

Close Up



CBS Records/Nashville welcomed Tommy Mottola, newly appointed president of CBS Records Division, at a special luncheon in Nashville. Toasting Mottola (fourth from left) are Russell Smith, Ricky Van Shelton, Tammy Wynette, Rosanne Cash and Roy Wunsch, senior vice president of CBS Records/Nashville.



Photo by: Alan Mayor

CMA
COUNTRY MUSIC ASSOCIATION
30th Anniversary 1958-1988

Close Up

JULY 1988
Vol. XXII No. 7

Editor:
Kelley Gattis
Editorial Assistant:
Teresa George
Research Assistant:
Suzanne Gibson
Art Director:
Paula Winters
Circulation Assistants:
Pam Frazier
Jeanette Golter

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

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

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

On The Cover . . .

Dolly Tapped To Host CMA Awards Show

World-acclaimed superstar Dolly Parton is slated to host the 22nd annual Country Music Association Awards Show on Monday, October 10. This marks the first time in Parton's impressive career that she has hosted the industry's pre-eminent awards fest. Broadcast live from Nashville's Grand Ole Opry House over the CBS Television Network, this year's show will be expanded from an hour-and-a-half to two hours, airing from 9:00 p.m. to 11:00 p.m. (EDT). CMA recently completed a six-year pact with CBS for the CMA Awards as an annual network special.

Parton stands today as a certified superstar, internationally known and respected for her songs, her records, her live concerts and television specials and movies.

As a child growing up in the Smoky Mountains of East Tennessee, Parton started writing songs as a little girl. Her dream was to go to Nashville, and the day after graduating from high school, she was in Music City delivering her songs to producers, publishers and record companies. Signing first with Monument and later with RCA Records, Parton released a number of highly successful albums which struck gold and platinum status. These lps blazed a trail of crossover acceptance which she followed with the platinum singles "9 to 5", and "Here You Come Again", plus "Islands In The Stream" with Kenny Rogers.

On the theatrical screen, Parton has starred in three feature films, including the smash comedy "9 to 5" with Jane Fonda and Lily Tomlin. The title song, which Parton composed, garnered an Oscar nomination, a People's Choice Award, two Grammy Awards and BMI's 1981 Robert J. Burton Award for the most-performed Country song of the year. She had subsequent starring roles in "Best Little Whorehouse in Texas" and "Rhinestone". She is currently filming "Steel Magnolias" for Ray Stark Productions, with Sally Field, Shirley McLaine, Olympia Dukakis, Daryl Hannah and Julie Roberts.

The winner of seven CMA Awards, including the 1988 Album of the Year award for her TRIO collaboration with Emmylou Harris and Linda Ronstadt, Parton most recently received a 1988 People's Choice Award for All-Around Female Entertainer.

Thirty Years Of NARAS: The Recording Academy's History

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 the National Association of Record Merchandizers, THE GAVIN REPORT (CLOSE UP, May 1988), MCA Records (CLOSE UP, June 1988) and our third honoree, The National Academy of Recording Arts and Sciences.

The music world of 1958 was on fire with new sounds. The rock 'n' roll explosion had detonated; America was undergoing a folk music revival; rhythm & blues was reaching the ears of white youths; Country was on the threshold of a period of unprecedented growth. In retrospect it seems perfectly logical that an organization would form to make some sense of a cacophony, to bring order to chaos.

In reality, the beginnings of the National Academy of Recording Arts & Sciences (NARAS) were more mundane. The guardians of the Walkway of Stars in Hollywood wanted to incorporate music stars into their attraction, but couldn't decide who deserved to be there. In 1957 they contacted Columbia's Paul Weston, Capitol's Lloyd Dunn, Decca's Sonny Burke, MGM's Jesse Kaye and RCA's Dennis Farnon. These five began to ponder the idea of forming an Academy, similar to the ones which were already giving out Oscars for movies and Emmys for tv. With the addition of retiring Columbia executive Jim Conkling, who was invited to be national chairman,



ASCAP member Randy Travis (second from left) is congratulated by (l to r) ASCAP's Tom Long, Connie Bradley and Pat Rolfe on Travis' induction into the NARAS Starwalk in Nashville.

they made plans to form a Record Award Society.

From the start, the intent was to honor quality of achievement, not sales impact. And during the next 30 years that intent was to be the Recording Academy's greatest strength as well as its chief stumbling block.

The founders established the still-standing policy that the organization would be made up of

creative people, those directly involved in making records rather than businessmen or marketing executives.

In early 1958 a New York chapter was formed, officially launching NARAS as a national force. Chicago signed on in 1961. In 1964 the Nashville chapter got underway, after a previously aborted start. It soon became one

(continued on page 30)

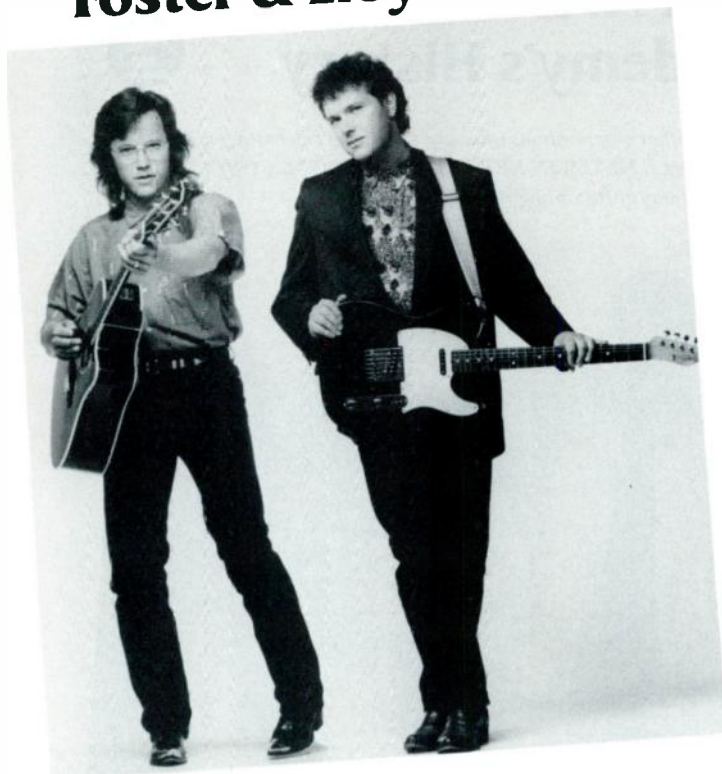
Irving Waugh, executive producer of the CMA Awards Show, said he is pleased that a star of Parton's calibre will be heading the cast of this year's Awards Show. "The CMA Awards Show has enjoyed the ranking of being one of the most popular and highly rated of all the awards shows. Few have been as influential in the growth and expanding scope of Country Music as Dolly Parton," Waugh remarked. "Her professionalism and infectious personality should set the tone for yet another fine production."

President of CBS Entertainment Kim LeMasters said of the CBS/CMA multi-year contract, "Country Music is a uniquely American music form, and the annual Country Music Association Awards is a superb showcase for that music. We at CBS are proud of our long association with CMA and are pleased that this association will continue into the 1990s."

Bob Precht of Sullivan Productions, Los Angeles, will produce the show for the 12th consecutive year, and Walter Miller will direct.



Foster & Lloyd



Ask Radney Foster and Bill Lloyd what main ingredient they'd chalk down for their success of the past 10 months, and they'll say *luck*.

However, the Country/rock duo, one of nearly a dozen acts who have splashed into the Country waters over the past couple of years, is fully aware of the timing factor as well. "Country acts have to be thankful for the acts that stretched the boundaries," says the bespectacled, long-haired Foster, who's been described as looking more like a college professor than an ex-struggling songwriter who recently hit Country paydirt.

ROLLING STONE calls the debut offering from Foster and Lloyd "an example of what's right with Nashville these days." The lp's first single, "Crazy Over You", climbed to the top of the Country charts in RADIO & RECORDS and THE GAVIN REPORT, and the top five in BILLBOARD. With that precedent set, Foster & Lloyd's second release, "Sure Thing", charted in the top ten, and their current outing, "Texas In The 1880s", which is accompanied by their first-ever video, is a shoo-in for similar success.

Less than two years ago, Foster and Lloyd were struggling songwriters at MTM Music. There were many other writers at the song house, but it didn't take long for the two to team up. As Lloyd recalls, "My initial reaction to him [Foster] was the fact that he was

one of the youngest songwriters out there and the fact that he had a little pony tail and these glasses made me think, 'He looks vaguely hip. I may end up writing a song with this guy.'"

No sooner was it said than done — the duo wrote the breakthrough hit, "Since I Found You" for the Sweethearts of the Rodeo and Foster helped co-write the Holly Dunn hit, "Love Someone Like Me", while guitar wiz Lloyd played on the record. Lloyd also recorded a solo pop album, FEELING THE ELEPHANT, on Throbbing Lobster Records early in 1987.

Unbeknownst to them, as they were writing hits for others, they were laying the groundwork for a sound all their own. "You get close to someone when you write with him," Foster stressed, "and you get a good sense of what his strengths are. Lyrically, Bill is great about taking the leftfield approach and I think one of my strengths is in painting pictures. Bill's guitar playing also has everything to do with the outcome of the songs."

Insisting that they be able to do "the kind of records we want to make," Foster and Lloyd were attracted to RCA who, after hearing the twosome's demo, gave them complete creative and production control over their debut self-titled lp. "They didn't put any restrictions on us when we went in to make the record," Foster recounts. "They just said, 'You guys go in and make it any way you want to.'"

Foster is a lawyer's son from Del Rio, Texas, who, breaking a family tradition, became the first in four generations to wander outside his roots when he left home to attend the University of the South in Sewanee, Tennessee. He was playing a nightclub gig in Sewanee one night when someone came up to him. "He said, 'I've got a friend who is a producer in Nashville, who really needs to hear your stuff,' and I said, 'Yeah, yeah, everybody knows a producer in Nashville.'" Playing on a hunch, Foster went to Nashville, and upon receiving some encouragement, took a year off from school and moved to Music City.

That year turned out to be a lot longer after he got to Nashville, signed with the MTM Music Group and eventually met future partner Bill Lloyd.

The son of a military career man, who was a swing band drummer on the side, Lloyd calls Bowling Green, Kentucky home, but he spent most of his childhood on military bases throughout the world. "At 13 and 14 your hormones start to rage and you have all these wild thoughts. That's when I started writing."

After spending three-and-a-half years as a commu-

nications major at Western Kentucky University, Lloyd quit college and pursued his music career full time. He moved to Nashville in 1982, and after a few years of knocking on doors, writing songs and setting to motion a solo career, he signed to MTM Music.

Growing up in the 60s and 70s, both Foster and Lloyd cite the music of that day, especially that of Motown, English or Country persuasion, as their strongest influence. Letting their somewhat diverse backgrounds set the stage, they define their first lp as "an amalgamation of roots rock, 60s' pop and Country all meshed together."

A real hodge-podge, the music has buoyed Foster and Lloyd directly into the college youth market and set the pace for traditional Country two-steppers.

Still professed songwriters, Foster and Lloyd have had to learn the ropes of life on the road. It's not that writing is that much more difficult, it's just a bit more hectic, they say. "I think the thing that's kept us writing songs is making time to do it," Foster said. "We've talked to our booking agent and management people and they are real supportive of us. They know our songwriting is one of the things that's making this thing work."

Referring to the messages they try and convey with their songs, Foster explains, "I think what we usually try to do as songwriters is, when an idea strikes you — whether it's something out of your personality or an experience — you let the song say what it's going to say for itself."

He continued, "If you can accomplish something as simple as making a housewife dance across the kitchen floor or some teenager pull his car over and go bananas over a song, or if you help some guy who's driving home from work leave his cares of the office behind and involve himself in the song, to me, that's when you've written a good song. More than entertain me, a good song takes me to another place. And if you can accomplish that, then you've really accomplished something."

Asked whether radio has been receptive to their Country meets rock/rock meets Country sound, Lloyd asserts, "We've been amazed. Most new acts on their first album are trying to pull teeth just to get the record played."

Pleased with the diversity which comes off the airwaves of most Country stations today, he says, "Country Music radio seems to be the one thing you can listen to without getting bored."

"I sure hope it stays that way," Foster interrupted, adding, "I think that's the healthiest situation for Country Music as a musical form."

Already working on their second album, which they will again produce as well as write, Foster and Lloyd are counting on continued good luck.

As Jimmy Guterman of *The Boston Phoenix* writes, "It's not unreasonable to imagine Foster and Lloyd as comfortable members of the Country establishment of the 1990s."



— Kelley Gattis

Frances Preston, president and CEO of BMI, hosted a post-game party at her home for participants in the Barbara Mandrell Celebrity Softball Tournament. Among those attending were (l to r) Bob Hope, team captain of the "Pepsi Challengers"; Preston; Paul Shaffer; talk show host Oprah Winfrey and (seated) Barbara Mandrell, captain of the "AT&T Ringers." Proceeds from the tournament benefited the organ donor program at Vanderbilt Medical Center.



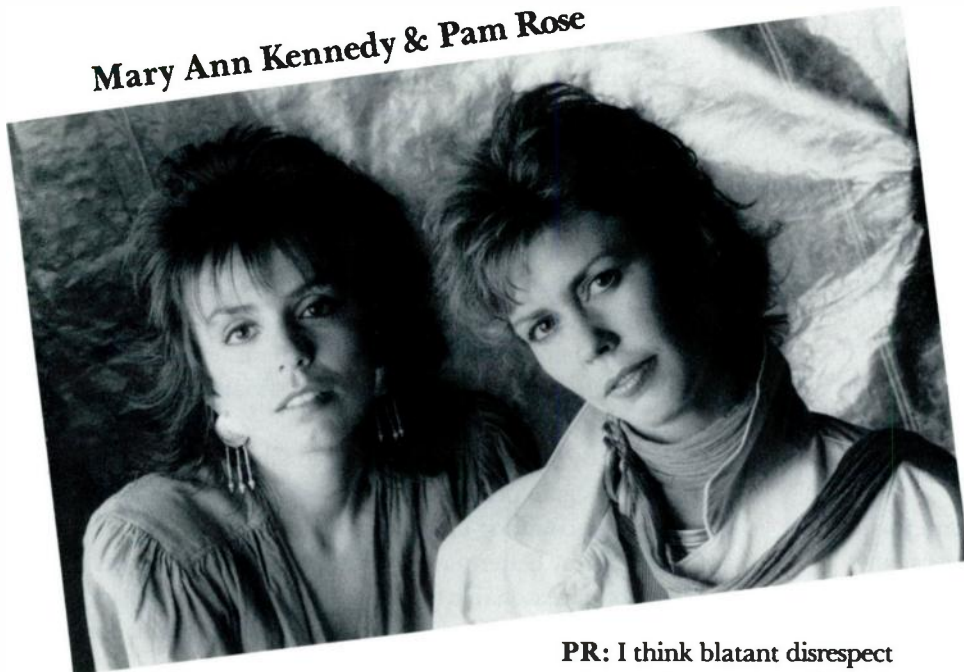
Photo by: Don Putnam

I WRITE THE SONGS

In August of this year two highly acclaimed songwriters who are also performers will celebrate their tenth anniversary as a team. Mary Ann Kennedy and Pam Rose have collaborated on hits like "I'll Still Be Loving You" (Restless Heart), "Ring On Her Finger, Time On Her Hands" (Lee Greenwood), "Me Against The Night" (Crystal Gayle), "Someone Else" and "Everytime You Touch Her" (Reba McEntire), and "Baby's Gone Blue" (Patty Loveless), among a long and impressive list of others.

Although the two are categorized as partners, they remain unique individuals. Rose and Kennedy explained their relationship, their thoughts on the music industry as well as their work while recently visiting CLOSE UP's Music Row office.

Mary Ann Kennedy & Pam Rose



CU: What is a valuable asset that each of you have as writers?

MAK: I'm definitely a co-writer. I have strengths to contribute to a unit. I guess what I'm best at is the music — melodies, conceptual ideas, titles and developing it from there. I'm not a gifted lyricist like Pat Bunch; she's a born poet.

PR: My most valuable asset is designing. I love to be challenged with thinking up new chord progressions or by some incredible chorus that Mary Ann has done. I love to think up what I can do to support her stuff. Mary Ann will be inspired by drum rhythms — that's her innate talent. I like all the refining and adding to the foundation.

CU: What do you think some of the difficulties are that songwriters face today?

PR: I think blatant disrespect for the creative property. It's dying. It's not convenient for the masses in America to appreciate what goes over the airwaves or into radios or what goes onto their blank tapes. It's just like a lot of things in America — it's not convenient. I mean there are several songwriter organizations, but it's not like people are afraid if they make the songwriter angry. Or, if they take some of your rights away, the songwriters are gonna go on strike. That would never happen! There's no unity and we're enabling that disrespect.

CU: What's the solution?

PR: Well, I hadn't thought about that. I think it's first a matter of consciousness. There's a feeling that nobody cares. I don't think a lot of the writers care. We can't expect the public not to feel that way if we don't let them know how

we feel. Most people in the U.S. think when they go into a restaurant and they're listening to something on the airwaves, 'Hey, that's free. I'm not gonna pay for that.'

MAK: The answer that comes into my mind is more from the creative musical angle. What I was thinking is just the danger of losing whatever uniqueness or style that a writer has or has the potential of developing by being bombarded with 'the formula.' Most artists and writers who do seem to beat that stay true to themselves.

CU: Are you guys faced with 'the formula' a lot?

MAK: Oh yeah! Like even right now there's a traditional wave that's swept over the Country scene in the last couple of years which I love. I mean I was raised with it and it's part of my roots. I love it. My forte as a writer is not traditional Country. I have combined the old and the new. I've come up with some kind of hybrid. That's what we've done as a team. Now, if I were just thinking that I have to do something right now because a bunch of personal stuff was happening, I wouldn't be being true to my style. I could do it, but it all comes back to sincerity and following what's in your heart. The reason things are working for Randy [Travis] is because he's truly that way. That's what is so wonderful and why we all love him. A lot of wonderful talents that we know have let that stuff go and have tried to conform. They've lost.

CU: What happens to those people in the long run?

PR: Either they make a lot of money, or they're painting houses. When it comes from the heart, people feel that. They can also tell when someone is doing something creatively because somebody else wants that. The cream rises to the top.

MAK: It's a fine line like everything in life between the craft and what we're talking about. I mean you do have to develop the craft to some point because that's what songwriting is — a balancing act.

CU: Do you ever write a song and want it to have a certain effect on people?

PR: Oh yeah. "I'll Still Be Loving You" comes to my mind.

MAK: Mine too.

PR: When the song was in its beginning stages, we knew the feeling it had before it really had lyrics. Mary Ann had the title and I had the chords.

CU: Tell me about the feeling.

MAK: Classic and undying love. That emotion put in song form.

PR: We hoped people would feel the same way we felt about it. When we feel that strongly about it most of the time it happens. A lot of people have been married to that song.

CU: How do you feel about the Country Music industry as a whole today?

MAK: I'm glad they've embraced us like they have. Being a mixture of the old and the new like I said. Of course, there are traditionalists who want it to stay exactly as it was. I don't feel like that. I would like it to evolve a little bit. Like Waylon says, 'I don't think Hank done it this way.' But, today he wouldn't have done it like he did back then. I'd like to see it stay open without losing its feel for the acoustic, rootsy stuff — the true spoken conversational lyric put to

song.

PR: We kinda push the envelope from time to time. I think a lot of writers do because writers are in a different place just by the nature of what they do. Writers are different from artists or producers. I feel like we do embrace that in a lot of ways. We wish to see that [pushing the envelope] in anything because that usually means growth. You're letting down your fears. I feel like from time to time there has been fear . . .

MAK: . . . of change. So it feels really good when somebody says, 'Man, I just love that! Some of your harmonies are kinda like The Beatles. You do these grooves with the snare drum with a brush and then you've got a banjo in the background.' I love that there are people who can appreciate that. I love Bill Monroe and Tammy Wynette and Emmylou Harris, yet we think it's really neat to have a synthesizer pat and then have a mandolin going. That turns us on because all those are truly part of us.

CU: Do you ever get a song and think a certain artist just has to do it?

MAK: We've learned not to die over that kinda thing, or we would've been dead a long time ago.

PR: There is a lot of rejection. That's an occupational hazard. It's the thrill of thrills when two styles connect like that though.

MAK: We could've died back when Kenny Rogers didn't cut 'I'll Still Be Loving You'. God, we said, 'he's gotta hear this. He'll die.' Then it was like 'who's Restless Heart? They cut it?' They were brand new. A lot of our stuff has happened that way. Who was Lee Greenwood back when he had his second single, 'Ring On Her Finger, Time On Her Hands'?

PR: We pitched that song for a

year and it was turned down.

MAK: The acceptance and success does make you believe in yourself and timing is everything. The right artist is the marriage.

PR: Then there's that balance thing again. The rejection is real difficult at first. You think you're not any good because they didn't like your song. Then you just work it out with yourself.

MAK: There have been people behind us all along even when we weren't getting songs cut left and right — or even right. We had a support system from people who said 'you're great! Write another one.' It's like 'Dixie Road' was written nine years ago. Six or seven years later it was a single that helped me buy a house.

CU: How does this partnership work with the two of you?

MAK: It's like any close relationship. You'll never agree with somebody a hundred percent of the time. Sometimes your differences will get the best of you. You've gotta come down to the bottom line as to whether or not the good outweighs the bad and work on it. You have to work on becoming more tolerant and looking at all the things you do have. The fact that we are different is what has made our relationship and our music so unique.

PR: A friend of ours described it. We are real different people but there's a sameness that she calls 'dynamic tension.' She compared it to the wind across the sails. There's that force.

MAK: Any one in a band, group or marriage would tell you that anybody with a long-lasting relationship learns to accentuate the good. You try to let each other be different and not take that personally. Why are we here? We ultimately love and respect each other's talent and each other as people. You do disagree sometimes

(continued on page 9)

INTERNATIONAL

The Bellamy Brothers, Asleep At The Wheel, Kathy Mattea, Rattlesnake Annie and Colorado performed at the fourth Swiss Alps Country Festival in June in Grindewald, Switzerland.

More than 36 Country acts will perform July 14 - 17 at the Big Valley Jamboree in Craven, Saskatchewan, Canada's largest Country Music festival. More than 50,000 fans are expected to attend. Randy Travis, Emmylou Harris, Asleep At The Wheel, The Forester Sisters, Ricky Skaggs, Sweethearts Of The Rodeo, Earl Thomas Conley and The O'Kanes are some of the U.S. acts scheduled to appear.

Singer Lane Brody and producer Thom Bresh started a USO tour in mid-June that is being taped for a Nashville Network special. The duo stopped in Germany, Spain, Greece and Turkey. The program will air in late fall or early winter.

WEA Music of Canada has reached a licensing agreement with Savannah Records — Canada's largest Country label — to distribute the label's records.



Photo by: Tim Jarvis

Nanci Griffith celebrated at London's Victoria Palace after her sellout UK tour and her success on the UK charts with three lp's in the Top Ten. Celebrating with Griffith (bottom center) are her band and (top row, l-r) Ken Levitan, Vector Management; Bob Fisher, MCA; Richard Wootton, Byworth-Wootton International; Chrissie Cremore, MCA; and Maureen Kealy, MCA.

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

THIS WEEK	TWO WEEKS AGO	June 26, 1988
1	2	ALWAYS AND FOREVER Randy Travis — WEA
2	1	LITTLE LOVE AFFAIRS Nanci Griffith — MCA
3	6	DON'T FORGET TO REMEMBER Daniel O'Donnell — Ritz
4	3	LONE STAR STATE OF MIND Nanci Griffith — MCA
5	7	PONTIAC Lyle Lovett — MCA
6	8	I NEED YOU Daniel O'Donnell — Ritz
7	13	THE LAST TRUE BELIEVERS Nanci Griffith — Rounder Europe
8	9	TRIO D. Parton/L. Ronstadt/E. Harris — WEA
9	8	STORMS OF LIFE Randy Travis — WEA
10	8	HIGHER GROUND Tammy Wynette — CBS
11	15	TRACES Don Williams — EMI
12	5	SHADOWLAND k. d. lang — WEA
13	20	TOO WILD TOO LONG George Jones — CBS
14	13	HILLBILLY DELUXE Dwight Yoakam — WEA
15	RE-ENTRY	HIGHWAY 101 Highway 101 — WEA
16	RE-ENTRY	SOMETIMES WHEN WE TOUCH Tammy Wynette — CBS
17	RE-ENTRY	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — Ritz
18	RE-ENTRY	SWEET DREAMS Patsy Cline — MCA
19	16	GUITARS, CADILLACS, ETC., ETC. Dwight Yoakam — WEA
20	RE-ENTRY	LYLE LOVETT Lyle Lovett — MCA

Country Music Association © 1988

Zuo-Ren Chou of China, (second from left) winner of Voice of America's write-in essay contest on Country Music, enjoyed his trip to Fan Fair. He also took home some posters of his favorite artists. Helping him carry them are (l to r) Alex Hsiung, VOA's Judith Massa and Zheng Rong-Xin.



Photo by: Alan Mayor

Rose & Kennedy

(continued from page 7)

— so compromise.

PR: There's an old French saying that 'of all the sciences that man can and does know, the best science of living is to make the least of the worst and the most of the best.'

MAK: Even our voices are totally different but together they have a sound that's wonderful and greater than we are individually.

CU: Tell me about your performing career.

MAK: We were both artists who learned to write. And, we learned to love writing and the value of it. It's the best of both. The two strengthen each other. That's the true artist. For me it's fuller and more rewarding to sing something we've created. We've been offered a deal which is also a real compliment that might work out by a label called PANGEA formed by

Sting [recording artist formerly with the group The Police], Christine Reed [formerly with CBS Records] and Miles Copeland [founder of I.R.S. Records]. They like interesting and unique music that's not mainstream.

PR: Sting calls it 'formerly uncategorizeable music.'

CU: I know a hundred people who'd love to be where you are today. What do you say to those people?

PR: It's not that easy. It's very stressful at times. I'm sure a lot of people who want to be where we are would think twice about it if you asked them if they'd rather give up a regular paycheck. Or, if they thought about the days when we work 16 hours to meet a deadline or the days we have to be away from our homes. You don't have pension, welfare and retirement. Do you wanna get all your money with no taxes taken out and have to think about all that junk? You forfeit some advantages. We've

learned to accept all that. If you get a big hunk of money you're supposed to put it in the bank or hire somebody to tell you what to do with it. It's very unstable at times.

MAK: You have to be self-motivated and confident.

CU: When all this is said and done and you reflect back as songwriters, what do you hope to be able to say that you've accomplished?

MAK: That I was true to myself. Maybe combine that with God-given talent, hard work, a couple of memories and knowing that some of the songs and sounds and feelings that I created on tape mattered.

PR: To have touched people's lives and to have maybe been as inspirational just in sharing feelings as other people in my life have been inspirational to me. I'm very thankful and feel very fortunate to do what we do. . . .

MAK: . . . and have it pay the rent.



— Suzanne Gibson

BEHIND THE LENS

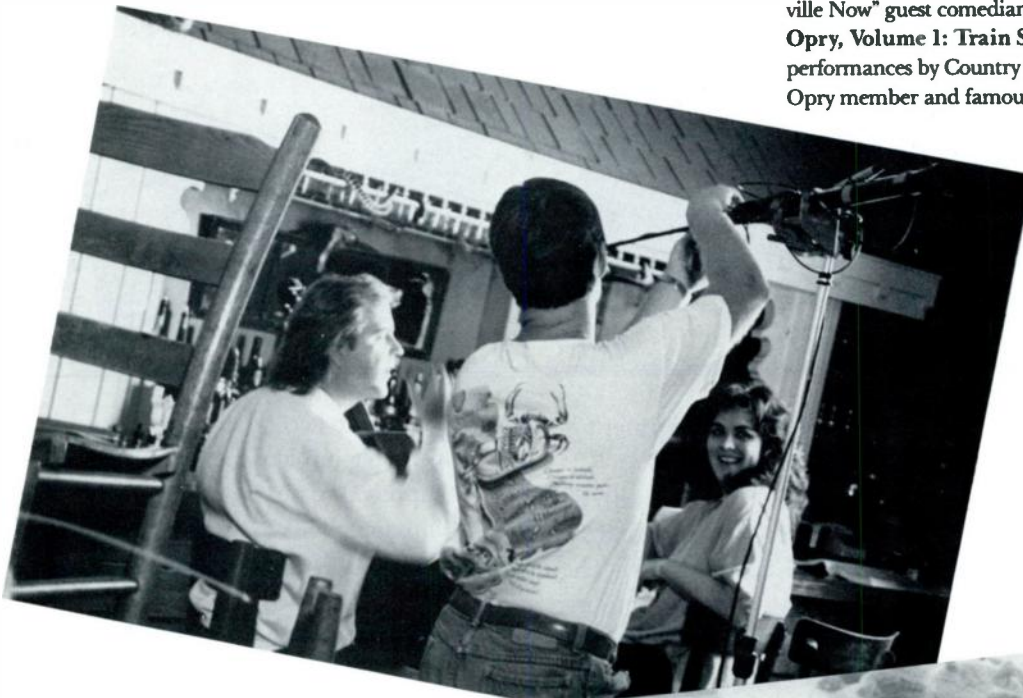
George Jones' "The Old Man No One Loves", was taped on location in Waverly, TN in May. The video tells the story of an old man who reminisces to his cronies about his "beauty queen" wife and his successful, wealthy children. No one believes him until he dies and all his children come to the funeral. The video was produced by Kitty Moon, president of Scene Three, and co-produced by John Lloyd Miller, who developed the story concept. Marc W. Ball directed the clip. The Tennessee Film, Entertainment and Music Commission assisted Scene Three by supplying files about small towns throughout the state.

Chet Atkins has a new video. "I Still Can't Say Goodbye" was taken from clips of his HBO/Cinemax special shot in Nashville.

Country singer Karen Taylor-Good recorded "Come In Planet Earth (Are You Listening?)" in six languages while working on the song's video. Good recorded the song in Russian, German, Spanish, French and Chinese using different translators for each recording session. The song was also taped in English. She is involved with the Planet Earth Project, a non-profit organization which promotes world peace through the media and arts.

The Nashville Network has recently formed a new division, Opryland U.S.A. Home Video. Videos currently distributed by Opryland U.S.A. Home Video are "Writing Songs For Fun And Profit With Tom T. Hall", a how-to guide on writing, publishing, recording and selling songs; "Off The Road With Andy Andrews", a look at some of Nashville's sites by the "Nashville Now" guest comedian; and "Greats Of The Grand Ole Opry, Volume 1: Train Songs", a collection of memorable past performances by Country Music greats narrated by Grand Ole Opry member and famous hobo character Boxcar Willie.

RCA recording artist Michael Johnson recently completed his video, "That's That" at Nashville's Bluebird Cafe. Michael is sitting on the set with producer Joanne Gardner of Acme Productions.



Jo-El Sonnier (right) has some fun with (l to r) Bill Carter, his manager; actor Judge Reinhold and Joe Galante, RCA senior vice president. The four celebrated at a party after Sonnier's "Tear-Stained Letter" video was completed.



Scene Three photographers line up a crane shot of Reba McEntire (center) during the filming of her video "Sunday Kind Of Love."



Director Marc Ball talks over a scene with George Jones for his video, "The Old Man No One Loves." Seated (l to r) are Charlie Williams and Marc Ball and standing are writer John L. Miller and Jones.

True Records has released its first music clip. "California Sunny Beach" was written by Kenneth Johnson and True Records artist Dennis Payne, both Bakersfield, CA natives. Payne's song has just been released as a single. Studio Productions used more than 150 extras, including Payne's own touring band, to shoot the video on location in Nashville.

The National Academy of Recording Arts and Sciences has loosened the eligibility requirements for entries in the Grammy music video categories. Music videos are now eligible to be nominated upon commercial release of the recording for which the video was created. This will include music videos produced for purposes of promoting a released recording.

Singer Stella Parton will appear in a new health and fitness video tape series. PREVENTION, one of the nation's leading health magazines, is offering a series of 20 videos. The video library, titled "PREVENTION Magazine Health Series", is being produced by the Polaris Production Group of New York and Opryland U.S.A. Home Video.

Susan Marshall recently had her first video aired on The Nashville Network. The video, "Why Can't You Tell Me Why", is from her lp DON'T PLAY INNOCENT WITH ME.

Ricky Skaggs says "Thanks Again" in his new video shot in Austin, TX. "Thanks Again" is off his latest album, COMING' HOME TO STAY on Epic Records.

The lobby of the Hermitage Hotel in Nashville was transformed into a 1940's style ballroom for Reba McEntire's video "Sunday Kind Of Love". The video was produced by Scene Three Productions and completed in June.

L I N E R N O T E S

David Briggs



When he was 10 years old, David Briggs almost lost the love of his life. It was 1953, the year Joseph Stalin died. All of America was singing “How Much Is That Doggie In The Window?” and Hank Williams’ immortal “Your Cheatin’ Heart”. David was juggling the responsibilities of that age — Little League practice, friends, school and the piano. The boys he knew had dropped out of piano. But Briggs kept at it only because his mother persisted, until one afternoon at a recital. He was to play a duet with — of all things — a girl. David, tall and thin with strawberry blond hair, stood up and announced to the audience, “I will now play for you . . .” His voice was drowned in a sea of giggles erupting from the front row. His whole baseball team had turned out to see the spectacle of David playing a duet with a girl.

The humiliation stung so deeply that he played the recital and then quit piano lessons. Briggs turned to baseball.

But several years later girls lured him back to his first love — music.

“I won a talent contest playing the guitar and singing,” he recalls. “I tried to get away from piano because it had a sissy image. And then Jerry Lee Lewis came along and changed some of that. He put a little glamour into it. Elvis came along later and that was

even more exciting. I noticed you could get more girls playing music than you could ball.”

In the late 1950s, his hometown of Muscle Shoals, Alabama was emerging as one of the country’s music centers. Someone heard him play in a band and asked him if he’d play on a record. Briggs jumped at the chance. So at 14, he traded his afternoons on a dusty baseball diamond for sitting on a piano bench pounding out rock ‘n’ roll tunes in a cramped recording studio.

He still managed to skip a grade and by the time he was 17, Briggs had a brand new Thunderbird, an MG sports car and a high school diploma.

“Everybody wanted to be a guitar player. But, they didn’t have any keyboard players. Back then it was just piano. I was probably the best of the worst. That’s the reason I got so much studio work.”

Through two years of college, he kept the same dizzying schedule — classes, studying, and playing sessions at night. He managed to squeeze in dating and eventually married his teenage sweetheart, the former Judy McLemore.

After two years of studying business in college, he and Judy moved to Nashville. He was 21 and had been there two years when he got the chance to be a second string piano player at a recording session with Elvis.

“I was only there because Floyd Cramer had to be at another studio. He couldn’t be at RCA until 10 o’clock [p.m.]. Normally, Elvis didn’t come in until late so they asked me to be there just in case he came early. It was really just a safety thing.

“As it turned out Elvis came in early that night — about 6:30 — ready to go to work. I had never met him and I was scared to death. The first song Elvis wanted to do was ‘Love Letters’ which is all piano. God, you talk about pressure.

“We had just started to cut this thing, and about that time Floyd came in. I said, ‘Get over here Floyd and play this thing.’ Floyd played it through maybe once. They had all the lights turned out and you could just see Elvis. He looked like a god down there. He had a candle in front of him and he had the piano moved in front of him because he liked to sing where he could hear things. Elvis went through it one time, and said, ‘Where’s that boy? Where’s that boy?’

“I was over on the organ. I had gone over there and felt really secure. Now Elvis said, ‘Let him play it. I’m used to the way he did it.’ Now I was not only playing with Elvis, which scared me to death, I was playing in front of Floyd.”

After that, Briggs started playing more sessions with Elvis. “Floyd had had ‘Last Date’ and a few hits on his

own and he got out of playing sessions.”

It was during that time that Elvis began asking Briggs to go on the road.

“We were in L.A. recording and this was about 1972. We recorded all week and cut about 30 songs or more. Sometimes, we cut 20 - 30 songs with Elvis in two days. He didn't want to take a long time. Once he got it cut he wanted to hear it and play it back a hundred times, but he didn't want to cut more than once or twice.

“Every night, he'd ask me, 'Why don't you do Vegas with us?' But I had wall-to-wall sessions booked for three weeks. Everybody in his band and all his guys were saying, 'Why don't you go? He's been nice to you' and he had cut two songs that I had published ('Pieces Of My Life' and 'Honky Tonk Angel'). I was really tempted.

“Elvis would do the craziest things like he'd be singing and have on maybe a big black coat that came down to about here [mid-thigh] and black pants and all of the sudden you'd look over and he'd have dropped his pants, and there'd be those little, white legs.

“Elvis had this thing. He either liked you a lot or he didn't pay much attention to you. But if he liked you, somebody else could play it a lot better and it wouldn't matter. It was weird. It was like a chemistry that he and I got along so good.”

Briggs began doing more shows with Elvis. One was in Pontiac, Michigan at a New Year's Eve party, billed as the world's largest.

“It was a big show and a big place, and I needed to make all the noise I could. I took an electric piano, a clavinet which makes funky sounds, and a little font machine. It would be like if you imagined how lightening would sound if you could hear it. He was doing his karate onstage, and I was back there doing this machine for him.

“When Glen Dee, his piano player quit, Elvis wanted me to play piano.' It's so much trouble in a big band. You work all the time. You never stop. Being able to sit there and play the electric piano and the clavinet was so easy. It was just like playing lead guitar. You didn't have to do much.”

Elvis' persuasion finally paid off when Briggs started playing with him regularly in 1975.

“In fact, I sort of look to my job with Elvis as the reason for my divorce,” he confided. Elvis frequently asked Briggs to take his girlfriend Linda Thompson out to eat and to events she attended as a former Miss Tennessee. Briggs' long hours with Thompson and time away from home eventually tore his marriage apart.

Briggs left Elvis in January of 1977. Linda went with him. Elvis died later that year. Although Briggs and Thompson parted several years ago, the two remain friends today.

Since then, Briggs has refused offers to go on the road — even from one of Country's hottest new acts, K. T. Oslin. Briggs says that when he plays on K. T.'s albums he tries to imitate her style of playing. When she plays keyboard, he's on synthesizer and strings.

What does K. T. say about him?

“Working with David is a bit like the movies 'Snake Pit', 'Harold and Maude' and 'One Flew Over the Cuckoo's Nest'. He's insane and wonderful. There's not much I can say about him that's printable.” She laughs. “I taught him everything he knows.”

Briggs has played with the best: Bob Seger, Sawyer Brown, T. Graham Brown, Roger Miller, Ronnie Milsap, Barbara Mandrell, Reba McEntire, Kenny Rogers, Hank Williams, Jr., Alabama, Eric Clapton, Ernest Tubbs, George Harrison and Waylon Jennings just to name a few.

But he's done more than play backup for the stars. He's discovered some as well. Briggs and Norman Putnam had a recording studio and Danor Publishing in the early 1970s. Most pop recordings produced in Nashville during that time were coming out of their Quadrafonic Studio.

“Will Jennings was an English professor at the University of Wisconsin. He came in and said he was from ROLLING STONE and wanted to interview me. We had just had ROLLING STONE here

(continued on page 29)

Side Bar ♦ ♦ ♦

The forthcoming Statler Brothers album is being mixed at Young 'Un Studio. Some of the musicians who have worked on the album include the lp's producer Jerry Kennedy along with Chip Young and Pete Wade on acoustic and electric guitars. Hargus “Pig” Robbins played piano. David Briggs was on keyboards and Gene Chrisman played drums. Mike Leach and Larry Paxton were on bass. On fiddle were Buddy Spicher and “Hoot” Hester. Weldon Myrick added the steel guitar and Dobro. The Nashville String Machine led by Carol Gorodetzky also added its touches to the album.

♦ ♦ ♦
Edgar Myers just cut a self-produced album for the MCA Masters' Series. Myers played the string bass on the tracks.

♦ ♦ ♦
Kenny Rogers is working on the tracks for his debut Warner Bros. lp at 16th Avenue Sound. Musicians who'll be featured on the disc include drummer Paul Leim, Dave Innis, keyboards; Matt Rollins, piano; Michael Rhodes, bass; and guitarist Steve Gibson.

Fan Fair — Great!

More than 23,000 people battled scorching heat, record cold temperatures and even a temporary electrical blackout at the Tennessee State Fairgrounds to see their favorite stars during the 17th annual International Country Music Fan Fair. All that just seemed to be taken as a badge of honor, proof that those in attendance were truly diehard Country Music fans.

Country Music lovers traveled from all over the world to participate in the weeklong Country Music marathon of shows, exhibits, games and food. Admission to Opryland U.S.A. theme park, the Ryman Auditorium and the Country Music Hall of Fame & Museum was also included in the \$60 ticket price.

Bill Monroe kicked off the festivities with the Bluegrass Show on Monday, June 6. More than a dozen acts joined him for three hours of picking and singing.

Nashville Mayor Bill Boner gave a speech and played his harmonica during opening ceremonies Tuesday. Keel Hunt, executive vice president of the Nashville Area Chamber of Commerce and Hal Durham, senior vice president and general manager at Opryland, also addressed the crowd. Following the opening ceremonies, Lynn Anderson and George Jones hosted the International Show, which featured Daniel O'Donnell from Ireland, Johnny Burke from Canada and performers from Denmark, France, Norway and Australia. Then it was the Independent label show featuring the Kendalls, Jill Jordan and Darlene Austin among others. Late Tuesday afternoon, Mercury PolyGram Records showcased some of its talent — Butch Baker, Kathy Mattea, Larry

Boone, Lynn Anderson, David Lynn Jones and surprise guests The Everly Brothers. Mel Tillis and Tom T. Hall co-hosted the concert, which commemorated the label's fortieth anniversary. That night, Charlie Daniels hosted the CBS label show which featured Country heartthrob Ricky Van Shelton, Janie Fricke, Vern Gosdin, Darden Smith, Shelby Lynne and The O'Kanes. Then crowds listened past midnight to the Cajun show performers, which included Rufus Thibodeaux, Johnny Allen and Jimmy C. Newman.

About 40 Country stars risked heat exhaustion and strained muscles to battle in the All American Country Games Wednesday at Vanderbilt's Dudley Field. The temperature on the field hovered at over 110 degrees, but that didn't stop the performers-turned-athletes. So many stars turned out that four teams competed this year instead of three. The newly formed Red, White and Blue Team captured the gold medal. Mark Miller and Sawyer Brown were team captains. Other members were Curtis Stone of Highway 101, Steve Cooper of Canyon, Dobie Gray,



RCA labelmates and life mates (they are husband and wife) Keith Whitley and Lorrie Morgan spend time with their fans during an autograph session at their Fan Fair booth.

CBS recording artist Ricky Van Shelton enjoys a day of signing autographs at Fan Fair '88.



Photo by: Alan Mayor



Photo by: Libby Leverett-Crew

Dwight Yoakam and Country great, Buck Owens, share the stage during a Bakersfield segment at the Warner Bros. Records show during Fan Fair.



Photo by: Libby Leverett-Crew



Photo by: Libby Leverett-Crew

Country legend George Jones packs a full stadium at the Fan Fair International Show. Jones served as both performer and host much to the delight of diehard Fan Fair goers.



Photo by: Libby Leverett-Crew

Mark Miller of the group Sawyer Brown struts to the beat at Thursday's Capitol Records Show.

Too Slim of Riders in the Sky, Keith Knudsen of Southern Pacific, Melanie Greenwood, Bobby Randall of Sawyer Brown and Kathy Mattea.

It was a close race for second. After a tie-breaker foot race between White Team member Marty Haggard and the Blue Team's Gary Morris, the White Team was awarded the silver medal.

Oak Ridge Boys Richard Sterban and Joe Bonsall were captains of the second-place White Team that included Haggard, Butch Baker, Christy Forester of the Forester Sisters, Mark Herndon of Alabama,

Libby Hurley, Cactus Moser of Highway 101, Marty Raybon of Shenandoah and Steve Sanders of the Oak Ridge Boys.

The third-place Blue Team was led by Gary Morris



CBS Records ended their 1988 Fan Fair show with an impromptu guitar pull led by CBS/Epic artist Charlie Daniels (second from left). Other participants in the jam session included labelmates (l to r) Sonny Landreth, Ray Benson of Asleep At The Wheel and Tommy Crain of the Charlie Daniels Band.

and Charley Pride. Other members were Helen Cornelius, Jack Daniels of Highway 101, Tom Grant of trinity lane, Mike McGuire of Shenandoah, Randy Russell Rigney and Johnny Boatright of Canyon, Les Taylor of Exile and Tanya Tucker.

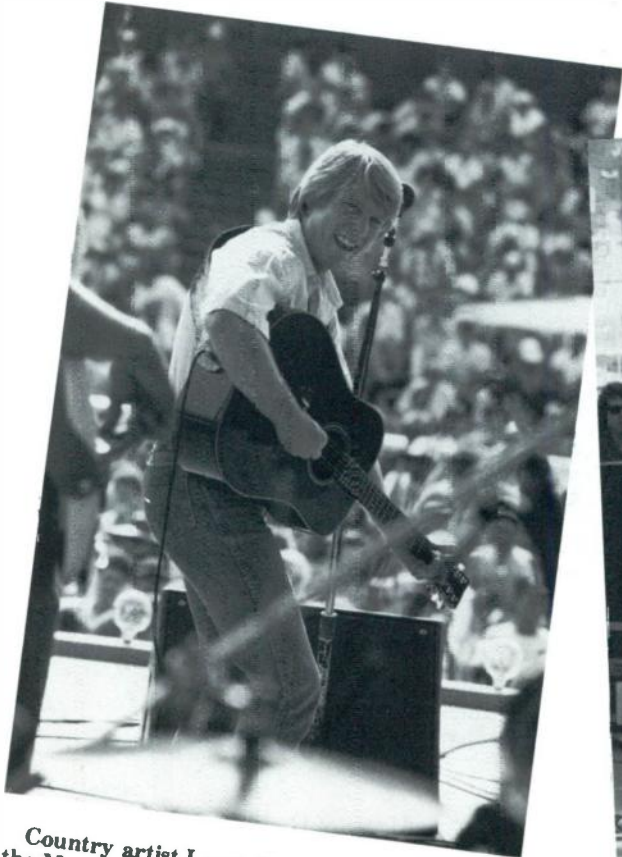
Randy Owen and Teddy Gentry headed the Red Team with Duane Allen of the Oak Ridge Boys, Karen Brooks, Greg Fowler, Lorrie Morgan and husband Keith Whitley, Juice Newton, Woody Paul of Riders in the Sky, Judy Rodman and Dave Rowland of Dave and Sugar.

After the games, some of the stars headed for the fairgrounds to perform in the Warner Bros. Show. The packed stands vibrated with the music of k. d. lang, Michael Martin Murphy, Southern Pacific, The McCarters, Dwight Yoakam and Buck Owens.

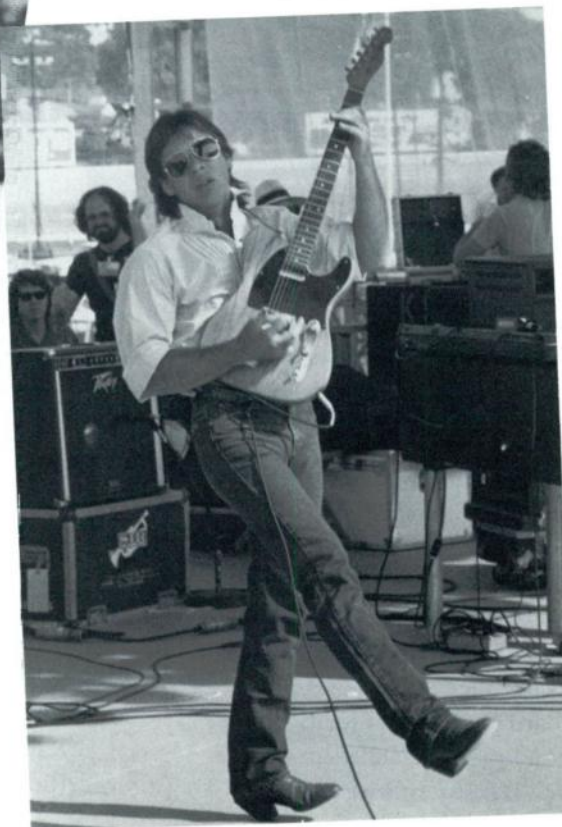
Vince Gill hosted the RCA Show Wednesday night, which included Keith Whitley, Lorrie Morgan, Foster and Lloyd, Baillie and The Boys and K. T. Oslin.

Thursday brought record-setting cool temperatures to Nashville, but crowds still gathered to see Johnny Rodriguez, Dana McVicker, Sawyer Brown, Mel McDaniel, Marie Osmond and Dan Seals at the Capitol Records Show. In the afternoon, the 16th Avenue Records Show included Vicki Bird, Randy VanWarmer, Neal McGoy, Canyon and Charley Pride.

Around 2 p.m. Thursday, an electrical problem left the fairgrounds in darkness for about 90 minutes. But



Country artist Larry Boone hams it up at the Mercury/Polygram Show.



David Lynn Jones kicks up his heels at the Mercury/Polygram Show on Tuesday during Fan Fair week.

Photo by: Beth Gwinn

that didn't stop the artists or the fans from having a good time. George Strait fans had been standing in line for about four hours waiting for him to arrive. The lights went out after he started signing autographs so a door was opened to let light in so he could see to keep on signing and visiting with the 1,500 people who were in line.

Riders in the Sky hosted the MCA Label Show Thursday night. They were joined by John Anderson, Skip Ewing, Patty Loveless and The Desert Rose Band.

More than 20 of Country's most gifted songwriters sang some of their tunes Friday morning during the Songwriters Show that featured Dean Dillon, Paul Overstreet and Thom Schuyler. Shelly Mangrum, of The Nashville Network's "Country Clips" hosted Friday afternoon's MTM Label Show, which featured Becky Hobbs, Holly Dunn, Judy Rodman, SKB, The Girls Next Door and Marty Haggard. The International Fan Club Organization (IFCO) had a dinner and show Friday night, which was not included as part of the Fan Fair admission.

Fan Fair festivities ended Sunday with the Grand Masters Fiddling Contest at Opryland. Two Texans captured top honors. Dale Morris, Jr. won the contest, with Bart Trotter placing second and Jeff Guernsey of Henryville, Indiana taking third.

In between shows during the week, fans milled through the exhibit halls looking at booths, buying



RCA Country newcomer K.T. Oslin gives it her all at the RCA Records Show during Fan Fair.



Photo by: Beth Gurinn

Mercury/Polygram artist Butch Baker puts on his best show despite sweltering temperatures at Fan Fair.



Photo by: Libby Leverett-Crew

CBS' Darden Smith cools down at the label's evening show during Fan Fair.



Photo by: Tim Campbell



Highway 101 was inducted into the Country Music Hall of Fame and Museum's Walkway of the Stars during Fan Fair. The group also presented some favorite memorabilia to the museum, including the headboard popularized in the group's single "The Bed You Made For Me." Members are (l to r) Paulette Carlson, Cactus Moser, Curtis Stone and Jack Daniels.

Ricky Skaggs received first place honors in the Fan Fair booth competition, winning over 324 other exhibits. Skaggs (center) poses with Fan Club members (l to r) Barbara Kimes, Karen Tolley and CMA Executive Director Jo Walker-Meador.



Photo by: Alan Mayor

Photo by: Beth Gierinn



Gathered at the MCA Fan Fair Show are (l to r) Desert Rose Band members Jay Dee Maness, Herb Pedersen, Bill Bryson, Chris Hillman and John Jorgenson. Also attempting to cool off in front of the fan are (l to r) Bill Catino, director of promotion (Northeast) MCA/Nashville and Lew Garrett of Camelot Records.



Photo by: Tim Campbell

Wynonna and Naomi Judd presented their costumes from 1987's CMA Awards Show to the Country Music Hall of Fame and Museum during special ceremonies in June. The outfits will be on display along with Naomi's nursing uniform and some of Wynonna's high school keepsakes. Pictured during the presentation are (l to r) Wynonna Judd, Nashville reporter Kathy Martindale and Naomi Judd.

Photo by: Libby Leverett-Crew



Opposing team members (l to r) Marty Haggard and Gary Morris sprint it out during the All American Country Games during Fan Fair week. Haggard finished first with Morris close behind.



16th Avenue Records artist Johnny Boatwright of Canyon displays his athletic prowess despite temperatures hovering at 110 degrees during the All American Country Games.

Photo by: Libby Leverett-Crew

Photo by: Libby Leverett-Crew



Marty Haggard (left) and Richard Sterban (right) use the chew-on-tongue strategy as Gary Morris looks on during Fan Fair's All American Country Games.



Judy Rodman (front) takes her hoola-hooping lightly while Juice Newton follows a more serious approach. Newton was the very last person to drop her hoola-hoop continuing even after the final whistle blew.

Photo by: Libby Leverett-Crew

Can you get me some Alabama records?' It can be pretty humbling, but you can't fault them for not knowing who you are."

Gill says one fan named Shaun attends Fan Fair every year and brings him something from Boston. This year Gill was going to return the favor by giving him a Boston Celtics jacket that Gill had been wearing.

Ricky Skaggs' fan club won a blue ribbon for his "Comin' Home To Stay" booth complete with a white picket fence and artificial chickens. Charley Pride's booth came in second with a three-way tie for third between Patty Loveless, Barbara Mandrell and Eddy Raven's booths. The various fan clubs at Fan Fair selected the winners.

During the week, Naomi Judd presented her nursing uniform cap and pin and Wynonna Judd

donated some of her high school memorabilia for an exhibit at the Country Music Hall of Fame and Museum. Eddy Raven, Highway 101, Dwight Yoakam, Rosanne Cash, the late Goerge Morgan and O. B. McClinton were inducted into the museum's Walkway of Stars.

The sale of albums, cassettes and compact discs jumped more than 20 percent over last year's sales at Fan Fair. The top selling album for 1987 and 1988 was Ricky Van Shelton's WILD EYED DREAM.

"The other surprise was the debut album by Canyon on 16th Avenue Records, which has been in release for just a few weeks and finished in our top 10 of bestsellers at number three," Hays Carlock, of Music City Record Distributors, said.

The 18th International Country Music Fan Fair will be held June 5 - 11, 1989.



Lon Helton Presents "Nashville Live"

September 27, 1987 marked another first for Country Music. And another success story. Playing on a three-year-old dream, RADIO & RECORDS' Nashville Bureau Chief/Country Editor Lon Helton, took to the airwaves with "Nashville Live", a 90-minute weekly Country radio program which invites listeners to talk directly to Country Music's greatest stars via an 800 number (1-800-635-STAR). Thumbing through Helton's Carol Burnett-like autograph book, one sees the newly acclaimed radio talk show host has presented dozens of Country acts, from Alabama, Hank Williams, Jr., Sweethearts of the Rodeo and SKB to The Gatlins, Crystal Gayle, Charley Pride and Tanya Tucker during the debut year of the one-of-a-kind Country show.

"I thought it would be a natural for Country because of the natural affinity between Country artists and listeners," remarked Helton when queried about the original conception of "Nashville Live". He continued, "There has been a very successful rock show called "Rock Line" that has been on since 1980. I used to listen to it in Los Angeles all the time, and I thought it was a natural."

With that as his premise, Helton began the initial planning for "Nashville Live" a few years ago, talking with artists and radio stations to see if there would be a positive response to such a program. While there are numerous syndicated Country shows, "Nashville Live" reigns as the only one geared toward a live fan/artist interview format. "I think the reason we've been so successful is because we are offering something that is totally different," Helton said, adding that a syndicated program should offer something that local stations can't.

Delivered via satellite on nearly 150 stations across the U.S., "Nashville Live" airs Sunday nights from 7:30 p.m. to 9:00 p.m. (CDT) from Nashville's Emerald Sound Studios, the city's only sound studio equipped to transmit live or recorded events and programs anywhere in the world.

Key stations currently picking up the satellite delivered package include WUSN/Chicago, WQYK/Tampa, WUBE/Cincinnati, WAMZ/Louisville, WDAF/Kansas City, Missouri, KSON/San Diego, KPLX/Dallas, KGA/Spokane, Washington, KLZ/Denver and WFMS, Indianapolis.

"Nashville Live's" format is broken down to 10 songs, or 35 minutes worth of music, 16 minutes of commercials and 39 minutes of interview time. While



Photo by: Alan Mayor

CMA's 1987 Entertainer of the Year Hank Williams Jr. chats with Lon Helton during a "Nashville Live" taping at Emerald Sound Studios in Nashville.

an hour and a half would seem to be ample time, Helton says it "goes by tremendously fast."

During the show, Helton acts as a traffic cop in that he keeps the show going in the right direction and often follows-up questions asked by fans. "One of the reasons I really wanted to do this show was because most syndication, even some that I have done, spends an hour with an artist, takes their comments, then cuts them up into little 30-second sound bites.

"So what the fans hear on all the countdown shows, the magazine shows, etc. are only little bites about what people think. 'Nashville Live' lets an artist's real personality come out because it's an hour and a half with one person and as they get comfortable they start to reveal things about themselves that don't always come through."

While he doesn't have a handle on the direction of the fans' questions — "When we push the button on that 800 number the person asks whatever they want" — Helton says that's not a problem. "The fans want to know stuff like what sign artists are or what they like to do in their spare time. They like to know about them as people, not delve into them as skeletons."

Defining most of the fan questions on "Nashville Live" as "off the wall", Helton says, "The most fun thing for me to hear is when a fan asks a question on the phone and the artist responds, 'Wow, I've never been asked that before.'"

(continued on page 22)

The key word to describe WSTH-FM in Columbus, Georgia is progress. WSTH is a full-fledged competitive powerhouse packed with effective promotions, ratings that make other station owners green with envy and employees who love what they do. What more could a station manager ask for? Plenty. WSTH station manager Glenn Buxton intends to maintain the top-ranked position and with that goal in mind, he has no plans to lessen the push.



This 100,000-watt FM station has not always held such an impressive status. Two years ago, 'STH was a small, low-wattage station with seemingly little promise. Today, things are different.

Allen Woodall, Jr. purchased the station in December of '86, and he's been improving the outlet ever since. Part of Woodall's plan included upping the power to 100,000 watts and raising the station's tower. The next step — and perhaps the most beneficial — was an adventurous publicity push. "He's just very promotion minded," describes Buxton. "We started a lottery mailer promotion. We sent everybody we mail to a bumper sticker and a lottery ticket for thousands of dollars worth of prizes. We're in our third lottery right now and this time we mailed to 146,000 homes. We mailed a bumper sticker to every home. You won't pass ten cars that you don't see one of our stickers!" he adds.

Woodall is also a firm believer in promoting his station via the visual medium of television. "We do an ongoing advertising program with a heavy concentration on tv," explains Buxton. "In fact, this spring we ran nearly \$35,000 worth of tv advertisements. We have a continual tv campaign for the year with a \$65,000 budget."

The station's progress has matched its employees' efforts and 'STH has the rating books to prove it. "We are ranked number one in nearly every category once you reach age 18. According to Arbiton, we're the top ranked

station in the TSA (total survey area) for Columbus, Georgia."

Pressures mount despite the phenomenal success of the station over the past couple of years. "Listener-wise it's there," explains Buxton. "What we're trying to do is build the sales side of the radio station. Car dealers make up the single largest category we have as far as clients. We don't have a remote availability between now and the end of 1988. We average about seven or eight remotes per week," Buxton adds.

Although Buxton maintains that Country audiences are more conservative compared to AC or CHR listeners, he believes there isn't a single advertiser for which his station can't work. "We draw a very high-class clientele — people who have money to spend," says Buxton. Part of the advertising edge at 'STH is the geographic location of the station. The 'STH signal is clearly received in parts of Birmingham, Atlanta, and Montgomery, as well as in parts of Florida. This asset also contributes to the station's advertising promise.

The station's format philosophy leans toward upbeat Country Music as opposed to a great deal of talk and "personality" type radio, according to Buxton. However, 'STH must have found the perfect balance between the two because the station's morning air personality, Mason Dixon, recently earned an award as the area's most popular dj. Whatever the case, the main focus is, of course, on the music. The 'STH format touches various positions on the Country spectrum — ranging from Elvis Presley and the Eagles to Dwight Yoakam and George Jones.

There are problems which arise even at the most acclaimed of Country stations. One of the biggest dilemmas at WSTH is having to decide what promotions the station can and cannot get involved in. "So many people want us to do things for them," explains Buxton. "We can only be in so many places at one time. Our procedure is if we're not booked we'll go. A lot of problems arise when clients want us to do so many promotions. Since I came aboard as manager, we've taken a real hard look at what we do. I don't want the station cluttered with so many different events that one of them won't be successful."

Success hasn't come cheaply for the 'STH investors and employees. Despite the headaches, Buxton describes his staff as "excited". "The average person here puts in 50 - 60 hours each week. We let people know up front all the things that the station is involved in. There's never been anything this big in this area — ever!" he exclaims. "It takes a lot of work but our people are paid well. They're not sent out and made to work for no money," he ends.

The progress achieved at 'STH is backed with effective business tactics. To other stations wanting to achieve the same results, Buxton suggests:

- Plan the station's direction and map out at least one major promotion per quarter
- Develop a two-year sales plan and make your goals realistic
- Do what you tell your clients you are going to do
- Be willing to invest money
- Keep a low employee turn over

— Suzanne Gibson

Back-To-Back Breakers

Robin Lee

- ★ Nashville born and raised songstress, Robin Lee, is coming of age. She recently signed her first major label contract with Atlantic America Records. Shortly thereafter, she released her first lp, *THIS OLD FLAME*, with the company.
- ★ Less than ten years ago, 15-year-old Lee, like many other teenagers, was dreaming of success in the music industry. So, she put her talent to work and began performing with a local group at high school proms and parties.
- ★ She attended college for three weeks but found the situation confining. She began singing demos and eventually landed a contract with Evergreen Records, an independent label.



“Nashville Live”

(continued from page 20)

Recalling a recent show which featured Rosanne Cash, Helton relayed, “A fan called in and said, ‘I know Johnny Cash is your father, but who’s your mother?’”

“Rosanne sat back kind of startled and said, ‘I’ve never been asked that before.’ She then went on for a couple of minutes about who her mother was and that she was living in California.”

Unlike many syndicated shows, “Nashville Live” doesn’t require as much pre-production as most. Emerald Sound, owned by “Nashville Live” executive producer and long-time Country Music industryman, Dale Moore, is responsible for clearing the show with the stations and booking the talent. Helton, who acts in an advisory capacity when it comes to garnering talent, is mainly concerned with picking the 10 songs for the show which are most representative of an artist’s career.

What about artists who don’t have 10 recognizable records? “To have 10 hit records is a lot — almost three years of hit music. But, we feel a real obligation to get new acts out there, because in a lot of ways, people wonder who the new acts are,” Helton said.

“Say an act doesn’t have 10 records to cover, what we’ll do is put two acts on in a night. The first half of the show will be devoted to one artist, with the second half devoted to another.”

With nearly 10 months and 40 shows under his belt, Helton’s become more comfortable with “Nashville Live”, sponsored by Phillips Petroleum and heard

by more than 900,000 people in the U.S. Because the show follows a live format, the possibility of going international is slim; however, Helton hopes “Nashville Live” will soon be made available to Canadian radio stations.

A 15-year Country Music industry veteran, Chicago-native Helton began his career at WAAG in Galesburg, Illinois, doing a four-hour Country Music morning program, followed by a three-hour afternoon rock stint. In 1974, he joined Denver Country outlet KLAK, staying there a couple of years before heading back to Illinois’ Windy City. In Chicago for five years, Helton worked at WMAQ. In 1980, he relocated to KHJ in Los Angeles, where he remained until taking on his current Country editor duties at R&R.

Defining his weekly section in R&R as a “hell of a forum to reach probably 100 percent of the record companies and about 90 percent of the radio stations in America,” Helton explains. “I see myself as a conduit between people in the business — a space where I hope they know they can lay out their problems.”

Similarly, Helton hopes to achieve the same type of results with “Nashville Live”. “The thing we try to do is bring some fun to Country radio — that’s the overall statement of the show.

“To me, Country artists are interesting people. Because each of them have their own stories, we try and let each story come out — how they got here, what they do here — and I think that’s what keeps it interesting.

“Overall,” Helton ended, “I think the artists all go away with a real sense that they’ve touched some people in terms of chatting with fans.”

Well, what more could you ask?



— Kelley Gattis

Overcoming The Perception, Defining The Reality

Eight of Country Music's top radio executives met in Nashville to discuss "Overcoming the Country Bias" during the 1988 Country Radio Seminar/Music Industry Professional Seminar. On hand for the roundtable-like discussion were Moderator Larry Daniels, program director of KNIX Radio/Phoenix; Paul Wilensky, general manager of WMZQ Radio/Washington, DC; Craig Magee, vice president and general manager of KIKK Radio/Houston; Dan Halyburton, vice president and general manager of KPLX Radio/Dallas-Ft. Worth; Nancy Vaeth, vice president and general manager of WFMS Radio/Indianapolis; Bob Podolsky, general sales manager of KNIX/Phoenix; Ken Christenson, manager of KATZ/Atlanta; and Bobby Denton, vice president and general manager of WIVK AM-FM/Knoxville.

Following is the second of two excerpts CLOSE UP will feature from the meeting:

Larry Daniels . . . There's been a somewhat dramatic change in the Country Music visibility, I guess you might say, just in the past couple of years. Would anyone like to comment on that? The type of music that is out there?

Craig Magee . . . I was going to make a comment regarding one of the things that our sales people utilize a lot, and it's a publication that I think has been very good for — very kind to — Country Music, and that's *USA Today*. Every article that we can find in *USA Today* regarding Country is cut out and used as a part of our media leave-behind. Because it's been very positive.

A lot of that is because of the new artists . . . the Dwight Yoakams and the Randy Trivises. . . .

Paul Wilesky . . . *USA Today* also has an 'artist pick' where they use jocks. As a matter of fact, part of my morning team, Mary Ball, is featured in there to pick the hot Country songs.

Bobby Denton . . . One thing that I think really helps us continue to succeed is, when the Urban Cowboy craze came out, we did not allow any of our people to wear cowboy boots or hats, and some of the stations that did, when it was over, were gone. We have a policy at our station that our guys must wear ties — no tee-shirts and no jeans. You dress for success. If you go to borrow money from a banker, you dress like a banker. If you dress like a bum, you won't get your loan.

A lot of clients come through our studios. And the one thing they say is they're really impressed with the people we have, the way they dress. We have 50 green plants in our office. It looks like an office. It doesn't look like a Country Music radio station. When they go on the air, the guy may not be wearing a three-piece suit but he will be wearing a tie, whether it's a three-piece suit or not. That's the one thing that people say — they were really impressed with the people, and the way they dressed. If they go in and the guy's got a 'Go

to Hell, Dwight Yoakam' tee-shirt on, that's the way he's going to feel when he leaves. People buy and do business with people they're impressed with and with people they like. And one of our highest-priced employees, not counting air people or sales people, is our receptionist, because the first contact that anyone has when they call is the receptionist. We went through about five of them and then, when I was promoted to this job, it was the first thing I did: start interviewing people for the receptionist job. When people call, the receptionist knows what's going on in the radio station, she knows who works there. She knows that Ken Christenson's with KATZ, she knows Mike Moran's with KATZ. The worst thing that could happen is someone calls from a major agency, and the girl doesn't know who they are. So, we do a lot of things internally that make, I think, employees feel good and also the clients feel good.

Nancy Vaeth . . . Another thing I think is vital to a successful sales operation is to provide information, not just about your radio station, not facts and figures about your demographics, but information the clients can't get from anybody else: information on the marketplace, information on their businesses. Do your homework, find out more about it. So, when you make your presentation, you're not just honing in on selling your product. You have to keep coming in with something new. And one call doesn't usually sell them if they really and truly do have a bias against Country Music, or they have a problem with buying it.

So, to provide them with more and better information than the other people are providing them gives you a leg up. And you can put this on slides, you can invite people to your radio station. We have a real nice facility and we like to show it to people. We like to show it off. And again, as Bobby was saying — we don't greet them with tee-shirts at the door. It's another way of presenting yourself as a full-service radio station, not a rep who's just out for the money ➤

and out to get this particular order. And when you provide them with more and more information, you're the one they call back first when they need something. That way, you're never left out in the cold where the bias is.

Paul Wilensky . . . You know, in keeping with what you were saying, there are so many things that, obviously, any radio station can do, and I think if we get past the fact that we're a Country radio station and say, 'Hey, I want it to be the best radio station in my city,' then you do things.

Larry Daniels . . . Make it mass appeal?

Paul Wilensky . . . Exactly.

Larry Daniels . . . Country Music format is for everyone.

Dan Halyburton . . . One of the difficulties I think Country radio stations run into is because our success is so outstanding on a local level our rates are very expensive. One of the problems you find then when you're looking for national business, is that you're charging what you can get in your marketplace because it works for local retailers and it works for your local businesspeople. Then, when you've got to go out there and compete on a national level, you find a lot of other radio stations more or less giving it away. That's where, if there's a bias, it comes in. It's really the justification of 'Why should I pay more to buy a Country radio station in Dallas/Ft. Worth on let's say a cost-per-point basis than I can buy on a very popular and very well known AC radio station or a rock station or CHR radio station?'

Ken Christenson . . . I think you hit it exactly. The perception over quite a period of time has been that other formats have been able to deliver audience and have been able to command rates and now you see some very, very high-rated Country stations and the reaction has been, 'Well, I'm not sure if I want to pay that much money for this.'

Nancy Vaeth . . . Don't you also think, though, that part of that is the technique of the buyer — what she's trying to do or he's trying to do is to get a lower rate?

Ken Christenson . . . Absolutely. I'm sure that's part of it.

Nancy Vaeth . . . And if you're an easy-listening station, they'll say, 'Well, they don't listen to your commercials' or 'your audience is too old,' or whatever; CHR, 'You've got too many teens.' I mean, they'll pick out whatever your weakness is and they'll hone in on that to get a better price. So some of this objection that we're hearing about Country is probably coming right down to negotiating. . . . What they're willing to pay for it versus what you want them to pay.

Dan Halyburton . . . But our response to that should be that 'People are paying that kind of money for commercials because it works for their advertisers, and if it didn't work, they wouldn't pay it.' As Bobby was saying earlier, we're talking and dealing with clients on a local level. If it works, they're going to stay on your radio station; if it doesn't work, you're history. They can measure what that advertising effort has done for them and many national advertisers and agencies are just so far away from being able to measure that. That may be some of our, at least in Dallas, toughest challenges — to continually justify the high rates we charge nationally because that's what we charge locally, and we feel we should be getting that nationally as well.

Paul Wilensky . . . I think we also have to address, especially everybody in this room, the fact that the Country shares for our radio stations are the highest they've ever been. And KNIX for example, has the highest shares Phoenix has ever seen. That is not accidental.

Larry Daniels . . . You know, it does help to have good ratings. That does eliminate some biases.

Bob Podolsky . . . Basic elimination. There was a day when fighting a Country bias was our number one task at hand, and I think a lot of us are finding now that the rate objection, not even in relation to the Country bias, is definitely the number one thing we're fighting.

We love it. When we get a Country bias objection, we're fired up. Once in a great while, a national buy will come down with a 'no Country' dictate. We've got some wineries and some clients like this who have 'no Country' dictates on the buy nationally. And we get fired up. We enjoy doing battle with that kind of account.

Larry Daniels . . . I asked this question earlier and no one wanted to tackle it at the time, but I'm coming back. We did a survey prior to this panel discussion, with people around the country to find out what they felt the perceptions are, or mis-perceptions. There is a perception that the music is 'twangy'. That is still with us — but the music has changed; has it not?

Dan Halyburton . . . That's the easiest objection of all to deal with. Just go in to your music director and start pulling some tunes and put them on a cassette and send them to the guy.

Craig Magee . . . I'm finding that a lot of the clients are better educated on the newer artists than the old artists of Country Music. They know Randy Travis, Dwight Yoakam, etc. It's those artists you can talk to them about to overcome some objections.

Larry Daniels . . . Have you noticed in your concerts your radio stations have presented in the last couple of years, a difference in the makeup of the audience?

Dan Halyburton . . . Well, at the George Strait concert, yes. There were 10,000 17-year-old girls screaming like it was Elvis or the Beatles.

Bob Podolsky . . . A little bit younger.

Bobby Denton . . . Hank, Jr and Randy Travis, much younger.

Dan Halyburton . . . We've been real hung up on this 25 - 34-year-old age cell, because we generally didn't do real well on it. It was over 30 and really 35 that Country performed well in. But remember that the bulge, if you will, of the U.S. population is moving out of 25 - 34 and into 35 - 44. And this may create some new problems, both in the programming side and maybe even, maybe not, problems for the sales side of it, but it's something we should be aware of.

Larry Daniels . . . One thing the Randy Trivises, the George Straits, and The Judds have done is appeal to the younger demos, while at the same time appealing to the older demos.

Bobby Denton . . . It's a fine line.

Bob Podolsky . . . It really is. One thing we're finding in the Country concert composition is we're getting more and more requests from the media-buying community for tickets for concerts. We never used to have that. That's kind of an odd twist and we love that. We love to send them to the concerts.

Larry Daniels . . . Does anyone have any biases that we may not have touched upon yet?

So, what I have understood from listening to everyone here is that basically you build a consistent radio station, a station that has a quality image, a quality product and you market it better than the other radio stations in the market. And that's what makes the Country bias go away.


Dan Halyburton . . . We have to work harder at it. I mean, we can't sit around here and say, 'Hey, it's an easy task,' because we talk about biases maybe not existing the way they used to be. But it isn't exactly a gold-paved road that we're having to drive on. We even find that in Dallas, Texas. We have to work harder.

We are compared to the ACs and we are compared to the CHRs — and, with a lack of familiarity in some cases, especially buyers at agencies, not so much direct clients. If you can get in and talk to clients, that's not a problem. But when you're dealing more with agencies, you have to work harder at it. Just looking at the materials in our market that other people send out, I know from looking at it, knowing what my stuff costs,

I'm spending a lot more money than they're spending. And I have to. I can't take that for granted. And I don't think that Country radio can take it for granted.

Bobby Denton . . . When we do outdoor promotions, or we do television, we do not make buys on Country Music shows. We think, especially in our market, that we have gotten to Country Music listeners. We're trying to get the 18 - 34s and people who might not listen to our station. So we tell our agencies when you are making our tv buy, put us where we can get new listeners, whether it be in "Dallas" or . . . we ran four slots in the Superbowl, which was quite expensive. But people watch the Superbowl who have never heard of our radio station, never listened to it.

Paul Wilensky . . . I'd like to make just one comment. Your on-air personalities project what your radio station is to its listeners, but your sales people — your sales managers — are the ones who project what Country radio is to the media . . . the people who are making those decisions. And I just think it's vital you make sure that your sales people are slick, well-groomed, well-dressed, well-spoken, well-educated . . . not necessarily in school, but well-educated in their format and that seems to be able to help get the ball rolling.

Larry Daniels . . . Well, I want to thank each and every one of you for helping us today. Hopefully, your comments will be a guideline for a lot of radio stations around the country who may be experiencing more problems than some of you. 

Country Radio Seminar

The Country Radio Seminar, sponsored by Country Radio Broadcasters, Inc. will celebrate its twentieth year March 2 - 4, 1989 at the Opryland Hotel in Nashville.

The seminar is designed for station owners, managers, program and music directors, sales managers and those in the record and music industry. The Country Radio Seminar will also include MIPS (the Music Industry Professional Seminar) sponsored by CMA as well as the Super Faces Show, New Faces Show and Banquet, Artist Radio Taping Session and more. For more information, contact (615) 321-4488 or 329-4487.

Awards

Bill Anderson recently received the 1988 Pioneer Achievement Award from the New York Coalition for Safety Belt Use. The honor is presented to individuals who promote safety belt use.

Country Music performing group Bandit recently won the "New Music Show" contest sponsored by WYNY Radio in New York for their record "Smoky Mountains I'll Be Coming Back To You".

Canada's highest rated Country radio station, 820 CHAM, was named Canada's Country Station of the Year by RPM Magazine, a music trade publication. The station has won the award for the last three years.

David Williams of Capitol Records received the honor of Country Promotion Man of the Year from Capitol/EMI America Manhattan Angel (CEMA). Williams is responsible for the South Central U.S. region.

The 1988 TEC (Technical Excellence and Creativity) Awards, presented by MIX magazine will be November 3 at the Biltmore Hotel in Los Angeles. The TEC Awards recognize the achievements of recording and sound professionals. The presentation also helps raise funds for audio education scholarships and charitable organizations specializing in hearing disability. For ticket information, call Rachel McBeth at MIX magazine, (415) 653-3307.

On September 27, Jerry Clower will be presented with the Mississippi Humanitarian of the Year Award. Clower was selected to receive the honor by a special committee of the Epilepsy Foundation of Mississippi based on a statewide survey of Chambers of Commerce.

Country Music entertainer Randy Travis dominated the 1988 MUSIC CITY NEWS Awards, taking home four major accolades during the course of the awards evening June 6. Travis was voted *Top Male Artist*, *Best Single* ("Forever And Ever, Amen"), *Best Album* (ALWAYS AND FOREVER) and *Entertainer of the Year*. The following were also honored at the ceremony: The Statlers — *Top Vocal Group* and *Best Video* ("Maple Street Memories"); Reba McEntire — *Female Vocalist*; The Judds — *Best Vocal Duo*; Conway Twitty — *Living Legend Award*; Emmylou Harris, Dolly Parton and Linda Ronstadt — *Top Vocal Collaboration*; Ricky Van Shelton — *Star of Tomorrow*; Ricky Skaggs — *Top Instrumentalist*; Ray Stevens — *Best Comedian*; The Chuck Wagon Gang — *Top Gospel Group*; "Nashville Now" — *Best Country Music Television Series*; "Grand Ole Opry Live" — *Best Country Music Television Special*. The awards are voted on by subscribers to the Country Music Fan magazine, MUSIC CITY NEWS.

Joe Hoppel of WCMS Radio in Norfolk, VA has been declared the winner of the Top of the Morning — Hampton Roads' Favorite Morning Disc Jockey Contest. The award is sponsored by the *Virginian Pilot/Ledger Star* newspapers.

WOKQ Radio in New England has received its third consecutive Tom Phillips Award from the United Press International New England Broadcasters Association. WOKQ was recognized in the news features category for an interview segment about New Hampshire storyteller Fritz Wetherbee.

WWVA Radio in Wheeling, WV was honored by The Ohio Associated Press with five first place news awards in its annual competition among large market stations. WWVA received the awards for Outstanding News Operation, Best Continuing Coverage, Best Documentary, Best Feature and Best Broadcast Writing.

ASCAP executives greet member Randy Travis after subscribers of Music City News lauded him with four awards. Reba McEntire and Ricky Van Shelton also received awards. Travis (second from left) is flanked by (l to r) Tom Long, McEntire, Merlin Littlefield, Shelton and Shelby Kennedy.



Signings

Roger Miller, and The Wagoneers to Buddy Lee Attractions, Inc. . . . Patty Loveless to Jim Halsey Company . . . Mickey Gilley to Al Embry International . . . Wendel Adkins Band to Billy Deaton Agency . . . Mary Melise to Step One Records . . . Gary Stewart and The Lonesome Strangers to HighTone Records . . . Don Goodman, Mark Sherrill, A. J. Masters and Phyllis Austin to Bulls Creek Music Group, Inc. . . . Gary Morris and Rodney Crowell to William Morris Agency . . . Stella Parton to Airborne Records . . . Waylon Jennings to Jim Halsey Company . . . Desert Rose Band to Chuck Morris Entertainment.

Newsline

The National Academy of Recording Arts and Sciences, Inc. has added three new Grammy Award categories. In addition to Best Bluegrass Recording, awards will be given for Best Hard Rock/Metal Performance and Best Rap Performance.

Celebration! 30 Years Of Gold Records



RIAA is celebrating 30 years of certifying gold records. On March 14, 1958, "Catch A Falling Star" by Perry Como sold 500,000 copies to become the first certified gold single. Gordon MacRae's OKLAHOMA was the first gold album certified, on July 8, 1958.

Since that time, 2,950 albums and 991 singles have gone gold.

To commemorate the anniversary, this special logo was designed.

— Source: RIAA Newsletter

The Organization of Entertainment Independents, a group representing all phases of the independent record industry, selected its new board of directors and board members. They are record promoter **Tari Laes**, president; promoter **Skip Stevens**, vice president; **Bill Wence**, treasurer; **Carolyn Parks**, secretary; **Diane Richey**, co-secretary and **Jerry Duncan**, historian. Other board members are **Jack Pride**, **Barbara Kelly** and **Jeff Walker**. For more information about OEI, contact Aristo Publicity, P.O. Box 22765, Nashville, TN 37202, (615) 320-5491.

The KZLA/KLAC Country Fest '88 set a record as the largest festival in Country Music. Nearly 200,000 people attended the two-day event in June, sponsored by KZLA/KLAC Radio, *The Los Angeles Times* and Los Angeles County. **T. Graham Brown**, **Holly Dunn**, **Bill Monroe**, **Kitty Wells**, **Rodney Crowell** and **The O'Kanes** were a few of the 80 Country acts who performed. A major portion of the proceeds will go to charity along with about 10 tons of food that was collected at the gate.



Rodney Crowell performs for thousands of fans at the KZLA/KLAC Country Fest '88 in Los Angeles.

Singer/songwriter **Eddy Raven**, who wrote "Thank God For Kids" for the **Oak Ridge Boys**, was one of the featured artists at the "Stars For Children" benefit in Dallas, TX in late June. The benefit was held to raise money for grant projects that help abused children. **Ricky Van Shelton**, **Steve Wariner** and **Gary Morris** also appeared.

T. G. Sheppard has become part owner in **Guitars & Cadillacs**, an upscale Country nightclub in Kansas City's historic Westport district. The club also features a special display of memorabilia highlighting his career.

Jim Halsey, chairman and CEO of the **Jim Halsey Co.**, was recently elected to the **National Advisory Council** of the U.S. Committee for **UNICEF**.

Humorist, recording artist and author **Jerry Clower** became "Dr. Clower" after recently receiving an honorary degree from **Mississippi College** in Clinton, MS. Clower, a Mississippi native, was also recently appointed to the advisory board of **Deposit National Bank of McComb, MS**.

Dollywood's inaugural concerts by **Dolly Parton**, **Ronnie Milsap** and **Mickey Gilley** raised more than \$149,000 for the **Dollywood Foundation**. Parton started the non-profit foundation to support educational projects which help reduce the school dropout rate in her native **Sevier County, TN**.

Newsline

Two of Country Music's hottest new singers, **Patty Loveless** and **Ricky Van Shelton** joined the Grand Ole Opry cast during Fan Fair week. Loveless, a cousin of **Loretta Lynn**, came into the spotlight in 1986 with her self-titled MCA album. Van Shelton's first album, **WILD EYED DREAM** yielded five hits and a gold record.



Photo by: Tim Campbell

Ricky Van Shelton's WILD EYED DREAM of joining the Grand Ole Opry came true during Fan Fair when he was inducted as the Opry's 64th member. Opry veteran **Roy Acuff** congratulates Shelton.

On The Move

Terry Gavin has joined the **WNNJ/WIXL-FM** marketing department. Gavin is serving accounts in Sussex and Warren counties in NJ as well as Pike and Monroe counties in PA.

KNIX Radio in Tempe, AZ has three new additions to its sales team. **Ken Denton**, formerly with Tucson's CBS television affiliate, joins other newcomers **Jo-Anne McGuckin** and **Steve Hoshier**.

Mike Greene has assumed the presidency of the **National Academy of Recording Arts and Sciences**. Greene was most recently located in Atlanta as executive vice president of **Crawford Post Productions** and president of **Crawford, Greene & Associates**.

Lorraine Bobruk has been appointed manager of office services at **Peer Southern's** U.S. operations.

Garth Shaw has been appointed Orange County director for the **National Academy of Songwriters**.

The Denver-based **Chuck Morris Entertainment Co.** has opened an office at 1102 18th Avenue South, Nashville, TN 37212. The company's clients include **The Nitty Gritty Dirt Band**, **Highway 101**, **Lyle Lovett** and the **Desert Rose Band**. **Merissa Ide**, who was formerly director of artist relations at **Century City Artists** in Nashville, will be staffing the new Chuck Morris office. To contact the company, call (615) 329-2223.

Reed Music Inc. has relocated its corporate headquarters from Jacksonville, FL to the Spence Manor Condominiums in Nashville. The new offices will house **Reed Records** and **Music Square Talent Agency**. **Ruth White**, formerly with the **Porter Wagoner Office**, will coordinate the record label and publishing company divisions. **Bob Bean**, a Nashville talent agent, will head the talent management and booking division. The company's new address is 11 Music Square East, Spence Manor, Suite 204, Nashville, TN 37203; (615) 742-8845.

Bill Monk has taken over as program director at **KKIX Radio** in Fayetteville, AR.

Gord Eno has been appointed program director at **CHAM Country Radio** in Canada. Eno was previously employed at **CISS AM** in Calgary. Former CHAM program director **Jim Johnston** has joined **CFOX** in Vancouver. **Ian McCallum** will become assistant program director at **CHAM**.

Dan Miller has joined the **Milsap Music Group** in Nashville as assistant professional manager.

Bill Isaacs has been hired to head a new record division which will operate under **Tree International Special Projects** division in Nashville. Isaacs was formerly with **MCA Records**.

EMI Music Publishing Worldwide has moved its New York office to 810 Seventh Avenue, New York, NY 10019; (212) 603-8760.

Sol Greenberg, a 20-year-music-industry, was recently appointed as sales and distribution consultant for **MU Records**, a Hollywood-based independent label.



Photo by: Donnie Beauchamp

Singer **Patty Loveless** receives flowers from **Porter Wagoner**. Loveless was inducted into the Grand Ole Opry in June.

Liz White has been named editor for WSM AM Radio in Nashville.

Darrell Anderson was recently appointed director of national promotion for HighTone Records, a California-based independent label. Prior to joining the company, Anderson handled promotion for the California Record Distributors in Berkeley.

Media

Country singer Maripat Davis has been cast in a starring role in the upcoming movie, "Music City Blues". Davis plays a young Country singer trying to find success in the topsy-turvy world of Nashville in the 1950s. PolyGram recording artist Larry Boone, plays Maripat's love interest, and Catherine Bach, of tv's "The Dukes of Hazzard" also stars. The show is being filmed in Nashville. Real life artists portrayed in the film include Hank Williams, Patsy Cline, Jerry Lee Lewis, Buck Owens and Elvis.

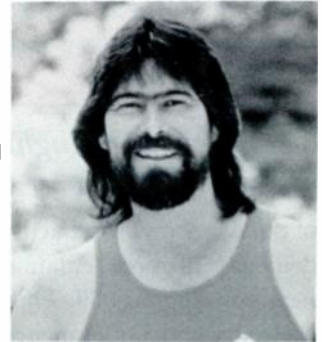
Denver's KIMN-AM has gone Country. The station offered a mix of music, news, sports and personalities for 34 years. It has also changed its call letters to KYGO-AM to match its FM counterpart, which also airs the Country format.

Tom Wopat is starring in a new summer tv series. In "Blue Skies", Wopat plays a widower with two children who marries a divorcee with a child. The show is planned for eight episodes.

Shad O'Shea, songwriter, recording artist, record producer and radio and tv personality, tells of his experience and research in the music business in **Just For The Record**. The 700-page book includes sample contracts, record promotion secrets and advice on how to con the "cons". The book costs \$19.95 and is sold only through the publisher, Positive Feedback Communications Corp., P.O. Box 11333, Cincinnati, OH 45211.

Songwriter Barry McCloud is working on a definitive encyclopedia of Country Music. The 3,000 page, three-volume edition will contain over 2,000 biographies, subject headings, fan clubs, industry addresses and other listings. McCloud's own Bumper Books of England will publish the book sometime within the next year. He is currently looking for distributors for the books.

CMA Board Member Randy Owen of Alabama is recognized for recruiting new members to CMA.



David Briggs

(continued from page 13)

because we cut Neil Young's 'Heart of Gold' which sold four million and Joan Baez, James Taylor and all these pop people. So I didn't think a thing about it. Will had heard Quad was the hot place so he told my secretary he wanted to interview me. Well, he was just making that up to get in. I introduced him to Troy Seals who was running the publishing company, and he started hanging around every day. Pretty soon, I began to see he had potential and gave him a salary. That was the first songwriting gig he ever had. He still jokes that one day he's gonna write that story."

A couple of years later Jennings went to L.A. Nobody was happier than Briggs when Jennings won an Academy Award for co-writing and arranging "Up Where We Belong", the theme song for the movie "An Officer and a Gentleman."

"He called me and wanted to start a publishing company. I said, 'God, how much is it going to cost? I don't know if I can afford it.'"

"Nothing," Jennings replied. "We'll just be partners."

Briggs decided he could afford that. "We started a new company called Willin' David Music. It's just a play on words. Will says he did it 'because David was willing.' Will's gonna be successful wherever he goes. I'm not adding much to it. It's just like he came back


out of gratitude or something, and he trusts me to take care of all the business and administration."

Their first big hit was Jennings' "Higher Love" sung by pop star Steve Winwood. The three-year-old publishing company has been the source for other Steve Winwood songs, too. Briggs and Jennings are currently developing a Country division and have signed several writers.

Besides "discovering" great writers like Will Jennings and Troy Seals, owning his own recording studio on Music Row (House of David), his own publishing company and being a studio session leader, Briggs also arranges and sings on national commercials.

"Do you remember, 'You want love, get Close Up?' That's me and Dave Loggins singing." He's also done hundreds of commercials for such clients as Burger King, McDonald's, Chevrolet, Miller Beer and even the NBC theme song. He admits that some of the jingle writing limits creativity.

"For example, if you're doing Kentucky Fried Chicken, you're going to say 'seven herbs and spices and finger lickin' good.' But it's a helluva lot easier to be interesting in 30 seconds or a minute than it is in a three- to four-minute record. Besides, it pays a lot more."

But it's obvious that the biggest payoff isn't at the bank. Because three decades and a million musical notes away from Muscle Shoals, Alabama, the first love of David Briggs' life is still music. 

— Teresa George

In Memoriam

Kelly Allen

Kelly Allen, 32, of Loretta Lynn Enterprises in Nashville, died May 2 from injuries he suffered in a condominium fire. He was the son of Lorene Allen, also of Loretta Lynn Enterprises, and the brother of Meredith Stewart, vice president of MTM Music Group Publishing Division. Other survivors include his father, Harold Allen and a sister Teri Cokes.

In lieu of flowers, the family requests that donations be made to Oasis Center, Attn.: Kelly Allen Memorial Fund, P. O. Box 121648, Nashville, Tennessee 37212 or any charity that supports needy or homeless children.

Herman Crook

Herman Crook, the oldest performer on the Grand Ole Opry, died June 10 at the age of 89 after suffering a heart attack. He had performed at the Opry House only days before. Crook made his first appearance on the Opry in 1926 playing harmonica. He and his brother Matthew, known as the Crook Brothers, created a traditional Opry sound, relying heavily on strings. Mr. Crook also was one of the Opry musicians who participated in the first recording session in Nashville at RCA Victor in 1928. Survivors include his wife, Helen Lee Martin Crook, five sons, two daughters, 19 grandchildren, 15 great-grandchildren and four great, great grandchildren.

Grammy Spotlight

(continued from page 3)

of the Academy's most active and dedicated divisions. Atlanta was next, forming in 1969. Then came Memphis and San Francisco in 1972 and 1974.

As the Recording Academy grew to adulthood, its awards' process grew too. In the early days there was an almost snobbish character to the honors, a sense that "good" music was to be rewarded, rather than populist radio fodder. Thus, while Elvis Presley was becoming a pop music titan, NARAS honored the achievements of Frank Sinatra, Perry Como, Tony Bennett and Henry Mancini. The first Country award went to The Kingston Trio for its version of the Appalachian folk song "Tom Dooley". The Rhythm & Blues award of 1958 went to The Champs for "Tequila".

Time and increasing membership gradually made NARAS less elitist and more democratic. By the time all the chapters were in place in the mid-70s such record shop favorites as Stevie Wonder, Paul Simon, The Eagles, Natalie Cole, Fleetwood Mac, Billy Joel and The Bee Gees were taking home statuettes from the annual proceedings.

The "Grammy" statuette and nickname were born in 1959. After

the Academy came up with the old-time gramophone design for its award, it conducted a nationwide "name the award" contest. Approximately 50 percent of the entrants suggested "Grammy".

The first awards, for achievements in 1958, were presented in May 1959, in Beverly Hills. The following year's winners — Ella Fitzgerald, Bobby Darin, Nat King Cole, Van Cliburn, Jimmy Driftwood, Shelly Berman and The Mormon Tabernacle Choir among them — were featured on a national tv special. In 1963 NBC aired a second NARAS-oriented special, spotlighting previous Grammy winners. From 1965 - 71 this idea was repeated.

In 1971 came the first live telecast. Then, and every year since, it was on CBS. That first live Grammy Awards show emanated from Los Angeles. The second was from New York; the third was from Nashville. Since then it has been in New York three times and all other years it has been L.A.-based.

In 1958 there were only 28 Grammy categories. The increasing commitment by the Academy to honor all fields of music has since led to the establishment of Grammys for polka, reggae, blues, Latin, rock, Mexican-American, folk and other minority music fields. Trustees Awards, a Hall of

Fame and Lifetime Achievement Awards have also been instituted.

To celebrate its 25th anniversary on February 23, 1983, the Grammy telecast was expanded to three hours. At this year's 30th anniversary the live broadcast aired from Radio City Music Hall and New York City rolled out the red carpet. An all-time high of 71 Grammy categories were awarded.

NARAS has entered its third decade with scholarships, recording industry seminars and increasing activism on industry issues in all seven chapters. The most profitable and best-known new activity has been the Nashville chapter's creation of StarWalk honoring the Country Music Grammy winners. This series of personalized plaques borders a scenic lake at the Music City shopping/office/entertainment complex Fountain Square.

The Nashville community has also given NARAS four national presidents — Mort Nasatir, Wesley Rose, Bill Denny and Bill Ivey.

And on industry matters that concern both organizations, the Country Music Association has been proud to stand with the National Academy of Recording Arts & Sciences. From one 30-year-old to another: Happy Birthday!

— Robert K. Oermann
Nashville Chapter, NARAS

FACTFILE

JULY

(*denotes birthdays)

- 1 *Allen Frizzell; Paris, Texas
*John Lair; Livingston, Kentucky
Alabama gives first paid performance at Canyonland Park, Alabama (using the name Wild Country), 1972
- 2 *Marvin Rainwater; Wichita, Kansas
Jim Reeves' last recording session, 1964
DeFord Bailey dies, 1982
- 3 *Johnny Lee; Texas City, Texas
ELECTRIC HORSEMAN (original motion picture soundtrack) awarded Platinum album, 1979
- 4 INDEPENDENCE DAY
*Ray Pillow; Lynchburg, Virginia
*Charlie Monroe; Rosine, Kentucky
First-ever rodeo held at Pecos, Texas, 1883
The first Willie Nelson 4th of July Picnic held in Dripping Springs, Texas, 1973
- 5 *Henry D. "Homer" Haynes; Knoxville, Tennessee
*Thomas "Snuff" Garrett; Dallas, Texas
Merle Haggard's "Workin' Man Blues" moves to number one, 1969
- 6 *Bill Haley; Highland Park, Michigan
*Jeannie Seely; Titusville, Pennsylvania
*Sylvester Stallone
Elvis Presley first records for Sun Records, 1954
- 7 *Nanci Griffith; Austin, Texas
*Elton Britt; Marshall, Arkansas
*Charlie Louvin; Rainsville, Alabama
*Doyle Wilburn; Thayer, Missouri
Waylon Jennings' "Amanda" hits number one, 1979
- 8 *"Papa" Link Davis; Van Zandt County, Texas
Uncle Dave Macon makes his first recording for Columbia, 1924
- 9 *Jesse McReynolds; Coeburn, Virginia
*Eddie Dean; Posey, Texas
*Molly O'Day; Pike County, Kentucky
- 10 *David Brinkley

- Tom T. Hall's "The Year That Clayton Delaney Died" enters the charts, 1971
- 11 *Jeff Hanna (Nitty Gritty Dirt Band); Detroit, Michigan
*John Quincy Adams
*Yul Brynner
Earl Thomas Conley's first number one, "Fire and Smoke", tops the charts, 1981
 - 12 *Butch Hancock; Lubbock, Texas
Bill Anderson employed at the Grand Ole Opry, 1961
Roy Rogers appears on cover of LIFE magazine
 - 13 *Bradley Kincaid; Garrard County, Kentucky
*Louise Mandrell; Corpus Christi, Texas
 - 14 *Woody Guthrie; Okemah, Oklahoma
*Del Reeves; Sparta, North Carolina
Everly Brothers break up, 1973
 - 15 *Cowboy Copas; Muskogee, Oklahoma
*Linda Ronstadt; Tucson, Arizona
*Guy Willis; Alex, Arkansas
*Rembrandt
 - 16 Alabama's "The Closer You Get" reaches number one, 1983
"Teddy Bear", recorded by Red Sovine, tops the Country charts, 1976
 - 17 *Red Sovine (Woodrow Wilson Sovine); Charleston, West Virginia
*Nicolette Larson; Helena, Montana
*Jimmy Kish; Fairport, Ohio
Disneyland opens, 1955
 - 18 *Ricky Skaggs; Cordell, Kentucky
*John Glenn
"It Wasn't God Who Made Honky-Tonk Angels" by Kitty Wells enters the Country charts, 1952
 - 19 *George Hamilton IV; Winston Salem, North Carolina
*Sue Thompson; Nevada, Missouri
Kenny Rogers (with the First Edition) debuts on Country charts with "Ruby, Don't Take Your Love To Town", 1969
Lefty Frizzell dies, 1975
 - 20 *J. E. Mainer; Buncombe County, Virginia
*Sleepy LaBeef (Thomas Paulsey LaBeef); Smackover, Arkansas
*T. G. Sheppard; Humbolt,

- Tennessee
Willie Nelson's STARDUST awarded gold album, 1978
- 21 *Sara Carter; Wise County, Virginia
*Ken Maynard; Vevay, Indiana
 - 22 *Obed "Dad" Pickard; Ashland City, Tennessee
*Don Henley (The Eagles)
 - 23 *Tony Joe White; Oak Grove, Louisiana
Alabama debuts on Country charts with "I Wanna Be With You Tonight". It later peaked at number 78, 1977
 - 24 Chet Atkins lands his first radio job on WRBL/Columbus, Ohio, 1941
 - 25 *Steve Goodman; Chicago, Illinois
Slim Whitman's first chart entry, "Indian Love Call", 1952
"Feels So Right" by Randy Owen (Alabama) honored by BMI for one million air plays, 1984
 - 26 *Scott Hendricks; Clinton, Oklahoma
Jeannie C. Riley records "Harper Valley PTA", 1968
Gene Autry joins the army, 1942
 - 27 *Homer (Henry D.) Haynes; Knoxville, Tennessee
*Bobbie Gentry (Roberta Streeter); Chickasaw County, Mississippi
*Buddy Bain; Itawamba County, Mississippi
 - 28 *Jacqueline Kennedy Onassis
Dolly Parton's "You're The Only One" tops Country charts, 1979
"Angel In Disguise" by Earl Thomas Conley hits number one, making DONT MAKE IT EASY FOR ME the first Country lp to produce four chart toppers, 1984

[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

JULY

- 1-4 Statler Brothers' USA Celebration / Staunton, VA
- 6-9 Choctaw Indian Fair / Choctaw Reservation / Philadelphia, MS
- 8-17 Calgary Stampede / Calgary, Alberta, Canada
- 13-14 CMA Board of Directors / Minneapolis Marriott City Center / Minneapolis, MN
- 16-17 Jamboree In The Hills / St. Clairsville, OH
- 16-20 New Music Seminar / Marriott Marquis Hotel / New York City

AUGUST

- 6 Sixth Annual Misty Mountain Music Festival / Franklin, KY / Call (502) 586-9017 for details
- 26-29 Third Annual International Country Music Festival / Peterborough, England / Call

(816) 931-8000 for details

SEPTEMBER

- 8 Country Music Week '88 Bud Country Talent Search / Toronto, Canada
- 9-11 Ninth Annual Bluegrass & Chili Festival / Main Mall / Tulsa, OK / Call (918) 582-6435 for details
- 19-25 Georgia Music Festival / Atlanta, GA / Call (404) 325-0832 for details
- 21-25 International Bluegrass Music Association World of Bluegrass 1988 / Owensboro, KY
- 24 10th Annual Georgia Music Hall of Fame Banquet / Atlanta, GA

OCTOBER

- 2-4 Sixth Annual AMUSEMENT BUSINESS/BILLBOARD Sponsorship Seminar / Hotel

Intercontinental / New Orleans, LA / Call (615) 321-4254 for details

- 7-9 CMA Talent Buyers Entertainment Marketplace / Hyatt Regency Hotel / Nashville / Call (615) 244-2840 for details
- 10 CMA Awards Show / Nashville, TN
- 11 CMA Board Meeting / Nashville, TN
- CMA Membership Meeting / Nashville, TN
- 17 Academy of Country Music Celebrity Golf Classic / For details call (213) 462-2351

NOVEMBER

- 3-5 Second Annual International Federation of Festival Organizations (FIDOF) Convention and Gala / Los Angeles, CA



Photo by: Alan Mayor

Randy Travis finds himself at the mercy of thousands of women while signing autographs at his Fan Fair booth.

P.O. Box 222399
Nashville, TN 37202-2299

Close Up

CMA
COUNTRY MUSIC ASSOCIATION

Second class postage paid at
Nashville, Tennessee