

Close Up

MAGAZINE

November/December 1989



CMA Awards Show Tops In Ratings

The 23rd annual Country Music Association Awards Show, telecast live from Nashville over the CBS-TV network October 9 took first place in the overnight Neilsens, beating out the movie "Dream Date" on NBC and ABC Monday Night Football (the Los Angeles Raiders versus the New York Jets) with a 17.9 rating and a 28 share. The Awards Show was the thirteenth-ranked program of the week.

A jubilant George Strait walked away with the highly coveted Entertainer of the Year Award. Strait won the top award over contenders Reba McEntire, Ricky Van Shelton, Randy Travis and Hank Williams, Jr. "I'm so excited — I've wanted this for so long," said Texan Strait, who was still teary-eyed when he met the press backstage at the winners' press conference.

New Texas sensation, Clint Black, walked away with the Horizon Award, which honors significant career achievement on the part of an artist just tapping the Country field. "I kinda feel like Texas music is a part of Country Music and Country Music is a part of Texas," said Black, followed by Strait punning, "Texas is a great state — what can I say." The two Lone Star Staters also saw Texas claim two other winners — Johnny Gimble won his fifth Instrumentalist/Musician of the Year Award and Country legend Hank Thompson was inducted into the Country Music Hall of Fame performing category.

Two new non-performing members of the Country Music Hall of Fame were inducted because of a tie vote. One inductee was the late Jack Stapp who was a founder of Tree Music, a broadcasting executive and one of the founders of CMA. Californian Cliffie Stone, who has been instrumental in promoting Country Music on the West Coast, was also lauded the honor.

Hall of Fame member Hank Williams, Sr. would again have been proud of his son, two-time Entertainer of the Year Hank Williams, Jr., who was the only multiple award winner at the ceremony. The younger Hank took Video and Vocal Event of the Year honors for his electronic pairing with his late father on "There's A Tear In My Beer". Ethan Russell was awarded as director of the video.

The late Keith Whitley garnered Single of the Year for his "I'm No Stranger To The Rain". His widow, Opry star Lorrie Morgan, accepted the award saying, "I appreciate this so much. Five months ago to this day I lost the world's greatest husband. Country Music, in my eyes, lost the world's greatest singer."



Backed by his Bama Band, Hank Williams, Jr. performs his upbeat single, "Man To Man". Bocephus was the only multiple award winner at the 23rd Annual CMA Awards, taking home the Vocal Event of the Year Award as well as the Music Video of the Year accolade with his father, the late Hank Williams, Sr.

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On The Cover . . . Some of the highlights of the 1989 CMA Awards (l to r) included George Strait accepting Entertainer of the Year; Dolly Parton performing "He's Alive"; (bottom) Michael Martin Murphey singing "Jukebox" and The Judds accepting Vocal Duo of the Year.



Guitar master Chet Atkins joins Rodney Crowell on Crowell's chart-topping ballad, "After All This Time".



Kathy Mattea savors the moment as she accepts her Crystal bullet for Female Vocalist of the Year during the 1989 CMA Awards Show.

Song of the Year honors went to stalwarts Max D. Barnes and Vern Gosdin, who wrote the heartaching ballad, "Chiseled In Stone". The Nitty Gritty Dirt Band won Album of the Year for their much-touted WILL THE CIRCLE BE UNBROKEN VOLUME II, which reprised their groundbreaking 1972 million-selling lp that brought together pop and Country figures on one disc. It was the band's first CMA honor.

West Virginian Kathy Mattea won Female Vocalist of the Year, with Ricky Van Shelton capturing Male Vocalist of the Year. Mother and daughter duo, The Judds, took home the Vocal Duo of the Year, an honor they've won five consecutive times. Highway 101 scored their second straight triumph as Vocal Group of the Year.

This year's show featured more artists performing than ever before. The show opened with Strait singing his number one hit "Ace In The Hole", backed by his Ace In The Hole band. The Judds performed a mini version of the rocking Carl Perkins' tune, "Let Me Tell You About Love".

Shelton brought to life his own version of the Country classic, "Statue Of A Fool", while Michael Martin Murphey sang "Jukebox", paying tribute to the 100th anniversary of the coin-operated music machines. A troupe of dancers from Opryland bopped in the background, the aislesways and in the balcony while Murphey performed amid a dozen antique jukebox replicas.

Scores of Country's best, including Roy Acuff, John Haitt, Foster & Lloyd, Emmylou Harris, Sharon White, Ricky Skaggs, the Carter Sisters and Vince Gill, among others, joined the Nitty Gritty Dirt Band to recreate the band's epic "Will The Circle Be Unbroken".

Rodney Crowell sang his fourth consecutive number one, "After All This Time", with guitar accompaniment by virtuoso picker Chet Atkins. Mattea and her band swung to the upbeat tune, "Burnin' Ole Memories" and Anne Murray and Kenny Rogers collaborated on their current duet, "If I Ever Fall In Love Again".

Dolly Parton brought the house to its feet with her powerful performance of the gospel song, "He's Alive". A 100-member choir from Nashville's Christ Church Pentecostal backed Parton.

Hank, Jr. previewed "Man To Man", which will be on his upcoming Warner Bros. lp set for release in early 1990.



Ricky Van Shelton, last year's Horizon Award winner, picked up the 1989 Male Vocalist of the Year Award. He is pictured here performing "Statue Of A Fool" before a packed Opry House.



Members of Highway 101 accept their second consecutive CMA Vocal Group of the Year Award. Pictured (l to r) are Jack Daniels, Paulette Carlson, Cactus Moser and Curtis Stone.

— All photos by Beth Guinn

(continued on page 16)




CMA Membership Elects New Directors

Sixteen new directors were elected to serve on the Board of the Country Music Association at the organization's annual membership meeting October 10 at the Opryland Hotel. Several hundred CMA members from throughout the world were present for the 31st annual membership caucus.

New directors elected by the members attending include: *Advertising Agency:* Dick McCullough, E. H. Brown Advertising, Chicago; *Artist Manager/Agent:* Jack McFadden, McFadden Artist Corp., Nashville; *Artist/Musician:* Ricky Skaggs, Nashville; *Broadcast Personality:* Bob Moody, WPOC Radio, Baltimore; *Composer:* Don Schlitz, Don Schlitz Music, Nashville; *International:* Fritz Portner, PPK, Zurich, Switzerland; *Publication:* John Babcock, Jr., BILLBOARD magazine, New York; *Publisher:* Tom Collins, Tom Collins Productions, Inc., Nashville; *Radio:* Bobby Denton, WIVK, Knoxville, Tennessee; *Record Company:* Jim Foglesong, Capitol Records, Nashville; *Record Merchandiser:* Jack Eugster, The Musicland Group, Minneapolis; *Talent Buyer/Promoter:* Joe Sullivan, Sound Seventy Inc., Nashville; *Television:* Jim Owens, Jim Owens & Associates, Nashville; *At Large:* Connie Bradley, ASCAP, Nashville; Hal Durham, Grand Ole Opry, Nashville and Roy Wunsch, CBS Records, Nashville.

Incumbent directors who will be serving the second year of their term include: Jerry Bradley, Opryland Music Group, Nashville; Terry Cline, Jim Halsey Co., Nashville; Paul Conroy, Chrysalis International, London, England; Joe Galante, RCA Records, Nashville; Dick Gary, The Gary Group, Nashville; Dan Halyburton, KPLX-KLIF, Dallas; Rhubarb Jones, WYAY Radio, Atlanta; Merle Kilgore, Hank Williams, Jr. Enterprises, Paris, Tennessee; Kitty Moon, Scene Three, Nashville; Steve Moore, Starwood Amphitheatre, Nashville; Roger Murrah, Murrah Music, Nashville; Randy Owen, Fort Payne, Alabama; Jim Powers, Handleman Company, Troy, Michigan; Lisa Smith, THE GAVIN REPORT, San Francisco; Irving Waugh, I. W. Productions, Nashville; Bud Wendell, Opryland U.S.A., Inc., Nashville.

CMA Lifetime Board members are J. William Denny, Nashville Gas Company, Nashville; Ralph Peer II, Peer-Southern Organization, London; Frances Preston, Broadcast Music, Inc., New York; Wesley Rose, Nashville; Joe Talbot, Precision Record Pressing, Nashville. 



Bill Ivey, director of the Country Music Foundation (left) is joined by distinguished songwriters John Prine, John Hiatt, Joe Ely and Guy Clark at Chicago's Clubland. The free songwriter workshop was part of the Marlboro Country Music Festivals in Chicago and New York. Some of the Chicago events included the workshop followed by a concert, an instrumental workshop and concert, a Cajun club night featuring Jo-El Sonnier and a Country/blues performance. New Yorkers could take advantage of those same events plus a rockabilly night featuring Carl Perkins, a grass roots Country performance spotlighting Garth Brooks and Jimmie Dale Gilmore and a legendary performance featuring Johnny Cash. Both tours were capped off by a superstar concert. — Photo by Tim Campbell

cma
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Editor:

Kelley Gattis

Associate Editor:

Teresa George

Editorial Assistant:

Lorie Hollabaugh

Art Director:

Bob McConnell

Lu Myers

McConnell Graphics/Nashville

Typesetting:

Peggy Best

BesType

Printing:

Doug Harris

Harris Press

Circulation Assistants:

Ginger Forstman

Enrico Amato

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CMA Travels To CMJ Music Marathon For Second Year



Following their performances at the CMJ convention, the Kentucky Headhunters, Mary Chapin Carpenter and Steve Earle gather for a shot backstage. Pictured (l to r) are Fred Young, Ricky Phelps, Greg Martin, Carpenter, Richard Young, Earle and Doug Phelps.



The Country Music panelists gathering after their CMJ seminar include Rick Murray, NACA Services Corporation; Paige Conner, Georgetown University graduate student; Clark Parsons, former Nashville Banner entertainment writer; CBS artist Mary Chapin Carpenter; Mike Martinovich, CBS Records/Nashville; Josh Leo, Nashville musician/producer; Will Botwin, Side One Management; Holly Gleason, free-lance entertainment writer; and singer/songwriter Guy Clark.

Country Music is making headway into college radio, but there's still a lot of ground to cover with the powers that be on America's college campuses. To further its efforts to lower the demographics and expose a new audience to Country Music, CMA for the second year, participated in the College Media Journal Music Marathon held October 26 - 28 in New York.

The purpose of the annual event, which unites more than 2,500 music industry professionals, is to introduce new music to the college arena and learn the most feasible and most likely routes to develop and market these new acts.

According to Allen Brown, chairman of CMA's Lost Highway Tour, "The goal of CMA attending CMJ is to get Country artists played on college radio, in turn exposing these artists to college media and radio programmers through CMJ's NEW MUSIC REPORT." The NEW MUSIC REPORT is a publication that includes new artist reviews, album reviews, a chart similar to that in BILLBOARD and playlists from college radio stations throughout the country, among other pertinent information. It is considered the bible for the alternative media market.

"Less than 10 Country acts have charted on the NEW MUSIC REPORT chart; therefore, if we meet this goal we'll be tapping into a new market for Country Music and further increase the money spent by these young people on Country concerts and record sales," Brown said.

CMA's presence at CMJ was three-fold. In addition to showcasing three acts on the cutting edge — Mary Chapin Carpenter, Steve Earle and the Kentucky Headhunters — CMA manned a booth and brought in a panel of some of the most respected, outspoken and controversial members of the Country Music community to dispel the misconceptions felt by a majority of the college radio programmers in attendance.

At the booth, CMA gave away cds donated by the record labels. Artists exposed through this give-away included such acts as Jason D. Williams, Clint Black, Rodney Crowell, Marty Stuart, Mark O'Connor, Dwight Yoakam, Guy Clark, John Hartford, New Grass Revival, Sawyer Brown and Katy Moffatt, among others.

Of the 200 stations informally surveyed at the booth, most said that they had begun integrating Country Music into their playlist. Less than five percent said they did not and would not program Country Music.


The major question expressed by the college radio programmers, both at the booth and at the forum, was "How do we get the product suited for a college alternative market?"

Attendees who participated in the panel discussion all agreed that the slick, over-produced music of five to 10 years ago isn't marketable to the core college audience. Rather, they relate to and will play the eclectic, rootsy music of acts in the same vein as J. C. Crowley, John Prine, Foster & Lloyd, Kevin Welch and k. d. lang.

Perhaps the most important issue that came out of the panel in terms of what record companies can do to win over this difficult audience is to increase their marketing and promotion efforts of progressive Country Music to the college media.

However, as one panelist pointed out, "In reality, college radio is the gatekeeper; therefore, you have to take risks. You have to explore and put your hands out as well. If you believe in something, go for it."

Panelist Clark Parsons added, "One of the appeals of college radio is the eclecticism. Mixing the music up is more fun and more of an adventure. It's not that difficult to integrate progressive Country Music into your formats. Bottom line is that you shouldn't underestimate what your listeners like, which simply put is good music."

CMA's panel was competing with three other concurrent sessions and attracted nearly 100 delegates, "a good number", according to CMJ officials. Panelists included Will Botwin of Side One Management (Rosanne Cash, John Prine); artist Mary Chapin Carpenter; singer/songwriter Guy Clark; musician/producer Josh Leo; free-lance writer Holly Gleason; Ricky Murray, NACA Services Corporation; former Nashville Banner entertainment writer Clark Parsons; and Paige Conner, a graduate student at Georgetown University currently completing a thesis on Country Music. Mike Martinovich of CBS Records/Nashville was the moderator. 

President's Annual Membership Meeting Address



**Connie Bradley —
1989 CMA President**

I'd like to thank you for coming to the membership meeting today. I'm glad you take your responsibility seriously to elect new leaders for the coming year. It's so important as we step into the 90s.

You know Albert Einstein once said, "People love chopping wood. In this activity one immediately sees results." It doesn't take an Einstein to figure out that with some jobs you can quickly see the results and with some jobs you can't. Explaining what CMA accomplishes isn't as cut and dried as chopping wood. I've learned during my year as your president that a lot of people still don't understand what CMA does for them. But I want to tell you today, in simplified terms, just what your organization has done for you the past year.

Last year, we conducted a membership survey. We wanted you — our members — to tell us what CMA was doing or could be doing to help you. Most of the time when you respond to a survey you never hear the end results. Well, here they are.

First, you told us that you look to CMA as a primary source of industry information. We took that to heart. We've made sure that when you flip through your monthly magazine, *CLOSE UP*, you find information you might not find anywhere else.

For example, in the past year we've told you how the record industry in Nashville has grown with the opening of four new major labels — Arista, Universal, Curb and Atlantic. We've kept you informed on gold and platinum certifications and Country record sales, and we've even explained the types of insurance artists and those working with the artists might need.

Through the Arbitron Survey that CMA commissioned, we've given you the most comprehensive look at the Country Music listener. You've learned that the current Country fan is a thousand miles away in lifestyle from the uneducated, rural stereotype once identified with the music. Instead, much of the Country Music audience is well-educated, affluent and lives in the cities and suburbs.

Just last month in *CLOSE UP*, we brought you up-to-date on CMA's landmark series of ad agency presentations. The Gallup organization told us that we are doing a good job of changing the biased attitude of executives in big city ad agencies and rep firms. Every person surveyed by Gallup had a more favorable attitude about Country Music than they did before attending a CMA presentation. That means that more of these decision makers will be willing to incorporate Country into their media plans.

Not only has CMA changed perceptions on Madison Avenue, but on college campuses as well. This past spring we embarked on the second leg of our highly successful Lost Highway Tour. From Boston's Berklee College of Music to UCLA we've turned on U2 rockers to Rodney Crowell and George Michael groupies to k. d. lang.

We also broke down barriers at the New Music Seminar in New York. For the first time ever, CMA took Country Music into the rock stronghold by showcasing four rising Country acts — The Desert Rose Band, Foster and Lloyd, Kathy Mattea and Southern Pacific.

Another thing you mentioned in the membership survey was networking opportunities. CMA not only offers a way for you to make business contacts but also gives you avenues for professional growth. How?

In March, you could have gone to CMA's Music Industry Professional Seminar, which is held in conjunction with the annual Country Radio Seminar. This past weekend, you could have picked up some winning ideas for the 90s at the Eighteenth Annual Talent Buyers Entertainment Marketplace. And, in November you can take part in CMA's Town Meeting and air your opinions and suggestions for the ever-changing Country Music industry.

And it is changing. That's why our future is so important. Last year CMA stepped into its third decade. And we wouldn't have made it if we hadn't looked ahead and dreamed big. But we've always approached our dreams realistically, and we have to continue to do that as we embark into the 90s.


We're continuing every day to increase Country's audience in the United States. And we're making major inroads overseas. In 1990, we'll organize our fifth campaign to bring new artists to the U.K. and Europe. This five-year push and the work of our U.K. advisory committee with Martin Satterthwaite in our London office have helped to increase Country Music's popularity in the U.K. A Gallup poll this year showed that Country record sales over there have doubled since 1985 and Country Music festivals have sprung up all across Europe. Country fans aren't bothered by the language barrier either. In September CMA's Jo Walker-Meador flew to Japan for its first Country festival.

But back to the homefront. Next year CMA will move into its own new headquarters, a first in our 31-year history. What better way to start off the 90s. I'll have to say CMA will be taking into its new offices a great staff. Being president this year, I've been able to see up close how hard this small group of less than 20 people works and how dedicated and vital they are to the success of CMA. Guiding the staff is a top-notch group of industry leaders who give voluntarily of their time, talents and resources. This board of directors is the backbone of CMA.

As we leave here today ready to face the 90s, CMA still has challenges. We must continue to meet your needs, giving you the information you require and the professional growth opportunities you need to continue marketing Country Music as a viable art form.

We also must continue to break new ground overseas and convert new Country fans both in the U.S. and abroad. We've got the ammunition. We saw on this year's Awards Show more artists than have ever performed on any CMA Awards telecast. That shows you how much we have to work with.

But in order to break new ground we need your help. We need you to continue going out to sell the industry to others who might not believe in it like we do. We need you to bring in new members and new ideas. The toughest thing about success is that you've got to keep on being a success.

Over these last 30 years, we've all helped make CMA a success but let us leave here today knowing our job isn't completed. 

Town Meeting Addresses Tough Issues



Naomi and Wynonna Judd express their views during CMA's Town Meeting.

— Photo by Beth Gwinn



Moderator Lon Helton involves the audience in the panel discussion.

— Photo by Beth Gwinn

Why doesn't Lyle Lovett get more radio play?

Does a structured Country radio format stifle creativity?

Should artists allow record companies to take a slice of their songwriting royalties?

At CMA's Town Meeting, there were no easy answers to the challenges facing the music industry in the 90s. But the 20 experts and numerous people in the audience expressed optimism about the future of Country Music.

More than 300 people packed the ballroom of the Stouffer Hotel in Nashville for the Town Meeting that included a keynote address by James Guercio, chief operating officer of Country Music Television, two panel discussions, lunch and a cocktail party.

While segments of the industry have the same goal — to promote Country Music and at the same time to make money — they often disagree on how it should be accomplished.

About the first panel discussion, Nashville music columnist Thomas Goldsmith wrote, "The long-smoldering war of words between Country radio and Music Row heated up again."

Tony Brown, MCA/Nashville vice president and head of A&R, said, "Radio doesn't diminish creative horizons if you create what radio likes at the present time."

He said he's had to try new approaches with acts like Lyle Lovett, Nanci Griffith and Steve Earle who don't fit into mainstream Country formats.

"When radio didn't react to those acts, it didn't diminish my enthusiasm for them. It made me want to get more creative in marketing those acts. But I still have a burning desire to get Lyle Lovett on radio."

Naomi Judd said she personally likes "Let Me Tell You About Love", The Judds' recent chart topper, but one reason they released it is because radio prefers uptempo tunes.

"I think what we're all saying is that radio out there is underestimating the taste of the American public."

But Eric Marshall, program director of WSIX, said, "It's always the song we consider first. But we must program music that's going to be accepted by the masses." He added that stations are also limited to the songs they play by what the record companies send as singles.

Asked to give advice for the future, Producer Barry Beckett said, "Keep up with trends. Continue breaking new ground with young people." Radney Foster, of Foster & Lloyd, added, "No guts, no glory. If you're not hacking someone off, then you're not doing your job."

During the afternoon session, panelists discussed how Country Music must become more competitive since people have so many entertainment choices, and most agreed that

research will be even more important in the future. But Joe Galante, head of RCA/Nashville, summed it up by saying, "The business we're in is to roll the dice. Chance is the name of the game."

The first panel, moderated by singer/songwriter Thom Schuyler, included MCA recording artist Steve Wariner, RCA acts Foster & Lloyd and The Judds; Songwriter Mike Reid, Almo Music Inc.; Tony Brown, executive vice president, MCA/Nashville; Producer Barry Beckett, Barry Beckett Productions; Tim Wipperman, vice president and general manager, Warner-Chappel Music; Woody Bomar, president, Little Big Town Music; and Karen Conrad, owner/president AMR Publishing.

Panelists on the second panel included Capitol Records artist Tanya Tucker; CBS Records performer Rodney Crowell and his manager Bill Carter; Stan Byrd, president, Chart Attack promotions company; Moon Mullins, a Nashville broadcasting consultant with Pollack Media; Nick Hunter, senior vice president of promotion, Warner Bros. Records/Nashville; Dick Ferguson, president of NewCity Communications, Bridgeport, Connecticut; Roy Wunsch, senior vice president, CBS Records/Nashville and Joe Galante, senior vice president and general manager, RCA Records/Nashville. Lon Helton of RADIO & RECORDS moderated. **[CJ]**

Writers Shine At Industry Galas



Tree Publishing Co., Inc. was named BMI Publisher of the Year after picking up 10 citations of achievement during the performing rights organization's star-studded evening October 10th. This is the 18th time Tree has garnered this prestigious award. Onstage for the presentation (l to r) were BMI's Roger Sovine; Tree staffers Walter Campbell, Dan Wilson, Betty Fowler, Harrienne Condra, Charlotte Louther, Donna Hilley, Tracey Gershon, Paul Worley, Buddy Killen, and BMI's Frances Preston.

— Photo by Don Putnam



SESAC songwriting team Kendal Franceschi and Quentin Powers accept National Performance Activity awards for "Little Girl" from Reba McEntire's record-breaking album, SWEET SIXTEEN. SESAC vice president and director-affiliate relations, C. Dianne Petty presented the awards to Franceschi and Powers, and to Gary Overton, who accepted on behalf of the publisher, WBM Music Corp. Pictured (l to r) are Overton, Franceschi, Powers and Petty.



ASCAP's biggest winners gather for a group shot after the Awards Dinner. Pictured (l to r) are ASCAP's President Morton Gould; MCA Music Publishing's (Publisher of the Year) Eddie Tidwell; Songwriter of the Year Don Schlitz; MCA's Kathy Lee; ASCAP's Connie Bradley; MCA's Al Cooley and Steve Day; Gene Pistilli (writer of the Song of the Year "Too Gone, Too Long"); MCA's John McKellan, Rick Shoemaker, Noel Fox and Leeds Levy; and ASCAP's Merlin Littlefield.

— Photo by Don Putnam



The 1989 Robert J. Burton Award for BMI's Most Performed Country Song of the Year was presented to Greg Fowler, Teddy Gentry and Randy Owen for their co-written hit, "Fallin' Again", published by Maypop Music. Shown celebrating the moment (l to r) are Roger Sovine, BMI vice president; Cliff Williamson of Maypop Music; Owen; Fowler; BMI President Frances Preston; Maypop's Kevin Lamb; and Gentry.

— Photo by Don Putnam



For the second consecutive year, K. T. Oslin is named the SESAC Writer of the Year. SESAC's Vice President and Director-affiliate relations, C. Dianne Petty (right), presents Oslin with the award.

— Photo by Beth Gwinn



Gene Autry, center, receives the ASCAP American Classic Award during the ASCAP Country Awards at Opryland Hotel October 11. Pictured (l to r) are ASCAP's Merlin Littlefield; Autry, and ASCAP President Morton Gould.

— Photo by Don Putnam



ASCAP Songwriter of the Year Don Schlitz (center) accepts his award amid fireworks from ASCAP's Connie Bradley. Also pictured are ASCAP's Gloria Messinger and Morton Gould.

— Photo by Don Putnam



At this year's BMI Country Awards Dinner, there was a three-way tie for Songwriter of the Year, the honor bestowed each year upon the writer(s) receiving the most individual awards. Shown onstage with BMI President Frances Preston (l to r) are award winners Paul Overstreet, Paul Kennerley and Mike Geiger. Each of these writers received three 1989 BMI citations of achievement. — Photo by Don Putnam



Songwriter Jerry Salley is congratulated after receiving his 1989 National Performance Activity Award for the fast-rising debut single, "Breaking New Ground", recorded by Universal Records' act Wild Rose. Pictured (l to r) are Wild Rose members Kathy Mae, Nancy Given Prout and Pam Gadd; Salley; Wild Rose members Wanda Vick and Pam Perry; producer James Stroud; and manager Sharon Eatex.



Clint Black

And the winner is . . . Clint Black! Imagine what a whirlwind those few words would put you in if you were one of Country Music's newest male sensations. Clint Black wasn't without words October 9th as he stepped up to accept his first CMA citation — the 1989 Horizon Award. Speaking as if he'd already lived the moment, Clint said, ". . . I was standing on this stage right here at the Grand Ole Opry and I said this was like stepping into a picture I've been lookin' at all my life. I feel like I've stepped all the way into the picture, now . . ."

Looking back on his win, Clint explains, "I remember thinking I'm gonna sit right here for at least a couple of seconds and try and gather my thoughts. I wanted so much to be able to thank everybody and also to

be able to say something that let people know that the award does mean a lot to me.

"I've watched those award shows all my life and I've seen people get up there, and I know that just as I did, they thought again and again about what they were going to say, how they could thank everyone and express their gratitude, and then they'd get up there and just lose it. I said that's not going to happen to me. If I get up on that stage I'm going to say something."

But as well-thought-out as his acceptance speech was, Clint admits there were two thank you's he didn't get out. "My only disappointment that night was that I didn't thank my mom and dad, who were there, and my band, who's been with me since 1987. I knew what I was going to say, but in the excitement of the moment I just forgot."

Most would agree that Clint is going to have plenty of opportunities to get those two thank you's out. Already a tried-and-true Country boy, Clint Black's success over the past nine months has propelled him into the ring with such contemporary Country kings as George Strait, Randy Travis and Ricky Van Shelton.

His list of credits reads like a Who's Who of Country Music: In June, he became the first Country artist to have a debut number one record in RADIO & RECORDS; and it ("A Better Man") was the first in 14 years in BILLBOARD. In August, Clint received three CMA Award nominations (Horizon Award, Single and Song of the Year for "A Better Man"). In September, his second single, "Killin' Time" hit paydirt and his album of the same name was certified gold. And just this month, his "Nobody's Home" entered the top 45 of the Country charts.

In the meantime, he's been touring with the likes of K. T. Oslin, Dwight Yoakam, Reba McEntire and Ricky Van Shelton, and he's been featured in such reputable publications as *The New York Times*, *The Wall Street Journal*, *PEOPLE*, *TIME* and *PLAYBOY*.

After accompanying him for a night and day, first at a late night showcase, then the next day to a handful of radio interviews and mini-concerts at a pair of record-packing warehouses, *Wall Street Journal* reporter Pam Lambert wrote, "Black shows the ease of someone who's been doing this for a lifetime."

And, well he has.

With his parent's encouragement, Clint, who was continually perfecting his talent on the harp, guitar and bass, began performing at family barbecues at an early age. He later played in bands with his older brother throughout the Houston area, often times working as an iron worker to make ends meet.

Clint's love of performing won out, though, and under the auspices of a family friend, he won a solo gig in 1981 at a local Houston club. Soon after, he met co-writer Hayden Nicholas and the two began recording eight-track demos in Hayden's garage. Then in May of 1987, the young Houstonians decided to seek a record deal and went to ZZ Top manager Bill Ham for help.

"He's a Country Music fan who wanted a Country artist for years but never hit on the right artist," Clint said. Ham agreed to manage Clint and three months later the singer/songwriter was starting afresh with an eight-record deal on RCA.

As is apparent with an ever-increasing number of young Country talent, Clint is accompanied by his band — Dick Gay (drums), Hayden Nicholas (guitar), Jeff Peterson (steel guitar, Dobro), John Permenter (fiddle) and Jake Willemain (bass) — of two years on *KILLIN' TIME*. RCA chief Joe Galante decided to use Clint's band instead of session musicians on the album so Clint's live show would match the sound on the album.

In reviewing the album, former *Nashville Banner* entertainment writer Clark Parsons wrote, "Clint Black has an instantly likeable persona, a warm and versatile voice and a masterful gift for songcraft . . . And it's in the dark corners of bars that he seems to have

“To me, he’s the kind of guy you’d want to take home to meet your father if you could trust your mother.”

— Buck Owens

drawn much of his inspiration, for many of the songs deal with evaporated dreams of love and happiness.”

In fact, Clint co-wrote “A Better Man” with Hayden as a tribute to a seven-year relationship at its end. “The girl and I had practically grown up together, and we were friends first. She had always been a true heart and someone I could count on,” said Clint, continuing, “But, still I had fallen out of love. The one thing I wanted to say in the song was, regardless of the outcome, I was a better man for having been in the relationship. And in that, it would be said that there were no regrets except that it was over.”

Clint says that he doesn’t want people to surmise anything about him from the songs that he writes and sings, because not every song is written from real-life experiences. “I’ll put myself into every different situation that I can when writing a song.

“Above all, I want people to be able to take one of my songs and get it to make them think. When I was growing up and singing other people’s songs, I’d analyze the lyrics and try to find every meaning that I could for every single line and word. In doing that I learned a lot about life and about feelings I was having that I didn’t understand,” Clint said.

While the idea for “Killin’ Time” came from no direct experience, Clint says the words hold a powerful message for him as well as others.

*This killin’ time is killin’ me
Drinking myself blind thinkin’ I won’t see
That if I cross that line and they bury me
I just might find I’ll be killin’ time for eternity.*


Indirectly, the song encourages one not to lay idle but to use this time on earth wisely and constructively. “If I can get somebody hooked on a song because they like the melody or they like the catchy phrase (*The lights are on but nobody’s home*), then I’ll know I’ve accomplished something.”

Already considered a Country sex symbol to reckon with, Clint is taking his virtual overnight success in stride. “I don’t look at it as me being this great looking guy with a great looking

body. I’m not. There are any number of guys that you could pass on the street that could outshine me.

“But I am in the spotlight and in focus and scrutiny. Most people just see the best of me. They don’t see me in my ball cap after a hard day at the park.”

Though he sees himself fully in the picture now, there are sure to be other pictures unfolding for this 27-year-old Country heartthrob. “There’s been a lot of speculation about me going into films. I know my manager is considering that sort of thing.

“But for the time being, I just want to stay on track of what we’re doing now.” Whether he’s singing Western swing, heartbreaking ballads or Cajun waltzes, Clint says he’s determined to stay true to the style laid out on his first album. “I’m going to do every style of traditional Country Music I can, but I want my audience to know that whenever the next lp comes out they are going to get the same thing, the same variety of styles.” 

— Kelley Gattis

“Killin’ Time” by Clint Black and Hayden Nicholas.
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- ★ Born and raised by her mother and grandparents in Fort Worth, Texas, Daniele’s early fascination with music began with her father, who was a professional piano player. He encouraged her to become a singer and let Daniele sing on his shows, giving her her start in the business.
- ★ Daniele moved to Nashville in 1986 and secured a publishing deal with Milsap/Lodge Hall publishing company within a week. Two years later a PolyGram executive caught her performance at Nashville’s Bluebird Cafe and signed her to the label.
- ★ Daniele wrote or co-wrote all of the songs on her debut album on Mercury/PolyGram Records, *FIRST MOVE*. The first single, “She’s There”, was a top 20 hit, and she filmed the video for her latest single, “Where Did The Moon Go Wrong”, in Memphis, Tennessee in mid-October.
- ★ She was selected as one of the Country artists to be featured on a segment of Pan Am Airlines’ “Theatre In The Air”. During the month of November, a mini-profile of Daniele and her music will be shown on 1600 foreign and domestic Pan Am flights.
- ★ On the first opening date of her career, opening for Ricky Van Shelton in Spartanburg, North Carolina, Daniele received a standing ovation for her performance. She is currently wowing audiences in her home state of Texas, touring with her band, Guise.

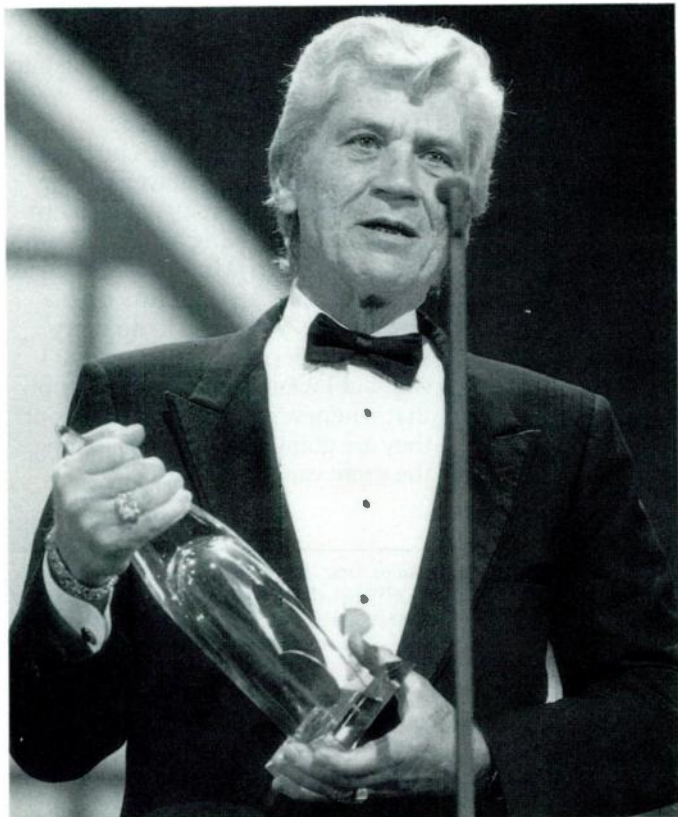
BACK-TO-BACK BREAKERS



Daniele Alexander



I WRITE THE SONGS



Max D. Barnes

With a dream in his heart and a good set of tires on his '65 Borneville, Max D. Barnes and a friend headed to Nashville to break into the music business. They arrived in town late one night. On 16th Avenue, they spotted a bright neon sign on a three-story building — Capitol. They pulled into the parking lot to spend the night in the car and be the first ones in the doors of Capitol Records the next morning.

When they awoke, they noticed people toting laundry baskets bulging with clothes into the front doors. Max D. and his friend had spent the night at Capitol Cleaners, not Capitol Records. "We were as green as Iowa corn," he remembers and laughs.

Since then, Max D. has written "Storms Of Life" and "Always And Forever" for Randy Travis, "Do You Believe Me Now", "Joe Knows How To Live" and "Coast Of Colorado" among others.

On October 9, at the CMA Awards Show, Max D. and Vern Gosdin won Song of the Year for writing "Chiseled In Stone". Here is Max D.'s acceptance speech that night and the interview he gave CLOSE UP several weeks later.

Well, not in my wildest dreams did I think I'd have one of these. It takes me back to about 25 years ago when I'd drive down to Ernest Tubb's bus when he'd come to town and hope I'd meet the bus driver . . . I want to thank God first of all for blessing me with a lot of things in life maybe I don't even deserve. I want to thank CMA and CBS Records for believing in Vern and doing a wonderful job with him, a great producer Bob Montgomery and of course Vern Gosdin who would've liked to have been here tonight, but I wouldn't let him out of the trunk of my car; I wanted to accept this by myself. He's a wonderful singer and he sung it from the heart. And I'd also like to thank my wife, Patsy, for sticking behind me and being with me all the way. November 1st we'll celebrate our 36th year anniversary, and if she'll have me, I'll have her for another 36 years. And last of all I'd like to dedicate this to our son Dwayne, who was killed in an auto accident 14 years ago. This one's for you, son.

CU: *You've had hundreds of songs recorded. Which one are you most proud of? Is it "Chiseled In Stone"?*

Max: Yes, it being the most recent and probably the closest thing to me because the idea came from losing our son. I would have to say that's my proudest moment for a song. However, I think that's a one-of-a-kind song. I do believe that as for creativity I've written other songs that were equally as good, maybe better. But that's probably the strongest hook line I've ever had ("You don't know about lonely till it's chiseled in stone").

CU: *You've been in the business more than 20 years. What advice do you give people wanting to break in?*

Max: If you're coming to town to be a writer, I think first of all you have to be true to yourself, to what you want to create instead of saying, "Let's see what will work." Because the true satisfaction of writing doesn't come from how much money you can make or if it's a number one song, but, it's did you get the point across you wanted to make. Did you create a piece of art? Did it make you feel good in your heart — not how many dollars it made for you. If you want to be a commercial writer and make a lot of money, I suppose then you ought to pay a lot of attention to what radio is playing and who's cutting what. Then you can point your songs toward certain artists.

If you want to be just a creative person, then you need to be true to yourself. Even after 20 years of being here, I still really try to practice what I preach. To just get a record and have it be a hit yet nobody can remember the lyrics, the melody, the title, or who cut it doesn't do anybody any good. It may make you some money, but it doesn't do it for you in your heart.

CU: *You came to Nashville as a truck driver and tried to make it in the music business and succeeded. What have you done differently than the person who came here and worked as a waiter and left empty-handed?*

Max: It's only been in the last nine or 10 years that I haven't had to work other jobs. I drove a truck. I was a carpenter. I built studios. I've done every type of remodeling job that Music Row has to offer.

As a matter of fact, at the songwriters banquet (in October) when Bob DiPiero introduced me, he said, "I want to tell you a little story", and he told them how when he first came to town I was writing for Screen Gems and building the studio next door for David Briggs. And so Bob asked Screen Gems, "Is he a good writer?" And they said, "Well, we really don't know, but he's a helluva a cabinet builder." Now, I feel extremely fortunate to be able to make a living at songwriting.

CU: *What's a typical day like for you?*

Max: Usually the night before I'll make up my tapes at home in my music room. Patsy will type the lyrics and the labels, and I'll hit the street at 10 o'clock. I'll have appointments already set with people I'm going to play a tape for or drop a tape off to, and then I'll have lunch and continue on after lunch, and I'm usually home to watch the 5:30 news.

CU: *What about on days you write?*

Max: When I'm writing by myself, I'll usually write at the kitchen table, and I can see out the big kitchen window which overlooks the lake. If Patsy has to do some work in the kitchen she can sound like she's overhauling a Buick in there with the pots and pans. But if I'm writing, she pretty much leaves me alone. I might be there for two hours or 16 hours if I'm on a roll.

Sometimes I have nothing in mind, and I just pick up the guitar and rear back, open my mouth and start singing words which are totally meaningless. But out of that sometimes comes something good. I write out of about 20 tablets at once. I just go through them, and I'll have an idea, a verse, a chorus, a line or a title and I'll thumb through these 'til I see something that strikes me. I may work on 12 songs at the same sitting. Some days I go through them and don't get anything done. And some days I'll write a line or two on one song and skip on through to something else and write maybe a verse or a chorus. I'm sporadic about it, but at the end of a certain period of time I have songs that are complete.

CU: *What do you think winning a CMA Award will do for your career?*

Max: I've been here many years and for a songwriter, I don't think there's a higher award you can get. And I do believe maybe the tapes I brought by (to producers and artists) on the Friday before the show, they may grab out of the garbage can, dust them off and give them another listen.

CU: *Describe a typical Max Barnes song for me. What are the elements?*

Max: I want it to be honest first of all. I try to be as honest as I possibly can. We can all put a sugar-coating on things, but deep down in your heart and soul you know what's the real truth. I think you have to tell people a genuine story they can identify with.

CU: *Do songwriters have certain characteristics?*

Max: I think you have to be very sensitive, probably vulnerable. Those two things go hand in hand. I think you have to have some experiences under your belt in order to be able, not only to live through a situation, but then to

project it from a story-telling point of view, to make it interesting enough for somebody else to want to hear it.

CU: *Then do you think the older you get, the better writer you are?*

Max: Oh, I hope so 'cause I'm getting older every day.

CU: *Does being able to write songs help a person wanting to be an artist?*

Max: Yes, I think it relieves the record company from having to be concerned about finding hits for artists if they can write them themselves. I think it's a big factor in getting a record deal today more than it's ever been.

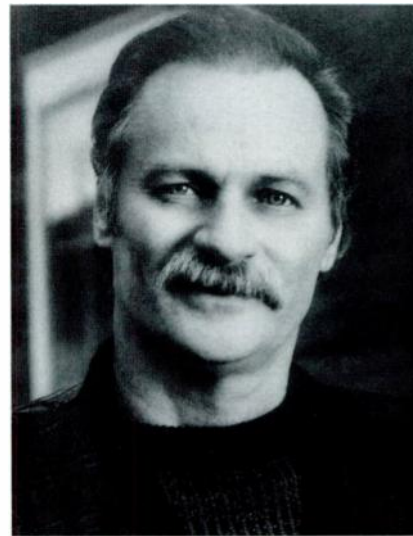
CU: *Do you wait for inspiration?*

Max: You know the old saying — it's 10 percent inspiration and 90 percent perspiration. A writer who is truly a writer will do it even for free because he or she is compelled to write. It's a driving force inside of me. And if somebody told me I couldn't write, I wouldn't want to live anymore 'cause that's so much a part of my life and I'd do it for nothing, although I don't want us to tell my publisher that.

CU: *What does the future hold for you?*

Max: I really hope I'm involved in music as long as I live. Like at my funeral, if you come to my funeral I'll probably raise up and say, "What was that line I wanted to tell you?" I want to be writing till the day I die. **CU**

— Teresa George



Vern Gosdin

Vern Gosdin was unavailable for an interview with CLOSE UP but prior to the CMA Awards Show, he described how he and Max D. Barnes wrote "Chiseled In Stone".

Max came to me with the title. His oldest boy was killed in a car wreck, and he had been carrying around this line, "You don't know about lonely til it's chiseled in stone". It really touched me. I was coming from a totally different place, my divorce after 11 years. I was left all by myself with four walls and three empty closets. The song for me was symbolic of a love that was dead. **CU**



Randy Scruggs

We sang the songs of childhood
Hymns of faith that made us strong
Ones that Mother Maybelle taught us
Hear the angels sing along . . .

They had all sung the words before. Seventeen years ago, they served as a sort of bond, a bridge linking generations of music makers and generations of music. One song, uniting hearts and talents like no other had done before. But to one young boy, it was much more than that.

For him, the words were true. He could sing them from experience. For Mother Maybelle *had* taught him. And together they had sung the songs of his youth. And Randy Scruggs to this day remembers her presence and influence on his life.

"She was the type of person you felt totally at ease with right away," Randy explained. "And she loved being around friends and making music. Maybelle was a very dear friend of our family's, and the first instrument I learned to play was the autoharp, which is what she played."

The young musician/producer had many influences like Mother Maybelle, growing up in a family steeped in musical tradition. As the son of Earl Scruggs, one of the world's foremost banjo pickers, Randy learned a genuine love and respect for the music of his heritage, so much so that he chose to follow it as his own life's work.

At age 18, Randy participated along with his father in what was to be a landmark event in the history of music, the recording of the album *WILL THE CIRCLE BE UNBROKEN*. The project united a young pop group known as the Nitty Gritty Dirt Band with Country traditionalists Roy Acuff, Mother Maybelle Carter, Jimmy Martin, Randy's father Earl, Doc Watson and many other Country Music stalwarts. Looking back on that project, Randy recalls being more excited about the music itself than awestruck by his fellow musicians on the project.

"At the time of the first Circle project, I was just getting out of school and beginning my music career. I was so enthusiastic about the music itself, and about recording and traveling with my dad. And most of the artists on that project I'd grown up with because of my dad's career, so they were like family to me," Randy said.

"My strongest recollection of those sessions were how warm and exciting it felt to be a part of it all. To be sitting there and recording with what was then a big pop act that I admired, and with these people I'd grown up with, and for it to be so cohesive, just making music that everybody was really appreciating and into at the time . . . I think that was the moment that really stands out in my mind the most."

Randy has had many of those kinds of moments in a career that has taken him on tour all over the country. He began traveling with his father and brothers in the Earl Scruggs Revue two decades ago, but his musical career actually began earlier than that. Playing autoharp by age 6, Randy gradually became adept at several other instruments as well, including the guitar, fiddle, and banjo. At 9, he began appearing with his father and Lester Flatt on their television show, "The Flatt and Scruggs Show", and while other kids were playing their summers away, Randy was at his dad's concerts, absorbing everything he could about the business.

"My father was a great influence on me, and his career was very inspiring to me. He was a driving force not only for bluegrass, but in general for Nashville in terms of Country Music and helping make it more popular outside of the people who were immediately aware of it," said Randy.

"I knew early on that in one way or another, I'd end up in the music business. I always felt I wanted to be involved in it in some aspect. I thought about and dreamed at an early age of producing records, because I always liked the technical end of recording."

In 1980, Randy built his own studio in Nashville and began pursuing that dream. He began working with a couple of acts, and co-produced a Waylon Jennings' album as one of his first projects. To date he's produced his father and acts such as Sawyer Brown, Steve Wariner, the Nitty Gritty Dirt Band, Dean Dillon and several other major Country artists, and says that for him, there's really no set formula for producing.

"Each artist is different. There's not any one method or particular way of producing. What has helped me most as a

producer, is I've been involved in so many different parts of the business. I've traveled and played on the road myself in front of live audiences, been part of a band, and played lots of different types of musical forms.

"Recording today can change so quickly from day to day, and there are so many more options available now in the studio process. But I welcome the changes and the options. To me, it still all gets back to the music, and the heart and soul of each artist. And I just try with each artist I work with to capture as much heart and soul of that artist as I can on tape, in the best way technically possible," Randy said.

"There are so many things that can give an artist energy. One can be a live audience, and another can be playing with other musicians you really appreciate and can draw from and react to. There's just something that happens when you're with other musicians playing together live and feeding off each other's music."

Randy recently had that chance to connect creatively with other musicians, and the outcome was more than even he could have anticipated.

It was a musical reunion, an anniversary of sorts — a celebration of a previous exploration into the inner core of Country and folk music. And Randy was asked to host it, produce it and play on it. It would be a sequel to the first album and the cast would be numerous and noteworthy.

"As we entered the Circle II project," Randy explained, "we didn't want to go into it thinking we had to record it or shape it in such a way as to satisfy Country radio, or follow the guidelines you generally follow when you have a new product. And for that reason, creative freedoms were extended, and the outcome was a high level of interest and love for the project by all who were involved."

🔊 During the sessions for Circle II, the energy level just stayed at a high all the way through. You'd just have time to come in the next day, still beaming over what had happened the day before, when all of a sudden we'd all hit another plateau. 🔊

"I felt close to this project, not only because of my involvement in the first one, but because I knew it would be a creative project, one that I could lend something to that would be a challenge. Being involved as a producer on the project, I had to worry not only with the technical aspects of it, but also with my own performance level, since I played on it as well."

Randy says he has many warm memories of those sessions during late December of 1988 and early January of 1989, and the project seemed to be one emotional peak after another.


"During the sessions for Circle II, the energy level just stayed at a high all the way through. You'd just have time to come in the next day, still beaming over what had happened the day before, when all of a sudden we'd all hit another plateau," Randy said.

In fact, Randy's instrumental "Amazing Grace", at the end of the album, was placed there as sort of a "cool down" period for the listener at the end of the album.

"There were so many dynamic highs and lows during the taping, and so much emotion and information recorded, that we felt like at that point if you sat and listened to it straight through, you just needed a couple of minutes to sort of pause and reflect," Randy revealed.

But "cool down" period and all, the project was pure, high-powered emotion from start to finish.

"At one point during the recording, on the song "Life's Railway To Heaven", I was playing Mother Maybelle's guitar. June (Carter Cash) stepped out of the control booth, and visibly, you could see that she'd been affected by it. She heard that guitar, and it was like we could all feel Mother Maybelle Carter right there with us," said Randy.

"And I think she probably was." 

— Lorie Hollabaugh

"Will The Circle Be Unbroken" by A. P. Carter. © 1935 by Peer International Corporation. Copyright renewed. International copyright secured. All rights reserved. Used by permission.

S I D E B A R

RB Percussion has introduced a revolutionary new drumstick, the **RB Drumstick**, or rotationally balanced drumstick. The RB Drumstick was designed using scientific technology to reposition the center of balance to the point where the drumstick rotates. The new drumsticks will be showcased January 19 - 21, 1990 at the Winter NAMM International Convention at the Anaheim Convention Center in Anaheim, CA.

◆ ◆ ◆

Oak Ridge Boy **Richard Sterban** took a detour into pop to help out former **Chicago** band member **Peter Cetera** with his album **ONE GOOD WOMAN**. Sterban sang backup vocals on two of the tracks on the album, and one of those songs, "Save Me", is now the theme of the new NBC Friday Night dramatic series "Baywatch".

◆ ◆ ◆

Nashville producer **James Stroud** was in the studio with **Vince Vance and the Valiants** recently working on their Christmas single entitled "All I Want For Christmas Is You". Stroud has produced such Country artists as **Clint Black**, **Paul Overstreet** and **Charlie Daniels**.

◆ ◆ ◆

At the **Music Mill Studio** in Nashville, **Capitol** recording artist **Tanya Tucker** was in laying tracks for her new album with **Jerry Crutchfield** producing. Musicians working on the project included **Paul Leim** on drums, **Bob Wray** on bass, **Brent Rowan** on electric guitar, **Steve Gibson** on acoustic and **Mitch Humphries** on keyboard.

◆ ◆ ◆

Max T. Barnes was recently on the road as an electric guitar, Dobro and mandolin player and background singer for **Skip Ewing**. Now he's spending most of his time playing and singing on sessions in Nashville. He sang on Ewing's single, "It's You Again" among others.

CMA Awards Show Tops Ratings (continued from page 3)



● The King of Country Music Roy Acuff has a few laughs backstage prior to the Awards show with cowboy hero Gene Autry.



● Lorrie Morgan gives an emotional acceptance speech on behalf of her late husband Keith Whitley. Whitley won Single of the Year for "I'm No Stranger To The Rain". The song was produced by Whitley and Garth Fundis.



● Naomi and Wynonna Judd served as on-air interviewers for Entertainment Tonight's coverage of the CMA Awards Show on October 9. After the show, The Judds interviewed the Nitty Gritty Dirt Band about how they felt to receive their first CMA Award. The band's WILL THE CIRCLE BE UNBROKEN VOLUME II lp won Album of the Year.



● Super picker Chet Atkins congratulates Hall of Fame inductee Cliffie Stone. Stone and the late Jack Stapp were inducted into the non-performer category of the Hall of Fame.

All five Horizon Award nominees — Clint Black, Desert Rose Band, Patty Loveless, Shenandoah and Keith Whitley — were showcased in segments interspersed throughout the show. Houston native Black sang his number one single, "Killin' Time"; the Desert Rose Band performed their top five hit, "She Don't Love Nobody"; Shenandoah sailed through their "Sunday In The South"; and Loveless showcased her heart-throbbing, "Don't Toss Us Away". Ricky Skaggs introduced a moving video tribute to Whitley, who died this past summer, by singing an a capella version of the gospel hymn, "Talk About Sufferin'".

Among the evening's award presenters were The Judds, Baillie and the Boys, Randy Travis, Eddy Arnold, Billy Joe Royal, Holly Dunn, Lorrie Morgan, Chet Atkins, Lyle Lovett and Barbara Mandrell. Glen Campbell sang a chorus of his award-winning "Rhinestone Cowboy" before announcing the Song of the Year winner, and Tanya Tucker piped out a sassy segment of her "If It Don't Come Easy" before announcing this year's Male Vocalist of the Year recipient.

The show wouldn't have been complete without laughs had it not been for Dolly Parton. Playing on last year's joke she performed on Travis when she sat on his lap and said, "If I had met you 20 years ago and you had liked little blondes with big hair and big . . . ideas, I would have given you a run for your money", Parton once again surprised the male heartthrob on stage as he was about to present an award. "I just wanted to come out and make sure you didn't need me," she said.

"Well, I might," Travis said with a boyish grin and a hug, then coolly added after Parton's departure, "It's a tough job."

Bob Precht of Sullivan Productions produced this year's top rated show, with Walter Miller directing. Irving Waugh was executive producer. Donald Epstein scripted the show, and David Briggs and Bergen White served as musical directors. In addition to a radio simulcast over the Mutual Broadcasting System, CTV carried the show live in Canada. The sponsors for the 1989 CMA Awards Show included Chevrolet Trucks, Kellogg Company and McDonald's Corporation. **Cu**



Assembled on stage to help the Nitty Gritty Dirt Band sing "Will The Circle Be Unbroken" (l to r) were the Carter Sisters, Bela Fleck, Michael Martin Murphey, Vince Gill, Randy Scruggs, Chris Hillman, Ricky Skaggs, Sharon White, Bashful Brother Oswald, Marty Stuart, Roy Acuff, Bill Lloyd, New Grass Revival, John Hiatt and Jerry Douglas.



Tanya Tucker performs one of her hits, "If It Don't Come Easy", before announcing the Male Vocalist of the Year winner.



CMA Awards Show co-hosts Anne Murray and Kenny Rogers sing their duet "If I Ever Fall In Love Again" for the first time on television during the special two-hour CBS telecast on October 9.



Country legend Hank Thompson was inducted into the performing category of the Hall of Fame during the CMA Awards Show October 9. In the non-performer category, Cliffie Stone and the late Jack Stapp were honored.



Dolly Parton sneaks up behind Randy Travis and surprises him as he is about to announce the nominees for Female Vocalist of the Year. "It's a tough job," Randy mused after Parton left the stage.

1989 Broadcast Personalities Of The Year



The CMA Broadcast Personalities of the Year were presented with their awards at CMA's annual Membership Meeting in October. Pictured (l to r) are Charlie Morgan, WFMS/Large Market, Bill Dollar, WSOC/Medium Market and Sam Faulk, WLWI/Small Market.

Charlie Morgan Large Market

Charlie Morgan
WFMS/Indianapolis

Born: Indianapolis, January 11, 1961.
Marital Status/Children: Married, one daughter.

First Radio Job: WFBM/Noblesville, Indiana, announcer.

Last Two Positions: Four years at WFMS, mornings since February and afternoons before that. Taught radio at an Indianapolis high school from 1982 - 85.

On-Air Philosophy: Good, clean fun with lots of listener involvement. I see myself as the person who allows the show to happen.

Favorite Current Song: "Big Dreams In A Small Town".

Hobbies: Teaching at Butler University, being a new dad.

Best Radio Memory: Doing the morning show from a hot air balloon on a gorgeous May morning and watching the entire city unfolding beneath my basket.

Worst Radio Memory: The Noblesville station was housed in two trailers in the middle of a corn field. I remember not being able to go home once because there was a herd of cows between the station and my car.

Short-Term Goal: Make our morning show a household name in Indianapolis.

Long-Term Goal: A programming position.

Fantasy Job: I'm not sure exactly what, but something at Disney World. It's one of the greatest places on earth.

People I'd Like To Thank: My wife Kelly, WFMS Program Director Russ Schell, and the rest of the great WFMS staff.

Bill Dollar Medium Market

Bill Dollar
WSOC/Charlotte

Born: Humbolt, Tennessee, August 22, 1950.

Marital Status/Children: Married, two daughters.

First Radio Job: At age 14, WIRJ/Humbolt, Tennessee, weekend announcer.

Last Two Positions: Mornings at WSOC the last nine years; WYQC/Shelbyville, Tennessee sales manager 1979 - 80.

Previous Stations: WGST/Atlanta, WAPI/Birmingham, WREC/Memphis, and WMC/Memphis.

On-Air Philosophy: Have a lot of fun, hurt no one.

Favorite Current Song: "I've Been Loved By The Best".

Hobbies: Cooking, skiing, reading, biking.

Best Radio Memory: The way the entire WSOC staff responded to the needs of the Charlotte community after Hurricane Hugo hit. WSOC became a true giant.

Worst Radio Memory: Being on the air and doing sales in Statesboro, Georgia.

Short-Term Goal: Consistent, day-by-day improvement of what I do.

Long-Term Goal: Remaining in this profession in some manner.

Fantasy Job: Traveling to radio stations throughout Europe and introducing Country Music to the audiences.

People I'd Like To Thank: My parents, WSOC's Vice President/General Manager Gregg Lindahl, Program Director Paul Johnson, and Marketing Director Lou Meux.

Sam Faulk Small Market

Sam Faulk
WLWI/Montgomery

Born: Dothan, Alabama, June 20, 1954.

Marital Status: Single

First Radio Job: Afternoons at WWFL/Clermont, Florida in 1973

Last Two Positions: 12 years at WLWI; 11 in mornings, Operations Manager 1982 - present; Program Director 1979 - 82. WOOF/Dothan middays 1975 - 77.

Previous Stations: WTVY/Dothan, Alabama and WHOO/Orlando

On-Air Philosophy: To be as natural as I can be, relate to the audience, and keep it simple and entertaining. I want a well-rounded show with a variety of entertainment values — music, artist information, sports, and news. The key to success is knowing how to deliver all of that without too much of any one element.

Special Awards Given At Annual CMA Membership Meeting

Favorite Current Song: "Killin' Time".
Hobbies: Boating, flying, racquetball, skiing.

Best Radio Memory: I was standing in the wings during a Hank Williams, Jr. concert when he pulled me on stage and had me sing "Family Tradition" with him.


Worst Radio Memory: On the air I asked Dr. Hook's Ray Sawyer why he wore an eyepatch as part of his stage makeup. I was rather embarrassed when he said he'd worn it ever since a telephone pole took his eye out.

Short-Term Goal: To continue on the air and entertain the audience the best way I know how while also broadening my knowledge of the radio business.

Long-Term Goal: Station ownership.

Fantasy Job: Do a permanent morning show gig from my own 52-foot Hatteras.

People I'd Like To Thank: The entire staff and management of Colonial Broadcasting and WLWI. And the guy I grew up listening to, Bill J. Moody, one of the South's legendary disc jockeys.

Other Awards/Honors: 1988 BILLBOARD Personality of the Year. The National Kidney Foundation's President's Award, CMA Personality of the Year finalist in 1981. 

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The late Bob Claypool, a Houston music critic, was honored with the Media Achievement Award during CMA's annual membership meeting Tuesday, October 10 at the Opryland Hotel. Michael Sukin received the Founding President's Award and the three broadcast personalities were recognized.

Randy Scruggs, producer of the Nitty Gritty Dirt Band's WILL THE CIRCLE BE UNBROKEN VOLUME II, accepted his CMA Award for Album of the Year. Garth Fundis and the late Keith Whitley were recognized for their production efforts on "Don't Close Your Eyes", the 1989 Single of the Year.

The Media Achievement Award, given to the late Bob Claypool, was accepted by his widow, Joyce. He died February 25 at the age of 43.

"I think Country Music lost one of its most passionate voices. Nobody could write about it like Claypool could," she said.


Claypool spent 17 years writing about Country Music, first for the *Houston Chronicle* and then for the *Houston Post*. In his early days at the *Chronicle*, his editors didn't realize the need for regular coverage of Country Music so Claypool reported on Country Music in addition to his regular assignments. Before long, his articles became so popular he forced the *Post's* arch-rival, the *Chronicle*, to institute regular coverage of Country Music.

He received two Pulitzer Prize nominations for his work with the *Post* and awards from the Houston Press Club and the Texas Press Association. His articles also appeared in ROLLING STONE, VARIETY, MUSIC CITY NEWS, and he wrote a book, "Saturday Night At Gilley's" chronicling the Urban Cowboy era.

The nominees for the Media Achievement Award are selected by a nominating panel. The winner is chosen by the CMA Board of Directors.

The Founding President's Award, established in 1963 by founding president Connie B. Gay, is given annually to a person not currently serving on the CMA Board of Directors who has done the most for CMA during the previous year.

Michael Sukin, this year's recipient, is a New York attorney with an office in Nashville. He has helped CMA present Country Music to untapped audiences at the New Music Seminar in New York City and has contributed his expertise to CMA's legislative efforts.

Each year, CMA also gives broadcast awards to recognize the role radio plays in the popularity of Country Music. This year's Broadcast Personality of the Year awards went to: *Large Market* — Charlie Morgan, WFMS, Indianapolis; *Medium Market* — Bill Dollar, WSOC, Charlotte, North Carolina; and *Small Market* — Sam Faulk, WLWI, Montgomery, Alabama. 

House of Representatives Vote October As Country Music Month

 October was officially proclaimed Country Music month by the House of Representatives. Rep. Bob Clement presented House-Joint Resolution 401 to the House, saying, "From the Soviet Union to Australia, people love Country Music."

A full majority of the House of Representatives signed the resolution, further signifying Country Music as a pure American art form. 

NEWSBREAKERS

AMUSEMENT BUSINESS recently reported that most officials at concert facilities believe the downturn in concert business is part of cycle and not an ongoing trend. AB boxscores show concert grosses for January through July of this year are \$40 million lower than grosses for the same period in 1988. International concert grosses and attendance are also down from previous years. Part of the drop is because some large venues have not held as many concerts as in previous years.



The **Recording Industry Association of America (RIAA)** announced in October that the recording industry has maintained a consistent growth pattern during the first half of 1989. The sale of cassette singles rose by 500 percent and dollar volume was up 438 percent. Cassettes made up 56 percent of total shipments for the first half of 1989. Unit shipments of compact discs rose about 38 percent reflecting the greater availability of cds at lower prices.



INTERNATIONAL

U.K. Country Album Chart

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

Williams and Ree, the comedy duo also known as The Indian and the White Guy, will accompany **Randy Travis** on a USO tour. During late November and early December, the comedy team and Travis will perform in Sinai, Egypt, Rota, Italy and make three stops in Turkey.

Singer/songwriter **Nick Seeger** became the first American performer to appear on the bill of an annual concert series presented by the Palace of Culture in Sofia, Bulgaria during October.

The **Tamworth Festival**, Australia's major Country Music festival, will have a major sponsor in 1990. **NZI Insurance**, one of Australia's top three insurance underwriters will sponsor the event to be held January 19 - 28 ending with the **Australasian Country Music Awards** which will be broadcast on the Australian Television Network.

In Frankfurt, West Germany, **HR-Radio** spotlighted several special Country Music features this fall including an appearance by **Joe Sun** on "Country Saloon" radio show. When **Bill Monroe** performed a concert in Oldenburg, West Germany, the concert was later broadcast over HR-Radio and songwriter **Harlan Howard's** birthday was also celebrated in an hour-long special.

Don Williams, **George Hamilton IV**, **Jimmy C. Newman** and **Cajun Country**, **Jimmy Crawford**, **Jerry Donahue**, **Billie Jo Spears** and **Hank Thompson** performed dates in the U.K. during October or have performances set for November. **Tammy Wynette** and **Nanci Griffith** have planned separate U.K. tours during November through early December. MCA artist **James House** will make his European debut during a 12-city tour of England in November opening shows for **Randy Travis**. **Billie Jo Spears**, **Gary P. Nunn** and **Johnny Cash** are lining up tours for March 1990.

Half-hour radio shows featuring **Crystal Gayle**, **The O'Kanes**, **Merle Haggard**, **Charlie McCoy** and **Willie Nelson** have been scheduled to air on BBC local radio before the end of the year.

An authorized television biography of the late **Jim Reeves** is now nearing completion. Entitled "Gentleman Jim", the show chronicles Reeves career through 25 years and is produced by **Television South** and **Pictures Parade** in the U.K. The one-hour documentary will be broadcast in the U.K. on **Channel Four** and on Swedish, Danish and Norwegian television in the spring of 1990.

Canadian stars **Gary Fjellgaard**, **Anita Perras** and **The Good Brothers** toured Holland in late October. The entire tour was promoted by **Kees de Haan** of **Crossroads Music**. Several corporate sponsors helped promote the tour including **Canadian Airlines**, **Toyota of Holland**, **Van Der Valk Hotels**, **Skol Breweries** and **Saris Musical Instruments**.

| THIS WEEK | TWO WEEKS AGO | November 11, 1989 |
|-----------|---------------|---|
| 1 | NEW | THOUGHTS OF HOME Daniel O'Donnell — <i>TelStar</i> |
| 2 | 2 | NO HOLDIN' BACK Randy Travis — <i>WEA</i> |
| 3 | 3 | AS LONG AS I HAVE YOU Don Williams — <i>BMG</i> |
| 4 | 1 | STORMS Nanci Griffith — <i>MCA</i> |
| 5 | 5 | COPPERHEAD ROAD Steve Earle — <i>MCA</i> |
| 6 | 4 | FROM THE HEART Daniel O'Donnell — <i>TelStar</i> |
| 7 | 7 | I NEED YOU Daniel O'Donnell — <i>Ritz</i> |
| 8 | 6 | JUST LOOKIN' FOR A HIT Dwight Yoakam — <i>WEA</i> |
| 9 | 12 | DON'T FORGET TO REMEMBER Daniel O'Donnell — <i>Ritz</i> |
| 10 | 11 | LONE STAR STATE OF MIND Nanci Griffith — <i>MCA</i> |
| 11 | 17 | STORMS OF LIFE Randy Travis — <i>WEA</i> |
| 12 | 14 | OLD 8 X 10 Randy Travis — <i>WEA</i> |
| 13 | 10 | WHITE LIMOZEEN Dolly Parton — <i>CBS</i> |
| 14 | 8 | ONE FAIR SUMMER EVENING Nanci Griffith — <i>MCA</i> |
| 15 | 13 | RIVER OF TIME The Judds — <i>BMG</i> |
| 16 | 15 | SOMETHING INSIDE SO STRONG Kenny Rogers — <i>WEA</i> |
| 17 | RE-ENTRY | TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — <i>Ritz</i> |
| 18 | RE-ENTRY | ALWAYS AND FOREVER Randy Travis — <i>WEA</i> |
| 19 | RE-ENTRY | LYLE LOVETT AND HIS LARGE BAND Lyle Lovett — <i>MCA</i> |
| 20 | 20 | NEXT TO YOU Tammy Wynette — <i>CBS</i> |

Country Music Association © 1989



The Father of Bluegrass, Bill Monroe, takes off his hat to the more than 20,000 attendees of the first-ever International Country Music Festival in Japan. The festival, held at the world's largest outdoor stage, Aspecta in Kumamoto, Japan, also featured U.S. acts Roger Miller, Hank Thompson, Wanda Jackson, The Wagoners, Michael Johnson and the clogging duo, Pride of America. Pictured with Monroe is his own Bluegrass Boys band.

Forty Percent Increase In U.K. Country Radio Programs

A recent survey by the Country Music Association reveals a substantial increase in the hours devoted to Country Music by U.K. radio stations.


Both ILR and BBC local stations have increased their output of Country Music programs, with ILR currently boasting over 140 hours each week and the BBC 78 hours. The previous year's totals were just over 100 hours and 56 hours respectively.

When added to the only network Country show — Wally Whyton's Country Club on BBC Radio — this totals over 220 hours of Country programs each week, representing a 40 percent increase over last year.

Much of the ILR increase follows the splitting of station wavelengths whereas the BBC, in several regions, has developed a pattern of syndicated programming.

Also, many stations are programming more Country records in their daytime formats.

"The increase reflects the growing market share for Country Music in the U.K. and, with the exciting developments now happening in radio, I'm sure we'll see the first Country Music station here within the next two years, if not before," said Martin Satterthwaite, CMA's European director.

Further signs of the ever-increasing interest in Country Music come with the news that the Telstar Satellite Music Network, which operates the oldies service SuperGold, will shortly be commencing a daily Country service which stations can take live or record for broadcasting later. 


TNN, MUSIC CITY NEWS Merge Award Shows

The "TNN Viewers' Choice Awards" and the "MUSIC CITY NEWS Awards" will merge into a joint "TNN, MUSIC CITY NEWS Country Awards" to be telecast live on June 4, 1990.

"We're taking two very strong music awards programs and bringing them together in a combination that is guaranteed to please everyone — television viewers, advertisers and the music industry," David Hall, vice president and general manager of TNN, said.

Jim Owens of Jim Owens Entertainment will serve as producer for the show.

Nominations will be selected in a two-step balloting process conducted in the November and January issues of MUSIC CITY NEWS which has a circulation of 150,000. The final votes for winners in each category will be cast via ballots in MUSIC CITY NEWS and ballots cast on 900-numbers announced on TNN telecasts.

Categories include Living Legend, Entertainer of the Year, Male Artist, Female Artist, Album of the Year, Single of the Year, Video Star of the Year, Vocal Group, Vocal Duo, Vocal Collaboration, Gospel Group, Comedian, Instrumentalist and Star of Tomorrow. 

In Memoriam

Bradley Kincaid

Bradley Kincaid, 94, died in a Springfield, Ohio nursing home on September 23. In the late 1920s, while still a college student in Chicago, Kincaid worked on the National Barn Dance on WLS. Later he was a regular on WSM's Grand Ole Opry in Nashville during the 1940s. Kincaid helped popularize Country Music in the Northeast with programs in Hartford, Connecticut, Rochester, New York and Pittsburgh. He also recorded extensively for such labels as RCA Victor, Capitol, Decca and American Record Corp. After retiring from performing, he bought and operated WWSO Radio in Springfield.

Del Wood

Del Wood, 69, died October 3, a week after suffering a stroke while preparing for the "Legendary Ladies of Country Music" show in Nashville. She was best known for her 1951 pop and Country hit "Down Yonder" and was the only million-selling female solo instrumentalist in music history. The only Nashville native to have earned a regular spot on the Grand Ole Opry, Wood joined the cast in 1953 and became a national radio star on the NBC-broadcast segments. In 1984, she was cast as a piano player in the movie "Rhinestone" with Dolly Parton and Sylvester Stallone.

 **BEHIND THE LENS**



Scene Three's Director Marc Ball (left) and CBS/Epic recording artist Charlie Daniels discuss the next series of shots while on location at Grandma Moses' General Store during the shooting of Daniels' new video, "Simple Man". The music video also captures Daniels and his band during a recent live concert at the first annual Charlie Daniels Celebrity Chili Cook-off and night scenes on location in downtown Nashville.



Kathy Mattea listens intently to instructions from director Jim May as electrical grip Paul Arnold looks on during the filming of her latest music video, "Where've You Been". The single, co-written by Mattea's husband Jon Vezner and Don Henry, chronicles the life story of Vezner's late grandparents. Vezner makes a cameo appearance playing piano in the video which was produced by Mary M. Matthews for Studio Productions.

— Photo by Tony Baker



Arista Records/Nashville artist Alan Jackson sings his debut single, "Blue Blooded Woman", during his video shoot, while director Peter Lippman looks on. The video was shot at Walker Brothers Garage in Nashville's Hillsboro Village and the Parthenon in Centennial Park. Pictured (l to r) are Bryan Greenberg, Lippsync chief cinematographer; lead guitarist Bill Cooley; Jackson; fiddle player Eric Silver; Lippman (back to camera); and bass guitarist Roger Wills.

— Photo by Mark Renz



RCA's Jo-EI Sonnier recently shot a video for his latest single, "If Your Heart Should Ever Roll This Way Again". Captured during the shoot on the front porch of Manuel's Country Cajun Store in Milton, Tennessee

(l to r) are Director Jim May (with camera); Sonnier; David Egan, keyboards (behind Sonnier); and Randy Leago, guitar.

Curb recording artist **Ronnie McDowell** has created a video first for the Country Music industry with his brand new animated production of "American Music". The video features McDowell's band, the **Hillbilly Cats**, in color animation as cartoon-type characters, with McDowell appearing in black and white. McDowell served as the video's executive producer and **Jimmy Snow** was its producer, with all production done at Nashville's **Gospel Country Network**.

Universal Records artist **Eddie Rabbitt** recently released the video for his single "On Second Thought" from his **JERSEY BOY** album. Shot in Nashville, the video is in black and white and resembles a 50s Country variety show.

"A Rainbow Of Our Own" is the title of **Shane Barmby's** latest video on **PolyGram Records**. Produced by **Mary M. Matthews** and directed by **Jim May** for **Studio Productions**, the video features a clip of Barmby waiting in his apartment for his date to arrive.

Heartthrob **Patrick Swayze** and Country crooner **Larry Gatlin** team up on "Brothers", a song from Swayze's new movie, "Next Of Kin". The video for the song, produced by **Tammara Wells** and directed by **Steve Purcell** for **One Heart Productions**, features performance shots of Gatlin and Swayze mixed with footage from the movie.

S.O.A. recording artist **Razzy Bailey** is "Still Goin' Strong" in his latest video release. The video, produced and directed by **Kenny Kiper** was shot in Lafayette, Alabama and Nashville.

Nashville's famous **Loveless Motel** was the sight of **Vern Gosdin's** latest video for his release on **CBS Records**, "That Just About Does It". Produced by **Deaton/Flanigen Productions**, the video tells the story of a wife and husband's painful split.

Mercury/PolyGram recording artists **The Kentucky Headhunters** have released a video for their single, "Walk Softly On This Heart Of Mine", from their album **PICKIN' ON NASHVILLE**. The video was shot in Kentucky by **Scene Three Productions**, with **Marc Ball** producing and **John Lloyd Miller** directing.

Cabin Fever Entertainment announced the release of a new **Willie Nelson** video, "Some Enchanted Evening With Willie Nelson". Nelson is captured on the video performing before an audience of Country Music colleagues in Nashville. **Patsy Cline** is featured in another Cabin Fever production, "The Real Patsy Cline", which reveals the story of Cline's meteoric rise to stardom and her tragic death. And fans can view some of Country's greatest stars performing on-site in various countries throughout the world with Cabin Fever's "Nashville Goes International" video hosted by **Charlie Daniels**.

MCA recording artist **James House** and his parents are featured in his latest video, "Hard Times For An Honest Man", from his self-titled debut lp. Shot in Los Angeles, the video was produced by **Martin Fischer** and directed by **Bud Schaetzle** for **High Five Productions**.

The Canadian wilderness is the background for **k. d. lang's** latest video, "Trail Of Broken Hearts" on **Sire Records**. Shot in Deliah, Alberta, Canada, the video was produced and directed by **Ethan Russell**.

Billy Joe Royal recently released his video, "Till I Can't Take It Anymore" from his album **TELL IT LIKE IT IS**, on **Atlantic Records**. Directed by **Doug Smoot** and produced by **Jason Furrate** for **Media Productions**, the video shows his elaborate plans for a romantic evening ruined when his date stands him up.

The video for **Anne Murray** and **Kenny Rogers'** new duet "If I Ever Fall In Love Again", from Anne's **GREATEST HITS VOLUME II** album has been released by **Balmur Productions**. Produced by **Sandra Faire**, **Lynn Harvey** and **Leonard Rambeau** and directed by **Ron Meraska**, the video was shot on location in Canada.

The **Marcy Brothers** recently released their video for the single "Cotton Pickin' Time", which was filmed in Los Angeles. The video was produced by **Scott Rattray** and directed by **Robert Frey** for **Winterlion Productions**.

Tra-Star Productions presents Tra-Star recording artist **Rebecca Holden** in a steamy cat-burglar video for her latest release, "License To Steal". The video was produced by **Mark Carman** and directed by **Ron Jackson** in Nashville.



Brenda Lee will star in her own musical special at **Opryland U.S.A.** during the park's 1990 season. For the last two years, Lee has starred in "Music! Music! Music!". A new show is now being created just for her.

Leadership Music was formed in late September to create opportunities for greater communication within the music industry. Board members serving voluntarily are **Rick Blackburn**, Atlantic Records; **Tony Brown**, MCA Records; **Tom Collins**, Collins Music; **J. William Denny**, Nashville Gas Company; **Dale H. Franklin**, Vanderbilt University; **Joe Galante**, RCA Records; **Bruce Hinton**, MCA Records; **Bill Ivey**, Country Music Foundation; **Joe Moscheo**, BMI; **Jim Ed Norman**, Warner/Reprise Records; **Tandy Rice**, Top Billing International and **Roger Sovine**, BMI. For more information contact Executive Director **Dale Franklin** at (615) 343-6195.

Jeannie C. Riley and **The Statler Brothers** were inducted into the Nashville Chapter of the **National Academy of Recording Arts and Sciences (NARAS) Starwalk** which honors past Grammy winners. The induction was held in late September.

In October, Uni Records artist **Steve Earle** donated to the **Country Music Hall of Fame and Museum** the costume he wore on the cover of his **GUITAR TOWN** lp and a Gibson guitar.



Almo/Irving Music recently held a number one party for "Let Me Tell You About Love" written by ASCAP's Brent Maher, BMI's Paul Kennerly and Carl Perkins. Also honored were the song's publishers Blue Quill Music, Brick Hithouse Music, Irving Music, April Music and Welbeck Music. On hand to toast the big occasion (l to r) are SBK/April's Jimmy Gilmer; writers Maher and Kennerly; ASCAP's Connie Bradley; BMI's Roger Sovine; writer Perkins; and Almo Irving's David Conrad.

— Photo by Alan Mayor

Win Free 1990 CMA Awards Show Tickets

CMA will be sponsoring a contest to award current members who recruit the most new or lapsed members to join CMA beginning November 1.


The contest will end September 1, 1990. The top three member recruiters for the two categories — Top Lapsed Members and Top New Members — will be awarded the following prizes:

First Place: Two free \$200 Awards Show/Party tickets, limousine service, a room at the Opryland Hotel and two American Airlines tickets from anywhere in the U.S. (if the winners live outside the Nashville area).

Second Place: Gibson Guitar (Provided by Gibson U.S.A.)

Third Place: Sony portable disc player.

The six prize winners will be recognized at CMA's tenth annual membership meeting at the Opryland Hotel on October 10th.

For more information about the contest, contact CMA's membership department at (615) 244-2840. 

Several acts were recently inducted into the **Country Music Hall of Fame and Museum's Walkway of Stars** — **Desert Rose Band**, **Vern Gosdin**, **Irlene Mandrell**, the late **Ralph Sloan**, the late **Keith Whitley**, the husband and wife team of **Curly Fox** and the late **Texas Ruby Owens**, **Patty Loveless**, the **Nitty Gritty Dirt Band**, **Billy Joe Royal** and **Lacy J. Dalton**.

The **Lefty Frizzell Memorial Committee** is raising funds for a bronze monument to be erected in Frizzell's hometown of Corsicana, TX. For more information call (817) 624-7117.

The **National Academy of Recording Arts and Sciences** has created a new award, the **NARAS Student Music Award** to honor new talent at the college level. The award will be presented in five categories and is accompanied by five educational grants of \$5,000 each. The competition is sponsored by **Gillette**. For more information contact (213) 936-7900.

Beginning Thanksgiving weekend through December 31, **Conway Twitty's Christmas at Twitty City** near Nashville comes alive with special attractions. For more information call (615) 822-6650 or write to Christmas at Twitty City, 1 Music Village Blvd., Hendersonville, TN 37075.

Country acts are coming to the rescue for the many victims of Hurricane Hugo. **Ricky Van Shelton** donated the ticket price of his October 7 concert in Spartanburg, SC. **Randy Travis** donated \$5 per ticket sold from an October 21 concert in Winston-Salem, NC to help in the aftermath of the hurricane. The proceeds were distributed by **The United Way** and **The Red Cross**. On December 13 the **Statler Brothers** will host an all-star benefit concert in Jacksonville, FL to provide assistance for South Carolina hurricane victims. Others donating their time are **Ralph Emery**, **The Judds**, **George Jones**, **Barbara Mandrell**, **Ronnie Milsap** and **Ricky Skaggs**.

Shure Brothers Inc. is sponsoring one category competition during the **10th Annual Music City Song Festival**. For more information about the competition call (615) 834-0027.

The **Bellamy Brothers** along with **President George Bush** and **U.S. Secretary of Agriculture Clayton Yeutter** took part in dedication ceremonies on November 9 for the **National Farmers Memorial** in Bonner Springs, KS. The Bellamys composed a song just for the occasion entitled "Salt Of The Earth".

Leo Pevsner's composition of "Say No", an anti-drug song with a Country flavor, is being used in some schools in Chicago. For more information contact Leo Pevsner & Co., P.O. Box 3475, Oak Park, IL 60303.

Dean Unkefer, president of Nashville-based Special Promotions Inc. has been named executive director of the International Country Music Buyers Association.

Alabama will perform a benefit concert for the St. Jude Children's Research Hospital in Memphis, TN on November 19.

David DeBold has been named associate executive director for the 1990 Country Radio Seminar to be held February 28 - March 3, 1990 at the Opryland Hotel in Nashville. For more information on the seminar contact CRB Inc., Suite 604, 50 Music Square West, Nashville, TN 37203; (615) 327-4487.

Holly Dunn became the 64th member of the Grand Ole Opry in October.

Former President Jimmy Carter's non-profit Global 2000, which helps countries develop self-sufficiency in food production and health care, was \$5,000 richer thanks to the Nashville-based Entertainers Against Hunger. Carter was in Nashville in October and received the check from EAH's Mark Renz.

In October more than 60 artists including Clint Black, Shelby Lynne, Ray Stevens, Hank Thompson, Mickey Gilley, Mel McDaniel, James House, Riders In The Sky and Kathy Mattea taped tv and public service announcements for the National Foundation to Protect America's Eagles.



Several Opryland Music Group staffers recently presented MCA artist Reba McEntire with a clown to commemorate her number one recording of Don Everly's Acuff-Rose song "Cathy's Clown". Standing (l to r) are Charlie Monk, Jerry Bradley, McEntire and Jerry Flowers. Kneeling (l to r) are Troy Tomlinson and Jim Vienneau.

RIAA CERTIFICATIONS COUNTRY LPS SEPTEMBER PLATINUM

PRETTY PAPER . . . Willie Nelson . . . Columbia

GOLD

GREATEST HITS VOLUME II . . . Johnny Paycheck . . . Epic
ANNIVERSARY — 10 YEARS OF HITS . . . George Jones . . . Epic
TAKE IT TO THE LIMIT . . . Willie Nelson . . . Columbia
KILLIN' TIME . . . Clint Black . . . RCA
CHRISTMAS TIME WITH THE JUDDS . . . The Judds . . . RCA

January - August

MULTI-PLATINUM

GREATEST HITS . . . Patsy Cline . . . MCA

PLATINUM

WILD-EYED DREAM . . . Ricky Van Shelton . . . Columbia
TAMMY WYNETTE'S GREATEST HITS . . . Tammy Wynette . . . Epic
GREATEST HITS VOLUME 2 . . . Ronnie Milsap . . . RCA
GUITARS, CADILLACS, ETC., ETC. . . Dwight Yoakam . . . Reprise
GREATEST HITS . . . Reba McEntire . . . MCA
THE JUDDS' GREATEST HITS . . . The Judds . . . RCA
'80s LADIES . . . K. T. Oslin . . . RCA
A DECADE OF HITS . . . Charlie Daniels Band . . . Epic
HEARTLAND . . . The Judds . . . RCA

GOLD

HIS EPIC — THE FIRST ELEVEN — TO BE CONTINUED . . . Merle Haggard . . . Epic
SWEET SIXTEEN . . . Reba McEntire . . . MCA
I HAVE RETURNED . . . Ray Stevens . . . MCA
IN DREAMS: GREATEST HITS . . . Roy Orbison . . . Virgin
DON'T CLOSE YOUR EYES . . . Keith Whitley . . . RCA
RIVER OF TIME . . . The Judds . . . RCA
BUENAS NOCHES FROM A LONELY ROOM . . . Dwight Yoakam . . . Reprise
SOUTHERN STAR . . . Alabama . . . RCA
GREATEST HITS VOLUME 3 . . . Hank Williams, Jr. . . . Warner Bros.
BEYOND THE BLUE NEON . . . George Strait . . . MCA

At the special request of football legend Terry Bradshaw, Jerry Clower will be the featured speaker for the Mayor's Breakfast at next year's ceremonies for inductees into the Pro Football Hall of Fame on August 2, 1990 in Canton, OH. Clower has also been named national spokesman for the "Rural TV" programming service to the home satellite dish market.

Summit '90, presented by PERFORMANCE magazine, will be held February 15 - 18 at the Radisson Palm Springs Resort in Palm Springs, CA. It will attract more than 500 of the industry's top promoters, booking agents, personal managers, facility directors, club owners, production personnel and corporate sponsors. For more information write to Summit '90, PERFORMANCE, 1203 Lake St., Suite 200, Fort Worth, TX 76012; (817) 338-9444; fax (817) 877-4273.

Charley Pride, a major stockholder in First Texas Bank, headlined the National Bankers Association Annual Gala Dinner in Dallas in late October. The association's convention was hosted by First Texas Bank.

Charlie Daniels' new Epic single and video of "Simple Man" has been earning the performer considerable attention for its anti-crime statement. In November television commercials featuring Daniels started airing. Through a 1-900 number viewers can hear Daniels opinions and vote on whether they agree with him. The number is 1-900-860-0600.

Triangle Talent Inc., a Louisville, KY-based entertainment agency announced the opening of a West Coast office in Reno, NV. Tommy Amato, formerly Wayne Newton's manager, will head the office. The address for the branch is 1907 Villa Way South, Reno NV 89509; (702) 826-5899.

The Nashville office of Touche Ross & Co., a CPA firm, and Disc & Desk Coordination Services, an accounting and office administration business recently announced a cooperative effort in providing professional services to clients in the music community. For more information contact (615) 329-1547.

Nationwide Sound Distributors, an independent promotion and sales agency, has new offices at 1012 18th Avenue South, Nashville, TN 37212; (615) 327-7988.



Nashville Songwriter Association International (NSAI) Director Emeritus Maggie Cavender became the first honorary inductee into the NSAI Hall of Fame during recent ceremonies at the Vanderbilt Plaza Hotel. In addition to Cavender, Sanger D. "Whitey" Shafer and Rory Bourke were this year's two songwriter inductees. Pictured (l to r) are Bourke; NSAI Executive Director Pat Huber; Cavender; NSAI President Roger Murrain; and Shafer.

PolyGram's Harold Shedd was inducted into the Georgia Music Hall of Fame on September 23 at the Georgia World Congress Center. Also inducted during the ceremonies were Gladys Knight, Lee Roy Abernathy and Fletcher Henderson.

k. d. lang captured the Canadian Country Music Entertainer of the Year Award in Ottawa in mid-September. lang also received Album of the Year honors for her SHADOWLAND lp, and was named CCMA's Female Vocalist of the Year. Single of the Year and Song of the Year awards went to Family Brown for "Town Of Tears", which was composed by Barry Brown, Randall Prescott and Bruce Campbell. Gary Fjellgaard was named Male Vocalist of the Year and won Duo of the Year honors with Linda Kidder. The Vista (Rising Star) Award was given to George Fox and Family Brown won Group of the Year. Randy Travis' OLD 8 X 10 was awarded for being the Top Selling Album (Foreign or Domestic). Inducted into the CCMA's Hall of Honour were Ian Tyson and Don Grashley. Citation Awards were given to the following during Country Music Week: *Back-up Band of the Year*, the reclines; *Manager of the Year*, Leonard Rambeau; *Music Publishing Company of the Year*, BMG Music Publishing Canada Inc.; *Record Company of the Year*, WEA Music of Canada Ltd; *Rackjobber or Sub-Distributor*, Handleman Company of Canada; and *Outstanding International Support*, George Hamilton IV.

The Atlanta-based Summit Communications Group recently held its 1989 Management Meeting at the Ritz Carlton in Naples, FL and awarded its Summit Broadcasting Diamond Awards. Those honored included Dean Smith, WCAO/WXYV, Baltimore, MD, director of sales, as National Sales Manager of the Year; Amy Warner, WCAO/WXYV account executive as Salesperson of

A W A R D S

Several Country artists were among the performers honored at the Amusement & Music Operators Association meeting on September 12 in Las Vegas, NV. Country greats Tammy Wynette, Conway Twitty, Buck Owens and the late Roy Orbison were honored at the awards ceremonies for "lifetime contributions to the success of the jukebox industry". Also awarded at the ceremony was Hank Williams, Jr.'s duet, "There's A Tear In My Beer", with his father Hank Williams, Sr., which was voted Top Country Record of the Year.

WSM-AM was recently awarded a Crystal Radio Award for Excellence in Local Achievement by the National Association of Broadcasters. WSM-AM was one of only 10 stations across the U.S. to receive the award, which recognizes stations for extraordinary levels of community involvement and service.

KPLX radio in Dallas, TX was awarded two honors by BILLBOARD magazine recently. KPLX Program Director Bobby Kraig was named Program Director of the Year by the magazine and KPLX Music Director Mac Daniels was selected as Music Director of the Year in the Major Market Country category.

George Strait was recently honored at a Rose Garden ceremony hosted by President George Bush at the White House for his involvement in vocational-technical education or training. Strait, who has a degree in agriculture from Southwest Texas State University, received the Americal Vocation Success Award along with 11 other recipients.

16th Avenue recording artists Canyon was named New Country Group of 1989 by BILLBOARD magazine in their Top New Artist category. The group was featured in the October 14th World of Country Music special issue of BILLBOARD.

KNIX-AM/FM in Tempe, AZ was named the National Association of Broadcasters' Major Market Station of the Year at its recent Radio '89 convention in New Orleans, LA. The station was awarded the first Marconi Award, which is based on overall excellence in all radio formats.



Donna Hilley Named Top CMA Recruiter

Each month CLOSE UP recognizes the CMA member who has recruited the most new members. This issue, CMA spotlights Donna Hilley, senior vice president and chief operating officer of Tree International. Others who have recruited members are Lon Helton, Merle Kilgore, Kenn Kingsbury, Harlan Podson III, Teddy Heard, Colleen Chapple, Pam Weeks, Tex Whitson, Jack Pride, Bill Pursell, Richard Modesitt, Steven Jackson and Alice Randall.

Others who have recruited members are Mike Wood, Tandy Rice, Jeff Gale, Riders In The Sky, Russell Jones, The Oak Ridge Boys, Al Petty, Judi Turner, Liz Gregory, John M. Anderson, Garneta Johnston and Garth Brooks.

the Year; WCAO Promotion Director Sheila Silverstein as Promotions Director of the Year; Jean Ross and Randy Dennis, WWYV's morning personalities as FM Personalities of the Year; and WXYV/V-103 for FM Station of the Year.

WSM's Grant Turner was named recipient of the Ernest Tubb Humanitarian Award recently at a ceremony at the second annual Reunion of Professional Entertainers (ROPE) Banquet and Show at the Opryland Hotel. The award is given to a person who makes a major contribution of humanitarian nature to or in the Country Music industry.

Dave Durham was selected as Male Entertainer of the Year 1989 and Dave Durham and the Bull Durham Band won the Band of the Year Award from the Los Angeles Chapter of the California Country Music Association at the 1989 Awards Show at the Silverado Saloon on September 10.

Earl Scruggs and The Fairfield Four were awarded National Heritage Fellowships by the Folk Arts Program of the National Endowment for the Arts. The fellowships were awarded for Scruggs' revolutionary style of banjo-picking and for The Four's distinctive a cappella gospel sound.

Barbara Mandrell will travel to the Kennedy Center in November to receive a Victory Award sponsored by the National Rehabilitation Hospital. The award recognizes individuals who exemplify exceptional depth of inner strength, tenacity of purpose, integrity of effort and courage in the face of adversity.



Newly named to the Country Music Hall of Fame's Walkway of Stars are (counterclockwise) Lacy J. Dalton, Irlene Mandrell, Curly Fox, Lorrie Morgan (representing her husband, the late Keith Whitley), John Jorgenson of the Desert Rose Band, Leona Sloan (representing her son, the late Ralph Sloan), Steve Duncan of the Desert Rose Band, Jimmie Fadden of the Nitty Gritty Dirt Band, Herb Pederson and Chris Hillman of the Desert Rose Band, Jimmy Ibbotson, Jeff Hanna and Bob Carpenter of the Nitty Gritty Dirt Band, and Bill Bryson and J. D. Maness of the Desert Rose Band.

— Photo by Don Putnam



The Burch Sisters entertain the attendees of the 1989 Talent Buyers Entertainment Marketplace. In addition to showcasing 14 Country newcomers, TBEM also featured keynote speeches by the Amazing Kreskin and Lee Greenwood and hours of discussion on "Making Money With Country Music — Winning Ideas For The 90s".

ON THE MOVE

Entertainment Artists, Inc. has named Robert Battle III and Tim Tye to vice presidency positions within the company. Battle has been with Entertainment Artists since 1986, and previously worked at Top Billing International and McFadden & Associates, Inc. Tye worked at Headline International Talent and In Concert International before joining the company in 1987.

Jay Orr, former head of technical services for the Country Music Foundation's Library and Media Center in Nashville, has become an entertainment writer for the lifestyles section of the Nashville Banner newspaper.

Steve Schepman, associate director of "Hee Haw", has been promoted to director of the long-running Country comedy and music television show. Schepman has been with the program since 1973.

Country Music Television has announced the promotion of Nancy A. Olson from director of advertising to vice president of advertising for the company. Olson has been affiliated with the 24-hour Country Music network since 1985.

Greg Loudin has joined the staff of Atlantic Records/Nashville as Southeastern regional promotion manager for the label. Loudin most recently worked in the Atlanta branch of the Warner-Elektra-Atlantic Corporation as field merchandiser for the Nashville market.

CBS Records/Nashville announced the appointment of Rob Dalton to the newly-created position of manager of promotions at the label. Dalton was previously coordinator of promotions at CBS/Nashville.

Charles Dorris & Associates has appointed veteran agent Steve Thurman to the company as vice president of the Country division. Prior to joining the company, Thurman was associated with Top Billing International for seven years as an agent.

MCA Records announced the appointment of Pam Russell to the position of Southern regional sales manager for the label. Russell was most recently marketing manager and assistant to the vice president of marketing for MCA.

SIGNINGS

Alan Jackson and The Bellamy Brothers to Monterey Artists . . . Bill Anderson to Top Billing International . . . Debbie Post to Hallmark Records . . . Michelle Wright to Arista Records . . . Travis Tritt to Tree International . . . Jess Owen to Comstock Records . . . Stan Hitchcock and the CMT Roadshow and Cee Cee Chapman to Bobby Roberts Entertainment . . . Zaca Creek to Buddy Lee Attractions . . . Earl Thomas Conley to Entertainment Artists . . . Totally Awesome, Marie Chabot, Francis Mays and Patti Davis to Bobbi Smith Associates.



Say cheese! Lorrie Morgan looks on as Lee Greenwood mugs for the camera with a winner of CMA's Awards Show Promotion. CMA gave almost 150 member stations two tickets to the show to use as prizes in an on-air promotion. In addition to being the only fans in the audience at the show, the radio winners were also treated to a special brunch the next day.

— Photo by Beth Gwinn

Aristo Music Associates, Inc. has promoted **Craig Campbell** to vice president of marketing and promotion for the company. Aristo also hired **Craig Bann** as video promotion assistant.

WMZQ AM/FM in Washington, DC has announced the addition of **Chuck Davis** to the on-air line-up. Davis is originally from upstate New York, and comes to **WMZQ** from **WKYS**.

John Lomax III has begun writing a column and features for **THAT COUNTRY**, a new monthly magazine in Japan which debuts in November. Lomax has also been appointed as Nashville editor for **THE MUSIC INDEPENDENT**, a monthly publication originating in Oakland, CA.

KCMJ in Palm Springs, CA, has hired **Joe Deschler** as its new production director. Deschler earned five Addy awards for his production expertise at his previous position at **WIZM AM/FM** in La Crosse, WI.

Brian Yaremus has been appointed as music director of **CJJR-FM** in Vancouver, B.C. Yaremus was previously assistant music director and special programming coordinator for the station.

Ronald M. Dadetta has been promoted to director of sales, Western region, of **Westwood One Inc.** Dadetta joined Westwood One as account executive in March 1989 at the Midwest regional office in Chicago after serving as national sales account executive with **ABC Radio Networks** for seven years.

Group W Satellite Communications announced the appointment of **John Milne** to Los Angeles sales manager for the company. Milne was previously account executive for Group W in Los Angeles and has been with the company since it formed in 1981. **Robert E. Faust, Jr.** and **Doug Murphy** were both recently promoted to affiliate representatives for Group W Satellite Communications. Faust worked as a media research analyst for Group W in New York prior to his appointment, and Murphy was previously trade promotions coordinator for Group W.

Kelley A. Burke has been named promotions director for **WIRK-FM/WPBG-AM** in West Palm Beach, FL. A graduate of Albany State University, Burke was previously traffic manager at **WAQ-TV** in Palm Beach.

Lynn Halterman has been named general manager of **WBKR/WOMI** in Owensboro, KY. He comes to **WBKR/WOMI** from **WXTZ/WIRE** in Indianapolis, IN, where he served as an account executive and general sales manager.

Castle Enterprises announced the promotion of **Chuck Gannaway** to assistant manager. Formerly with **MTM Music Group**, Gannaway has been with Castle for two years.

Dean Unkefer, president of **Special Promotions, Inc.**, has been named executive director of the **International Country Music Buyers Association**.

Amos Meng has joined the sales staff of **Top Billing International**. Meng comes to Top Billing after serving previous sales stints at **One Neters Inc.**, **Stage One Development Co.** and the **Dub Allbritten Co.**

TNN's programming department has made some changes recently, including the appointment of **Anne Boatman**, who was formerly programming administrator, to manager of internal production. **Rhonda Hendrix** was also promoted from promotions producer to communications coordinator for **StarCatcher**. **Robert H. Baker** has been named to the newly created position of manager of planning and development at TNN, and will be responsible for developing programming with independent television producers around the country.

TNN's broadcast division recently made some staff changes. **Kelli Ellis**, previously placement director at **ITT Technical Institute** in Nashville, has been named employment manager.

Tim Mercer, named senior writer/producer, creative services, comes to TNN from **Lang Engineering** in Nashville where he was marketing coordinator.

Brynell Somerville, who previously worked at the **Country Music Association** as a freelance public information assistant and before that at **RIMSNET**, a computerized electronic news service in New York, has been named senior writer/producer, creative services.

Daleta Sawyer, who has been with TNN since 1983 as a promotions assistant, has been promoted to senior writer/producer, creative services.

Stacy Killian has joined TNN's creative services department as a writer/producer. Killian comes to TNN from **WZTV** in Nashville, where she was assistant promotions manager.

Vicki Moser has been promoted to writer/producer in the creative services department. She joined TNN in 1983 after working in the traffic department of **WSM Radio**.

Jamie Brown, who has been with **Opryland** since 1983, has been promoted to talent coordinator.

Steve Campbell of **Archie Campbell Talent Services, Inc.**, a Nashville personal management and public relations firm, has been chosen as a staff writer for "**Hee Haw**" to carry on the tradition of his late father, Country comedian and "**Hee Haw**" veteran, **Archie Campbell**.



MEDIA

Janice Wendell, chairman and chief executive officer of **Eric Ericson & Associates Inc.** has joined the "**Savvy 60**" leading women business owners compiled by **SAVVY** magazine. Wendell, ranked at number 60, is the only Tennessee executive to make the list.

"**American Country Countdown with Bob Kingsley**" will take a look back at the year and the decade with two special broadcasts in December and January. A seven-hour broadcast featuring the top 100 tunes of 1989 will air sometime during December 29 - January 1. The decade retrospective, showcasing the top 40 Country classics of the 80s will air during the weekend of January 6 - 7, replacing the regular **Country Countdown** show for that week.

The **NBC Radio Network** is launching a **Custom Affiliate News (CAN)** designed to provide a select group of affiliates with individualized coverage of major news stories. Veteran NBC radio news correspondent, **Bill Groody**, has been appointed CAN national correspondent and NBC Network News Managing Editor, **Ed Belkin**, will serve as CAN producer. Using satellite uplinks, the CAN team will transmit specially packaged stories and coverage designed to meet each affiliate's needs. For more information call (213) 840-4383.

AMUSEMENT BUSINESS has published the **1990 AudArena Stadium Guide**, a comprehensive booking and buying source of the sports and mass entertainment industry. It contains over 6,500 listings of arenas, stadiums, auditoriums, theatres and performing arts centers in the U.S., Canada and overseas. Copies are available for \$55 including first class postage and handling. Prepaid orders should be sent to **AMUSEMENT BUSINESS**, Single Copy Department, Box 24970, Nashville, TN 37202; (615) 321-4251.

The **Oak Ridge Boys** have agreed to have their likeness used on two network series. **"The Famous Teddy Z"**, a sitcom about Hollywood agents, said it wanted to use a framed color photograph of the Oaks to sit on the desk of a secretary in each episode. A staff member of **"Designing Women"** will use a picture of the group on a piano on the set of an upcoming episode.

The 1990 edition of the **Country Music Hall of Fame's annual Country Calendar** has been published by the **Country Music Foundation Press**. It includes color photos of **Alabama**, **Emmylou Harris**, **Hank Williams, Jr.**, **Rosanne Cash**, **Highway 101**, **Randy Travis** and others. It also includes vintage photos of **Kitty Wells**, **Hank Williams, Sr.** and **Dolly Parton** to name a few. The calendar costs \$8.95 plus \$2.00 postage and handling and is available from the **Country Music Foundation Press**, 4 Music Square East, Nashville, TN 37203 or by calling 1-800-255-2357.

Pat Murphy, a recording artist on **OL Records** will appear in **"Ernest Goes To Jail"** which was recently filmed in Nashville and will be distributed by **Walt Disney's Touchstone Pictures**.

"LA Live", a four-hour live entertainment call-in talk show on **KFI-AM** in Los Angeles, has moved to a new time slot and now airs on Saturdays from 8:00 p.m. to midnight. Hosted by **Bill Moran**, guests have included **Bob Hope**, **Richard Dreyfuss**, **Frances Preston**, **Irving Azoff** and **Connie Chung**.

Thousands of students and their families participated in Drug-Free Zones — Live At The Mall sponsored by **WMZQ Radio** in the mall area near the White House. Country artist **Cee Cee Chapman** performed at the event held September 30.

KNEW/KSAN gave **Naomi Judd** a special wedding gift when The Judds performed recently at the **Shoreline Amphitheatre** in Mountainview, CA. Radio listeners were invited to send the station pieces of cloth with a special meaning that were made into a wedding quilt.

October 12 was named **"Dr. Sam Day"** in Alabama by **Governor Guy Hunt** in recognition of **Dr. Sam Faulk**, a 1989 CMA broadcast personality winner.

Curb artist **Ronnie McDowell** recently recorded music for eight episodes of ABC-TV's forthcoming series **"Elvis Aaron Presley"**. Among the songs McDowell taped are **"That's Alright Mama"**, **"Mystery Train"** and **"Good Rockin' Tonight"**. The series, co-produced by **Priscilla Presley**, is slated to air in early 1990.

TNN waived the September per-subscriber fee for some cable systems in areas of North Carolina and South Carolina affected by Hurricane Hugo. Cable operators applied for the waiver through their affiliate representative.

TNN has produced video programming for **Pan Am's** in-flight entertainment service. **"The Nashville Connection"**, a series of

13-minute programs hosted by TNN's **Shelley Mangrum**, are being carried on 1,600 Pan Am flights and will continue through 1990. The program will be available to more than 400,000 people a month. The audio portion of the program is also available to passengers.

"Lost In The Fifties With Ronnie Milsap" will be telecast November 11 and 14 on TNN. Fifties teen idol **Fabian** joins Milsap on a sentimental journey through rock 'n' roll.

"Ricky Van Shelton: From Grit To Gold" will document one of Shelton's tours across the country with performance footage, fan interviews and a backstage glimpse at the Grit, VA native. CBS recording artist **Shelby Lynne** joins Shelton's concert tour and performs her single, **"The Hurtin' Side"**. TNN will air the one-hour special November 25 and 29.

A 60-minute concert special, **"Lyle Lovett And His Large Band"** will be broadcast November 13 and 18 on TNN. **Emmylou Harris** will make a guest appearance.

Sandab Communications of Fort Myers, FL purchased 107.1-FM, now **WCKT** in September. The station now features a Country format. **WCKT**, Cat Country 107-FM, has opened new offices and studios. The new address is 4048 Evans Avenue, Suite 308, Ft. Myers, FL 33901; (813) 275-5107; fax (813) 275-4699.

Group W Satellite Communications has moved its offices to 685 Third Ave., 20th Floor, New York, NY 10017-4085; (212) 916-1000; fax (212) 916-1058; public relations fax (212) 916-1059.



ASCAP recently held a number one party for Beth Nielsen Chapman, writer of Willie Nelson's "Nothing I Can Do About It Now". Pictured at the reception (l to r) are ASCAP's Tom Long; Chapman; Waylon Jennings; and ASCAP's Connie Bradley.

— Photo by Alan Mayor



NEW COMPANIES

Chicago aviation executive **Daniel A. Darwish** has formed a luxury transportation company in Burbank, CA. Clients choose from helicopters, airliners of every size, hot air balloons and yachts. The address is P.O. Box 7304, Suite 406, North Hollywood, CA 91603; (818) 953-7206.

NOVEMBER

(* denotes birthdays)

- 1 ***Bill Anderson**; Columbia, South Carolina



***Lyle Lovett**; Klein, Texas
***Keith Stegall**; Wichita Falls, Texas

- 2 ***Charlie Walker**; Collins County, Texas
***James K. Polk**, 11th U.S. president, 1795
"Sixteen Tons" debuted on the charts for Tennessee Ernie Ford, 1955
- 3 Dolly Parton's second number one smash, "Jolene", first hits the charts, 1973.
- 4 ***Delbert McClinton**; Lubbock, Texas
- 5 ***Roy Rogers** (Leonard Slye); Cincinnati, Ohio
***Billy Sherrill**; Phil Campbell, Alabama
Alabama's first Christmas record, "Christmas In Dixie" released, 1982
- 6 ***Guy Clark**; Monihans, Texas
***Stonewall Jackson**; Tabor City, North Carolina
Tex Ritter elected to Country Music Hall of Fame, 1964
- 7 ***Robin Lee**; Nashville, Tennessee
Oak Ridge Boys have the number one song in the country with "Fancy Free", 1981
- 10 ***Donna Fargo**; Mount Airy, North Carolina
***Dave Loggins**; Bristol, Tennessee
- 12 ***Barbara Fairchild**; Knob, Arkansas
***J. C. Crowley**; Galveston, Texas
***Grace Kelly**
- 13 Dolly Parton's GREAT BALLS OF FIRE album certified gold, 1979

- 17 ***Archie Campbell**; Bulls Gap, Tennessee
"By The Time I Get To Phoenix" and "Gentle On My Mind" awarded gold records for Glen Campbell, 1968
- 21 ***Jean Shepard**; Pauls Valley, Oklahoma
***Marlo Thomas**
Flatt and Scruggs' first recording session for Columbia Records, 1950
Lynn Anderson's ROSE GARDEN certified platinum, 1986

23 THANKSGIVING DAY

- 24 ***Biff Collie**; Little Rock, Arkansas
- 28 Willie Nelson debuts on the Opry, 1964
- 30 ***Teddy Wilburn**; Thayer, Missouri
***Jimmy Bowen**; Santa Rita, New Mexico

DECEMBER

- 1 ***Woody Allen**
Fred Rose dies, 1954
- 2 ***Daniele Alexander**; Fort Worth, Texas
***Shane Barmby**; Sacramento, California
***John Wesley Ryles**; Bastrop, Louisiana
Portner Wagoner and Dolly Parton make their Country chart debut together, 1967
- 3 ***Ferlin Huskey**; Flat River, Mississippi
Kenny Rogers earns his 11th platinum album, WHAT ABOUT ME, 1984
- 4 ***Chris Hillman** (Desert Rose Band); Los Angeles, California
- 6 ***Helen Cornelius**; Hannibal, Missouri
- 7 **Gary Morris**; Fort Worth, Texas
Johnny Cash and June Carter appear together for the first time, 1961
- 8 ***Floyd Tillman**; Ryan, Oklahoma
- 9 ***Sylvia**; Kokomo, Indiana
- 10 The Grand Opera was changed to the Grand Ole Opry by announcer George D. Hay during the broadcast of the WSM Barn Dance from Nashville, 1927
- 11 ***Brenda Lee**; Conyers, Georgia
- 13 ***John Anderson**; Apopka, Florida
***Randy Owen**; Ft. Payne, Alabama

- 16 Willie Nelson's album THE TROUBLEMAKER certified gold, 1986
- 17 Orville and Wilbur Wright fly the first powered airplane, 1903
- 19 ***Bill Carlisle**; Wakefield, Kentucky
***Little Jimmy Dickens**; Bolt, West Virginia
***Janie Fricke**; South Whitley, Indiana
***Doug Phelps** (Kentucky Headhunters); Paragould, Arkansas
- 20 South Carolina secedes from the Union, 1860
Johnny Horton stricks gold with "The Battle Of New Orleans", 1966

- 22 ***Red Steagall**; Gainsville, Texas

- 23 "The Gambler" by Kenny Rogers tops the charts, 1978

24 CHRISTMAS EVE

- ***Stoney Edwards**; Seminole, Oklahoma

25 CHRISTMAS DAY

- ***Barbara Mandrell**; Houston, Texas



***Steve Wariner**; Noblesville, Indiana

[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.]

New Organizational Members Approved

A very special thanks and recognition to the companies who have joined CMA's Platinum Organizational Membership category. Their involvement and financial support significantly enhances CMA's ability to carry out meaningful activities for the benefit of the Country Music industry. Paying \$5,000 in annual dues, Platinum Members receive the benefits of all organizational members plus several exclusive entitlements. The Platinum Organizational Membership category includes the following companies:

Platinum Members

Capitol Records/Nashville, TN
 CBS Records/Nashville, TN
 MCA Records/Nashville, TN
 PolyGram Records/Nashville, TN
 RCA Records/Nashville, TN
 Warner Bros. Records/Nashville, TN
 ASCAP/Nashville, TN
 BMI/Nashville, TN
 Opryland U.S.A./Nashville, TN
 The Gehl Group/Ft. Lauderdale, FL

We would like to recognize CMA's newest Organizational Members and thank them for their support and involvement. The Board approved the following new members at its October meeting:

Broadcast Organizational Members

WADE Radio/Wadesboro, NC
 WROG FM/Cumberland, MD
 WXYU FM/Lynchburg, VA
 WKBH FM/La Crosse, WI
 WCKT FM/Ft. Myers, FL
 WOHO AM/Toledo, OH
 WKLF AM/Clanton, AL
 KHAY FM/Ventura, CA
 WNAX AM/Yankton, SD

WMMK FM/Destin, FL
 KISY FM/Pineville, LA
 WRJN/WHKQ AM/FM/Racine, WI
 WXTA/Erie, PA
 WLQH/Chiefland, FL
 KEKB FM/Grand Junction, CO
 KIIQ AM/FM/Reno, NV
 WXRS-FM/Swainsboro, GA

Other Organizational Members

Jeffers Enterprises/Nashville, TN
 Artist Development & Management Group/Hendersonville, TN
 The Entertainment Group/Nashville, TN
 The Harp Agency/Nashville, TN
 Long Island Country Music Association/Balowin, NY
 Tra-Star Records/Nashville, TN
 Wingate Records/Pleasanton, CA
 Celebrity International, Inc./Nashville, TN
 Cowboys Rodeo/Dallas, TX
 Stereotype Music International/Edmonton, Alberta, Canada
 Prova Marketing Group, Inc./Minneapolis, MN
 House of Commons, Inc./Lexington, KY
 Landmark Comm./Crosstalkin' Prod./Nashville, TN
 Harris Press/Nashville, TN
 BesType/Nashville, TN
 McConnell Graphics/Nashville, TN

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| Managing Editor: Name and Complete Mailing Address: Teresa George CMA, P.O. Box 22299, 7 Music Circle North, Nashville, Tennessee 37202-2299 | | | |
| 7. Ownership: If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a sole proprietor, its name and address must be stated. (This box must be completed.) | | | |
| Full Name | | Complete Mailing Address | |
| Country Music Association | | P.O. Box 22299, 7 Music Circle North Nashville, TN 37202-2299 | |
| 8. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities. If none, so state. | | | |
| Full Name | | Complete Mailing Address | |
| N/A | | N/A | |
| 9. For Completion by Nonprofit Organizations Authorized to Mail at Special Rates (Other than 401(c)(3) only): The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one) | | | |
| <input checked="" type="checkbox"/> Has Not Changed During Preceding 12 Months | | | |
| <input type="checkbox"/> Has Changed During Preceding 12 Months | | | |
| 10. Extent and Nature of Circulation: (Give separate figures for each category) | | | |
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| H. 1974-81, dates of E, F1 and F2 should equal net press run shown in 10A | | 7,400 | |
| 11. I certify that the statements made by me above are correct and complete. | | | |
| Signature and Title of Editor, Publisher, Business Manager, or Owner | | Tolley Gattie | |



BMI executives were out in force at the 11th Annual Georgia Music Hall of Fame Awards held in Atlanta. Shown here (l to r) are Joe South, 1981 Georgia Music Hall of Fame inductee; BMI Vice President Roger Sovine; Ray Stevens, 1980 inductee and performer in this year's show; Lionel Hampton, who also performed; BMI's Harry Warner; producer Harold Shedd, one of this year's inductees in the non-performing category; and Joe Moscheo, BMI vice president.

— Photo by Rick Diamond Photography

JANUARY 1990

- 17-18 **CMA Board Meeting** / Grand Cypress Hotel / Orlando, FL
- 18-21 **Radio Advertising Bureau 10th Annual Managing Sales Conference** / Loews Anatole Hotel / Dallas, TX / Call (212) 254-4800 for details

FEBRUARY

- 28 - **Country Radio Seminar** / Opryland Hotel / Nashville, TN / Call (615) 327-4487 for details
- 15-18 **Summit '90** / Radisson Palm Springs Resort / Palm Springs, CA / Call (817) 338-9444 for details

- 20-25 **National Association for Campus Activities (NACA) Convention** / Hyatt Regency / Chicago, IL / Call (803) 782-7121 for details
- 21 **32nd Annual Grammy Awards Show** / Shrine Auditorium / Los Angeles

MARCH

- 1 **CMA's Music Industry Professional Seminar** / Opryland Hotel / Nashville, TN / Call the Country Radio Seminar at (615) 327-4487 for details

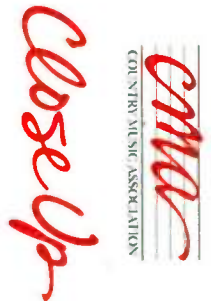
- 10-13 **NARM Convention** / Century Plaza Hotel / Los Angeles, CA
- 14-18 **SXSW '90** / Hyatt Regency Hotel / Austin, TX / Call (512) 477-7979 for details

APRIL

- 14 **Radio Orion—The O.K. Keep It Country Concert** / Johannesburg, Transvaal, South Africa

JUNE

- 4-10 **19th Annual International Country Music Fan Fair** / Tennessee State Fairgrounds / Nashville, TN



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CMA was honored early this fall by the Recording Industry Association of America (RIAA) at the organization's Cultural Awards Dinner. The gala was held at the Washington Hilton and featured a performance by Dolly Parton. Gathered following the dinner (l to r) are Roy Wunsch, senior vice president, CBS/Nashville; Jo Walker-Meador, CMA executive director; Walter Yetnikoff, president, CBS Records, Inc.; Parton; Jay Bernian, president, RIAA; and Frances Preston, president and CEO, BMI.