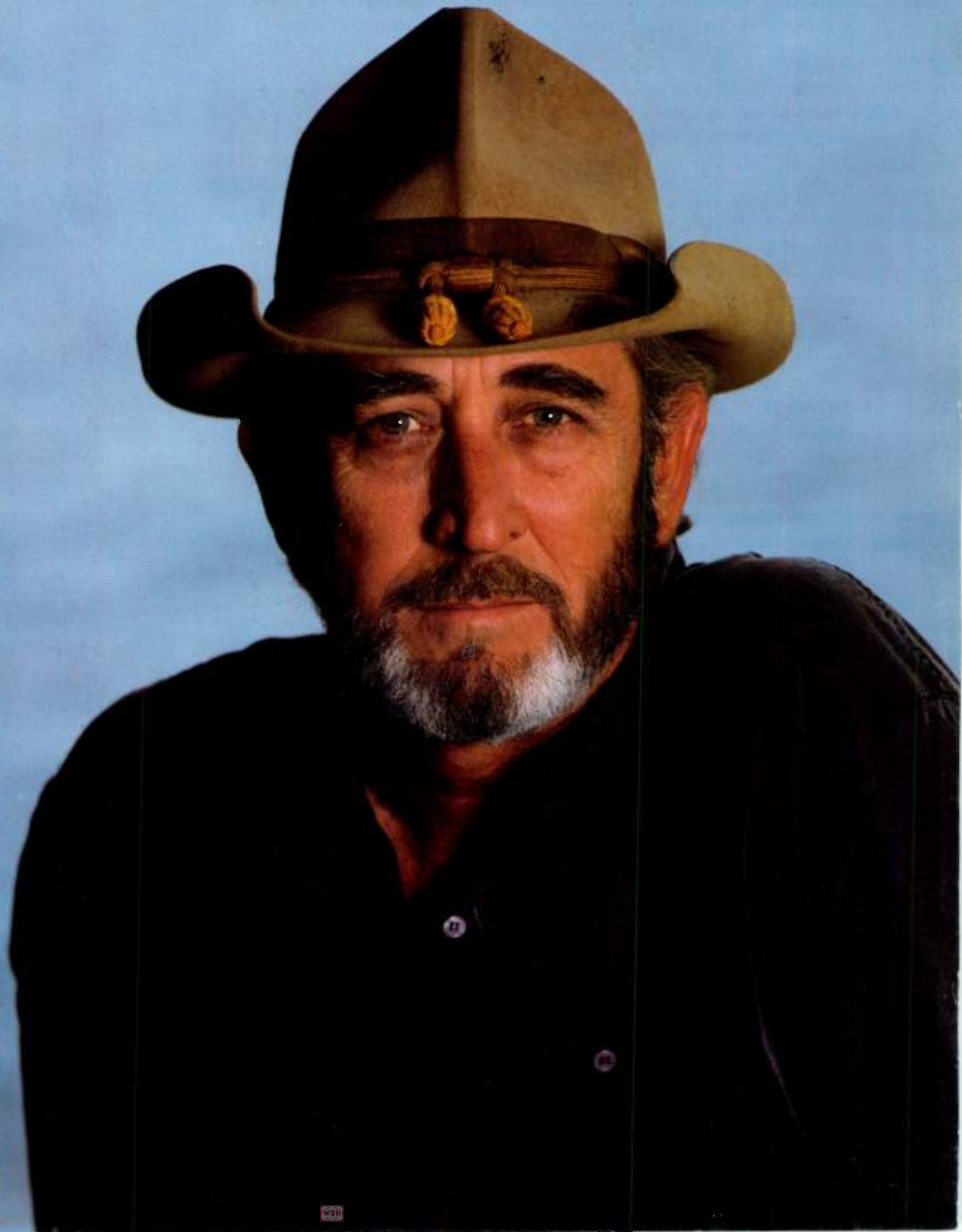


# Close Up

MAGAZINE

January 1990



# Don Williams

**W**hat Don Williams does as a performer is simply stand stock still, gently chord his guitar, close his eyes and then sing some of the most beautiful yet unpretentious ballads in all of Country Music. After a while, all of those laid-back love songs start creeping under even the thickest of skins and one finds himself drawn into a world where harsh words and inflated gestures simply have no place. It's an exceptional experience . . . his music uplifts, and his very presence soothes troubled minds . . .

— The Houston Post


For more than a quarter century Don Williams has been wowing audiences. From the U.S. to Canada, Europe to West Africa, he's known as a man with no pretensions whose music speaks a universal language.

Don's recorded 22 albums, five of which have been certified gold by the Recording Industry Association of America. He's racked up more than 40 singles, including 36 which have reached Top 10 or higher on the national charts. In fact, his new RCA lp, ONE GOOD WELL, has already spawned a number one single. And he's attained an international following few artists can equal.

In addition to being named Favorite All-Time Artist of West Africa's Ivory Coast, Don has earned silver, gold and platinum records in Canada, England, Holland and West Germany. His albums appear regularly in Gallup's Country Album Chart in the United Kingdom, where readers of COUNTRY MUSIC PEOPLE voted him Artist of the Decade.

This past year, Don successfully toured with Reba McEntire and The Judds, commanding phenomenal concert sales along the way. He recently completed a sold out, three-week tour of the U.K. and is planning an assault of Australia later this year.

Also, he did his first-ever live television special for The Nashville Network, "Don Williams, Live From Tucson" which was the most watched special in TNN's history.

"Don represents for us a truly global artist, and in 1989 we were able to get our European company fully involved with a great deal of success," said Randy Goodman, vice president of product development, RCA/Nashville. "We feel that to continue to expand the Country market, we must look at the marketplace globally and Don Williams gives us that opportunity." 



At a RCA reception after his sell-out London shows, Don Williams was greeted by Lisa Anderson, managing director BMG/RCA Records (left) and Martin Satterthwaite, CMA European director (right).

— Photo by Ian Tilbury

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# Bradley & Sovine Elected To Key CMA Leadership Positions



**Connie Bradley**  
CMA Board Chairman



**Roger Sovine**  
CMA President

**C**onnie Bradley, Southern director of the American Society of Composers, Authors and Publishers (ASCAP) and Roger Sovine, vice president of Broadcast Music, Inc. (BMI)/Nashville were elected to lead the Country Music Association in 1990 by the CMA Board of Directors at its November 10 meeting. Bradley will serve as chairman of the board, while Sovine will assume the presidency. This will be the second year Bradley and Sovine have held CMA's top leadership positions — Bradley is CMA's immediate past president and Sovine served as chairman of the board in 1989.


CMA's 37 directors elected a slate of 24 officers to serve a one-year term. The officers and directors will work together in establishing policies and projects for the 31-year-old trade organization.

A native of Shelbyville, Tennessee, Bradley has been with ASCAP for 11 years. Prior to joining the performing rights organization, she held positions with RCA Records, Famous Music/Dot Records and WLAC-TV. Bradley was named 1985 Lady Executive of the Year by the National Women Executives and was featured in NASHVILLE! magazine as one of the seven leading ladies of Nashville. In 1987, she was chosen as one of eight professional women honored by the Nashville Women's Political Caucus. In addition to her long-term affiliation on the CMA Board of Directors, Bradley serves on the Board of Directors of the Country Music Foundation, Gospel Music Association and Nashville Songwriters Association, International, among others. She was chairman and is currently serving as a member of the Nashville Area Chamber of Commerce Music Industry Relations Committee.

After a four-year stint in the Marine Corps., Sovine, son of well-known Country entertainer Red Sovine, joined Cedarwood Publishing Company in 1965. He then held positions with Show-Biz and South Productions prior to joining BMI in 1972. In 1979, Sovine assumed a position with the Welk Music Group, where he stayed until moving

to Tree International in 1982. He continued at Tree until 1985 when he returned to BMI. A member of the Board of Directors of the National Association of Recording Arts and Sciences, Sovine also serves as a board member of the Gospel Music Association, Nashville Entertainment Association and Blair School of Music Keyboard. An alumnus of Leadership Nashville, he is the outgoing chairman of the Entertainment Industry Development Commission of the Nashville Chamber of Commerce.

Other officers elected are: *Executive Vice President* — David Conrad, Almo-Irving Music/Nashville; *Senior Vice President* — Rick Blackburn, Atlantic Records/Nashville; *Vice Presidents* — Betty Bitterman, HBO/New York; Vince Candilora, SESAC, Inc./Nashville; Tony Conway, Buddy Lee Attractions/Nashville; Tim Dubois, Arista Records/Nashville; Lon Helton, RADIO & RECORDS/Nashville; Bruce Hinton, MCA Records/Nashville; Donna Hilley, Tree International/Nashville; Merlin Littlefield, ASCAP/Nashville; Steve Marmaduke, Western Merchandisers, Inc./Amarillo, Texas; Stan Moress, Moress Nanas Golden Entertainment/Santa Monica, California; Jim Ed Norman, Warner Bros. Records/Nashville; Harold Shedd, PolyGram Records/Nashville; Janice Wendell, Eric Ericson & Associates/Nashville; Tim Wipperman, Warner Bros. Music/Nashville; *International Vice Presidents* — Kick Van Hengle, WEA Europe/London; Keith James, CHAM Radio/Hamilton, Ontario, Canada; *Secretary* — Paul Corbin, The Nashville Network/Nashville; *Assistant Secretary* — Larry Daniels, KNIX Radio, Tempe, Arizona; *Treasurer* — Coyote Calhoun, WAMZ Radio, Louisville, Kentucky; *Assistant Treasurer* — Sonny Anderson, Disneyland/Walt Disney World, Lake Buena Vista, Florida; *Sergeant at Arms* — Thom Schuyler, Bethlehem Music/Nashville.

The first 1990 meeting of the CMA Board of Directors will be January 17 - 18 at the Grand Cypress Hotel in Orlando, Florida. CMA officers and directors serve gratis and pay their own expenses to attend meetings. 

# Winners Of The 1989 CMA Awards Display Contest Announced



*Close Up*

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The Country Music Association, in conjunction with the National Association of Recording Merchandisers (NARM), announced the winners of the Country Music Awards Display contest, an annual merchandising campaign wherein NARM member retailers and rack jobbers submit their creative in-store displays in promotion of the Country Music Association Awards telecast, which was broadcast this past October 9. First Place winner in the retail division is The Record Bar at The Oaks Mall Plaza in Gainesville, Florida. First Place winner in the rack jobber division is Lieberman Enterprises in Dallas, Texas.

Over 600 entrants representing more than 30 NARM member rack jobbers and retailers submitted photos of their in-store displays for this year's contest. The judging panel consisted of seven manufacturer representatives that evaluated the entrants based on the following criteria:

- Use of NARM merchandising materials in the display
- Inclusion of product in or near the display
- Prominence of the display in the store
- Creativity and originality of the display
- Effectiveness of the display

Winners received cash prizes in the following amounts: for retailers, one first place (\$500), one second place (\$300), one third place (\$200) and 10 fourth place prizes (\$100) were awarded. Rack jobber prizes included one first place (\$500), three second place (\$300) and six third place winners (\$100 each). The Best Overall Company Performance recipients will each receive a special plaque.

The winners are:

## RETAIL:

### Best Overall Company Performance

Disc Jockey Records  
Owensboro, Kentucky

#### First Place

Stuart Berman  
Record Bar No. 177  
Gainesville, Florida

#### Second Place

Lance Borde  
Tower Records No. 182  
Concord, California

#### Third Place

Eric Lampe  
Camelot Music No. 137  
Cedar Rapids, Iowa

#### Fourth Place

Rose Rustman  
Record Shop No. 17  
Mankato, Minnesota

Gary Purcell  
The Record Bar  
Mary Esther, Florida

Sherrie Chase  
Music Express No. 505  
San Antonio, Texas

Laura Fantini  
Disc Jockey No. 6  
Bettendorf, Iowa

Duc Le & Dave Williams  
Tower Records No. 183  
Beaverton, Oregon

Ann Chrisman  
Disc Jockey No. 73  
Nashville, Tennessee

Shelly Nuelle  
Village Recordland  
Effingham, Illinois

Rod Cameron  
Disc Jockey No. 86  
Fayetteville, Arkansas

Ken Baugh  
Disc Jockey No. 87  
Leesburg, Florida

Jane McBride  
Disc Jockey No. 11  
Cape Girardeau, Missouri

## RACK JOBBERS:

### Best Overall Company Performance

Handleman Company  
Troy, Michigan

#### First Place

Lieberman Enterprises  
Dallas, Texas

#### Second Place

Handleman Company  
Los Angeles, California

Handleman Company  
Cincinnati, Ohio

Handleman Company  
Little Rock, Arkansas

#### Third Place

Lieberman Enterprises  
Atlanta, Georgia

Handleman Company  
Tampa, Florida

Handleman Company  
Kansas City, Kansas

Handleman Company  
Denver, Colorado

Handleman Company  
Seattle, Washington

Handleman Company  
Brighton, Michigan



# CRS • MIPS Aims For The 90s

A different spin on recording and developing artists will be the center of discussion at the eighth annual Music Industry Professional Seminar. Sponsored by the Country Music Association, MIPS 1990, with the theme "Breaking The Rules — The Right Way", will feature 26 top Country Music professionals during three different panels discussing the tactics of developing an artist through the stages to receiving radio air play. Scheduled for Thursday, March 1 from 9:30 a.m. to 5:30 p.m., MIPS is held in conjunction with the 21st annual Country Radio Seminar (CRS), February 28 - March 3, at the Opryland Hotel in Nashville.

The first panel, "Business In The Right Key", will be moderated by music attorney Jim Zumwalt of Zumwalt, Almon & Hayes and will begin at 9:30 a.m. The 90-minute session will cover the business issues that most influence today's Country Music industry. Confirmed on the panel are publicist Kathy Gangwisch, Kathy Gangwisch & Associates; record company head/producer Harold Shedd, PolyGram Records; booking agent Terry Cline, Jim Halsey Company; manager Chuck Morris, Chuck Morris Entertainment; artists Clint Black, Chris Hillman (Desert Rose Band) and Patty Loveless; and RCA Records/Nashville head Joe Galante.

In "Making Music That Makes Cents", from 2:30 - 4:00 p.m., top studio players and artist/musicians will join with record producers for a look at how the music can affect the success of a record project. Musician David Briggs will moderate the panel. Panelists include musicians Eddie Bayers, Larrie Londin, Shane Keister, Brent Rowan, Bergen White and artists Vince Gill and Dan Seals.

During the 4:00 - 5:30 p.m. panel, "Challenging The Rules And Staying In The Game", several successful songwriters and songwriter/artists will reveal how to break the rules and still get records cut and played on the radio. Joining moderator Roger Murreah will be songwriters Beth Nielsen Chapman, Dennis Morgan, Eddy Raven and Mary Chapin Carpenter. Speaking from the publisher's perspective will be Russ Zavitsou, Millhouse Music; Doyle Brown, PolyGram Music Publishing; and Susan Burns, Famous Music. Arista Records/Nashville head Tim DuBois will also be on the panel.

Harold Shedd, chairman of the 1990 MIPS Committee, said, "We were extremely pleased with the turnout and success of MIPS 1989. So, we've expanded on what we presented, and we expect registrants to walk away with tangible ideas and thoughts for the 1990s." He added, "The slate of distinguished panelists points to an informative and educational event."

The theme of this year's CRS is "CRS 21-Road Map For The 90s", which is reflected in the various topics on the schedule announced by Agenda Committee Chairperson Paul Wilensky of WMZQ Radio, Washington, DC.

"Road Map For The 90s", our 21st seminar, promises to encompass as much entertainment, information and guidance that any industry professional could ask for in a four-day seminar," Wilensky said. "Sessions will include the latest in technology, programming and sales, in addition to carefully designed topics for the music industry professional."

CRS will consist of more than 40 hours of workshops, educational panels and keynote addresses, with topics of interest geared toward record industry personnel as well as broadcasters.

CRS will begin at 2:00 p.m. on Wednesday, February 28, with the opening of registration desks and the exhibit hall. From 4:00 - 7:00 p.m., the seminar's annual Artist-Radio Tape Sessions (ARTS) will be conducted, again giving broadcasters the opportunity to tape station IDs with many of Country Music's biggest names. The taping session will be followed from 7:30 - 10:00 p.m. by the Artist-Attendee Welcome Reception.

The in-depth seminars, panels and workshops will commence Thursday morning, March 1.

Radio panels on the opening day are:

- "The Country Station Of The 90s"
- "Career Crossroads: Where Do I Go From Here?"
- "New Avenues For Increasing Sales"
- "Formatics: The Nuts & Bolts Of Daily Programming"
- "Maximizing Your Mileage: Expanding Your Audience Without Losing Your Core"
- "Product Research & Development: Taking The Road To The Bank Or Bankruptcy"

Radio panels on Friday, March 2 comprise:

- "Billboard Your Image: Marketing Your Station Through Promotions"
- "Alternative Routes"
- "Aircheck Doctor: A Toll Free Listening Experience" plus
- Roundtables — Series of discussions covering a broad cross-section of industry related topics.

(continued on page 25)



MIPS 1990 committee members (clockwise, l to r) Roger Murreah, Collins Music; Vince Candilora, SESAC, Inc.; Harold Shedd, PolyGram Records; Terry Cline, Jim Halsey Co.; and David Briggs, Willin' David Music.

# Digital Audio Tape: New Technology Poses Problems For Entertainment Industry



**D**igital Audio Tape (DAT), which provides consumers with near studio-quality sound in convenient cassette form, presents serious and perplexing problems for the entertainment industry.

DAT is sold in the form of a cassette which is approximately one-half the size of a standard cassette tape and contains up to 90 minutes of music. Unlike conventional analog recording technology which yields progressively lower quality sound with each successive re-recorded copy of a tape, digital recordings may be re-recorded without any appreciable diminution in the quality of the sound. Only the professional or true connoisseur of music can tell the difference between sound reproduced on DAT and that reproduced on a compact disc.

However, in contrast to the compact disc which is better suited to playing on a stationary unit, DAT can be played on a portable cassette player or on an automobile stereo system with sound quality virtually equal to the compact disc.

In addition, DAT will have a significantly longer life than standard cassette tapes. In short, DAT presents the music consumer with sound quality which rivals a compact disc coupled with the convenience of a smaller cassette tape cartridge.

Prior to the development of technology which permitted the consumer to record music from one medium to another, the consumer generally purchased prerecorded records and tapes because the quality of sound on copies recorded by the consumer was inferior to the quality of sound on the purchased recording. Even after the advent of re-recording technology, the quality of second and third generation recordings on regular cassette tapes lacked the high quality of the recording purchased in the record store.

With the advent of DAT, there will now be no appreciable diminution in the quality of sound on the second, third and subsequent generation recordings of the music which are made by the consumer. With the appropriate hardware, the consumer can record music on to DAT from a compact disc, from another DAT, or from a digital broadcast without any appreciable loss or diminution in the quality of the

sound which is produced. As a result, the consumer is more likely to record music onto a blank DAT cassette.

In order to understand the problem this technological advance presents, it is necessary to understand what is involved in moving a song from the songwriter to the record store.

When a songwriter creates a musical composition, the writer normally assigns the composition and the copyright to a music publisher in exchange for the contractual right to receive a portion of the royalties from the exploitation of the song. The song is exploited when the publisher grants permission (a license) to a record company to reproduce a recorded performance of the song on records, tapes and discs. The license requires that the record company pay a royalty to the music publisher for each copy of the song that is sold by the record company.

From the master tape produced in a recording studio, the record company manufactures copies of the song on phonograph record, cassette tapes, compact discs and now, digital audio tape. The copies of the song manufactured are then shipped to record stores across the nation where they are purchased by the consumer.

For each unit sold, the record company pays what is known as a mechanical royalty to the music publisher as required by the license and also pays a royalty to the recording artist who recorded the song. The music publisher in turn pays a royalty to the songwriter who originally wrote the song.

For each copy of the song which is recorded by the consumer, the record company loses a sale, the recording artist loses the royalty from the sale, the publisher loses the mechanical royalty which it would have received from the record company, and the songwriter who originally composed the song loses the royalty that would have been received from the music publisher.

DAT places in the hands of the tape pirate the ability to produce multiple copies of tapes of the same quality available at the record store. The tape pirate produces and sells copies of tapes at drastically reduced prices because the pirate does not incur the substantial costs of a record company, including the payment of royalties to the recording artist and music publisher.

Due to the concerns expressed by segments of the entertainment industry who stand to lose income as a result of DAT, representatives of the manufacturers of the players and recorders on which DAT will be used have met with representatives of the recording industry. The representatives attempted to reach a compromise which would permit DAT to be sold in the marketplace and would protect the interests of those in the entertainment industry who stand to lose income as a result.

The technology on which the compromise was based is known as the Serial Copy Management System. The Serial Copy Management System consists of a computer chip on each DAT which will limit the number of times a copy can be made from the original DAT purchased by the consumer. ▶


## BACK-TO-BACK BREAKERS

### LIONEL Cartwright





- ★ A self-taught musician, Lionel Cartwright worked his way through Wheeling College performing on the famous WWVA Jamboree in Wheeling, West Virginia, first as a backup piano player and then as featured performer and the show's musical director.
- ★ After moving to Nashville, he performed on TNN's music/comedy series, "I-40 Paradise". Serving as the show's arranger, musical director, and a regular in its sketches, he worked on a total of 510 episodes of the show and its spinoff, "Pickin' at the Paradise", and wrote and sang the theme songs to both shows.
- ★ Cartwright's self-titled album on MCA Records features nine of his own songs. Two of the releases, "Give Me His Last Chance" and "Like Father Like Son", made it into the top five on the charts. His latest single, "I Heard It All On My Radio", is soon to be released.
- ★ Cartwright was one of the featured showcase acts who performed at CMA's 1989 Talent Buyer's Entertainment Marketplace in October at the Stouffer Hotel in Nashville. He is currently touring the country and working on a new album set for release in the spring.

## Orlando Site Of CMA Board Meeting

**T**he officers and directors of the Country Music Association will travel to The Grand Cypress Hotel in Orlando, Florida January 17 - 18 for their quarterly meeting. The last meeting was held in Nashville in October. Board members serve free and pay their own expenses to attend board meetings. 

◀ The Recording Industry Association of America (RIAA) has prepared a bill for introduction in Congress which incorporates the Serial Copy Management System compromise; however, the RIAA has been unable to obtain the support of songwriter and publisher groups which object to the proposed legislation on the ground that it does not include a provision for royalty payments.

As a result of the inability of these groups to reach agreement, it appears likely that debate over this issue will continue within the entertainment industry and in Congress as well.

Next month CMA features two perspectives on DAT from Ed Murphy, president of the National Music Publishers Association and a member of the  Copyright Coalition, and Jay Berman, president of the Recording Industry Association of America. 

The following article was written by R. Horton Frank III. It first appeared in The Business Law Update, a publication of the Nashville law firm of Dearborn & Ewing. The article is reprinted courtesy of Dearborn & Ewing. © Copyright 1989.



On a recent visit to Nashville, film/ballet star Alexander Godunov visited with "Jersey Boy" Eddie Rabbitt backstage after the Capitol recording artist's performance at the Opryland Hotel. Pictured (l to r) are Rabbitt's son Tommy, Rabbitt and Godunov.



## Garth Brooks

**Y**ou can walk into any tiny lounge or roadside cafe across Music City and hear them belting their hearts out for rent money while they desperately chase that illusive stardom and fame they know is waiting around the next corner. By the thousands they come, from all corners of the world — and with only one thing in common — a dream.

For Garth Brooks, one of Country Music's latest "young guns", following that dream propelled him to the place he is now — in the forefront of a new age of Country. He's never let go of that dream, although his grip on it may have loosened once or twice —

just for a moment. And that's what he likes best about this business.

"This business is full of dreamers who won't let go of the dream. It's full of people who won't let the numbers in this business get 'em down. I've got seven guys on the road performing with me who work for practically nothing. But they do it because they love it. And that makes me have faith in the fact that if it can be envisioned — it *can* be done," Garth said.

His first 23 hours in Music City pursuing that dream were probably some of the most enlightening in his life — even if they were spent in the rain deciding he wasn't ready for the big time.

"There was never any doubt about my leaving Nashville the first time after I came here. There was a lot of

shame in going back to Oklahoma that soon after I had left, but it never bothered me because I could always see ahead of it. And I knew I was coming back," Garth recalls.

That sense of destiny, or fate, or whatever it was that Garth possessed, sent him back home to Oklahoma, where he started college on a track scholarship. It was during this time that he realized music was his real love.

"I never was much on commitment, I guess. In college you start to see commitment out of other people — through making good grades, or setting records in sports, or whatever — and all of a sudden it hit me that if you're going to be committed to something it's got to be something you love.

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“I think the live performance side of the business is every bit as important as the recording side, and the two should be kept as far apart as possible, in my opinion.”

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"One morning I woke up and realized that without knowing it I was really committed to music."

He was committed enough to make it his full-time dream, and courageous enough to trek half way across the country to try and make it happen. But not everyone was 100 percent behind the idea of Garth chasing his dream of being an entertainer, at least not at first.

Garth's mother, the former Colleen Carroll, recorded for Capitol Records in the mid-50s and was a regular guest on Red Foley's Ozark Jubilee. Having been a part of the music business and knowing how cruel it can be, she was hesitant about Garth becoming a part of it.

"My mother's career probably did influence my choosing to be an entertainer in some way, since I think it's always in the back of your mind what



your folks do, and I tend to think a lot of this is hereditary," Garth said.

"But my mother tried to get me *not* to go into the business, probably because our parents always want something better for us than what they had, and she just didn't want to see me get into it and get knocked around."

That kind of love and concern seemed to be the norm in the Brooks' household in Yukon, Oklahoma, where Garth grew up the youngest of six children.

"Growing up around our house was like a weekly sitcom on tv. It was *fun*. Our house was a place where we could be kids — it wasn't someplace that was always kept immaculate where we couldn't touch anything or do anything. We could do anything we wanted to as long as we didn't tear the house down!"

Garth's sure bringing houses down these days, though, with his sincere, straightforward approach to Country Music. And he wants his fans to get their money's worth where he's concerned, whether it's in the record stores or at the coliseums during his live shows.

"I think the live performance side of the business is every bit as important as the recording side, and the two should be kept as far apart as possible, in my opinion," said Garth.

"In order to do that, I record my album with studio musicians, to get the sound as soft and as listenable as possible. Then I go out on the road with guys who make my sound a little harder and more rowdy. As a result, on the road we've got different sounding guitars, leads, and a lot more harmonies, and it makes for a much more entertaining show.

"We go on the theory that if you want to hear the album note for note — stay home and listen to the album. But if you want to really have fun and hear the same cuts but hear them at a high-energy level, then come out and give us a try."

Judging from the success of his first two releases, people are definitely doing just that. The first single from Garth's self-titled debut album, "Much Too Young (To Feel This Damned Old)", went to number eight on the charts, and his latest release, "If Tomorrow Never Comes", went straight to the top.

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“Even those people that are very stable and know what they want can be changed by this business, especially when they start achieving a certain level of success.”

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The success of that song, a beautiful ballad about the importance of expressing feelings to loved ones before it's too late, has recently hurled Garth into the public eye and garnered him a great deal of media attention. And a rapid rise to the top of the heap can sometimes cause problems for a new artist if he's not ready for the added pressures and exposure.

"Even those people that are very stable and know what they want can be changed by this business, especially when they start achieving a certain level of success. You can't help it — some things are just unavoidable. Most change, though, if you look at it — is for the better, simply in the fact that you learn how to handle this stuff.

"I think those that have laid awake nights when they were 16 or 17 years old and dreamt of what would happen if it got to this stage are kind of ready for it because they've been living it for so long in their dreams," Garth said.

As a new entertainer rising up the ranks, Garth has never forgotten how important persistence and faith are to an artist just starting out. And to a large degree, that persistence, along with the backing of his wife Sandy, probably got him through more trying times than anything else.

"My advice to any new artist trying to make it in this business is never give up the dream. Don't let anybody ever talk you out of it, take everybody's advice with a grain of salt, and never forget it's *your* dream.

"When I first got into all this, my producer Allen Reynolds sat me down, knowing how much I liked George Strait — he could hear it in my vocals — and gave me some advice. He told me that I had to be true to myself, no matter what. Then if I hit, there would be nobody else like me. And if I didn't make it — at least I would go down being true to myself,

which is who I have to live with the rest of my life," Garth remembered.

"When 'Much Too Young' first came out, a lot of people said it sounded so much like George Strait, and I think a lot of that had to do with the content of the song. But when 'If Tomorrow' came out, I had people coming up to me and saying 'You know — you don't sound like anybody I've heard before'. And that makes me feel really good. But don't get me wrong, people saying I sound like Strait made me feel good, too!" Garth laughed.

Being mistaken for a more established artist or lumped into the cluster of "new Country" acts doesn't bother this down-to-earth Oklahoman, who knows that the ringing in of the new year will bring with it another flock of young Country hopefuls much like himself.

"Every year it happens. Every year it seems there's another wave of new Country singers. Then most of them disappear, and just a select few hang around and eventually make it. Hopefully, I'll be one of them. If not — hopefully I'll be happy doing whatever I'm doing."

Matter of factly he states this . . . as though it were easy come, easy go. But don't let the nonchalance of this intense young performer fool you. He knows what it takes to remain around long after the tide has gone back in and the latest wave has passed. **C<sub>U</sub>**

— Lorie Hollabaugh



Veteran actor Kent McCord visits with Capitol Records' Garth Brooks on the set of TNN's new series, "Nashville Beat", a two-hour police drama reuniting McCord and Martin Milner of "Adam-12" fame. The series also features Brooks in an episode playing himself and singing a new single from his self-titled debut lp.

# I WRITE THE SONGS



## Beth Neilsen Chapman

**B**eth Neilsen Chapman remembers well the day she, her husband Ernest and their 4-year-old son moved to Nashville. She doesn't remember the date, but she remembers the month — January — and the year — 1984.

Like most Tennessee winter days, the day was bitter cold — unlike the milder weather she was leaving in Mobile, Alabama. "In fact, there was this huge storm the day we were moving up here. People were going five miles an hour on the interstate. I remember we were looking across the interstate and all these cars, for like 10 miles, were stopped.

"Then, all of a sudden our line stopped. We're smart, and were thinking, 'Oh my God, our line may be backed up 10 miles this way . . . We didn't have anything to eat and not much gas and Ernest just turned to me and said, 'We better make it'

"I said, 'What, make it to Nashville?'

"He said, 'No, make it *in* Nashville!'

Beth was a bit apprehensive of her move to Music City. But she shouldn't have been. Ironically, that bitter cold weather served up a warm welcoming. With hits like Tanya Tucker's "Strong Enough To Bend", Highway 101's "All The Reasons Why" and Willie Nelson's "Nothin' I Can Do About It Now" and "If My World Didn't Have You", the 33-year-old has become a well-known, contributing part of Nashville's elite songwriting community.

One of five children born to an Air Force officer and registered nurse, Beth had seen half of the world before her parents settled in Montgomery, Alabama when she was in high school. Already, she'd begun writing songs and receiving positive feedback from her friends, who considered it "novel" to know an aspiring songwriter.

Beth had what she considered the chance of a lifetime upon graduating from high school when she was asked to join Harmony, a Montgomery-based band whose lead guitarist had just departed to join the rock band Styx.

Through Harmony, Beth met producer Barry Beckett, who in turn introduced her to the Muscle Shoals music scene. A few years later, Barry helped her capture a writing deal with Screen Gems and went on to produce a pop album on her for Capitol Records in 1979. "It didn't sell and I immediately concluded that I obviously wasn't cut out to be a songwriter and a singer because I was on a major label and people weren't running to the record store to buy the record," Beth recalls, admitting now, "It was a naive way of looking at it."

With her pride intact, Beth moved to Mobile to "have a baby and paint, sculpt and bake bread" for a while. But just as an athlete would feel physically down without daily doses of exercise, Beth felt creatively robbed. She called on her old friend Barry, and he and Mac McAnally talked her into trying her talents in Nashville again.

Armed with 40 songs she'd written, including the just-released "Five Minutes" by Lorrie Morgan, Beth began searching for a writing deal. "There was one publisher who offered me a lump sum of money for 'Five Minutes'. It was really a temptation," Beth says, "But, I needed a weekly draw and to be seriously entrenched (in the music business)."

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“But when you get here, you realize there's this huge vat of talent underneath, tremendous talent going unnoticed.”

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That particular publisher couldn't offer her a full-time position, but Beth went into her next meeting with a song she knew was good and with a little bit cockier attitude. She landed a staffwriter position with MTM and within a year, one of her songs, "Baby I Want It" by the Girls Next Door, reached number 26 on the charts. Other artists such as Judy Rodman, Pam Tillis and Randy Travis began recording her songs. Currently, she's a staffwriter with Warner/Refuge Music.

Instead of rising to the top, Beth says she could have easily gotten caught up in the undercurrent she was faced with upon her arrival in Nashville. "What you hear on the radio and what the people in Idaho are exposed to are just the people who have made it and who have articles out, tv

coverage or radio airplay," Beth explains. "I used to think that's what I was going to have to compete with.

"But when you get here, you realize there's this huge vat of talent underneath, tremendous talent going unnoticed."

To what does she attribute her virtual newfound success? "You have to be committed. When I got here I just told myself, 'Okay, don't panic. Be upbeat, try to write songs and try not to get down. Just enjoy the process like you always have, long before you ever knew you were going to move here and find out how hard it was really going to be.'

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**“I had to learn that songwriting is just like anything else: if you have a good attitude, you get rewarded just for being a good soldier.”**

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"Once I got that down I got real serious about getting better and meeting my own little personal goals. I tried not to compare myself or say, 'Well, gee, I've been here longer and they're having success before me.' I had to learn that songwriting is just like anything else: if you have a good attitude, you get rewarded just for being a good soldier."

Though she'd been tasting success for several years, Tanya Tucker's 1988 rendition of Beth's and Don Schlitz's "Strong Enough To Bend" broke down all the barriers. "There was a charm to that record, not to say that it wasn't a good song because I always felt like it was, but the record sort of got the ball rolling."

Finally, Beth says people started listening to her songs the way she thought they had all along. "My reputation started to precede my songs and I was in a position where I had the opportunity I thought every writer had when I moved here."

That opportunity was if you have a good song, everyone will hear it, it will be automatically cut and become a hit. "You don't even get in that club until you accidentally have some success."

Beth says the success of "Strong Enough To Bend" made her turn one positive into another. "I'd have to say Jerry Crutchfield and Tanya Tucker really brought that song to life. So to be easier on the people that passed on it, the demo wasn't like the record."

She continued, "It was a guitar vocal, but it was hastily done. So, during the course of it being cut, I went back in and re-demoed a few things I'd just thrown together."

Another good thing that happened as a result of "Strong Enough To Bend" came when Willie Nelson's producer, Fred Foster, called to inform Beth he was looking for songs for Willie. "I'd never been asked by a producer to write a song, and I was thrilled," Beth recalls. "I was inspired by the opportunity and the idea that he would even ask me."

Like everything she writes, Beth had to feel it first. "As a writer, I had listened to Willie's songs for years and taken them apart. So, I drew tremendously from his influence on me."

Specifically, Beth remembers how the words to "Nothing I Can Do About It Now" came to her. "Writing it just about killed me. I had this title and I had the melody, but I couldn't get the words to work."

"Then I began wondering what it means when somebody says, 'Well, there's nothing I can do about it now' . . . usually, people are saying don't blame me or I'm not going to beat myself up about it."

"I started thinking, 'Gosh, how many times in your life can you get to the point where you say that', and then I thought, 'Well, think about Willie and the rich life and experience he has to draw from and these lines just poured out:

*I've got a long list of all the reasons  
For all the things I've done  
And a picture in the back of my mind  
Of what I've lost and won.*

"The rhymes were there and the verse made sense, but before I could even make the lines make sense I had to feel the way I would feel and the way Willie would feel when we said that," Beth ended.

While songwriting appears to be all glitz and glamour, Beth says it's probably one of the most brutal careers a person can choose. Above all, a songwriter has to be tough — tough enough to take defeat and yet tougher to get back on track.

But coupled with that toughness is a feeling of sensitivity and honesty. "It's really hard to balance the two out and not let the toughness get in the way of the writing, which has to be very open."

Like she depended on her husband for support during their move in 1984, Beth continues to depend on him today. Ernest acts as Beth's own personal publisher in that he's the first to hear and critique her work. "I trust his judgement, so when I write a song I play it for him before I take it out of the house."

Definitely not one to let defeat get her down, Beth is again working on an album project, which will be released in mid-April on Warner/Reprise Records. Her new lp, like the first, will be an acoustic-based/song-oriented album in the vein of a Carly Simon.

Hopefully, the timing of this lp will be right and disco or some other fad won't resurface to rob her of her well-deserved fame.

But if it does, Beth can simply look back on that day she and Ernest moved to Nashville and questioned whether they'd ever make it and know the answer is a resounding yes. **CJ**

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*"Nothing I Can Do About It Now" by Beth Nielsen Chapman. All rights reserved. Used by permission.*

— Kelley Gattis

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## Fan Fair Dates Set

**T**he 19th International Country Music Fan Fair is slated for June 4 - 10 at the Tennessee State Fairgrounds in Nashville. The week-long event is sponsored by the Country Music Association and the Grand Ole Opry.

Last year's Fan Fair attracted more than 23,000 people. A Fan Fair ticket includes 30 hours of concerts, admission to the exhibit halls, a ticket to Opryland U.S.A. park, the Country Music Hall of Fame and the Ryman Auditorium, plus two meals.

For registration information write: Fan Fair, 2804 Opryland Drive, Nashville, TN 37214. **CJ**

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## Virginia Team



**D**uring the coldest months of winter in 1988, Virginia Team, a Nashville graphic artist, realized one of her best friends was dying a slow, painful death.

Together they had weathered Beatlemania, the Nixon years and the advent of boom boxes. That friend made it through the Christmas of 1989 but not with the buoyancy and vigor of years gone by. It was with the brave, bitter resignation that the end was near.

Other people could better understand Virginia's sense of loss if her friend was a high school classmate or college roomie or even a beloved pet like her dog Pete, but not a 12 x 12 sheaf of protective cardboard. But the demise of the lp and its big, brilliant covers was like losing a friend.

Maybe it's similar to the heartache of an old-time railroad conductor when everyone started buying Model Ts instead of railway tickets, or the dejection a radio newsman experienced when radios were relegated to dark, top shelves, and huge televisions began radiating a gray glow from the center of almost every livingroom in America. It wasn't just another leap of technology. It was the end of an era.

Album covers have been Virginia's bread and butter for going on 25 years. A flip through her portfolio is like a whirl through an art gallery — gentle abstract paintings for classical and new age covers, stark photos of long-haired musicians for rock albums and striking close-up portraits of Country artists. Hard to categorize, each cover has a different look and feel.

"I wanted to be a designer and live in New York City, and when I was 24 years old all my dreams came true. It wasn't even a design studio. It was a record company and it was Columbia Records. That's when they had Bob Dylan and Simon and Garfunkel. I mean Columbia Records was *it*.. It changed the whole course of my life."

She excelled at Columbia, and CBS transferred her to Los Angeles to start the art department there when she was 26.

"They had Chicago, Andy Williams, PG&E, Johnny Mathis, The Byrds, Taj Mahal, Janis Joplin, Gary Puckett and the Union Gap. Boy, I was terrified the first time I went to Barbra Streisand's house. I felt over my head. And then I worked myself to death trying to prove myself. It was just a lot of self-doubt. I always *seemed* like I had confidence, but I was always driven by fear."

The girl from South Carolina (who says "cover" like "ca-va") had hit the big time. "I was doing good and had a lot of power for that age. In a way, I thought I had to fit the mold. When I moved out to LA, it was like boy, was I out of my class."

Part of fitting the mold was drinking and taking drugs.

"That job was very stressful in LA and then my mother and father died in a year and a half's time from each other. I was real close to them, and it kinda turned my whole world upside down. I went through a lot of internal and emotional changes. I didn't know what was what. It was like a personal crisis. At that point, I went off on a search about what's life, what's God, why are we here, what am I doing.

"Everything had happened real fast in my career. When I was doing that job at 27, it was more of a job I should've had at 40. I had just burned out. What brought it to that crisis was my mother died of cancer and my father was hit by a car. Both of them were pretty sudden and tragic. I just couldn't get over the grief. And I needed time out. I feel like I've had several of these time-outs in my life. I don't know if it's like baby nervous breakdowns or burning out or what."

So Virginia quit her job, bought a farm and moved to the little town of Mariposa, California near Yosemite and raised goats.

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... I was terrified the first time I went to Barbra Streisand's house. I felt over my head. //

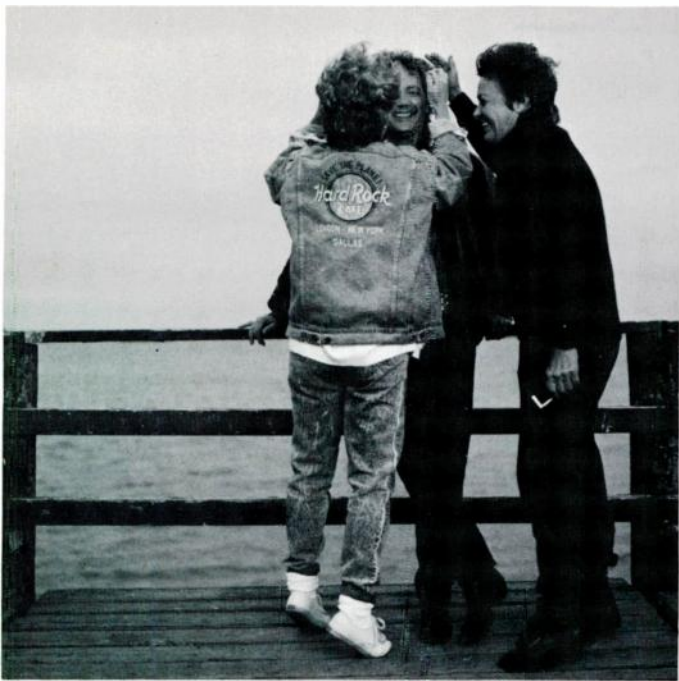
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"And I swear planting seeds and being out in nature and getting out of the fast lane helped. I ran out of money after four years and had to go back to work."

But it was a compromise of sorts. She went to work for Caribou Ranch in Colorado, a 3,000-acre spread with an elaborate studio, doing graphics and gardening.

Then she went to San Francisco and worked on OUTSIDE magazine until John Berg, creative director at CBS — the same man who had hired her a dozen years before — offered her a job at the CBS Country division in 1978. Her plan was to stay in Nashville less than two years. But she didn't stick to her plan.

Four years later, the April issue of ESQUIRE magazine ran a story entitled "The Heavy 100 of Country Music". Under Virginia's photo the caption read: "Has created classy new Country look on album jackets galore (Rosanne Cash, Ricky Skaggs, Bobby Bare) and has been a great friend to Nashville pickers. Dresses like a hippie, wears Army fatigues to work and knows how to party."



Her life in the fast lane in New York and Los Angeles had groomed her perfectly for creating a new standard for Country album covers. But her partying lifestyle was getting the best of her. In 1984, she went into treatment for drugs and alcohol.

"That changed my life. There's so many people in this business that have had to quit living like that. In a way, I feel more creative and more at peace with myself."

Virginia's creativity is one reason she's had so much success with her own business, Virginia Team Design, in a renovated house on 17th Avenue, in the heart of Nashville's music community. She was one of hundreds out of work after a massive CBS layoff in 1985.

"It (being laid off) was just exactly what I needed," she says now. "I never dreamed I'd have my own business."

Her informality noted in the *ESQUIRE* article gives her office a homey feel. It smells of strong coffee and Camel cigarettes. Album covers and photos are scattered on tables and hung on walls. Aqua blue grease pencils and an assortment of pens are crammed in a Jacob & Co. Extra Light Cream Crackers box near her light table. Her overgrown mutt, Pete, sleeps on a huge red cushion in an unused fireplace.

"He's as pretty as the RCA dog, don't you think?" Virginia says and laughs as she pats Pete. "I always heard the definition of a small business is those that bring their dogs to work."

She may define her business as small, but she designs and coordinates the jackets of a considerable chunk of Country lps, cds and cassettes. During the hour Virginia was interviewed, Tony Gottlieb, Dan Seals' manager, came by to look at mock-ups of Dan's upcoming project and Steve Wariner called. Just two days before, she had flown to Laredo, Texas to shoot Steve for his new album.

"They wanted him larger than life. I wanted them to make the horizon low so Steve would have lots of stature. I wanted him big and the trees small." Virginia goes to her lightboard and starts explaining how lowering the horizon line creates the effect she wanted.

She doesn't do the photography herself but coaxes the photographer and artist. Virginia says it's often a challenge to transform artists and musicians into models.

"I've worked at this so long I don't mind jumping in and saying 'Hey, we're not going to use it,' and sometimes I'll have artists and they'll be standing there and kinda fading or going into a daze and I'll say, 'Breathe! Stand up. Hold your stomach in. Throw your shoulders back.' I'll have them lean over," she says as she gets up and then bends over to touch her toes. "There's something about the blood rushing around."

Virginia will sometimes take her thumb and rub the tension lines on an artist's forehead to get him or her to relax. She's even used a stick to prod artists into loosening up.

Only sometimes does she get to hear the music on a project. Often the album title hasn't been decided. In Steve Wariner's case, the title changed while they were shooting. That doesn't hinder Virginia. "Basically, what you want is a great photo or a great feeling."

With the slow death of the lp, she tells photographers to "think vertical" for cd and cassette covers. Her business certainly hasn't slackened as lps go the way of mood rings and cds fill the void. But the size of her canvas has shrunk to what she says is "smaller than a book jacket cover." Still she's not complaining. And after last winter, she's adapting.

Now Virginia has a small mini-portfolio of cd covers about the size of most grandmothers' brag books, the kind that can easily be stuffed in a purse. It's almost like her dear friend the lp has spawned a new generation — the cd. And Virginia is still working her creative genius on the second generation with as much fervor, and more confidence, than she did on the first. **CJ**

— Teresa George

## S I D E B A R

Hot Country picker **Ricky Skaggs** garnered **GUITAR PLAYER** magazine's **1989 Readers Poll Award as Best Country Guitarist**. He has won the award twice previously — in 1987 and 1988.



**Tanya Tucker** hosted two duet partners in the studio recently for her upcoming release on **Capitol Records**. She was joined by fellow Capitol recording artist **T. Graham Brown** and CBS' **Vern Gosdin**. The album is due out in February.



**Brenda Lee** worked on her new album on **Warner Bros. Records** recently at Nashville's **Nightingale Studio**. Musicians who participated in the sessions included **Steve Gibson** on guitar, **Eddie Bayers** on drums, **David Hungate** on bass, **Mark Casstevens** on acoustic guitar, **Larry Byrom** on acoustic guitar and **Randy McCormick** on keyboards.



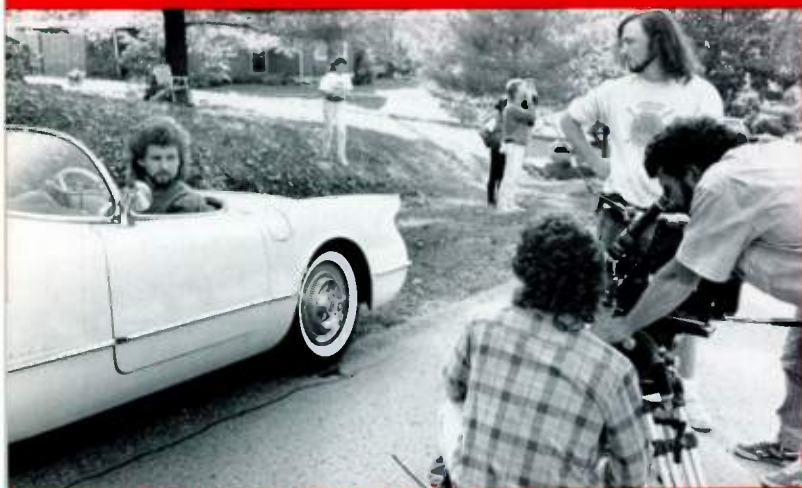
**Randy Wachtler's 615 Productions** in Nashville recently helped out the **Los Angeles Lakers** basketball team with their new promotional video for 1990. The jingle company wrote and produced the music for the audio portion of the video.



**Becky Hobbs** was recently in **Synchrosound Studio** in Nashville cutting preliminary demos for an upcoming new album. Working on the project with her were musicians **Don London** on guitar, **Larry Gadler** on bass and **Mike Daley** on pedal steel.



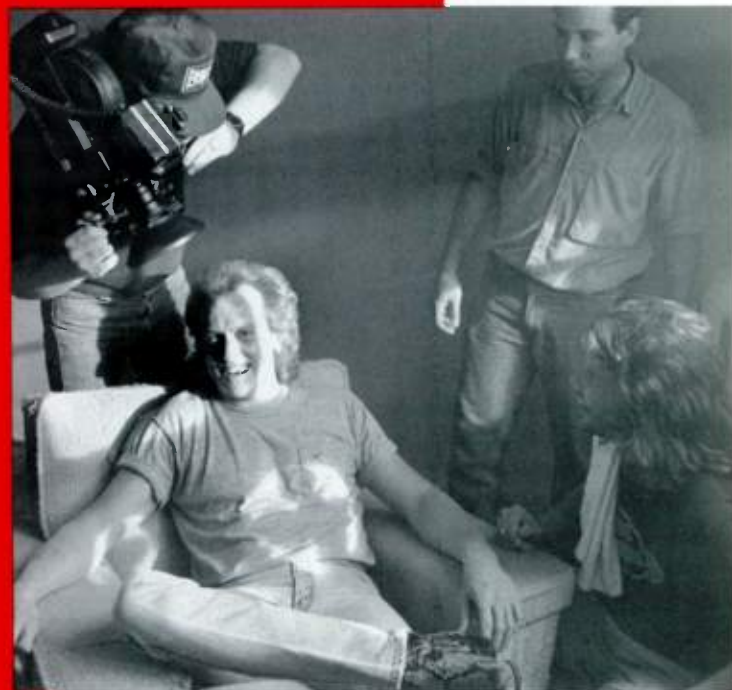
▲ Arista Records group Exile film their latest video, "Keep It In The Middle Of The Road", in Sparks, Nevada. The video, produced by Dean Lent for Lamelight Productions, captures Exile members Lee Carroll, keyboardist; Sonny LeMaire, bass player and vocalist; Paul Martin, guitarist; and drummer Steve Goetzman; performing literally in the middle of the road.



▲ Capitol Records act Trader-Price make their video debut with their latest single, "Lately Rose". The group will release their first album this month. The video was produced by Narvel Blackstock and Kitty Moon and directed by Blackstock and Larry Boothby for Scene Three Productions. Pictured on location in Nashville are the Scene Three crew and Trader-Price member Chris Price (in car). — Photo by Beth Gwinn



▲ MCA recording artist Marsha Thornton (right) shoots a video for her new single, "A Bottle Of Wine And Puro Cline" at a farm in Gallatin, Tennessee. The video was directed by Larry Boothby (shown left manning the camera) and produced by Kitty Moon for Scene Three Productions. — Photo by Beth Gwinn



▲ Epic recording artist Les Taylor makes his video debut with "Shoulda, Coulda, Woulda", which was produced by Robert Deaton (with camera) and directed by George Flanigen (bottom right corner) for Deaton Flanigen Productions. — Photo by Beth Gwinn



▲ Eddie Rabbitt (center) clowns it up with the creators of his latest video, "On Second Thought". Director Steve Boyle (left) and producer Greg

Crutcher (right) recreated a 1950's Country Music television variety show for the clip.

— Photo by Don Putnam

A video for Vern Gosdin's "That Just About Does It" is a finalist in the video competition of the International Film Festival of New York. It was produced by Deaton Flanigen Productions in Nashville.

A new video biography of the father of Country Music, Jimmie Rodgers, is now available through The Cinema Guild. The 30-minute video, entitled "Jimmie Rodgers: The Father Of Country Music", was produced and directed by Gina Neville. It traces Rogers back to his humble beginnings in Meridian, Mississippi and chronicles highlights of his career, showing how his musical legacy is still celebrated today by legions of fans. Copies of the video may be obtained by contacting The Cinema Guild at (212) 246-5522.

Rosanne Cash has released her first home video, "Retrospective", a collection that spans a decade of her artistry. The collection features videos of seven of her number one singles and includes Rosanne talking about her life and her music.

Ricky Van Shelton has released a video for "Statue Of A Fool", a cut from his upcoming album on CBS Records. Produced and directed by Robert Deaton and George Flanigen of Deaton Flanigen Productions, the video was shot in Nashville and features Shelton in a silhouette setting.

The latest release from Willie Nelson, "There You Are", features a performance clip of Nelson mixed with flashback scenes of a love left behind. Produced by Lana Nelson and directed by Boo Ink for Lana Nelson Productions, the video was shot in Austin, TX.

Patty Loveless' latest video, "Chains", from her HONKY TONK ANGEL lp, mixes a performance clip of Loveless with film footage from old comedy movies. The video was produced by Marc Ball and directed by John Lloyd Miller for Scene Three.

Studio Productions has released a new video for Paul Overstreet's latest single, "Seein' My Father In Me", on RCA Records. Produced by Mary Matthews and directed by Jack Cole, the video was shot in black and white and uses clips of Overstreet mixed with shots of fathers and their sons.

The Marcy Brothers have a new video out for their latest single, "You're Not Even Crying". Produced by Scott Rattray for Winterlion Productions, the video was shot in Nashville and directed by Robert Frey.

MCA recording artist Marsha Thornton makes her video debut with "A Bottle Of Wine And Patsy Cline", an emotion-packed single from her self-titled album. Produced by Kitty Moon for Scene Three and directed by Larry Boothby, the video was shot in Gallatin, TN.

Bobby Vinton has "one of those days" in his latest video for the single "It's Been One Of Those Days" on Curb Records. Scene Three produced the video, which was directed by Larry Boothby and shot in Nashville.

Baxter Black, America's cowboy humorist, has completed a video entitled "Anonymous End". The video is a jaded look at a funeral of a not-so-close personal friend, and features appearances by some of the best cowboy cartoonists in the country.



## Austin City Limits

**I**wanna go home with the armadillo,  
Country Music from Amarillo and  
Abilene  
The friendliest people and prettiest  
women you've ever seen.

Go into any bonafide hardware store in Texas, the kind with dusty shelves crammed with every imaginable nut, bolt, screw and watchamacallit and you'll usually find a soft drink machine — the legitimate kind, the ones shelling out little Cokes in green bottles and Big Red. Most every native Texan knows what a Big Red is, just like they knew what Corona Beer was long before people north of the Panhandle started selling it for \$2.50 a longneck. Texans also know how to drink a Big Red. There's only one way to down those sugar-laced, carbonated wonders with enough red food coloring to make the mildest health food advocate flee in disgust. You drink it straight out of the bottle. No plastic cup, no pretty glass with ice cubes. Drink it straight or not at all.

Terry Lickona, producer of "Austin City Limits" on PBS, says that's the way people in Texas like their music too — straight. No host making interminable small talk, no hemorrhoid commercials. No flashy lighting or sets. And no applause signs. They

haven't changed the set in years and don't plan to. "What could be better than what we've got, a set of the Austin skyline."

"London Homesick Blues", Gary P. Nunn's raucous homily warning of the loneliness and troubles that befall Texans who leave the state will do just fine as the show's one and only theme song, thank you. Even the audience doesn't change much. "Some of these people have been coming to the shows for years."

In the case of "Austin City Limits", familiarity breeds fans. As the show goes into its 15th season this month, it has moved steadily from a cult following in the first few years to an audience numbering almost 6 million each week in more than 280 markets. Viewers tune in to an artist showcasing his wares on a small wooden stage crowded on three sides by clapping, dancing fans.

The artists, like the audience, aren't coached on what to do. "We don't tell an artist what to play, where to stand or how to act. We just basically turn over our stage to them and let them get up and do their own show."

This uninterrupted mini concert so popular with "Austin City Limits" viewers has been threatened with extinction once or twice.

"We were a little nervous at first when music videos came out and became such a rage. Some people even said, 'You're gonna have to change your format. You can't get away with that straight performance stuff anymore because people will get bored. They want to see some action, some videos.' We actually talked about changes we could make, and I'm glad we decided not to."

They've also had a few acts hesitate about broadcasting a chunk of their live road show. Some want to save that for ticket-buying fans not tv channel switchers who can tune in for free.

But Terry says there will always be an audience for "Austin City Limits" "as long as the music's good and there aren't a lot of gimmicks thrown in."

The Motel 6 no-frills-no-gimmicks approach to the music also extends to artists. They don't get picked up at the airport in a limo or served lavish

catered meals backstage after rehearsal. They also don't get paid big bucks for appearing. Whether it's George Strait or newcomer Tish Hinojosa, artists receive union scale, roughly \$400 for their rehearsal and performance time. Backup musicians make about \$200 - \$300.

## AUSTIN CITY LIMITS

"Being on PBS, nobody gets rich, including ourselves. It's kinda nice because when I book shows I never have to negotiate with anybody. They don't do it for the money. They do it for the exposure or because they really respect the format of the show. We get those contract riders with two or three pages of special things but they always tell us, 'Don't pay any attention to that. That's for our regular shows.'"

"Austin City Limits" definitely isn't a regular show. It's touted as the longest-running Country Music series on television. But Terry admits they stretch the Country boundaries a bit. This season's guests include non-Country acts like Michelle Shocked and Stevie Ray Vaughan and the fringe players like Lyle Lovett and Mary Chapin Carpenter along with Waylon Jennings, George Jones, Alabama, Kathy Mattea, Shenandoah, Marty Stuart, the Nitty Gritty Dirt Band, Tish Hinojosa and rockabilly's Carl Perkins.

"A lot of people tell me, 'I don't really like Country Music but I watch 'Austin City Limits' every week.' I think we do appeal to a more eclectic, maybe even a more sophisticated audience."

"We have to be true to our roots as well since 'Austin City Limits' started as a showcase for Austin music. We certainly don't want to ignore what's going on in our own backyard. I like to think of 'Austin City Limits' as being a show about all kinds of roots music so we're probably a little more liberal with our format than The Nashville Network or straight Country Music programming."



The show has been around as long as "Saturday Night Live" without the ups and downs and in-fighting that show has seen. "Austin City Limits" is like a big family in a lot of ways. We have our squabbles from time to time but we know each other inside out. A lot of the people who work on the show have been on the crew for years." Director Gary Menotti started out as a student working in the crew and has moved up through the ranks working almost every job in between.

And just as "Saturday Night Live" has chronicled comedy and comedians, "Austin City Limits" has documented Country Music — sturdy, lasting singers, new artists and the quirky and offbeat ones.

"Most other shows just do a couple of songs from an artist or their current hits or videos. The fact that we give each artist a half hour and sometimes an hour means they can really stretch out and do different kinds of music and show a good cross-section of their style. Plus we've got George Strait's first time he did the show eight years ago and his most recent appearance so you can see the growth in an artist. And we've got people on video who are no longer alive ranging from Ernest Tubb and Merle Travis to

Marty Robbins to Keith Whitley who did our show last year."

Producing a show for more than a dozen years, Terry's had his share of close calls.

“ . . . when I book shows I never have to negotiate with anybody. They don't do it for the money.”

"Last year we were doing a show with John Hiatt on February 5. I'll always remember that date. Our schedule had run out. We were down to the wire, and it also happened to be the day we had the worst ice storm in about 10 years to hit Texas. John was driving in from Houston to Austin by bus which usually takes about three hours. It took 'em 10 hours that day. The streets in Austin were completely shut down. Every business had closed. He finally got here from Houston and then we didn't think we'd have an audience. But people actually came out and walked to get down to the studio to see the show, and we had a full house. It was kind of like a disaster situation where people almost get closer when they have to share something like that.

"Another nightmare was when George Jones didn't show up. No-Show-Jones pulled a no show for 'Austin City Limits'. The funny part was that it really wasn't his fault. He was completely sober and straight as could be but he was stuck at home in East Texas where he and Nancy were living on a farm. He was going to fly in that night on a private plane but his pilot didn't show up. You can imagine me. I always do the warmups before our tapings and I had to get up and explain to this crowd of die-hard George Jones fans that George wasn't going to show up because he couldn't get a plane out in time. Nobody believed me for a minute or two."

What does the future hold for "Austin City Limits"?

Terry says he hopes it will include a home video collectors' series but adds that being on public television they really don't have the money to invest in it yet. But he knows the future will include more timeless music — the kind just as good 20 years from now as it is this season — a set with the Austin capitol and "London Homesick Blues". **CJ**

"London Homesick Blues" by Gary P. Nunn. © Used by permission.

—Teresa George



## Dave McLain

**I**n the ever-changing world of radio, where stations switch formats with the bat of an eye, and market shares and ratings sometimes become more important than the music itself, one station in West Virginia has remained a constant —

always there, always dependable, always *Country*.

WTCR in Huntington, West Virginia is that station, and if its formula for success sounds too simple, that's probably because it is simple. Just ask Dave McLain, WTCR's mid-day personality. He's been with the station for over 12 years, and though he's seen lots of changes during those years, his love for the music has never faltered. Dave started out working part-time for WTCR as a go-fer for the program director, and he's been with the station in one capacity or another ever since. But his love affair with Country Music started long before Dave ever set foot in West Virginia.

Dave grew up in Southern California listening to stations like KFOX and KLAC, and he used to write the disc jockeys at those stations, asking them how to get into radio.

"When I was 13, I knew I wanted to get into radio. I was always as interested in what the announcers had to say, as in the music I was

hearing. I never really had the desire to get on a stage and perform, but radio gave me a chance to be a closet performer. I was shy, but I could sit in my studio and be talking to one person or a million people, it didn't really matter."

Dave admits that landing a job at WTCR was really "preparation meeting opportunity" because he has always been a loyal fan and student of Country Music. And he adds that his tastes don't run strictly Country.

"I never grew up putting labels on music. I liked all kinds of music, from rock 'n' roll to Country and back again. My mom was into musicals — she taught me how to sing "Oklahoma" before I could spell it," Dave reflects. "But I really had a special love for Country Music."

That love for Country is shared by Dave's colleagues at WTCR, and Dave cites the family atmosphere of the station as being one of the factors in its success.

..... (continued on page 21)



## U.K. Country Album Chart



After his London Palladium debut in November opening for Randy Travis, James House met up with CMA's European Director Martin Satterthwaite, European Operations Assistant Julia Morrice and publicist Richard Wootton. Pictured (l to r) are Satterthwaite, Morrice, House and Wootton.

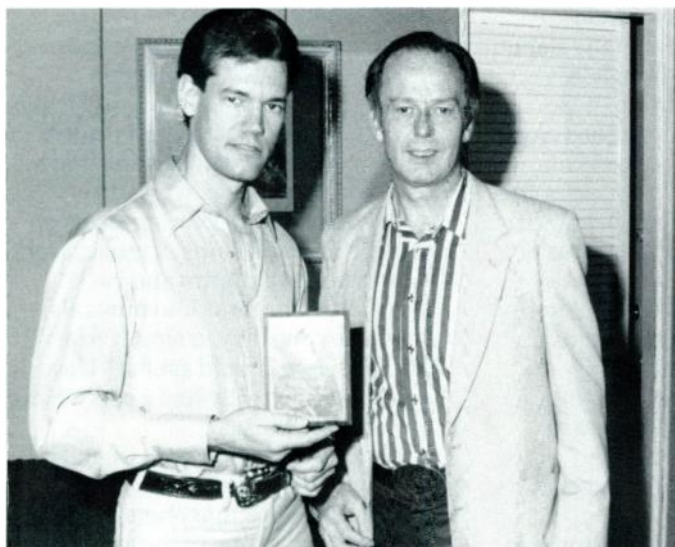
— Photo by Ian Tilbury

**Totally Awesome**, a Country/pop/gospel trio from Chicago performed concerts in the Tokyo area during October.

**Hank Thompson, Stella Parton, Jana Jae** and the Nashville-based **Silver Bluegrass Band** performed in Brazil during October. The first **Country Music Festival** there combined Brazilian and American styles of Country Music and included 12 concerts in four cities.

**TROS Radio** in Holland has discontinued its Country Music program after 19 years. For years, the show was number one in Holland.

"**The Daniel O'Donnell Show**" currently has a prime-time slot on Sunday nights on **RTE television** in Ireland and is attracting top 10 ratings. The European Country star hosts the series of 10 one-hour shows featuring artists in the American and Irish music scene including **Loretta Lynn, Ed Bruce, Lorrie Morgan, Stella Parton, the Forester Sisters, Philomena Begley** and **Sandi Kelly**.



Randy Travis, voted Most Popular International Act by the members of the British Country Music Association, is presented with his award by Tony Byworth, backstage at the London Palladium on November 5.

— Photo by Ian Tilbury

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

THIS WEEK	TWO WEEKS AGO	December 23, 1989
1	1	THOUGHTS OF HOME Daniel O'Donnell — TelStar
2	2	STORMS Nanci Griffith — MCA
3	3	NO HOLDIN' BACK Randy Travis — WEA
4	5	FROM THE HEART Daniel O'Donnell — TelStar
5	4	AS LONG AS I HAVE YOU Don Williams — BMG
6	6	I NEED YOU Daniel O'Donnell — Ritz
7	11	DON'T FORGET TO REMEMBER Daniel O'Donnell — Ritz
8	9	COPPERHEAD ROAD Steve Earle — MCA
9	8	OLD 8 X 10 Randy Travis — WEA
10	15	LONE STAR STATE OF MIND Nanci Griffith — MCA
11	7	ALWAYS AND FOREVER Randy Travis — WEA
12	14	ONE FAIR SUMMER EVENING Nanci Griffith — MCA
13	16	NEXT TO YOU Tammy Wynette — CBS
14	10	WHITE LIMOZEEN Dolly Parton — CBS
15	12	LYLE LOVETT AND HIS LARGE BAND Lyle Lovett — MCA
16	20	LITTLE LOVE AFFAIRS Nanci Griffith — MCA
17	18	STORMS OF LIFE Randy Travis — WEA
18	19	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — Ritz
19	13	PONTIAC Lyle Lovett — MCA
20	RE-ENTRY	RIVER OF TIME The Judds — BMG

Country Music Association © 1990



## In Memoriam

### Connie B. Gay

Connie B. Gay, founding member and first president of CMA, died December 4 of cancer at the age of 75. Noted as one of the premier Country entrepreneurs in the Virginia/Washington, DC area, he played a major role in the transformation of Country Music into a modern entertainment industry through his constant promotion of it. He was instrumental in the careers of such Country artists as Patsy Cline, Jimmy Dean, Roy Clark and many others. The owner of nine radio stations, he began broadcasting a Country radio show on WARL in the nation's capital in 1946, and booked the first Country show in a concert hall there in 1947. Constantly promoting Country shows throughout the region, he regularly staged major concerts starring artists such as Hank Williams and Ray Price. Along with helping found CMA, Gay also provided the impetus for the formation of the Country Music Foundation, which has since become one of the most prestigious music research centers in the world. Gay was elected to the Country Music Hall of Fame in 1980.

He is survived by his wife Katherine, son Jan and daughters Cecilia and Caroline, all of Washington, and by daughter Judy Ann Burkley of Miami.

## CMA Members May Be Missing Out

**C**MA members may be missing out on important mailings from CMA. During the year, CMA mails awards show voting ballots, awards show ticket order forms, registration forms for seminars and CLOSE UP magazine; however, these may not be reaching you because CMA hasn't been notified of address changes you may have made.

If you have changed addresses, please notify CMA's Membership Department in writing immediately at 7 Music Circle North, P.O. Box 22299, Nashville, TN 37202.



# NEWSBREAKERS

**Warner Bros. Records/Nashville** will begin operation of a newly formed Christian label January 1. **Neal Joseph**, former vice president of A&R for **Word Inc.**, has been appointed vice president and general manager of the yet unnamed label. Three acts have already been signed: **Margaret Bell**, **Donna McElroy** and the Grammy and Dove award-winning group **Take 6**. The label will be distributed to the Christian market through **Sparrow/Starsong**, with its first release scheduled for the second quarter of 1990.



The **Cross The Country Volunteer Jam** will be held in cities nationwide on January 21. The purpose is to enlist the help of Country Music performers, bands, clubs and organizations to hold an event on that day and donate the profits to the **American Red Cross** disaster relief effort. With the devastation caused by Hurricane Hugo and the San Francisco earthquake, The Red Cross desperately needs more funds. Events have already been scheduled in Maine, New Jersey and New York. Many of them are being sponsored and promoted by Country radio stations. The mid-Maine office is handling national coordination of the events. For more information, contact that office at (207) 873-6176.



**Randy Travis** will be the Coke Classic celebrity appearing on television and radio advertising for 1990. He recorded tracks in mid-December in Nashville for a song that he, **Don Schlitz** and **Lib Hatcher** wrote which incorporates the "Can't Beat The Real Thing" theme. Travis is the first Country performer in recent years to be asked to represent a Coca Cola product in a major national ad campaign. **Elton John** has been announced as the celebrity for the 1990 Diet Coke campaign.



In early December, **Jimmy Bowen** was named president of **Capitol Records/Nashville** replacing **Jim Foglesong**, according to **Joe Smith**, president and chief executive officer of **Capitol-EMI Music Inc.**

Bowen, formerly head of **MCA Records** in Nashville and most recently president of **Universal Records**, will combine his dissolved Universal Records label with Capitol's current Nashville roster.

Most of the current Capitol executive staff will be replaced. Foglesong, a 38-year music industry veteran, had been at Capitol for five years. Under his leadership, Capitol introduced Country fans to Garth Brooks, T. Graham Brown, Suzy Bogguss, Sawyer Brown and others and helped revitalize the careers of Marie Osmond, Tanya Tucker and Mel McDaniel.

The acts moving to Capitol from Universal include Gary Morris, Eddie Rabbitt, Eddy Raven, Wild Rose, Glen Campbell, Lacy J. Dalton, John Anderson and Larry Gatlin and The Gatlin Brothers Band.

Capitol/Nashville will be distributed through CEMA Distribution.



# Controlled Composition: Tangled Issue For The Music Industry

It has several elements of a typical Country song — a love/hate relationship, a can't-live-with-you-and-can't-live-without-you plot line and no pat answers to the tangled problems they must face together.

While controlled composition may be contract legalese to many people, inside the music community it's a complex issue that stirs emotions among publishers, record company executives and writer/artists. And unlike the Country song that resolves a problem in less than three minutes, the issue of controlled composition may take years.

What is a controlled composition?

A controlled composition is defined by the terms of a contract between the record company and artist. Although the definition can vary, a controlled composition is usually defined as a musical composition written, owned or controlled, in whole or in part, by the artist. The contract also provides that the controlled composition will be licensed to the record label at a reduced rate, usually 3/4 of the statutory rate. The reduced rate is customarily paid on net sales as defined in the contract, according to Horton Frank, a lawyer with Dearborn & Ewing in Nashville.

The statutory rate is the minimum royalty rate which record companies are required by the Copyright Act to pay the proprietor of the copyright, usually the music publisher, for the use of a song unless otherwise agreed, Frank said.

Congress revised the Copyright Act in 1976, and the changes became effective in 1978. The act increased the statutory rate with a stair-step increase over the past 11 years. This month, the statutory rate was increased to 5.7 cents per song on an album.

About the time Congress revised the Copyright Act, many record labels began including a controlled composition clause in their contracts, according to Michael Milom, of the Nashville law firm of Wyatt, Tarrant, Combs, Gilbert & Milom.

"It's just another one of many attempts to erode the value of the copyright," said Publisher Karen Conrad, president of AMR Publications. "They're asking for a lesser rate than Congress has allowed us."

Record companies defend the practice for several reasons. First, they say the clause is simply a negotiating tool, one aspect of a total economic package.

"Capitol considers the so-called controlled composition clause to be one of many elements of an artist's recording contract that are to be negotiated in good faith," said Bob Young, vice president of administration and business affairs for Capitol Records Inc. in Los Angeles. "It serves no useful purpose to isolate and focus debate on that issue to the exclusion of everything else."

Record companies also spend hundreds of thousands of dollars developing an act, and only roughly 10 percent of a record company's artist roster actually make a profit.

"Controlled composition is a mechanism by which a record company can recoup some of its expenditure," said Rick Blackburn, vice president of operations at Atlantic Records/Nashville.

Roy Wunsch, head of CBS/Nashville, agrees.

"To a large degree, the record labels roll very expensive dice. Recording and marketing cost receding they're increasing. The consumer will not tolerate continuing increases in the cost of music and 'controlled copyright' is one way of helping to keep prices stable."

And record labels will also argue that a writer/artist saves publishing companies money. Typically, a publisher pays to have a demonstration tape made of a song and then pays a songplugger to pitch the song to artists, producers and record companies in hopes of getting it cut. When a writer/artist is signed to a label, he or she simply presents songs directly to the producer and label A&R execs with little or no expense to the publisher.

But while record executives will argue that a writer/artist saves publishers money, Publisher Woody Bomar argues that a writer/artist actually saves a record company money too.

"Look at how much it saves the A&R department. It saves the record label a tremendous amount of expense in personnel time in searching for songs. And publishers these days spend a tremendous amount of time and money developing the writer/artist, and they deserve full statutory income."

While most writers and publishers want the full rate, most don't get it.

"It's been my experience that if you're representing a new artist, you're not going to be very successful in getting the controlled composition clause removed from a contract," said Horton Frank.

Publisher Karen Conrad said, "Writers and publishers are at a real disadvantage because record labels are huge, and a writer/artist is just one person and his or her negotiating power is nil when it comes up against a big record label."

"I have a writer/artist and when she was signed to a record contract, we said okay on the controlled composition. We're not in the position to negotiate that. Very few publishers, even the large ones, are in a positive position to negotiate."

Bomar, president of Little Big Town Music, says that if a record company signs two acts — a writer/artist and an artist who doesn't write — the writer/artist is expected, by taking a reduced rate, to underwrite some of his development expenses. Artists who don't pen their own songs have the same development expenses but those are completely subsidized by the label, he said.

Bomar is also against controlled composition because it makes some songs "cheaper" for a record company to put on an album than others.

"I feel like it makes the label less objective about accepting the right song. I think they'll tend to go with the cheaper songs, the ones they can get for 75 percent instead of ones they may have to pay a full rate for."

But Country singer/songwriters may have it better than pop acts. Attorney Michael Milom says that Nashville record executives define the clause more strictly than in the pop world.

"Let's say the artist/writer pens five songs on the album. One aspect of the clause would be that those five songs would be licensed to the record company for the 3/4 rate."

"Some record companies go one step further and say the artist/writer also must guarantee the record company the 3/4 rate on the other songs on the album even though he or she didn't write them. I call that the pop application because in Nashville you usually can't get good songs unless you pay full rate."

Milom says the controlled composition clause means that co-writers who write with an artist are usually forced to take the 3/4 rate too. "That means the co-writer is helping supplement the artist's career."

Although controlled composition clauses have been around for over a decade, artists and publishers seem to be more vocal about it lately.

Attorney Milom sees the growing

opposition as part of a trend.

"I perceive it, quite frankly, that the songwriters are gathering power and are much more aware of the issue than they used to be, and we're seeing the development of more singer/songwriters," Milom said.

"It's something we live with at this point," Karen Conrad said. "All we can do is complain. I'm just a small company and struggling along trying to make it in the marketplace. My only hope is that this thing will go to court. A large publisher might take the record companies to court in an anti-trust action."

Milom explained, "That type of action would have to be based on the theory that the record companies acted in concert, collaborated with

respect to this provision which they all include in their contracts and which has deprived or eliminated any competition with respect to this issue.

"But the record companies say, 'We're all aware of the issue and we didn't all do it at the same time. We found it necessary for economic reasons to arrive at the same conclusion and include those provisions in our contract.'"

Whether the controlled composition clause will stay in most new artists' contracts remains to be seen.

Attorney Horton Frank said, "For the short term, I don't see the record company changing its position, and I don't see artists and publishers changing their views on it either." 

**Dave McLain — WTCR (continued from page 17)** .....

"One of the keys to winning on the street, is winning in the halls. If you get along with your co-workers and everyone is pulling in the same direction, it really helps," Dave said.

"We send every one of our announcers out to do remotes so that people are familiar with our djs, even our overnight person. And we have a lot of hometown people on our staff, so that helps, too. And most of them have been at the station quite awhile, so the longevity factor enters in, too."

But the 35-year-old station, steeped in Country Music tradition, continues to make inroads into the industry, not just with strong ratings and listenership but with innovative *new* programs as well, according to Dave.

"We recently instituted a new show at the station called 'VCR — Video Country Radio'. We wanted a show that would acknowledge the impact that video is having on radio. So, this show is a way to give exposure to songs that people may have seen on CMT or TNN, that haven't made it to the playlist or haven't made it to the charts yet," Dave explains.


"We invite listeners to call in and request songs from videos they see on CMT and TNN, thus giving exposure to some of the newer artists. Country video is like MTV was years ago to rock 'n' roll — it's breaking a lot of new acts. This year alone, I think there have been about nine artists who've hit the Top 40 with their very first single release, and that's unheard of for Country.

"Videos are a big factor in that, and we're trying to make it even more so here, trying to build up the cutting edge by exposing as many new artists as we can."

Heralding tradition yet keeping up with the times has proved to be a successful practice for WTCR, and Dave explains that much of that success comes from the station's outlook.

"We don't look at ourselves as simply being a Country station. We are the best adult station, and we

happen to play Country Music. We try to adapt to the lifestyle of our listeners, and not try to make them fit into the mold of the Country lifestyle, whatever that may be."

"I think by keeping our appeal as broad-based as we can — or at least attempting to do that, keeping that as our constant focus — we're not worried about other stations who are just playing Country tunes. Because we try to be more than that." 

— Lorie Hollabaugh



BMI hosted a celebration in Nashville recently for Steve Wariner's number one hit, "I Got Dreams"; co-written by Bill LaBounty and Wariner and published by Screen Gems-EMI Music, Inc. and Steve Wariner Music Inc. Pictured at the party (l to r) were Celia Hill-Froehlig of Screen Gems-EMI Music, Inc.; BMI's Harry Warner; LaBounty; BMI Vice President Roger Sovine; Wariner; and Lance Freed and David Conrad, both of Irving Music, which administers Steve Wariner Music, Inc.

## NEWSLINE

Rhino Records has released **LIVE 1965**, an in-concert album by the late **Ernest Tubb**. Rediscovered after 20 years, the rare performance was taped by Texas Troubadour drummer **Jan Kurtis** on portable stereo equipment during Tubb's performance near Seattle, WA. The lp includes classics like "Walking The Floor Over You", "Waltz Across Texas" and "Thanks A Lot".

Because of the enthusiastic response to **Dolly Parton's** version of "He's Alive" performed on the "CMA Awards Show" in October, the song has been released as a single to Country, contemporary Christian and Southern gospel radio stations across the country. A video has also been made from footage of her performance on the show. "He's Alive" is off her current **WHITE LIMOZEEN** lp.

The **Country Music Foundation** recently received a \$10,000 gift from Country Music artist **Kenji Nagatomi** of Kyoto, Japan. The donation marked the first time in the history of the foundation that a performer made an unsolicited contribution of that magnitude.

The **Bellamy Brothers** raised nearly \$100,000 at their first annual benefit concert, the **Snake, Rattle & Roll Jam** in San Antonio, FL recently. All proceeds went to a statewide program dedicated to preserving the Florida panther and **St. Anthony's School Foundation Inc.**




While in Phoenix for two sold-out performances, **Clint Black** attended a pre-concert party with 50 lucky listeners of **KNIX AM/FM**. Black signed autographs, took pictures, and enjoyed hors d'oeuvres before going out and wowing the crowd.

## New Up Close Feature Begins Next Month

**C**LOSE UP magazine will begin a new feature segment in its February issue, according to Editor **Kelley Gattis**. The new segment, entitled **Up Close**, will focus on Country Music's established acts. **Up Close** will appear every other month.

Currently **CLOSE UP** covers new artists in the **Horizon** section and Country legends in its **Legend Series**. While established artists are covered in various columns such as **Media**, **Newsline**, **Behind The Lens**, **Awards** and **Factfile**, the **Up Close** article will be a more personal look at an act's career climb, goals for the future and the changes made both personally and professionally since being in the business for several years.

Another new feature to **CLOSE UP** in February will be an **International Profile**, a brief update and photo of a Country star from other nations. The **International Profile** will appear quarterly on the **International** page of the magazine.

**CLOSE UP** will continue its monthly **Liner Notes** feature spotlighting producers, musicians, background singers, engineers and graphic artists, and the **I Write The Songs** segment on songwriters. 

**Rodney Crowell** and the **Grateful Dead** are donating proceeds from "California Earthquake" to help San Francisco earthquake victims. Crowell wrote the song in the late 70s and included it on an album. The **Grateful Dead** recently rerecorded the song for San Francisco area radio stations.

**Roy Clark** has been named honorary chairman of **DreamShip Inc.** for 1990. Based in Nashville, the non-profit organization works to improve the quality of life for people with mental retardation and their families.

In November, **Steve Wariner** donated to the **Country Music Hall of Fame and Museum** a black six-string **Takamine** guitar, a suit worn on the cover of his **LIFE'S HIGHWAY** lp, the original lyrics to his hit "Where Did I Go Wrong", a pair of old basketball shoes and a hotel itinerary booklet noting the nearest basketball courts in towns he tours.

About 1,000 people attended former Louisiana Governor **Jimmie Davis' 90th** birthday celebration in **Baton Rouge, LA** in November. Davis, who's penned more than 300 songs, including co-writing "You Are My Sunshine" with **Charles Mitchell**, performed for over an hour.

**AT&T** sponsored a grant of \$1 million to the **USO** celebrity entertainment tours and other programs worldwide. About \$500,000 will benefit the **USO** celebrity tours. The other \$500,000 will help support family and community centers and intercultural orientation programs among others. The presentation was made in November.

More than \$22,000 was raised by the third annual **WYNY Vietnam Veterans Auction** held recently. Two 1989 "CMA Awards Show" program books signed by hosts **Anne Murray** and **Kenny Rogers** went for \$90 each.

In December, **The Musicland Group Inc.** opened its 800th store, this one in the **Scottsdale Fashion Center** in **Scottsdale, AZ**. The **Musicland Group** is the nation's largest specialty retailer of pre-recorded home entertainment products with stores operating under the names **Musicland**, **Sam Goody**, **Discount Records** and **Suncoast Motion Picture Company**.

The group **Alabama** raised \$161,839 for victims of Hurricane Hugo when they performed in November at the Carolina Coliseum in Columbia, SC. Proceeds at the ticket gate yielded more than \$100,000. "Alabama Presents: Concert Hugo" was aired live statewide on radio and tv, and fans could respond to a toll-free number to donate funds.

**Mac Bennett Inc.** has moved into new offices. The studio is located at 307 Peabody Street, Nashville, TN 37210; (615) 255-5756.

**Overton Lee** recently consolidated his business under **Chisolm Enterprises**. It will include Overton Lee Management, O. L. Records, New Act Records, Cedar Hill Studio, Silverbird Publicity Services, Boggy Depot Publishing and Burning Love Music, Ltd. The address is Chisolm Enterprises Inc., 10051 Greenleaf, Santa Fe Springs, CA 90670; (213) 946-3193.

**COUNTRY ILLUSTRATED**, a quarterly magazine covering Country Music throughout Western New York, has moved to 229 Dalton Drive, Buffalo, NY 14223.



Dolly Parton was honored in late November at a gathering at CBS Records to commemorate her 23rd career number one single, "Yellow Roses", and the opening of her new movie, "Steel Magnolias". During the celebration, Parton was presented with an arrangement of yellow roses and magnolias by Roy Wunsch, senior vice president, CBS/Nashville (pictured right).

— Photo by Beth Gwinn

## RIAA CERTIFICATIONS

### ⊙ COUNTRY LPS ⊙

#### OCTOBER

##### PLATINUM

THIS WOMAN . . . K. T. Oslin . . . RCA

##### MULTI-PLATINUM

40 HOUR WEEK . . . 2M . . . Alabama . . . RCA

GREATEST HITS . . . 3M . . . Alabama . . . RCA

ROLL ON . . . 3M . . . Alabama

ONCE UPON A CHRISTMAS . . . 2M . . . Kenny Rogers & Dolly Parton . . . RCA

#### NOVEMBER

##### PLATINUM

GREATEST HITS VOLUME III . . . Hank Williams, Jr. . . . Warner Bros.

##### GOLD

THE ROYAL TREATMENT . . . Billy Joe Royal . . . Atlantic

NO HOLDIN' BACK . . . Randy Travis . . . Warner Bros.

#### January - September

##### MULTI-PLATINUM

GREATEST HITS . . . Patsy Cline . . . MCA

##### PLATINUM

PRETTY PAPER . . . Willie Nelson . . . Columbia

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

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

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

## MEDIA

**COUNTRY AMERICA** magazine will increase its rate base from 400,000 to 500,000 in March because of reader interest. Touted as "the magazine of The Nashville Network", **COUNTRY AMERICA** made its national debut on newsstands in mid-September.

**KNIX** radio in Tempe, AZ has recently expanded its multi-media operations with **COUNTRY SPIRIT** magazine which will be produced in-house. It replaces **KNIX's** customized version of the syndicated monthly magazine, **TUNE IN**. About 65,000 copies of **COUNTRY SPIRIT** are produced each month and distributed in certain area stores.

**KSOP-FM** in Salt Lake City, UT celebrated 25 years of broadcasting Country Music in December. The family-owned station was started by **Henry Hilton**, who still oversees daily operations.

**Lyrecia Williams**, daughter of **Hank** and **Audrey Williams**, has written a new book about her parents with former Country Music Foundation researcher **Dale Vinicur**. "Still In Love With You" is a biography of Country Music's famous couple published by **Rutledge Hill Press** in Nashville.

**Warner Bros.** group **Southern Pacific** will join **The Doobie Brothers** for a special pay-per-view cable television show airing live on January 25. The special will be taped at Pearl Harbor with proceeds benefiting the **Vietnam Vets Foundation**. Southern Pacific drummer **Keith Knudsen** serves on the foundation's board of directors.

**TNN** will begin full-time scrambling of its satellite television signal beginning March 20. For further information, call the Scrambling Hotline at (203) 965-6200.

More than 120 radio stations are airing the humorous "Weekly Top 30 With Harmon & Evans". The morning show team at **KPLX** in Dallas started production on the national show in September.

WMZQ in Washington recently gave a contest winner a special \$1,600 Martin guitar CBS artists **Tammy Wynette, Rodney Crowell, Vern Gosdin, Shenandoah, Mary Chapin Carpenter, Ricky Van Shelton and Shelby Lynne.**

"**Still Walkin' After Midnight — The Patsy Cline Story**" aired in late November on WUSQ-FM in Winchester, VA, Cline's hometown. The seven-hour show, produced by **Brenda L. Whitehall** of Hamilton, Ontario, included interviews with Cline's husband **Charlie Dick**, her producer **Owen Bradley, Loretta Lynn, Porter Wagoner and Minnie Pearl** and stars who have been influenced by Cline's music including **Rosanne Cash, K. T. Oslin, Tanya Tucker and k. d. lang.**



ASCAP recently held a number one party for Mercury/PolyGram recording artist **Kathy Mattea** for her hit "Burnin' Old Memories", written by **Larry Boone** and published by **BMG Songs**. Prepared in their fireman's gear and lighters (l to r) are ASCAP's **Connie Bradley**; PolyGram's **Paul Lucks** and **Harold Shedd**; Publisher **Chuck Bedwell**, **BMG Songs**; **Boone**; and **Mattea**.

— Photo by Alan Mayor

## ON THE MOVE

**Vincent Candilora**, formerly executive vice president and chief executive officer of **SESAC Inc.**, has been appointed president of that organization. Candilora has been with SESAC since 1969 and was named chief executive officer in 1988.

**Atlantic Records/Nashville** has completed assembling its national promotion staff with the appointment of **Bill Heltemes** as Midwest regional Country promotion manager. Heltemes has been employed by Atlantic Records for 13 years.

**Cheryl Lindsey** has been appointed to supervisor, media & college marketing, for **CBS Records/Nashville**. Prior to her current position, Lindsey was coordinator, alternative music for **Columbia Records** in New York. Also moving up the ranks at CBS/Nashville is **Jackie Straka**, who was recently promoted to supervisor, product marketing. Straka has been with CBS/Nashville since 1980.

**Nancy A. Olson** has been promoted from director of advertising at **Country Music Television** to vice president of advertising. Olson previously owned her own public relations firm.

**Robert C. Allen** has been promoted to assistant program director for **WCAO/WXYV** in Baltimore, MD. He was previously production director for the station. WXYV's current music director, **B. J. Lewis**, has been named the morning show producer. **Pat Garrett**, formerly with **WDJY-FM** in Washington, DC, will serve as WCAO/WXYV's creative services director.

**JoAnn Ekblad** has been appointed to the position of advertising director for **Westwood One Inc.** Also joining the Westwood One team is **Jeffrey C. Nemerovski**, who will serve as director of marketing for that company.

**Mike Hyland**, former head of the **Hyland Co.**, an entertainment public relations company, has joined the **Opryland Music Group** as senior public relations representative.

**Gary/Gurley Public Relations** has added **Susan Nadler** to its staff as national media manager. Prior to joining Gary/Gurley, Nadler was an account executive with **Network Ink**.

**WOWW-107** in Pensacola, FL has added **Chris Lane** to its morning show. Lane had been in the Los Angeles market for the last 17 years with major Country stations.

## AWARDS

RCA recording group **Alabama** recently received the first **Bertelsmann Music Group Global Achievement Award** in recognition of its outstanding contributions to music. The ceremony took place the day after Alabama's Madison Square Garden appearance in New York.

**Willie Nelson** was honored recently as a **Grammy Living Legend** in a two-hour Hollywood musical tribute at the **Pantages Theatre**. Honors were presented by the **National Academy of Recording Arts & Sciences Board of Trustees** to individuals or groups for their ongoing contributions and influence in the recording field. Awards also went to **Liza Minnelli, Smokey Robinson** and **Andrew Lloyd Webber**.



## Kathy Hyland Named Top CMA Recruiter

Each month **CLOSE UP** recognizes the CMA member who has recruited the most new members. This issue, CMA spotlights **Kathy Hyland**, regional director of the **Songwriters Guild of America**. Others who have recruited new members are **Vincent Candilora, Barbara Cane, Harlan Dodson III, Teddy Heard, Jean Zimmerman, Merle Kilgore, Sanford Ross** and **Bobby Buttnam**.





Rick Blackburn, vice president of operations, Atlantic Records/Nashville; producer Doug Smoot; Billy Joe Royal and Nelson Larkin, vice president of creative services, Atlantic Records/Nashville, discuss a shot set-up during the filming of Royal's video, "Till I Can't Take It Anymore".

## CRS/MIPS (continued from page 5)

Radio panels on Saturday, March 3 will be:

- "From Model T To T-Bird: Moving Talent Into The Fast Lane"
- "Air Personalities: It's Showtime"
- "Automotive Advertising: Radio's Hottest Revenue Source"
- plus
- Two special 90-minute production workshops

Music industry-related panels on March 2 and 3 are:

- "Highway To The Stars: A Long Hard Road"
- "Road Under Construction: Charting In The 90s"
- "New Technology In Music"
- "Proceed With Caution: Dollars Ahead"

Long-form speakers are C. W. Metcalf, whose scheduled topic is "Humor Survival Skills For People Over Five And Under Pressure" and corporate consultant David J. Rogers, who will speak on "The Power Of Motivation And Achievement" and "The Art Of The Master Strategists". Rogers will speak on Friday, March 2 at 2:00 p.m., with Metcalf set to give his address Saturday, March 3 at 9:00 a.m.

Metcalf, back by popular demand, is the president of C. W. Metcalf and Company, a Colorado-based training firm specializing in communication skills, humor and health, as well as general problem-solving for a variety of businesses. He has also served on the faculties of several colleges and universities in addition to winning two local Emmys in Los Angeles for his work as a comic writer, actor and mime.

Rogers is a best-selling author, media personality and corporate consultant who is considered one of the nation's top authorities on personal and business motivation. His clients have included General Motors, AT&T, NutraSweet, Chrysler, Ford and many others. His two books, "Fighting To Win", and "Waging Business Warfare" have been referred to as "a bible for salespeople" and "a brilliant, innovative look at how we should do business in America."

RCA recording group Alabama will appear on the Super Faces Show, which is being sponsored by the Academy of Country Music. Scheduled for Thursday, March 1 from 7:30 - 9:30 p.m., the show will be staged at the Roy Acuff Theatre on the grounds of Opryland U.S.A.

Other seminar highlights include luncheons/shows sponsored by ASCAP on Friday, March 2 and the Canadian Country Music Association on Saturday, March 3; cocktail reception in the Exhibit Hall and the closing night Banquet and New Faces Show.

Last year's 20th annual CRS/MIPS attracted the largest crowd ever, with more than 1,100 industry professionals in attendance.

The registration for the full four-day event is \$279 through January 12. From January 13 through February 18, registration is \$329. After the 18th, the fee is \$399. Registration to the seminar also includes continental breakfasts on Thursday, Friday and Saturday.

The one-day registration for MIPS is \$80. It includes the three MIPS sessions, a ticket to lunch in the exhibit hall from 11:00 a.m. - 2:30 p.m. and the Super Faces Show.

For more information, contact the Country Radio Broadcasters Inc., 50 Music Square West, Suite 604, Nashville, TN 37203 or call (615) 327-4487/88. 

The British Country Music Association held its annual awards recently and voted Randy Travis the *Most Popular International Act*. Also awarded were Philomena Begley, *Best British Female Performer*; Raymond Froggatt, *Best British Male Performer*; Carole Gordon and Bob Newman, *Best British Duo*; Colorado, *Best British Group*; Medicine Bow, *Most Promising New British Act*; "Lord Walk With Us The Rest Of The Way" by John Greer and Jennifer O'Brien, *Best British Single of the Year*; and HANGIN' ON by The Ben Rees Band, *Best British Album of the Year*.

16th Avenue Records artist Charley Pride was recently awarded the World USO 50th Anniversary Award for his continuous and tireless contributions in entertaining American servicemen.

Heart Records recording artist Mirinda was selected to be a Congressional Scholar in the National Young Leaders Conference held in November in Washington, DC. The 17-year-old artist was one of 300 young leaders nationwide who participated in the behind-the-scenes look at our country's democracy.

"I Love Life", an inspirational book written by WSM Radio News Director Jerry Dahmen, has been nominated for a National Award from the President's Committee on the Employment For People With Disabilities. The book features 21 people who have overcome adversity to make significant contributions to the community including Ricky Skaggs whose son was severely injured in a random shooting. "I Love Life" has been selected by four book clubs and made into video and audio tapes. For more information, call 1-800-458-2772.

## SIGNINGS

Skip Ewing to the Jack McFadden Agency . . . Jerry Jeff Walker to the Jim Halsey Company . . . Helen Cornelius to Bobby Roberts . . . Exile to Arista Records . . . Beau Dean to Overton Lee Records . . . Ian Tyson to Prestige Entertainment . . . Cerrito to Tra-Star Records.

**JANUARY**

(\* denotes birthdays)

- 1 \*Hank Williams, Sr. dies, 1953
- 2 \*Roger Miller; Fort Worth, Texas  
\*Harold Bradley; Nashville, Tennessee  
Alabama's first number one, "My Home's In Alabama", enters the charts, 1980  
Tex Ritter dies, 1974
- 3 \*Leon McAuliffe; Houston, Texas



- 4 \*Patty Loveless; Pikeville, Kentucky  
Goerge Jones and Dolly Parton join the Grand Ole Opry, 1969
- 6 \*Earl Scruggs; Cleveland County, North Carolina  
\*Carl Sandburg  
Alabama's THE TOUCH lp certified gold and platinum, 1987  
Former President Teddy Roosevelt dies at his home in Oyster Bay, New York, 1919
- 7 \*Jack Greene; Maryville, Tennessee  
WWVA Jamboree inaugurated, 1933  
Hank Snow first appears on the Grand Ole Opry, 1950
- 8 \*Elvis Presley; East Tupelo, Mississippi  
\*Jose Ferrer

- 9 \*Crystal Gayle; Paintsville, Kentucky  
Exile has the number one song on the charts with "I Can't Get Close Enough", 1988
- 10 Elvis Presley first records in Nashville, 1956
- 11 \*Naomi Judd; Ashland, Kentucky  
Kenny Rogers' HEART OF THE MATTER album certified gold, 1986  
Alabama secedes from the Union, 1861
- 12 \*Tex Ritter; Nederland, Texas  
\*William Lee Golden; Brewton, Alabama  
\*Ray Price, Perryville, Texas
- 14 \*Billie Joe Spears; Beaumont, Texas  
\*Billy Walker; Ralls, Texas  
\*Albert Schweitzer
- 15 \*Chuck Berry  
\*Martin Luther King, Jr.  
\*Lloyd Bridges



- 16 \*Ronnie Milsap; Robbinsville, North Carolina  
\*Jim Stafford; Eloise, Florida
- 17 \*Steve Earle; San Antonio, Texas  
\*Grady Martin; Chappel Hill, Tennessee  
\*Benjamin Franklin  
The U.S. buys the Virgin Islands from Denmark, 1917
- 18 \*Bobby Goldsboro; Marianna, Florida  
\*Don Williams; Floydada, Texas  
Merle Haggard has number one song in the land, "Kentucky Gambler", 1974

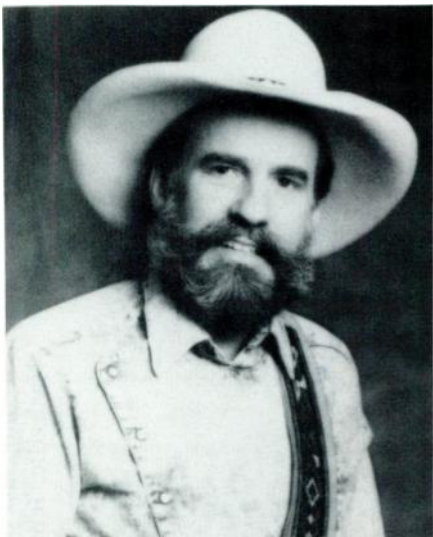


- 19 \*Dolly Parton; Locust Ridge, Tennessee  
\*Phil Everly; Chicago, Illinois  
\*Edgar Allan Poe  
Marty Robbins makes his Opry debut, 1953
- 20 \*Slim Whitman; Tampa, Florida  
\*George Burns  
Jerry Lee Lewis makes his Opry debut, 1973
- 21 \*Mac Davis; Lubbock, Texas  
\*Jimmy Ibbotson (Nitty Gritty Dirt Band); Philadelphia, Pennsylvania  
First atomic-powered submarine, *The Nautilus*, is launched at Groton, Connecticut, 1954
- 22 \*Teddy Gentry (Alabama); Fort Payne, Alabama  
Hank Williams, Jr.'s STRONG STUFF lp certified gold, 1986  
Glen Campbell earns gold record for "Wichita Lineman", 1969
- 23 \*Johnny Russell; Sunflower County, Mississippi  
\*Randolph Scott  
Reba McEntire's WHOEVER'S IN NEW ENGLAND certified gold, 1987  
Willie Mays elected to the Baseball Hall of Fame, 1979
- 24 \*Ray Stevens; Clarksdale, Georgia  
\*Doug Kershaw; Tiel Ridge, Louisiana  
\*Ernest Borgnine  
Dolly Parton's "Nine To Five" hits number one on the charts, 1981
- 25 \*Edwin Newman  
First transcontinental telephone call takes place between New York and San Francisco, 1915

- 26 **\*Dave Rowland**; Sanger, California  
\*Douglas MacArthur  
T. G. Sheppard has the number one song in the country with "I'll Be Coming Back For More", 1979
- 27 **\*Buddy Emmons**; Mishawaka, Indiana  
\*Wolfgang Amadeus Mozart  
Elvis Presley's first single for RCA, "Heartbreak Hotel", released, 1956
- 28 United States Coast Guard established, 1915  
Space Shuttle Challenger explodes shortly after take-off, killing all seven crew members, 1986
- 29 **\*William McKinley**  
"Lucille" enters the Country charts, launching Kenny Rogers' Country Music career, 1977
- 30 **\*Jeanne Pruett**; Pell City, Alabama  
\*Franklin D. Roosevelt
- 31 Alabama's SOUTHERN STAR lp certified gold, 1989

## FEBRUARY

- 1 **\*Don Everly**; Brownie, Kentucky  
\*Clark Gable  
Mickey Gilley tops the charts with "City Lights", 1975
- 2 GROUND HOG DAY



- \*Howard Bellamy**; Darby, Florida  
The Judds' HEARTLAND lp certified platinum, 1987  
The National Baseball League formed, 1876
- 3 **\*Norman Rockwell**  
Buddy Holly, Richie Valens, and The Big Bopper die in a plane crash, 1959

- Lynn Anderson awarded gold record for "Rose Garden", 1979
- 4 **\*Charles Lindberg**  
George Washington elected president, 1789
- 5 **\*Claude King**; Shreveport, Louisiana  
George Jones and Tammy Wynette have the number one song with "Near You", 1977  
Dan Seals' WON'T BE BLUE ANYMORE certified gold, 1987
- 6 **\*Ronald Reagan**  
\*Mike Farrell  
David Frizzell and Shelly West chart a top 10 hit, "Another Honky Tonk Night On Broadway", 1982
- 7 Ronnie Milsap makes his Grand Ole Opry debut, 1976  
Hank Williams, Jr.'s GREATEST HITS III certified gold, 1989  
Eddie Rabbitt charts his first number one record, "Drinkin' My Baby Off My Mind", 1976  
"Beatlemania" hits America as the Beatles land at New York's Kennedy Airport, 1964
- 8 **\*Merle Watson**; Deep Gap, North Carolina  
\*Lana Turner  
John Conlee employed by the Grand Ole Opry, 1981
- 9 **\*Ernest Tubb**; Crisp, Texas  
\*Joe Ely; Amarillo, Texas  
\*Roger Mudd  
Oak Ridge Boys chart a number one hit, "Leavin' Louisiana In The Broad Daylight", 1980
- 10 Charlie Louvin employed by the Grand Ole Opry, 1955  
Eddie Rabbitt tops the Country charts with "Every Which Way But Loose", 1979  
Randy Travis' STORMS OF LIFE lp certified platinum, 1987  
Uncle Art Satherly dies, 1986
- 11 **\*Wesley Rose**; Chicago, Illinois  
\*Burt Reynolds  
\*Thomas Alva Edison  
Larry Gatlin & The Gatlin Brothers find success with the number one hit, "I Wish You Were Someone I Love", 1978
- 12 **\*Moe Bandy**; Meridian, Mississippi  
\*Abraham Lincoln  
The Judds' ROCKIN' WITH THE RHYTHM certified gold, 1986  
The first American POWs are released from Vietnam, 1973

- 13 **\*Tennessee Ernie Ford**, Bristol, Tennessee  
\*Boudleaux Bryant; Shellman, Georgia  
Billy "Crash" Craddock charts his first Country hit with "Knock Three Times", 1971

## 14 VALENTINE'S DAY



**\*Razy Bailey**; Lafayette, Louisiana  
\*Florence Henderson

- 15 **\*Hank Locklin**; McLellan, Florida  
\*Susan B. Anthony  
T. G. Sheppard's "Devil In The Bottle" reaches number one status after a 19-week run on the charts, 1975

[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 1990 COUNTRY MUSIC CALENDAR, as well as from original research.]

**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**

- 21 **32nd Annual Grammy Awards Show** / Shrine Auditorium / Los Angeles
- 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
- 28 - **Country Radio Seminar** / Opryland Hotel / Nashville, TN / Call (615) 327-4487 for details

**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

**JULY**

- 11-12 **CMA Board Meeting** / Broadmoor Hotel / Colorado Springs, CO

**AUGUST**

- 24-26 **All British Country Music Festival** / Pavilion Theatre / Worthing, England



*Close Up*

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K. T. Oslin performed a benefit concert for the Nashville Songwriters Association International on November 29th at Nashville's Tennessee Performing Arts Center. Greeting Oslin at a reception following the show (l to r) are Roger Murrah, president of NSAI; Dianne Petty, vice president/director of affiliate relations for SESAC; Oslin; Pat Huber, executive director of NSAI and Vincent Candillon, president and CEO of SESAC.

— Photo by Alan Mayor