

Close Up

MAGAZINE

January 1989





Country Music industry experts (l to r) Gerry Wood of BILLBOARD Magazine; Jim Caligiuri/CMJ Music Marathon; Ron Huntsman/Ron Huntsman Entertainment Marketing; entertainer Darden Smith; Helen Farmer/Country Music Association; Larry Hamby/CBS Records; entertainer Kieran Kane; and Bonnie Garner/Mark Rothbaum & Associates; gather following CMA's New York episode of the Lost Highway Tour. The group presented "Breaking Country's Alternative Music in the College Market" as part of the Eighth Annual College Media Journal (CMJ) National Convention held in New York City.

On The Cover . . .

Lost Highway Tour Making Inroads

CMA took another step toward broadening the Country Music market to include younger college-aged consumers when it debuted its Lost Highway Tour this past fall at Boston's Berklee College of Music and again at the College Media Journal (CMJ) National Convention. According to BILLBOARD's Gerry Wood, "With the inroads toward the alternative marketing destination, CMA's Lost Highway Tour appears to be on the high road to success."

With the purpose of educating and exposing college students to the new genre of Country artists that have youth audience potential, the Lost Highway Tour, which has already showcased k. d. lang, Darden Smith and the O'Kanes as well as presented a distinguished slate of industry experts during two highly successful workshops, will continue its efforts this spring when it travels to Los Angeles and Chicago. Foster and Lloyd was the only act confirmed at press time for the Los Angeles tour.

1988 CMA President David Conrad of Almo-Irving Music/Nashville said of the tour, "For several years CMA's Planning and Development Committee considered ways to expose artists to the young buyer/listener/concert-goer. Finally, the committee sought board approval for a concert/seminar format which ultimately became known as the Lost Highway Tour.

(continued on page 4)

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COUNTRY MUSIC ASSOCIATION

Close Up

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Sovine And Bradley To Lead CMA In 1989



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oger Sovine, vice president of Broadcast Music, Inc. BMI/Nashville and Connie Bradley, southern director of the American Society of Composers, Authors and Publishers (ASCAP) were elected to key leadership positions by the Country Music Association Board of Directors at its November 18 meeting. Sovine will serve as chairman of the board, while Bradley was chosen president.

CMA's 37 directors elected a slate of 18 officers to serve a one-year term. The officers and directors will work together in establishing policies and projects for the 30-year-old trade organization.

After a four-year stint in the Marine Corps., Sovine, son of well-known Country entertainer Red Sovine, joined Cedarwood Publishing Co. in 1965. He then held positions with Show-Biz and South Productions prior to joining BMI in 1972. In 1979, Sovine assumed a position with the Welk Music Group, where he stayed until moving to Tree International in 1982. He continued at Tree until 1985 when he returned to BMI. The immediate past president of the National Association of Recording Arts and Sciences, Sovine also serves as a board member of the Gospel Music Association, Nashville Entertainment Association and Blair School of Music Keyboard. He is a commission member of the Tennessee Film,

Entertainment and Music Commission and is chairman of the Entertainment Industry Development Commission of the Nashville Chamber of Commerce.

A native of Shelbyville, Tennessee, Bradley has been with ASCAP for 10 years. Prior to joining the performing rights organization, she held positions with RCA Records, Famous Music/Dot Records and WLAC-TV. Bradley was named 1985 Lady Executive of the Year by the National Women Executives and was featured in NASHVILLE! magazine as one of the seven leading ladies of Nashville. In 1987, she was chosen as one of eight professional women honored by the Nashville Women's Political Caucus. In addition to her long-term affiliation on the CMA Board of Directors, Bradley serves on the Board of Directors of the Country Music Foundation, Gospel Music Association and Nashville Songwriters Association, International, among others. Bradley was elected to a two-year term as a CMA director in October. Inasmuch as officers can't serve as directors, she resigned her directorship, which was assumed by Merle Kilgore of Hank Williams, Jr. Enterprises, runner-up in the At-Large category election in October.

Other officers elected are: Executive Vice President — Roy Wunsch, CBS Records/Nashville; Senior Vice Presi-

dent — David Conrad, Almo-Irving Music/Nashville; First Vice President — Hal Durham, Grand Ole Opry, Inc./Nashville; Second Vice President — Jack Eugster, Musicland Group/Minneapolis; Third Vice President — Merlin Littlefield, ASCAP/Nashville; Fourth Vice President — Jim Foglesong, Capitol Records/Nashville; Fifth Vice President — Dick McCullough, E. H. Brown Advertising/Chicago; Sixth Vice President — Tom Collins, Tom Collins Productions/Nashville; Seventh Vice President — Jerry Crutchfield, MCA Music Publishing/Nashville; Eighth Vice President — Stan Moress, Moress Nanas Entertainment/Nashville; Ninth Vice President — Harold Shedd, PolyGram Records/Nashville; Tenth Vice President — Jack McFadden, McFadden Artists Corp./Nashville; International Vice President — Roel Kruize, EMI Music — Europe/Heemstede, Holland; Secretary — Joe Sullivan, The Sound Seventy Corp./Nashville; Assistant Secretary — Bobby Denton, WIVK Radio/Knoxville; Treasurer — Vince Candilora — SESAC, Inc./Nashville; Assistant Treasurer — Rick Blackburn, Venture Entertainment, Inc./Nashville.

The first meeting of the new CMA board will be February 1 and 2, 1989 at the Del Coronado Hotel in San Diego.

CJ

"The tour has been received enthusiastically by everyone in the industry and it is intended to be a results-oriented campaign," Conrad ended.

Making its first stop at Berklee's College of Music September 28, the Lost Highway Tour saw Warner Bros. recording artist k. d. lang and her band, the reclines, and CBS' Darden Smith play to a capacity crowd of young college moguls. Songwriter Dave Loggins, a panelist at the Berklee workshop said after the concert, "I heard several people say, 'I didn't know Country Music sounded like this and I like it.' That is precisely the outcome we are seeking with the Lost Highway Tour."

At the Berklee workshop — which covered everything from the business side of the Country Music industry to songwriting — Loggins was joined by panelists k. d. lang and the reclines/Canada; lang's manager Larry Wanagas/Canada; Darden Smith/Nashville; producer Owen Bradley/Nashville; booking agent Steve Dahl of Monterey Artists/Nashville; and publisher Tim Wipperman of Warner Chappell Music/Nashville. Rob Rose, chairman of the Performance Studies Department of the Berklee College of Music moderated the panel.

Comments from students attending the Berklee concert/workshop were overwhelmingly positive. One student wrote, "When I first heard about the performances I thought, 'Ugh! Country!' However, I was never so happy to be dragged somewhere in my life."

While one student referred to the panel as refreshing and informative, another summed it up by writing, "The connection made between Nashville and Berklee is a very important one. I feel I have been exposed to a whole new avenue in the music world."


With the Berklee stop showing the Lost Highway Tour to be a definite results-oriented campaign, the thrust intensified in New York as the tour met head on with more than 1,000 college radio programmers attending the CMJ National Convention October 27 - 30 at New York's Vista

Hotel. The O'Kanes and Darden Smith gave the attendees a taste of today's Country Music during two shows October 28 at the Bottom Line.

The following day a workshop on "Breaking Country's Alternative Music in the College Market" was held. Focusing on what role such industry segments as record companies, college radio and trade publications, among others, play in breaking new talent, the workshop included as panelist's moderator Ron Huntsman, Ron Huntsman Entertainment Marketing/Nashville; Jim Caliguiri, CMJ Music Marathon/Stoneybrook, NY; David Conrad, Almo-Irving Music/Nashville; Bonnie Garner, Mark Rothbaum & Associates/Nashville; Larry Hamby, CBS Records/Nashville; David McKay, John Scher Presents/Monarch Entertainment Bureau/New York; Michael O'Malley, WYNY/New York; Darden Smith; and Gerry Wood, BILLBOARD/Nashville.

One of the attendees Sal Alaimo, president of Sunburst Entertainment in Westwood, New Jersey said, "Having the CMA booth at the CMJ Convention and the Country panel was a step in the right direction. It showed that CMA has acknowledged the college/alternative market."

He continued, "The showcase at the Bottom Line was fantastic. I made an observation that has been recurring. In addition to the industry folks, there were a lot of young people there. Steve Earle, The O'Kanes, Dwight Yoakam, Sweethearts of the Rodeo, Darden Smith and others are breathing new life into Country Music and building the foundation for things to come."

THE GAVIN REPORT's Alternative Music Editor Peter Standish reiterated Alaimo's comments, saying, "I enjoyed the Country Music workshop and the calibre of guests on the panel," ending, "I firmly believe that some of the more exciting new alternative music is coming out of the Country scene. I hope that all of us succeed in breaking down the categorical barriers that are impeding the exposure of these great artists." 

— Kelley Gattis

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On the cover . . . Darden Smith and The O'Kanes — Jamie O'Hara and Kiernan Kane — take a break from their Lost Highway Tour engagements to sight-see around New York. k. d. lang (upper left-hand corner) performed on the first Lost Highway Tour held at Boston's Berklee College of Music. Foster and Lloyd (lower left-hand corner) are confirmed to showcase at the upcoming Los Angeles Lost Highway Tour, to be held early this spring.

CMA Completes New Sales Video on Country Music Audience

A new sales and promotional video targeted to major advertising agencies has been completed by the Country Music Association. The 10-minute clip, entitled "Go For The Heart", was created to paint a picture of the current Country Music audience. Much of the information for the production was gleaned from the 1988 CMA-commissioned Arbitron study, *The Country Music Listener . . . A New Profile*, which was released late last year.

Developed by CMA's Marketing and Promotion Committee, the \$110,000 production was funded out of the CMA/Grand Ole Opry special fund for the promotion of Country Music. Scene Three in Nashville produced the video, with Dennis Schrage of Chicago's E. H. Brown Advertising acting as executive producer and script writer.

According to Dick McCullough, chairman of CMA's Marketing and Promotion Committee, the video is a totally new look at the scope and quality of the present Country Music audience and will be a useful tool for CMA and its members to use with advertising agency and client presentations.

Described as a lifestyle piece, the video illustrates the Country audience in various everyday settings. Using such songs as "Kids Of The Baby Boom", "On The Road Again", "80's Ladies" and "Let The Music Lift You Up", the fast-paced production includes more than 450 editing pieces and has a high quality appearance, having been shot mainly on 35mm film. The film clearly evidences that Country Music more than ever before attracts a huge audience, a quality audience and a loyal audience.

"Go For The Heart" is available to CMA organizational members in VHS, Beta or three-quarter inch (u-matic) formats. The VHS/Beta price is \$25; three-quarter inch price is \$30. Both prices include shipping by UPS. A printed leave-behind piece, which will include pertinent lifestyle information, will also be available. Each organizational member will receive a package of 50 leave-behind pieces as part of their membership package, with additional copies available for purchase.

For more information, contact CMA's Membership Department, P.O. Box 22299, 7 Music Circle North, Nashville, TN 37202; (615) 244-2840.



CMA recognizes the person who has significantly recruited new members. This issue, CMA highlights Jim Sinclair of Lieberman Enterprises in Dallas, Texas for his efforts. Others who have recruited members at the end of 1988 are Tom Rashford, Floyd Haynes, Marilyn Craig, Garneta Johnson, Victoria Shaw, Scott Miller, Eve Vaupel and Roger Sovine. Marty Tometsko, Vern Gosdin, Pam Lewis, Barbara Mandrell, Fred Benson, Hank DeCato, Charlie Daniels, Donna Hilley, C. Ray Poston, Robert Paxman, Rose Goodier, Mark Pucci and B. B. Baxley have also recruited.

CMA Salutes Platinum Organizational Members

A very special thanks and recognition to the companies who have joined CMA's newly established Platinum Organizational Membership category. Their involvement and financial support significantly enhance CMA's ability to carry out meaningful activities that benefit the Country Music industry. Paying \$5,000 in annual dues, Platinum Members receive the benefits of all organizational members plus several exclusive entitlements. The Nov./Dec. issue of CLOSE UP cited several inaccuracies in the Platinum Organizational Membership category. The category actually includes the following companies:

ASCAP/Nashville, TN
BMI/Nashville, TN
Capitol Records/Nashville, TN
CBS Records/Nashville, TN
The Gehl Group/Ft. Lauderdale, FL

MCA Records/Nashville, TN
Opryland U.S.A./Nashville, TN
PolyGram Records/Nashville, TN
RCA Records (BMG Music)/Nashville, TN
Warner Bros. Records/Nashville, TN

Skip Ewing



Skip Ewing and Jimmy Bowen at Sound Stage Studio, co-producing Ewing's second MCA album to be released in late spring 1989.

Skip Ewing's descent on Nashville isn't unlike a lot you've heard. He's rising to the top, but hasn't forgotten what being at the bottom is like. For this 24-year-old, the Country Music business has its hold on him and he treats every new day with an earnest desire to learn more — about songwriting, singing, producing or whatever else may come his way.

His background resembles that of many young artists trying to establish their career. The son of a military man, Ewing was born in Redlands, California, but soon moved to Charleston, South Carolina. By the time he was 9, his family had relocated so many times he didn't really know where to call home.

Voicing his love for the Country Music — especially that of Merle Haggard and Lefty Frizzell — which his father so often played on the family stereo and car radio, Ewing learned to play the guitar before he was old enough to read. He knew he was hooked the first time he heard Merle Haggard sing. "I knew that's what I wanted to do," Ewing recalled. "I wanted to be able to get up there and sing and tear somebody's heart out and say something that really means something, because that's what Haggard did for me."

Ewing's dream has become a reality with his first MCA outing, *THE COAST OF COLORADO*. Referred to by *Chicago Tribune* columnist Jack Hurst as a collection of "Country-yet-contemporary" songs, the album, all of

which contains songs written or co-written by Ewing, spawned a top 20 hit with its first release, "Your Memory Wins Again". The second single, "I Don't Have Far To Fall" captured a top 10 spot, and the current "Burnin' A Hole In My Heart" is bulleting up the charts and will most likely claim similar success.

Ewing came to Nashville five years ago via a summer-long stint in which he played bass in a Country show at Busch Gardens — The Old Country in Virginia. He recalls, "While I was there, some people from Opryland came up and visited. They happened to see the show and afterward they came backstage. A guy, I don't even know who he was, asked me if I'd be interested in working at Opryland the next season." Little did the talent scout know that Ewing had been honing his musical aspirations through stage productions and bluegrass festivals long before he was out of high school to get to Nashville. So the simple mention of Opryland being in Music City was all it took for Ewing to say, "Sure," to the man's proposal.

Once in Nashville, it didn't take long for the aspiring artist to find his way around Music Row. "I was pushing myself a lot, working full-time at Opryland and still getting downtown every day," he said.

Using the songwriting skills he'd been developing since his early teens, Ewing began knocking on the doors of various publishers (all the while supplementing his Opryland salary by doing demos for various songwriters and jingle work), finally landing a deal with Acuff-Rose.

It took Ewing 18 months to get his first song recorded, but the real measure of the quality of his work came when he began getting calls from some of Nashville's top songwriters (Max D. Barnes, Red Lane, Don Sampson), who wanted to co-write with him. By the time he was picking songs for his own record, George Jones, George Strait and Charley Pride were putting Skip Ewing's songs on their albums.

Ewing says he likes to write on his own, but sees a lot of pluses to writing with other tunesmiths. "You can actually write more songs when you co-write," Ewing said, adding that a lot of the time he'll have more ideas than he can write himself. "For me, though, co-writing takes two things. First, it takes a respect for the person and how well they are capable of writing. Second, it takes a lot of trust because writing a song takes a lot of sharing and you are going to find out about each other's lives a whole lot if you are really going to dig in and be brave enough to find out what you can pull out of yourself to write."

Stressing that he seeks a realism in his songs, Ewing explained, "I like to write in areas that I call gray areas, in other words, areas where there is a certain amount of conflict. But, that's a lot like life. There's good, there's bad . . . that's what touches people's hearts."

While several Nashville labels showed an interest in Ewing, MCA proved to have just what he was looking for. Not only did he have the respect of label head Jimmy Bowen — who cut short a Hawaiian vacation to fly back and hear the new artist and then rushed the contract negotiations through in two weeks — but he felt a closeness to the label the first time he walked through its Music Row door.

“What is so neat about that particular company is . . . You know how you can go into some places and there will be a tightness to the whole thing, like people are uncomfortable? Well, MCA isn’t like that. It’s a very comfortable place to go. Everyone there is real, and I like that.”

Though he lacked any real knowledge of producing, Bowen, seeing the sensible side of the young go-getter and his willingness to learn, asked Ewing to co-produce *THE COAST OF COLORADO* with him. Proving to be a quick study, Ewing is going full speed ahead on his next outing, scheduled for release later this year.


Citing Alabama, Barbara Mandrell, Waylon Jennings, Randy Travis, Crystal Gayle and the Bellamy Brothers as acts he’s fronted the past year, Ewing confided, “It’s been a

real spread of artists, but we’ve always gotten a good response.

“It’s always real shaky when you’re the opening act,” he said, adding that the first time he fronted Travis will always hold a special place in his heart. “We were supposed to do 45 minutes in front of Randy Travis, and I was thinking, ‘Wow, 45 minutes in front of a crowd that came to see somebody else.’ I started the show with ‘I Don’t Have Far To Fall’ and had just played the first couple of chords when the audience went wild. We couldn’t even hear ourselves.

“Well, this feeling just swelled up inside me. Everybody in the whole band was just looking at each other and it was just this incredible feeling that, oh man, we’ve got a song that people really know.

“There’s probably nothing better than that feeling,” Ewing confessed, ending, “I’ll probably carry it around with me the rest of my life and on those rainy days, I’ll bring it out.”

From Skip’s apparent success of the past 10 months, it doesn’t seem like there will be many rainy days on the horizon. 

— Kelley Gattis



Back-To-Back Breakers

Karen Staley

- ★ Born in Weirton, West Virginia and raised in Georgetown, Pennsylvania, a rural community in the heart of steel mill country near Pittsburgh, Staley released her first lp, *WILDEST DREAMS*, on MCA early last year.
- ★ Prior to landing her deal with MCA, Staley toured as a background singer with Reba McEntire.
- ★ Staley began writing songs in college because she couldn’t read music too well and it seemed easier to memorize her own songs than to decipher sheet music. Signed to ASCAP soon after arriving in Nashville in 1985, Staley has had cuts by Patty Loveless, including “Lonely Days, Lonely Nights” and “Wicked Ways”. Michael Martin Murphey and Holly Dunn had a number one hit and Grammy nomination with her “Face In The Crowd”.
- ★ Just back from a shopping trip to Los Angeles, Staley will appear on The Nashville Network’s “Nashville Now” series January 9.



I WRITE THE SONGS



Roger Miller

Somehow the world's a better place with Roger Miller in it. It's people like him, although few and far between, who make us smile and feel as if we could invite them over for a frozen pizza dinner and the only attire required would be a worn out pair of jeans and perhaps a "Big River" sweatshirt. We all get enough of those glossed-over, facelifted "stars" who leave us feeling like we should go on a liquid diet for the next year-and-a-half. Maybe that's why Roger Miller and his music evokes a familiar warmth in each of us.

His life, despite its journey to brilliance, is seasoned with humble beginnings. Miller was born in Fort Worth, Texas and raised in Erick, Oklahoma. His last year of formal education was the eighth grade and he'd never used a telephone until age 17.

However unlikely Miller's start, his means to an end have garnered accolades galore. Miller is known for 1964 and '65 classics such as "Dang Me", "Chug A Lug", "Engine Engine No. 9", "England Swings", and "King Of The Road". He racked up 11 Grammy awards and six gold records in their honor. His largest feat to date is the seven Tony award-winning "Big River" which he laboriously penned over an 18-month period.

Speaking with CLOSE UP via telephone, the miles separating Nashville and New Mexico seemed few once Roger Miller started talking.

CU: *You're a phenomenal singer, songwriter and musician. Where does all this talent come from?*

RM: Shreveport? (Laughs) I don't know, I guess it's just an ability that I have worked on having for a long time.

CU: *Tell me about your childhood and how it affected you musically.*

RM: I was influenced by my brother-in-law. My sister married Sheb Wooley when I was a small boy. I would listen to his music and it made me want to become a professional. I went to a one-room school south of Erick, Oklahoma. I grew up and later went in the Army in 1954 which led me to Korea. I came back to the States in 1956 and in '57 I moved to Nashville.

CU: *There must be some quirkiness to your personality for you to have written some of your songs. Define the Roger Miller songwriting quirks that have made you a success.*

♥♥ My head's kinda like a melting pot. I grew up with a mixture of pop, jazz, and western swing music and I loved comedy. Somewhere in all that is a seed of something that brought me out as an individual. ♥♥

RM: It's just a sense of humor and a good outlook on life. My mother has a great sense of humor and I got a lot of that from her. My music is a mixture of a lot of stuff. Growing up I listened to people like Bing Crosby and Bob Wills. My head's kinda like a melting pot. I grew up with a mixture of pop, jazz, and western swing music and I loved comedy. Somewhere in all that is a seed of something that brought me out as an individual. I started out

writing honky-tonk shuffle songs in the '50s and by '59 and '60 I was stretching rhythms and meters. That's how I started coming up with oddball songs.

CU: *You grew up with very little as far as material things go and you weren't a college graduate. Were you intimidated when Rocco Landesman, a Broadway producer and one-time Yale professor, approached you to write "Big River"?*

RM: No, because his approach was right. When I was writing "Dang Me" and all those things, this man was listening. He knew the words to everything that I had written in my professional life. I was amazed by that, not intimidated by it. I find that people like Rocco like my music; you know, the academic types. I wasn't quite aware of the size of the offer. I don't know why I didn't take it seriously. But, after he talked to me a little bit I saw what an opportunity it was.

CU: *When you finally sat down to craft "Big River", where did you begin?*

RM: I started with "How 'Bout A Hand For The Hog" which is in the first act. I was wonderin' how I was gonna write the music, although I had written music for a book before. I wrote the music and narrated the rooster in the Walt Disney movie "Robin Hood". Anyway, there was a piece in the first act where Huckleberry's pap makes some kind of speech to a judge about look at this hand, it was once the hand of a hog. I don't know, I just kind of saw a mental picture and I got to thinkin' about a hand for the hog. That doesn't explain anything (laughs). That shows you how I think, I just kinda flash pictures.

CU: *What were those 18 months like while you were writing "Big River"?*

RM: I wanted to get some real meaty ballads and I wanted to write straight music like I know it. In my head I stood on a stage and played to people. This ability made me a natural for theatre because I could stand up on stage and project these songs in my head. I got to seein' these scenes and I got into "Dad Gum Gov'ment" and "We Are The Boys" and it kinda went from there. Ballads would come, hymns would come. It was a great experience.

CU: *Obviously, Mark Twain is long gone from our world but what would you say to him if through some magical force you could meet him today?*

RM: I would check the look in his eyes to see if he was angry. I would think and hope that he was pleased because I had that in mind while workin' on the piece. I told Rocco that it had been a hundred years and we don't want to wake something up without adding something to it. Hopefully, we added something to it.

“I want my music to have an indelible mark. For all of us who write anything, it is our personal taste that guides us in what we do. Mine causes me to paint in different colors.”

CU: *You'll always have "Big River" and nobody can take that accomplishment away. Is there a real desire to sit down and go through all that again for another Broadway success or is one enough for you?*

RM: It is addictive. It's addictive! You get into it and realize that you don't want it to die.

CU: *Does it scare you that the next one might not win any Tonys?*

RM: I can't go at it with fear. I have had the offers and Rocco wants me to do something else. I will do another one.

CU: *Your songs are classics even for 24-year-olds like myself, but that's not true for every hit song. Explain that kind of popularity.*

RM: I realized early on that children like my music first. I would write and children would be singin' my songs. It caused me to think that by doing this my music will last. Kids last longer than adults you know. I have always been aware of that. I am a bit of a child myself and I think a song should be so that children can enjoy it

as well as grownups. I want my music to have an indelible mark. For all of us who write anything, it is our personal taste that guides us in what we do. Mine causes me to paint in different colors.

CU: *When's the last time you wrote a song?*

RM: It's been a year and I hate to say that. But, Ricky Van Shelton has a song of mine out called "Don't We All Have The Right" and k. d. lang has "Lock Stock And Teardrop". When I wrote "Big River" I hadn't written in five years. It's just a matter of sittin' down and doing it.

CU: *If you were developing a song-writing recipe, what would be Roger Miller's ingredients for a good one?*

RM: You gotta have a point of view. I try to start with a line that falls pleasant on the ear. I am kinda like a guy who stands around in a room and throws balls. I'll just throw somethin' and if it falls back on my ear then I've got a start. It's like George Burn's philosophy, "You've gotta have a good beginning, good middle and a good end."

CU: *What are your New Year's resolutions?*

RM: I think in 1989 I may quit smokin'. I smoke about half a pack a day and have most of my adult life. I've got a baby girl and I don't need to wheeze and cough. I was coughin' so much the other day that geese were flying in the windows!

CU: *You have a good marriage, six children and a brilliant career. Is there anything else you want?*

RM: A bicycle. (Laughs) Things have been good for me in my life. I would like to have a record because I haven't had one in a few years. That's about the only thing in my life that I don't have at the moment. Life for me has always been kinda like a bus, when it's leavin' I can always write myself a ticket. **CU**

— Suzanne Gibson

Musicians' Role In Industry Addressed

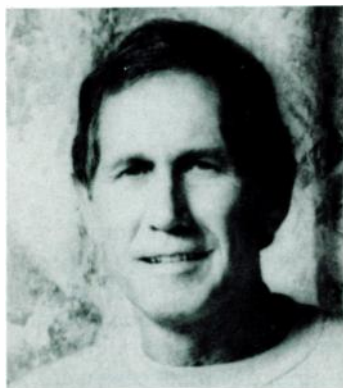
CLOSE UP provides an open forum for CMA members to express their opinions on issues affecting the music community. In this issue, Perspective takes a closer look at CMA's Musician of the Year Award. Chet Atkins, the 1988 recipient, has publicly expressed his disappointment that the award was not presented during the awards telecast. He has also been vocal about the criteria changes.

For the 1986 awards, the CMA Board of Directors revised the criteria for Instrumentalist of the Year so that in order to be eligible a musician must have played on a top 10 single or album.

In January 1988 the award's title was changed to Musician of the Year. The board also reinstated nominating and voting by the entire membership. In 1985 - 1987, only those in the artist/musician category could vote on the award.

It was also decided that special certificates would be given to the musicians who performed on the winning CMA Single and Album of the Year.

In light of these changes, several industry professionals were asked to comment on the question: *What do you think CMA can do to enhance the role of musicians in the industry?*



Chet Atkins
Certified Guitar Player

I think musicians have been receiving unfair treatment by CMA. We have enough trouble getting our instrumentals played on Country radio without CMA refusing to give us any respect. CMA has taken the Musician of the Year off the television broadcast and eliminated the Band (Instrumental Group) of the Year Award.

CMA should also specify what the Musician of the Year Award is. It's all right to have a studio musician's award but they should call it that. Call it the Accompany Man or Side Man Award because it excludes true instrumentalists like myself. I won't insult anybody's intelligence by saying how stupid I think that is. That would be like insisting Reba McEntire

had to sing backup to be eligible for an award.

I think CMA could help tremendously toward getting instrumental music played on Country stations if it were so inclined. To get my CBS records played on the air, I must go to jazz or new age stations.

I've expressed my opinions in letters to the board and staff for the past three years so my suggestions should be nothing new to them. The lack of support for musicians from CMA only increases problems.



Larrie London
Drummer

I think CMA can enhance the role of musicians by at least giving them credit on camera at the CMA Awards Show for the work they have done,

not just a small mention in the paper the next day.

You can't make records without record companies or artists, but try doing it without music and the musicians it takes to make that music.

Without the musicians you end up with nothing more than recorded poems — no beat, no chords, just words. It takes all of us no matter what order you put us in.



Johnny Gimble
Fiddle Player

I think radio stations should play more instrumentals. Some of my favorite music is played in grocery stores. I'm not trying to make anybody mad, but I'd like to hear more musician's music on the radio.

Any musician should be eligible for the CMA Musician of the Year Award. The way it is now, you've got to play on a top 10 record to be eligible. People like Floyd Cramer and Boots Randolph are playing on lots of records but they don't get the recognition because they may not be a top 10.

I'd like to see the award presented during the tv awards show as it used to be. And then see more musicians recognized. After a musician has won, he shouldn't be eligible for a couple of years. That would bring new blood into it and avoid repetition so that more people are honored.



Steve Gibson

*Guitarist
Producer/Michael Martin
Murphey*

Musicians, especially studio musicians, aren't exactly the highest profile group within the music industry. In fact, most of us prefer it that way. Anonymity is simply part of the job description. At the same time, there isn't a single one of us who doesn't appreciate occasional recognition from within the industry.

CMA has made substantial progress toward this recognition with the ongoing series of profiles in CLOSE UP magazine and the addition of the Side Bar column. This kind of effort helps those in other areas of our business get to know a little more about us personally and as musicians.

Naturally, we were disappointed at the exclusion of the Musician of the Year Award from the television broadcast.

But I also believe that in order to be recognized, one must be organized. And we're really not. Each of us is an independent contractor. We're not aligned with any label, artist, company or organization with the exception of our union, the American Federation of Musicians.

It's important to point out that this award for musicians should be voted on by musicians. The artist/musician category is the largest member segment in CMA yet maintains notable voter apathy. As musicians, we must take time and initiative to get involved in helping our own cause rather than relying on CMA — or anyone else.

I believe that the artist/musician category should be divided. Our interests in the business are entirely different from artists and it would give both groups representation.



David Briggs
*Keyboard Player
Co-Owner Willin' David
Music Group*

I suggest that you continue to involve musicians as you have in the past through interviews, profiles, comments, etc. Let them know that you are and will continue to be interested in what they are creatively contributing to our business, whether it be in the recording studio or actual live performance situations.

You might also consider electing a representative to CMA from the ranks of the many active sidemen, who along with the writers, singers, engineers and producers create *all* of

the hit records which are responsible for the majority of us in this industry having a "so called" title, position, or job. This representative should be one who works actively every day in a creative situation and *not* a token face from the retired, inactive or "desk world".

Regarding the awards show, you might consider having two musician categories. One for Instrumentalist, with only artists having solo records released and/or being known for live instrumental performances being eligible. The second category being for Creative Accompanist, either in the studio or in live performance.

This Accompanist category should possibly be voted on only by members who are professionally active in recording and/or performing, since these relatively unknown behind-the-scenes people don't have the advantage of the years and millions of dollars of publicity that it would take to make them known to the general membership. Musicians are generally used to being unknown and under-credited, but would definitely like to be appreciated as an important part of the team. After all, you can't hum a lyric.



Kyle Lehning
*Producer/Anne Murray,
Randy Travis, Dan Seals,
Baillie & The Boys*

CMA needs to give musicians more exposure and more credit in terms of the records that are made. None of us could make records without them. To some degree, I think they're taken for granted.

Perspective seeks to present opinions from all sides of current matters of interest to the industry and particularly those with respect to which there is controversy. The views expressed are those of the respective commentators and do not necessarily reflect the opinion of Perspective, CLOSE UP or CMA.

Allen Reynolds

It was the moment Kathy Mattea had dreamed about all her life. But when Roger Miller announced her name for CMA's Single of the Year, her thoughts scattered like autumn leaves in a hard wind.

In an emotional acceptance speech, Mattea thanked PolyGram Records, her manager Bob Titley and husband Jon Vezner. Then she turned and took a few steps away from the mike. What should've been one of her happiest moments was instantly and permanently tinged with regret. It was too late to turn around.

"By the time I walked to the end of the stage," Mattea said sadly, "I knew I'd forgotten to thank my producer Allen Reynolds."

On a brisk November day, Mattea sits in Reynolds' 16th Avenue recording studio in acid washed jeans, white tennis shoes, a white sweater and almost no makeup recalling that night and the events leading up to it.

In 1984, Mattea was looking for a new producer. "I wanted someone who knew more than me and had a lot more experience, someone to be a guide and to be as emotionally involved as I am.

"When I first met Allen, the studio was up for sale and he wasn't going to produce anymore. During the course of our first album together, he decided to keep it so now he's producing full-time again. I'm glad for me and everybody else he's working with."

Fifty-year-old Allen Reynolds looks younger than his years even with a bald spot on top and a gray and white beard. Several years ago he was disenchanted with the record labels.

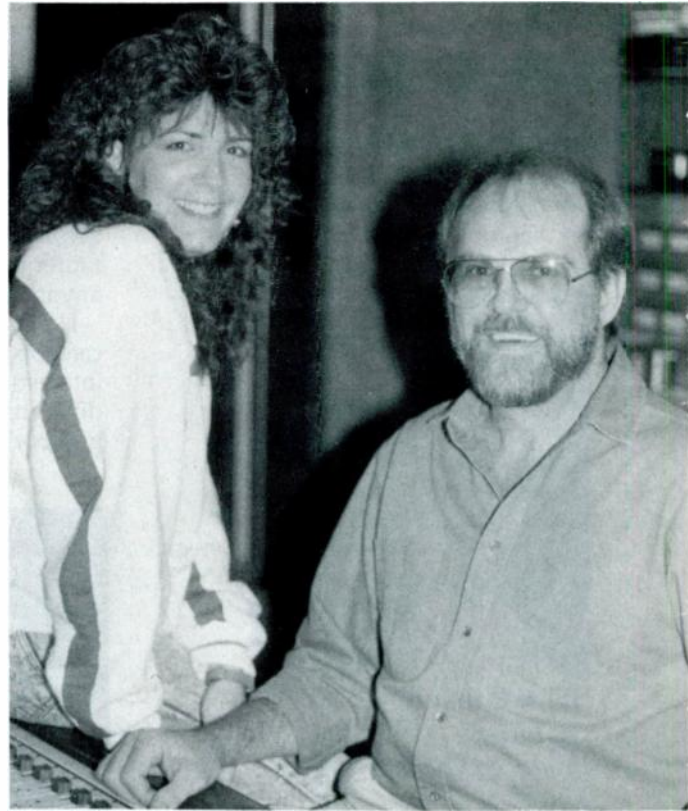
“Allen influences who I am musically. But he’s also my friend, confidante and guide.”

— Kathy Mattea

"They were drifting off into MOR land," he said. He decided to quit producing and go back to songwriting. But that was before Kathy came along, before he produced her three albums and before he won a crystal bullet as producer of "18 Wheels And A Dozen Roses". For him, Kathy injected new life into a job gone stale.

"Allen influences who I am musically," Kathy said. "But he's also my friend, confidante and guide."

Reynolds says their first album together, FROM THE HEART, "didn't kick up a lot of dust." On the second lp they listened less to the people around them and more to their gut instincts. WALK THE WAY THE WIND BLOWS blew



Kathy Mattea and Allen Reynolds at Reynolds' studio working on Mattea's new lp due out early this year.

some dust. "Love At The Five And Dime" became Mattea's strongest hit so far. Then came the success of Kathy's current lp, UNTASTED HONEY.

For that album, like others he produces, Reynolds listened to at least a thousand songs before he and Mattea decided on 10 cuts.

A box at the entrance of Jack's Tracks, Reynold's two-story, cream painted brick offices reads, "Leave tapes here" and lots of songpluggers and writers do. Most of them probably think they're dropping tapes into a black hole. But that's not the case. It's typical for Allen to walk into work on Monday morning carrying a white, plastic grocery sack full of tapes he listened to over the weekend.

"I'm one of those people who listens to everything I get. I can't *not* do that. It's the writer in me. I know what it's like sending songs out. It's hard to convince publishers and writers that you really do listen but I really do. I don't get any tapes that I don't personally put in my tape machine. It takes big chunks of time. But that's how you find what you need.

"Sometimes it's frustrating. You feel like getting angry at the writers and publishers and say, 'Why did they demo this? Why are they pedaling this? Why are they sending this to me?' and I ask people, 'Please listen to our last album or the album before and don't make pitches out of the clear air. I hope people do that. I trust they are giving me their most thoughtful pitches.'"

Before working with Mattea, Reynolds produced nine albums for Crystal Gayle and wrote two of her hits — "Somebody Loves You" and "Ready For The Times To Get Better". Although he's penned dozens of songs in the last 25 years, Reynolds can't write when he's producing an album.

♥♥ I always ask for a handshake deal with an artist. Neither one of us goes into the studio with a song either of us feels skeptical about. ♥♥

"In order to write, you just have to sit and be with your thoughts and work through dumb ideas until something worthwhile comes along. When I'm producing and listening for new songs all the time, my mind's just not clear enough for songwriting and my reject mode is too active."

What does Reynolds think is a hit?

"First I'm looking for songs I like and I would like as much 10 years from now or 10 years ago. They've got to be good enduring songs with emotion and depth, not lightly crafted greeting cards.

"Second, I always ask for a handshake deal with an artist. Neither one of us goes into the studio with a song either of us feels skeptical about. I tell the artist, 'Let's be brave about passing up songs that might be hits. If it doesn't sound like your hit pass right on by.'"

Reynolds spends time getting to know the artists he works with.

"When I met Kathy, I was slightly familiar with her singing from a single or two she had out. But I liked her mind. I liked where her thoughts were. She knew she didn't want to be middle-of-the-road Country. She didn't want to straddle the fence."


Reynolds is tight-lipped about his producing style.

"I try to keep my mouth shut as much as I can," he says with a laugh. "That way I can be open to ideas and give everybody a chance to express themselves and have a good time and go away feeling good about what they did.

"By the time we get into the studio, that's the fun part. The musicians are so good, so quick and they're such thoroughbreds in this town. I take material into the studio I think is worthy of a good musician's time.

"After all, a good album is built on preparation and the right music."

Allen Reynolds' philosophy of the music industry is simple and straightforward.

"This business can confuse you a lot if you don't know who you are. I feel like we're all so many snowflakes. What we're supposed to do is buff and shine our own individuality. So I'm trying to help artists find that uniqueness and encourage it." 

— Teresa George

Side Bar



Nashville session guitarist **Brent Rowan** has been named to **GUITAR PLAYER** magazine's advisory board. He joins a panel of such noted guitarists as **Eric Clapton**, **B.B. King**, **Billy Gibbons** and **Chet Atkins**. Holding honorary positions, board members are consulted periodically for advice in their fields of expertise.



Capitol Records group **New Grass Revival** swept a number of categories in the **FRETS** magazine 1988 Reader's Poll. Not only did the group garner accolades for Best Band, but it also won Best Album for **HOLD TO A DREAM**. Group members **Sam Bush** won Mandolin — All Styles for the fourth consecutive time. **Pat Flynn** was named in both the Guitar-Flatpicked Jazz/Pop/Progressive and Bluegrass/Country/Folk categories. Because this is Flynn's fifth win in these categories, he is now eligible for the magazine's Gallery of Greats, an honor already bestowed on New Grass banjo player, **Bela Fleck**. The winners were listed in the magazine's December issue.



Lead guitarist **Steve Gibson** has been busy in Nashville studios. In December he worked on albums for **Dolly Parton**, **Ricky Skaggs**, **Tanya Tucker** and **Juice Newton**. He has also been laying tracks for **Randy Travis** and **Kenny Rogers**.



Casio, Inc. announced in November that the company has designed a digital electronic six-octave keyboard that produces realistic piano sounds. The 76-key instrument provides five built-in tones — piano, harpsichord, vibraphone, electric piano and pipe organ. The CPS-700 retails for \$800.



Rickenback Guitars is coming out with a Fred Newell Country 12, a 12-string guitar named after "Nashville Now" guitarist **Fred Newell**. The California-based company is known primarily for electric guitars used in rock 'n' roll. Newell plays on Ralph Emery's "Nashville Now" five days a week as lead guitarist. He also endorses **Peavey Amps**. Peavey ads featuring Newell are slated for the February issues of three magazines — **GUITAR PLAYER**, **GUITAR FOR THE PRACTICING MUSICIAN** and **GUITAR**. He also recently recorded an instructional video for beginning guitar players. In late November, Newell lent his guitar expertise to cuts by **Barbara Mandrell**, **Johnny Rodriguez** and **The Kendalls**.





KDEO AM/FM

General manager and station owner Bob Loew of KDEO AM and FM in Waipahu, Hawaii has a scenic morning routine. When he picks up his daily paper he can look straight out over the Pacific Ocean. A cold day for Loew doesn't mean frozen fingers and an ice-covered windshield, it's actually about 68 degrees. On his way to work he glides along a smoothly-paved freeway past manicured lawns and high-rise buildings. Waves don't slap against the side of his station, but most of us would settle for their two-mile distance.

Loew is no newcomer to Hawaii. He's lived on the island since 1974 and has a good feel for his listeners and what they like to hear. "We try to do a full-service morning drive," explains Loew. "We give a great deal of traffic advice each morning because, believe it or not, Hawaii has a huge traffic problem. We have a permanent population on the island fast approaching 900,000. There are over 500,000 registered vehicles on an island that's only a hundred miles all the way around. We also let everybody know what's going on from a news standpoint and we try to entertain people."

According to Loew, Hawaiians aren't much different from mainlanders when it comes to their Country Music preferences. "The state of Hawaii is ethnically very diverse. There is no majority. We have a heavy percentage of Americans with Japanese ancestry, a fair amount of Chinese and a growing number of Filipinos. Basically, people who have had some experience with the mainland have been exposed to Country Music. The Filipino population of the community especially enjoys Country," describes Loew.

KDEO's audience is not only ethnically diverse but transient as well. "We have very close ties with the military personnel and I know they enjoy Country Music," assures Loew. "We've been a full-time Country station since 1981 and none of the same people who were listening when I bought the station four years ago are listening today. They've all moved. We have a constant turnover of that portion of our audience, and it's not because I'm doing a good or bad job."


A recent survey confirmed that there are 125,000 military personnel and their dependents on the island of Oahu and many of those people are from the South and Southwest regions of the U.S. One survey indicated that most of those people immediately seek out KDEO, the only Country radio station in Hawaii. And 52 percent of the station's prize winners are from the military community.

KDEO AM, a 10,000 watt outlet set in the middle of the dial, now has a 100,000 watt FM sister station which went on the air November 23. Loew hopes the stereo reception will produce more listeners because of the improved sound quality. It was no easy task to get the FM counterpart on the air. Loew fought a three-year, \$100,000 legal battle against four other applicants. The FCC ruled in Loew's favor and the other contenders were appeased with a \$64,000 settlement split amongst them.

KDEO and Country Music lovers in Hawaii face some different problems when it comes to hearing their favorite Country entertainers live. "That's an area where we don't do as well as we should," explains Loew. "It becomes tremendously expensive to bring somebody here. They can't drive their bus! That's our biggest negative. We need more Country entertainers coming here! They could kick-off a tour in Hawaii where the weather is wonderful in the middle of winter or end it here and hang around for some golf."

KDEO employs 20 people including part-timers. "We get a lot of people just starting," describes Loew. "We're on the air 24 hours a day so the newcomers work the odd hour shifts. We've had a lot of employees who've left and gone to other stations but they've come back. People seem to have a real family feeling here."

The purpose of any local radio station is to serve the community. KDEO makes no exception to this rule. "Being in radio is a very good social feeling. You get to be very involved with the community," confides Loew. The station gets involved with just about everything. Loew receives letters from a wide range of charitable organizations all the time saying, "I want to thank you . . ." KDEO supports the Rotary Club in its flood aid program, the American Cancer Society, Mission Houses Museum, Habitat as well as being actively involved with community festivals.

Hawaii's population continues to grow each year. It's becoming highly urbanized with many 40-story buildings and high-rise condominiums. Despite all the ongoing progress, there are some things Bob Loew and Hawaiians would like to stay the same. "Hawaii has always been a laid back place. The aloha spirit helps our state a great deal. It's a friendly place and I hope we never lose that." 

— Suzanne Gibson

Gerry House — “America’s Number Ones” & “Countryline U.S.A.”

Hey gang! It's Sunday and you know what that means. It's time for another Country Music extravaganza. We're coming to you across America on 400-plus great radio stations via satellite from Music City.



Mel McDaniel recently stopped by the WSIX-FM studios in Nashville to talk with morning man Gerry House and chat with listeners as well.

— Photo by: Mark Carter

The show is “Countryline U.S.A.” and the voice as well as the enthusiasm belong to the multi-talented Nashvillian Gerry House. “Countryline” is an opportunity for fans to telephone their favorite artists, talk a minute, ask questions and hear wonderful hits. It began a few years ago after a similar rock ‘n’ roll version proved highly successful for the James Paul Brown Entertainment group in Los Angeles. Gerry House had ventured from his Nashville roots and during his two-year Hollywood tenure, he was approached by Dana Miller with the “Country” idea.

Soon after, House found himself back in Nashville as WSIX’s morning anchor and comedy man. And, in October of 1987 “Countryline U.S.A.” went on the air nationally. “This show is a great opportunity for people all over America to call the 800 number and actually have a conversation with one of their favorite stars. The reason I host the show is because I generally either know the artist or have been around them a great deal,” explains House.

Although House’s job may seem like a weekly thrill to most, the real excitement for the award-winning air personality is the pleasure others find in the show. “It’s amazing, you can just hear it in people’s voices when they call. A lot of times they say, ‘I can’t believe I’m talking to you!’ Whether it’s Kenny Rogers or Barbara Mandrell, it makes them happy.”

Part of “Countryline U.S.A.’s” success stems from House’s spontaneity and humor. “It’s a live show and you never really know what’s going to happen on air. People have blurted out things, said things and/or admitted things,” laughs House.

Not only are callers full of surprises, but guests sometimes come out with the unexpected. “A couple of weeks ago I asked Vern Gosdin what he likes to do on his time off. I thought he would say he liked to paint or travel or something. Wrong. He said, ‘Well, I like to walk through the woods with my dog.’ My reaction was, ‘What!’ I realized what he meant about having down time, but . . . walking the pooch through the woods?”


House pushes himself daily whether it’s on the radio, at his publishing company (House Notes Music), writing scripts for various artists or working on television projects. It’s a hectic life, but it gives him insight as far as his interviewees are concerned. “I know what they’ve been through,” describes House. “Because I write songs myself, I think I have a closer working relationship with a lot of artists.” House has penned songs for artists such as Reba McEntire, Dana McVicker, Loretta Lynn, Janie Fricke and Lee Greenwood.

As busy as House is he manages to find time for yet another national radio program, “America’s Number Ones”, which is taped and airs at various times weekly. “‘America’s Number Ones’ reports on everything that’s number one for that particular week. We cover the number one records, movies, television shows and books. Plus, we also do different goofy promotions for dollars,” describes House.

The exposure House’s shows provide is important in maintaining careers, but to a newcomer in the industry, the exposure is vital. It’s this kind of publicity that has helped artists such as Dwight Yoakam and K. T. Oslin emerge into the Country Music limelight

K. T. Oslin is a favorite of House. “K. T. is truly one of the funniest human beings. It’s really magical when great things like her success happen. She’s so bright and it’s really a treat to meet people like her. She definitely defies the Country stereotype.”

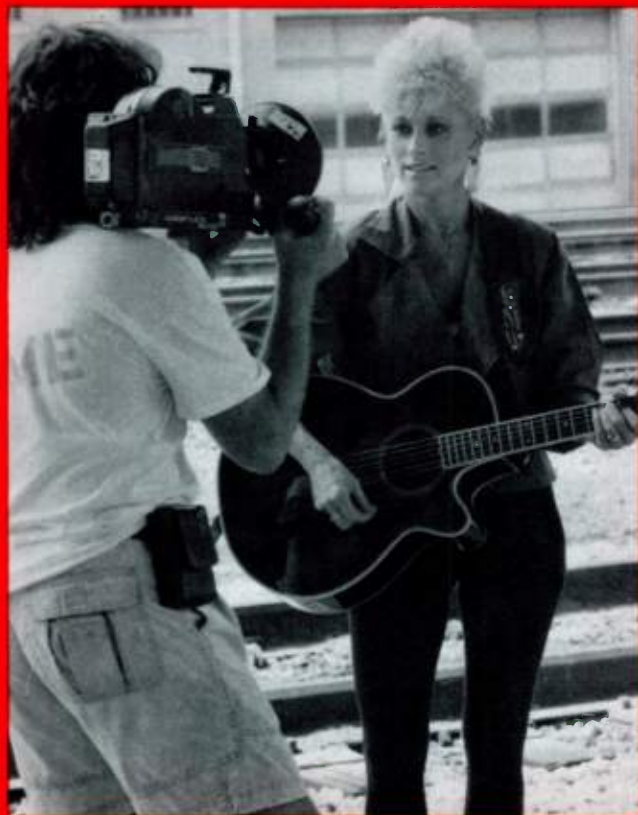
Gerry House has become more than just a morning anchor at a number one Country station. He’s a solid fixture in the Country Music establishment. And, his 60 or 70 work hours each week don’t render any complaints.

“This is what I have always wanted to do,” he confides. “I love Nashville, the [Country Music] industry and the people in it. You know sometimes I shake myself and say, ‘Yes, I’m really here and I’m really doing this.’ The management team at ‘SIX is so good to allow me to do national shows. There’s no jealousy or worry about the time. They’ve been completely supportive which makes it work. I’m a happy guy.” 

— Suzanne Gibson



BEHIND THE LENS



Grand Ole Opry star and RCA recording artist Lorie Morgan chose the train yard at Union Station in Nashville to shoot her video "Trainwreck Of Emotion". Joanne Gardner of Acme Pictures produced the clip. Stephen Buck directed.

— Photo by: Don Putnam

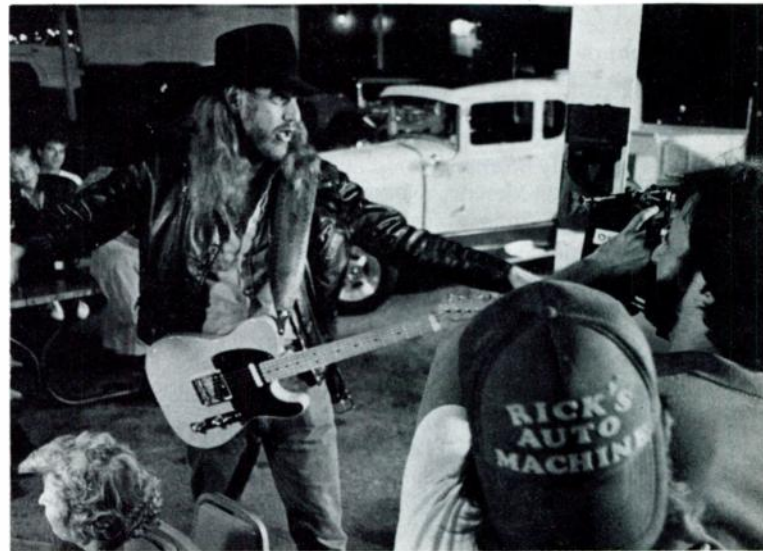


Take 1! Director Steve Boyle (left) and Producer Gary Crutcher (right) make sure Randy Owen of Alabama gets his part right for the group's video of "Song Of The South".

— Photo by: Alan Mayor



Who's Alabama's new background singers? Uh-oh. It's BMI's Roger Sovine, Alabama's manager Dale Morris (in hat), RCA's Bruce Shindler, and CMA's Helen Farmer and Jo Walker-Meador. Randy Owen, drummer Mark Herndon and Teddy Gentry on guitar sing "Song Of The South" for the group's new video. A variety of Music Row executives and artists were invited to sing along on the clip taped at the Tennessee Performing Arts Center in Nashville. Photo by: Alan Mayor



Ray Benson sings "Hot Rod Lincoln", Asleep at the Wheel's latest video. The clip was shot at Dirty's, a landmark Austin, Texas hamburger joint. Hot rods dating back to the 1920s were used in the black and white video. Producer/director Wayne Miller (left) and assistant cameraman Lee Daniel (right) film Benson in action.

— Photo by: Doug Manger

Buck Owens is making his solo return to Country with his album **HOT DOG** and the video from the lp's title cut. Shot in Los Angeles, the clip shows Owens singing about his love interest who works in a hot dog stand. **Nydrle Productions** produced the clip with **Mick Kleber** directing.

John Denver shot his latest video in Paris. "Country Girl in Paris" mixes color and black and white footage. **Gary Kauffman** produced the clip in cooperation with **Allegiance Records**.

Willie Nelson's latest video, "Spanish Eyes", was shot in Nashville by **Michael Figlio Productions**. **Mary Matthews** served as producer.

GCN Video Production handled **Lee Smith's** clip, "A Letter To Mama". The **Summit Records** artist worked with director **J. David Chilton** and producer **Anthony Burger**.

K. T. Oslin's latest video, "Hold Me" was shot by **One Heart Productions** with **Tamara Wells** producing and **Jack Cole** directing.

Robert Small Enterprises filmed **Baillie & The Boys'** clip, "Long Shot". The performance video was directed by **Bob Small** and produced by **Jim Burns**.

"Rainin' In My Heart" is the latest single and video by RCA artist **Jo-El Sonnier**. **Dream Ranch Pictures Ltd.** produced the clip. **Greg Crutcher** served as producer with **Steve Boyle** as director.

J. C. Crowley went to Fort Worth, TX to shoot his video "Paint The Town And Hang The Moon Tonight" from his RCA lp **BENEATH THE TEXAS MOON**. Producer **Gary Potts** and director **Phillip Thomas** were in charge of the clip.

Los Angeles and Oakland, CA were the locations for **Restless Heart's** latest video, "A Tender Lie", off their lp **BIG DREAMS IN A SMALL TOWN**. California-based **Georgian Communications** handled the shoot, using producer **Ken Brown** and director **George Bloom III**.

U.K. Country Album Chart

CMA's United Kingdom Country Album Chart appears bi-weekly in MUSIC WEEK, the U.K.'s major trade magazine. It is featured on BBC Radio and in numerous consumer publications in the U.K. and Europe. The charts are compiled by Gallup, the organization which also compiles the British pop charts. Released every two weeks on Monday, the chart ranks the top 20 Country releases in combined sales of lps, cassettes and compact discs. The charts are compiled using Gallup's computer-based panel of 500 record outlets.

Nashville singer/songwriter **Guy Clark** traveled to Dublin, Ireland in late November to film the tv series "The Sessions". The show, produced by **Frontier Films**, aired in late December.

Townes Van Zandt toured Auckland, New Zealand in late October in support of his Sugar Hills Records' lp **AT MY WINDOW**.

Johnny Cash made a five-country European tour in November to introduce his latest Mercury album **WATER FROM THE WELLS OF HOME**. The tour included performances in Spain, Austria, West Germany, Denmark and Ireland.

The Everly Brothers toured Europe near the end of the year to promote their Mercury release **SOME HEARTS**. The duo performed in Holland, Belgium and West Germany.

International songwriter and recording artist **Roger Whittaker** has been awarded the Gold Badge of Merit from the **British Academy of Songwriters, Composers and Authors**. The ceremonies were held recently in London. The award honors those who have furthered the cause of British music.

Jim Halsey, chairman and CEO of The Jim Halsey Co. hosted the first **International Market of Festivals and Exchange of Cultural Events (IMOF)** meeting in Los Angeles during November. IMOF is designed to aid festivals and cultural events around the world through the exchange of ideas and the discovery of talented young artists. About 25 countries were represented at the week-long seminar. Halsey is also president of the **International Federation of Festival Organizations**.

Charley Pride worked a series of concert dates in Scotland, Wales and England during November. In March, he has concerts scheduled in Australia and New Zealand.

The **British Country Music Association Awards**, voted on by its members were announced in November. The winners were: **Raymond Froggatt**, Top Male Vocalist; **Philomena Begley**, Top Female Vocalist; **Carole Gordon** and **Bob Newman**, Top Duo; **Colorado**, Top Group; **The Lindsey St. John Band**, Most Promising Newcomers; **Randy Travis**, Top International Act. *International Country Music News*, in association with the British CMA named **EXCLUSIVE** by **Colorado** Album of the Year; "Love Is No Excuse For What We're Doing" by **John Greer** and **Jennifer O'Brien** took Single of the Year honors.

A new magazine published by the **South African Country Music Association** was initiated in October. **COUNTRY MUSIC MAGAZINE** featured Lyle Lovett, Randy Travis, the Desert Rose Band and others in its debut issue.

Nikki Hornsby was recently named Female Singer of the Year by members of the **Country Music Connection** in Scandinavia and the readers of **TRAIL MAGAZINE**.

George Hamilton IV took his Country Christmas to British churches with a 26-stop tour November 25 through December 21.

In November, Country was added to the lineup of **Music Television (MTV)** in Europe. "Your Scene! Country Time" airs for one hour each Wednesday to a potential audience of over 4.6 million cable homes across 11 countries. "Country Time" features news and events for the Country fan as well as videos. MTV is accepting Country videos for possible use on the show. The address is MTV Europe, Centro House 20-23, Mandela St., London, England NW1 ODU. They can also be reached by calling 44-01-383-4250.

THIS WEEK	TWO WEEKS AGO	December 10, 1988
1	1	FROM THE HEART Daniel O'Donnell — <i>TelStar</i>
2	2	COPPERHEAD ROAD Steve Earle — <i>MCA</i>
3	3	OLD 8 X 10 Randy Travis — <i>WEA</i>
4	5	I NEED YOU Daniel O'Donnell — <i>Ritz</i>
5	NEW	WATER FROM THE WELLS OF HOME Johnny Cash — <i>PolyGram</i>
6	4	DON'T FORGET TO REMEMBER Daniel O'Donnell — <i>Ritz</i>
7	6	LONE STAR STATE OF MIND Nanci Griffith — <i>MCA</i>
8	10	ALWAYS & FOREVER Randy Travis — <i>WEA</i>
9	7	LITTLE LOVE AFFAIRS Nanci Griffith — <i>MCA</i>
10	8	BUENOS NOCHES FROM A . . . Dwight Yoakam — <i>WEA</i>
11	13	STORMS OF LIFE Randy Travis — <i>WEA</i>
12	15	GUITAR TOWN Steve Earle — <i>MCA</i>
13	11	WHAT A WONDERFUL WORLD Willie Nelson — <i>CBS</i>
14	12	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — <i>Ritz</i>
15	17	THE LAST TRUE BELIEVERS Nanci Griffith — <i>Rounder Europe</i>
16	14	EXIT O Steve Earle — <i>MCA</i>
17	NEW	I'M GONNA LOVE HER ON THE RADIO Charley Pride — <i>Ritz</i>
18	RE-ENTRY	TRACES Don Williams — <i>EMI</i>
19	NEW	T-SHIRT The Crickets — <i>CBS</i>
20	18	PONTIAC Lyle Lovett — <i>MCA</i>

Country Music Association © 1989

UK Country Sales Up As New Country Brings In Younger Buyers

The results of a major Gallup survey, commissioned by the Country Music Association, to assess the current image of Country Music and to further identify methods of promoting the music in the UK, have been released.

The survey reveals that Country record sales have doubled since 1985 (the year before CMA's first New Country marketing campaign), and further confirmed findings of the 1984 study by MORI (Market Opinion Research International) that evidenced the enormous popularity of Country Music in the UK.

The survey also provides evidence of what appears to be two types of Country Music, with different artists and, to a degree, audiences.

New Country, which has only developed in the past three years, is particularly liked by 25 - 34 year olds in upper socio-economic groups AB and C1, while the more traditional/MOR artists seem to be favored by an older audience in the socio-economic groups C2, D and E.

Country Music's continued popularity and its encouraging sales growth seem to be attributed to both the emergence of the New Country artists and the continued upward sales of the more traditional/easy listening artists.

Gallup conducted market research with the public, the media and music retailers as well as using its own panel sales data. The findings will be used by the Country Music Association, in conjunction with the music industry as a whole in future marketing campaigns to develop interest in Country Music including next year's Route 89 festival and marketing campaign, which is now in the planning stage.

It is hoped that the results will also impact promoters and sponsors as well as radio and tv producers.

Further evidence of Country Music's growth and potential comes from the British Phonographic Industry Yearbook 1988/89. Reviewing the year of 1987, the BPI notes that Country Music had 3 percent of the market share (ahead of folk - 1 percent; reggae and African - 1 percent; jazz and blues - 1 percent; and several other genres) and comments, "Boosted by the Country Music Association's New Country marketing campaigns, Country Music's market share has moved from 1 percent to the more promising figure of 3 percent with a platform for new growth."

Country Sales

Country Music sales have increased at a significantly faster rate the past few years as opposed to the overall market.

	Percent Increase Country Album Sales	Percent Increase Overall Album Sales
1986	48	17
1987	19	11
1988 (first nine months)	14	6

Of the retailers who were polled by Gallup, 85 percent were found to be selling Country Music, which accounted for up to 10 percent of their sales. The vast majority of these


retailers said that they had seen a significant rise in Country sales in the last few years.

Popularity of Traditional and New Country Music

Gallup conducted just under 2,000 personal interviews among a nationally representative, stratified sample of adults in the UK.

The survey revealed that almost two in five people (39 percent) enjoy listening to Country or New Country Music. This makes Country the second most popular form after classical music. Country Music records, cassettes or cds were owned by 32 percent of all those interviewed.

Type of Music Enjoyed	Percent
Classical	44
Country/New Country	43
Pop	36
Middle of the Road (MOR)	33
Rock	26
Disco Dance	19
Folk	19
Jazz	19
Soul	18
Reggae	13
Heavy Metal	9
World & Roots	4

More detailed information on the survey is available free to CMA members on request. A complete copy of the survey findings may be obtained by CMA members from CMA Membership Services for \$25 (includes postage and handling). 

1986 Tax Reform Act Revision

Tennessee's Fifth District Congressman Bob Clement recently submitted a letter to Country Music industry leaders explaining the revisions in the 1986 Tax Reform Act. Here are some highlights . . .

- Under the 1986 Tax Reform Act songwriters were unable to deduct business expenses they incurred unless a song was actually recorded and produced revenue. In order to deduct expenses, writers had to predict whether or not a song would sell and how much income it might produce.
- The 100th Congress, during one of its last acts prior to judgement, adopted legislation that made technical corrections in the 1986 Tax Reform Act.
- Income tax write-offs for free-lance songwriters and some other music professionals were restored as part of the technical reforms.

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 and into 1989, *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 ninth installment of the study.

PROGRAMMING TRENDS OF THE 1970s

Dramatic Roles and Theme Songs

During the 1970s and 1980s, acting roles have also gained television exposure for Country singers, if not always for their music. This had happened occasionally in motion pictures, as with Merle Travis' appearance in the 1953 film "From Here To Eternity". But until recently, most Country singers played bit parts or made cameo appearances. Larger roles for Country artists, whether in movies or in television, have belonged mostly to the last two decades.

In many cases, the television parts played by Country performers have been artistically interesting, even if these roles weren't particularly weighty. Sometimes Country stars have appeared as themselves. Mickey Gilley, for instance, appeared in a November 1982 episode of "Fantasy Island", and on one occasion "The Love Boat" featured an entire cast of Country stars aboard ship. Waylon Jennings, semi-mysterious balladeer for "The Dukes of Hazard", came on camera as himself in one episode of that popular CBS tv comedy. In other instances, Country singers assumed the roles of musicians. Producers of "The Waltons", a long-running CBS series about a Virginia family's struggles during the Great Depression and beyond, called upon Merle Haggard to play Red Turner, a minstrel down on his luck, for an October 1976 episode. The same show, by the way, cast Mayf Nutter as Bobby Bigelow, leader of a hillbilly band that eventually gave young Jason Walton a start in music.

Several Country stars, most of whom also had considerable motion picture experience, made bigger splashes in the field of televised drama. Johnny Cash, in many ways a pioneer among Country tv artists, gave a memorable performance as a gunslinger in "A Gunfight" (ABC, 1974), in which Cash appeared opposite Kirk Douglas. Cash struck a blow for the cause of America's functionally illiterate in "The Pride of Jesse Hallam", a March 1981 CBS special. Another role that won kudos for the singer was

that of an upright Georgia sheriff, whom Cash played opposite Andy Griffith in "Murder in Coweta County" (February 1983).

Kenny Rogers had title roles in "The Gambler", a CBS made-for-television movie in 1979, and later in "Coward of the County", another televised dramatization of one of Rogers' hit songs. Kris Kristofferson, with more motion picture experience than just about any other Country personality, also worked in television, most recently as Devin Milford in the 1987 ABC mini-series "Amerika". Jerry Reed, with numerous Hollywood films to his credit, had a short-lived tv role as Trace, sidekick to lawman Claude Akins in "Nashville 99" (CBS, April 1977). Even Wendy Holcombe, a child star whose career was born on the syndicated "Nashville on the Road", briefly starred in "Wendy Hooper, U.S. Army", a situation comedy in which Holcombe portrayed a sort of female Gomer Pyle.

Country stars have occasionally reached national audiences on a weekly basis through tv theme songs. This tradition goes back at least as far as Johnny Cash's hit song "The Rebel — Johnny Yuma", theme for the popular Nick Adams series during the late 1950s. Two instances in the 1970s come to mind. Merle Haggard's "Movin' On", a number one Country hit of 1975, was the theme song for Claude Akins' truck-driving series by the same title, 1975 - 1977. Waylon Jennings was the Balladeer who sang the title theme to "The Dukes of Hazard", which debuted in 1979 on CBS. His RCA recording "Theme From The Dukes of Hazard (Good Ol' Boys)" became a number one hit in 1980.

Other Television Venues — Talk Shows and Documentation

During the 1970s and 1980s, television executives discovered that Country singers could be interesting conversationalists. Many Country musicians have had fascinating stories to tell and large audiences waiting to hear them. Going beyond radio interviews with Country

dics jockeys, some of the bigger Country stars began appearing on network tv talk shows. Johnny Carson's "Tonight Show" had included Eddy Arnold at least as early as 1965, and during the 1970s other Country artists followed Arnold's footsteps to Carson's tv set, including Johnny Cash, June Carter, Porter Wagoner, and Dolly Parton. Parton's frequent appearances greatly advanced her drive for Country-pop stardom in the mid-1970s, while Roy Clark sometimes served as Carson's guest host. Mike Douglas took his entire show to Nashville in May of 1975 for a week of programs featuring Roger Miller, Loretta Lynn, Minnie Pearl, Mel Tillis, Tom T. Hall, Charley Pride, Bill Anderson, Roy Acuff, among others. Merv Griffin sometimes came to Nashville to stage his show, and even the cerebral Dick Cavett interviewed Roy Acuff, Barbara Mandrell, and Charley Pride on Cavett's PBS network series in January 1978. Nationally televised news magazines have examined the Country Music phenomenon in general and certain careers in particular. ABC's "20/20" has profiled at least two Country stars — Waylon Jennings and Hank Williams, Jr. PBS's 1982 "Enterprise" series aired "The Selling of Terri Gibbs", an inside look at recording and promotion in Nashville's music industry.

Documentaries

Country Music took greater and greater interest in its own past as the 70s and 80s unfolded. In 1968, Eddy Arnold hosted an NBC broadcast titled "American Profile: Music from the Land", which used historical footage of Jimmy Rodgers and Uncle Dave Macon. During the "Johnny Cash Show's" ABC run, certain programs included Rodgers footage and the famous Hank Williams segment from a 1952 "Kate Smith Evening Hour" telecast. As the 1970s progressed, full-blown tributes became almost commonplace as network or syndicated specials. For example, ABC broadcast "The Grand Ole Opry at 50" (November 11, 1975), with Hal Holbrook acting as host. Much of this show was a retrospective glance over the Opry's history, with footage, photos, and short interviews. Roy Acuff's fiftieth anniversary in show business prompted a 1982 special that included lots of stars and songs and a certain amount of historical film. In 1976, Nashville station WDCN produced for PBS a documentary called "Hill Country Sounds", hosted and narrated by Bill Anderson. This was a one-hour overview of Country Music's past. Sol Korine and Bonnie Hathaway produced one of the few documentary specials devoted to a single historical performer, "The Uncle Dave Macon Show". First broadcast over PBS in January 1980, and co-sponsored by the National Education Association, the Corporation for Public Broadcasting, and the Tennessee Arts Commission, the show incorporated interviews with Curly Fox, Eddy Arnold, Roy Acuff, and Macon's family, as well as historical footage and still photos. On this program several artists also performed songs Macon had made famous. Korine teamed with a new co-producer, Blaine Dunlap, to create "Southbound", an 11-part PBS documentary series aired in the summer of 1981. Episodes generally focused on types of Country Music, such as Tex-Mex, Cajun, western swing, old-time fiddling, and rockabilly, with featured guests who were proficient or knowledgeable in one or more of these styles.

The first full-fledged nightly series about Country Music history came with the debut of The Nashville Network (TNN) in March 1983. TNN's "Yesteryear in Nashville", hosted by Archie Campbell, consisted of half-hour shows spotlighting various artists, with photos and footage from WSM archives supplementing Campbell's interviews. Unfortunately, the show had only a two-year run.

Next and final installment: "Programming Trends of the 1980s".

CMA/NARM Display Contest Winners Announced

A record-setting 524 total entries — more than double last year's number of 253 — were submitted by retailers and rack jobbers for the 1988 Country Music Association (CMA)/National Association of Recording Merchandisers (NARM) annual display contest. A judging of the display contest entries, held November 10 in New York, resulted in the announcement of 23 award winners.

This year's first place winner in the retailer's division was Don Nelson, Record Shop No. 18, Minneapolis, Minnesota. In the rack jobber division, Lieberman Enterprises' Dallas, Texas Branch took first place for the third consecutive year.

In addition to the selection of individual winners, two prizes were awarded for Best Overall Company Performance honoring depth of participation by retailers chain-wide, and by branch involvement on the part of the rack jobbers. Disc Jockey Records of Owensboro, Kentucky took this honor for the retailers, and Lieberman Enterprises, Minneapolis, Minnesota captured the rack award.

The CMA/NARM Display contest was designed to increase retail sales through the use of creative in-store displays utilizing point-of-purchase materials produced to promote the annual Country Music Awards telecast, which was broadcast October 10, 1988 on CBS-TV.

Seven manufacturer representatives met in a day-long session to evaluate the entries based on the following criteria: use of NARM merchandising materials in the display, inclusion of product in or near the display, prominence of the display in the store, creativity and originality of the display, and effectiveness.

Photographs of the in-store displays submitted by each retail location, and wrap-up books submitted by each rack jobber branch which featured photos of displays set up in their accounts served as entries.

Winners received cash prizes in the following amounts: for the retailers, one First Place (\$500), one Second Place (\$300), one Third Place (\$200) and ten Fourth Place prizes (\$100 each) were awarded. Rack Jobber prizes included one First Place (\$500), three Second Place (\$300 each) and six Third Place winners (\$100 each). The Best Overall Company Performance recipients will each receive a plaque honoring the company's level of participation and support of the campaign through promotion and direction at the 1989 NARM Convention, March 3-6 in New Orleans, Louisiana.

The 1989 Music Industry Professional Seminar

Sponsored by CMA

Presents

A Behind The Scenes Look At Making Records

March 2 - Opryland Hotel - Nashville



Session 1: The Source: Applying the Creative Process

A panel of artists, writers, producers and A&R executives field questions on the process of creating today's records.

Session 2: The Musicians Only: We Know Our Parts

As unsung heroes, some of Nashville's most requested studio session players reveal their often overlooked roles and what it takes to become a first-string player.

Session 3: The Demo: A Hit Is Born

You sit in while top session players actually cut a demo of a brand new song by famed songwriter Dave Loggins.



Last year, the Country Radio Seminar and MIPS attracted about 800 music and promotion directors, disc jockeys, syndicators and suppliers. This year CRS will include an artist radio tape session, artist/attendee reception, the Super Faces Show and the New Faces Show along with numerous panels and workshops. CRS/MIPS will be March 1 - 4 at the Opryland Hotel.

Early CRS/MIPS registration through January 20 is \$279, the same cost as last year. From January 21 - February 24, the price is \$309. February 25 and after the fee is \$369.

For more information, contact the Country Radio Broadcasters, Inc., 50 Music Square West, Suite 604, Nashville, TN 37203 or call (615) 329-4487.

NEWSBREAKERS

Music lovers can now go into a music store and create their own personalized cassettes. **Personics System** offers music fans a catalog of thousands of songs to choose from. Buyers select up to 90 minutes of music that is recorded on a tape. Customers pay from 50 cents to \$1.25 for each song with no extra charge for the cassette itself. Record companies, the artists and music stores earn revenues like they would from the sale of a typical record or cd. For more information, contact International Media Network Inc. 3575 Cahuenga Blvd., W., Suite 249, Los Angeles, CA 90068; (213) 969-9914.

BMI began logging airplay at U.S. college radio stations January 1. This system, used at commercial radio stations, is the first to be developed on the college level. Many songs are performed exclusively or predominantly on college radio. BMI songwriters and publishers will receive college airplay reports listed separately on their regular quarterly statements.

Universal Records, a spinoff of **MCA Records/Nashville**, was formed in early December. **Jimmy Bowen**, most recently president of MCA/Nashville, was named president of the new label which will have its own A&R department, headed by **James Stroud**, and a promotion staff but will use the marketing and administration services of MCA. The label will be distributed by MCA Distributing Co. Artists signed to **Universal Records** include **Eddie Rabbitt**, **Eddie Raven**, **Joe Barnhill, Jr.**, **Lacy J. Dalton**, **Larry Gatlin** and **The Gatlin Brothers**, **The Nitty Gritty Dirt Band**, **Carl Perkins** and **Roger Whittaker**. Signed to the **Universal Master Series** are **Images**, **Larry Knechtel**, **Preston Reed** and **Sojuro**. The label's first lp, **SURVIVOR** by **Lacy J. Dalton**, will be released in mid-January.

Howard Stark, former president of **MTM Music Group**, has purchased **MTM Records**, **Lawyer's Daughter Music**, **Uncle Artie Music** and **Blu-Pal Music** from **MTM Music Group**. The announcement ended speculation regarding the fate of Nashville's largest independent record label and publishing company, which became **Stark Entertainment Group**. Stark said after the current hits have run their course, he will phase out the record label. He hopes to sell the recording artists' contracts either as a whole or individually. **MTM Music Group**, launched in 1985, was responsible for breaking such acts as **Holly Dunn**, **Paul Overstreet**, **SKB**, **Judy Rodman**, **The Girls Next Door** and **Becky Hobbs**. Current **MTM** staff writers include **Radney Foster**, **Bill Lloyd**, **Hugh Prestwood**, **Becky Hobbs**, **Larry Boone**, **Holly Dunn**, **Judy Rodman** and **Paul Harrison**.

A radio listener survey commissioned by the **Recording Industry Association of America (RIAA)** found that most people want radio personalities to identify artists and song titles more often. **Street Pulse Group** conducted the survey involving about 1,000 listeners from 12 - 49 years old. Fourteen percent of the respondents listened to **Country**. **RIAA** reported total industry unit shipments of recordings were up by 11 percent in the first half of 1988. The dollar volume of U.S. shipments of discs and tapes rose by 18 percent over the same period last year.

According to **The Shockley Report** the average person walks 65,000 miles in a lifetime and consumes about a ton of food and drink each year. In a lifetime, that's 9,450 quarts of milk, 26 acres of grain and 50 acres of fruits and vegetables.



Charlie Daniels had plenty of friends on hand for his 52nd surprise birthday party October 28th. Joining Daniels are William Morris agents (l to r) John Dotson, Paul Moore, Daniels, Steve Lassiter, Ray Shelide and Steve Brallier.

— Photo by: Don Putnam



During a recent appearance on TNN's "Crook And Chase", Anne Murray (right) demonstrates the art of "squash", her favorite sport. Lorianne Crook (left) laughs as cohort Charlie Chase is the bunt of this demonstration.

— Photo by: Jim Hagans

In Memoriam



Roy Orbison

Roy Orbison, 52, died suddenly December 6, near Nashville, of a massive heart attack. Orbison underwent triple bypass surgery in 1978. Although he had lived in Hendersonville, Tennessee for many years, Orbison currently had a home in Malibu, California. He was inducted into the Rock 'n' Roll Hall of Fame and the Nashville Songwriters Hall of Fame in 1987. Enjoying a resurgence in popularity, his career spanned three decades and produced such hits as "Oh Pretty Woman", "Running Scared", "Blue Bayou", "Only The Lonely", "Crying" and "In Dreams". He is currently in the top 10

with his TRAVELING WILBURYS lp, a collaboration with Bob Dylan, Tom Petty, George Harrison and Jeff Lynne. His musical abilities earned him international fame, two Grammy Awards, 17 BMI Awards for his songwriting and an estimated 30 million in record sales. He is survived by his wife, Barbara, his sons Wesley, 23, and Roy Jr., 18, and Alexander, 12, his brother, Sammy Orbison and his mother, Nadine Orbison.

Alan Hawking

Alan Hawking, 53, a singer and pioneer of bluegrass banjo in Australia, died September 19 in Melbourne, Australia. Before his death, he was working on a new RCA album entitled THE UNBROKEN CIRCLE. As part of the Hawking Brothers, he won numerous Australasian Country Music Awards. Hawking also won several awards for his individual accomplishments including Best Instrumental Award in 1983 and 1985. During his career, Hawking performed on the Grand Ole Opry and represented Australia at the International Show during Fan Fair in Nashville. He also traveled on tours with Buck Owens and Johnny Cash. Some of the story songs the Hawking Brothers made famous are "Linda Darling" and "When Mother Prayed For Me".

Hank Amons

Henry J. "Hank" Amons, 53, died October 23 in Rutland, Massachusetts. A singer, composer, guitarist and comedian, Amons was a founder and life member of the New England Country Music Awards Association, and a member of the Massachusetts Country Music Association. Amons released his first record in 1972. He and his wife, Lori Ann, were nominated for best Massachusetts Country Music Duet from 1985 to 1988.



Reba McEntire recently guest starred on "Live! Dick Clark Presents", performing her latest hit, "Sunday Kind Of Love", from her current album, REBA. McEntire also appeared on Clark's "Rockin' New Year's Eve" December 31.



George Strait played to packed houses for two nights recently at the Universal Amphitheater in Los Angeles. Greeting Strait backstage are MCA executives who presented him with a gold video award for sales in excess of 25,000 units for his "George Strait Live" presentation. On hand are (l to r) Louis Feola, Jane Ayer, Strait, John Burns, Erv Woolsey, Bob Schnieders, Larry Hughes and John Allison.

NEWSLINE

A duet by **Hank Williams, Jr.** and his late father **Hank Williams** will be released in February. Williams, Sr. cut a demo of "A Tear In My Beer" for **Big Bill Lister** in 1952 and gave Lister the only copy. Lister recently found the demo and gave it to Hank, Jr. The acetate disc's hisses and pops were removed with a special digital process before adding the new tracks. The song will be on Hank, Jr.'s **GREATEST HITS VOL. 3** lp.

Grand Ole Opry humorist **Jerry Clower** will be the grand marshal for the Mardi Gras parade in New Orleans January 21. The Krewe of Saturn is the first major parade of the 50 during Mardi Gras. Also, Clower has added Southwest Mississippi Community College to the list of colleges he helps through scholarships. In November, a special **Homerline Clower Scholarship Fund** was begun to benefit needy students. Both Clower and his wife, **Homerline**, attended the two-year junior college.

The ninth annual **PERFORMANCE Summit Conference** will be February 2 - 4 in Hollywood, FL. The conference attracts promoters, booking agents, personal managers, facility directors, production personnel and corporate sponsors. For more information contact Summit '89, **PERFORMANCE**, 1203 Lake St., Suite 200, Fort Worth, TX 76102; (817) 338-9444.

Veteran Country performer **Neal McCormick** has donated his four-necked electric steel guitar to the **Country Music Hall of Fame and Museum**. Born in 1909, McCormick first gained recognition in the 1930s as a bandleader and radio performer.

RCA Records will incorporate a jukebox 100th anniversary logo on all 45 rpm promotional and commercial releases through December. A large percentage of RCA's 45s are purchased each year by the jukebox industry.

Singer/songwriter **Brian Gill** has independently produced and released a 45 rpm recording of "Daddy Smoked His Life Away". The single is endorsed by the **American Cancer Society**. For more information, contact Al Goldberg, Hitsource Publishing Inc., 606 Mulford St., Coach House, Evanston, IL 60202; (312) 328-4203.

Famed musician **Mark O'Connor** donated his childhood fiddle to the **Country Music Hall of Fame** in November. The fiddle, autographed by friends and fellow musicians, was given to him by his mentor, the legendary Texas fiddler **Benny Thomasson**. O'Connor used the fiddle to win the 1975 Grand Masters Fiddle Championship and the National Old Time Fiddle Contest when he was just 13 years old.

Construction is slated to begin this spring on the first of three buildings for the **Alabama Music Hall of Fame** in Tusculumbia. The complex, expected to cost \$4.5 million, will consist of a museum, research library and audio-visual theater. A \$2.5 million bond issue will fund the construction of the museum.

Cabin Fever Entertainment Inc. has entered into a music publishing and consulting agreement with entertainer **Charlie Daniels**. Cabin Fever Music has purchased Daniels' Hat Band Music catalog which contains several hundred compositions by Daniels and his band. Also included in the catalog are songs by such writers as **David Lynn Jones**, **Billy Ray Reynolds**, **Henry Paul** and others.

Crystal Gayle has become the first person to be presented the Waterford Crystal "Celebration of Light" award for her tireless fund-raising efforts for the American Lung Association. The honor was presented at a champagne reception November 27 at her Nashville store, Crystal For Fine Gifts & Jewelry. Gayle's mother died of lung cancer.

The Academy of Country Music has moved to 6255 Sunset Blvd., Suite 923, Hollywood, CA 90028. The phone number remains (213) 462-2351.

Tom T. Hall Enterprises has a new address: P.O. Box 1246, Franklin, TN 37065-1246; (615) 371-8767.

Aristo Music Associates Inc., **Aristo Publicity and Media Services** and **Aristo Video Promotions** have relocated to 1620 16th Ave. South, Nashville, TN 37212; (615) 269-7071, 269-7072, 269-7073. The mailing address will remain P.O. Box 22765, Nashville, TN 37202.

Woodstock Talent Agency has suspended operations due to illness of owner, **Janet J. Moore**. The agency will reopen April 3. Communication may be directed to 9 Patricia Lane, Woodstock, NY 12498.

RIAA CERTIFICATIONS Country Gold and Platinum

RIAA Certified Gold — October

THE JUDDS GREATEST HITS . . . The Judds . . . RCA

RIAA Certified Platinum — October

HANK WILLIAMS, JR. GREATEST HITS . . . 2M . . .
Hank Williams, Jr. . . . Warner/Curb

RIAA Certified Gold — November

WE ONLY MAKE BELIEVE . . . Conway Twitty & Loretta
Lynn . . . MCA

THE VERY BEST OF . . . Conway Twitty & Loretta Lynn
. . . MCA

NUMBER ONES . . . Conway Twitty . . . MCA
CONWAY TWITTY'S GREATEST HITS . . . Conway
Twitty . . . MCA

NEW COMPANIES

Mert Paul, former vice president of **CBS Records** and founder and former president of the **Music Business Institute**, has opened **Career Institutes of America** to provide training for careers in the technical and business aspects of the video, recording, music and entertainment industry. The institute is located in the Art Deco District of South Beach, at 1205 Washington Avenue, Miami Beach, FL 33139. The telephone number is (305) 531-3300.

AWARDS

CASHBOX Magazine recently announced its Country award winners based on the chart positions of those honored and their retail success: *Entertainer of the Year* — **The Judds**; *Publishing Company* — **Warner-Tamerlane Music**; *New Record Company* — **Airborne Records**; *Independent Record Company* — **Step One Records**; *Composer/Performer* — **K. T. Oslin**; *Female Breakout* — **Patty Loveless**; *Male Breakout* — **Larry Boone**; *Composer* — **Don Schlitz**; *Special Achievement Award* — **Airborne Records**; *Male Vocalist* — **Randy Travis**; *Female Vocalist* — **Rosanne Cash**; *Single of the Year* — **"I Told You So"**, Randy Travis; *Vocal Duet* — **The Judds**; *Vocal Group* — **Highway 101**; *New Female Vocalist* — **Becky Hobbs**; *New Male Vocalist* — **Jo-El Sonnier**; *New Vocal Group* — **The Desert Rose Band**; *Singles Label* — **RCA Records**; *Album of the Year* — **ALWAYS AND FOREVER**, Randy Travis; *Country Album Male Vocalist* — **Randy Travis**; *Country Album Female Vocalist* — **Reba McEntire**; *Country Album Vocal Group* — **Alabama**. Other Country Album category winners were: *Vocal Duet* — **The Judds**; *New Vocal Group* — **The Desert Rose Band**; *New Female Vocalist* — **k. d. lang**; *New Male Vocalist* — **Jo-El Sonnier**; *Album Label* — **Warner Bros.** Honored in the Country Indies category were: *Independent Label* — **Step One Records**; *Independent Record of the Year* — **"The Rhythm of Romance"**, The Kendalls; *Vocal Duet* — **The Kendalls**; *Vocal Group* — **Shurfire**; *Male Vocalist* — **Ray Price**; and *Female Vocalist* — **Bobbi Lace**.

Jim Owens Productions achieved finalist status at **New York's 31st Annual International Film and Television Festival** for two productions, **"America's Music: The European Tour"** and **"Celebrities Offstage"**. These works were produced for The Nashville Network during 1988.

The **Northeast Country Music Association** held its fourth annual awards ceremony October 30 in Albany, NY. Ralph Emery was host of the show, which featured 90 performers and special segments commemorating the Singing Cowboy era and the Louisiana Hayride. Country recording artist **Miranda** took home the Entertainer of the Year Award and the Sunrise Award. Other winners included: *Male Vocalist* — **Billy Montana**; *Best Vocal and Instrumental Group* — **Aged in the Hills**; *Song of the Year* — **"Oh Jenny"**, Billy Montana; *Songwriter of the Year* — **Jim Staats**; *Favorite DJ* — **Chet Good**, WGNA, Albany, NY; *Favorite National Entertainer* — **Randy Travis**; *Pioneer Award* — **Smokey Greene**; and *Special Memorial* — **Joan West**.

Ricky Skaggs has received his second **GUITAR PLAYER** magazine Reader's Poll Award as Best Country Guitarist. This is Skaggs 13th award for his instrumental prowess.

RCA recording artist **Eddy Raven** recently received the highest honor in his native Louisiana, The Governor's Award, for his "outstanding performance worldwide in the field of music and entertainment". The honor was presented on behalf of Buddy Roemer.

WWVA AM Radio in Wheeling, WV recently won the **National Association of Broadcasters Crystal Radio Award** for excellence in local achievement.

New England's **WOKQ FM** recently won top honors for its news features and station promotions by capturing two first place Golden Mike awards from the **New Hampshire Association of Broadcasters**. WOKQ won a first place award in the features category, first place in the station promotions category, a Golden Mike merit award in the public service campaign category and a merit award in the public service announcement category.



Jo-El Sonnier was surprised to find Huey Lewis backstage at a recent show in Toronto, Canada. Lewis stayed to greet the up-and-coming artist following two performances.

BILLBOARD recently announced the winners of its worldwide songwriting competition. **Robert Landrigan, Kelly Delaney** and **Carbaugh Mann** split their \$5,000 cash prize for first place in the Country category for their originally penned "Hillbilly Memories And Hollywood Dreams".

The **International Bluegrass Music Association (IBMA)** presented its Certificate of Merit awards to six leaders of the bluegrass music industry in September. Those honored included **Earl Scruggs, Tom Henderson, Ola Belle Reed, John Duffey, Bill Vernon** and **Pete Kuykendall**.

The **National Academy of Television Arts and Sciences** has honored **Linda DeMith** with an Emmy for her make-up and hair style work on the Reba McEntire video "Sunday Kind Of Love".

Ronnie Dunn of Tulsa, OK, took top honors at the **Marlboro Country Music National Talent Roundup** held November 18 at the Stockyard in Nashville. The **Bonnors** received second prize and **John Berry** won third.

The **New Mexico Country Music Association** awarded **Michael Martin Murphey** four awards in November. Murphey was presented Entertainer of the Year, Male Vocalist of the Year, Songwriter of the Year and an award for outstanding contributions to music in the state of New Mexico.

MEDIA

Country comic **Jerry Clower** can be seen nationwide on **"Hollywood Squares"** during the week of January 29. Clower taped the shows in mid-November.

"The CMA Winners Circle", a three-hour radio salute to past and present winners, was presented during the Thanksgiving holidays on Mutual Broadcasting System. Hosted by **Lee Arnold**, the show featured **Randy Travis, K. T. Oslin, The Judds, Ricky Van Shelton, Kathy Mattea** and **Hank Williams, Jr.**

Paulette Carlson of **Highway 101** portrays a nightclub singer in the current movie **"Twins"** starring **Danny DeVito** and **Arnold Schwarzenegger**.

"City Folk", a new three-hour radio show mixing bluegrass, acoustic rock, folk and traditional Irish music, is now airing on WFUV, at Fordham University in the Bronx, NY. The program airs Monday through Friday from 9:00 a.m. - noon.

Ricky Skaggs, Brenda Lee and two **Oak Ridge Boys, Steve Sanders** and **Richard Sterban** are the focus of a 60-minute TNN special. "Celebrities Offstage", hosted by **Lorianne Crook**, will be broadcast January 23.

Reba McEntire hosted an all-star line-up of Country stars for "Christmastime With Reba McEntire". The radio special on Mutual Broadcasting System aired the week of December 19 - 25. Guests included **Dolly Parton, Buck Owens, Loretta Lynn, Emmylou Harris, Ronnie Milsap, Gary Morris** and **Ricky Van Shelton**. The show was co-hosted by Mutual's **Lee Arnold**.

Singer **Nicolette Larson** and funny man **Andy Andrews** entertained troupes from the glaciers of Greenland to the rain forests of Panama as part of a recent USO tour. A one-hour special documenting the trip to six countries will be broadcast on TNN January 13. "USO Celebrity Tour: Nicolette Larson and Andy Andrews" will be repeated on January 14.

WYNY Radio in New York will sponsor the **Bill Park NASCAR** modified stock car team in 1989. Park is an 18-year veteran driver. **WYNY** recently raised over \$44,000 for Vietnam veterans through a benefit sold-out concert by the **Charlie Daniels Band** and the station's second annual On-Air Auction for Vietnam Veterans. **Charlie Daniel's** hat was auctioned off for \$1,200, while a **Kenny Rogers'** tour jacket and autographed tour book sold for \$1,450.

The second annual "TNN Viewers' Choice Awards" will be telecast live from Nashville's Grand Ole Opry House on April 25. Beginning in March, viewers will be able to vote in eight award categories using a 900 telephone call in.

A one-hour special covering **Roy Clark's** second tour of Russia in November will be broadcast on TNN in April and syndicated nationwide as well. A production crew from **Jim Owens Entertainment** filmed the 12-concert tour. **Lorianne Crook**, who holds a degree in Russian, served as emcee during several concerts. She also hosted a special edition of "This Week in Country Music" while she was there.

Actor **Dennis Quaid** began work during November in Memphis on his latest feature film, "Great Balls of Fire". The movie is about Memphis rock 'n' roll legend **Jerry Lee Lewis**.

American Eagle Entertainment is set to run a syndicated television series called "I Am Country Music". The series of 52 one-hour shows will feature internationally known stars. Grand Ole Opry star **Del Reeves** hosted the first two segments which featured **Randy Travis, Roy Acuff, Gene Watson** and **Porter Wagoner**.

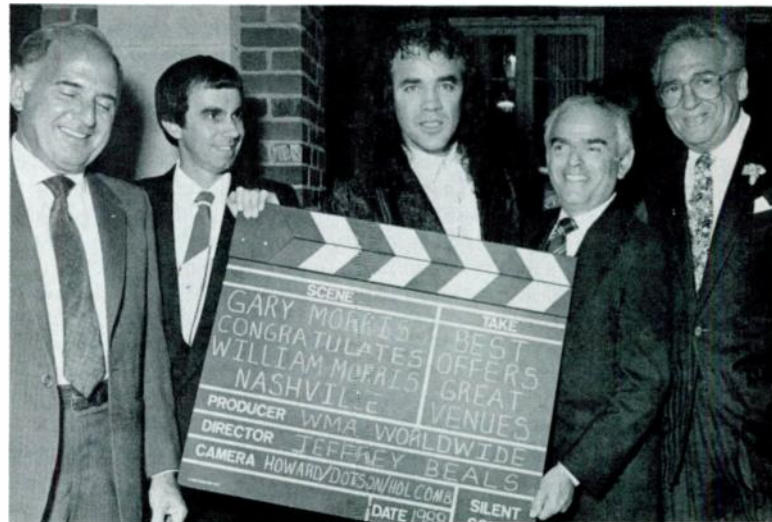
The **Nitty Gritty Dirt Band, Johnny Cash, Kris Kristofferson, Dan Seals** and **Hoyt Axton** are featured in "America's Music: The European Tour" airing on TNN January 21. The one-hour special, shot in Germany, Holland and England, also includes **Steve Wariner, Lacy J. Dalton, Billie Jo Spears** and Ireland's **Daniel O'Donnell**.

Scene Three, a Nashville-based film and television production company, recently completed work on a tv campaign for the Tennessee Department of Tourism entitled "In Tennessee We're Playing Your Song". Several of Tennessee's Country, blues, gospel, rock and pop musical influences are featured in the campaign.

AMUSEMENT BUSINESS has published its 1989 **Cavalcade of Acts & Attractions**, a complete reference guide for booking in the talent and entertainment industry. With over 375 pages and thousands of listings, the book includes musical and theatrical entertainment, outdoor attractions, circus, variety and specialty acts, promoters, producers, booking agents and personal

managers. To order a copy, send a check for \$47.50 to **AMUSEMENT BUSINESS**, P.O. Box 24970, 49 Music Square West, Nashville, TN 37202; (615) 321-4250.

WYAY Radio in Atlanta helped raise \$819,340 in contributions during a two-day radiothon in late November for St. Jude Children's Research Hospital in Memphis. The 40-hour radiothon surpassed last year's total of \$543,000 and smashed all radio fund-raising for a single event. The two-day event also included a race, a celebrity golf tournament, a concert series and black tie dinner with **Danny Thomas. Randy Owen** of **Alabama** also donated some of his time for the cause.



Gary Morris got the "action rolling" for the William Morris anniversary party celebrating the agency's 15 years in Nashville. Pictured at the October celebration (l to r) are William Morris executives Roger Davis, Jeffrey Beals, Morris, Walter Zifkin and Lee Salomon.

— Photo by: Beth Gwinn

Kathy Mattea will be on "Hollywood Squares" during the week of February 6. She flew to Los Angeles to tape the show in November.

MJI Broadcasting will produce and syndicate the **31st Annual Grammy Awards** radio specials for the fourth consecutive year. Last year's programs, tailored to seven formats including Country, ran on more than 800 stations. The **31st Annual Grammy Awards** will be televised live on CBS-TV February 22 from 8:00 - 11:00 p.m. (ET).



ON THE MOVE

Kay Smith, a six-year **CBS Records** veteran, has been appointed manager of **A&R/Nashville**. Smith will be directly responsible for coordinating, monitoring and initiating all recording projects.

Bill Mayne, formerly regional marketing manager for **Warner Bros./Southwest** region, has been transferred from the Dallas offices to Nashville to become national promotion manager,

specializing in RADIO & RECORDS stations. Mayne replaces **Chris Palmer** who is the new alternative marketing/product manager. **Rick Baumgartner**, a newcomer to Warner Bros., took over as regional marketing manager for the Southwest region.

MCA Records/Nashville has promoted **Mark Maynard** to the director of master series marketing/director of sales. Maynard was formerly director of sales for the label.

Broadcast Music Inc. 18-year veteran, **Del Bryant**, has been promoted to the senior performing rights executive slot. Bryant will oversee performing rights and royalty administration policies for the company.

Fran Coode has joined the **Jim Owens Production Company** as staff producer. Coode will be involved with "Crook And Chase", "This Year In Country Music", "Celebrities Offstage", "TNN's Viewer's Choice Awards" as well as many other specials. Coode was formerly with CBS-TV Nashville affiliate **WTVF**.

Let's Talk, Inc., a consulting company based in Seattle, WA, has added **Bob Kingsley** as executive consultant.

Gary Overton joined **Pride Music Group** as vice president. Overton is responsible for the development of songwriters, copy-right exploitation problems and publishing catalogs.

Robert Porter, president and CEO for **Emerald Entertainment Group**, named **Nannette Putnam** as his new assistant. Putnam will book talent for "Nashville Live".

Bernadette O'Reilly, of **Peer Music's** New York office, has been named East Coast director of creative services. Prior to this promotion she was Peer's professional manager.

Steve Scearce is the new public relations director for the **Austin chapter of the Texas Music Association**.

Woodland Sound Studios, Inc. has undergone some staff changes. **Suzi Ragsdale** is the new assistant manager. **Greg Parker** is now an independent engineer and **Tom Oates** has joined the staff as assistant engineer.

Katie L. Garber has been selected as the manager, public relations for **Westwood One Inc.** and will coordinate media relations and publicity efforts for the company. **Peg Kelly** is the new station manager of **WYNY**, the Westwood One FM radio station



The Oak Ridge Boys recently joined Goofy at Walt Disney World's EPCOT Center for the taping of a holiday television special, "Celebrate The Miracles". The one-hour show featured Oak Ridge Boys (l to r) Duane Allen, Joe Bonsall, Richard Sterban and Steve Sanders.

in New York. **Ed Belkin** was recently selected managing editor of **NBC Radio Network News** and **Bruce Hagan** will serve as news director. In other Westwood One news, journalists **Maggie Fox** and **Connie Gail Watson** have been appointed correspondents in the London bureau of the **Mutual Broadcasting System** and **NBC Radio Networks** and **Marbeth Richmond** has been named account manager for the Western region advertiser sales division of Westwood One.

David S. Burke has been appointed senior marketing consultant for New England's **WOKQ FM**. **Michael R. Knight** has joined the **WOKQ** sales and marketing department.

Gary G. McCartie is the new program director for **WMZQ Radio** in Washington, DC. McCartie replaced **Bob McNeill** who was promoted to vice president of programming for **Viacom Radio**.

KROR FM Radio in Yucca Valley, CA has promoted **Andi Lauren** to promotion director.

Paul Kress has been appointed general sales manager for **WEEP/WDSY Radio** in Pittsburgh. **William Berry**, a former account executive for the outlet, has been upped to local sales manager.

Ted Cramer, former program director at **WKY AM** in Oklahoma City, has been hired to fill the same position at **WSM AM** in Nashville. Cramer will replace **Neal "Moon" Mullins**, who recently left the station to head his own company.

Bobby Roberts Entertainment has added **Adam Kindness** to its staff. Kindness will be responsible for the Southeast region.

Bob Bean of **Music Square Talent Agency** has been promoted to director of booking and management. His responsibilities are to oversee worldwide bookings and creative development of new talent added to the roster.

KIXX Radio in Newport, NH has added **Ed Fischer** and **Chris Smith** to its account executive sales staff.

PolyGram Records/Nashville has named **Harold Shedd** to the newly created position of creative vice president and chief executive officer. Shedd will oversee the creative direction of PolyGram's Country division. **Sandy Neese**, formerly with **MTM Records** publicity, has joined **PolyGram Records** in Nashville as director of communications.

The **Songwriters Guild of America** has appointed **Tameron Hedge** to assistant regional director.

Frank Raphael has assumed the director of network programming position for **ABC Radio Network** in New York.

Lee Olsen has joined the **Keith Case and Associates** staff. Olsen previously operated his own booking and management company.



SIGNINGS

J. C. Crowley to Mark Rothbaum Management and **Buddy Lee Attractions** . . . **Johnny Ramone** to Comstock Records . . . **Lee Smith** to Airborne Records . . . **Marty Gillan** to Bookshop Records International Ltd. . . . **Louise Amonett** to Doghouse Management . . . **Mickey Gilley** to Billy Deaton Talent . . . **Gary Stewart**, **Jason D. Williams** and **The Shooters** to Entertainment Artists Inc. . . . **Susan Norfleet** to Jim Halsey Company . . . **Canyon** to Mercer & Associates Public Relations.

JANUARY

(* denotes birthdays)

1 NEW YEAR'S DAY

*Paul Revere

Hank Williams dies en route to a performance, 1953

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

2 *Roger Miller; Fort Worth, Texas

*Dick Feller; Butler, Missouri

*Harold Bradley; Nashville, Tennessee

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

Tex Ritter dies, 1974

3 *Leon McAuliffe; Houston, Texas

*Hank Stram

Clayton McMichen dies, 1970

4 *Patty Loveless; Pikeville, Kentucky

*Sir Isaac Newton

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

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

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

Artificial drinking straws are patented, 1888

5 *Sam Phillips; Florence, Alabama

*George Washington Carver

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

Kenny Rogers tops both Country single and album charts, 1980

6 *Earl Scruggs; Cleveland County, North Carolina

7 *Jack Greene; Maryville, Tennessee

*Leona Williams; Vienna, Missouri

*Marshall Chapman; Spartanburg, South Carolina

WWVA Jamboree inaugurated, 1933

Hank Snow's first Opry appearance, 1950

8 *Elvis Presley; East Tupelo, Mississippi

Sara Carter dies, 1979

Battle of New Orleans, 1815

9 *Crystal Gayle; Paintsville, Kentucky

*Jack McFadden; St. Louis, Missouri

*Joan Baez

*President Richard Nixon

10 *Ronnie Hawkins; Huntsville, Arkansas

*Sal Mineo

*Rod Stewart

Loretta Webb marries Oliver

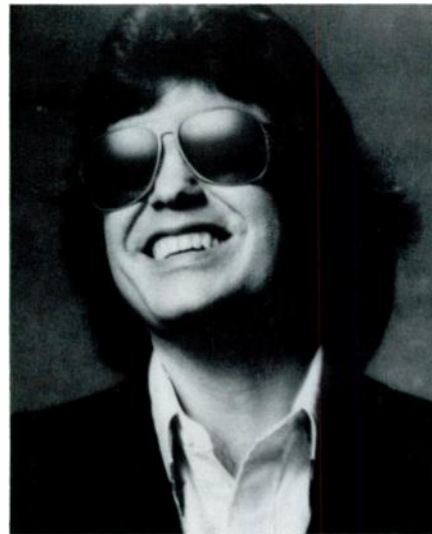
"Mooney" Lynn, 1948

Elvis Presley first records for RCA, 1956

11 *Goldie Hill; Karnes County, Texas

*Naomi Judd; Ashland, Kentucky

Kenny Rogers' HEART OF THE MATTER certified gold, 1986



12 *Tex Ritter; Nederland, Texas

*Ray Price; Perryville, Texas

William Lee Golden; Brewton, Alabama

13 *Robert Stack

The WLW Midwestern Hayride first televised, 1948

Wyatt Earp dies, 1929

14 *Billie Joe Spears; Beaumont, Texas

*Billy Walker; Ralls, Texas

Henry Ford inaugurates the assembly line, 1914

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

15 *Alan Lomax; Austin, Texas

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

16 *Ronnie Milsap; Robbinsville, North Carolina

*Jim Stafford; Eloise, Florida

*Jay Hanna "Dizzy" Dean

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

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

*Grady Martin; Chapel Hill, Tennessee

*Steve Earle; San Antonio, Texas

*Benjamin Franklin

18 *Bobby Goldsboro; Marianna, Florida

*Hargus "Pig" Robbins; Spring City, Tennessee

*Cary Grant

*Martin Luther King (observance)

19 *Phil Everly; Chicago, Illinois

*Dolly Parton; Locust Ridge, Tennessee

Roy Acuff employed by the Grand Ole Opry, 1938

Marty Robbins makes Opry debut, 1953

Ralph Peer dies in Hollywood, California, 1955

20 *Slim Whitman; Tampa, Florida

*George Burns

Jerry Lee Lewis makes Grand Ole Opry debut, 1973

Jimmy Carter inauguration includes performances by The Charlie Daniels Band, 1977

21 *Mac Davis; Lubbock, Texas

*Jimmy Ibbotson (NGDB); Philadelphia, Pennsylvania

*Jack Nicklaus

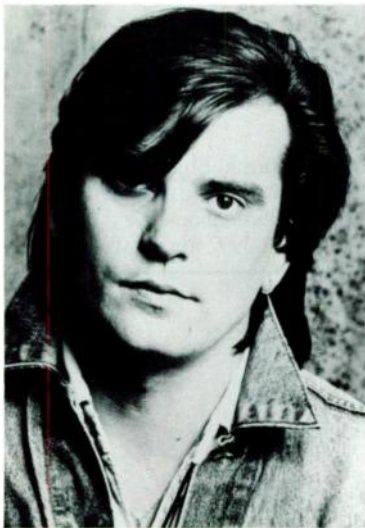
Patsy Cline appears on "Arthur Godfrey's Talent Scouts", 1957

Dwight Yoakam's GUITARS, CADILLACS, ETC., ETC. awarded gold album, 1987

22 *Teddy Gentry; Fort Payne, Alabama

Glen Campbell's "Wichita Lineman" awarded gold record, 1969

- 23 ***Johnny Russell**; Sunflower County, Mississippi
Reba McEntire's WHOEVER'S IN NEW ENGLAND awarded gold album, 1987
- 24 ***Doug Kershaw**; Tiel Ridge, Louisiana
***Ray Stevens**; Clarksdale, Georgia
***Becky Hobbs**; Bartlesville, Oklahoma
Dolly Parton's "9 to 5" hits number one on Country charts, 1981



- 25 ***Speedy West**; Springfield, Missouri
Nellie Bly completes her trip around the world, 1890
- 26 ***Clayton "Pappy" McMichen**; Alatoona, Georgia
***Claude Gray**; Henderson, Texas
***Dave Rowland**; Sangor, California
- 27 ***Buddy Emmons**; Mishawaka, Indiana
***Wolfgang Amadeus Mozart**
- 28 United States Coast Guard established, 1915
The space shuttle Challenger explodes shortly after take-off killing all seven crew members, 1986
- 29 ***Patsy Sledd**; Falcon, Missouri
***John Forsythe**
"Lucille" enters the Country charts, launching Kenny Rogers' Country Music career, 1977
- 30 ***Norma Jean**; Winston, Oklahoma
***Jerry Bradley**; Nashville, Tennessee
***Franklin D. Roosevelt**

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

FEBRUARY

- 1 ***Don Everly**; Brownie, Kentucky
***Ray Sawyer**; Chickasaw, Alabama
***Catherine Gregory**; Chicago, Illinois
Scotty Wiseman dies of a heart attack, 1981
- 2 GROUND HOG DAY
***Lester McFarland**; Gray, Kentucky
***Howard Bellamy**; Darby, Florida
- 3 ***Norman Rockwell**
Buddy Holly, Richie Valens and The Big Bopper die in a plane crash, 1959
Lynn Anderson's "Rose Garden" awarded gold record, 1971
- 4 ***Charles Lindberg**
Billy Walker employed by the Grand Ole Opry, 1960
Billy "Crash" Craddock has a top five hit with "I Cheated On A Good Woman's Love", 1978
George Washington elected as first U.S. President, 1789
Patricia Hearst is kidnapped by Symbionese Liberation Army members, 1974
- 5 ***Claude King**; Shreveport, Louisiana
***Mervyn Conn**
George Jones and Tammy Wynette have a number one hit with "Near You", 1977
Dan Seals' WON'T BE BLUE ANYMORE awarded gold album, 1987
- 6 ***Dan Seals**; Iraan, Texas
***President Ronald Reagan**
Ronnie Milsap employed by the Grand Ole Opry, 1976
Conway Twitty and Loretta Lynn make their debut as a duo with "After The Fire Is Gone", 1971
Queen Elizabeth II is ascended to the throne upon her father's death, 1952
- 7 ***Wilma Lee Cooper**; Valley Head, West Virginia
***Donna Stoneman**; Washington, DC
***Charles Dickens**
***Buster Crabb**
John Conlee employed by the Grand Ole Opry, 1981

- 8 ***Harold "Pappy" Daily**; Yoakam, Texas
***Merle Watson**; Deep Gap, North Carolina
- 9 ***Ernest Tubb**; Crisp, Texas
***Joe Ely**; Amarillo, Texas
***Roger Mudd**
Bill Hailey dies, 1981
The U.S. Weather Bureau is established, 1870
- 10 ***Jimmy Durante**
Charlie Louvin employed by the Grand Ole Opry, 1955
Eddie Rabbitt tops the Country charts with "Every Which Way But Loose", 1979
Randy Travis' STORMS OF LIFE awarded platinum album, 1987
A fire at the Las Vegas Hilton kills eight people. Mac Davis and his bandmembers, playing at the hotel, barely escape injury, 1981
Uncle Art Satherley dies, 1986
- 11 ***Wesley Rose**; Chicago, Illinois
***Burt Reynolds**
***Thomas Edison**
Roger Miller's GOLDEN HITS awarded gold album, 1966
- 12 LINCOLN'S BIRTHDAY
***Moe Bandy**; Meridian, Mississippi
***Stephen H. Sholes**; Washington, DC
***Charles Darwin**
- 13 ***Tennessee Ernie Ford**; Bristol, Tennessee
***Boudleaux Bryant**; Shellman, Georgia
***Jim McReynolds**; Coeburn, Virginia
***Kim Novak**
ASCAP organized in New York; 1914

[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 1989 COUNTRY MUSIC CALENDAR, as well as from original research.]



DATEBOOK

JANUARY

9-10 23rd Burns Media Radio Studies Seminar / Sheraton Hotel, Redondo Beach / Los Angeles, CA
21-25 MIDEM '88 / Cannes, France

FEBRUARY

1-2 CMA Board Meeting / San Diego, CA
2-5 Radio Advertising Bureau Managing Sales Conference / Dallas, TX
3-5 Society for the Preservation of Bluegrass Music of America 15th Anniversary Bluegrass Music Awards / Sheraton Music City / Nashville, TN / Call (816) 665-7172 for details

22 31st Annual Grammy Awards / Shrine Auditorium / Los Angeles, CA / Call (615) 255-8777 for details

MARCH

1-4 CRS/MIPS / Opryland Hotel / Nashville, TN / Call (615) 329-4487 for details
3-7 National Association of Record Merchandisers (NARM) Convention / New Orleans Marriott / Call (609) 596-2221 for details
16-19 South By Southwest Music and Media Conference (SXSW) '89 / Marriott at the Capitol / Austin, TX / Call (512) 477-7979 for details
25-27 International Festival of Country Music / Wembley, England

APRIL

25 1989 TNN Viewers' Choice Awards / Grand Ole Opry House / Nashville, TN
30- Fourth International Music & Media Conference (IMMC) / Amsterdam, Holland

MAY

3-4 CMA Board Meeting / Amsterdam, Holland
27-29 Lincolnshire International Country Music Jamboree / Grantham, England

JUNE

5-11 18th International Country Music Fan Fair / Nashville, TN

SEPTEMBER

19-22 International Bluegrass Music Association Trade Show and Fan Fest / Owensboro, KY / Call (919) 542-3997 for details



Three of Country Music's hottest sensations (l to r) Randy Travis, Ricky Van Shelton, and Rodney Crowell pose outside of Nashville's historic Ryman Auditorium for VOGUE magazine photographer, George Lange. The session in late November will result in a feature called "The Three R's of Country Music" to appear in the March issue of VOGUE.

— Photo by: Beth Gwinn



Close Up

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