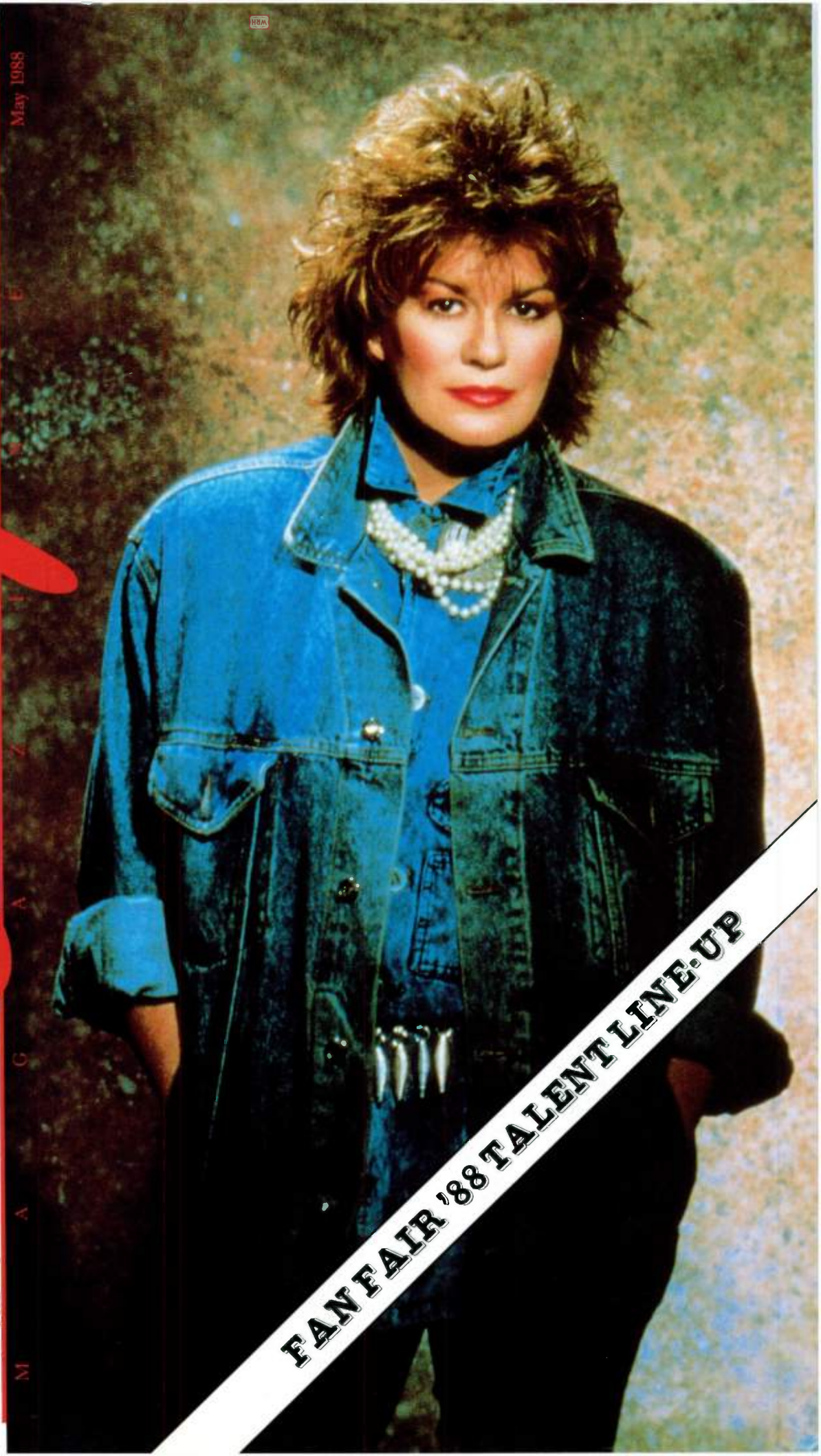


# Close Up

May 1988



**FANFAIR '88 TALENT LINE-UP**

HPA

RCA artist K.T. Oslin (right) joins fellow labelmate Buster Poindexter following her Grammy win for Best Country Vocal Performance for "80's Ladies".



On The Cover . . .

## A Banner Year For The 80s Lady

If the month of March is any indication, 1988 will be one for the history books for late bloomer K. T. Oslin. The years of struggle and frustration suddenly began to pay dividends for the sassy songstress in late winter, climaxing a media and popular groundswell which began last July with the release of her debut RCA lp 80S LADIES.

On March 2nd, Oslin garnered her first Grammy award (her first time out) carrying home the trophy for Best Country Vocal Performance - Female for her stirring anthem "80s Ladies". She was one of only five Country artists who performed on the nationally-televised awards special, appearing with other nominees for Best Country Song. On March 21st, the multi-talented Arkansas native walked away with two Academy of Country Music Awards (again, her first time out), winning both Top New Female Vocalist and Top Video honors, the latter for "80s Ladies".

As a capper for the whirlwind month, Oslin's debut RCA album 80s LADIES reached precious gold status and was actually nearing sales of 600,000 units. Released last July, the album made history when it debuted at number 15 on the BILLBOARD Country album chart - the highest debut ever by a female Country artist. The lp spawned two chart toppers in "Do Ya" and "I'll Always Come Back" while the Top 10 title tune, "80s Ladies", was adopted as an anthem by a whole generation of women. She also appeared on the Alabama number one single "Face To Face".

Last month, the dynamic newcomer garnered a prestigious co-hosting role (alongside Willie Nelson and the Oak Ridge Boys) for The Nashville Network's inaugural Viewer's Choice Awards on April 26. Further indication of the sterling company the lady keeps is evidenced by her road dates for '88: she opens for Alabama's '88 tour and will be sharing the stage with such box office heavyweights as Merle Haggard, George Strait, Randy Travis and Restless Heart as part of the Marlboro Country Music Tour.

The accolades and plaudits continue to be heaped on the head of Country's newest darling with PLAYBOY listing her as one of the five picks for "Country Cool", while PLAYGIRL says of her "The lady's going to be a star . . . On a scale of 1 to 10, Oslin's an 11". The first female solo artist to be signed to RCA in four years, Oslin is currently in the studio with ace producer Harold Shedd recording her second album. It will contain the same insightful songwriting and dramatic vocal styling which have made K. T. Oslin one of the hottest acts in Country Music.

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# 17th Annual Fan Fair To Present Host Of Performers

Some of the biggest names in Country Music have been confirmed to appear at the 17th Annual International Country Music Fan Fair, scheduled for June 6 - 12 at the Tennessee State Fairgrounds. Sponsored by the Country Music Association and the Grand Ole Opry, Fan Fair '88 will again present dozens of Country Music entertainers appearing in their

booths, performing on showcases and competing in the annual All American Country Games.

Fan Fair, considered one of the best entertainment extravaganzas available, has already attracted 17,500 fans, although plenty of tickets still remain. Registration for this year's event remains at \$60, which includes more than 30 hours of outdoor concerts, daily admit-

tance to the exhibit areas, admission to the Country Music Hall of Fame, Opryland U.S.A., the Ryman Auditorium, the All American Country Games and two barbecue dinners prepared by the Chuckwagon Gang of Odessa, Texas.

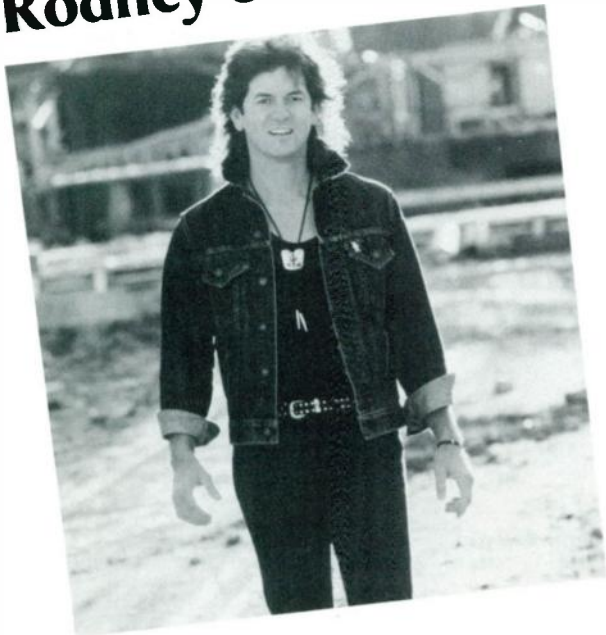
The schedule and tentative line-up of the 1988 Fan Fair is as follows:

<b>Monday, June 6</b> 7:00 p.m. - 10:00 p.m.	<b>Bluegrass Show</b> To Be Announced	2:30 p.m. - 4:30 p.m.	<b>Warner Bros. Records Show</b> The McCarters Michael Martin Murphey Southern Pacific
<b>Tuesday, June 7</b> 10:00 a.m. - 12:00 noon	<b>International Show</b> George Jones, Host Johnny Burke, Canada Alien Playboys, France Jodle Birge, Denmark Gottani Sisters, Australia The Jordanaires Daniel O'Donnell, Ireland Big Hand, Norway	7:30 p.m. - 9:30 p.m.	<b>RCA Records Show</b> Vince Gill, Host Foster & Lloyd Juice Newton K. T. Oslin Keith Whitley
1:00 p.m. - 2:30 p.m.	<b>Independent Label Show</b> Darlene Austin     Tim Malchak Razzy Bailey        Cali McCord Ronnie Dove        Bobby G. Rice Mickey Gilley       Norm Schaffer The Kendalls	10 p.m. - midnight	<b>Cajun Show</b> Johnny Allen Jimmy C. Newman Jim Olivier Rufus Thibodeaux
4:00 p.m. - 6:00 p.m.	<b>Mercury/PolyGram Records Show</b> Tom T. Hall, Host Butch Baker Larry Boone David Lynn Jones Kathy Mattea Donna Meade	<b>Thursday, June 9</b> 10:00 a.m. - 12:00 noon	<b>Capitol Records Show</b> "Crazy" Eddie Edwards, Host Marie Osmond Johnny Rodriguez Sawyer Brown Dan Seals
8:00 p.m. - 10:00 p.m.	<b>CBS Records Show</b> Charlie Daniels, Host Vern Gosdin Shelby Lynne The O'Kanes Ricky Van Shelton Darden Smith	2:30 p.m. - 4:00 p.m.	<b>16th Avenue Records Show</b> Canyon Charley Pride Randy Van Warmer
<b>Wednesday, June 8</b> 10:00 a.m. - 12:00 noon	<b>All American Country Games</b> (Vanderbilt Stadium)	7:30 p.m. - 9:30 p.m.	<b>MCA Records Show</b> Riders in the Sky, Host John Anderson Desert Rose Band Skip Ewing Patty Loveless
Duane Allen Butch Baker Johnny Boatright Joe Bonsall Paulette Carlson Steve Cooper Helen Cornelius Christy Forester Radney Foster Teddy Gentry Vince Gill Tom Grant Dobie Gray	Marty Haggard Mark Herndon Libby Hurley Bill Lloyd Mark Miller Lorrie Morgan Gary Morris Cactus Moser Juice Newton Randy Owen Woody Paul	<b>Friday, June 10</b> 10:00 a.m. - 12:00 noon 2:30 p.m. - 4:30 p.m.	<b>Songwriters Show</b> To Be Announced <b>MTM Records Show</b> Shelly Mangrum, Host Holly Dunn Girls Next Door Marty Haggard Becky Hobbs Judy Rodman Ronnie Rogers SKB
	Charley Pride Marty Raybon Bobby Randall Ranger Doug Eddy Raven Judy Rodman Dave Rowland Steve Sanders Too Slim Richard Sterban Les Taylor Tanya Tucker Keith Whitley	<b>Sunday, June 12</b> 10:30 a.m. - 6:00 p.m.	<b>Grand Masters Fiddling Championship</b> (Opryland)

For ticket information, contact the Grand Ole Opry, 2804 Opryland Drive, Nashville, TN 37214; (615) 889-7502.



# Rodney Crowell



**R**odney Crowell has long been revered as one of the preeminent tunesmiths in music. His pen has produced multi-faceted gems for everyone from Crystal Gayle (“Till I Gain Control Again”) and the Nitty Gritty Dirt Band (“Voila, An American Dream” and “Long Hard Road: The Sharecroppers Dream”) to Waylon Jennings’ (“Ain’t Living Long Like This”) and Bob Seger (“Shame On The Moon”).

As a producer, he served as the musical architect of wife Rosanne Cash’s triumphant recent offerings *RHYTHM AND ROMANCE* and *KINGS RECORD SHOP*, as well as those for Sissy Spacek and Bobby Bare among others. By anyone’s yardstick, Rodney Crowell is an unqualified success.

Now he has set his feet on another path and sallied forth on a quest which has thus far eluded the multi-talented Texan: solid success as a performer and recording artist. While his rare appearances in Nashville night spots are eagerly anticipated and the scarcest ticket in town, the shows are peopled largely by music industry devotees to whom Crowell has been a true folk hero for close to 15 years. His brand new album on Columbia *DIAMONDS AND DIRT* (his second for the label) was released scant weeks ago, but is already being heralded as a triumph and appears to contain the magic key to unlock the golden door to certain success.

What then sets this album apart from 1986’s *STREET LANGUAGE* — an lp heavy with the usual brilliant Crowell tunes? “I think the biggest difference is just personal things,” the artist himself attests. “Just a simple thing such as me allowing myself to relax and

make the music that feels natural to me without any great pressure.”

Crowell, characteristically introspective and insightful, was relaxing in his attractive Music Row office as he reflected on his latest try for the brass ring. He maintains that with his debut CBS offering — his first after a self-imposed five-year sabbatical — he came back swinging too hard, and the resulting internal pressure was self-restraining. “With this record, I had the benefit of hindsight,” he pointed out. “I told myself I was just going to relax and let nature take its course and let my creativity and talent find its own place. As a result, this is the natural me.”

This lp is also his first collaboration with ace producer Tony Brown, a former member of Crowell’s Cherry Bombs Band. “The foundation of our musical relationship is we’re good friends and we just have a lot of fun together,” Crowell explained. “This was the first time I’ve been mature enough or lucky enough to be in a working relationship where someone could actually give me some guidance; I guess I was probably too stubborn before.”

Crowell explained his formula for personal satisfaction with his recorded product: “My passion for music is that for music to affect me or for me to be affected by my music I need to feel some kind of real poignant energy and, to me, when I’m most enjoying myself in songs I write or in other people that I enjoy is when I really get a strong sense of energy and language. When the energy and movement of music and the language and the words meld together just right, then that is what it’s all about. So when I go in to make a record, I’m always trying to be mindful that the lyrical content is on an equal basis with the performance and with the music.”

“I’ve always written songs with the idea of performing them. That was my way of communicating and getting in touch with an audience.”

This dedication to perfection was developed — along with his passion for music — at a very early age in his native Houston, Texas. The son of a honky tonk bandleader and the grandson of a church choir leader, a bluegrass banjo player and a guitarist, Crowell received his first musical instrument — a set of drums — when he was 11 years old.

“From as far back as I can remember, music was a natural form of expression and one of our greatest releases,” he reflected. “Because everyone was involved in physical work like construction, music on the ◊

weekends was like a great release — it was freedom. When I first heard Hank Williams and Lefty Frizzell and later on Buck Owens and Merle Haggard, I thought, 'Yeah, that's how you become free — that's how you soar with the eagles!'"

Dropping out of college, the aspiring musician moved to Nashville in 1972 where he began soaking up the wisdom and influences of its legendary songwriters. "I was so influenced by Mickey Newberry, Townes Van Zandt, Guy Clark, John D. Loudermilk, Harlan Howard, Roger Miller, Willie Nelson, Bob McDill, not to mention Bob Dylan, Randy Newman and Tom Waites," Crowell admitted. "There's such a richness of new ways of expressing old ideas, and moving to Nashville and living in the day-to-day creative world was the best thing I ever did."

"The thing about coming here and making it as a writer — to enter into the world of professional songwriter — is an eye opener. If you have any ability to be honest with yourself and to acquire the ability to be your own editor, then it's on the streets. It's there to learn; it's at every street corner. If you can be really honest with yourself, you can learn how to do good work — you can learn how to use what inspiration God gives you."

Crowell's developing songwriting talents were soon recognized by Jerry Reed, who gave the young man a writing job and recorded a Crowell tune, "You Can't Keep Me Here In Tennessee." He toured for a while in Emmylou Harris' Hot Band then left in 1977 to seek his fortunes as a solo recording artist. Signed to Warner Bros. Records, Crowell released *AIN'T LIVING LONG LIKE THIS*, which featured his self-penned "Leaving Louisiana," later a huge hit for the Oak Ridge Boys, and the title track which Waylon Jennings made a Country staple. Two other albums followed, *BUT WHAT WILL THE NEIGHBORS THINK* and *RODNEY CROWELL*, producing such memorable tunes as "Stars On The Water," "Victim Or A Fool" and "Shame On The Moon." The latter became a monster hit for rocker Bob Seger and added to Crowell's already impressive list of publishing awards (he's also been twice nominated for Grammy awards). Although critically acclaimed, none of the albums achieved acceptable sales and Crowell departed from recording to begin producing — and writing — hits for others.

While others soared on the strength of his prolific pen, Crowell began experiencing a degree of frustration. "I've always written songs with the idea of performing them. That was my way of communicating and getting in touch with an audience," he mused. "I just happen to have a knack

of knowing how to put together music and arranging and producing. When I started making records with Rosanne (because of my relationship with her) and we were successful, I was inundated with opportunities to produce.


"But, deep down — gut level — what I really wanted to do was play and sing. So about three years ago I said to myself, 'Either I'm a performer or I'm a producer and what I really want to be is a performer.' It's taken me a little while to find my center — my focus — and now that I've found that, I feel real comfortable. It seems like my songs are mine now more than they're somebody else's."

Obviously content with his current status, Crowell is philosophical about this latest turn in fortune: "I feel really great now that I have some success and things are really starting to open up. But before I entered into that successful arena, I had to find my self-satisfaction. I think as I've found my sense of well-being inside, everything else starts to take care of itself."

One of the hallmarks of Crowell's creative work has always been its integrity; he has not forsaken credibility for commercialism. When queried on how he managed to avoid that time-honored trap, Crowell asserts, "That was the stamp of the people I chose to emulate. I think that is one of the most tragic misconceptions of 'making it' — that you have to be commercial.

"It took me all this time to realize that the way I write and the way I sing and the way I sense music and put it together is good enough. That's unique in its own — I don't have to do anything more than just be myself. It's the same with songwriting — you don't have to sacrifice your true dignity or sense of what's right just to be commercial. If you have the faith and the trust and the vision to stay with your sense of things, and you do have talent and you grow and work hard, it's going to pay off. You don't have to sell out to surface."

Crowell admits he has set certain goals for his career. "I want to continue the evolution of being a concert artist," he stated. "I'd like to take this body of work — the songs I've written — and find the real thread in them as to how I can present them in a night of songs — a night of music — that I've created over the years, and present it in a way that's stunning and entertaining.

"I guess a goal beyond that is just to continue to allow myself to grow and be who I am. I think as the foundation for that gets stronger, I'm going to be able to do probably everything I ever wanted to do." 

— Judi Turner

# I WRITE THE SONGS

## Kent Robbins

**K**ent Robbins' rise to the top isn't one of those overnight success stories. Instead, it's a story of a man — a strong-willed man — who started at the bottom and through his own perseverance and know-how has established himself as one of Nashville and Country Music's most accomplished tunesmiths.



Robbins' characterization of himself as the "King of the Low Profiles" aptly describes the Mayfield, Kentucky native who, in spite of his 15 years of continued songwriting success, is as down to earth as the next person.

He does his job, does it well, then goes home at night to be with his wife, Kathy, and their two children. Rarely does he participate in local Music City clubs' Writer's Nights or even social events for that matter. David Conrad, Robbins' publisher and vice president of Almo-Irving Music says of the relatively laid-back guy, "Every once in a while I'll have to force him to go out and celebrate, maybe a number one record or showing up with three songs on the same lp."

Since his arrival in Nashville in 1974, the Irving Music songwriter has landed hit after hit, including the number one singles "You're My Jamaica," "When I Stop Leaving (I'll Be Gone)" and "I Don't Think She's In Love Anymore" by Charley Pride, the chart-topping, Grammy-award-winning "(I'm A) Stand By My Woman Man" by Ronnie Milsap, and The Judds' recorded hit "Love Is Alive", which earned a Grammy nomination for Best

Country Song of 1985. Other recent Robbins'-penned songs include "Heart Trouble" (Steve Wariner), "Easy To Please" (Janie Frickie), "Gotta Learn To Love Without You" (Michael Johnson) and "I'll Come Back As Another Woman" (Tanya Tucker).

A graduate of Vanderbilt University in Nashville, Robbins decided his last year at Vandy to use his English degree as a stepping stone to songwriting stardom rather than a ticket into law school and the ranks of law practices and judgeships so prevalent in his family.

While his dreams of becoming a songwriter were curtailed by the Vietnam War and his enlistment into the United States Air Force, Robbins' creative juices weren't. "As luck would have it, at the last minute they (the Air Force) switched from sending me to Saigon to teach Vietnamese kids English to some top secret outfit in California where I ended up typing top secret goodies in a building with no windows in it.

"That was my training ground in a way because by that time I knew I wanted to write songs, period," Robbins exclaimed. "So I studied albums of writers like Paul Williams, Mickey Newberry, Kris Kristofferson. . . . And I studied BILLBOARD and what was happening and what I really liked that wasn't happening and then tried to combine all the aspects of each of them."

Robbins' constant hard work and his commitment to learn his desired profession inside and out paid off. During his tenure in the service, Robbins wrote hundreds of


songs and sent some to various Nashville publishers; he was signed to Pi-Gem Music two weeks after returning to Nashville from California.

Though he only brought home \$50 a week, that money, combined with his wife's salary as a secretary, yielded a way for him to pursue his dream.

Of his off-handed decision to become a Country songwriter, Robbins says, "I was just really into songwriting, and for me, to a great extent, Nashville is sort of the last bastion of literate songwriting where you've got a piece of work you can read off a page and play on a guitar and have it touch someone without a million dollars worth of tracks behind it."

He elaborated, "Not that there is anything wrong with that. I mean I love pop and all kinds of high-tech goodies, but as far as songwriting goes, I think Nashville is pretty much the place you have to be. And, if it comes out of Nashville it usually ends up being cut by a Country act."

After a seven-year association with Pi-Gem, Robbins started his own company with noted publisher Buzz Cason's Southern Writers Group, where he had songs recorded by such artists as Alabama, The Judds, B. J. Thomas, Charley Price and Gus Hardin. "I made decisions, did the demos, pitched the songs, a little of everything," said Robbins. "Then after two years I realized I was a lot more of a songwriter than a publisher."

In 1983, Robbins allied himself with David Conrad and Irving Music and "it's been like old home" 

week ever since. I go out and write and don't bother anybody, and they go and get the songs cut. It's a real good, true writer/publisher relationship."

Unlike a lot of professions, songwriting doesn't always adhere to a nine-to-five time frame. But, veteran songwriter Robbins says he's finally managed to work out a comfortable solution. "The first ten years of my career, I thought about songwriting all the time. I mean, I wrote at home and I stayed at home all the time and the mental receiver was always on," he said, adding that later he began going into his Music Row office every day and got into the habit of co-writing. "After a day of co-writing, I'd go home and turn it off completely, and I found I wasn't coming up with ideas and I was sort of turning the receiver off.

"Now," he says, "I've worked out a system that is pretty good for me where I'm out there (at home) half the time, and I come in half the time."

While Robbins approaches his craft everyday, "some days it's just not there; the muse is somewhere in the Bahamas." Looking out his office window at Nashville's first breath of spring, he points to dozens of pictures stashed under the glass on his desk of faraway beaches he's visited the past few years. His mind back on the interview, Robbins explains that at times, he'll write a song in an hour or two. "I used to think the best ones happen real fast, and that is often true. But, I've written some things with some folks that were hard to write and took days and they turned out great, too."

Following the advice of his old friend Alex Harvey, who once told him "to write in such a way that you will touch people inside," Robbins has adopted a must for each song

he writes: "an interesting first line that will just pull you into the situation quickly." Citing his own personal experiences as well as other peoples' stories and pure fabrication, Robbins muses, "You can't possibly have lived through . . . I mean, I've written thousands of songs, and if I'd lived through them all I'd probably be in a funny farm."

Robbins laughs when asked of all the songs he's composed, which is his favorite? "Do I judge that by how much money it's made or . . . ? Well, in a way it's always the next one or always the last one; although, 'Love Is Alive' has been a big one for me."

Flipping through a worn out, brown-covered spiral notebook, Robbins notes that he always jots down phrases — "even ones that don't make sense" — for songs, then on inspirational days, he'll look back over them and maybe draft a song. In fact, that's how "Love Is Alive" came to life. Picking up his guitar, Robbins begins strumming and singing "Love, ain't a candle . . .", then states, "I didn't know that was going to be 'Love Is Alive'. I mean, that was just the first line and it kind of grew into 'Love Is Alive.'"

Robbins, while he says that he rarely targets a song to a specific act, admits that he definitely was thinking of The Judds as he wrote "Love Is Alive". "They had cut a song of mine called "Isn't He A Strange One", which appeared on their first mini lp and "Love Is Alive" was sort of the son of that song.

"But," he continued, "my experience has been that I'll aim a song at somebody and they won't do it, and then it's so much like that (act) that nobody else will do it either."

Though Robbins has been on


the crest of the wave practically his entire songwriting career, he says he still lives in constant fear that things may not always be as good as they are now. Boasting that he has some cuts on the upcoming Michael Martin Murphey, Randy Travis and Marie Osmond albums, among others, Robbins points out, "Right now, there are fewer slots open for songs just because it seems like all the artists are doing about one album a year and some labels are just putting nine songs on the albums.

"The field is just getting narrower and narrower, but it will probably swing back the other way."

While the field may be getting narrower and narrower, there will always be a place for new, proficient, patient songwriters. "I've seen some very talented people come and go because they came into town and offended somebody or demanded the moon," Robbins stated, adding that anyone who comes to Nashville must learn first how to handle the system.

What other advice would Robbins give to aspiring tune-smiths? "It depends on just how far along they are. If they show promise I tell them to write like crazy, listen to what's happening and keep what is unique about themselves."

Referring to an article on Ricky Van Shelton in which the CBS artist answered, "Oh, you've just got to know the right person," when asked about his success, Robbins said, "I don't think he realized just how ready he was, because you've got to be ready.

"When you've done your homework and you've written lots of good songs and you've gotten pretty darn good at it, then there's lots of good contacts out there." 

— Kelley Gattis

# THE GAVIN REPORT Turns 30!

*We're in good company! During the next few months CLOSE UP salutes other organizations, who, like CMA, are celebrating a 30th anniversary. These include MCA Records, the Grammy Awards, the National Association of Record Merchandisers and our first honoree, THE GAVIN REPORT.*

**B**ill Gavin began compiling and sending out reports on record popularity while he was programming the music for a radio show, "Lucky Lager Dance Time." When the beer company dropped its sponsorship, Gavin was forced to turn his casual reports into a business.

That was thirty years ago.

But, whatever his humble first ambitions, GAVIN became a great deal more: When Elma Greer was music director of the powerhouse KSFO in the late '60s, she called him "the most powerful man in the music business. Everybody's copied him, but . . . he was the only one who was really popular and respected, because it was an honest sheet."

In the beginning, Greer remembers, "He was just putting out little lists of records." Reports consisted of groups of pop records listed under "A" through "G," and "X" through "Z," the letters reflecting his recommendations for when and how often they should be played. "He was doing rotations then, before people knew what rotations were," Greer says.

Corresponding stations received single typewritten sheets printed on that staple of principals' offices in the Eisenhower era: the ditto machine.

“When a record was a Bill Gavin pick, everybody listened to it again.”  
— Elma Greer, THE GAVIN REPORT

Gavin started compiling and sending out his reports "because of his love of the business," says Greer. "Going from being talent to programming records to this was a natural step for him." At that time, the only popularity charts available were in BILLBOARD and CASHBOX, and they covered only sales, not requests and airplay. With Gavin as the conduit, "Dance Time" stations began exchanging information in 1957, and some station managers turned to Gavin for help programming their music outside the Lucky Lager hours. Gavin became a consultant and began to diversify, offering his *Record Report* to stations outside the West. In return, all he wanted was for participating stations to inform him of how new records were doing in their areas. He got affirmative responses from a dozen cities, including New York, Philadelphia, Boston, Cleveland, Chicago, Detroit and Miami.

Their reports made up the first *Bill Gavin's Record Report*, which he saw as a service to his beloved radio industry. When record companies began asking about seeing his Report, "I got real stingy and said 'No,'" said Gavin. "If they want it, they could pay for it."

In 1960, rock 'n' roll's takeover of the pop charts almost crushed Bill Gavin. Lucky Lager cancelled "Dance Time" when parents objected to a beer company catering to teenagers. With a little cluster of subscriptions he had built while "Dance Time" was on the air, Gavin, now without a secretary, retreated to a tiny office in the McCann-Erickson building and continued to issue his reports.

“Yes, the GAVIN was called a sleeping giant. But, then, you couldn't expect a 74-year-old man to throw money into a company.”  
— Ron Fell, THE GAVIN REPORT

His timing was perfect. With radio increasingly adopting Todd Storz' "Top 40" format, Gavin's reports rapidly became a major force, gathering and quickly sending out information based on radio sources. "This was something new in our industry," says Greer, who occasionally moonlighted from her KSFO job, helping take reports when Bill and his wife, Janet, went on vacation. "We always went by the trades, and suddenly we had this, giving us information faster. It's always been based on airplay or what the stations reported, and never strictly on sales. And we were finding out what was going on nationally."

"He was so highly thought of," says Anita Rodenbaeck. "All the deejays and promo people were crazy about him because he was so straightforward and honest. They said, 'There's one person you can't pay off.'" At first, the idea of carrying ads simply never occurred to this sole proprietor in this brand-new business. He was content to survive on subscriptions. As he went along, he learned that the no-ads policy gave him more credibility. "It was a plus," says Guy Zapoleon, program director of KZZP, Phoenix, and several sister stations. He remembers picking up the GAVIN REPORT 20 years ago. "It was the one that didn't take advertising. In a world where there's a lot of hype, and what you see is often not the truth, the GAVIN stood - and stands - alone as a trade where you can look and see reality."

Informal meetings of GAVIN correspondents — held primarily for informational purposes, and to let



big and small stations meet each other — grew into conventions. But GAVIN resisted including record companies and such promotional vehicles as hospitality suites and musical entertainment.

And Gavin was adamant about refusing any gift valued at a penny over \$25. "He'd call a store to check the price of an item," says Betty Hollars. He made no backstage visits, and he accepted neither visits nor calls from recording artists. "One time," Kent Zimmerman remembers, "I was in the office and Larry Gatlin came running in and put a bottle of champagne on Janet's desk and RAN out the door, 'cause he knew artists couldn't come in here."

What they all wanted was Bill Gavin's ear. When, early on, he began offering his own opinions on records, radio listened. "When a record was a Bill Gavin pick," says Elma Greer, "everybody listened to it again."

The GAVIN REPORT became a steady presence, issued every week on stapled legal-sized sheets of sky-blue paper, and offering a "Smash of the Week," a "Sleeper of the Week," a "Hot Shot," a "Top Tip" and a "Record To Watch," along with regional and local prospects based on sales, requests and airplay. A recommended playlist ranged from 20 to 50 or more records, with underlines emphasizing the fastest-moving titles.

For subscribers who needed even more information, Gavin started a supplement, *The Confidential*, in the mid-'60s. *The Confidential* included advance Sleepers, Tips, Smashes and the Top 20, and was available to radio only. *The Confidential* continued until the GAVIN REPORT became a magazine in 1984.

As his influence grew in the '60s, so did Bill Gavin's sense of mission. Always interested in building bridges among radio stations, large and small, and between radio and the recording industry, Gavin began to travel to meet with radio correspondents he'd known only by telephone and mail. In 1965, he convened the first meeting of correspondents in San Francisco, and, the next year, staged the first National Radio Program Conference in Chicago, with two hundred people showing up only to learn that Bill and Janet had forgotten about booking hotel rooms in advance.

The meetings, blossoming in size to more than 1,000 attendees, became an annual affair until 1974, when, noting that such conventions had become — well, conventional — Gavin cut back to regional meetings.

In the midst of the turbulent '60s, pop music served as the soundtrack to the longest, strangest trip of them all, and the record business exploded like a riot.

Gavin's was a strong, independent voice of reason and conscience for the music industry, urging radio programmers to do their best, calling attention to anything from a song lyric to a business practice that might shed a bad light on the industry or bring harm to any participant in the process of creating, selling and broadcasting recorded music.

“Our ‘popular’ music, diffused through its common denominator of radio, constantly bridges our cultural and generation barriers. Our music has been — and will always be — our language of awareness.”  
— Bill Gavin

By 1970, the subscription roster had grown to more than 400 (the price was then \$36 a quarter). In 1978, tired of cramming a triple-folded sheaf of seven long pages into hundreds of envelopes, the GAVIN became an 8"by-10" booklet.

By 1980, there was a feeling around GAVIN that some new life was needed. By the time the GAVIN expanded to chart coverage to album radio, FM rock had already established as a significant force. Competing trade publications, all based on Gavin's original ideas, were zooming in on specific radio formats and giving the originator a run for its money. The GAVIN REPORT had grown with the music business, and with the twists and turns of radio, and when the industry boomed, subscriptions soared; when business went bad, times got tough. "There were some down years there," said Bruce Stevens of WBBQ in Augusta, Georgia, a reader since 1969. "They lost some credibility, and it wasn't as flashy as some other things that came and went. But even then, I thought it had one of the more accurate charts."

"There was a short period," Elma Greer remembers, "when they said to us, 'You don't have the power that Bill used to have.' But number one in importance was that the radio stations never felt that way. It was more the record people. The radio station people still believed in it."

The record industry's 1982 slump resulted in a drop in circulation; as record company heads rolled, subscriptions were cancelled, and the GAVIN REPORT, which had peaked at more than 2,000 subscribers in the booming late '70s, dropped to 1,600. Despite the staff changes, the GAVIN seemed static.

"Yes," says Ron Fell, "the GAVIN was called a sleeping giant. But, then, you couldn't expect a 🐉

(continued on page 29)

## BEHIND THE LENS

Darden Smith's video, "Day After Tomorrow" was recently released. Joanne Gardner and Rosanne Cash worked as producers while Bill Pope directed the Acme Pictures production, shot on location in Austin, TX.

"Do You Have Any Doubts", Alibi's latest video was released in March. The production was shot in Vancouver, BC by W. R. Productions/Optdesign with producers Clint Wensley and Kurt Wagner. Shel Peirce was video director with the assistance of Maddalena Acconci.

Headline Productions has released "Kissin' And A Huggin'", B. B. Good's latest video. Shot at the Kearn County Fair in Bakersfield, CA, and in Calabasas, CA, the video was produced by Frank Gould and directed by Norman Yonemoto.

"Mirrors Don't Lie", Marty Stuart's latest video has been released by Iimagemakers. The video was shot at various Nashville locations, with Jeff Wolfe as producer and Stephen Kopel as director.

"Out Of Sight And On My Mind", Billy Joe Royal's latest video, has been released by Soffer-Pantelich Productions. Producer Julie Pantelich and director Simeon Sofer used various rural locations in Tennessee for shooting.

Schuyler, Knobloch and Bickhardt (SKB) have recently completed their "Givers And Takers" video. The Studio Productions-produced video, shot around Nashville, features Craig Bickhardt singing lead as the group has fun with a video camera around an old barn. Jim May and Coke Sams directed the production.

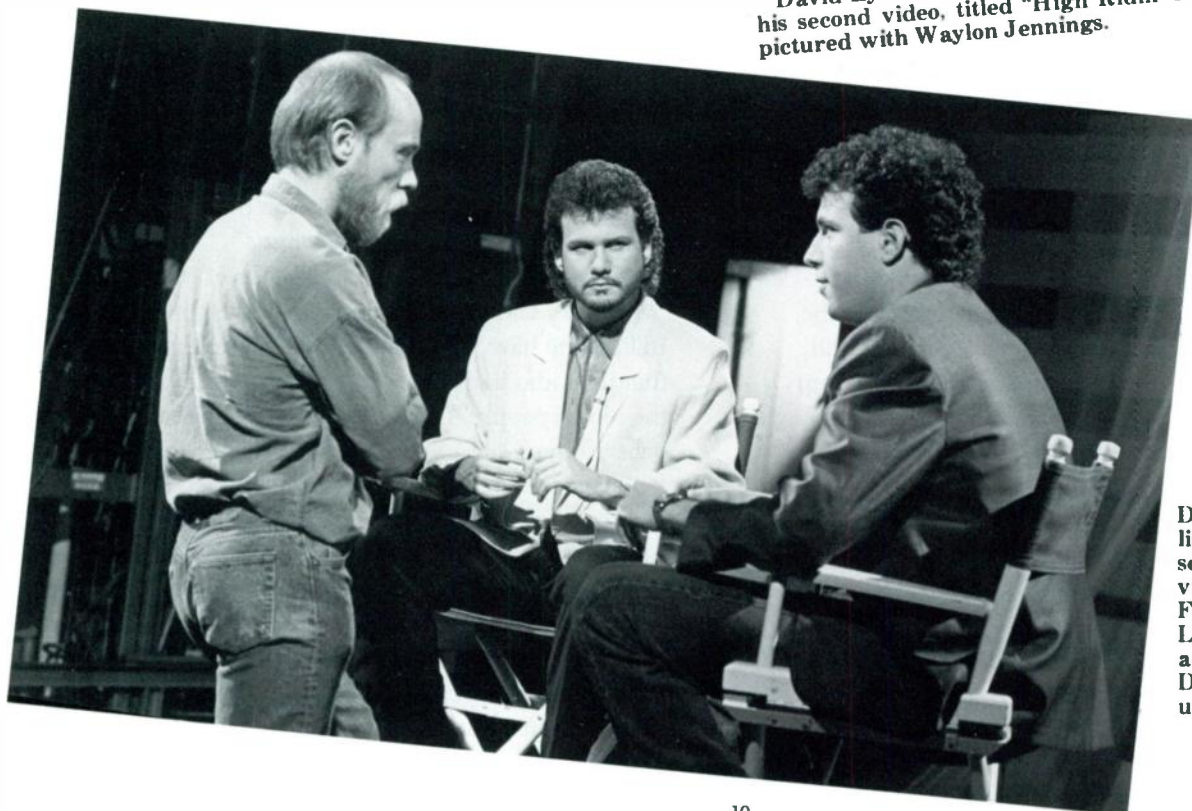
Kenny Carr's newest video has been released. Titled "I Just Can't Get You Off My Mind", the production was directed by Neal James and shot on location in Nashville and Georgia.

Excerpts from the late singer Marty Robbins' tv musical, "The Drifter", are available on home video (VHS). The shows were previously released in a couple of test markets, but most have never been seen.



Photo by: Beth Guinn

David Lynn Jones of Mercury/Polygram recently completed his second video, titled "High Ridin' Heroes". Jones (right) is pictured with Waylon Jennings.



Capitol Records artist David Slater (center) listens attentively on the set of his debut music video, "I'm Still Your Fool", as director John Lloyd Miller (left) and actor/comedian Adam Dread (right) discuss an upcoming scene.

Sire recording artist k.d. lang (left) recently gathered with some of her mentors to record a cut for her upcoming lp SHADOWLAND, THE OWEN BRADLEY SESSIONS. The cut, "Honky Tonk Angels' Medley," was also shot for a music video. Pictured on the set of the video (l to r) are lang, Brenda Lee, Owen Bradley, Kitty Wells and Loretta Lynn.



Sweethearts Of The Rodeo, Janis Gill (left) and Kristine Arnold (right), met members of the press during a recent party held in Nashville recognizing their latest CBS/Columbia release, ONE TIME, ONE NIGHT. The party also featured a debut screening of their latest video "Satisfy You".

Photo by: Beth Girvin

# INTERNATIONAL

Nick Seegar will be embarking on his first tour of the Soviet Union June 2. Promoted by Bernard Kleikamp of Holland's Paradox Agency, the trip will begin in Moscow and include stops in Leningrad and Kiev. Seegar will perform about 15 dates during the three-week trek.

Tiny Tim is scheduled to appear as a headliner at the Brighton Music Festival in England. The performance will coincide with the release of the film "Sweet Dreams", a music documentary in which he is the featured artist.

Rattlesnake Annie will make her first ever nationwide solo tour of the British Isles this month. Scheduled through June, the visit will include appearances in Ireland and Scotland.

Illinois-based Linda Cassady will begin her fifth UK tour in August. The eight-week tour will include stops in England, Scotland, Wales and Ireland, among others.

The Canadian Country Music Association, in conjunction with Labatt Breweries of Canada, is currently conducting the eighth annual Bud Country Talent Search. Regional winners from 17 venues across Canada will compete in the national finals to be held September 8 in Toronto during Country Music Week '88. Labatt's will award nearly \$20,000 in prize money to the first, second and third place winners.

The Nashville Bluegrass Band will embark on a month-long tour of Bahrain, Oman, Qatar, Bangladesh, Egypt, Iraq and Israel May 15. Coordinated as part of a cultural exchange program by the Arts America program, the tour will include performances in Manama, Muscat, Doha, Dhaka, Baghdad, Cairo, Tel Aviv and Haifa. The group will also perform at the Hebrew Festival in Jerusalem.

British Telecom's Livewire, which enables fans to listen to the latest charts, interviews and gossip in the pop world, has debuted a Country Line. The Country Line will make available the latest Country charts, interviews, competitions and even Hotlines for Wembley and other music festivals. Presented by Radio One air personality Andy Kershaw, the service and relevant telephone numbers will be advertised in Country magazines, national press and radio.



Photo by: Ian Tilbury

During his visit to the International Festival of Country Music at Wembley over Easter weekend, Merle Haggard met up backstage with (1 to r) CMA European Director Martin Satterthwaite; CMA Executive Director Jo Walker-Meador; and Tony Byworth of Byworth-Wootton International.

## 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 Monday, the chart ranks the top 20 Country releases in combined sales of lps, cassettes and compact discs. The charts are compiled using Gallup's computer-based panel of 500 record outlets.

THIS WEEK	TWO WEEKS AGO	April 16, 1988
1	1	LITTLE LOVE AFFAIRS Nanci Griffith — MCA
2	2	DON'T FORGET TO REMEMBER Daniel O'Donnell — Ritz
3	3	I NEED YOU Daniel O'Donnell — Ritz
4	NEW	ASLEEP AT THE WHEEL Asleep At The Wheel — Epic
5	6	LONE STAR STATE OF MIND Nanci Griffith — MCA
6	4	PONTIAC Lyle Lovett — MCA
7	5	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — Ritz
8	7	CHILL FACTOR Merle Haggard — Epic
9	12	TRIO D. Parton/L. Ronstadt/E. Harris — WEA
10	17	LAST OF THE TRUE BELIEVERS Nanci Griffith — Rounder Europe
11	19	ALWAYS AND FOREVER Randy Travis — WEA
12	RE-ENTRY	TRACES Don Williams — EMI
13	9	ROSIE FLORES Rosie Flores — WEA
14	10	HIGHWAY 101 Highway 101 — WEA
15	13	LYLE LOVETT Lyle Lovett — MCA
16	20	EXIT O Steve Earle — MCA
17	11	SWEET DREAMS Patsy Cline — MCA
18	18	GUITAR TOWN Steve Earle — MCA
19	RE-ENTRY	THEY DON'T MAKE THEM . . . Kenny Rogers — RCA
20	15	HILLBILLY DELUXE Dwight Yoakam — WEA

Country Music Association © 1988

## Six Acts Confirmed For '88 International Show

**C**ountry Legend George Jones will host CMA's 1988 International Show during Fan Fair. Scheduled for Tuesday, June 7, from 10:00 a.m. - 12:00 noon, the 18th annual International Show will feature the talents of artists from six different countries. International acts to perform include Canada's Johnny Burke, France's Alien Playboys, Denmark's Jodle Birge, Australia's Gottani Sisters, Ireland's Daniel O'Donnell and Norway's Big Hand. The Jordanaires, well-known for their work with Elvis Presley, are also slated to appear.

Johnny Burke, a native Canadian, has performed in many different facets since the beginning of his career in the early '60s. He has backed such Country Music greats as Lefty Frizzell, Loretta Lynn and Conway Twitty. Burke has performed on Canadian television as well as The Nashville Network's "Nashville Now".

Performing for the first time on the International Show are France's Alien Playboys. They recently completed their first album in both French and English. The group won a bronze medal in 1987 at the Euro Country Master, and a gold medal at Printemps de Bourges for the best new discovery act. The Alien Playboys maintain a hectic schedule performing approximately 10 shows each month in places such as France, Switzerland, Holland and Luxembourg.

Hailing from Denmark is Jodle Birge who has received several silver, gold and platinum discs. His latest album, *GOLDEN SOUND OF NASHVILLE*, was recorded in Nashville with the likes of "Pig" Robbins, Charlie McCoy and Kenny Malone. He has performed at the Wembley Country Festival in London and attracted record-breaking crowds at The Tivoli Gardens in Copenhagen.

Pauline and Jennifer Gottani hail from Rollingsstone, a name appropriate for a gifted musical duo. In 1979 at the tender ages of 12 and 14, The Gottani Sisters launched their performing careers with the Best Group/Duo award at the popular Queensland Festival in Australia. Now, nearly 10 years

later, these young women continue their way to the top. Their album, *DROPS OF WATER*, reached the top five in the Best New Talent and Group/Duo sections of the Australian Country Music Awards.

Daniel O'Donnell has become the most successful Country entertainer within his native Ireland in just a little over two years. His first three albums released by Ritz Records, *TWO SIDES OF DANIEL O'DONNELL*, *I NEED YOU* and *DON'T FORGET TO REMEMBER* became instant chart toppers. As a stage performer, O'Donnell has proven to be a top concert attrac-

tion performing before 70,000 people at the London Irish Festival.


Since 1970 Ottar "Big Hand" Johansen has been a major force in Norwegian Country Music as a solo performer, recording artist, and member of a trio with Claudia Scott and Casino Steel. He has toured internationally several times, including performances in Nashville and at the Country Festival at Wembley, London. His latest self-titled album, *BIG HAND*, reached number five on the national charts and was recently nominated for Norway's Country Album Of The Year award. 



Photo by: Ian Tilbury

Dolly Parton takes time out from a recently-staged London press conference to chat with (l to r) Tony Byworth, Byworth-Wootton International; Phil Graham, BMI; Del Bryant, BMI; CMA European Director Martin Satterthwaite; and Jim Morey, her manager.

## Route 88 Sets June Take Off



**T**he third generic campaign sponsored by CMA and the major record labels in the U.K. has been announced for June.

Under the title Route '88, the campaign takes the form this year of a festival and retail campaign featuring more than 10 acts from the participating

companies WEA, MCA, EMI, RCA, CBS and Phonogram.

Route '88 has already been hailed by TIME OUT as "London's first major hip Country festival . . . promising the best tough acts from Nashville and beyond, and hopefully laying to rest for good the image of rednecks and rawhide."

Route '88 headliner Randy Travis will make his UK debut at London's Royal Albert Hall on Sunday, June 19, supported by Sweethearts of the Rodeo and another Route '88 act. Also expected to be featured on the campaign, which will run through June, are T. Graham Brown, Steve Earle, Rosie Flores, k. d. lang, Kathy Mattea, K. T. Oslin, New Grass Revival and Lyle Lovett.

As with 1987's New Country campaign a major retail tie up is being arranged both on a generic level and by individual companies, which will feature new product releases.


TV appearances are being set for a number of acts on various shows, including "Wogan" and "The Last Resort", and radio coverage is also being negotiated. 



Photo by: Ian Tilbury

Part of CMA's Advisory Committee shows off the logo for this year's generic campaign. Pictured (l to r) are Tony Byworth, Byworth-Wootton International; Paul Williams, BMG; Gareth Harris, BMG; Peter Doyle, EMI Music; CMA European Director Martin Satterthwaite; Greg Rogers, Wildlife Entertainment; Bob Fisher, MCA; Paul Fenn, Asgard; Paul Conroy, WEA; and David Hughes, EMI.

## Television's Role In Country Music: 1948 - 1987

**S**ince 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* is featuring 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 fourth installment of the study.

### PROGRAMMING TRENDS OF THE 1960s

Speaking at the Country Music Association's 1960 Annual Meeting, Connie B. Gay recounted the strides Country Music was making in radio and television despite the ongoing impact of rock and roll. Nevertheless, he emphasized that Country Music needed more network television exposure. He was right. Things were going slowly for Country artists on network television during the early 1960s. True, the folk music revival helped land guest shots for Country acts on "Hootenanny" and "Shindig". Likewise, the folk music boom helped open doors for appearances by Flatt and Scruggs on "The Beverly Hillbillies" and by the Dillards and the Kentucky Colonels on "The Andy Griffith Show". After 1963, Grammy Awards telecasts also increased recognition for Country Music on the national airwaves, and so did guest appearances by Country singers on network variety programs like "The Joey Bishop Show", "The Dean Martin Show", and "The Mike Douglas Show". With the exception of Jimmy Dean's 1963 - 66 ABC series, however, Country telecasting's biggest news came in 1968 and 1969 with "The Glen Campbell Goodtime Hour", "Hee Haw", and "The Johnny Cash Show".

Meanwhile, Country musicians were making steadier progress in the syndication field. Throughout the 1960s, the trade press heralded the premiering of new syndications. Flatt and Scruggs and Porter Wagoner were numbered among the first to establish themselves in this respect, and the list of artists who followed their example included Leroy Van Dyke, Ernest Tubb, Bobby Lord, Bill Anderson, Carl Smith, Jim and Jesse, Billy Walker, Del Reeves, Billy Grammer, and Kitty Wells, among others. Most of these artists were Opry members, or at least based in Nashville, but Arthur Smith, headquartered in Charlotte, North Carolina, and Buck Owens, who was

building a music empire in Bakersfield, California, also starred in popular syndicated series.

The formats of these 1960s "star" shows closely resembled each other. The headline singer typically acted as host for a half-hour program, introducing guests and band members in addition to singing three or four numbers. The pace was generally easygoing, the atmosphere casual and homey. Most artist-headlined syndications were low-budget affairs, with little in the way of sets or other production. In contrast, the network programs organized around Jimmy Dean, Glen Campbell, and Johnny Cash were far more elaborate, with pop or rock stars often making guest appearances.


Until "Hee Haw's" debut, in 1969, barn dance formats were generally out of vogue in the 60s. "The WGN Barn Dance" and "Midwestern Hayride" carried bravely on, but even the Hayride moved toward a slicker, star format in 1969, when producers brought in hit singer Henson Cargill as host and headliner. Opry syndications of the day ("Pet Milk Grand Ole Opry", "National Life Grand Ole Opry", "That Good Ole Nashville Music") did not really recreate WSM's long-running radio production; rather they showcased four or five acts per week — a far cry from the radio broadcast's huge weekly roster. Some of the Opry's tv series were made at the Ryman Auditorium, then home of the radio show; others were made at WSM, with additional footage of Ryman audiences spliced in for effect.

In part, the waning of barn dance telecasts paralleled the fading of radio barn dances during these same years. Many radio jamborees that had prospered during the 1940s and 1950s could no longer continue in the face of mounting talent costs, the rise of rock and roll, and competition from television as an

entertainment medium. Television executives found it cheaper to create Country shows with smaller casts than radio barn dances had used. Yet during the 1960s, the barn dance's decline as a model for Country television also involved the notion that Country musicians had to come uptown to win acceptance. Hayseed was out, according to many radio and recording executives; "modern Country" or Countryopolitan" was in. To be sure, Country programs of the era spotlighted performers as traditional as Mother Maybelle and the Carter Sisters, whose music was rooted in Appalachian folk song. Porter Wagoner's syndicated show featured black-toothed rube comedian Speck Rhodes, a reminder of Country Music's debt to the old-fashioned tent show and the vaudeville stage. But the trend in Country telecasting, as in Country radio programming, was toward the new and the modern. For much of the decade, most artists and executives shunned images harking back to the glory years of the radio barn dance. Some tradition-based performers deliberately modernized their styles for television. Jim and Jesse McReynolds, for example, added electric guitars and steel guitars to their bluegrass sound when taping their syndicated series, which began in 1966.

So it was especially ironic that "Hee Haw", with its barnyard humor and animated donkeys and pigs, should turn out to be one of the biggest hits in Country broadcasting history. After all, CMA had spent years trying to overcome Country's negative, hill-billy connotations, and many within the Country Music industry greeted the show with suspicion. High ratings quickly put a damper on the show's critics. (It ranked 21st in the Nielsen listings during its first season.) Whatever the reason, Country corn was alive

and well, no matter what CMA or anyone else said about Country Music.

Evidence examined for this report suggests that Country Music television viewers of the 1960s were still most heavily concentrated in the South. According to BILLBOARD, 131 stations were broadcasting Country programs as of October 1963; 59 of these stations were located in the Southeast, though Country programming was available to viewers in most states. Of the 161 hours of Country programming BILLBOARD identified, 114.5 were carried by southeastern stations. Much of this total was probably represented by Opry syndications or syndicated shows headlined by individual artists. As means of broadening the Country Music tv audience, many of these star shows were probably limited, in spite of their numbers and geographic distribution. The programs seem to have been most valuable as promotional tools for artists' recording and concert work. It remained for network productions fronted by Jimmy Dean, Johnny Cash, and Glen Campbell to win both traditional Country fans and followers of other music styles. Certainly this was the intention of Dean, Cash, Campbell, and their producers. "Campbell will try to be the 'bridge' between the teenagers and their parents," BILLBOARD reported in February 1969, around the time Campbell's show began. The magazine offered a similar account of Cash's first program the following June: "Although the motif was Country, Cash reached out to establish communication with all ages and all music fans. Passing off most of his own hits in medley form, he made way for Bob Dylan, Joni Mitchell, and Doug Kershaw." 

*Next installment: "Commercial Developments of the 1960s"*



MCA/Curb recording artist, Lyle Lovett, (second from left) is pictured between shows at the Roxy in Los Angeles during his recently completed "Pioneer Presents Lyle Lovett and His Large Band" tour with (l to r) MCA Executive Vice President and General Manager Bruce Hinton; Dick Whitehouse, Curb Records; Patrick Swayze; and Mike Curb, Curb Records.



## A I R C H E C K



**T**he ratings success of WAXX in Eau Clair, Wisconsin, verifies the popularity of Country Music in the Badger State. A Country Music programmer for 22 years, it's no wonder the 100,000-watt FM powerhouse has adopted the slogan "WAXX — A Part of the Family".

Backed by an award-winning staff — WAXX Program Director Tim Wilson and Music Director Tim Closson took home CMA's 1987 Small Market PD and MD of the Year Awards, respectively — WAXX has been the number one rated station in the Eau Clair market since 1980. Named BILLBOARD's Small Market Country Station of the Year, 'AXX chalked up a 27.4 12+ share in the winter Arbitron book and a flat 27 share in its 25 - 54 target demo.

Referring to his playlist as a cross-mix of traditional and contemporary Country Music, MD Closson explains, "We do have a long tradition of Country Music up here which enables us to go back and play a lot of the older, more traditional artists, but we work in a lot of today's music as well."

A true believer in technical excellence, Closson says well over two-thirds of the station's music library is on compact discs. "Being a stereo station we feel we are delivering the best quality air sound that listeners can hear. It may not be something they perceive immediately, but it can cause listener fatigue if your technical things aren't up to par."

Boasting five full-time and four part-time air jocks, WAXX, according to PD Tim Wilson, is

definitely considered a personality radio station. "Radio doesn't get much more in the foreground than WAXX Radio," related Wilson. "Yes, we are concerned with music flow and all that, but we are a very personality oriented station."

He continued, "I think that the Country audience, particularly, needs real people on the air — someone who is talking about their concerns — and we try to deliver that."

Defining WAXX as a blend of many things, Wilson says the station is a music intensive station in some ways yet a full-service station in other ways. "We share three meteorologists with the local tv station as well as have the radar monitor in here (the station). And, we have the largest news department on this side of the state that has won about every award invented." The most listened to station in Wisconsin by farmers, WAXX also has one of the top farm departments in the nation.

Like most radio stations, 'AXX places a lot of emphasis on listener feedback; therefore, the station's air staff is always out in front of the public, whether it be at station-sponsored or public events. Of the various forms of research employed by the station, Closson says, "We conduct some pretty decent research with a limited budget. We check with area vendors on a weekly basis, we check sales factors with area record stores on a weekly basis, we write down all the requests that are made at the station and we conduct on-going call-out research."

A heavy user of tv advertising, the award-winning station uses newspaper ads and billboards on a more limited basis. "Our contests are the main vehicle we use to market the station," said Wilson, pointing out that over the past few

years the WAXX Country Card has been a big audience attracter. "Any time we've had a give-away on the air since we've had the Country card, it has had to involve the card." He elaborated, "We'll use it as a radio coupon where the client will get 25 percent off of something if they show their card and we'll also call on Country Card numbers and give away prizes." With nearly 100,000 plastic cards on the street, WAXX has given away everything from records to cars to cash.

"Collectively, in a year's time we can say we give away \$25,000 worth of prizes, if not more," Wilson stated.

Citing the Country Card as a good research tool also, Wilson said that each listener who obtains a card must register it with the station by filling out the attached activator card, which asks for the person's name, address, phone number, age . . . . "That gives us valuable information on our audience as well," he ended.

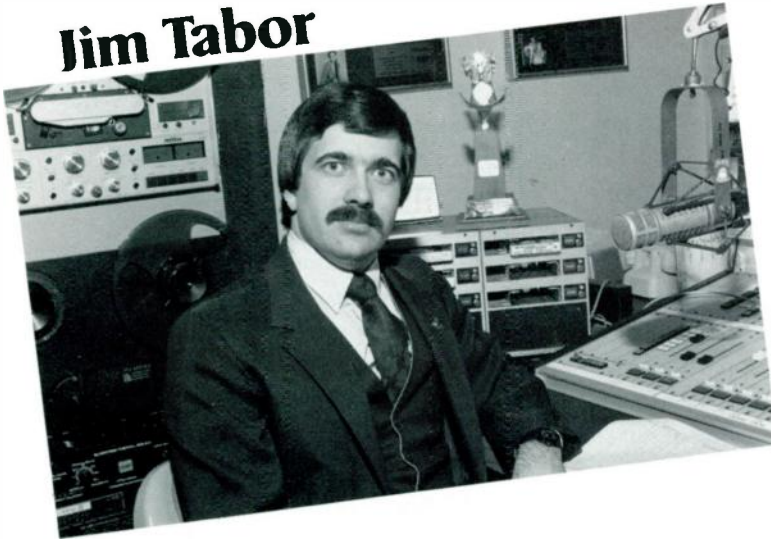
While Eau Clair is minus any real venues to attract Country acts, the city's Country listeners don't go without seeing several top-notch performances a year — thanks to WAXX! The Class C FM outlet stages two listener appreciation shows a year: the annual Fourth of Juy WAXX Family Picnic and the annual Listeners' Christmas Show, which benefits the Jaycees Toys for Tots Christmas charity.

And, with the University of Wisconsin right out its back door, WAXX also manages to present a few Country acts at the University's coliseum. While some of the concerts are brought in via promotional tie-ins, most are booked by WAXX itself, with the station taking the financial risks.

"We always try to look ahead at who might be big and try to get them in here before they hit so we

*(continued on page 28)*

## Jim Tabor



**W**MC's Jim Tabor (pronounced with a long A) is traveling quite smoothly along the road of success these days. He's still on a high from his recent Academy of Country Music award for Number One D.J., quite an accomplishment for a mere 31-year-old, and he's enjoying his work at the AM outlet in Memphis, Tennessee. Tabor's life hasn't always been so organized and well-defined. As with most things worthwhile, his career had humble beginnings.

Having been brought up as he describes, "a military brat", Tabor's childhood was never mundane. His first memories of Country Music were when he was five or six years old in London, England. "I remember being a little kid riding around with my dad over in England singing 'Flowers On The Wall'" (the Statler Brothers' first big hit), reminisces Tabor. By the end of his senior year in high school his father's military career landed the Tabor family in the Gulfport, Mississippi area, which was where radio and Country Music found a place in his life.

Tabor began working for a small radio station in Gulfport, but soon he changed directions completely and went to work for a welding supply company. Fate still had radio in store for Jim Tabor and his voice wouldn't let him do much else. One day when he called a Biloxi radio station, WQID, to request a song, he wound up chatting with the dj for a few minutes. Tabor's smooth voice and previous radio experience won him an almost immediate position with WQID. "I didn't have an air check or anything. I went down to WQID to talk to the guy that afternoon. He hired me right there for a part-time air shift without even really interviewing me," laughs Tabor.


Tabor worked his way through various stations and positions before landing in the large-sized Memphis market. After a few months at WQID, Tabor was offered a midday position at sister station WBMI,

which soon turned into a five-year afternoon slot, a music director position in another year and finally a program director rank. In 1985 Tabor went to work for WGCM in Gulfport as program director and morning show co-host.

Despite the various promotions and broadening horizons in Mississippi, his goals included a larger market, bigger city and continuing improvement. Tabor soon sent his tape and resume to WMC only to be disappointed when another candidate filled the position. His patience later paid off when another spot opened and operations manager Ron Jones invited Tabor to fill it. After an overnight discussion with Dianna, his wife of 12 years, he accepted the offer in March of 1986 without ever having stepped foot on WMC property.

Loading up the Tabor family and moving away from Gulf Coast relatives and fresh crawfish was not an easy task, but undertaking a new job soon subsided whatever longing he felt for home. WMC's staff, along with newly employed Tabor, was busy trying to change audience perceptions. "We were trying to bring back personality type radio. We (WMC) had put in a few little talk features in the last few years, trying a little bit different approach to pick up our numbers. It didn't help, so we went back to more music, leaning toward more of the older artists and different day parts. It worked very well for us," explains Tabor.

Tabor's opinions and feelings for Country Music have changed throughout his life. He's always been a fan of solid traditionalists such as George Jones, Merle Haggard and Hank Williams, Sr., yet he was never fond of the hillbilly label. "The image of Country Music has changed over the past few years, more or less since I've been in it. It's not that old twangy nasal sound that it used to be years ago. There is such a good mixture of music now. You've got contemporary sounding artists like K. T. Oslin, Alabama and Sawyer Brown. They're helping to bring in the younger listeners. But also there are traditionalists like Randy Travis doing the same thing," describes Tabor.

Jim Tabor's image of a Country Music listener is hard for him to pinpoint. "I come in contact with so many different people every day!" argued Tabor. After some persuading, Tabor was willing to confess his favorite image of a Country Music listener. "I picture somebody with a Ford Bronco and a bass boat hooked on back. They're headed to the lake for a long weekend of bass fishing. They've got their radio turned to Country Music. Whoever is sitting in that front seat could be Farmer Jones, or they could be an executive down here (in Memphis) at the medical 

*(continued on page 28)*

# 1988 COUNTRY MUSIC ASSOCIATION COUNTRY RADIO STATION MAILING LABEL SERVICE

CMA annually surveys all radio stations in the United States and Canada. From this survey is compiled the most comprehensive list of stations broadcasting Country Music. From this list, CMA makes available to its members the only mailing label service exclusively for Country radio.

## Label Service Features:

Labels are high quality, pressure-sensitive (self-sticking) type printed in 3 up rows on continuous form backing.

Label format includes:

1. Station call letters.
2. Choice of Music Director, Program Director or Station Manager's name on labels.
3. Complete station mailing address.
4. An asterisk on the label indicating stations which only use syndicated music programming.
5. All labels can be ordered in any of the following sequences:

Zip Code

Alpha by Call Letter

City Within State

Members may order as many sets of labels as they want, in as many categories as they like. Computer print-outs in each category are also available for reference and office use, and may be ordered along with the labels. Prices for labels only are in the left price column and prices for labels plus print-outs are in the right column of the order form. Prices for print-outs only are the same as for labels only. All radio station information is computerized, and is constantly updated with available new information.

The CMA Country Radio List in its regular printed booklet form (8½ x 11) is also available to members for a price of \$10.00. The list contains information pertaining to the stations based on their survey response and is not to be construed as all-inclusive.

## TO ORDER: Fill Out Reverse Side and Complete Section Below Please Return Entire Form — A New One Will Be Sent With Your Order

MAIL LABELS TO: (please print)

Name \_\_\_\_\_

Address \_\_\_\_\_

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

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

CMA Membership Number \_\_\_\_\_

All orders under 5 lbs. will be shipped First Class.

Orders over 5 lbs. will be shipped U.P.S.

Total Enclosed \$ \_\_\_\_\_  
(from reverse side)

## Rental Agreement

Regarding the lists requested on this order form, I hereby agree to the following conditions:

1. I will use the labels for one mailing only.
2. I will not reproduce the lists, the labels, or their contents for any purpose whatsoever.
3. I will not sell, resell, or deliver the lists or the labels to any person, firm, or corporation.
4. In the event that I violate or breach the terms of this agreement, I shall be responsible for all damages resulting from such action.

Signature \_\_\_\_\_

For \_\_\_\_\_  
(Company)

Date \_\_\_\_\_

All Orders Must Be Prepaid  
(\$10 Minimum Order)  
(Send Check or Money Order)

MAIL YOUR ORDER TO:  
**CMA Radio List  
Chapple Building  
Brentwood, TN 37027**

BE SURE TO COMPLETE THE REVERSE SIDE BEFORE MAILING

# ORDER BLANK

## 1988

### CMA RADIO STATION LIST LABELS

CATEGORIES	NO. OF STATIONS (APPROX.)	PRESSURE SENSITIVE LABELS ONLY		LABELS & PRINT-OUT*		AMOUNT
		No. of Sets	Price Per Set	No. of Sets	Price Per Sets	
<b>HOURS</b>						
1. Full-time Country	2169	( )	\$140.00	( )	\$210.00	\$ _____
2. 5 - 15	520	( )	45.00	( )	67.50	\$ _____
3. Total List — all full and part-time	2690	( )	180.00	( )	270.00	\$ _____
<b>REPORTING STATIONS</b>						
4. BILLBOARD	149	( )	\$18.00	( )	\$27.00	\$ _____
5. CASHBOX	137	( )	18.00	( )	27.00	\$ _____
6. GAVIN REPORT	196	( )	18.00	( )	27.00	\$ _____
7. RADIO & RECORDS	168	( )	18.00	( )	27.00	\$ _____
8. All Reporting (no duplicates)	431	( )	45.00	( )	67.50	\$ _____
<b>GEOGRAPHICAL DIVISION (all Full and Part-Time Country)</b>						
9. New England (CT, ME, MA, NH, RI, VT)	36	( )	\$12.00	( )	\$18.00	\$ _____
10. Middle Atlantic (NJ, NY, PA)	100	( )	12.00	( )	18.00	\$ _____
11. East North Central (IL, IN, OH, MI, WI)	302	( )	23.00	( )	34.50	\$ _____
12. West North Central (MN, IA, KS, MO, NE, ND, SD)	356	( )	23.00	( )	34.50	\$ _____
13. South Atlantic (DE, FL, GA, MD, NC, SC, VA, WV, Washington, D.C.)	497	( )	34.00	( )	51.00	\$ _____
14. East South Central (AL, KY, MS, TN)	427	( )	28.00	( )	42.00	\$ _____
15. West South Central (AR, OK, TX, LA)	449	( )	28.00	( )	42.00	\$ _____
16. Mountain (CO, AZ, ID, NV, NM, UT, WY, MT)	230	( )	18.00	( )	27.00	\$ _____
17. Pacific (AK, CA, HI, OR, WA)	181	( )	12.00	( )	18.00	\$ _____
18. Canada	107	( )	12.00	( )	18.00	\$ _____

(To order all stations in categories 9 - 18, see No. 3 above)

SUBTOTAL (\$10.00 Min. Order) \$ \_\_\_\_\_

POSTAGE AND HANDLING \$ \_\_\_\_\_ 5.00

TOTAL \$ \_\_\_\_\_

**I prefer that the name appearing on each label be that of the station's:**

Music Director \_\_\_\_\_

Program Director \_\_\_\_\_

Station Manager \_\_\_\_\_

**I prefer that all labels be in the following sequence:**

Zip Code \_\_\_\_\_

Alpha By Call Letter \_\_\_\_\_

City Within State \_\_\_\_\_

\*If ordering print-out only, price is the same as pressure sensitive labels only.

## Arbitron Study Now Available


**T**he new CMA-commissioned Arbitron study on Country radio listeners is now available. **THE COUNTRY MUSIC RADIO LISTENER: A NEW PROFILE** was commissioned by CMA in late 1987 and is the latest, most comprehensive ever look at Country Music radio audiences, their demographic characteristics and their purchasing habits across a wide range of product categories.



The study focuses not just on the demographic makeup of the Country Music radio audience, but also provides new insights into the lifestyles of Country audiences — concrete data for stations to use in sales presentations to sponsors and agencies. Completed in February, the study includes dramatic psychographic information from Arbitron ClusterPlus analysis as well as purchasing characteristics of Country radio listeners from Simmons Market Data.

The most revealing finding of the study deals with the new ClusterPlus analysis of the Country Music audience. The study shows a high concentration of listeners in the three most commercially desirable categories — 1, 2 and 3. And a remarkable lack of the stereotyped listeners in categories 7, 8, 9 and 10. The Arbitron ClusterPlus analysis technique is designed to relate the pure demographic profile of music formats to the lifestyle underpinnings of their audiences.

The study also includes sections on Age Distribution of Country Music Listeners and Others, Product Usage Analysis, Country Music's Exclusive Audience, Country Listeners and Others Formats and Listening Locations. Some of the study's elements, like that of ClusterPlus and Working Women, mark the first time such research has been conducted regarding the Country Music radio format.

**THE COUNTRY MUSIC LISTENER** is an exclusive benefit of CMA organizational membership and will be mailed at no cost to all CMA organizational members in mid-May. Those interested in membership to obtain the study may contact CMA's Membership Services Department. This study is part of an on-going commitment by CMA to provide the finest professional marketing tools as part of its service to its members. The findings are published in a slick, four-color, 32-page, 8½ x 11 inch brochure complete with graphs and charts. It will also be available in color slide format for customized presentations. Condensed client leave-behind pieces will also be created. 



Recently WSIX-Nashville morning air personality, Gerry House, made a tongue-in-cheek comment that Richard Sterban was leaving the Oak Ridge Boys to pursue his lifelong ambition to become a live foghorn. Sterban responded by donning the appropriate attire and making a surprise visit to House (left) at the station during his a.m. drive program.

### Skip Ewing



- ★ Hailing from “everywhere” is Skip Ewing, the son of a career military man. Despite living in various locations, Ewing’s feet were planted firmly on the ground at the tender age of four. By that late date he had his first guitar, a role model — Merle Haggard — and a lifelong ambition to be in Country Music.
- ★ Ewing landed his first job in Nashville via Hollywood. He showed up at a California audition for Opryland singers and dancers and ended up working at the Nashville theme park for two and a half years impersonating, ironically enough, famous Country singers.
- ★ His debut MCA album, THE COAST OF COLORADO, features a collection of songs written and performed by Ewing himself.

# 1988 Country Radio Survey Now Available

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

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

Mail Survey To: *(please print)*

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Phone No. (\_\_\_\_) \_\_\_\_\_

You May Charge Your Payment To:

VISA                       MasterCard

Card No. \_\_\_\_\_

Expiration Date: \_\_\_\_\_

\_\_\_\_\_  
(Signature for Charge Authorization)

CMA Member — Please Include Membership No. \_\_\_\_\_

Non-Member

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

Newsline

Entertainers Against Child Abuse (EACA), along with P.R. Productions is releasing a recording entitled, "Momma Don't You Love Me", to selected regional radio stations throughout the U.S. Kathy Bee, Country singer and songwriter, wrote and produced the song in 1985. All proceeds from the record sales will go to EACA to help educate the public about child abuse and to fund active child abuse agencies.

T. G. Sheppard is embarking on yet another business venture. Sheppard plans to open a bed and breakfast lodge in Gatlinburg, TN. The 157-year-old log home is located between Pigeon Forge and Gatlinburg and has eight bedrooms, 10 baths, eight fireplaces and several outdoor paths which overlook the Smokey Mountains. The grand opening of T. G. Sheppard's Moon Mountain Lodge is scheduled for May 1.

The second annual Mason Dixon Sports Classic was held April 23-25 in Tyler, TX. Proceeds from the event, which will include fishing, golf and tennis tournaments in addition to a concert and celebrity auction, are to be donated to several children's charities in the Tyler area. The three members of Mason Dixon, Jerry Dengler, Rick Henderson and Frank Gilligan, held their first sports classic last year and raised several thousand dollars for area charities.

The twelfth annual Jamboree In The Hills Country Music Festival is scheduled for the weekend of July 16 and 17. Plans for the event have been announced by officials at WWVA and Jamboree U.S.A., sponsors of the event. Attendance figures are expected to top the 60,000 mark for the two-day, rain or shine event. Headliners scheduled to appear include George Strait, The Oak Ridge Boys, Crystal Gayle, Ronnie Milsap, Lee

Greenwood, Gary Morris, Restless Heart, Steve Wariner, Exile, Highway 101, K. T. Oslin, Kathy Mattea, Holly Dunn and The Golden, among others. For more information or to order tickets call toll-free 1-800-624-5456.

On Saturday, June 11 Alabama will host their seventh annual June Jam in Fort Payne, AL. Entertainment for the show includes Alabama, Steve Earle, Sawyer Brown, K. T. Oslin, Carl Perkins, Mel McDaniel, Dan Seals, Sweethearts of the Rodeo, Restless Heart, Exile, Ricky Van Shelton, Charlie Daniels Band and The Shooters.

National Organ/Tissue Donor Awareness Week began April 24 in Washington, D.C., with Eddie Rabbitt kicking off a special event at the Washington Monument and co-hosting a reception with Senator Jake Garn and Congressman Sid Morrison. Rabbitt has been recognized as the first honorary chairman for the American Council on Transplantation (ACT). The group's purpose is to enhance public awareness on the importance of donating organs and tissues for transplantation as well as improving the methods of donation and delivery of organs.

The Music City Tennis Invitational is celebrating its 15th anniversary this spring. This annual charity event will again benefit The Children's Hospital of Vanderbilt University and is open to people in the music industry and from music centers around the country. The three day tournament will begin Thursday night, May 5, with a cocktail reception sponsored by BMI. Tournament play will begin Friday, May 6. If you would like to help top last year's donation of \$150,000 call Patsy Bradley at (615) 259-3625.

Willie Nelson will appear in New York's Carnegie Hall on May 11 with Frank Sinatra and Isaac Stern in an all-star salute to honor the 100th birthday of Irving Berlin. The program will be taped for a later showing on CBS.

The Country Music Hall of Fame and Museum recently launched "The Johnny Cash Exhibit", a biographical salute to the Country Music veteran. Many family members and friends were on hand to celebrate the opening with Cash. Pictured standing (l to r) are Tara Cash; Country Music Foundation Chairman of the Board Joe Talbot; Cindy Cash; Rosie Cash; John Carter Cash; Carlene Carter; Cindy's daughter Jessica; Carlene's daughter Tiffany; Kathy Cash; Bill Monroe; Jessi Colter; Reba Hancock; Waylon Jennings; CMF President Emmylou Harris; and Anita Carter. Seated are CMF Director Bill Ivey; Johnny Cash; June Carter Cash; Chet Atkins; Johnny Rodriguez; and CMF trustee Roy Horton.



Photo by: Tim Campbell

## Newsline

Dolly Parton has formed an educational support project to reduce the drop-out rate in her hometown of Sevier County, TN. The Dollywood Foundation's purpose is to create scholarships for high school students and develop programs to alleviate the lack of motivation in middle school students. To generate the initial funds for the Dollywood Foundation, Parton will donate all net proceeds from concert performances at Dollywood's new D. P. Celebrity Theatre on April 30 and May 1, when Dollywood opens its 1988 season. Anyone wishing to make tax-deductible contributions to the Dollywood Foundation should write to: Eunice Eledge, Executive Director, c/o Dollywood Foundation, 700 Dollywood Lane, Pigeon Forge, TN 37863-4101.

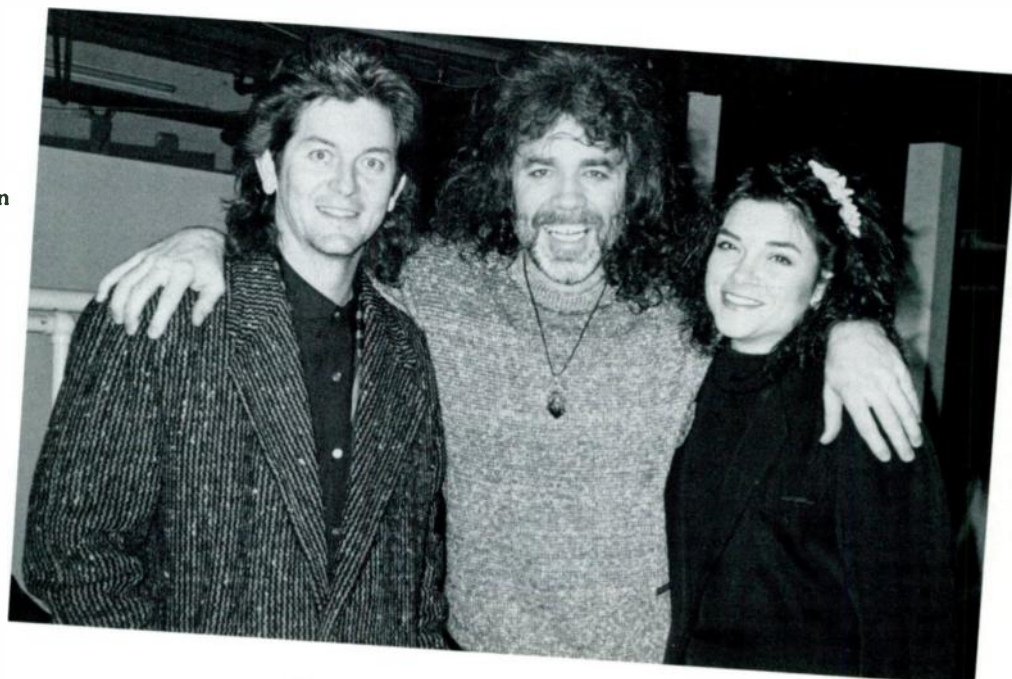
An Eddie Rabbitt concert April 10th kicked off the 17th musical season at Opryland USA. Artists such as Glen Campbell, Lee Greenwood, Gary Morris and Ray Charles are scheduled to appear throughout the 1988 season. Also scheduled are three multi-day festivals devoted to gospel, bluegrass and nostalgic rock 'n' roll music. The concerts, known as the Toyota/Coca-Cola Music Series, are sponsored by Toyota Motor Sales, U.S.A. and Coca-Cola USA. Opryland's weekend season began March 26 and will continue through May 22. Daily operation begins May 27 continuing through September 5 with the weekend schedule resuming until October 30. For information concerning Opryland's season call (615) 889-6700 or write Customer Service, 2802 Opryland Drive, Nashville, TN 37214.

Larry Gatlin and the Gatlin Brothers presented an hour long performance at the 1988 Second Genesis benefit, "Say Yes to Life", in Washington, D.C. March 20. During the benefit Nancy Reagan received a special award for her sustained leadership on behalf of Second Genesis for her worldwide campaign against drug abuse.

Charles Dorris & Associates has relocated to 110 30th Avenue North, Nashville, TN 37203; (615) 320-1990.

BMG Network Records has moved to 104 Sentinel, San Antonio, TX 78217; (512) 654-8773.

Warner Bros. artist Gary Morris (center) continues his run as the lead character, Jean Valjean, in the Broadway hit "Les Miserables". Recently Rodney Crowell and Rosanne Cash attended a performance and visited with Morris afterwards. Morris will perform on Broadway until the end of this month when he will resume concert touring.



Tom T. and Dixie Hall recently donated 20 evergreen trees to Animaland in Franklin, TN as a tribute to the couple's 20 years of marriage. This organization houses the Humane Association animals and seeks to aid the disabled with hearing ear dogs and others in animal-therapy programs.

Plans for Nashville's Summer Lights Festival '88, scheduled for June 2-5, are under way. Artists interested in auditioning for the talent line-up should send audition tapes to Jane Cleveland at the Summer Lights office, 111 Fourth Avenue, South, Nashville, TN 37201.

The Miners Performing Arts Center and School recently opened in Collinsville, IL. The school is offering an opportunity to develop creative skills in areas such as drama, dance, modeling, voice, music, staging and technical theatre from beginning to levels of professional polish. The school was built by the hands of coal miners and serves as a dedication to Loretta Lynn. Lynn was on hand for the school's opening day April 1. For information concerning the school write 204 West Main Street, Collinsville, IL 62234 or call (618) 344-0026.

## New Companies

The Corbitt Company, specializing in independent record distribution, has recently been formed by Sharon Corbitt at 2 Music Circle South, Nashville, TN 37203. The telephone number is (615) 726-3105.

Plans for Johnny Rodriguez Mexican Food Restaurant are in the final stages. The restaurant will be a part of the "Texas Experience" of the Longhorn Ballroom Entertainment Emporium located at 216 Corinth, Industrial Blvd., Dallas, TX 75207.

The address for Ron Huntsman Entertainment Marketing, Inc., a new music and leisure industry marketing service firm is P. O. Box 292224, Nashville, TN 37229-2224; (615) 449-5521.

A new company specializing in booking Nashville talent in overseas markets has been established by Jay Barron. Inter-Nash Productions is located at 1001 18th Avenue South, Nashville, TN. The telephone number is (615) 228-1700.



Photo by: Don Putnam



Several ASCAP writers were the recipients of awards at the Nashville Songwriters Association International (NSAI) Songwriter Achievement Awards held recently in Nashville. Writer of the Year and Song of the Year ("Forever and Ever, Amen") went to Don Schlitz. Pictured (l to r, front row) are Schlitz; NSAI Executive Director Maggie Cavender; ASCAP's Southern Director Connie Bradley; writer Dan Tyler; writer Kevin Welch; ASCAP representatives John Briggs and Shelby Kennedy. Standing from top to center: writers Royce Porter, Larry Jenkins and Bob Morrison; center is ASCAP's Associate Director Merlin Littlefield; writer Lisa Silver; writer Joe Chambers and writer Doodle Owens.

## Awards

The Academy of Country Music has announced the winners of its 23rd annual awards ceremony which took place at Knotts Berry Farm March 21st. *Entertainer of the Year*: Hank Williams, Jr.; *Top Vocal Duet*: The Judds; *Single of the Year*: "Forever and Ever Amen", Randy Travis; *Song of the Year*: "Forever and Ever Amen", Don Schlitz, Paul Overstreet and Randy Travis; *Male Vocalist*: Randy Travis; *Female Vocalist*: Reba McEntire; *Group*: Highway 101; *New Male*: Ricky Van Shelton; *New Female*: K. T. Oslin; *Video*: K. T. Oslin, "80s Ladies"; *Pioneer*: Roger Miller; *Album*: TRIO, Dolly Parton, Linda Ronstadt and Emmylou Harris; *Country Night Club of the Year*: Crazyhorse Steakhouse and Saloon, Santa Ana, CA; *Disc Jockey of the Year*: Jim Tabor, WMC, Memphis, TN; *Radio Station of the Year*: KNIX Radio, Phoenix, AZ. Winners for the instrumentalist categories of this year's ACM HAT Awards are: *Bass*: Emory Gordy, Jr. and David Hungate; *Drums*: Archie Francis; *Fiddle*: Johnny Gimble; *Guitar*: Chet Atkins; *Keyboard*: John Hobbs and Ronnie Milsap; *Specialty Instrument*: Jerry Douglas, Dobro and Ricky Skaggs, Mandolin; *Steel Guitar*: J. D. Maness; *Non-Touring Band*: Nashville Now; and *Touring Band*: Strangers.

Television spots produced by Scene Three were awarded 11 of the 22 broadcast television awards, including Best of Show, in the 1987 CHAD Competition. Scene Three is a film and videotape production and post production company located in Nashville.

The National Association of Campus Activities (NACA) recently presented the group Alabama with a 1988 Campus Entertainment Award as Country Music Major Performance.

Gary Michaels won first place in the Vocal Performance and Country Category and second place in Professional Song and Country in the 1987 Music City Song Festival for his song, "Loneliness Don't Live Here Anymore", which he co-wrote with the late Jon Mulligan of the group, Chance.

Joe Hoppel of WCMS Radio in Norfolk, VA won the Top Of The Morning - Hampton Roads' Favorite Morning Disc Jockey contest sponsored by *The Virginian Pilot* and *Ledger Star* newspapers. Hoppel will donate his \$5,000 prize to the Arthritis Foundation.

The Indie Music Award nominees were recently announced at a Music Row press party in Nashville. The nominees are: *Song of the Year*: "Colorado Moon", Tim Malchak; "Have I Got Some Blues For You", Charlie Pride; "Don't Stay If You Don't Love Me", Patsy Sledd; "Dance For Me", Don Malena; "Our Love Is Like The South", A. J. Masters; *Male Artist of the Year*: Tim Malchak/Alpine Records, Charlie Pride/16th Avenue Records, A. J. Masters/Bermuda Dunes Records, Ray Price/Step One Records, and Don Malena/Maxima Records; *Female Artist of the Year*: Patsy Sledd/Showtime Records, Brenda Cole/Melody Dawn, Kathy Edge/NSD Records, Cheryl Handy/RCM Records, and Darlene Austin; *Group of the Year*: Southern Reign/Step One Records, Ride The River/Advantage Records, Shurfire/Air Records, The Kendalls/Step One Records, and Mason Dixon/Premier One Records; *Most Promising Male Artist*: Dennis Payne/True Records, Bobby G. Rice/Door Knob Records, Tony McGill/Killer Records, Freddie Hart/5th St. Records, The Hinson Brothers/Killer Records; *Most Promising Female Artist*: Kim Grayson/Soundwaves Records, Bobby Lace/615 Records, Judy Byrum/F & L Records, Steffin Sisters/Kansa Records, Nina Wyatt/Charta Records; *Entertainment Journalist of the Year*: Thomas Goldsmith *The Tennessean*, Gerry Wood BILLBOARD, Joe Henderson CASHBOX, Edward Morris BILLBOARD and Michael McCall *Nashville Banner*. The awards ceremony will take place prior to Ken Scott's 4th Annual Musicfest on June 10th at the Hyatt Regency Hotel in Nashville.

"Crook and Chase", The Nashville Network's (TNN's) weekday magazine series, has been selected as Best Entertainment/News Program by the CABLE GUIDE's 1987 Readers' Poll. "Crook and Chase", hosted by Lorianne Crook and Charlie Chase, features show business news, celebrity interviews, live performances, etc.

## Media

Following recent appearances on "Tonight" and "Saturday Night Live" it was announced that Randy Travis will take his talent to the big screen in the movie "Young Guns". A 20th Century Fox production, the movie will feature Charlie Sheen, Emilio Estevez, Lou Diamond Phillips, Jack Palance and Sam Shepard. Travis will portray a bartender in the Western, scheduled to be released in August.

Dwight Yoakam is currently being featured in a national radio spot for Coke, with Pete Anderson also heard on guitar.

*The Nashville News*, a newsletter focusing on new artists and songwriters, has been formed by former air personality Donna Dee. For more information on the publication contact Dee at Box 184, Franklin, KY 42134.

WOKQ in Dover, NH recently helped raise \$10,000 to benefit David's House and the Cystic Fibrosis outpatient clinic at Mary Hitchcock Hospital in Hanover, NH. The station, along with several local businesses and 200 trucks, formed an eight-mile-long convoy for the benefit, entitled "Convoy for David".

T. Graham Brown and his back-up band, The Hard Tops, are set to take part in an upcoming movie, "Heartbreak Hotel", starring David Keith as Elvis. The Hard Tops will play the part of Elvis Presley's band, while Graham will fill a supporting role as a bodyguard in the film. Filming is currently taking place in Austin, TX. Meanwhile, Graham is being staged in a new McDonald's tv commercial and is also expressing his views on a current Pasta Express tv ad.

Mutual Broadcasting System's Jim Duncan and Country Music great Hank Williams, Jr. have been tapped to host the network's Memorial Day special, "New Faces Of Country Music". The three-hour music and interview special will feature some of Country Music's newest stars, including K. T. Oslin, New Grass Revival, Nanci Griffith, David Lynn Jones, Ride The River, Patty Loveless, Foster & Lloyd and Tim Malchak, among others.

WMZQ, Washington, D.C. is hot off the heels of its latest contest, "Babies Are Beautiful Because", which ran in conjunction with morning personality Mary Ball's pending delivery of a baby boy. The contest asked listeners to explain in 25 words or less why they think babies are beautiful. Nine responses were chosen as the best and subsequently put on display at Mazza Gallery in Washington, D.C. Eventually, the entries will be engraved onto plaques and donated to Children's Hospital.

Ranger Doug, Woody Paul and Too Slim, a.k.a. Riders In The Sky, have put their stamp on nationwide radio commercials for Budweiser. The spots, which began airing in April, were recorded at Nashville's Emerald Sound. The Riders In The Sky sound can also be heard on the national Levi 501 Blues television commercial. The "501" jingle was written and performed by the trio.

Several Country artists represented by the Bruce Agency have taken to the airwaves for various national and regional commercials. Ed Bruce has lent his voice for commercials for McDonald's Cheddar Melt, WSM Radio and Cenex; Dobie Gray is singing for AT & T Communications; Lynn Anderson is the voice for Teledisc, USA; and Nat Stuckey is endorsing Rudy's Farms.

Ricky Skaggs was on hand at a photo session for Electro-Voice microphones April 1 in Nashville. Skaggs was shot performing using the N/DYM mike series. The photo will be developed as a poster and will be distributed by the company's many dealers.

WYNY 97 FM, New York, debuted its "New Music Show", which features local Country talent from the tri-state area, April 11. The show airs Monday nights at 10:00 p.m.

Ricky Skaggs will be featured on the May 21 episode of The Nashville Network's "Celebrities Off Stage". Host Lorianne Crook will venture with Skaggs to his Nashville area home, then on to Kentucky to his hometown of Louisa. Skaggs will visit with his parents Hobert and Dorothy, as well as visit his hometown high school and church. As a colorful addition, the tv show will highlight Skaggs' boyhood friendship with Larry Cordel, who penned one of Skaggs' all-time hits, "Highway 40 Blues".

The Independent Music Award nominees and talent line-up for Ken Scott's Fourth Annual Musicfest were recently announced at a Nashville press party. Pictured (l to r) are Royce and Jeannie Kendall, Ken Scott and Maggie Cavender.



Photo by: Beth Gwinn



Celebrating R.I.A.A.'s recent Gold Album certification of Ricky Van Shelton's (center) *WILD EYED DREAM* lp for sales in excess of 500,000 units are CBS Records/ Nashville staffers (l to r) Jack Lameier, Mary Ann McCreedy, Roy Wunsch, Steve Buckingham, Joe Casey, Vicki Rowland, and Rich Schwan.

## On The Move

**Judi Turner**, a six-year Country Music Association employee, recently resigned her post as director of public information to join the staff of Network Ink, Inc. as an account executive.

**Sol Greenberg** has been appointed sales and distribution consultant for the Los Angeles-based Hub Records.

United Stations Artist Relations Department has appointed two artist relations directors. **Cindy Sivak** and **Pam Green** will handle the booking of artists for various USPN weekly programs.

**Diane Richey** is the latest addition to MJI Broadcasting's "Country Today" program. Richey will report the latest music news directly from Nashville.

**Liz White**, co-host of WSM-AM's "Black and White Show", has been chosen to fill the newly-created entertainment editor slot at the station.

**Bob Scherner** has been appointed general manager of KYTE AM-FM in Portland, OR.

**Jolene Mercer** has joined the staff of Longhorn Ballroom as an executive assistant and events coordinator.

The Famous Music Corporation has appointed **Susan Burns** to the post of creative director in Nashville.

**Joe Hupp** has re-joined The Jim Halsey Company staff and will assume the position of vice president. Hupp will be based in the Nashville headquarters.

SESAC, Inc. has named **Vincent Candilora** chief executive officer.

**Meridith Stewart** of MTM Music Group has been promoted to vice president of their publishing division. **Dave Smith** has joined the MTM Music Group as Western regional sales and promotion manager.

**Debbie B. Golden** has joined The Independent Group of Companies, Inc. (IGC), as senior vice president.

**Troy Tomlinson** will act as manager of Rick Hall Music and Fame Studio's Nashville publishing office.

**Buddy Lee Attractions, Inc.** has added two new staff members. **Ross Radig** is the new director of publicity. **Sherry Jackson** will work in the agency's contract department.

**Robin Palmer** has been appointed to the position of professional manager for EMI Music Publishing, Inc.

**Audrey Cox**, **Liz Richards** and **Howie Leonard** have joined the news department at New England's WOKQ 97.5 FM.

**Rick Arnstein** has been named director/music marketing for Westwood One Inc. He will be responsible for working with advertisers and artists and will be based in the New York office.

## Signings

**Linda Young** and **Steve Seskin** to Little Big Town Music . . .  
**Lisa Childress** to True Records . . . **Nita Jo Haze** to Wild Rose Records . . . **Dennis Knutson**, A. L. "Doodle" **Owens** and **Catesby Jones** to New Clarion Music Group . . . **Rudi Hermans** and **Tulsa Music of Holland** to The Jim Halsey Company . . . **J. D. Gold** and **A & I Records** to David Rambaldi and Company . . . **Pam Belford**, **Nancy Bergen** and **Angela Kaset** to MCA Music Publishing . . . **Charlie Daniels Band** to William Morris Agency . . . **David Rogers** to Tessier-Marsh Talent, Inc. . . . **Shillelagh Music**, **Dunhill Compact Classics**, **Voss Music Inc.** and **Spanish Dancer Music** to Royalty Participation Management . . . **The Sanders** to Airborne Records . . . **Royce Porter**, **Kin Vassy** and **Mark Collie** to Harris-Richardson Music Group . . . **Will Robinson** to Maypop Music Group . . . **Nick Seeger** to De-El Music Management, Inc. . . . **Marty Stuart**, **Lane Brody** and **Thom Bresh** to Entertainment Artists Inc. . . . **David Chamberlain** to Country International Records . . . **Carroll Baker** to Prestige Entertainment Agencies Ltd.

## RIAA CERTIFICATIONS Country Gold and Platinum

*RIAA Certified Gold — March*  
**WHEELS** . . . Restless Heart . . . RCA  
**80S LADIES** . . . K. T. Oslin . . . RCA  
**QUARTER MOON IN A TEN CENT TOWN** . . .  
 Emmylou Harris . . . Warner Bros.




Some of BMI's "Million-Air" faces enjoy visiting during the recent awards luncheon in Nashville. Pictured (l to r) are Eddie Rabbitt, who received an award for "You Can't Run From Love"; Felice Bryant, who accepted a "3 Million-Air" award on behalf of Boudleaux Bryant for "All I Have To Do Is Dream" (he also picked up a publishing award for House of Bryant); Pee Wee King, co-writer of "Tennessee Waltz", a former "3 Million-Air" winner; and BMI's Del Bryant.

## Jim Tabor

(continued from page 18)

center."

Tabor's goals for the future are high, although this sensible radio personality believes in setting realistic goals. "I believe in having patience and not killing yourself to make or force things to happen. Some people work their life away trying to get farther along and life goes by too quickly for them," explains Tabor. "I feel like I'm in an ideal situation right now, working at a big station that's been well known in the Country Music industry for many years. This is ideal right here."

The future is looking bright for Jim, Dianna, and their daughter, nine-year-old Nikki. So, are even larger cities and markets in store for this air personality? Tabor himself sums that question up best, "I liked going to California for the ACM awards. It was a great place to visit, but I don't know if I'd wanna live right in L.A. Of course, like I told my wife, if the offer was right, we could get a house in the suburbs." 


— Suzanne Gibson

## WAXX Radio

(continued from page 17)

can expose them to our listeners," said Closson. "We booked Randy Travis when he was Randy Who?

and brought him to one of our free listeners' shows. And, we did the same thing with Ricky Van Shelton, Michael Johnson and Kathy Mattea . . .

"That makes us look like we are on top of the game, and I feel like we have been lately," Closson mused. 

— Kelley Gattis

## Newsbreakers . . .

Country's **Randy Travis** and **Reba McEntire** have been picked as top pop vocalists for 1988, according to the latest Gallup Youth Survey. Travis scored the number five position in the teen poll, just behind George Michael, Bon Jovi, Bono and Michael Jackson. Pop artists in the number six through 10 slots were, respectively, Prince, Phil Collins, David Lee Roth, Lionel Richie and David Coverdale. Reba McEntire was voted the ninth most popular female pop artist, with Whitney Houston, Madonna, Tiffany, Janet Jackson, Debbie Gibson, Belinda Carlisle, Ann Wilson and Anita Baker taking the one through eight positions. Pat Benatar, Cyndie Lauper and Stevie Nicks tied for tenth place.

Bet you didn't know that if you laid down all the Hank Williams, Jr. records ever sold, they would reach from Los Angeles to New York. And to add triviality to trivia, if you were to listen to all of Williams' albums ever sold, for 24 hours a day, seven days a week, it would only take about 800 years.

The average U.S. household is watching about 28 minutes less television a week — about one less sitcom — according to the new *Television Audience: 1987* Nielsen report. Ironically, tv commercial clutter is increasing, according to studies by Broadcast Advertiser Reports. Today the average major market station airs 24.7 spots per hour.

Source: WTCR NEWS, WTCR Radio, Huntington, WV

For the second consecutive year, **Anheuser-Busch** and **General Motors** have ranked first and second, respectively, among the nation's top 25 users of spot radio, according to a new analysis of spending data conducted by the **Radio Advertising Bureau**. Anheuser-Busch invested \$43.5 million in market-by-market radio during 1987, while General Motors spent \$35.9 million.

## Celebrities Go To Bat For Donor Awareness

Barbara Mandrell, joined by a full line-up of national celebrities, will go to bat June 3 at 7:30 p.m. in Nashville at Vanderbilt's Dudley Field for organ donor awareness.



The Barbara Mandrell Celebrity Softball Classic will include celebrities Phylicia Rashad, Bob Hope, Lucille Ball, Chuck Norris, Patrick Duffy, Keishia Knight-Pulliam, Betty White, Morgan Fairchild, Dick Clark, Oprah Winfrey, Gladys Knight and Emmanuel Lewis fielding for transplantation programs.

Also, Walter Payton, Danny White and Herschel Walker will be suiting up in baseball gear instead of a football jersey to benefit the cause. Ahmad Rashad, Frank Gifford and Ralph Emery will be the guest announcers.

Country favorites Willie Nelson, Minnie Pearl, Roy Acuff, plus Irlene and Louise Mandrell are also included in the line-up.

With more than 250 people currently on waiting lists for organ transplants at Vanderbilt University Medical Center, Mandrell said, "This game will be a benefit for transplantation programs at the Medical Center. Our primary goal is to increase awareness on a national basis that organs are needed to save people's lives."

Delta Airlines will be the presenting sponsor of the Classic. The uniforms for Mandrell's team will sport the logo of team sponsor AT&T Long Distance Gift Certificates. Pepsi has signed on as sponsor of the opposing team.

*USA Today*, Champion, Converse and Spalding are also on the sponsor roster, and the Classic's official hotel is Vanderbilt Plaza.

For ticket information call CentraTik at (615) 320-7172.

## GAVIN REPORT

*(continued from page 9)*

74-year-old man to throw money into a company." Instead, in late 1982, Bill Gavin put his publication up for sale. "Changing times call for younger visions and insights," he reasoned. And on February 13, 1983, he announced, in the REPORT, that he'd found a buyer. He had sought, as a new owner, "someone who would safeguard the standards of integrity that I had established through the years — someone, too, with the necessary experience and dedication." He found a group that wasn't necessarily the highest bidder, but one that he implicitly trusted. The buyers were seven members of his own staff, led by Ron Fell, who would assume the title of publisher. Gavin would stay on, he wrote, as "consultant, advisor and friend."


In that multiple (of course!) role, he saw the first dramatic changes. The new owners found new offices, computerized the operation from data-gathering to typesetting, planning a format change to full-covers, and prepared to begin carrying advertising.

Gavin, said Ron Fell, saw the new policy as "a necessary reality." To respond to the competition, said Fell, "We had to make it more contemporary, more readable, and that was going to take a tremendous infusion of capital. Bill knew we couldn't improve the product trying to live solely on subscription revenue.

And Bill had enough faith in us to know we would not be doing things in the editorial content to try to appeal to advertisers."

It wasn't in a GAVIN REPORT, but in the program book for the 25th anniversary celebration in the spring of 1983, that the industry had its first opportunity to advertise. Deejays, recording artists, fellow trade publications and record companies filled pages with thanks for a quarter-century of service, commitment and memories. In his written valedictory, Gavin signed off with a thought for the future:

"Our 'popular' music, diffused through its common denominator of radio, constantly bridges our cultural and generation barriers. Our music has been — and will always be — our language of awareness."

Today's GAVIN is state of the art. The current management has no problems with artists calling or visiting, though they shouldn't expect anything more than hospitality. The national conferences are back, the first one having been staged in San Francisco in 1986. The GAVIN REPORT has expanded its news coverage, and circulation has shot back up past 2,000. But in the end, all the changes, and the bookkeeping results, are surface. Radio people still talk about the GAVIN as they did when the report came rolling off a ditto machine. 

*The preceding article was written by Ben Fong-Torres, radio columnist and feature writer at the San Francisco Chronicle. It is reprinted with permission.*

# FACTFILE

## MAY

(\*denotes birthdays)

- 1 \*Sam McGee; Franklin, Tennessee  
\*Sonny James; Hackleburg, Alabama  
\*Rita Coolidge; Nashville, Tennessee  
Elvis Presley marries Priscilla Beaulieu, 1967  
Loretta Lynn chosen Artist of the Decade by Academy of Country Music, 1980  
First U.S. advertisement appears in Boston newspaper, 1704
- 2 \*Larry Gatlin; Seminole, Texas  
\*John Ware; Tulsa, Oklahoma  
\*R. C. Bannon; Dallas, Texas
- 3 \*Dave Dudley; Spencer, Wisconsin  
\*Sugar Ray Robinson  
Alabama's lp THE CLOSER YOU GET, certified gold by the RIAA, 1983
- 4 \*Randy Travis; Marshville, North Carolina  
\*Al Dexter; Jacksonville, Texas  
\*Stella Parton; Sevier County, Tennessee  
\*Tim DuBois; Grove, Oklahoma  
Kingston Trio wins first Country Grammy for "Tom Dooley", 1959  
Ray Pillow employed at the Grand Ole Opry, 1966  
Rock 'n' roller Gene Vincent records "Be Bop A Lula", his best-known song, in Nashville, 1957  
J. L. Frank dies, 1952
- 5 \*Tammy Wynette (Virginia Wynette Pugh); Itwamba County, Mississippi  
\*Roni Stoneman; Washington, D.C.  
\*Karl Marx  
Napoleon dies at Elba, 1821  
Alan B. Shepard first astronaut in space, 1961
- 6 \*Cliff Carlisle; Taylorsville, Kentucky
- 7 \*Kyle Bailes; Enoch, West Virginia  
\*(George) Riley Puckett; Alpharetta, Georgia  
\*Lorrie (Lawrencine Mary) Collins; Tahlequah, Oklahoma  
\*Terry Allen; Wichita, Kansas  
\*Joan Marshall Schriver; Buffalo, New York
- 8 MOTHERS DAY  
\*Ricky Nelson (Eric Hilliard

- Nelson); Los Angeles, California  
\*Homer Bailes; Charleston, West Virginia  
\*Bobby Lewis; Hodgenville, Kentucky  
\*Harry Truman  
Reba McEntire makes her chart debut with "I Don't Want To Be A One Night Stand", 1976
- 9 \*Hank Snow; Liverpool, Nova Scotia, Canada  
\*Bobby Lewis; Hodgenville, Kentucky  
Jimmie Davis becomes Governor of Louisiana, 1944  
Bob Neal dies, 1983  
The Opry's George B. Hays dies, 1968
- 10 \*Maybelle Carter; Nickelsville, Virginia  
"Wildwood Flower" recorded by the Carter family, 1928  
"Beneath Still Waters" by Emmylou Harris reaches number one, 1980
- 11 \*Bob Atcher; Hardin County, Kentucky  
\*Mark Herndon (Alabama); Springfield, Massachusetts  
\*Irving Berlin  
Lester Flatt dies, 1979  
Original Siamese twins — Chand and Eng — born, 1811
- 12 \*Whitey Ford "The Duke of Paducah"; DeSoto, Missouri  
\*Joe Maphis; Suffolk, Virginia  
\*Billy Swan; Cape Girardeau, Missouri
- 13 \*Johnny Wright; Mt. Juliet, Tennessee  
\*Jack Anglin; Columbia, Tennessee  
The Pope is shot, 1981  
U.S. declares war on Mexico, 1607  
Bob Wills dies, 1975  
Gid Tanner dies, 1960
- 14 \*Charlie Gracie; Philadelphia, Pennsylvania  
Oak Ridge Boys are the only American act to perform at the grand opening of a French Riviera showplace, The Acropolis, in Nice, France, 1985  
Thirteen-year-old Tanya Tucker makes her debut in the charts with "Delta Dawn", 1972  
Guitarist Mose Rager dies, 1986
- 15 \*Eddy Arnold; Henderson, Tennessee  
\*George Brett  
Ricky Skaggs employed by the

Grand Ole Opry, 1982

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



\*George Strait; Pearsall, Texas  
\*Rodney Dillard; Salem, Missouri

- 19 \*Mickey Newbury; Houston, Texas  
"King Of The Road" by Roger Miller awarded a gold record, 1964
- 20 "Lonesome" George Gobel  
\*Cher  
Jerry Reed makes his chart debut with "Guitar Man", later a huge hit for Elvis Presley, 1967
- 21 Charles Lindberg lands in Paris, 1927  
Charlie Poole dies, 1931  
Waylon Jennings tops the Country charts with "Luckenbach, Texas (Back To The Basics Of Love)". The record stays on the top for six weeks, 1977
- 22 \*Ralph Peer; Kansas City, Missouri  
\*Andy Andrews; Birmingham, Alabama

- 23 \*Shelly West; Cleveland, Ohio
- \*Mac (Malcolm) Wiseman; Waynesboro, Virginia
- \*Judy Rodman; Riverside, California



- 24 \*Rosanne Cash; Memphis, Tennessee
- \*Bob Dylan (Robert Allen Zimmerman)
- Samuel Morse sends the first telegraph message, "What hath God wrought?", 1844
- 25 \*Jessi Colter; (Miriam Johnson); Phoenix, Arizona
- \*Tom T. Hall; Olive Hill, Kentucky
- \*Ernest V. "Pop" Stoneman; Monorot, Virginia



- 26 \*Hank Williams, Jr.; Shreveport, Louisiana
- \*John Wayne
- Willie Nelson makes his first chart appearance with "Touch Me", 1962
- 27 \*Kenny Price; Florence Kentucky
- \*Redd Stewart; Ashland City, Tennessee
- \*Don Williams; Plainview, Texas
- 28 \*Charlie McCoy; Oak Hill, West Virginia

\*Gary Stewart; Letcher County, Kentucky  
GIDEON by Kenny Rogers awarded platinum album, 1977

- 29 \*Jerry Dengler (Mason Dixon); Colorado Springs, Colorado
- \*Bob Hope
- \*John F. Kennedy
- 30 MEMORIAL DAY
- \*Johnny Gimble; Tyler, Texas
- \*Wynonna Judd; Ashland, Kentucky
- First Indianapolis 500 held, 1911
- Dolly Parton and Carl Dean marry in Catoosa County, Georgia, 1966
- 31 \*Johnny Paycheck; Greenfield, Ohio
- \*Vic Willis; Schuler, Oklahoma

## JUNE

- 1 \*Johnny Bond (Cyrus Whitfield Bond); Enville, Oklahoma
- \*Pat Boone
- Johnny Horton's "Battle Of New Orleans" is the number one pop song in America, 1954
- 2 \*Carl Butler; Knoxville, Tennessee
- 3 \*Homer Louis "Boots" Randolph, Jr.; Paducah, Kentucky
- Hank Williams' last show on "Louisiana Hayride", 1949
- Donna Fargo tops the Country charts with "The Happiest Girl In The Whole USA", 1972
- 4 \*Freddy Fender; San Benito, Texas
- \*Charlie Monroe; Rosine, Kentucky
- \*Dennis Weaver
- Alabama's first June Jam in Ft. Payne, 1982
- 5 \*Don Reid (The Statlers); Staunton, Virginia
- "Urban Cowboy" premieres in Houston, 1980
- 6 \*Rosalie Allen; Old Forge, Pennsylvania
- \*Joe Stampley; Springhill, Louisiana
- \*Gid Tanner; Thomas Bridge, Georgia
- 7 \*Wynn Stewart; Morrisville, Missouri
- \*Clarence White; Lewiston, Maine
- \*Tom Jones
- 8 \*Steve Fromholz; Temple, Texas
- \*Ray Melton; Hampton, Georgia

\*Vernon Oxford; Benton County, Arkansas

- 9 \*Les Paul
- \*Cole Porter
- Lorrie Morgan employed by the Grand Ole Opry, 1967
- 10 \*F. Lee Bailey
- \*Judy Garland
- Willie Nelson has the best-selling lp STARDUST, and single, "Georgia On My Mind", 1978
- 11 \*Wilma Burgess; Orlando, Florida
- Hank Williams debuts on the Grand Ole Opry, 1949
- 12 \*Charlie Feathers; Myrtle, Mississippi
- Jerry Lee Lewis' second record, "Whole Lotta Shakin' Goin' On", enters the charts, 1957
- Tex Ritter inducted as Opry member, 1965
- 13 \*Dennis Locorriere (Dr. Hook) Radio Station WSB in Atlanta boosted to 500 watts, 1922
- 14 \*Burl Ives
- Fiddlin' John Carson records the first Country Music hit record, 1923
- U.S. Flag adopted, 1777
- 15 \*Terri Gibbs; Augusta, Georgia
- \*Waylon Jennings; Littlefield, Texas
- \*Leon Payne; Alba, Texas
- \*Blind Alfred Reed; West Virginia
- 16 \*Billy "Crash" Craddock; Greensboro, North Carolina
- The Rouse Brothers, Gordie and Ervin, record the first version of the classic fiddle breakdown "Orange Blossom Special" in New York, 1939
- Ray Stevens' GITARZAN awarded gold album, 1969

[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

## MAY

- 5-6 Lewis Family Homecoming and Bluegrass Festival / Lincolnton, GA / Call (615) 259-3625 for details
- 5-6 Music City Tennis Invitational / Nashville, TN / Call Patsy Bradley (615) 259-3625 for details
- 6-8 Calico Spring Festival / Yermo, CA / Call (619) 254-2122 for details
- 11-15 National Association of Independent Record Distributors (NAIRD) 1988 Convention / Monteleone Hotel / New Orleans, LA / Call (609) 665-6636 for details

## JUNE

- 2-5 Summer Lights Festival / Downtown / Nashville, TN
- 3-6 International Country Music

Buyers Association's 17th Spring Meeting / Hyatt Regency / Nashville, TN / Call ICMBBA hotline (913) 596-2149 for information

- 6 Music City News Awards / Opry House / Nashville, TN
- 6-12 Fan Fair / Tennessee State Fairgrounds / Nashville, TN
- 10 International Fan Club Organization's 21st Annual IFCO Dinner & Show / Tennessee State Fairgrounds / Nashville, TN
- 11 Alabama June Jam / Fort Payne, AL
- 13-18 Wyoming Country Music Festival / Lusk, WY / Call (307) 334-2475 for details
- 16-17 Twelfth Annual Jamboree In The Hills Country Music Festival / For details call 1-800-624-5456
- 17-19 Huck Finn's 11th Jubilee / Mojave Narrows, Victorville, CA / Call (714) 780-8810 for details

## JULY

- 8-17 Calgary Stampede / Calgary, Alberta, Canada
- 13-14 CMA Board of Directors / Minneapolis Marriott City Center / Minneapolis, MN

## AUGUST

- 26-28 All British Country Music Festival / Pavilion / Worthing / Call 820-500 for details

## SEPTEMBER

- 8 Country Music Week '88 Bud Country Talent Search / Toronto, Canada
- 19-24 Georgia Music Festival / Atlanta, GA
- 21-25 International Bluegrass Music Association World of Bluegrass 1988 / Owensboro, KY
- 24 10th Annual Georgia Music Hall of Fame Banquet / Atlanta, GA



Holly Dunn poses for photographer Mike Borum for her upcoming feature in the July issue of ELLE Magazine.

  
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