

Close Up

August 1988

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When the Route 88 tour bus developed engine trouble, publicist Richard Wootton took some of the stars to the U.S. Embassy reception on a London Transport double-decker bus. The bus, by an extraordinary coincidence, was a number 88! Ready for the ride (l to r) are k.d. lang, Lyle Lovett, Randy Travis, a genuine bus driver, Wootton, and Janis Gill and Kristine Arnold of Sweethearts of the Rodeo.



Photo by: Pete Vernon

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Close-Up

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On The Cover . . .

Route 88 Pulls Rave Reviews

The Route 88 campaign, a June-staged celebration of new Country Music featuring performances by 11 top Country newcomers and supported by an extensive nationwide market-promotion, has received rave reviews from the U.K. press.

TIME OUT, the U.K.'s top listings magazine described Route 88 as "London's first major hip Country festival," while London's *Evening Standard* described the celebration as "superb".

Route 88, the follow-up to last year's highly successful New Country campaign, was coordinated by CMA's London office and supported by six major U.K. record companies — CBS, EMI, MCA, Phonogram, RCA and WEA. On June 16, CMA, along with the six participating record labels, hosted a top-level music industry reception at the U.S. Embassy in London to welcome the stars to the U.K.

Route 88 Publicist Richard Wootton brought Randy Travis, K. T. Oslin, Lyle Lovett, Sweethearts of the Rodeo, k. d. lang and Michael Johnson to the Embassy on a red London Transport 88 bus. The arrival, which was filmed by the U.K. media and seen the next day on BBC tv's "Breakfast Time", was also recorded for possible inclusion in the 1988 CMA Awards Show in October.

The U.K.'s top radio station, BBC Radio One, broadcast interviews with the Route 88 stars live from the Embassy. Lyle Lovett and Sweethearts of the Rodeo both gave impromptu acoustic performances on Radio One and unexpected guests included blues star Robert Cray and U.K. rocker Nick Lowe.

The Randy Travis/Sweethearts of the Rodeo/Kathy Mattea sell-out show at London's Royal Albert Hall on June 19th was an important highlight of the month-long festival and drew a mixed audience of Country enthusiasts, rock fans and celebrities, including Mick Jagger and Jerry Hall, plus positive reviews from the U.K. press.

Press, radio and tv coverage of the festival has been unprecedented, with Country Music breaking through into areas normally the preserve of rock music, including BBC Radio One, Q magazine (the nearest U.K. equivalent to ROLLING STONE), ITV's Night Network, BBC TV's "Wogan" and the top-rated talk show "Last Resort".

13 Artists To Participate In '88 P-O-P Campaign

For the sixth consecutive year CMA and the National Association of Record Merchandisers (NARM) will be conducting an extensive point-of-purchase (P-O-P) merchandising campaign throughout the fall months. The purpose of the campaign is to establish higher visibility for the October 10th CMA Awards Show, as well as boost sales and awareness of Country product both before and after the show.

The '88 merchandising campaign will again employ the highly successful theme "Bring Home Country's Brightest Stars", complemented by graphics featuring a contemporary star brightly colored in shades ranging from mauves to orange. The CMA and Give the Gift of Music logos will be prominently displayed in the graphics.


Six merchandising pieces are available in this year's campaign, including flats, with graphics on both sides, bin cards, which will double as tent cards, divider cards, shelf talkers, banners and posters. Unlike past years, artists pictures will be featured on most of the merchandising aids. According to Dick Gary, chairman of CMA's Merchandising Committee, the difference this year as compared to other years, is that the artists featured aren't directly associated with the Awards Show. "The criteria for inclusion in the campaign was a top 15 album on the charts during the eligibility period of May 1, 1987 through April 30, 1988. By employing this criteria we've allowed for a broader representation from all the labels." This year, 13 artists are participating in the P-O-P campaign,

including Billy Joe Royal (Atlantic Records), Dan Seals and Tanya Tucker (Capitol Records), Rosanne Cash and Merle Haggard (CBS Records), George Strait and Reba McEntire (MCA Records), Statler Brothers and Kathy Mattea (Mercury/PolyGram Records), The Judds and Restless Heart (RCA Records) and Hank Williams, Jr. and Dwight Yoakam (Warner Bros. Records).

In addition to contributions from NARM and CMA, each label represented on the P-O-P pieces will support the campaign as well as have representatives monitor its use in retail chains and with rack jobbers.

For the fourth year in a row there will be a display contest featuring the "Brightest Stars" materials. Judging will be conducted in Nashville in November by a blue ribbon panel of manufacturer representatives. Prizes totaling \$4,000 will be awarded in both the retail and rack jobber categories. Entry forms for the display contest will be sent when materials are shipped. Deadline for entering the contest is October 30th.

A plaque will again be awarded for Best Overall Company Performance, which is based on the level of a company's participation and its support of the campaign through promotion and direction.

All order forms for the 1988 P-O-P campaign were mailed to retail and rack divisions throughout the United States in late June, with a August 1 deadline set. CMA will coordinate with NARM in obtaining the orders, and for the first time this year, the printing and fulfillment will be done by CMA. All orders will be shipped by mid-August. 

American Airlines Offering Meeting Saver Fares

American Airlines is offering exclusive Meeting Saver Fares to CMA members for special events in Nashville during October 3-16, 1988.

These fares will make it easier to attend the CMA Talent Buyers Entertainment Marketplace October 7 - 9, the CMA Awards Show on October 10 and the Membership Meeting the next day.

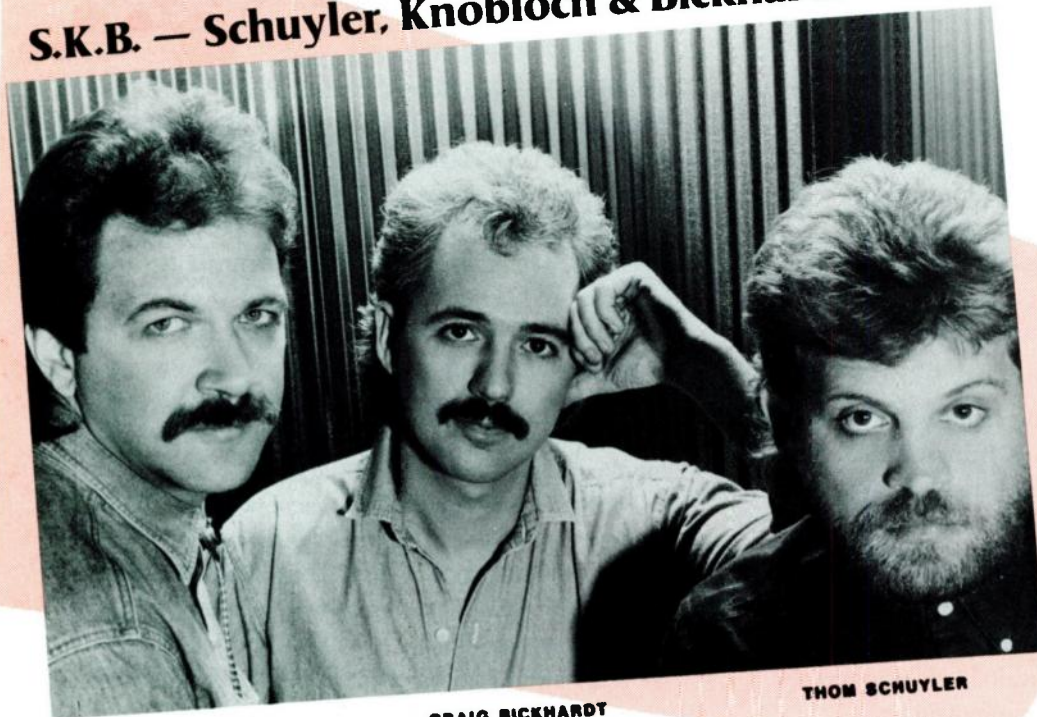
To take advantage of this exclusive low fare, tickets must be purchased at least seven days before departure. Another five percent discount may be available

from some departure cities.

The special fares are valid for roundtrip travel to Nashville on American Airlines or American Eagle domestic flights. To find out what special fares are available, call the Meeting Services Desk toll free from anywhere in the U.S. or Canada from 7 a.m. to midnight (CDT). Dial 1-800-433-1790 and ask for STAR FILE NO. S93059. After you have made reservations, you may either purchase tickets from American Airlines or a travel agent. Just advise the agent that your reservation has already been made and he or she can issue the ticket. Since this is an exclusive benefit to CMA members, discounts will not be given without the Star File Number.

H O R I Z O N

S.K.B. — Schuyler, Knobloch & Bickhardt



J. FRED KNOBLOCH

CRAIG BICKHARDT

THOM SCHUYLER

Performers lead glamorous lives. Their pictures and voices grace every viable form of media known. They play their music to thousands of screaming fans at night and sleep as late as they want the next day. They travel to exotic places, eat only the finest foods and wear designer clothes made especially for their own well-toned and perfectly manicured bodies. They drive the best cars and live in mansions out in some lush part of the U.S. where drought does not exist and poverty is just a skeleton in a walk-in closet. And, if you believe all that, there is a great piece of property for a reasonable price down in Florida.

There is little reality to that scenario for members of the group S.K.B. — short for Thom Schuyler, J. Fred Knobloch and Craig Bickhardt. To say the very least, they are exhausted. The group has been sleeping on buses, doing short-notice concerts and eating in truck stops for nearly a month. The funny part is that not one of them would trade this challenging time in their lives for anything. They merely explain their situation; they don't complain about it.

The trio was dubbed S.K.O. three years ago — the O representing Paul Overstreet — but Overstreet soon left the group to pursue other interests, and Craig Bickhardt was at the top of the replacement list. Since

that time the group has garnered hits such as "This Old House", "Givers And Takers", and "No Easy Horses". Not only are these songs performed by S.K.B., but each is written by a member of the group as well.

When the band is not using their own material there are a slew of top notch artists who are: Thom Schuyler has written hits for Eddie Rabbitt, Kenny Rogers, Barbara Mandrell and Crystal Gayle; Knobloch has compiled songs for Marie Osmond, Ray Charles, The Everly Brothers and The Dirt Band; and Craig Bickhardt has written for Art Garfunkel, Anne Murray, Nicolette Larson, B. B. King and The Judds,

just to name a few. As Schuyler puts it, "working material has not been a problem for us because we all write. As a matter of fact, we have been fortunate enough to have to sift through a lot of what we consider very good songs and narrow down our choices. We are in a very positive dilemma, and although S.K.B. comes first, there is a whole list of artists looking for material."

Craig Bickhardt, the latest addition to the group, says his transition was a smooth one. "There was no situation like 'okay, we are the established members, you are the new guy, so take the back seat,'" Bickhardt quips. "As a matter of fact, Thom and Fred were very generous about the situation. They welcomed me and put the past behind them," Bickhardt recalls.

Although the internal transition was quick and somewhat painless, promoters and radio station employees ruffled things a bit. "A lot of promoters insisted that we use the name S.K.O. That was the name people knew and they had to draw a crowd. But, we had already finished the S.K.B. album and we were trying to take a step forward. It was a little frustrating for me at times," Bickhardt explains. Once an air personality even referred to Bickhardt as Overblock.

Bickhardt began his music career in 1973 after graduating from a Pennsylvania high school. The youngster packed his belongings and headed to Hollywood, but returned to Philadelphia a couple of years

later after a fire destroyed his band's home. One band, a writing contract with Screen Gems/EMI in New York, and a top 40 hit later, Bickhardt came to Music City to record a couple of songs for the soundtrack of Robert Duvall's "Tender Mercies". Bickhardt found the city to his liking, relocated to Nashville permanently, and became a member of the S.K.B. trio.

Thom Schuyler, hailing from Bethlehem, Pennsylvania, moved to Nashville in 1978. "I moved to the city specifically to write songs. I didn't have any real desire to be an artist," explains Schuyler. Schuyler's experience as a carpenter led to a remodeling project at Jim Malloy and Eddie Rabbitt's studio. "I did not tell them [Malloy and Rabbitt] that I was a songwriter because I needed the work so badly. They just kind of found a tape of mine I had brought to work with me. As a matter of fact, I had an appointment with another publisher on my lunch hour that very day. I ended up signing with Jim and Eddie and staying with them for almost five years," Schuyler recalls.

Schuyler's 10 years of experience in Music City have garnered him some definite opinions about the status of Country Music today. "I certainly have personal feelings about the quality of the music that is being made constantly. There are things that I absolutely disdain that are real successful and things I love that are both successful and unsuccessful. However, I think on a whole the industry is getting healthier. The labels and the radio stations have expanded their horizons. I am real pleased with what Nashville is producing right now," Schuyler adds.

Schuyler's career in music has earned him both professional and personal satisfaction. "I think what makes me happy is that I had a goal and I didn't have to sacrifice the important things like a wife and family to pursue it," he ends.

James Fred Knobloch grew up in Jackson, Mississippi listening to old Cajun stories and discovering the idiosyncrasies of human nature. He loved every minute of it. He attended the University of Southern Mississippi for a year and spent the next two years at Louisiana State University working toward a major in journalism and creative writing. Although he never finished college, his efforts definitely led him to a successful writing career.

Knobloch built a reputation as a competent studio musician and worked in Atlanta and Los Angeles before moving to Nashville in 1983. Not only is he

known for his writing and performing skills, but he is notorious for his comic relief. Bickhardt describes Knobloch as "amazing". "He can take command of a stage and entertain people all night by himself. I am always amazed by his easy-going demeanor in front of total strangers," Bickhardt explains.


Knobloch is pleased with what the trio has done thus far and thankful to have survived the hurdles along the way. "It is a day-to-day thing. I have not yet had control over long-range goals and the timetables for them. Our group is not of the stature to turn things down. It's just not always up to us. I guess what every artist strives for is a little more control over everything that is happening to them and around them, especially in their personal life," he ends.

Perhaps personal life is one aspect in which the definition of the word "glamor" holds true for S.K.B. If romance is indeed glamorous, not a single member of the group falls short in this category.

Thom Schuyler has a wife whom he loves and two point nine children. Number three will arrive shortly, if he or she hasn't already. Schuyler is very anxious to get home for the birth of his child and has no intention of letting family ties slide for his career.

Fred Knobloch is in love with a young woman in England and plans to persuade her to come to the U.S. for good; however, he did not confess to any marriage proposals. (He didn't deny them either.)

Craig Bickhardt has six-month-old twins — a boy and a girl — and a wife in Nashville. He has not seen them for two months. Bickhardt describes their relationship, "There is nothing specifically I can do to make up to my family for the time I spend away. Part of what I do is for them, too. My wife has been with me through some really hard times. She was there through times when I was not making any money and it did not seem like I was gonna have any real success in this business. She stuck it out and I love her desperately for that."

During a recent interview with CLOSE UP, Craig Bickhardt summed up the trio's intentions — "We are a group of people who passionately care about songwriting, communication and integrity, and we have a real desire to see those qualities become paramount in Country Music. That is the way we want the group to be seen." If these three guys aren't glamorous, who needs glamor anyway? 

— Suzanne Gibson

17th Annual Talent Buyers Entertainment Marketplace

Fifteen of Country Music's most promising new acts will appear at the Country Music Association's 17th annual Talent Buyers Entertainment Marketplace, October 7 - 9 at the Hyatt Regency Hotel in Nashville.

TBEM is designed to meet the specific concerns of concert promoters, agents, artists, club owners, record industry executives, artist managers and representatives of parks, auditoriums, fairs and colleges.

Attendees will hear the latest sounds in Country Music at three showcases featuring five acts each. Performing during the seminar will be Mary Chapin Carpenter, Rodney Crowell, Skip Ewing, Foster & Lloyd, Vince Gill, Michael Johnson, The McCarters, Dana McVicker, Schuyler, Knobloch & Bickhardt (SKB), Jo-El Sonnier, The Shooters, Karen Staley, Darden Smith, The Wagoneers and Randy VanWarmer.

"The showcases allow the buyer the opportunity to see the stars of today and tomorrow," said Joe Sullivan, president of Sound Seventy Inc. and chairman of this year's seminar. "In many cases through the years, the talent buyers have never seen these artists and within a year, they're major acts.

"I've been able to watch TBEM grow into what is now considered one of the major events of the year. We're excited that a lot of talent buyers who have traditionally bought other kinds of talent are showing an interest in Country Music and are planning to attend this year," he said.

The TBEM theme this year is "Today's Country Music . . . Perception vs. Reality." Country Music's movers and shakers will dispel some of the myths surrounding Country Music and show why Country Music is a significant money-maker.

Workshops to be featured include "Creative Ways of Packaging Music"; "Superstars on Tour"; "Current Trends in Corporate Sponsorships" and "Overcoming the Bias". Three concurrent sessions will explain how to fill concert seats. They are "Understanding Today's Country Music Audience", "Promoting New Artists Without Losing Money" and "Marketing, Advertising and Promoting Music Events". How Country Music is working in alternative venues will be discussed in concurrent sessions focusing on "Conventions"; "Colleges, Universities and Performing Arts Centers" and "Special Events, Festivals and Celebrations".

The three-day seminar also includes a reception and an agents marketplace where participants can



Schuyler, Knobloch & Bickhardt



Michael Johnson



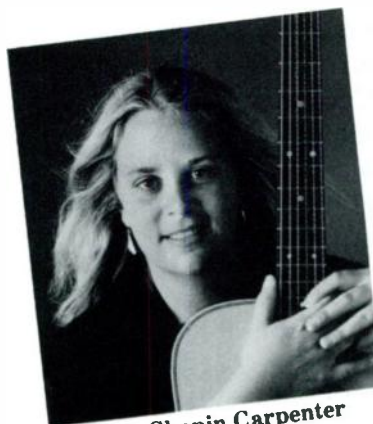
Rodney Crowell



Dana McVicker



Foster & Lloyd



Mary Chapin Carpenter



Randy Vanwarmer



Darden Smith



Vince Gill



Wagoneers



Skip Ewing



Jo-Ei Sonnier



The Shooters



Karen Staley



The McCarters

talk one-on-one with booking agents. POLLSTAR, "The Concert Hotwire" will provide artist touring schedules, video presentations, manager-label-agent contacts, and new computer technology, including the latest in computer communications for the entertainment industry.


The SRO Award presentation will honor an individual talent buyer or promoter who has advanced Country Music through buying and promoting Country entertainment. Last year, C. K. Spurlock of North American Tours Inc., won the coveted award.

Dr. John Parikhal, CEO of Joint Communications Corporation in Toronto will be the seminar's featured speaker. He is considered North America's leading expert on youth-based programming and is the creator of NBC's "Friday Night Videos". His strengths in music strategy and research have also been drawn upon by a number of major recording artists. His company advises clients with research and future trends information.

TBEM registration forms will be mailed in early August. Registration for current CMA members and new members is \$150, if paid by September 16. After the deadline, the fee is \$200. Non-member registration is \$215 before September 16 and \$265 afterward.

For companies that register three to six people, a \$25 discount will be given for each registrant. With seven or more, the discount is \$50 per person.

As an added bonus, American Airlines will be giving one registrant two free round-trip tickets to any European or domestic destination. Also, TBEM registrants will also be able to participate in a drawing for a three- or five-night cruise for two on the Mississippi River as passengers on the Delta Queen paddleboat. The cruise is sponsored by The Nashville Network and Group W Satellite Communications.

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

Steve Gibson

In back-to-back issues in July, PEOPLE magazine called Steve Gibson's guitar playing "exuberant" and "invigorating". Warner Bros./Nashville chief Jim Ed Norman says Gibson is his favorite guitarist and Michael Martin Murphey exalts Gibson's picking and record producing.

But the one adjective that fits Steve Gibson best is "normal". When friends talk about Steve, they reach for phrases like "dependable", "solid", "a good friend", "believes in the work ethic", "self-effacing" and "reliable". It's no surprise to hear he even went to college in Normal, Illinois.

The glamour and glitz of hob-knobbing with stars — including spending a month at Beatle George Harrison's home — doesn't phase Steve. Star-struck he's not.

"From early on, I realized I'm in a service business. It really makes no difference whether I'm mowing yards, playing guitar or repairing cars. I'm still self-employed." But his list of satisfied customers reads like a who's who in music — Kenny Rogers, Barbara Mandrell, B. J. Thomas, Merle Haggard, K. T. Oslin, Alabama, Willie Nelson, Olivia Newton-John and scores of others. And after two decades in the business, Steve hopes his playing doesn't have a distinctive style.

"I'm not there to establish my sound or force it on a product. We're sidemen. That's the way I've always viewed the responsibilities of the job even as far back as when we were making records in the cornfield."

That cornfield was a huge patch of dark, damp earth just outside Pekin, Illinois off Route 20, 20 miles south of Peoria. In 1966, an aging actor and his petite wife moved into the California governor's mansion, the Vietnam War raged on and in a cornfield in Illinois, Golden Voice opened its doors. The "Cornfield Studio" as it was quickly dubbed saw the likes of Dan Fogelberg, Cristy Lane, guitarist Fred Newell of "Nashville Now", members of REO Speedwagon and Journey. And it was there Steve Gibson at 14 began his professional career.

He had been practicing his craft since he was old enough to walk. "I'd pick up a stick and pretend it was a guitar and walk around singing 'Hound Dog'." When he was six years old, his mom and dad gave him a Gibson Les Paul Jr. "It probably cost my parents a fortune," he reminisces.

On his 12th Christmas, Chet and Grace Gibson traded in the Les Paul for a Gibson SG Standard



which he still plays sometimes.

"I owe them an incredible debt of gratitude for the years they spent going with me to clubs because I was underage. They spent just as many hours in smoke-filled bars as I did."

Steve didn't take formal lessons but learned piece-meal from older musicians around town. He also listened to records bought by his big brothers — Buddy Holly tunes like "Oh Boy", "Peggy Sue" and "Words Of Love".

"I'd put the records on and slow them down to half speed." Then he'd imitate what he heard. To this day, he admits he's still not a good sight reader. With his goal so focused on accomplishing lead guitar, he didn't play acoustic until years later.

In 1971 Steve turned 19 and moved to Nashville. He found a little apartment off Fairfax Avenue and paid his bills doing demo sessions and jingles. "Dave Loggins was my neighbor, so the first real big record I played on was [Loggins'] 'Please Come To Boston.' To this day, I still regard Dave as one of my best friends.

"When I came to Nashville, the scale for musicians was \$85 or \$90. Now it's over \$200 per session so it's a whole lot more expensive to take risks with new people. It's one of those catch-22 businesses where it's tough to get in unless you've got experience and it's impossible to get the experience unless you're in."

What makes a great musician?

Steve's answer rings true with other seasoned session players. "It's really not how much you play on a record. The thing that separates the great player from the not-so-great player is knowing when to lay out, when to play nothing at all, when to defer to the other guy to take over. It's an acquired skill. There's a whole new generation of super musicians lurking out there. As far as musical knowledge, they can play circles around me, but some still lack the ability to know when not to play."

Steve still enjoys his boyhood interests — music, cars and trains.

"Playing music is like high school with money," he says, flashing a quick grin.

"Aside from the fact that he's played on almost every record I've worked on, the one thing about Steve is that he always buys these great cars and then promptly wrecks them or they turn into rustballs on him," says Kyle Lehning, a good friend and Nashville record producer. "Now he's got a big, black Mercedes. I'm just waiting."

"He loves trains," says Steve Buckingham, a CBS Records producer. "Steve and I organized a trip from Chattanooga up to the mountains. We leased a couple of old railroad cars from a museum in Chattanooga for an all-day trip. The cars are from the 1920s, plush and wood-lined. Harold Shedd, Norro Wilson, Gerry Wood from BILLBOARD and David Conrad came along. We didn't talk about anything regarding the music business and the only music we allowed was from the 1930s and 40s."

"Not a single day goes by," Steve says, "that I don't thank God for the ability to do what I do and to be able to earn a living at it and have fun with it. If I hit the lottery tomorrow for a zillion dollars, I don't think I'd change much."

But he's quick to put things in perspective. "This isn't rocket science we do every day. If I wanted to do something really serious to change the world, I'd be out there trying to find a cure for cancer or AIDS. There's a lot of things more important. It just so happens that those same people who have the high-responsibility jobs want to get in their cars, turn on the radio and be entertained. That's what we do provide — that escape."

Millions of people escape to the tunes of Holly Dunn, Ricky Van Shelton and Randy Travis and that's just fine with Steve. He's played on thousands of records but, "It still thrills me to hear a record that I've played on become a hit."

In his 20 years of playing music, some things have changed. "Time was when you came into the studio and there was one amp sitting there and you might bring three or four guitars and they'd all be in the trunk of your car. Now I have a cartage company that carries my equipment around. I carry two trunks of guitars, probably 20 instruments, plus a rack full of electronic gear."

Since his early days, the pendulum has swung one way and then back again. "On Holly Dunn's 'That's What Your Love Does To Me' I tried a fretted Dobro on some of the fills. It was used 10 or 12 years ago on songs like 'Harper Valley PTA,' but hasn't been around much lately."

(continued on page 22)

Side Bar ♦ ♦ ♦

Russ Barenberg is recording his third lp on Rounder Records. MOVING PICTURES is a selection of instrumental tunes that Barenberg wrote, arranged and produced. The album of new acoustic music will be released October 1. The lp, recorded at Nashville Sound Connection is drawing on the talents of Jerry Douglas on Dobro, Mark O'Connor and Stuart Duncan on fiddle, Edgar Meyer on synthesizers and acoustic bass, Glenn Worf on bass and Kenny Malone on drums and percussions. Banjo picker Bela Fleck and bassist Mark Schatz also are featured. Barenberg plays acoustic guitar and mandolin. Bill VornDick is engineering the project.

♦ ♦ ♦
K. T. Oslin has been working on her upcoming RCA album, THAT WOMAN, at Music Mill with producer Harold Shedd. Featured on the album are Jim Horn on sax, drummer Eddie Bayers, bassist Mike Brignardello, Brent Rowen on guitar and David Briggs on keyboards.

♦ ♦ ♦
Charlie McClain is also working on her new album at Music Mill. Farrell Morris is the percussionist with Larry Londin on drums. McClain's also relying on Briggs, Brignadello and Rowen.

♦ ♦ ♦
Nashville arranger Steve Mauldin is currently in the studio with vocalist Ray Pennington and steel guitarist Buddy Emmons working on the team's third western swing project. Tentatively titled SWINGIN' AND SOME OTHER THINGS, the lp will be released in August by Step One Records at the International Steel Guitar Convention in St. Louis, MO.

♦ ♦ ♦

I WRITE THE SONGS

Every morning I load up my guitar, go into town, and it's like going to Vegas — will today be the day I write the one I'll be remembered for, *IF* I am ever to write one I'll be remembered for?"

The speaker is Don Goodman, and while he's talking about himself, he could be speaking for any writer in Nashville. Part of the excitement of being a songwriter is the unknown — will I write the hit song today, will it get cut next week, and will it make the album and eventually be a single?

"My mind, after 18 years, is programmed to write," Goodman said, "If I'm driving the car, talking to my wife, watching tv, reading a book, and some phrase triggers the thought process, I'll start writing. I even dream songs."

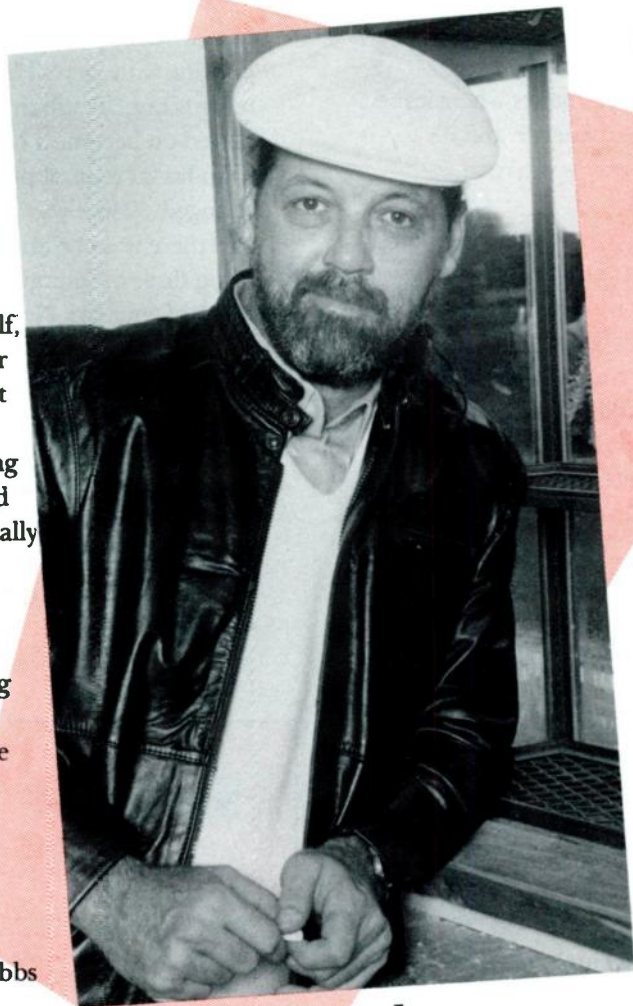
Goodman, who has written hit songs for Lee Greenwood ("Ring On Her Finger, Time On Her Hands", "Dixie Road"), Becky Hobbs ("Jones On The Jukebox", "When An Old Flame Turns Blue"), Telly

Savalas ("I Can See Forever In Your Eyes"), George Jones and Johnny Paycheck ("When You're Ugly Like Us"), Conway Twitty and Loretta Lynn ("Feelings"), is one of those songwriters who has seen Nashville go through considerable changes since he rolled in from Detroit in 1970.

"When I came to town, there were maybe 10 songwriters actually making a living writing songs who weren't fronting someone's band or doing something else to make a decent living," Goodman recalled. "I figured that made the odds better for me. I'd hate to be starting out right now, when there are 50 writers making a living at being songwriters and more coming to town every day.

"The whole Monopoly board has been sold," he continued. "Acuff-Rose, Gallico, all the companies I used to go to with my songs, they're not Nashville companies any more; they're owned by mega-corporations."

Yet Goodman also sees a bright side to what is



Don Goodman

happening in Nashville.

"You also find a lot of people now with small publishing companies, and the record company people are coming to the small publisher, looking for songs," he continued. "Everybody knows now, with record companies having 50 or more artists they're trying to break, that it's the *SONG* more than ever before. It's not the star any more, because there are too many of them. Whoever comes up with the song of the year will be the artist of the year, so record companies are looking everywhere for those great songs."

Goodman has been writing since he was a child growing up in Detroit. At first it was poetry and short stories, then someone gave him a guitar and his focus shifted to music.

"Getting that guitar gave me the freedom to create and allowed me an audience," he said. "No one wanted to listen to me read one of my poems, but I found I could sing to them."

Goodman's influences were varied. Not surprisingly, he listened to the Motown sounds of Martha and the Vandellas, The Supremes and Smokey Robinson, but at home he heard Hank Williams, Ernest Tubb, Hank Snow and other Nashville recording artists. As a teenager, he was swept up by Elvis Presley, The Beatles, Bob Dylan and the 60's sounds.

"I see those influences in everybody's music and in everything I hear today," Goodman affirmed. "If you listen and remember, you'll find the notes, chords and patterns from all the different influences. I can recognize a Troy Seals song, because I know his mind and I know his influences. I can recognize Bob McDill songs, his style and character. But those guys are just magnets that have picked up phrases from everybody they listened to. We all take the things we like from the music we have listened to and continue to draw from it."

Thinking back to when he first moved to Nashville, Goodman offered words of wisdom to the person who

is thinking of moving to Music City to become a songwriter.

"Have a good trade other than writing songs," he advised. "If you can come here and sustain yourself, and not have to worry about paying your bills while you are trying to get started, it's a lot smoother going. Don't expect to be able to find a job singing and playing, because there are hundreds of good singers and pickers in this town."

Goodman isn't trying to discourage those who are thinking about moving to Nashville, because he believes you have to go up against the best to become better.

"I told my son to play basketball against the big boys this summer, and then when he goes back to school in the fall, he'll be so much better than the kids his age," he explained. "When I write a song here and I really think I've got a good one, somewhere in Nashville Troy Seals is sitting there with one he thinks is just as good, and Bob McDill has one, too. And they'll all be at the record company with their tape before the next recording session."

Another virtue necessary to be a songwriter is patience, which is something Goodman said he had to learn.

"You write what you know in your heart and believe it is a good song, and you take it to a record company, and they like it. Six months later, the artist cuts it. Then he puts out two singles off the album and there's only one left to go, and you get it. All this could take up to two years.

"I wrote a song 15 years ago that k. d. lang just cut. Waylon Jennings just cut a song that we pitched two years ago, and he personally called me and said he wanted to record it. Then he cut twice and didn't do it, and the third time he went in, he recorded it. "Dixie Road" was five or six years old when it became a hit, "Ring On Her Finger" was three.

"A good song is not worth a hoot anymore; you have to have a great song just to make the album."

Although Goodman has trained himself to recognize ideas for songs when they present themselves to him, he still finds that he has slack periods when the words just won't come.

"Louis L'Amour once said he could write a novel in the middle of Grand Central Station, and I could write a song like that too, when it's coming. It's like it's pre-ordained and I'm just a teletype operator, jotting

it down and I couldn't tell you where any of it is coming from. But when it's not there, I have to fight for every note and word, and when that happens, sometimes the only way to get it flowing again is to force yourself to write. Songwriting is like playing the guitar, the more you play, the better you become.

"How can the same mind that wrote 'Dixie Road' and 'Ring On Her Finger' effortlessly, turn around and struggle to put two words together? But it happens. Whatever the gift is, it goes and comes. You have to go to the well sometimes and prime the pump, so sometimes songwriters have to write second-rate material until you hit water. A lot of times a title will come out of a piece of garbage you wrote during those times."


"Ring On Her Finger, Time On Her Hands" came out of a song Goodman and Mary Ann Kennedy had been working on but just couldn't get finished.

"I was driving home one night and it hit me — we'd been working on the wrong song. I called her and the next day it was like the easiest song I'd ever written. It was so personal, so real. I've always found, and I think other writers would agree, that the songs that are the most personal are your best songs because they're so real. They come from your heart, every word, and they go right straight to the heart of other people."

Goodman remembers his early years in Nashville, so he doesn't mind offering advice and help to the new writer. He and several friends have just formed an independently owned publishing company, Bull's Creek Music Group Ink., and he's looking forward to working with the writers who come through their offices.

"I'm enjoying working with the young writers. The kids coming through here, you can see that spark, the light come on in their eyes, and that's fun. So right now my future is at Bull's Creek. I want to find a young Troy Seals, a young Harlan Howard or a new Dean Dillon, and watch that talent grow and help them where I can. Advise them so they don't make the same foolish career mistakes like I did."

Goodman has had his share of hits; can he define a hit song for the new writer?

"When you capture a universal thought and you say it eloquently and simply and you put it with a melody, and there's a complete marriage of emotion involved, that's a hit song." 

— Vernell Hackett

Television's Role In Country Music: 1948 - 1987

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

PROGRAMMING TRENDS OF THE 1970s

Network Series

As the Country Music industry moved into the 1970s, three network programs were thriving. CBS had "The Glen Campbell Goodtime Hour" and "Hee Haw", while ABC carried "The Johnny Cash Show". Each enjoyed high ratings, boosted the careers of their featured stars — Cash, Campbell, and "Hee Haw" co-stars Roy Clark and Buck Owens — and made stars out of supporting cast members such as John Hartford, Larry McNeely, and Jerry Reed on the Campbell show. In the case of "Hee Haw", network airplay improved the fortunes of performers like Grandpa Jones, Stringbean, Archie Campbell, and Minnie Pearl, giving these radio veterans new careers as tv stars. Cash's show, which had begun as a summer replacement on June 7, 1969, spawned its own summer replacement the next year: "Johnny Cash Presents the Everly Brothers Show".

But in dog-eat-dog ratings wars, few shows last long, and within two weeks of each other, both "The Johnny Cash Show" and "Hee Haw" ended their network runs in the spring of 1971. Possibly Cash was relieved to be free of the weekly burden of tv production; except for a brief CBS summer replacement series in 1976, he has not since hosted a series. "Hee Haw", though, refused to die, and immediately went into syndication, reaching more markets and a larger viewing audience during the 1971 - 72 season than it ever had during its network days. "The Glen Campbell Goodtime Hour" lasted one more season on CBS, airing for the last time on June 13, 1972. However, the two- and three-year life spans of the Campbell, Cash, and "Hee Haw" series proved the commercial viability of Country and Country-related network programming.

NBC entered the fray during the summer of 1973 by airing "Dean Martin Presents Music Country", last

in a series of summer replacements hosted by Martin. This Thursday-night variety package featured many Country stars singing their latest hits, performing "on location" at scenic spots around the nation. The fill-in series won ratings high enough to justify its own spot on NBC's Thursday-night lineup the following spring (January - May 1974), showcasing for a national audience such Country artists as Charlie Rich, Donna Fargo, Tanya Tucker, Johnny Rodriguez, Johnny Russell, Jerry Reed, Mac Davis, and others.

Personality series, in the tradition of shows fronted by Jimmy Dean, Roger Miller, and Johnny Cash, returned to the networks in the mid-1970s with short-lived series showcasing Bobbie Gentry, Mac Davis, and Jim Stafford. Simply naming those three artists conjures up images of audiences the networks were trying to attract — Baby Boomers then in their teens to early 30s. In 1967 Gentry scored with a laid-back, Country-crossover hit, "Ode To Billie Joe", and her four-program series, "Bobbie Gentry's Happiness" (or, "The Bobbie Gentry Show") ran on CBS in June 1974. More successful was another crossover artist with considerably more exposure on both Country and pop charts: Texas-born Mac Davis, who hosted three brief variety series for NBC, in the summer of 1974, spring of 1975, and spring of 1976. In contrast to Bobbie Gentry, who worked with comics, Mac Davis used mimes (Shields & Yarnell), dancers (The Jim Bates Dancers and The George Wylie Dancers), and an orchestra led by Mike Post. Then came singer-composer Jim Stafford, at the time riding the wave of his hit "Spiders and Snakes". His 1975 summer replacement show was possibly the least Country of all network Country series, but it won enough favor with audiences to land Stafford the role of host for the syndicated "Nashville On The Road" during the early 1980s.

"Austin City Limits", a PBS series that began in January 1976, showcased a very different sort of Country Music. Produced by the Southwest Texas Public Broadcasting Council, this series gave national exposure to the newer, progressive sounds then emanating from the Texas capital. Asleep At The Wheel, Rusty Wier, Townes Van Zandt, Doug Sahm, Alvin Crow, Steve Fromholz, B. W. Stevenson, and Jerry Jeff Walker were counted among the acts featured during its first season. These no-frills, one-hour programs, set against a sparse studio backdrop before enthusiastic live audiences, allocated full hours (or at least half-hours) to individual acts. With "Austin City Limits", tv came closer than ever to capturing the genuine feel of concert or nightclub performance. As years and seasons passed, the program spotlighted more and more big-name Country Music hitmakers, but it also gave occasional airtime to lesser-known songwriters, rockers, R&B performers, and rockabilies. Still on the air after a decade, it remains the longest-running PBS musical series in history.

Network Specials

As the 1970s wore on, tv's commercial networks increasingly turned toward specials as the focus of Country Music programming and shied away from variety or personality-based series. In fact, specials became so numerous that it would be impossible to name them all.

Whoever the host and whatever the theme or occasion, most specials seemed to be little more than processions of current Country stars performing their most recent hits. This rule of thumb even applied to shows that were ostensibly made in tribute to veteran Country stars. And many of these shows, especially in the early 1970s, pretended to be nothing else. Three different times (February 1973, NBC; February 1974, CBS; and May 1977, NBC) the networks broadcast shows titled "Country Music Hit Parade", each produced by Joe Cates and Walter Miller. Like many Country television executives of the time, Cates and Miller staged these productions at the Grand Ole Opry House in Nashville. (The Opry moved from the Ryman Auditorium to new headquarters at the Opryland theme park in March 1974.) Hosts on each of the Cates-and-Miller programs were veteran tv warhorses: Tennessee Ernie Ford (1973), Eddy Arnold (1974), and Jimmy Dean (1977). Closely resembling the "Country Music Hit Parade" shows were two NBC specials called "Country Night of Stars". The second of these, which aired May 30, 1978, mixed the old and

the new by pairing Eddy Arnold and Crystal Gayle as co-hosts of a two-hour prime-time shindig.

As the word "special" implies, networks often looked for newsmaking events to rationalize prime-time Country broadcasts. A few examples will illustrate the point. "Tennessee Ernie's Nashville-Moscow Express", an NBC broadcast that aired January 8, 1975, highlighted Tennessee Ernie Ford's history-making tour of the Soviet Union, a journey that took him to Moscow and Leningrad in September, 1974. No other Country artist had ever performed in the U.S.S.R. One of Country Music's best-attended concerts became one of the most-watched tv specials in 1978. Early that year, some 65,000 fans turned out for a four-and-one-half hour show at the Silverdome in Pontiac, Michigan; from this concert, editors culled some two hours of videotape for "The World's Largest Indoor Country Music Show", broadcast over NBC, April 5, 1978.

Network television executives organized other specials around specific types of Country Music. For instance, in August 1978, PBS aired "Country Cajuns", featuring Jimmy C. Newman, Rufus Thibodeaux, and Doug Kershaw. The network taped "Bluegrass Spectacular" at the Opry House in November 1979; this program showcased virtually every important bluegrass act of the day.

Still other network specials were seasonal in theme. Johnny Cash became a tv fixture with his Christmas specials for CBS; late in the decade, John Denver hosted yuletide shows that drew extremely high ratings. Newer music personalities who were winning recognition but who weren't yet popular enough to command series of their own often appeared on specials hosted by established stars. As the 70s advanced, these "star-and-friends" programs became increasingly common, with such artists as Crystal Gayle, Kenny Rogers, Roy Clark, and John Denver fronting widely watched broadcasts.

One important annual event of the late 1970s should not be overlooked in any discussion of Country television specials. On March 4, 1978, PBS aired a three-hour live Grand Ole Opry show as centerpiece for the network's fundraising effort that night. So many calls and so much pledge money resulted that PBS repeated its Opry specials three more years, eventually lengthening the show to six hours. No network before PBS had actually telecast a live performance of the Opry itself, even though many shows using the Opry's name and talent roster had earlier secured network airtime. (Even the PBS Opry broadcasts,

(continued on page 26)

BEHIND THE LENS

The Wagoners released "I Wanna Know Her Again" as a summer video. Studio Productions shot the video at the Ryman Auditorium. The clip combines the group's performance with old stills and archival footage of Country legends such as Hank Williams, Ernest Tubb and Ray Price.

"Bluest Eyes in Texas" is Restless Heart's latest video. Thirty's Film & Tape shot the clip in Nashville.

Robin Lee is starting production on her second video soon. "Shine a Light On a Lie" is also scheduled for release as a single.

"It's Not What You Know But Who You Know" and The Whites (Buck, Cheryl and Sharon) brought in some of the

people they know for their latest video. The video is a parody on the "who you know" theme and features Lorianne Crook and Charlie Chase of "Crook and Chase" on The Nashville Network and Roy Acuff.

The Judds "Give a Little Love" to fans in their latest video shot on locations across the country. High Five Productions produced the clip for the RCA recording duo.

Lonnie Mack's latest video, "Too Rock For Country, Too Country For Rock & Roll", was shot in Mack's hometown of Aurora, IN. The clip was produced by Joanne Garner and singer/songwriter Rosanne Cash. James V. Carlson was executive producer.



Tanya Tucker takes a break while shooting her video "Strong Enough To Bend". Involved in the shooting, filmed by Scene Three in Nashville, are Billy Long, Marc W. Ball, Tucker, John Lloyd Miller, Assistant Cameraman Robin Foster, and Larry Boothby.

Director Jack Cole (left) and singer Eddie Rabbitt talk about a scene during shooting of "The Wanderer," Rabbitt's latest video. The clip was filmed at Union Station in Nashville by Scene Three, Inc.



INTERNATIONAL

U.K. Country Album Chart

Country singer-songwriter Nick Seeger just completed an overseas tour of Russia and Europe. Seeger spent a month in Russia touring the country under the sponsorship of Aeroflot, the USSR's official airline. This is the first time in Aeroflot's history that it has sponsored an American artist's tour. The trip was a cooperative venture with Pan Am. Seeger performed in Europe through July.

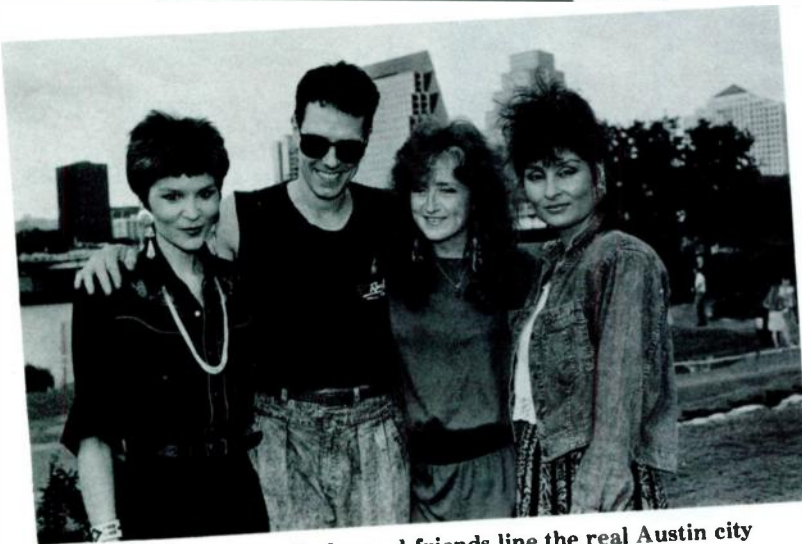
Don Williams spent part of his summer touring England, Scotland and Switzerland. He ended his 15-day June tour with a concert at London's Royal Albert Hall.

Toronto will pay tribute to Canadian Country Music during Country Music Week '88, September 8 - 11. Country Music Week is organized by the Canadian Country Music Association (CCMA). Jim Halsey, chairman and CEO of the Jim Halsey Co. Inc. in Nashville will deliver the keynote address during the festivities. New artists will be spotlighted during the "Bud Country Talent Search" sponsored by Budweiser. The winner will receive \$10,000.

Roy Clark has been invited by Gosconcert, the Soviet talent agency and the United States Information Agency (USIA) to tour the Soviet Union in November. The tour marks Clark's second trip to the Soviet Union. In 1976, he spearheaded the first headline Country Music tour of the USSR with the Oak Ridge Boys. The Jim Halsey Co. is launching a national campaign to raise the \$200,000 needed to make the Roy Clark Friendship Tour possible.

HighTone Records artist Jimmie Dale Gilmore just completed a 13-date tour in the United Kingdom. He performed several shows in London as well as Bristol, Brighton, York and Manchester, England and several locations in Scotland.

Condor Films of Zurich, Switzerland shot the feature film "Tennessee Waltz" on location in Tennessee in July. The film will be released in theaters internationally and aired on German Television. Most of the technicians were hired in Tennessee.



Sweethearts of the Rodeo and friends line the real Austin city limits following their recent performance at the city's annual Riverfest. The duo highlighted tunes from their newly-released lp, ONE TIME, ONE NIGHT. Following the show they took time to meet other Riverfest performers. Pictured (l to r) are Kristine Arnold, Sweethearts of the Rodeo; Preston Hubbard, The Fabulous Thunderbirds; Bonnie Raitt; and Janis Gill, Sweethearts of the Rodeo.

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	July 23, 1988
1	1	ALWAYS AND FOREVER Randy Travis — WEA
2	3	SHADOWLAND k. d. lang — WEA
3	8	PONTIAC Lyle Lovett — MCA
4	4	LONE STAR STATE OF MIND Nanci Griffith — MCA
5	5	DON'T FORGET TO REMEMBER Daniel O'Donnell — Ritz
6	2	LITTLE LOVE AFFAIRS Nanci Griffith — MCA
7	11	I NEED YOU Daniel O'Donnell — Ritz
8	10	ONE TIME ONE NIGHT Sweethearts of the Rodeo — CBS
9	6	STORMS OF LIFE Randy Travis — WEA
10	7	THE LAST OF THE TRUE BELIEVERS Nancy Griffith — Rounder Europe
11	19	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — Ritz
12	RE-ENTRY	GIVE A LITTLE LOVE The Judds — BMG
13	9	TRACES Don Williams — EMI
14	14	HIGHER GROUND Tammy Wynette — CBS
15	15	TRIO D. Parton/L. Ronstadt/E. Harris — WEA
16	RE-ENTRY	GUITARS, CADILLACS, ETC., ETC. Dwight Yoakam — WEA
17	RE-ENTRY	UNTASTED HONEY Kathy Mattea — PolyGram
18	18	COMING HOME TO STAY Ricky Skaggs — CBS
19	RE-ENTRY	TOO WILD TOO LONG George Jones — CBS
20	RE-ENTRY	THIRTEEN Emmylou Harris — WEA

Country Music Association © 1988

Route 88 Proves!

"The Route 88 campaign has seen the unimaginable occur — a young, record-buying U.K. audience finally responding to the excellence of the new Country Music escaping from the States."

— MUSIC WEEK, July 16, 1988

Photo by: Pete Vernon



Photo by: Pete Vernon

At the U.S. Embassy Reception for the Route 88 artists (1 to r) are Chuck Flood, manager/Sweethearts of the Rodeo; Sweetheart Janis Gill; Alan Phillips, marketing director/CBS; Paul Fenn, Route 88 concert promoter; Sweetheart Kristine Arnold; and Rupert Perry, EMI Records.



His T-ness T. Graham Brown gives a thumbs up to CMA European Director Martin Satterthwaite and fellow Route 88 artist Randy Travis.

Photo by: Pete Vernon



At the Route 88 reception held at the U.S. Embassy in London are (back row, 1 to r) Ralph Peer, Peer-Southern Organization; Martin Satterthwaite, CMA London; Stan Mores, Mores Nanas Entertainment; Chip Peay, Chip Peay, Inc.; Chuck Morris, Chuck Morris Entertainment; (front row, 1 to r) Sweethearts of the Rodeo Janis Gill and Kristine Arnold; Paul Williams, RCA; Phran Schwartz, RCA/Nashville; Michael Johnson; Joe Galante, RCA Nashville; K.T. Oslin; k.d. lang; Lyle Lovett; Tony Powell, MCA; and Larry Wanagas, Bumstead Productions.

Highway To Success



Photo by: Pete Vernon

CMA European Director Martin Satterthwaite (right) greets Route 88 artists (l to r) k.d. lang and Lyle Lovett.



On behalf of CMA and the record labels involved in the Route 88 campaign, Martin Satterthwaite, CMA's European director, welcomes industry and media guest to the U.S. Embassy reception in London. Pictured right is Dr. Ronald Clifton, the U.S. Cultural Attache.

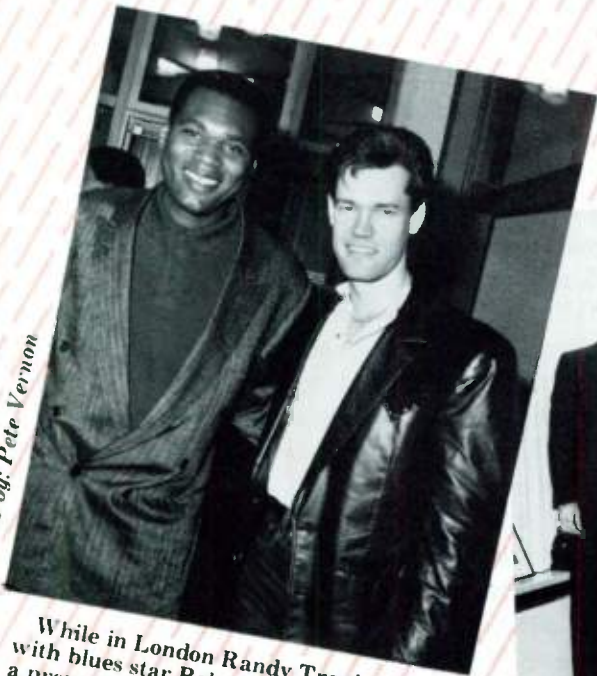


Photo by: Pete Vernon

While in London Randy Travis met up with blues star Robert Cray, who was on a promotional visit. Cray revealed he's always liked Country Music and that Randy Travis is one of his favorites.



photo by: Pete Vernon

U.S. Ambassador to England Charles H. Price II (center), presented a gold disc acknowledging the growth of Country Music in the U.K. during the Route 88 festivities, is flanked by (l to r) David K. Diebold, counselor for Commercial Affairs, U.S. Embassy; T. Graham Brown; Marian Elliot, Embassy staff; Greg Rogers, CMA Board; Randy Travis; Paul Fenn, Route 88 concert promoter; Wally Whyton, BBC Radio 2; Price; David Hughes, EMI; Jane Collen, EMI; Alan Phillips, CBS; Paul Conroy, WEA; Martin Satterthwaite, CMA; and Jerry Turner, Epic.

NARM Celebrates 30th Anniversary

We're in good company. This month, *CLOSE UP* salutes the National Association of Record Merchandisers who, like CMA, is celebrating a 30th anniversary this year. The following speech was presented by 1987-88 NARM President Russ Solomon at the organization's convention in Los Angeles in March.

1958 wasn't just the year NARM sprouted . . . it was a year which witnessed the first Grammy Awards. It was also the year in which RIAA certified its first gold record . . . the original cast recording of OKLAHOMA.

It was the year the National Association of Rack Merchandisers blossomed forth from a hearty organization of another stripe . . . called the Toiletry Merchandisers Association (TMA), a group of health and beauty products rack-jobbers. Later, of course, the National Association of Rack Merchandisers became the National Association of Record Merchandisers.

In the spring of 1958, TMA was meeting at the Americana Hotel in Miami. They heard an address by our old friend Tommy Noonan of BILLBOARD, who told them that if they added records to their product mix they could make a lot of money. At that time, some of the major record companies were looking to expand their business through rack-jobbers because retail was rather weak back then . . . mostly record departments in music and appliance stores. It was still some 20 years away from the great retail chains of the 70s and 80s.

Another man, Irwin "Skip" Tarr of RCA even wanted to develop a special label for the racks. The label was Camden.

The reason the record manufacturers wanted to woo the health and beauty aid people was to gain access to their capital and sophisticated sales routes. Some of the original *record* rack-jobbers were woefully undercapitalized. Although they had the knowledge, they didn't have the wherewithal to do widespread distribution or to carry accounts receivables. They lacked the money and the equipment. I know all about that because I was one of them and I remember Tarr telling me back then, "What do we need you for, Russ, when we can get people with money?" I must have been asking for more dating at the time . . . God knows I couldn't get a discount . . .

In the spring of 1958, a man from Milwaukee named Jim Teegens called together some of the other rack-jobbers who were already distributing records: Don Belser from Minneapolis; Harold Goldman from

St. Louis; Eddie Snyder of Washington DC; George Berry from Lafayette, Louisiana; and Eddie Jay from Buffalo. They met in Chicago and decided to start NARM. They then called everyone else they knew in the record rack business when they returned home in an effort to organize the association.

Following those initial calls, late in the summer of 1958, a meeting was called at the Palmer House in Chicago. I think about 20 people attended and they decided to organize NARM. They patterned the fledgling organization after TMA and appointed the original six men to the first NARM Board of Directors.

The first NARM convention was held in June of 1959 at the Edgewater Beach Hotel in Chicago. Since the original NARM was organized and attended by so many of the same people, both the NARM and TMA conventions were held concurrently to minimize excess travel.

At this first NARM convention in Chicago, the program was really simple. Each member had to give a speech about something of which they were knowledgeable, or about their experiences in rack-jobbing and ways to make it better.

Teegens was elected the first president of NARM. By 1960, the board hired Jules Malamut to be NARM's first executive director. At the time, Malamut was told that the whole thing might not even work out. But, the board members promised him a one year contract and a guarantee that . . . if all else failed . . . the board members themselves would come up with his salary.

The item of hidden significance to the NARM founders was that Jules was then married to Mickey Granberg. Mickey went to the conventions with him and knew everything that was going on. She has attended every NARM convention ever held. Back in the early days though, she did the work and Jules got the glory. She's still doing the work but now she has the help of a wonderful staff.

There is another person that we know of who has managed to make it to every NARM convention and that is Cy Leslie, originally of PickWick Records. Leslie was also the very first Associate Member of NARM in 1959.

NARM's second president was Teegens again and the third president was Ed Snyder. He was followed by Glen Becker, then Cecil Steen for two terms; George Berry, Johnny Balinas, Stan Jaffe, Jack Gelbart, the great Amos Heilicher and our own Jimmy Schwartz, which takes us through 1971.

My first NARM convention was at the Tropicana Hotel in 1960 in Las Vegas. That second NARM convention was quite an event with about 300 people attending. During the convention, there was a lot of strong talk by the rack-jobbers who wanted to be recognized as distributors and get the distributor price. When I say "strong" talk . . . I mean hollering and screaming. But, regardless of the audio volume level, our record executive friends, however eloquently, said . . . "NO WAY . . ."

The association's first attorney was Earl Forman, who was Ed Snyder's brother-in-law. He occupied the role of executive director until we hired Jules.

From 1961 to 1965, Mickey was basically the entire staff. In 1966, the first additional part-time staff member was hired. It wasn't until 1968 that the first full-time staff member was hired . . . a lady named Ina Luber, who is still with us today.

During the 60s NARM was really a rack-jobber's group and didn't want to have anything to do with retailers or distributors. In fact, in 1962, the American Record Manufacturers and Distributors Association, or ARMADA, joined NARM as associate members. In those days, all distributors were associate members.

Then, when distributors actually became rack-jobbers and vice-versa, there were all sorts of cross-overs between manufacturers, retailers, rack-jobbers, etc.; they were made regular members.

NARM's first office was in Mickey's basement. They didn't even have a copy machine. In 1965, the office was moved adjacent to Mickey's apartment in Bala Cynwyd.

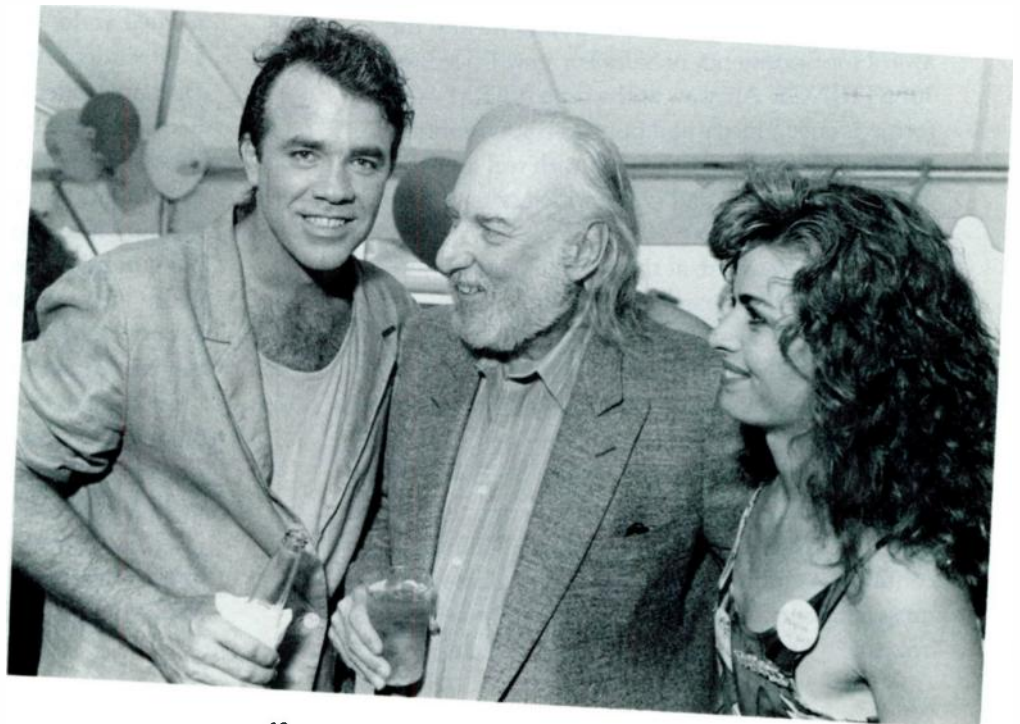
The membership grew every year, which really shows how the growth of NARM paralleled the growth of the record industry. The early 1970s also saw NARM's focus change from the racks to a more retail oriented organization. It was perfect timing and many of today's retail record chains were forming at that time.

In 1959, NARM's first awards banquet was held. Best Selling Male Vocalist was Elvis Presley and Best Selling Female Vocalist was Connie Francis. The Best Selling Single was "The Battle Of New Orleans" by Johnny Horton. The Best LP Record Promotion was MAY IS MANTOVANI MONTH. Best Selling EP was THAT'S ALL by Bobby Darin and INSIDE SHELLEY BERMAN, THE CHIPMUNKS and SIXTY YEARS OF MUSIC all tied for Best Selling LP. The SOUL OF SPAIN was the Best Selling Economy LP. That should tell you something about the record business in 1959 . . . a comedy record and a novelty record tied for first place.

The funny part is that Tower and probably some of



Gary Morris was one of the stars at Tower Records' grand opening of its new retail store in Nashville. More than 700 music industry professionals attended the event. With Morris (left) are Russ Solomon, owner of Tower Records and Carla Henson, Nashville liason for the company.



you still have the SOUL OF SPAIN in stock.

Actually, with all due respect to the early NARM awards, there were some, . . . well . . . *interesting* award categories back then.

Like 1960s Low Priced Christmas Promotion award, or the Consistency of Sales for Low Priced award. 1961 saw the Best New Recorded Product Introduced in 1961 award. How about the NARM Associated Member Company Which Has Demonstrated Sustained Achievement In Those Purposes For Which NARM Was Formed Award . . . RCA won that one, by the way.

I'm not making fun of these awards. They demonstrate a willingness on the part of the organization to be responsive and adaptable. A willingness, if you will, to risk sounding a bit silly 30 years later. It's easy to poke a little fun now, but it is done out of a respect for what was the task at hand in the tough, early years . . . years when the adrenalin was perhaps not so easy to generate every single day.

There was also an award in 1960 called the Special Award For Outstanding Achievement in Entertainment which was given for Mitch Miller's SING-A-LONG LP. I gotta tell you that I honestly believe there was a time in the record business when you could have thrown everything else out of stock and sold nothing but Mitch Millers' sing-a-long records and you would have had a successful business.

The 1960 Best Selling LP Promotion went to Bravo Records. Best Selling LP went to SIXTY YEARS OF MUSIC VOL. II. Best Selling EP was TOUCH OF GOLD, VOL. III, the award for Low Priced Christmas Promotion went to Spinarama and the award for Consistency of Sales For Low Priced went to 101 STRINGS. Anyway, at the time NARM was formed, our industry had but two configurations . . . LPs and 45s. Later, we did deal with reel to reel, 4-track and 8-track and Quad which, after a fight we gave up.

So . . . here we are at the 30th NARM Convention . . . after all these years . . .

What do we stand for? Better yet, what have we learned and what do we know?

I think we have learned over the years to go with the flow of technology and accept the new. We TRY NOT to cling to the old for its own sake or because it seems easier. We do not approach problems or changes that come along from the "easy way" angle. We must continue to embrace new ideas and technologies. We must continue to encourage every possible success that appears in front of us . . . every one of them . . .

We've made several major accomplishments this past year.

We succeeded with the NARM CONSUMER RESEARCH PROJECT where we surveyed 8,000 customers who had just made a purchase at one of 500 different retail locations. The survey allowed us to approach market research more seriously . . . an approach which we will put to good use in the coming years.

It was also a very cost effective project. The research project will carry on and will be continually updated.

We continued this year to nurture a sensitivity between the manufacturers and retail.

We have learned over the years, that we do not have to be adversaries.

And here are some of the ways that NARM has helped to build and maintain this bridge.

The Retail Advisory Committee chaired by Ira Heilicher, succeeded in putting together an all day meeting with REAL STORE MANAGERS . . . not company heads . . . and the six major distribution chiefs so that the manufacturing big shots could "hear it from the street".

The past year also witnessed even more integration of video into the NARM membership. NARM members are finally picking up the ball to get into the video business in a MAJOR way.

There has also been a marked increase in the activity of the smaller retailers and one-stops. The independent distributors are also taking a more active role in NARM as a result of the successful committee formed at the Wholesalers Convention called The Independent Action Committee that met in Raleigh-Durham under the chairmanship of Phil Jones of Fantasy Records. The results will be more communication between independent labels, independent distributors and record dealers, both large and small.

And, of course, we continue to succeed with our point of purchase materials for the Gift of Music, Grammys, Country Music Association and the American Music Awards. We know now that these merchandising materials really DO sell records.

It ought to be NARM's goal to be a truly national organization that includes *all* segments of records-making, marketing and selling the industry . . . including the indies.

NARM's work will continue to reflect what is happening. It will continue to be sensitive to the problems and the possibilities before the record industry.



CMA Releases Findings Of Arbitron Study

A new CMA-commissioned Arbitron Study has evidenced that 40 percent of the Country Music radio listeners are in the top three socio-economic groups. This figure is higher than the percentage of the total U.S. population in these groups. The just-released nationwide study was conducted in 16 markets representing the four U.S. census regions.

The socio-economic profiles of the Country audience were derived by Arbitron using the ClusterPlus market segmentation system developed by Donnelly Market Information Services. ClusterPlus profiles an audience by lifestyles and groups them into those having similar lifestyle descriptions. Forty percent of Country listeners are in ClusterPlus groupings One, Two, and Three, which are composed of the well-educated, affluent professional families of the cities and suburbs. Thirty-five percent of the population of the 16 markets surveyed were in these groups. Only 23 percent of the overall U.S. population is in these groups.

Although Country Music has long suffered from stereotypes of its listeners and their viability as a broad commercial target, it is apparent in the new study that the rural roots of Country Music have long ago spread to encompass a much wider range of people.



The high concentration of listeners in the most commercially desirable categories is further evidenced by excellent product usage for Country listeners across a number of products and financial services indices included in the study.

From Simmons' 1987 *Study of Media and Markets*, Country Music listeners indexed above the total U.S. population in significant

financial categories including Gold VISA card, Discover card, MasterCard and checking accounts. They also indexed high as active purchasers by phone and mail orders and in owning products such as microwave ovens, televisions and VCRs. *Simmons' Product Usage Profiles* are the most widely accepted comprehensive survey of product preference by consumers.

But most importantly . . . NARM must continue to effectively address these opportunities.

So, after all these years . . . from 1958 to 1988, I figure we've sold something like \$50 billion worth of records and something like \$5 billion worth in 1987

alone . . . and that's not counting piracy, home taping or record rentals!

Not bad . . . our best year yet!

Business is great and it's gonna get even better.

So, let's get on with it . . . 

The study further evidenced that 64 percent of Country listeners are in the key 25 - 54 age group, a demographic highly sought by advertisers. Only 24 percent of Country listeners are over 55 years old. Other radio formats combined have just 51 percent of their listeners in the 25 - 54 group, while 31 percent are 55 years and older.

More evidence of Country Music's upscale audience is revealed by the other formats to which it listens. The Arbitron analysis of shared listening indicates that 27 percent of Country listeners also listen to Contemporary Hit Radio (CHR), 24 percent to Middle of the Road (MOR) and 23 percent to Adult Contemporary (AC).

However, the study finds that Country radio commands a large exclusive audience, with 25.4


percent of its listeners exclusively loyal to the format. In Time Spent Listening, an estimate of the amount of time the average person spends listening to a radio station, the format leads its major competitors — CHR, MOR and AC.

Arbitron's first study of female Country listeners shows that 67 percent of them work outside the home — 53 percent full time and 14 percent part time. This equals the average rate of working women for all other formats combined at 68 percent.

In order to determine listening characteristics for the study, diaries from Arbitron's *Spring 1987 Local Market Reports* were analyzed. The study was conducted in 16 markets across the country selected to represent the four U.S. census regions. They were South (Birmingham,

Houston, Nashville, Tulsa, Washington, DC), West (Albuquerque, Phoenix, Portland, San Diego), North Central (Detroit, Kansas City, Milwaukee, Minneapolis) and Northeast (New York, Pittsburgh, Rochester).

The study, entitled *The Country Music Radio Listener . . . A New Profile*, has been released in a glossy, 32-page, five-color booklet by the Country Music Association, exclusively to its member radio stations and companies.

The study is the first part of a comprehensive marketing package being created by the Country Music Association, which when completed in September will include a slide version of the study, printed leave-behind materials and a 10-minute sales video describing the Country audience. 

Steve Gibson

(continued from page 9)

"There's a real strong argument for traditionalism and many times we'll adapt the same arrangement concept that might have been used 15 years ago that wouldn't have worked five years ago. It's just a matter of choosing what's best and what works. The old ways aren't always the best ways — but sometimes they are."

Countless tunes have bounced up and down the charts with Steve Gibson's imprint on them, but there are some that stand out in his mind — the guitar licks on Dr. Hook's "A Little Bit More", Dan Seals' "Bop" and his work on England Dan and John Ford Coley's tunes.

"At the risk of sounding corny, I'm proud of all of it. I try to apply the same kind of creativity to whom-ever I'm working with because ultimately I'm paid the same whether I'm working for the biggest star on the charts or the next guy who's trying to be a star. We certainly didn't know when we cut the first sides of Randy Travis that he would be selling a record every 14 seconds."

Steve has played with hundreds of top entertainers, but a few have eluded him — James Taylor, Paul


McCartney and Dolly Parton. "There's still plenty of challenges left."

One of his current challenges is balancing guitar playing with producing albums. In the late 1970s, he got so busy producing that he quit playing — and like a marathon runner who quits running, he suffered withdrawal. So now he balances both jobs.

He's played on and produced three of Michael Johnson's lps with co-producer Brent Maher. Steve has also played on and co-produced the last three albums for Michael Martin Murphey with his friend Jim Ed Norman. All of the albums have done well.

Steve plans to do studio work a while longer and then move into a job with a record company. If he does, he'll take his guitar with him.

"I came here a guitar player and I intend to walk out of here a guitar player. I never really want to put myself in a position where I can't play somewhere sometime. It may not always be on records. I may wander off to Florida and get me a lounge gig when I'm ready to retire."

So half a century from now, if you're ever down in Florida in a small, but respectable nightclub and hear some great lead guitar picking from a normal, boyish 85 year old, ask if it's Steve Gibson. Then sit back and enjoy. 

— Teresa George

K92FM

You might say that WWKA in Orlando, Florida is fun. What else could it be with Disneyland 20 miles down the road and all that Florida sunshine? However, that fun is backed with serious dedication and hard work from everyone involved with the 100,000-watt number one powerhouse.

Operations Director Steve Holbrook is a part of the K-92 success which was first achieved in 1983 and had been maintained ever since. "We have had the same staff since we went on the air in 1983. We haven't lost a soul. We have fun. The air personalities are fun, and they are great with the listeners on and off the air. I attribute 100 percent of the success that we have to the staff. They are committed to win and they give 150 percent of their effort. They will come to work even on days when they're sick. They make me look good," Holbrook laughs.

Holbrook says it is the fun at WWKA that keeps listeners so loyal. The station has the highest exclusive come in the market and Holbrook attributes that statistic to the 20/80 theory. "The rule maintains that 20 percent of your audience gives you 80 percent of your listeners," he explains. "Here in Orlando 23 percent of the Country audience gives us 81 percent of our listeners. We want that 23 percent. They are important to us" he adds.

Holbrook agrees with most Country radio experts in that his greatest hurdle is to overcome the biased stereotype of Country listeners. However, Holbrook takes that challenge one step further. "All our listeners don't drive pick-up trucks or Mercedes Benz, but some of them do," he explains. "I'm not saying that we don't have any upscale income folks. We get qualitative information from Arbitron that says K-92 is among the top two stations with income levels of \$50,000 plus for our listeners. But, you cannot forget about that core audience. It's like forgetting who brought you to the dance," Holbrook maintains. "You have to look at reality and remember those people. They are the ones who gave you the numbers in the first place."

WWKA is big on promotions. They give away over a million dollars each year in cash, cars and boats among other items. They even have a promo that runs on K-92 to update the dollar amount of prizes they have given. "We average at least two cars each month that we give away or at least \$200,000 cash" Holbrook explains. "Our radio station is out in the public every

Monday through Friday all morning."

Not only does the station consider contests a big part of the fun, but charitable events are included in that category as well. "We are involved in two major bass fishing tournaments each year. One is for the March of Dimes and the other major fundraising effort benefits Saint Jude Hospital. We've been doing those for years. Each month we are tied with a charity somehow. I would say we raise between \$300,000 to \$500,000 for charities each year" says Holbrook.

WWKA places a great deal of emphasis on psychographic research. Once each year the station hires a company whose purpose is to discover what listeners really want. And, since K-92 has ranked number one in its market for the past four rating periods and the morning show has been number one for the past four years, it's obvious the research is effective.

Holbrook advises other station executives to do the same. "Take a hard look at the market and see what the need is and find out what has been missing," he adds. "What do station managers and owners feel they should be doing? What we do here in Orlando may not work in Atlanta or Evansville, Indiana. A lot of people make the mistake of trying to imitate radio stations that are successful in other markets and it doesn't work. The stations in city chains like San Antonio, Atlanta, Tulsa and Birmingham are all either number one, two or three and each is different," he observes. "We have a basic blueprint that we work with. Every station should have their own personality makeup."

When WWKA went Country back in 1983, they started from scratch. At the time there were two other Country stations in the area with a combined share of 16. When WWKA made its debut with an 11 share, one competitor dropped to a five and the other to a six. WWKA is definitely fierce competition for all other stations.

Steve Holbrook classifies his Country format station as an adult contemporary outlet that plays Country Music. "We play modern Country Music such as Alabama and Eddie Rabbitt about 60 percent of the time. We add to that artists like Reba McEntire, Ricky Skaggs, and Randy Travis about 35 percent of the time," he explains. "I like Country Music today. I know we get some complaints from people who say it's rock, but I don't feel that way. Right now I'm listening to a new Reba McEntire song and I think it's great. I really do like Country Music now. I was not crazy over the urban cowboy phase. It was too mechanical.

(continued on page 26)

CMA Broadcast Personality Nominees Named

The finalists for the 1988 Broadcast Personality of the Year honor were announced by the Country Music Association July 1.

Nominees were selected in two rounds of voting by CMA members in the Radio and Broadcast Personality categories. Tabulation of the ballots was conducted by the national accounting firm of Deloitte Haskins and Sells.

An anonymous panel of judges, all of whom are leaders in the field of broadcasting, will review air checks from each finalist and select a winner in each market category. Winners will be announced on the CMA Awards Show to be telecast live October 10, 1988 on the CBS network.

Following are the nominees listed alphabetically within each market category:

Large Market: Mary Ball, WMZQ, Washington, DC; Bill Dollar, WSOC, Charlotte, NC; Country Joe Flint, KSOP, Salt Lake City, UT; Joe Wade Formicola, WWWW, Detroit, MI; Joe Hoppel, WCMS, Norfolk, VA; Joe Ladd, KIKK, Houston, TX; W. Steven Martin, KNIX, Phoenix, AZ.

Medium Market: Tom Allen, KASE, Austin, TX; Keith Bilbry, WSM, Nashville, TN; Billy Buck, WBIG, Greensboro, NC; Art Sanders, KGA, Spokane, WA; Claude Tomlinson, WIVK, Knoxville, TN; Al Wyntor, WSM, Nashville, TN.

Small Market: Ken Curtis, KYKX, Longview, TX; Dandelion, WRKZ, Hershey, PA; Bobby Owen, KEAN, Abilene, TX; Johnny Randolph, WKLO, Danville, KY; and Cousin Ray Woolfenden, WPWC, Dumfries, VA.

Back-To-Back Breakers



Patty Loveless

- ★ Patty Loveless has been beating the path to Country Music success for more than half of her life. At age 14 Patty's brother brought her to Nashville for the very first time. The visit was far from futile. Patty met Country veteran Porter Wagoner and he was so impressed with her talent that he became a career advisor.
- ★ Unlike most teenagers, Patty's high school job did not consist of flipping hamburgers. Instead, she pitched her songs and became the feature singer with The Wilburn Brothers.
- ★ Now, at the age of 30, Patty is reaping rewards from her sticktoitiveness. Her second MCA Records album, *IF MY HEART HAD WINDOWS*, has produced two top 10 hits, "If My Heart Had Windows" and most recently, "A Little Bit In Love". She was inducted into the Grand Ole Opry this past June and her third MCA album, *HONKY TONK ANGEL*, will be in record stores next month.

New Organizational Memberships Approved

The CMA Board of Directors approved 52 radio stations as new broadcast organizational members at the July meeting.

CHOW/Welland, Ont., Canada
 WCMT/Martin, TN
 KJNE/Waco, TX
 KYCK/Grand Forks, ND
 KLXX/Bismarck, ND
 WHBB/Selma, AL
 WAYZ/Waynesboro, PA
 WCEM/Cambridge, MD
 WNBS/Murray, KY
 WYVE/Wytheville, VA
 WSIP/Paintsville, KY
 WKOM/Columbia, TN
 KJYY/Des Moines, IA
 CJTN/Trenton, Ont., Canada
 KWRE, Warrenton, MO
 KIKT/KGVL/Greenville, TX
 KPFM/Mountain Home, AZ
 WXXX/Manchester, NH

WCCN/Neillsville, WI
 WMYR/WHEW/Ft. Myers, FL
 WKCM/Nashville, TN
 WAVC/Duluth, MN
 KJEF/Jennings, LA
 KEYA/Belcourt, ND
 KUKQ/Tempe, AZ
 WLTO/Harbor Springs, MI
 WZPR/Meadville, PA
 WIXN/Dixon, IL
 WKYA/Central City, KY
 WRHM/Rock Hill, SC
 KJAM/Madison, SD
 WKKM/WWKM/Harrison, MI
 KUKU/Willow Springs, MO
 KSSR/Bastrop, TX
 KDLG/Dillingham, AK

KROR/Sierra Madre, CA
 KATQ/Plentywood, MT
 WSTL/Glens Falls, NY
 KIVY/Crockett, TX
 KAVA/Burney, CA
 KIML/Gillette, WY
 KKJQ/Garden City, KS
 KWRM/KQLH/Corona, CA
 KROP/Brawley, CA
 KMMR/Malta, MT
 KSMO/Salem, MO
 WNCQ/Watertown, NY
 KBAS/Bullhead City, AZ
 WQMT/Dalton, GA
 KMSL/Magnolia, AR
 KIMM/Rapid City, SD
 WEMR/Tunkhannock, PA

Also approved as new members are AAA-Southeastern Ohio, Portsmouth, OH; Carolina Corporation of Missouri, Surfside, Beach, SC; Let's Talk Inc., Seattle, WA; Carter Country Enterprises, Beckley, WV; Eldorado Management Corp., Ft. Lauderdale, FL; The Boys From Indiana, Milan, IN; Robert Laymon Productions, Marion, IN; National Record Mart, Pittsburgh, PA; Cavalcade Music, Hendersonville, TN; M. S. Distributing Co., Elk Grove, IL; The Heathrow Group, Inc., Goodlettsville, TN; Turtles Records & Tapes, Marietta, GA; George Dickel, Dallas, TX; Ponderosa Park Music, Inc., Salem, OH; Reed Music Inc., Nashville; Word, Inc., Nashville; J. A. Tankersley Productions, Bargerville, IN; Kiefer Uno Lakefront Arena, New Orleans, LA;

Target Stores, Minneapolis, MN; and McDonald Investments, Cairo, IL.

There are many benefits available to organizational members, including:

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

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

Capitol Records artist Dan Seals performed at the CEMA (Capitol/EMI/Manhattan/Angel) Convention in Los Angeles recently. Following his performance, Seals (in the cowboy hat) was congratulated by (l to r) Lynn Shults, Capitol Records/Nashville vice president of A&R; Richard Littleton, president of Capitol Records/EMI of Canada Limited; David Berman, president of Capitol Records; Joe Smith, Capitol Industries president; and Jim Foglesong, president of Capitol Records/Nashville.



A COLORFUL, UNIQUE REVIEW OF THIS YEAR'S BEST

The Official 1988 Country Music Association Awards Program Book

A valuable keepsake for everyone in the Country Music industry!

This exclusive glossy, four color program book highlights the brightest night of the Country Music year with photos and bios of all nominees, lists of previous winners and informative articles on the nominees that you have chosen this year. Also included are features on the nominees to the Country Music Hall of Fame, the history of the awards, and an inside look at the production of the nationally televised program.

Don't miss out on our special offer. We are now offering a special CMA member price of \$7.50, which includes postage and handling. **All orders must be received by September 23, 1988.**

Please send me _____ copy(ies) of the 1988 CMA AWARDS PROGRAM BOOK at the special member price of \$7.50 per book, which includes postage and handling (4th Class Surface Mail).

Please send my order by: First Class Mail (Add \$2.50 per copy)
 International Air Mail (Add \$5.00 per copy)
 Fourth Class Surface Mail (No additional charge)

Total amount of order \$ _____ is enclosed.

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Address _____ City _____ State _____ Zip _____

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Complete this form and mail with check, money order or signed charge authorization to:


CMA AWARDS BOOK, P.O. Box 22299, Nashville, Tennessee 37202

Programming Trends of the 1970s

(continued from page 13)

however, did not include commercials, which are very much a part of the Opry radio tradition.) After the 1981 PBS show, WSM ended its arrangement with PBS, fearing that overexposure might injure the Nashville station's pride and joy. Since April 1985, though, the Opryland-based Nashville Network has televised a live half-hour of the Opry each Saturday night.

Nielsen ratings were not readily available for this report, but a 1979 survey of Country network specials suggests the popularity of Country telecasting then experienced. Compiled by the J. Walter Thompson agency and the Country Music Foundation, the survey lists 21 specials for that year. The highest-rated of


these was "John Denver and the Ladies", broadcast over ABC, March 8, 1979; it garnered a 26.4 rating and a 40 share. The lowest on the list was ABC's "Alan King Goes Nashville", which only drew a 4.7 rating and a share of 14. 

Next installment: More on "Programming Trends of the 1970s"

WWKA

(continued from page 23)

Country is going back to its roots and it has more feeling. It's more fun from the heart," Holbrook confides.

As for WWKA, the fun will continue and so will the work. But, after talking with WWKA's dedicated operations director, one might get the strong impression the two are one in the same. 

— Suzanne Gibson

Media

Kenny Rogers may become the host of a syndicated afternoon talk show in the fall of 1989. He is also planning to film an ABC special, "Kenny Rogers' Classic Weekend", in September.

In early August, The Nashville Network's "VideoCountry" will tape two weeks of shows in Little Rock, AR. The shows will air August 15 - 19 and August 22 - 26. Host Shelley Mangrum will tape segments at BJ's Star Studded Honky Tonk, one of the nation's largest Country nightclubs and the first club in America to play Country videos for its customers.

Reba McEntire will be the featured artist in August on Country Music Television's monthly interview special "Heart To Heart". McEntire is one of the network's most requested performers and her videos consistently reach the top of the CMT charts.

Songwriters wanting to make quality demos may want to buy a copy of *The Songwriter's and Musician's Guide to Making Great Demos* (\$12.95). This guide explains how to hire arrangers, musicians, singers and how to book studio time, record songs and make copies from a master demo. The book is available at bookstores or by calling 1-800-543-4644 (in Ohio 1-800-551-0884).

Mel Tillis and Roy Clark will star in the movie "Orange Blossom and the Eight Ball". The movie is about a bus race from Las Vegas to Nashville. They previously acted in "Uphill All the Way".

BILLBOARD's 1988 - 89 Country Music Sourcebook and Directory (CMSD) is scheduled for a fall release. The Country Music reference book contains a comprehensive listing of record companies, songwriters, booking agents, talent management, radio stations, music publishers, concert promoters, major awards, artists' birthdays, and radio and television program suppliers. The directory (\$25) can be ordered by writing to BILLBOARD, Circulation Dept., 1515 Broadway, New York, NY 10036.

Country Music Television, a 24-hour all-Country Music network, has begun airing "Inside Music City" hosted by Joe Pollaro. The 60-second news capsules feature behind-the-scenes reports on Country superstars, new artists, tour dates and upcoming video releases. The news capsules are a production partnership between Venture Entertainment, a Nashville company headed by former Nashville chief of CBS Records Rick Blackburn and Pollaro Media of Denison, TX.

"Country Music — A New Tradition" aired July 22 on HBO/Cinemax for the Cinemax "Sessions Series". The show marks the first Country Music special on HBO/Cinemax in seven years. The Jim Halsey Co. in association with Tall Pony Productions filmed the special at Fisk University Chapel in Nashville. The special featured The Judds paired with their musical mentor Carl Perkins. New Grass Revival swapped licks with Bluegrass great Bill Monroe. Merle Haggard, k. d. lang, Waylon Jennings, Rosanne Cash, John Hiatt and The Jordanaires also performed. Rodney Crowell appeared on the show and also served as music coordinator. Sherman Halsey of The Jim Halsey Co. directed and produced the special and Halsey senior vice president Judi Pofsky was production executive.

KFKF Radio in Kansas City, MO is celebrating its 25th anniversary this year. The festivities in June included an anniversary cake that fed 1,000 and two concerts.

On August 7, WAVW Radio in Fort Pierce, FL will have an auction to raise money for Hands of Love, a grassroots organization which helps families of critically ill children with money, food, and support. Kitty Wells will perform at a concert. Anyone wanting to donate items for the auction can call the station at (407) 567-1055.

Playing The Positioning Game: Aiming at the Core by George A. Burns suggests that radio is a "psychographic industry that is rated demographically". *Playing The Positioning Game* is a companion volume to his 1980 book *Radio Imagery: Strategies in Station Positioning*. For more information on the new release contact Burns Media Consultants, 3054 Dona Marta Drive, Studio City, CA 91604; (818) 985-8522.

AMUSEMENT BUSINESS' *Sponsorship Principles & Practices*, a practical guide to entertainment, sports, music and event marketing is entering its second printing. The book is available only through AMUSEMENT BUSINESS. Copies are \$75, which includes first class postage and handling. To order, send a check or money order to *Sponsorship Principles & Practices*, AMUSEMENT BUSINESS, Box 24970, Nashville, TN 37202 or call (615) 321-4254.

CMA Trivia Kit

The 1988 CMA Trivia Kit full of hundreds of little-known facts about Country Music stars is now available to radio stations. The kit will be provided free to one station in each market exclusively.

The CMA Trivia Kit is produced in conjunction with the promotion of the 22nd Annual CMA Awards Show to be televised October 10. For more information contact CMA's Public Information Department, P.O. Box 22299, Nashville, TN 37202; (615) 244-2840.

Signings

George Green to Warner/Chappell Music . . . Harrison Lloyd to Comstock Records, Ltd. . . . Ride The River to The Beacham Agency . . . Dave Hanner to Darrell Music Group . . . Mason Dixon to Entertainment Artists Inc. . . . Charly McClain and Bama Band to PolyGram Records . . . Pal Rakes to Atlantic America Records . . . Johnny Russell to World Class Talent . . . Mickey Gilley to Limelites, Inc. . . . Jack Robertson to Soundwaves Records.

Newsline

The International Country Music Buyers Association (ICMBA) has established a music business scholarship at Belmont College in Nashville in honor of Harry Peebles, retiring ICMBA executive director and current board chairman. Seventeen years ago, Peebles founded the organization which has grown into one of the world's largest performing arts trade associations. ICMBA committed \$10,000 to the school.

Mississippian Jerry Clower is speaking up for Electric City in advertisements and personal appearances. The 62-year-old company, formerly Mississippi Power Company Appliance, TV and Stereo Division, announced the name change along with the new spokesperson.

Filming began in Memphis in July on a movie about the life story of Jerry Lee Lewis, an original member of the Sun Records roster. About 30 original Sun recordings may be used in the film. The movie, budgeted at \$20 million, is being produced by Adam Fields for Orion Pictures.

The International Bluegrass Music Association (IBMA) will stage its IBMA World of Bluegrass 1988 Trade Show September 21 - 25 at the Executive Inn Rivermont in Owensboro, KY. The trade show will include showcases of bluegrass artists, workshops, and exhibits of bluegrass related products and services. Anyone wanting more information should call (919) 542-3997 or (502) 684-9025.

Passengers on Northwest Airlines can hear Step One Records group Southern Reign during flights. The segments began airing in July and will continue through September.

In June, WEGN Radio sponsored the 11th Annual Hank Williams Memorial Concert in Evergreen, AL. Vern Gosdin, Charlie McCoy and Ogden Harris performed at the concert which attracted more than 4,000 people.

To commemorate the 25th anniversary of Patsy Cline's death, MCA Records/Nashville is releasing a revamped Patsy Cline catalog on album, cassette and for the first time on compact disc. Titles include PATSY CLINE — LIVE AT THE OPRY, a new release of 12 songs from actual Saturday night Opry broadcasts; PATSY CLINE — LAST SESSIONS, a collection of 10 songs from her last Decca recording session; and PATSY CLINE, her debut Decca lp available for the first time since 1960.

Two Eddie Rabbitt songs placed in the Top 30 in a survey by Surrey Research of concert goers across the country. The survey was to determine the favorite Country songs of those attending concerts. Rabbitt's self-penned "Drivin' My Life Away" was number four. In 28th position was his duet with Crystal Gayle, "You and I".

Country/folk/pop singer John Stewart has become the first songwriter to donate publishing royalties to Entertainers Against Hunger. Stewart will be transferring income from his "Hunters In The Sun" release to the non-profit, all volunteer organization. Rosanne Cash and John Hiatt each say they will commit a song to the effort. Entertainers Against Hunger was formed by Mark Renz, a publicist at MTM Music Group and Edward Morris, a BILLBOARD writer. The organization is seeking singers/songwriters to contribute strong commercial tunes, not just songs with anti-hunger themes, to the project. For more information write to Entertainers Against Hunger, P.O. Box 150934, Nashville, TN 37215-0934.

Larry Gatlin will be the roastmaster for the 1988 National Quartet Convention Roast honoring Les Beasley of the Florida Boys. The roast will be September 28 at the Hyatt Regency in Nashville.

The Music City Song Festival is looking for amateur and professional entries in the lyric/lyric poem categories and the song/vocal categories. For entry forms, call (615) 834-0027 or write MCSF Entries, P.O. Box 17999, Nashville, TN 37217. The deadline for song/vocal entries is September 1, 1988. Lyric and lyric poem entries should be postmarked by October 15, 1988.

Conway Twitty, Ronnie Milsap and Oak Ridge Boy Richard Sterban joined forces to form the Twitty, Milsap, Sterban Foundation. The foundation will benefit the Visually Impaired College Fund, student athletes as well as other scholarship related programs.

Opryland USA theme park will invest almost \$7 million in a new thrill ride that will open early in the 1989 park season. The investment is the largest expansion in the park's 17-year history. The ride will be the first of its kind in the world, said park general manager Julio Pierpaoli. The attraction will be enclosed in a building half the size of a football field and eight stories high. About 1,600 people will be able to experience the ride per hour, slightly less than the Grizzly River Rampage, another park ride.

Darrell Music Group has moved to the Music Mill Recording Studio building. The new address is 1710 Roy Acuff Place, Nashville, TN 37203; (615) 259-2788.

Dick James Music Inc. of Nashville was recently purchased by Mike Stewart of Evergreen Entertainment. Under the new ownership, two James Music affiliates have been renamed. Dejamus Music has been changed to EEG Music and Nashlon Music is now called Green Ever Music. The Dick James music catalog includes hits by Reba McEntire, Vern Gosdin, Eddy Raven and others. The catalog will be distributed by Harris Richardson Music Group.



Photo by: Don Putnam

While in Nashville for Fan Fair '88, RCA's Alabama was presented with platinum albums for their lp, JUST US. Celebrating (l to r, back row) are Jack Weston, vice president, national Country promotion, RCA/Nashville; Jeff Cook, Alabama; Mickey Dearstone, WIVK/Knoxville; Mike Sirls, manager, national Country promotion, RCA Records/Nashville; Teddy Gentry, Alabama; Mark Herndon, Alabama; (front row) Gaylan Adams, regional promotion manager, RCA Records/Nashville; Randy Owen, Alabama; Joe Galante, Sr. vice president/general manager, RCA Records/Nashville.

RIAA CERTIFICATIONS
Country Gold and Platinum
RIAA Certified Platinum — June
GREATEST HITS VOL. II . . . George Strait . . .
MCA

On The Move

Ken Benson has been appointed regional station sales manager for the **Westwood One Radio Networks**. Benson was formerly with **EMI-Manhattan Records** in Los Angeles.

Dana Duffie of **The Jim Halsey Company** has relocated from the organization's Tulsa office and joined the Nashville staff. Duffie will handle all tv production out of Nashville and Texas.

Kim Leslie has been appointed news director of **WMZQ AM/FM** in Washington, DC.

Darrell Anderson has taken over the position of director of national promotion for **Hightone Records** in Oakland, CA.

Robin Quinn was recently added to the **Maxx Records** staff as a product management assistant. Quinn will be responsible for the label's artwork and design.

Helen Harp has been named assistant director of publishing for **True Records** and **International Talent Services, Inc.**

Ken Biddy, founder and president of **House of Penny Productions, Inc.**, has assumed control of daily operations for Nashville-based **Copperfield Music Group**. Biddy has served as president of the corporation since its founding in 1976.

Wally Saukerson has joined **Buddy Lee Attractions, Inc.** as a concert agent.

Awards

Independent label artists were honored during Fan Fair. The 1988 awards were presented during the **Fourth Annual Ken Scott Musicfest**. Indie Award winners are as follows: *Song of the Year* — "Colorado Moon" (Tim Malchak); *Male Artist of the Year* — Tim Malchak (Alpine Records); *Female Artist of the Year* — Brenda Cole (Melody Dawn Records); *Group of the Year* — Mason Dixon; *Most Promising Male Artist* — Dennis Payne (True Records); *Most Promising Female Artist* — Kim Grayson (Soundwaves Records); and *Entertainment Journalist of the Year* — Joe Henderson (CASHBOX Magazine).

Les Paul, one of the early developers of both the electric guitar and the multi-track tape recorder, and the late **Bob Lfitin** have been inducted into the **Hall of Fame of the Technical Excellence and Creativity (TEC)**. The award honors special achievement by recording and sound professionals.

Singer/songwriter **Sue Medley** recently received three honors at the **Eighth Annual Canadian Association of Recording Arts and Sciences (CARAS) Tribute to West Coast Music Awards**. Medley was named **Female Vocalist of the Year**, **Country Female Vocalist of the Year** and received **Country Record of the Year** honors for "Cryin' Over You".

RCA's Senior Vice President and General Manager/Nashville, **Joe Galante**, along with **Mary Martin**, director of A&R for RCA recently received the **Nashville Songwriter's Association International's (NSAI) President Award**. The award was given for their personal efforts in making **SIGNATURES: A SONGWRITERS ALBUM**.

KSSN 96 FM Radio in Little Rock, AR has been selected as the only radio station in America to receive the **1987 National Take Pride in America Award**. Take Pride in America is a public awareness campaign that seeks to reduce abuse and promote wise use of our public lands and resources.

Holly Dunn was recently named **Most Promising Country Act** in the **Dutch Country Poll**, where readers of the Holland-based publication **COUNTRY GAZETTE** pick their favorites.

The **American Academy of Achievement's Banquet of the Golden Plate** was held in July at the **Opryland Hotel** in Nashville. The event took place to pay tribute to 35 goal-achieving Americans — including former U.S. presidents, Nobel prize winners, corporate leaders and figures from the arts and sciences. The purpose of the annual program is to honor America's outstanding leaders and to perpetuate their tradition of achievement. **Roy Acuff**, **Sarah Ophelia Colley Cannon (Minnie Pearl)**, **Johnny Cash**, **Tom Clancy**, **Richard Dreyfuss**, **Julius Erving (Dr. J.)**, **George N. Gillett, Jr.**, among others were chosen by the **American Academy of Achievement** as this year's honorees.



Roy Acuff enjoys a laugh with **Henry Cannon** and his wife **Sarah Ophelia Cannon**, better known as **Minnie Pearl**. Acuff and Pearl were among 35 people honored at the **American Academy of Achievement's Banquet of the Golden Plate** at the **Opryland Hotel** in July.

FACTFILE

Don't forget to read **Liner Notes** and **Side Bar** this month. **Liner Notes** spotlights the music makers — musicians you hear but rarely see. **Side Bar** tells interesting facts about the musicians and who's playing for whom. Both shouldn't be missed!

AUGUST

(*denotes birthdays)

- 1 The Carter Family first records together, 1927
- 2 ***Hank Cochran**; Greenville, Mississippi
***Rod Brasfield**; Smithville, Mississippi
- 3 ***Gordon Stoker**; Gleason, Texas
Country Music Foundation charter registered, 1964
Columbus sails from Spain to the New World, 1492
- 4 ***Carson Robison**; Oswego, Kansas
Jimmie Rodgers first records in Bristol, Tennessee, 1927
Skeeter Davis employed by Grand Ole Opry, 1959
Ricky Skaggs and Sharon White wed, 1981
- 5 ***Vern Gosdin**; Woodlawn, Alabama
***Sammi Smith**; Orange, California
First atom bomb dropped on Hiroshima, 1945
- 6 ***Dwight Butcher**; Oakdale, Tennessee
***Lucille Ball**
Loretta Lynn's twin daughters, Patsy and Peggy, born, 1964
The Kendall's "Heaven's Just A Sin Away" enters Country charts, 1977
- 7 ***Felice Bryant**; Milwaukee, Wisconsin
***Rodney Crowell**; Houston, Texas
***B. J. Thomas**; Houston, Texas
Hank Williams appears on the Louisiana Hayride, 1948

- 8 ***Webb Pierce**; West Monroe, Louisiana
***Mel Tillis**; Tampa, Florida
Hank Williams, Jr. has near fatal fall while mountain climbing, 1975
Atom bomb dropped on Nagasaki, 1945
- 9 ***Merle Kilgore**; Chickasha, Oklahoma
Gerald Ford sworn in as 38th U.S. President, 1974
- 10 ***Junior Samples**; Cumming, Georgia
***Jimmy Dean**; Plainview, Texas
***Jimmy Martin**; Sneedville, Tennessee
***Herbert Hoover**
Discoverer 13 launched, 1960
- 11 ***John Conlee**; Versailles, Kentucky
First voyage of Fulton's steamboat, 1807
- 12 ***Buck Owens**; Sherman, Texas
***Porter Wagoner**; West Plains, Missouri
***Smokey Warren**; Phoenix, Arizona
Berlin Wall erected, 1961
Razzy Bailey's "What Time Do You Have To Be Back To Heaven" enters the Country charts, 1978
- 13 Vernon Dalhart records "The Prisoner's Song", Country's first million-seller, 1924
- 14 ***Connie Smith**; Elkhardt, Indiana
The Jenkins Family broadcasts what is probably the first old-time music ever on radio over WSB, Atlanta, 1922
- 15 ***Bobby Helms**; Bloomington, Indiana
***Rose Maddox**; Boaz, Alabama
***Don Rich**; Olympia, Washington
"Jambalaya" by Hank Williams first appears on the Country charts, 1952
Napoleon born on this day, 1769
Will Rogers dies, 1935
Norman Petty dies, 1984
- 16 ***Billy Joe Shaver**; Corsicana, Texas
Jeannie Seely employed at the Grand Ole Opry, 1967
Patsy Montana records "I Want To Be A Cowboy's Sweetheart", the first million-selling Country single for a female artist, 1935
Alabama's first number one song, "Tennessee River", 1980
Elvis Presley dies at his Graceland mansion, 1977
- 17 ***Wayne Raney**; Batesville, Arkansas
***Davy Crockett**
Charlie Walker employed at the Grand Ole Opry, 1967
Charlie Rich's first recording session, 1958
- 18 ***Jamie O'Hara**; Toledo, Ohio
***Molly Bee**; Oklahoma City, Oklahoma
***Robert Redford**
Mel Tillis' "Coca Cola Cowboy" hits number one, 1979
Jim Reeves enters British pop charts with "Distant Drums"; eventually the single went to number one, 1966
- 19 ***Eddy Raven**; Lafayette, Louisiana
***Shorty Lavender**; Old Fort, North Carolina
***Orville Wright**, 1867
Kris Kristofferson marries Rita Coolidge in Malibu, 1973
Dorsey Burnett dies, 1979
- 20 ***Rudy Gatlin**; Seminole, Texas
***Jim Reeves**; Panola County, Texas
***Justin Tubb**; San Antonio, Texas
- 21 ***Harold Reid** (The Statler Brothers); Augusta County, Virginia
***Kenny Rogers**; Houston, Texas
Charlie Daniels Band's "The Devil Went Down To Georgia" awarded gold single, 1979
Waylon Jennings makes his chart debut with "That's The Chance I'll Have To Take", 1965
Sam Magee dies, 1975
- 22 ***Connie B. Gay**; Lizard Lick, North Carolina



***Holly Dunn**; San Antonio, Texas

- *Rex Griffin; Gadsden, Alabama
- 23 *Rex Allen, Jr.; Chicago, Illinois
*Tex Williams; Ramsey, Illinois
- 24 *Fred Rose; St. Louis, Missouri
Jeannie C. Riley's "Harper Valley P.T.A." enters the charts, 1968
- 25 *Sean Connery
*Leonard Bernstein
"The Devil Went Down To Georgia" by the Charlie Daniels Band hits number one, 1979
The Nitty Gritty Dirt Band has first number one with "Long, Hard Road", 1984
- 26 *Lee Hays; Little Rock, Arkansas
Jeannie C. Riley's "Harper Valley P.T.A." awarded a gold record, 1968
Slim Whitman's "Rose Marie" is number one for the fifth consecutive week in Britain, 1955
- 27 *Jimmy C. Newman; Big Mamou, Louisiana
*Jeff Cook (Alabama); Fort Payne, Alabama
*President Lyndon B. Johnson
- 28 *Billy Grammer; Benton, Illinois
*Tom Grant; St. Francis, Wisconsin
*Wayne Osmond; Ogden, Utah
Kenny Rogers' SHARE YOUR LOVE is awarded gold album, 1981
- 29 *Pam Rose; Melbourne, Florida
THE OAK RIDGE BOYS HAVE ARRIVED awarded platinum album, 1979
- 30 *Kitty Wells; Nashville, Tennessee
- 31 PONCHO AND LEFTY, a joint lp by Merle Haggard and Willie Nelson, goes platinum, 1984
Roy Clark marries Barbara Joyce Rupard, 1957

SEPTEMBER

- 1 *Conway Twitty (Harold Lloyd Jenkins); Friars Point, Mississippi
*Boxcar Willie (Lecil Travis Martin); Sterratt, Texas
*Roy Head; Three Rivers, Texas
*Lily Tomlin
- 2 *Johnnie Lee Wills; Hall County, Texas
*Jimmy Connors
*Terry Bradshaw
- 3 *Tompall Glaser; Spaulding, Nebraska
*Hank Thompson; Waco, Texas

- *Mary Ann Kennedy; Muskego, Wisconsin
Jim Reeves leaves Louisiana Hayride to join Grand Ole Opry, 1955
- 4 *Shot Jackson; Wilmington, North Carolina
*Gene Parker; Los Angeles, California
Merle Haggard, John Schneider, Hank Snow, Mel Tillis, Tammy Wynette, among others, announce the first Bakersfield to Chicago "FarmAid" train trip, 1985
- 5 LABOR DAY
*John Stewart; San Diego, California
*Bob Newhart
*Raquel Welch
The Country Music Association is chartered, 1958
Glen Campbell's "Rhinestone Cowboy" is awarded gold single, 1975
- 6 *Zeke Clements; Empire, Alabama
*David Alan Coe; Akron, Ohio
*Mel McDaniel; Checotah, Oklahoma
*Sylvia; Kokomo, Indiana
Ernest Tubbs dies, 1984
- 7 *Buddy Holly
Elvis Presley tops the Country charts with his most successful release on Sun Records, "Mystery Train"/"I Forgot To Remember To Forget", 1955
- 8 *Milton Brown; Stephenville, Texas
*Harlan Howard; Harlan County, Kentucky
*Jimmie Rogers; Meridian, Mississippi
*Patsy Cline; Winchester, Virginia
*Peter Sellers
Country Music Association charter signed, 1958
- 9 *Freddy Weller; Atlanta, Georgia
Elvis Presley first appears on Ed Sullivan Show, 1956
Faron Young has surprise chart success in Britain with the pop top-five "Four In The Morning", 1972
- 10 *Tommy Overstreet; Oklahoma City, Oklahoma
Nat Stuckey makes his chart debut with "Sweet Thang", 1966
Leroy Van Dyke's *Walk On By* enters the bestseller list, 1961
Ferlin Husky's "Wings Of A Dove" debuts on the Country charts, 1960

- 11 *Jimmie Davis; Quitman, Louisiana
*Randy Wright; Wright City, Missouri
Bobby Gentry's "Ode To Billie Joe" awarded gold record, 1967
Leon Payne dies, 1969
Nikita Khrushchev dies, 1971
- 12 *George Jones; Saratoga, Texas
*Kenneth Threadgill; Travis County, Texas
John F. Kennedy marries Jacqueline Bouvier, 1953
- 13 *Bill Monroe; Rosine, Kentucky
Barbara Mandrell makes chart debut with "I've Been Loving You Too Long", 1969
- 14 Hank and Audrey Williams audition for Fred Rose, 1946



- 15 *Roy Acuff; Maynardville, Tennessee
Patsy Cline marries Charlie Dick in Winchester, Virginia, 1957
Billy Joe Shaver makes his chart debut with "Georgia On A Fast Train", 1973

[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

AUGUST

- 6 Sixth Annual Misty Mountain Music Festival / Franklin, KY / Call (502) 586-9017 for details
- 17-20 1988 Music Valley Festival / Nashville, TN
- 26-29 Third Annual International Country Music Festival / Peterborough, England / Call (816) 931-8000 for details

SEPTEMBER

- 8-11 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
- 11 WUBE Radio's Free Day

XXI / Butler County Fairgrounds / Cincinnati, OH / Call (513) 621-6960 for details

- 16-25 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 (215) 462-2351

NOVEMBER

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



BMI hosted a party for RCA recording artist Keith Whitley honoring his new lp DONT CLOSE YOUR EYES. At the reception are (l to r) Jack Weston, RCA vice president; Randy Goodman, RCA vice president; Joe Galante, RCA senior vice president and general manager; Roger Sovine, BMI vice president; Singer Lorrie Morgan, Whitley's wife; Whitley; and Jack McFadden, Whitley's manager.



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