 1988
Vol. XXII No. 2

CMA
COUNTRY MUSIC ASSOCIATION
20th Anniversary 1968-1988

Close-Up

Editor:
Judi Turner
Associate Editor:
Kelley Gattis
Research Assistant:
Suzanne Gibson
Art Director:
Paula Winters
Circulation Assistant:
Maryanna Clarke

Country Music Association Staff: **EXECUTIVE:** Jo Walker-Meador, executive director; Ed Benson, associate executive director; Peggy Whitaker, administrative assistant; Ruthanna Abel, executive secretary; **ADMINISTRATIVE:** Tammy Mitchell, administrative services coordinator; Dennie Simpson, word processing specialist; Michael Gaines, mail clerk; **MEMBERSHIP:** Janet Bozeman, director; Pam Frazier, membership development assistant; Maryanna Clarke, membership services assistant; **PUBLIC INFORMATION:** Judi Turner, director; Kelley Gattis, associate editor; Suzanne Gibson, research assistant; **SPECIAL PROJECTS:** Helen Farmer, director of programs and special projects; Leshia Batson-Bess, senior program assistant; Marcia Flowers, program assistant; Bobette Dudley, program assistant; **INTERNATIONAL:** Martin Satterthwaite, director, European Operations; Birgit Drews, London.

Statements of fact and opinion are made on the responsibility of the contributors alone, and do not imply an opinion on the part of the officers, directors or members of CMA. Copyright 1988 by the Country Music Association, Inc. Materials may not be reproduced without written permission.

CLOSE-UP MAGAZINE (ISSN 0896-372X) is the official monthly publication of the Country Music Association, Inc., 7 Music Circle North, Nashville, TN 37203-4383. (615) 244-2840. Available to CMA members only. CLOSE-UP's subscription price of \$8.00 per year is included in membership dues. Second Class postage paid at Nashville, Tennessee. POSTMASTER: Send address changes to CMA CLOSE-UP, P.O. Box 22299, Nashville, TN 37202-2299.

Helen Farmer

Photo by Beth Guerin



On The Cover . . .

CMA's Anniversary Gala . . . An Historic Event

The Country Music Association kicked off the observance of its 30th anniversary with an entertainment extravaganza from the stage of the Grand Ole Opry January 7th. Featuring more than three dozen of Country Music's greatest talents, "A Country Music Celebration: The Thirtieth Anniversary of the Country Music Association" was broadcast over CBS-TV Saturday, January 23 from 9:00 to 11:00 p.m. (EST).

Texas artists have contributed richly to Country Music's heritage, and a tribute to the Lone Star State included favorite sons and daughters Willie Nelson, Kris Kristofferson, Larry, Steve and Rudy: The Gatlin Brothers, Asleep At The Wheel and Tanya Tucker.

The rock 'n' roll tradition of Memphis was saluted in a segment hosted by Ronnie Milsap and Rosanne Cash. Several contemporary Country artists whose music was influenced by the Memphis-born sound appeared in the tribute including Rodney Crowell, T. Graham Brown, k. d. lang and Foster and Lloyd.

Current CMA Entertainer of the Year, Hank Williams, Jr., took the stage by himself in a number which displayed the various influences on his music. Williams ran the gamut from gospel, blues, rock 'n' roll and Country, closing with a rousing version of "Born To Boogie".

CMA's only four-time female vocalist, Reba McEntire, hosted a segment entitled "Great Songs By Women" which featured Loretta Lynn, Rosanne Cash and Holly Dunn. Barbara Mandrell hosted the portion on Country artists who have enjoyed major crossover success. Spotlighted were Tennessee Ernie Ford, Jerry Reed, Merle Haggard, the late Marty Robbins, and Dolly Parton and Kenny Rogers.

"Country Today" hosted by The Judds, showcased some of the best in contemporary talent with performances by Highway 101, K. T. Oslin, and Randy Travis. The influence of Bakersfield, California in Country Music was spotlighted in a segment which teamed the legendary Buck Owens with newcomer Dwight Yoakam.

(continued on page 13)

Ricky Van Shelton

If I wasn't doing this for a living, I'd be doing it for fun," says Ricky Van Shelton, an ex-pipefitter, appliance store manager, car salesman, construction worker, housepainter and grocery store clerk, who stuck by his lifelong dream of becoming an entertainer and today, has emerged as one of Country Music's most authentic traditionalists.



The voice behind such 1987 hits as "Wild Eyed Dream", "Crime Of Passion" and "Somebody Lied", Shelton hails from Grit, Virginia, a small community in southcentral Virginia 40 miles east of Roanoke and just south of Altavista. Speaking at his publicist's Music Row offices early last month, a hoarse Shelton (he'd been doctoring a cold for nearly a month) expressed his disappointment at not being able to fulfill his scheduled studio time to work on his second CBS lp, but was more than anxious to chat about his soaring one-and-a-half-year-old career.

Shelton attributes his style ("call it traditionalist with an edge") to a wealth of musical influences during his childhood years. The son of a textile-mill mechanic and boilermaker who sang gospel music on the side, Shelton says he began singing hymns in the local Holiness Church at age three. He became so absorbed in gospel ("At home, you either had to be quiet or sing gospel music") that he was stunned when he first heard rock 'n' roll in elementary school. Soon, he had a new passion to indulge, and he became a rock 'n' roll fan, especially of the Beatles and the

Rolling Stones. To this day, Shelton cites Paul McCartney as his favorite artist and "Yesterday" as one of his favorite songs.

Of his eventual foray into Country Music, the Virginian explains, "I got into Country through my older brother Ronnie when I was about 14 or 15, and I kind of fell in love with it. Well, not kind of, I *fell* in love with it."

A born-again believer in Merle Haggard, Hank Williams and the Osborne Brothers, Shelton spent "every available minute" of his youth playing his guitar and showcasing his full-grown baritone at fish fries, clubs and even solo in friends' living rooms — always with one thing in mind: to make it to Nashville and find success as a Country singer.

"I never had any doubt in myself," relayed the still-determined 36-year-old Shelton, continuing, "I'd been playing in front of people for so long and from that I knew if someone would give me a chance I'd prove to them I could do it."

It didn't take long for Shelton's wife, Bettye, to become as determined as he about his career goals. After five years of talking about moving to Nashville, the couple packed their belongings and headed for Music City in 1984. While her husband honed his singing and songwriting skills, Bettye worked to support the family. And, finally, Shelton got the big break he'd been looking for: "I was recording a song I had written one night and Linda Thompson (the wife of famed Nashville newspaper columnist Jerry Thompson) came home with Bettye to freshen up for a Chamber of Commerce meeting at Opryland Hotel. They came in while I had my headphones on and Linda heard the song and liked it.

"She asked me for a tape of my original songs and I gladly gave one to her," Shelton reminisced, adding that he'd been making tapes of himself and giving them to anybody and everybody.

Shelton continued, explaining, "Three or four weeks later Linda got Jerry to listen to the tape and he liked it, too." A reporter whose regular beat has nothing to do with music, Thompson did have several acquaintances in the industry, one of them being CBS Records head Rick Blackburn, upon whom he called. ➤

After a few brief meetings with Blackburn, Thompson managed to schedule a showcase for Shelton at a local Nashville club. Only slightly into the 45-minute set — which included powerful versions of such hard-Country classics as Ernest Tubb's "Thanks A Lot" and Merle Haggard's "Hungry Eyes" — Blackburn, joined by CBS staff producer Steve Buckingham, was convinced he'd hit paydirt.

“I never had any doubt in myself. I'd been playing in front of people for so long and from that I knew if someone would give me a chance I'd prove to them I could do it.”

That was June 19, 1986, and since, Shelton's career has shifted into overdrive. His debut album, fittingly entitled *WILD EYED DREAM*, contains songs by the likes of Harlan Howard ("He writes so soulfully — just like I like to sing"), Roger Miller, Buck Owens and Merle Haggard. Released in February 1987, the lp has already yielded the Top 20 single "Wild Eyed Dream" and last summer's Top 10 smash, "Crime Of Passion". Shelton's fall release, "Somebody Lied", hit number one, and his current single, "Life Turned Her That Way", is already shaping up to be just as successful. *WILD EYED DREAM* has remained in the Top 10 for Country album sales for the past several months.

Not one to rest on his laurels, Shelton, recovered from his cold, made it into the studio in late January to begin work on his second album. Targeted for a June release, the effort will most likely contain two or three Shelton-penned tunes, including one co-written with Music Row tunesmith Rory Bourke ("Where Do The Nights Go", "I Wouldn't Be A Man"). A practicing songwriter since he was a young teenager, Shelton says his first album deal happened so fast he didn't have time to publish any of his songs. But, with an exclusive writers agreement with Welk Music in hand, that won't happen again. All told, Shelton claims to have at least 25 to 30 numbers that are worthy of performing in his show, such as his usual set-closer, the rollicking "She's Not Your Baby Anymore".

Shelton's "Wild Eyed Dream Tour", which kicked off this past summer in and around Texas received rave reviews. Last fall, in addition to opening six shows in California and Phoenix for the legendary George

Jones, Shelton headlined a series of sold-out performances in major markets such as Portland, Seattle, Albuquerque, Fresno and Denver. With the new year just underway, he's already embarked on a 20-city, three-month tour of the southeast and midwest, opening for Alabama.

While he's grown accustomed to the rigorous pace of life on the road, Shelton says there were several aspects of his career that came as a surprise, one being the low financial rewards at first.

"You think you know so much and you get into it and you don't know anything," Shelton pointed out. "What the fans see . . . they look at the glitter and think, well, they've got a pocketful of money. That's not true."

Speaking of the bus he purchased to transport him and his band all over the country, Shelton says, "It set me back as far as royalties go, but you have to be comfortable. I don't really care what I'm making, I'm after the career, not a weekly paycheck."

Quickly developing a loyal following, Shelton has been welcomed to the music scene enthusiastically by the national entertainment media, receiving recognition in such publications as the *Chicago Tribune*, *PLAYGIRL*, and the *Houston Post*. He's also been in demand for television segments. In addition to an upcoming performance on "Austin City Limits" (March 19th), he's already been featured on "Entertainment Tonight", "Hee Haw" and "New Country", among others.

“You think you know so much and you get into it and you don't know anything. What the fans see . . . they look at the glitter and think, well, they've got a pocketful of money. That's not true.”

Judging from his success the past year, it appears this young Virginian will indeed see his dreams come true — even sooner than he may think.

Perhaps *Houston Post* pop music editor Bob Claypool summarizes Shelton's meteoric rise to the top best of all: ". . . Shelton pretty much has it all — good looks (swooning good looks, judging by some of the female reactions), a sure sense of what he wants to do with his music, and some God-given pipes that enable him to dig into the weepers.”



— Kelley Gattis

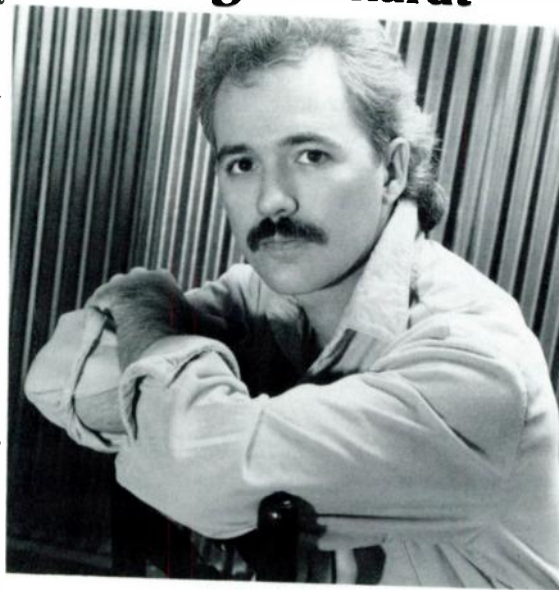
I WRITE THE SONGS

Craig Bickhardt

Craig Bickhardt is one third of the highly-acclaimed MTM recording trio, Schuyler, Knobloch and Bickhardt (SKB). All three members of the trio have extensive songwriting credits and contribute a wealth of self-penned material to their own albums as well as to the coffers of other artists. Bickhardt is a native of Havertown, Pennsylvania. Following graduation from high school, Bickhardt performed on the Philadelphia bar circuit before forming a group called Wire and Wood. The demise of that group led to the rise of another: The Craig Bickhardt Band. His considerable songwriting talents led to a contract with Screen Gems/Colegems/EMI Publishing. He had a Top 40 hit with Randy Meisner's "Never Been In Love" and was tapped to contribute tunes to the sound track of Robert Duvall's "Tender Mercies" movie — "Overnight Sensations" and "You Are What Love Means To Me". His catalogue also includes "That's How You Know When Love's Right" (Steve Wariner and Nicolette Larsen), "You're The Power" (Kathy Mattea) and "Falling In Love Tonight" "Turn It Loose", and "I Know Where I'm Going" (The Judds). Although he was still elated by the birth of a twin son and daughter only days before, Bickhardt visited with CLOSE UP recently at his publicist's Nashville office.

CU: Did you start out, as a lot of people do, with a band in high school?

CB: Yes. My father's a musician and he taught me. When I was five or six years old, I started playing the sax. Then around the age of 12 or 13, I picked up the guitar and from that point on, it was rock 'n' roll bands.



CU: In the early days, when you were involved with bands, were you also writing songs?

CB: I was very young when I first decided to write. I was recently cleaning out some things in my parents' attic and found some lyrics I wrote when I was about 15. The first serious band I was in when I was 19, Wire and Wood, was an all-original band . . . we did nothing but original material. Of course, we didn't work a lot, but we had some good songs. One of the members of that group, Fritter Collins, is still a close friend of mine and was the co-writer on "You're The Power".

CU: When did you leave Philadelphia for Los Angeles?


CB: I think I was 19. Since junior high days, I had always wanted to go to California, because the California music scene was the one that was getting the most national attention . . . The Eagles, Jackson Brown, Joni Mitchell, Crosby, Stills and Nash . . . a lot of wonderful music and I related to that, so I figured that would be the place to go. One day six or seven of us in the band rented this huge 18 foot U-Haul van and trailer, loaded

all our Goodwill furniture, and drove out there. We didn't have a place to stay — nothing. We had a friend who had gone out to scout living and working situations. We just showed up and we were sleeping on somebody's floor for about 2 weeks until we found a house to move in. We had no work; I think we wound up getting food stamps at one point to eat. Then six weeks later, our house burned down. We lost everything we had — all our equipment. So we were just stuck out there with only the clothes on our backs, and we couldn't even get back home. We saw an ad in the newspaper that was a sell-out of an entire band's equipment — \$1,700 worth of drums, guitars, amps — it was all junk, the worst stuff you can imagine, but we bought it. So we started over from scratch. I remember playing a couple of clubs with these guitars that wouldn't stay in tune and amps that were smoking.

CU: Did you have any success during this time?

CB: I had some success later as a result of that. A good friend of mine from high school, Michael Sembello, who wrote "Maniac" for the "Flashdance" movie, was living out there at the time, and we wrote two songs together which subsequently got recorded. In fact, my very first cut, in 1978, was an Art Garfunkle cut, which I wrote with Michael and two others, called "Finally Found A Reason".

CU: Were you concentrating more on your songwriting once you got the Art Garfunkle cut?

CB: Ironically, it never even occurred to me, until I got that cut, that people made a living that way. That may sound strange, but up until that point, which was 1978, I just always assumed I would be 

singing my own songs — everything I wrote was for me to sing. When that happened it was like a light bulb went off in my head. When the Art Garfunkle thing happened, I thought well maybe I could do this for a living.

CU: *How did the “Tender Mercies” thing come about?*

CB: I was working in Atlantic City at the time, and I remember Paul Tannen (Colgems, New York) saying he had just gotten the synopsis of a movie that Horton Foote had written. The two things they told me were that Horton Foote had written it and Robert Duvall would star in it. Based on those two things, I was so excited about the potential of being involved. I wrote the song and just using a little tape player, I recorded it live in a hotel room in Atlantic City and I sent it up to New York. That was the only demo I ever did of the song. I didn't hear anything for 2½ months until finally I got up the courage to ask “What happened?” Paul said they decided to use a little piece of classical music at the end of the movie. So I wrote it off as just another disappointment. Then the first week of December, just a couple of months later, Paul and Charlie Feldmann called and said they had screened the movie for some critics in New York who felt the classical music at the end didn't work, and that the producer and director had decided they wanted to use my song, and what's more, they wanted me to sing it. I didn't hear it until the movie came out. I stood in line at a theatre in downtown Philadelphia, in the rain, walked in, sat down and watched the movie. I think I missed the entire movie just waiting for the song. Then it came on and I was just stunned. I had never felt anything like that.

CU: *Did you decide after the*

“Tender Mercies” thing to move to Nashville?

CB: It was about nine months later and I wasn't absolutely, totally sure that Nashville was the place for me. I knew I had gotten the red carpet treatment, but it wouldn't be like that if I came down here. But I was hoping, from some music I had heard out of Nashville (“16th Avenue” by Thom Schuyler and Bob McDill's “Good Old Boys Like Me”) that if I came to Nashville and worked along those lines that I would be proud of what I did and I would be successful somehow.

CU: *Do you read a lot?*

CB: Yes, I do. I love to read. I read Loren Eiseley, Thomas Murton, poets Robert Frost and Yeats. I don't read popular fiction at all. I love E. B. White. I think there are two ways a writer gains experience — one is by living and one is by living vicariously. If you're not able to have all these rich experiences it takes to write songs, then you have to read about those rich experiences and incorporate them into your life. That's what, I think, enables you to write songs, especially the communication of emotion in some form or another, and it's sorta couched in a little play — a little scene — and that's the way I kinda look at it. I like to take just a moment of conflict, whatever it might be — a relationship or a broader issue — and try to encapsulate that. And I think I feel most comfortable performing those songs that seem like characters I can play. When I can put myself into the character in a song, I feel like I can sing it best. Some songs may be wonderful songs, but they don't work for me as a character; I can't play that character. It may be a person I don't like or a situation I can't relate to — I've never been real good at cheatin' songs because that's not me.

CU: *How did you meet Thom Schuyler and Fred Knobloch?*

CB: I met Thom through John Fish when he was at Colgems. He didn't know me from Adam and I only knew two of his songs, “16th Avenue” and “Old Yellow Car”. Based on those two songs, I pursued Thom Schuyler. I said I've got to prove myself to this guy somehow. Thom was very generous with his time — he gave it a good shot with me without really knowing anything about me. We wrote a really nice song, which we haven't recorded, and we just really hit it off, liked working together, and felt we could do it more. So we made another writing appointment and that's when we wrote “You Take Me Home” which is on the SKB album. I think we both felt we were onto something, and we've been collaborating together ever since. The collaboration has produced some of the best songs either of us has written.

CU: *I've often heard that the songs the writer is fondest of, or closest to, are the ones the record companies or the publishers don't want to take a chance on.*

CB: There's probably a period in a writer's life where that happens consistently. I had gotten to a point where I was saying maybe what I think is great just isn't great. The stuff that was getting recorded was fine, but it was run-of-the-mill. I think that changed significantly when Allen Reynolds recorded “You're The Power” on Kathy Mattea. That was something I was really proud of, and Allen is a wonderful person — so is Kathy — and they're just tuned in to honest songs. That song did not have a slam-bam focus, it's almost a hymn, it's a devotional. Allen also tuned me into myself as an artist. I worked with him a couple of years




when we were trying to get a deal for me as a solo artist. We didn't have any luck. But I think Allen, above anyone in this town, was the biggest influence on me. Both as a person and as a writer — he's a great songwriter, but he would make a brilliant writer, too. He taught me a lot about being true to myself. He would hear a lot of songs I would bring in and he wasn't afraid to be critical. He really got me in touch with when I was being true to myself, when the integrity of my own songwriting was coming out.

CU: *It must be an awesome*

feeling that not only are you having some great hits by some great artists, but you are also part of a highly-successful up-and-coming musical group.

CB: You know, this is really funny. It dawns on me every once in a while that I'm one of the songwriters in this town. It hasn't really sunk into me yet that I make records. It's wonderful and it's more than I really expected. I guess for years I just figured with that rejection that goes on for 10 or 12 years (and even that's not a long time for some people, but it's long for me), I just got to a point that I never

expected to be an artist.

I'm happy and content to be thought of as a good songwriter on whom some of the better contemporary artists draw. That would be more than enough to satisfy me for the rest of my life. The "artist" situation is coming along, and I'm really thrilled about it. I guess if we ever have a single where I'm singing, it will sink in because I'll be hearing my own voice on the radio. It's just such a thrill to be with Thom and Fred — they're such talented people. 

— Judi Turner

Grammy Nominees Announced

Billy Crystal will once again preside over the annual Grammy Awards when the National Academy of Recording Arts and Sciences celebrates its 30th anniversary gala March 2. The show will be telecast live from the stage of Radio City Music Hall in New York from 8:00 - 11:00 p.m. ET on CBS. Walter C. Miller will direct the awards program. For the third consecutive year, MJI Broadcasting has been officially sanctioned to produce and syndicate the annual Grammy Awards radio specials.

The Judds announced the Country Grammy nominees in Nashville January 14. Nominated are: *Album of the Year*: TRIO cohorts Dolly Parton, Linda Ronstadt, Emmylou Harris, producer George Massenburg; *Best Country Vocal Performance, Female*: ANGEL BAND, Emmylou Harris; 80'S LADIES — K. T. Oslin; KING'S RECORD SHOP — Rosanne Cash; "The Last One To Know" — Reba McEntire; "Love Me Like You Used To" — Tanya Tucker; *Best Country Vocal Performance, Male*: "All My Ex's Live In Texas" — George Strait; ALWAYS & FOREVER — Randy Travis; BORN TO BOOGIE — Hank Williams, Jr.; EXIT O — Steve Earle; HILLBILLY DELUXE — Dwight Yoakam; *Best Country Performance By A Duo Or Group With Vocal*: "Can't Stop My Heart From Loving You" — The O'Kanes; THE DESERT ROSE BAND album by The Desert Rose Band; HEARTLAND — The Judds; "I'll Still Be Loving You" — Restless Heart; TRIO — Dolly Parton, Linda Ronstadt and Emmylou Harris; *Best Country Vocal Performance, Duet*: "Another World" — Crystal Gayle and Gary

Morris; "A Face In The Crowd" — Michael Martin Murphey and Holly Dunn; "The Hand That Rocks The Cradle" — Glen Campbell and Steve Wariner; "Make No Mistake, She's Mine" — Ronnie Milsap and Kenny Rogers; "You Are" — Glen Campbell and Emmylou Harris; *Best Country Instrumental Performance*: CHANGING CHANNELS — Jerry Douglas; GAGGED BUT NOT BOUND — Albert Lee; "The Old Brown Country Barn" — Bill Monroe; "String Of Pars" — Asleep At The Wheel; TOGETHER AT LAST — Stephane Grappelli and Vassar Clements; *Best Country Song (songwriter's category)*: "All My Ex's Live In Texas" — Sanger D. Shafer and Lyndia J. Shafer; "80's Ladies"; — K. T. Oslin; "Forever And Ever, Amen" — Paul Overstreet and Don Schlitz; "I'll Still Be Loving You" — Mary Ann Kennedy, Pat Bunch, Pam Rose and Todd Cerney; "Tellin' Me Lies" — Linda Thompson and Betsy Cook; Ray Stevens for *Best Comedy Recording* for his single, "Would Jesus Wear A Rolex"; KING'S RECORD SHOP (Rosanne Cash) for *Best Album Package Field* — Bill Johnson, art director; HEART AND SOUL (Ronnie Milsap) for *Best Engineered Recording* — Ben Harris, Kyle Lehning, and Joe Bogan.

Best Album Notes nominees are Middle Tennessee State University professor Charles K. Wolfe for BRISTOL SESSIONS which was released by the Country Music Foundation. Producer of the album, Kyle Young, has been nominated for producing the *Best Historical Album*. Ben Harris, Kyle Lehning and Joe Bogan are nominees for *Best Engineered Record category* for Ronnie Milsap's HEART AND SOUL lp.

CMA Board Effects Changes At Meeting

Sweeping changes in the CMA awards criteria were among the many issues addressed by the CMA board of directors during its first quarterly board meeting January 6 and 7 in Nashville. In addition to the criteria changes, the board members took action on an Awards Show promotion with radio, reviewed and approved two proposals on songbook publishing, and received an update on developments in the international market. The board also entertained ideas for activities surrounding CMA's year-long 30th anniversary celebration which kicked off this month.

The Awards Criteria Committee, chaired by Joe Talbot of Precision Record Pressing, created a new category and re-defined the criteria in a number of other awards categories. The Vocal Duo of the Year was re-defined to include those acts who are always composed of two people, such as The Judds, The O'Kanes, The Bellamy Brothers and Foster and Lloyd. These people were previously eligible under Vocal Group of the Year. The artists who previously fell into the Vocal Duo category will now fall into a new category — Vocal Event of the Year, which is defined as two or more people who perform together and any or all of whom are known primarily as individual artists. They must have performed together, as a unit, on a record released within the eligibility period, or they must have performed together publicly, as a unit, three or more times during the same period. Duet pairings such as Crystal Gayle and Gary Morris may be included in this category as may such collaborations as the trio of Dolly Parton, Linda Ronstadt and Emmylou Harris and the Highwayman teaming of Johnny Cash, Willie Nelson, Waylon Jennings and Kris Kristofferson.

The criteria for Song of the Year was changed to stipulate that a CMA-winning song could not be eligible for nomination the next year. Therefore, a song could not win awards two consecutive years. The name of the Instrumentalist of the Year award was changed to Musician of the Year, and CMA's entire membership will nominate and vote in this category. Nomination and voting in this category had previously been limited to members of the Artist/Musician category. The board also moved to present certificates honoring the musicians and vocalists who perform on the winning Single and Album of the Year.

The board approved a proposal from the Radio Committee, under the chairmanship of WIVK/

Knoxville's Bobby Denton, for a radio station promotion focused on the annual CMA Awards Show. A limited number of tickets for the October awards show will be available to CMA-member radio stations. The promotion package will include taped promos for the contest, discounted hotel rates and air fares, and brunch and a photo/autograph session with artists the Tuesday following the Monday night event. Each participating station would conduct their own contest to give away the tickets. The promotion package will be mailed to CMA broadcast organizational members in June, and available tickets will be on a first-come, first-serve basis.

The Planning and Development Committee, under chairman Al Greenfield of Phoenix's Greenfield Group, presented two proposals for approval. Warner Bros. Music was given permission to publish a group of special music folios in honor of CMA's 30th anniversary. The publications would contain photographs and bios of artists as well as music and lyrics. The Hal Leonard Company was granted permission to publish the second edition of "The Award Winning Songs of The Country Music Association" songbook. The first edition was published by the same company in conjunction with CMA's 25th anniversary in 1983.

The Marketing and Promotion Committee, chaired by Dick McCullough of Chicago's E. H. Brown Advertising, reported that the CMA-commissioned Arbitron study of Country Music listeners is scheduled to be delivered to CMA February 1st. An executive preview of the study will be presented by Arbitron at next month's Country Radio Seminar. The study, available exclusively to CMA organizational members, should be printed and ready for distribution to members by the first of March. The committee also reported that a number of activities are being planned in conjunction with CMA's 30th anniversary, including a special BILLBOARD supplement (Jan. 23rd issue) which will enjoy extended distribution at Midem and events to honor charter members of CMA during the year.

Leonard Rambeau of Balmur, Ltd., Toronto, Canada, chairman of the International Committee, told the board that MUSIC WEEK, the UK's music trade publication, will be inaugurating a Top Country Music Album Award to be presented at their annual awards February 22 in London. The award, the first Country award to be presented by the publication, will be based on the UK Country album

BEHIND THE LENS

Studio Productions chief cinematographer Jim May checks the lighting level on Becky Hobbs during a break in filming her first MTM video, "Jones On The Jukebox". The video was shot at Nights View Inn, a Nashville club; and Jukebox Jim's, a Music City tourist attraction.



Photo by Mark Renz



Photo by Alan Mayor

K.T. Oslin is shown here on the set of her latest video, "I'll Always Come Back." The video, directed by Jack Cole, is a sequel to her debut video, "80's Ladies". Shown (L to R) Cole, Oslin, Brian Hayes (her co-star) and John Miller, the writer of the video.

charts. It was also reported that the co-production of CMA and the BBC television special, "New Country: Gettin' Tough", aired in the UK on December 1st. Filmed in Nashville, the special included appearances by The Judds, Randy Travis, T. Graham Brown, Nanci Griffith, The O'Kanes, Lyle Lovett, Steve Earle and Dwight Yoakam. A re-broadcast is being considered. CMA owns rights to the special outside the UK and will be attempting to market it elsewhere. The highly-successful UK merchandising campaign "New Country" will be held this year in June with artists included in the campaign appearing in the UK the last two weeks in the month. This is the third year for the campaign.

In other action, it was reported by Fan Fair

chairman Jerry Bradley of the Opryland Music Group that Fan Fair '88 will be held June 6 - 12 at the Tennessee State Fairgrounds. Registration and exhibitor fees will remain the same. It was noted that the board approved 50 new organizational members for the last quarter of 1987, and there was a 20 percent increase in broadcast organizational members in 1987. The Meetings and Arrangements Committee, under the chairmanship of Eric Ericson and Associates' Janice Wendell, reported that the remaining board meetings for 1988 will be April 13 and 14 in Phoenix, Arizona and July 13 and 14 in Minneapolis, Minnesota. The 1989 meeting sites will be San Diego, California (January), Jacksonville, Florida (April) and Munich, West Germany (July).

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," commissioned by The Nashville Network and Group W Satellite Communications. 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. The following is the second installment of the study.

PROGRAMMING TRENDS OF THE 1950s

During the 1950s, Country tv programming expanded dramatically in the context of America's postwar economic boom. As the average household's disposable income grew, television ownership rose sharply, from one percent of the nation's homes in 1948 to 50 percent in 1953. (By the early 1960s, this figure would pass 90 percent.) Networks, local stations, and syndicators scrambled to fill airtime, and Country shows took their place within a burgeoning number of news, dramatic, and entertainment programs.

Now that the medium was beginning to saturate the nation, Country Music could truly claim a national tv audience. In 1956, *BILLBOARD* magazine listed 89 locally aired Country shows originating in 31 states, including California, Oregon, Illinois, Ohio, Pennsylvania, Delaware, Maine, New Hampshire, and New Jersey, as well as several southeastern states. Network and syndicated broadcasts made Country Music telecasts available to outlets across the entire nation. However, local programming was concentrated in the Southeast, which accounted for 35 of the 89 programs mentioned in *BILLBOARD*. (Kentucky and West Virginia accounted for three additional local shows.) Available rating information for nationally syndicated series also suggests that southerners (or, at least, urban southerners) watched Country shows in disproportionate numbers. These programming and viewership patterns are especially revealing because tv ownership was then most heavily concentrated in the Northeast and Midwest, where 75 percent of households had sets; in contrast, only 50 percent of southern households had sets. The rela-

tively rural composition of the southern population probably explains the pattern: tv ownership in rural areas nationwide then ranged from 42 percent to 61 percent of households, while urban tv ownership varied from 50 percent to 80 percent.

As one might expect, Country shows of the 1950s reflected the music's continuing evolution as an art form. Television was rapidly overtaking radio as America's leading source of variety entertainment, and stylistic variety was the watchword on syndicated and network Country broadcasts, almost always organized around barn dance formats. The typical multi-artist program might feature western harmony or southern string band music — already well established by 1950 — along with newer Country-pop or rockabilly sounds then emerging from Nashville and Memphis recording studios. On these group shows, producers mixed solo, duet, and group vocals; square dancing; instrumentals; and comedy, after the fashion of earlier radio or tv barn dance programs. Even on single-artist shows, on which western or Country-pop acts then prevailed, guest acts provided a wide range of Country sounds. The overall tone of both group and single-artist programs was deliberately relaxed and informal. A 1957 review of the "Ozark Jubilee" made the point well: "The whole meandering affair seems like a family reunion at which somebody has just suggested, 'Let's all put on a show,' which is exactly the impression the 'Jubilee' producers want to give."

Executives of the 50s realized that whether rural or urban, the Country Music fan was growing more affluent, more educated, and more sophisticated. "The typical country dweller today," claimed *MUSIC REPORTER* in 1958, "no longer goes around with hay in his hair and manure on his boots. Likely as not his stock is pedigreed, his farm electrified with his

home air conditioned He's definitely not a cornball, and he won't listen to a program which talks down to him He likes Country Music if it's up to date, and he's got plenty of fellow-admirers from the big cities who never saw a cow." Consequently, most Country shows didn't take hillbilly images to extremes. In stage costumes, the order of the day was the rhinestone suit (which made wonderful tv viewing) rather than the older, hayseed look. In short, 1950s Country programming expressed a stylistically diverse music appreciated by millions of rural, small-town, and urban Americans. Like the Country radio and record markets, the Country television market was large enough and prosperous enough to support old-time fiddling, modern Country-pop, and everything in between. Recognizing this, programmers strove to provide something for everyone.

Multi-artist shows dominated network Country programs of the 1950s. NBC-TV used "Midwestern Hayride" as a summer replacement early in the decade and ran it for a full season during 1955 - 56. What's more, NBC ran at least two Country specials during these years. One was a 1955 Opry special that set precedents for the Opry's Purina shows; the other was a January 1959 broadcast, part of the "Chevy Show" series. In mid-decade, ABC became the leading network for Country telecasts. Beginning in 1955, the network carried the "Ozark Jubilee", which ran until the fall of 1960. During 1955 - 56, ABC featured special broadcasts using Grand Ole Opry talent. Additionally, ABC stepped in to pick up "Midwestern Hayride" during the summers of 1957 and 1958; this show returned to NBC for the summer of 1959.

The networks were also willing to run programs headlined by individual artists, provided the stars had plenty of pop appeal to go along with their Country credentials. On NBC, Eddy Arnold served as a summer stand-in for Perry Como in 1952 and for Dinah Shore in 1953. ABC broadcast Arnold's summer show in 1956. Tennessee Ernie Ford and Jimmy Dean each had longer-running series, on NBC and CBS respectively. Throughout the decade, the networks included plenty of Country talent on pop variety shows hosted by Steve Allen, Milton Berle, Ed Sullivan, and others.

Group formats also held sway in the realm of syndicated Country programming. "Old American Barn Dance", "Town And Country Time", "Stars Of The Grand Ole Opry", "Western Ranch Party" all used barn dance approaches that radio had made famous for decades. Single-act syndicated programs seem to

have been less successful, with the exception of dramatic series starring Gene Autry or Roy Rogers, in which music was relatively unimportant. Besides Autry's and Rogers' shows, at least one other western dramatic series used a Country song for its theme. On a series titled "The Rebel" (1959 - 1961), Johnny Cash sang "The Ballad Of Johnny Yuma" on the opening soundtrack for each program. (Cash also acted in certain episodes.)

Next installment: "The 1950s: Commercial Trends"



News Flash . . .

The Threat To Business Expense Deductions

The following information appears courtesy of the Songwriters Guild of America.

First, the good news. On October 14th, the House Ways and Means Committee agreed to exempt writers from the capitalization rules of last year's tax law. The House provision includes personal service corporations in this exemption, and also extends the exemption retroactive to any open tax years under the old law.

On October 14th, the Senate Finance Committee also exempted writers from the capitalization rules. We are waiting the release of the language of the Senate's provision.

We do, however, have only a partial victory. Our provision is part of the Technical Corrections Bill which is appended to the Budget Reconciliation Bill, which will soon go to the Congress for vote. President Reagan has threatened to veto the whole package because of the revenue raising measures it contains. It is unlikely that enough votes can be found to override the veto.

Still, it is expected that the Congress *will* pass a Technical Corrections Bill eventually. We will be required to monitor this process carefully so that our specific provision is included, in the format that we have requested, when the Technical Corrections Bill is appended to another vehicle.

In the meantime, we have received the expressed intent of Congress, from both the House and Senate, that they do not intend to require writers to capitalize their expenses. *Please continue to write your Congressman and Senators urging them to support our position.*

INTERNATIONAL

The annual "Keep It Country" music festival will be held in the arena at the Rand Show Johannesburg, Transvaal April 9. The show, sponsored by the retail outlet, The O.K., in conjunction with Radio Orion, will be produced and hosted by Tommy Dell and Lance James.

Nanci Griffith was a guest star in Radio Television Ireland's (RTE) prestigious production of "A Christmas Story" December 31. Griffith performed "From A Distance", a song which she debuted earlier in 1987 when she appeared on Ireland's popular tv program "Sessions".

Prestige Entertainment Agencies Ltd. has relocated to Suite 330, 9940 Lougheed Highway, Burnaby, B.C., Canada V3J 1N3. The company's new telephone number is (604) 421-6699.

The UK trade magazine, MUSIC WEEK, has announced there will be a Country Music award presented for the first time at their prestigious industry awards show to be held at London's Grosvenor House Hotel on February 22. The award for Top Country Album will be presented alongside awards for Top Sleeve Design, Advertisement, Promo Video, Marketing Campaign, P.R., Publisher, Producer and other top rock and disco albums.

Rattlesnake Annie has been further consolidating her popularity in Europe with January tours of Germany and England. Annie appeared on European cable and satellite tv shows and on British radio and tv in support of her new (Europe only) single "16 Tons" on CBS Records.

Byworth-Wootton International is now providing UK representation for Sweethearts of the Rodeo. The duo's debut album has just been released in the UK to coincide with the opening of the Kim Basinger/Jeff Bridges movie, "Nadine".

Steel guitarist Bruce Bouton (Foster and Lloyd, Ricky Skaggs Band) and guitarist Albert Lee recently journeyed to Newberry, England to headline the Fourth British Festival of Steel Guitar Convention. The two-day convention, held November 21 and 22, was attended by steel guitar players from throughout Europe. Bouton and Lee, billed as "The Country Connection", also played three sold-out concerts in Yugoslavia. On November 23 and 25, they played before capacity crowds of 2,000 people in Zagreb's Vitrastrav Lisinski (concert palace). The twosome traveled to Ljubljana on November 24th for a concert in the sports complex attended by 3,000 Yugoslavian teenagers. The tour was coordinated by steel guitarist Gerry Hogan. Yugoslavian national tv and radio recorded the concert for broadcast. According to Bouton, the response was "incredibly enthusiastic" with the artists outselling many huge British rock groups in Yugoslavia.



Photo by Ian Tilbury

Discussing the recent co-production between BBC-TV and CMA of "New Country-Gettin' Tough", a 50-minute TV special are (L to R) Producer/Director Trevor Dann, dj and Presenter Andy Kershaw and CMA European Director Martin Satterthwaite.

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 lp's, cassettes and compact discs. The charts are compiled using Gallup's computer-based panel of 500 record outlets.

THIS WEEK	TWO WEEKS AGO	JANUARY 23, 1988
1	1	DON'T FORGET TO REMEMBER Daniel O'Donnell — Ritz
2	2	I NEED YOU Daniel O'Donnell — Ritz
3	5	LONE STAR STATE OF MIND Nanci Griffith — MCA
4	6	EXIT O Steve Earle — MCA
5	9	GUITAR TOWN Steve Earle — MCA
6	3	TRACES Don Williams — EMI
7	20	GIVE A LITTLE LOVE The Judds — RCA
8	4	TRIO D. Parton/L. Ronstadt/E. Harris — WEA
9	11	HILLBILLY DELUXE Dwight Yoakam — WEA
10	7	ALWAYS AND FOREVER Randy Travis — WEA
11	19	I PREFER THE MOONLIGHT Kenny Rogers — RCA
12	RE-ENTRY	WHY NOT ME The Judds — RCA
13	13	LYLE LOVETT Lyle Lovett — MCA
14	10	JOHNNY CASH IS COMING TO TOWN Johnny Cash — PolyGram
15	16	LORD OF THE HIGHWAY Joe Ely — Demon
16	8	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — Ritz
17	NEW	YOU AGAIN Forester Sisters — WEA
18	RE-ENTRY	THE HEART OF THE MATTER Kenny Rogers — RCA
19	NEW	TRIBUTE TO BUCK OWENS Susan McCann — Homespun
20	RE-ENTRY	GUITARS, CADILLACS, ETC., ETC. Dwight Yoakam — WEA

Country Music Association © 1988

CMA Celebrates 30th Anniversary

(continued from page 2)

"The Legends of Country Music" featured performances by Eddy Arnold, Roy Acuff, Willie Nelson, Ray Price and Faron Young. Hosted by Arnold, the segment was introduced by Minnie Pearl. "The Roots of Country Music" was hosted by Emmylou Harris who also performed with The Angel Band of Vince Gill, Carl Jackson and Emory Gordy, Jr. The segment also included performances by Ricky Skaggs, Bill Monroe and New Grass Revival.

Alabama performed their current chart release "Face To Face" with an appearance by K. T. Oslin. Charlie Daniels opened the show with a plaintive fiddle version of "Faded Love", then picked up the pace with "The South's Gonna Do It Again". Lee Greenwood was joined by the show's cast for a rousing finale of "God Bless The U.S.A."

Although a snow storm caused First Lady Nancy Reagan to cancel her proposed trip to Nashville for the show, 19 of the performers taped 100 public service announcements for Mrs. Reagan's "Just Say No" campaign.

Despite the hazardous conditions, more than 3,200 of the 4,400 seats were filled. "I drove over here, too, and I know what y'all went through to get here," Randy Owen told the crowd. "I want you to know the entertainers appreciate it."

The show was produced by Bob Precht for Precht Communications of Los Angeles. Walter C. Miller directed while Donald Epstein scripted the production. Irving Waugh served as executive producer for CMA and Bill Walker was music director.

The show included some humorous moments television audiences didn't see.

For instance, Rudy Gatlin accidentally backpedaled over a stage speaker and fell backward as he was leaving the stage. The next performer, Tanya Tucker, was a few words into her song at the time. But she and the band exploded in laughter, interrupting the taping. "They'll be talking about that one for years," Tucker said.

Later, when the director instructed Kristofferson, Tucker, Nelson, the Gatlins and Ray Benson of Asleep At The Wheel to sing "San Antonio Rose" for the third straight time, Kristofferson asked, "It was too perfect, right?"

Minnie Pearl, after going through similar repetitions, smiled and said, "I've been out here so long my dress has gone out of style."

The most poignant moments involved the veterans.



Photo by Beth Gwinn

A star-studded cast of Country Music greats collaborate with Lee Greenwood on his patriotic "God Bless The U.S.A.", the finale of "A Country Music Celebration: The 30th Anniversary of the Country Music Association", which aired January 23 on CBS-TV.

When film of the late Marty Robbins appeared on large stage screens during a historical segment, the crowd erupted into one of its biggest, spontaneous cheers of the evening.

Also, Eddy Arnold, CMA's first Entertainer of the Year, was introduced right after Hank Williams, Jr., the most recent winner of the same prestigious award.

According to Nashville Banner Senior Entertainment Writer Michael McCall, "... as the opening and closing segments indicate, the program did more than showcase Nashville hits that coincided with CMA's



Photo by Beth Guerin
②



Photo by Beth Guerin
③



Photo by Alan Mayor
①



Photo by Alan Mayor
④

(Clockwise) 1. Emmylou Harris with the Angel Band (l to r) Vince Gill, Carl Jackson and Emory Gordy, Jr., begin the Roots of Country Music segment with a performance of "If I Be Lifted Up". 2. Mother/daughter duo The Judds hosted the Country Today segment of the 30th anniversary show. (l to r) Naomi and Wynonna are shown here following a powerful performance of "Rockin' With The Rhythm." 3. Alabama's Jeff Cook, Randy Owen and Teddy Gentry perform their current chart topper, "Face To Face" during their segment. 4. Bill Monroe and Ricky Skaggs get in a little buck dancing during their collaboration on Monroe's self-penned "Uncle Pen". 5. (l to r) Ronnie Milsap, Rosanne Cash, Rodney Crowell, k.d. lang, Bill Lloyd and Rodney Foster (Foster & Lloyd) and T. Graham Brown salute the musical heritage of Memphis.



Photo by Beth Guerin
⑤



④

Photo by Beth Guerin



⑤

③

(Clockwise) 1. Tanya Tucker swings to the beat as she performs "Texas When I Die" during the Texas segment. 2. "I don't know where my dress is!", laughs Barbara Mandrell to Alabama's Teddy Gentry backstage at the taping. 3. Country crooner Dwight Yoakam teams with the legendary Buck Owens on "The Streets of Bakersfield" during a tribute to the California city often called "Nashville West". 4. Current CMA Entertainer of the Year Hank Williams, Jr. talks about his diverse childhood musical influences during the "Honky-Tonk to Rock 'N Roll" segment. 5. Four of Country Music's greatest female vocalists join during the Great Songs By Women portion of the 30th anniversary salute. (1 to r) Rosanne Cash, Loretta Lynn, Reba McEntire and Holly Dunn.



Photo by Alan Mayor

②

Photo by Beth Guerin



①

Photo by Beth Guerin

Photo by Beth Garrinn



①

(Clockwise) 1. Country newcomer K.T. Oslin joined Alabama's Randy Owen on a duet. 2. k.d. lang gives her all during rehearsals for the 30th anniversary show. The Country newcomer performed Roy Orbison's "Cryin'" during the Memphis segment of the special. 3. The camera gets a close-up of Country rocker T. Graham Brown during his rollicking rendition of, "Rock It, Billy." 4. New Grass Revival band members (l to r) Bela Fleck, Sam Bush, John Cowan and Pat Flynn present a rousing rendition of "Can't Stop Now" during the Roots of Country Music segment.

Photo by Alan Mayor



②

④

Photo by Alan Mayor



emergence as Country Music's most influential organization. Instead, the show swept across Country's more than six decades of history. For instance, when introducing the Country band segment, Alabama's Randy Owen began with a spoken tribute to the Carter Family. Similarly, Reba McEntire saluted Patsy Montana, Kitty Wells, Patsy Cline and Loretta Lynn while hosting a portion dedicated to Country women. Dwight Yoakam shared the stage with Buck Owens while praising the substantial impact of Bakersfield on honky-tonk music. Kris Kristofferson talked about growing up listening to the laid-back Texas honky-



③

Photo by Beth Garrinn

tonk of Ernest Tubb. And Rosanne Cash, Rodney Crowell, Ronnie Milsap, Foster and Lloyd, k. d. lang and T. Graham Brown revealed the Country they make and the Country-tinged rock made in Memphis that revolutionized popular culture in the late 1950s."

McCall ended saying, "the performances seen during the taping should provide a condensed, powerful piece of history that glances back while also looking forward.

"It will be a show that fans and historians will cherish for decades." 

WZZK

The fall Arbitrons are out, and WZZK in Birmingham couldn't be happier. The 100,000-watt stereo station, tapped as "Birmingham's Country Favorite", remained the number one overall station in its market, a feat it has managed to accomplish 18+ every week, except one, since the fall of 1981.

What makes WZZK so successful? According to Program Director Jim Tice, the station's consistency, in terms of music as well as low employee turnover and on-going promotions, is the biggest factor. For example, Tice maintains, "Everything we play is researched rather heavily in the market." As far as the traditional-versus-contemporary music approach, Tice says WZZK is "more of a conservative music station." "Our music research reflects the trends of the people," he asserts, explaining, "Two years ago we were more contemporary, but now we are swinging more towards a traditional sound 'cause that's what's happening in Country Music."

Billed as a "personality radio" station, WZZK employs seven full-time on-air personalities, who altogether have been with the north Alabama station an average of four to five years.

WZZK's morning show, hosted by Patti, an ex-ad agency rep, and The Doc, a former Presbyterian minister, is, in Tice's opinion, one of the station's main attention getters. Describing the 8-year-old air team as "a husband and wife who are always bickering", Tice says, "I think that's why people can relate to them so

well 'cause they come across as real people. They're not typical radio personalities in that they don't use crazy voices and stuff."

Contributing to WZZK's tremendous strength in its market are the various promotions staged by the station, especially in the field of charitable endeavors. "We just did Birmingham's biggest blood drive for the second year," Tice mentioned. Co-sponsored with local NBC-TV affiliate, Channel 13, the blood drive proved to be an overwhelming success, with 1,000 pints of blood donated in just one day.

And, for the third year, WZZK will be conducting a Flash-Type Contest in March for the Muscular Dystrophy Association. "It's kind of like a walk-a-thon of typing," explained Tice, adding that the contest collected \$5,000 in 1986 and \$9,000 in 1987, and "we expect to go well over the \$10,000 mark this year."

Along with its community involvement, WZZK sponsors a host of promotions, one of the most successful being its annual Family Reunion concert, which last year featured Country superstars Gary Morris, Exile and Lee Greenwood, among others, performing before a crowd of 15,000 fans.

Playing on its ever popular Birthday Contest, where a dj announces a birthday and a person calls in to win anywhere from \$500 to \$1000 cash, Tice said WZZK devised the Social Z-curity game. The idea of the contest, supported by tv ads featuring Patti and The Doc, was to announce the middle two digits of a social security number and the first person to call in would win up to \$1,000 in cash prizes. "We ran the contest the spring of '86 and fall of '87 and it was extremely

(continued on page 19)

CRS Artist/Radio Taping Session

Country superstars Johnny Cash, Crystal Gayle, The Judds, Juice Newton, Alabama's Randy Owen, Eddie Rabbitt and Dan Seals as well as top newcomers David Lynn Jones, K. T. Oslin and Ricky Van Shelton are among the artists already confirmed to participate in the Artist/Radio Taping Session scheduled during CRS/MIPS. The Taping Sessions will be held Thursday, February 11, from 4:00 to 7:00 p.m. at Opryland Hotel.

"The ARTS session is an important part of the Country Radio Seminar in that it allows radio personnel to develop a special rapport with top Country artists in an informal atmosphere while, at

the same time, allowing them to obtain high-quality mini-interviews and id's for their station," said ARTS coordinator Jeff Walker.

Participating artists must have had a top 75 chart single (BILLBOARD, RADIO & RECORDS, GAVIN, CASHBOX) in the past year or a top 10 national career record, and must also have two persons from their support team (label personnel, managers, publicists, etc.) registered for the seminar.

Participating radio programmers must register for Country Radio Seminar '88 and must utilize their own recording equipment during the sessions, which will be limited to three to five minutes with each artist.

“Country” Joe Flint

“Country” Joe Flint is a name that rings familiar with Salt Lake City Country Music fans, as well it should. KSOP’s “Country” Joe, born Joseph Henry Flint, has been in the radio business for 20 years, although he hasn’t always been called “Country”, nor has Country Music always been his forte. During the late 60s, Flint was a devout rock ‘n’ roller but by the early 70s his love for Country Music had flourished. And, in 1971 he changed his tune, as well as his image, from rock to Country.



Flint’s long-lived radio career began with a part-time dj stint at age 19. Two decades, one wife of 18 years and four daughters later, he’s still a dj — part of the time. The rest of the time he’s a retail store owner and manager, an author, a television show producer and writer, a game show host at a local dance hall and most importantly, a husband and father. A day in the life of “Country” Joe would be a harrowing experience for most, although he lives and describes it with ease. “My job is also my favorite hobby. My day at the station begins at 8:00 a.m. I handle questions from listeners and cover production. I go on the air at 10:00 a.m. and my air shift lasts until 3:00 p.m. Every day around 3:00 I leave the station and go to my retail store, Country Joe’s.” On this particular day Joe’s night would include his 14-year-old daughter’s first basketball game.

Despite the appearance that Flint spreads himself thin, quite the

opposite is true. Everything this dedicated air personality does relates directly to one thing — Country Music. His retail store, Country Joe’s, is actually a Country Music record store which caters to the industry’s listeners. Flint says his idea originated from Ernest Tubb’s record store in Nashville. He described his store as “A Mom and Pop shop, like Country Music has always been. You get to know the people who come in the store. As a matter of fact, my store is run by my wife and daughters.” Considering the store’s successful seven-year span, He contemplates an expansion, looking at the possibilities of existing even in a city like New York. Flint says, “It’s just a matter of finding the right people who believe in the store and the music.” The family business stocks Country Music records and western videos.

“Country” Joe is also the author of an almanac entitled, *The DJ’s Almanac of Country Music*, containing short biographies of artists, important dates, a calendar, and the newest edition includes a thousand trivia questions. The almanac is geared mainly toward assisting air personalities in answering listener’s questions. Flint utilizes his writing skills in the competitive world of television as well. “Country Joe’s World of Country Music” television program is a video program with a “different twist” he explains. “What I try to do with the show is to do television like I do radio — a lot of music with some entertainment.” Flint serves as both writer and producer of the

30-minute show which airs seven videos.

“Country” Joe is constantly searching for new ways to promote unknown Country artists. “I believe in giving a lot of new artists a chance,” relays Flint, and that’s exactly what he does. Twice a month he takes his show to a western club in Salt Lake City. “I go in there and do a sing-along contest. I invite anyone who wants to sing along to a music track, and I take all the bi-weekly winners and have them compete against each other. The one who wins the finals, I send on a trip to Nashville for an audition. I look forward to giving some new people a chance to get to Nashville and fulfill their dreams,” he explains. “The guy I sent back over a year and a half ago won the ‘You Can Be A Star’ series and got the \$50,000 in cash and prizes. He was the first guy I sent back!”

Flint’s accomplishments in his life’s work are clearly something of which he’s immensely proud. He was nominated as Broadcast Personality of the Year (1987) for Large Market by CMA. Flint says he’s constantly signing autographs for listeners and is actively involved in charity telethons and fundraisers. Every now and then he and his family escape the hustle and bustle of it all by heading to the outdoors for camping and “just being together”. Clearly, his ambitious style is backed steadfastly by his devoted wife and children. Concerning his family Flint comments, “They are always

(continued on page 19)

Back-To-Back Breakers

k. d. lang

- ★ Fresh off the Canadian prairie is Kathy Dawn Lang, better known to most as the newcomer with sawed-off cowboy boots and a voice that soars.
- ★ Her debut album on Sire Records, *ANGEL WITH A LARIAT*, is produced by Dave Edmunds and features her back-up band, the Reclines. She recently performed a duet with Roy Orbison entitled, "Crying", for the movie "Hiding Out".
- ★ k. d. will tour her homeland this month and perform in Calgary, Alberta at the closing ceremony of the Winter Olympics.



WZZK

(continued from page 17)

successful both times," Tice said, stating further that about four or five other stations in the Country have adopted the contest.

In another contest, which centered around ZZK afternoon jock Dollar Bill Lawson, the station instituted a bumper sticker-like contest. "We'd send Dollar Bill out every afternoon in the van and he'd look for people who had WZZK bumper stickers on their cars. Then he'd go on the air and announce the tag number and what car the person was driving and all they had to do was wave and win.

"We gave away \$14,000 worth of groceries during the contest and had only seven losers," Tice bragged. WZZK also took its best ratings book of 1987, a dynamic 18.0 12+, as a result of the summer-staged promotion.


WZZK's music, air personalities and promotions aren't the only factors contributing to the market dominators position. "We are primarily a music station, but we dominate in the news area, too," Tice stated. Research shows that ZZK's number-one-ranked news department is preferred two or three to one over other radio news programs in the area.

Displayed throughout the station is just about every Associated Press citation awarded, from Station of the Year to Best Investigative Report to Best Anchor. "We win awards every year," Tice said. "In fact, it's not a question of whether we'll win any, but rather what will we win."

It seems the success WZZK has attained could easily lead to complacency, but not so. "It's hard to become complacent. Our whole company philosophy is we're always re-evaluating and tearing ourselves apart as to what we can do better," said Tice, adding that he thinks ZZK has evolved to be a little better every year.

Owned by Bridgeport, Connecticut-based New Cities Communications, WZZK mirrors the success of the chain's three other stations: K92 in Orlando, K95 in Tulsa and recently-purchased Y100 in San Antonio.

While WZZK is the sole FM Country outlet in Birmingham, it shares listeners with several AC and CHR formatted stations. As far as the station's listening audience is concerned, Tice says WZZK primarily goes after the people in the Country life group, "but we appeal to all people.

"To be successful doesn't take a brain surgeon! It's just basically finding out what people want and giving it to them," he ended. 

— Kelley Gattis


"Country" Joe Flint

(continued from page 18)

behind me — whatever I want to do."

Obviously, for all his success

"Country" Joe must have a motto. His basic philosophy for life, "there is no such word as can't", has reaped both KSOP and "Country" Joe numerous rewards. Not only has he attained a wide margin of success,

but KSOP has an air personality whose job is, bar none, his favorite hobby. Maybe a Country Joe's Store is in the Big Apple's not-too-distant future. 

— Suzanne Gibson

Country's Newest, Brightest To Showcase At New Faces Show

Ten of the top new stars in Country Music will headline the New Faces Show at the Country Radio Seminar, scheduled for February 11 - 13, 1988 at Opryland Hotel in Nashville.

Artists who have accepted invitations to appear in the coveted showcase spots are Foster & Lloyd (RCA), Nanci Griffith (MCA), David Lynn Jones (PolyGram), Patty Loveless (MCA), Tim Malchak (Alpine), New Grass Revival (Capitol), K.T. Oslin (RCA), Ride the River (Advantage), Schuyler, Knobloch & Bickhardt (MTM), and Ricky Van Shelton (CBS).

Participants for the New Faces Show are selected by a committee of music industry executives appointed each year by the Country Radio Broadcasters' board of directors. "We feel this year's show will be one of the best ever," commented New Faces Committee Chairman Charlie Monk. "Radio response to these artists has been very exciting.

"In addition to artists representing major labels," Monk added, "the committee also makes a special effort to include acts on independent labels, evidenced this year by the appearances of Schuyler, Knobloch & Bickhardt, Tim Malchak and Ride the River.

"Greatly improved sound can be expected at this year's New Faces," Monk continued. "The New Faces committee is making a special effort to attain the highest possible sound quality for the show. We have hired additional production specialists for this purpose, as well as to help eliminate any production breakdowns and to make the transition between acts much smoother."

The New Faces Show, which will again be emceed by Monk, will be on Saturday, February 13, and will be the closing event for CRS/MIPS '88.

CMA Entertainer of the Year Hank Williams, Jr. will perform on The Super Faces Show, a new event added to this year's convention. Sponsored this year by the Academy of Country Music, The Super Faces Show will debut Friday, February 12 at Opryland's Acuff Theatre. The show is open only to registrants of the Country Radio Seminar.

"We welcome the addition of the Super Faces Show to the Seminar agenda," said Frank Mull, CRS executive director. "This historic event is both a symbol of our continued growth and a reflection of the importance and professional caliber of our registrants.

"The Super Faces Show is unique because it will allow registrants the chance to see a major Country artist, accustomed to playing shows in large venues, perform in an intimate setting that is a rare luxury for both those in the audience as well as the star," Mull added.

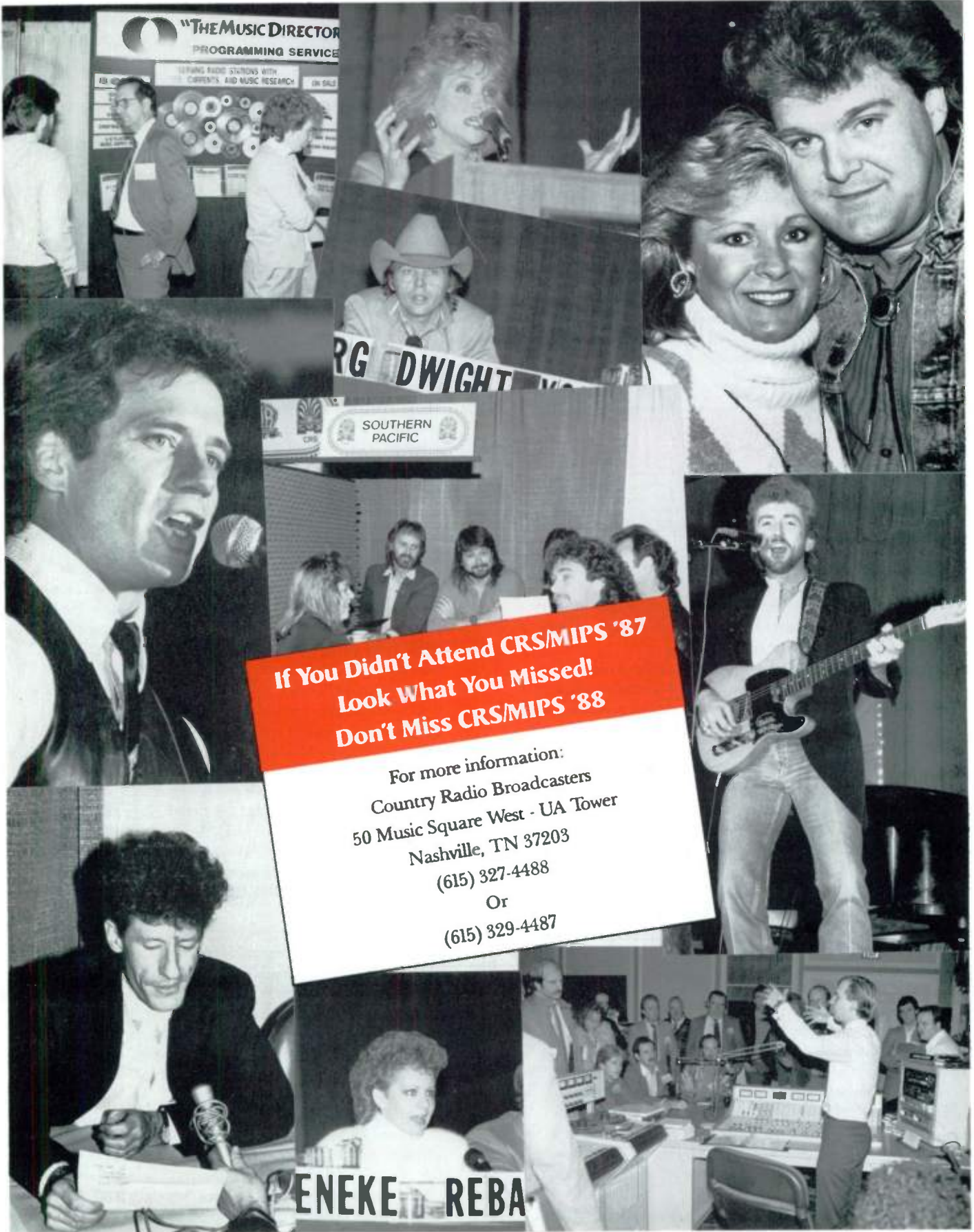
For further information on the three-day seminar write to Country Radio Broadcasters, 50 Music Square West — UA Tower, Nashville, Tennessee 37203, or call (615) 327-4488 or 329-4487.



Saturday, February 13th CRS/MIPS activities will kick off with an Arbitron presentation of a CMA-commissioned study. This profile of the Country audience will include a discussion of seasonal variations, sharing with other formats, the listening habits of the working woman, and overnight and in-car usage.



Upon her arrival in Nashville to shoot her latest video, K.T. Oslin was greeted at the doors of RCA Records by label chief Joe Galante (r) and Director of Country Promotion Jack Weston (l). She was presented with a giant "Colossal Gram" congratulating her on her first number one single, "Do Ya".



THE MUSIC DIRECTOR
PROGRAMMING SERVICE

HELPING RADIO STATIONS WITH
CURRENTS, AID MUSIC RESEARCH

RG DWIGHT

SOUTHERN
PACIFIC

**If You Didn't Attend CRS/MIPS '87
Look What You Missed!
Don't Miss CRS/MIPS '88**

For more information:
Country Radio Broadcasters
50 Music Square West - UA Tower
Nashville, TN 37203
(615) 327-4488
Or
(615) 329-4487

ENEKE REBA

Signings

Dave and Sugar to Bobby Roberts Entertainment . . . Andy Andrews, Charlie Daniels Band, Everly Brothers, Mickey Gilley, Lee Greenwood, Merle Haggard, Waylon Jennings, Kathy Mattea, Juice Newton and K.T. Oslin to William Morris Agency . . . Dan Seals to In Concert International . . . David Lynn Jones to The Jim Halsey Company . . . Johnny Rodriguez and David Slater to Capitol Records . . . Kim Carnes to MCA Records . . . Cousin Bubba to MCA Records and Top Billing International . . . Neal McGoy to 16th Avenue Records . . . Augie Meyers to Atlantic Records and Encore Talent, Inc. . . . and Becky Hobbs to MTM Music Group.

Newsline

Southern Pacific and Alvarez Yairi Guitars of Japan have inked a product endorsement deal through St. Louis Music. Southern Pacific's John McFee, Stu Cook and David Jenkins can all be seen playing handmade Alvarez DY62 acoustic guitars. Appropriately enough McFee and his Japanese-made guitar have recently returned from Japan where he and bandmates Keith Knudsen and Kurt Howell were on tour with Eikicha Yazawa, Bruce Springsteen's Japanese counterpart.

A Recording Industry Association of America (RIAA) committee of more than 100 music experts is currently working with the Smithsonian Institute on creating a major permanent exhibition to honor the role of music in America. Scheduled for 1991 in the National Museum of American History (NMAH), the exhibit, tentatively entitled "Music In America", will offer the museum's five million annual visitors a look at the development of American musical genres, an understanding of the musical marketplace, and a glimpse into the transformative technological innovations that have elevated music to the pre-eminent position it occupies in our lives today. In addition to 15,000 - 18,000 square feet of display space, an active live performance in a new 800-seat performance hall is also being planned.

"Run To The Front", the official Winston Cup racing championship song by Nashville writers John Jarrard and Charlie Sattenfield, debuted at the Winston Cup banquet in New York on December 4. At the banquet, 1987 champion driver Dale Earnhardt received the Winston Cup from R. J. Reynolds Tobacco Company, which along with Chevrolet commissioned Jarrard and Sattenfield to write the official song.

Comedian Jerry Clower was honored recently by the National Association of State University and Land Grant Colleges as one of 1,200 distinguished alumni from the nation's principal state and land grant universities. Clower received a degree in agriculture at Mississippi State University and worked in agricultural sales for Mississippi Chemical Co. before beginning his entertainment career.

T.G. Sheppard will again be the spokesperson for the T.G. Sheppard's Folgers Racing Team for 1988. During the year, Sheppard will make personal appearances at various races on the

NASCAR Winston Cup circuit as well as perform on the Folgers/Citrus Hill Wakin' Up Country Concert Tour, which will kick off in Phoenix February 20th. In addition to his NASCAR duties, Sheppard, along with 15 other celebrity drivers, will be competing in the Toyota Grand Prix of Long Beach in April. Sheppard will train for the Toyota Pro/Celebrity race in March, and his Celica will reach speeds of approximately 90 mph on the straight-aways.

Dr. Murray Weidenbaum, President Reagan's first chairman of the Council of Economic Advisors, will keynote the International Tape/Disc Association's 18th Annual Seminar, to be held March 16 - 19 at the Loews Ventana Canyon Resort in Tucson, AZ. The theme of the seminar will be "The Audio/Video/Data Industry: Coping With Economic Uncertainty." For further information please contact (in the U.S.) Mr. Charles Van Horn, Executive Director, ITA, 10 Columbus Circle, Suite 2270, New York, NY 10019; (212) 956-7110 or telex 421508. In Europe contact Mr. Arnold Norregaard, Managing Director, Bellevue Studio A/S, Dorteavej 71, DK-2400, Copenhagen, Denmark; 01-19-20-20 or telex 22226.

Toolies Country, in conjunction with the Arizona Songwriters Association, is offering up to \$1,000 cash and prizes to songwriters who pen songs about Toolies Country, a dance hall located in Phoenix, AZ. For more information on the songwriting contest, which ends February 29, call (602) 272-3100.

LET'S TURN BACK THE YEARS and I WON'T BE HOME NO MORE, Volumes 7 and 8 in the acclaimed Hank Williams' series, were released in November by Polydor/PolyGram Records. These albums will be the final double-lp sets in the chronicles of this Country Music legend's entire recorded output. As with the previous six volumes, the albums include previously unreleased material in addition to Williams' hits, in chronological order and in original, undubbed form. Songs featured on the albums include "Settin' The Woods On Fire", "I Could Never Be Ashamed Of You" and "Jambalya".

Capitol Records/Nashville has announced that it will record the prizewinning song in the Country category from the international BILLBOARD Song Contest, which closes April 15th. A panel of blue ribbon music/record industry judges including Roy Clark, Tammy Wynette and Dwight Yoakam will determine the winning songs in seven musical categories. For more information please write to BILLBOARD Song Contest, Box 69200, Los Angeles, CA 90069.

Jayson Promotions, a promoter/producer company in Hendersonville, TN, has entered an agreement with Camelback Ski Corporation to act as exclusive talent consultants for the "Mountain Music Concert Series" at Camelback Ski Area in Tannersville, PA this summer. Concert Staging, Inc., also of Hendersonville, will be providing production requirements for the '88 series. Among the entertainers who performed at Camelback in 1987 were The Judds, the Oak Ridge Boys, George Strait, Lee Greenwood and Mickey Gilley.

Century City Artists has relocated its Los Angeles offices to 17351 Sunset Boulevard, Pacific Palisades, CA 90272. The new telephone number is (213) 459-6694; telex 510 600 2463 HALSEY LA.

The Children's Organ Transplant Association (COTA) has tapped Razy Bailey as its national spokesman. Organized in 1986, COTA is a non-profit foundation dedicated to helping families with children who need organ transplants.

PolyGram Records has moved to 901 18th Avenue South, Nashville, TN 37212. You may reach them by calling (615) 320-0110.

Advantage Records, Mick Lloyd Productions, Inc., Ride The River Management and Our Gang Management have moved to 817 18th Avenue South, Nashville, TN 37203. The telephone number is (615) 329-9093 (9094, 9095).

Photo by Beth Gwinn



Rosanne Cash was recently honored at a dinner hosted by Louisville Mayor Jerry Abramson. During the evening, Cash and husband/producer/CBS labelmate Rodney Crowell were named honorary Kentucky Colonels, and received a citizenship award from the city of Louisville. The honors were presented to Cash as a result of her Top 10 album, KING'S RECORD SHOP-named for a classic collectors record store in Kentucky's leading city. Pictured (L to R) are Crowell, Cash and Mayor Abramson.

New Companies

The Northport Group, Inc. has been formed to assist artist development, record promotion, management, publicity, booking and image consulting. Officers are: Beau James, president; Rosie Gillotti, senior vice president and Jay Bell, vice president. Northport's office is located at Suite 101, 54 Music Square East, Nashville, TN 37203. The telephone number is (615) 256-6815.

Flying Burrito Brothers bandmate Gram Parsons 19 years ago, which appears in the film "Planes, Trains and Automobiles". The film stars Steve Martin and John Candy. Hillman's creative talents are also showcased in "Teen Wolf II", which features his self-penned "One Step Forward", performed by the Desert Rose Band.

The Bellamy Brothers recently shot a public service television spot for the Everglades Coalition and Sierra Club of Florida on their 115-acre farm in Darby, FL. The psa deals with the restoration of the Kissimmee River. Native Floridians and outdoorsmen, both Howard and David are concerned about the preservation of an area their family has enjoyed for the last six generations. The 30-second psa is targeted for the Central and South Florida markets and will air throughout most of 1988.

The International Bluegrass Music Association began publication of BLUEGRASS RADIO NEWS during November 1987. To be published quarterly, BLUEGRASS RADIO NEWS focuses on ideas, issues and concerns of interest to bluegrass programmers. For a copy of the debut issue or for more information contact Ray Hicks, Editor, BLUEGRASS RADIO NEWS, P.O. Box 728, Rolla, MO 65401-0728.

Southern Pacific's "A Girl Like Emmylou" and "What's It Gonna Take" are featured in the recently-released movie, "Out Cold". The comedy/drama stars John Lithgow and Terri Garr.

The CBS Christmas Special, "Christmas Comes To Willow Creek", which co-starred Tom Wopat and John Schneider, was rated in the top 10 shows for the week ending December 20, 1987 by the Nielsen Rating Service.

WSUN, St. Petersburg, FL, raised more than \$17,000 during their December-staged Celebrity Auction and Radiathon. The monies were used to see that more than 20,000 children in the Tampa Bay area had a bright holiday season.

A Little Cooking, A Little Talking, and a Whole Lot of Fun by Florence Henderson has been published by Panorama Publishing Company. Included in the book are photographs, recipes and never-before-told tales of some 52 Country Music stars. For more information on the book, which sells for \$19.95, call toll-free 1-800-634-5620.

AMUSEMENT BUSINESS' 1988 *Cavalcade of Acts & Attractions* is now available. A complete booking sourcebook for the talent and entertainment industry, the book features over 5,500 listings of all types of acts and shows performing in the U.S., Canada and overseas. The directory also lists booking agents, promoters, producers and personal managers with addresses and phone numbers. For more information or to order a copy of this annual directory contact Kathy Vandercook at (615) 321-4250.

On The Move

Barry Mardit has been promoted to director of programming operations for WWWW and WCXI in Detroit, MI.

Larry E. Verbit has been appointed staff attorney for the Westwood One Companies. Verbit will be responsible for helping to coordinate business and legal affairs.

Rex Hammock has been named president and managing partner of Buntin Public Relations Co. Janet Breazeale has been promoted to vice president and editorial director. Roy D. Vaughn will move up to vice president and account supervisor.

Andrew P. Davis will join the Nashville office of **Chaz Taylor Inc. Agency** as their senior account executive.

Nashville 95FM personality, **Katie Haas**, will continue to be heard in the mornings, however, she will be behind the microphone in the studio. Haas previously served as traffic reporter for the station.

Walter C. Schatz was recently named executive director of the **International Association of Auditorium Managers**. **Paul Johnson**, general manager of the Bismarck Civic Center, was named director-at-large of IAAM.

Irwin Z. Robinson has been appointed to the newly created position of president and chief executive for **EMI Music Publishing Worldwide**. Robinson will be responsible for the management and development of EMI's music publishing business.

Jerry Iverson, manager of the North Dakota State Fair in Minot, has been elected to serve on the board of directors of the **North Dakota Association of Fairs**.

Janice Wendell, co-founder of **Eric Ericson and Associates**, has been elected chairman and CEO of advertising and

marketing communication for the Nashville-based advertising agency. Wendell was formerly vice chairman and chairman of the executive committee. **Gary R. Haynes** has been named chief operating officer of the agency.

KTFX in Tulsa, OK, recently promoted **Bill Vance** to full-time station manager, and **Allen McLaughlin** and **Ron Whitaker** to co-sales managers.

Stan Campbell was recently hired as program director for **WBVE-FM** in Cincinnati. Campbell will replace Mark Williams who is returning to Louisville, KY.

The **Westwood One Companies** have promoted two regional advertising sales directors. **Nal Heller** will serve as vice president/director of sales for the Western Region; and **Jack Patterson** is the new vice president/director of sales, Detroit Region.

Henry Hurt has been chosen to organize and head the **BMG Music Publishing** office in Nashville.

ABC Radio Network has upped **Philip J. Giordano's** responsibilities as senior vice president to include handling the development and marketing of non-music programming of ABC's six full service networks. Giordano was formerly in charge of finance, planning and administration for the network.

Dave Glass was recently named radio division programmer for the **Findlay Publishing Company**. His duties will include directing and coordinating programming policies and procedures with program directors within the radio division. He will continue fulfilling his obligations at **WHMQ**.

AMUSEMENT BUSINESS has promoted the following staff members: **Cindy Acuff** will act as advertising sales representative and develop accounts, **Gina Keena** was promoted to production director, **Debra Lawson** assumes the production manager position and will oversee all aspects of weekly production.

Kevin Herring has been named Midwest regional Country promotion manager at **PolyGram**. Herring will work out of Detroit.

The Summer Lights Foundation has appointed **Wayne Easterwood** as coordinator of communications for the **Metro Nashville Arts Commission** projects.



Richard Butler, director of operations for **ESPY Music Group** is recognized for recruiting the most new members for **CMA** during December.

Newsbreakers . . .

Almost half (43.7 percent) of the nation's 38,800 farm supply stores use radio advertising to reach and persuade their customers, according to the 1986 market profile study conducted by FARM STORE MERCHANDISING magazine. Stores with annual sales of \$2 million or greater and those located in the "Grain Belt" (West North Central) and Southern states were the strongest users of the audio medium.

A new analysis of spot radio revenues for the first nine months of 1987, conducted by the Radio Advertising Bureau (RAB) on data collected by Radio Expenditure Reports (RER), indicates that, in spite of a flat spot marketplace, significant increases in the use of spot radio are being made by marketers in key business categories. Leading the trend toward greater use of spot radio were healthcare providers, household product manufacturers, optical and photography firms and publishing or media concerns seeking to reach selected geographic and demographic target audiences.

Luther J. Wells, a convicted murderer serving time at the St. Louis County Jail, filed suit against the jail late last year because a social worker at the jail refused to let him listen to Country Music on the radio. But, U.S. District Judge Clyde S. Cahill threw out the suit saying that while Wells might consider it "cruel and unusual punishment" to be forbidden to listen to "fiddlin' and guitar pickin'", some might find his choice of music in the jail inhumane treatment!



The Broadway musical "Big River", which features music by Roger Miller, was recently staged in Nashville. Welcoming Miller, who played the part of "Pap" in the Nashville production, home are (L to R) Buddy Killen, president of Tree International; Miller; Donna Hilley, executive vice president of Tree International; Roger Sovine, vice president of BMI/Nashville; and Bruce Hinton, senior vice president of MCA Records.

An analysis of the Recording Industry Association of America's (RIAA) certifications, which are awarded each year, has revealed key trends in Country Music for 1987.

In 1987 six Country platinum albums were awarded as compared to three the previous year. Randy Travis and George Strait each received two while Alabama, Emmylou Harris, Dolly Parton and Linda Ronstadt were each awarded one.

Some 20 acts received their first platinum albums in 1987 with Country artists Randy Travis and George Strait being included in this group.

Several Country artists acquired gold albums with Reba McEntire having three, and George Strait and Dwight Yoakam each receiving two.

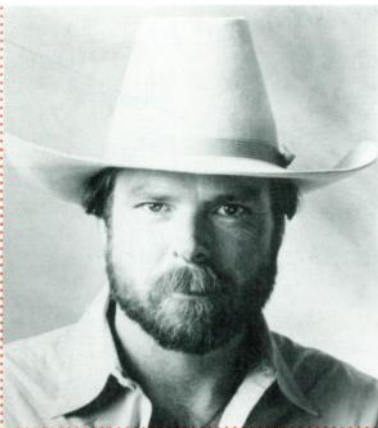


FACTFILE

FEBRUARY

(*denotes birthdays)

- 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
- 5 *Claude King; Shreveport, Louisiana
*Mervyn Conn
Dan Seals' WONT BE BLUE ANYMORE awarded gold album, 1987
- 6 *President Ronald Reagan
Ronnie Milsap employed by the Grand Ole Opry, 1976
Conway Twitty and Loretta Lynn make their debut as a duo with "After The Fire Is Gone", 1971
- 7 *Wilma Lee Cooper; Valley Head, West Virginia
*Donna Stoneman; Washington, DC
*Charles Dickens
*Buster Crabb
John Conlee employed by the Grand Ole Opry, 1981
- 8 *Dan Seals; Iraan, Texas



- *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
- 16 *Jimmy Wakely; rural Arkansas
*Jo Walker-Meador; Orinda, Tennessee
*Jimmy Walker; Ralls, Texas
*Ronnie Milsap; Robbinsville, North Carolina
Don Williams' "Love Me Over Again" is number one in the Country charts, 1980

- 17 *Johnny Bush; Houston, Texas
*Buck Trent; Spartanburg, South Carolina
*Billy Byrd; Nashville, Tennessee
Uncle Jimmy Thompson dies, 1931
"The Tennessee Waltz" declared Tennessee's state song, 1965
Johnny Cash earns first number one Country hit with "Ballad of a Teenage Queen", 1958
- ✓ 18 *Frank "Pee Wee" King; Milwaukee, Wisconsin
*Juice Newton; Virginia Beach, Virginia



- Hattie Louise "Tootsie" Bess dies, 1978
Emmylou Harris' BLUE KENTUCKY GIRL awarded gold lp, 1981
- 19 *Lee Marvin
Roy Acuff's first Opry appearance, 1938
Phonograph patented, 1878
Willie Nelson's film, "Red Headed Stranger", premieres in Austin, 1987
 - 20 *"Linda Lou" Schriver; Buffalo, New York
*Buffy Sainte-Marie
 - 21 *Don Reno
Willie Nelson and Waylon Jennings' "Good Hearted Woman" tops Country charts. WANTED: THE OUTLAWS eventually became Country Music's first platinum album, 1976
 - 22 *Spade "Donnell" Cooley; Grand, Oklahoma
*Del Wood (Adelaide Hazelwood); Nashville, Tennessee
*George Washington B. J. Thomas ("Hey Won't You Play)

Another Somebody Done Somebody Wrong Song" enters the Country charts, 1975

- 23 ***Rusty Young**; Long Beach, California
Porter Wagoner employed by the Grand Ole Opry, 1957
Gary Morris' "Baby Bye Bye" hits top spot on BILLBOARD chart, 1985
Dolly Parton's "Here You Come Again" wins Grammy, 1978
- 24 ***Doug LaValley**; Parkersburg, West Virginia
B. J. Thomas' "Hooked On A Feeling" awarded gold single, 1969
Loretta Lynn's "First City" enters Country charts, 1968
- 25 ***Ralph Stanley**; Stratton, Virginia
***Faron Young**; Shreveport, Louisiana
George Jones receives a Grammy award, 1981
THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOLUME 2 awarded gold album, 1981
- 26 ***Johnny Cash**; Kingland, Arkansas
***Fiddlin' Sid Harkreader**; Gladeville, Tennessee
- 27 ***Charles "Chuck" Glaser**; Spaulding, Nebraska
***Elizabeth Taylor**
***Joan Bennett**
- 28 ***Jim Denny**; Buffalo Valley, Tennessee
***Joe South**; Atlanta, Georgia
***Audrey Williams**; Bank, Alabama
Alabama's "The Closer You Get" awarded Grammy, 1984

MARCH

- 1 ****Cliffie Stone*** (Clifford Gilpin Snyder); Burbank, California
***Jim Ed Brown**; Sparkman, Arkansas
***Arleen Harden**; Pine Bluff, Arkansas
***Connie Eaton**; Nashville, Tennessee
Johnny Cash and June Carter marry in Franklin, Kentucky, 1968
Uncle Dave Macon's last appearance on Grand Ole Opry, 1952
Barbara Mandrell signs her first recording contract, 1969
- 2 ***Arthel "Doc" Watson**; Deep Gap,

North Carolina

- *Larry Stewart (Restless Heart)**; Paducah, Kentucky
Jim and Jesse McReynold employed by Grand Ole Opry, 1964
The Whites employed by Grand Ole Opry, 1984
Peace in Vietnam, 1973
- 3 ***Bob DiPiero**; Youngstown, Ohio
***Betty Jack Davis (Davis Sisters)**; Corbin, Kentucky
Buffalo Springfield, early Country-rock band, formed on Sunset Boulevard, Hollywood, 1966
Exile's first Country number one "Woke Up In Love" tops the charts, 1984
- 4 ***Bette Davis**
"Coal Miner's Daughter", the film version of Loretta Lynn's autobiography, premiers in Nashville, 1980
James "Sleepy" McDaniel dies, 1963
- 5 ***Tommy Cash**; Dyess, Arkansas
Patsy Cline, Hawkshaw Hawkins and Cowboy Copas die in plane crash, 1963
John Belushi dies, 1982
- 6 ***Bob Wills**; Limestone County, Texas
***Doug Dillard**; Salem, Missouri
***Jerry Naylor**; Erath County, Texas
Willie Nelson's "You Were Always On My Mind" enters the charts, 1982
Davy Crockett killed at the Alamo, 1836
- 7 ***Townes Van Zandt**; Fort Worth, Texas
Ernie Ashworth employed by the Grand Ole Opry, 1964
Gid Tanner and Riley Puckett make first string band recording for Columbia, 1924
- 8 ***Lew DeWitt**; Roanoke County, Virginia
***Randy Meisner**; Scotts Bluff, Nebraska
***Jimmy Stoneman**; Washington, DC
***Johnny Dollar**; Kilgore, Texas
Willie Nelson's "My Heroes Have Always Been Cowboys" hits number one on Country charts, 1980
- 9 ***Mickey Gilley**; Ferriday, Louisiana
***Jimmie Fadden (NGDB)**; Long Beach, California
Grand Ole Opry moves from

Ryman Auditorium, downtown Nashville, to Opryland Park, 1974

- 10 ***Kenneth C. "Jethro" Burns**; Knoxville, Tennessee
***Ralph Emery**; McEwen, Tennessee
***Johnnie Allan**; Payne, Louisiana
Patsy Cline's funeral attended by approximately 25,000 people, 1963
- 11 ***W. Lee "Pappy" O'Daniel**; Malta, Ohio
Crystal Gayle first appears on Country charts, 1982
Merle Haggard & The Strangers' THE FIGHTIN' SIDE OF ME awarded gold album, 1971
- 12 Joe Stampley's "The Sheik of Chicago" enters charts in 1976; that year he had eight Country hits
Charley Pride's "She's Just An Ole Love Turned Memory" tops Country charts, 1977
- 13 ***Liz Anderson (Elizabeth Jane Haaby)**; Roseau, Minnesota
***Jan Howard**; West Plains, Missouri
- 14 ***Zella Lehr**; Burbank, California
Marty Robbins' "I'll Go On Alone" debuts on charts, 1953
Merle Haggard pardoned as "fully rehabilitated" from San Quentin by Ronald Reagan, 1972
- 15 ***Carl Smith**; Maynardville, Tennessee
***Ry Cooder**; Los Angeles, California
***James Monroe**
***Andrew Jackson**

[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 Marie Cracknell and Linda Cauthen, and the Country Music Foundation's OFFICIAL 1988 COUNTRY MUSIC CALENDAR, as well as from original research.]

DATEBOOK

FEBRUARY

- 7-12 NAB 23rd Annual Management Development Seminars for Broadcast Engineers / University of Notre Dame / South Bend, IN / Call (202) 429-5346 for details
- 11-13 CRS/MIPS / Opryland Hotel / Nashville, TN / Call (615) 329-4488 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
- 22 MUSIC WEEK Awards Show / Grosvenor House / London, England

MARCH

- 2 30th Annual Grammy Awards / Radio City Music Hall / New York, NY
- 3-6 RADIO & RECORDS Convention / Loews' Anatole / Dallas, TX
- 16-19 International Tape/Disc Association's 18th Annual Seminar / Loews Ventena Resort / Tucson, AZ
- 21 23rd Annual Academy of Country Music Awards / Knott's Berry Farm / Buena Park, CA

APRIL

- 9 Annual "Keep It Country" Music Festival / Rand Show Johannes-

- burg, Transvaal / South Africa
- 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



Performing during the "Texas Segment" (L to R) are Steve, Rudy and Larry...The Gatlin Brothers, Willie Nelson, Tanya Tucker, Kris Kristofferson and Ray Benson of Asleep At The Wheel.


 COUNTRY MUSIC ASSOCIATION
 30th Anniversary 1958-1988
Close Up
 P.O. Box 22299
 Nashville, TN 37202-2299

Second class postage paid at
 Nashville, Tennessee

2146 1 J 00 0688 7 1
 R COUSIN RAY WOOLFENDEN
 WFWC RADIO
 214 SO MAIN ST PO BOX 189
 DUMFRIES VA 22026