

# Close Up

MAGAZINE

February 1990




## On the cover....

**C**onsistently reaching the top of the charts with hits like "The Weekend", "Where Did I Go Wrong" and "You Can Dream Of Me", among others, Steve Wariner once again sets himself apart with LAREDO, his latest album on MCA Records.

Slated for release in mid-March, LAREDO brings together the talents of three award-winning producers, Tony Brown (Patty Loveless, Lyle Lovett), Garth Fundis (Keith Whitley, Don Williams) and Randy Scruggs (The Nitty Gritty Dirt Band, Earl Thomas Conley). Each offers a distinct production style that compliments Steve's abilities, and together they've crafted a collection of some of Steve's finest performances.

The first single from LAREDO, "The Domino Theory", is already climbing the charts. Other songs by some of Country Music's top tunesmiths, including Steve himself, who contributed five of the songs, are featured on the album.

Steve's writing talents have already yielded him numerous songwriting awards, and he has received nominations for a Grammy, an American Music Award, CMA and ACM awards. He jokingly refers to himself as "the Rodney Dangerfield of Country Music," because he is often overlooked at award times or when kudos are handed out in the music community. But Steve lets his talent speak for itself, and whether as a writer, guitarist or all-around top-notch performer, Steve Wariner continues to give his all to the music he loves. 



MCA recording artist Steve Wariner puts the finishing touches on his latest lp, LAREDO. The album brings together the talents of three award-winning producers, Tony Brown, Randy Scruggs and Garth Fundis, and is scheduled for release in mid-March. Pictured in the studio are (l to r) Brown (seated), Scruggs, Fundis and Wariner.

— Photo by Beth Gwinn

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# RIAA & NMPA Give Their Perspectives On Digital Audio Taping

## Guest Editorial

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"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," Frank wrote.

CLOSE UP asked two experts—Ed Murphy, president of the National Music Publishers Association and Jay Berman, president of the Recording Industry Association of America—to give their views on DAT.

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President, National Music Publishers Association  
Member of the ©Copyright Coalition



In October 1989 the ©Copyright Coalition was formed to fight proposed legislation that harms American songwriters' and music publishers' ability to be compensated for their creative works. Specifically, the Coalition is opposed to the agreement reached on digital audio tape (DAT) recorders between recording industry groups and

the electronic giants of Europe and Japan. The Athens Accord identified a technical measure called the Serial Copy Management Systems (SCMS) as the solution to the serious threat that home taping on DAT cloning machines poses for the music industry. SCMS would allow an unlimited number of copies to be made from a prerecorded source.

The ©Copyright Coalition believes that SCMS — or any technical measure that merely limits unauthorized copying — is an inadequate response to the technology-driven problem of unauthorized home audio taping. *Simply put, we believe that a system of remuneration for music creators and rights owners is essential to ensuring that the value of music copyrights is not further eroded as ever more sophisticated systems allow consumers to substitute master quality homemade tapes for purchases of music.*

We are very pleased to see this view echoed by international music industry organizations, including recording industry groups in Europe and Japan. Now, we are gratified that the principle has been embraced by governments as well.

The Commission of the European Community — the executive arm of the organization comprising 12 democracies of Western Europe — has announced its support for a system that would guarantee that the interests of music rights owners and beneficiaries are not harmed by home audio taping. The envisioned approach also rejects the SCMS-only initiatives, such as that promoted by RIAA and electronics industry groups, because it fails to provide sufficient protection for those whose works are protected by music and sound recording copyrights.

The EC Commission intends to propose a coordinated royalty system to compensate creators and rights owners across the 12-member nations for home audio taping. Recognizing the enhanced capabilities of new digital recording technologies, however, the Commission has urged the development of a "debit card" system or other technical measure, which would not only limit copying, but also provide for the assessment of

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For many years now, the livelihood of all of us in the music industry has been threatened by uncontrolled home taping. And this threat continues to escalate as new and better recording technologies are developed.

While analog recording was, and still is, an area of significant concern, technical limitations inherent in the analog format mitigate against sequential

copying. Not so in the digital world. Every sequential digital copy made, whether the first or the 40th, is a perfect copy of the original. The impact of such pyramidal copying on all involved in the music business can be devastating.

Last year, leaders of the international recording and consumer electronics industries reached an agreement on a joint recommendation to governments to adopt a Serial Copy Management System (SCMS) applicable to DAT recorders. SCMS is directed to the very concern of sequential copying. It essentially limits the operation of DAT recorders to only allow first generation digital copies of copyrighted music to be made; subsequent generations of digital copies cannot be made.

The agreement is a landmark achievement. After many years of contentious debate, hardware manufacturers have, for the first time, recognized the legitimacy of our concerns over home taping. Yet some within the music industry have voiced their opposition to the agreement, claiming that the RIAA has abandoned efforts to gain a royalty solution to offset home taping losses. Nothing can be further from the truth.

All of us in the music industry have a vested interest in obtaining fair compensation for our labor. We have not abandoned the fight for royalties and there is nothing in this agreement, if read truthfully, to lead to any other conclusion.

But before there can be a solution to a problem, there has to be an acknowledgement that a problem exists. If this agreement is accepted by Congress, we will have finally gained recognition of the most important principle — that the problem of home taping requires a solution. That principle has to be the foundation of any future legislation that provides compensation for copyright holders.

It is ironic that were it not for the RIAA's efforts to keep the issue alive through these negotiations, home taping would not be on the legislative agenda. The DAT agreement has breathed new life into the home taping debate. Yet those who would seek to kill the legislation unless royalties are included will

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# HORIZON



## MARY-CHAPIN CARPENTER

**M**ary-Chapin Carpenter's performance at the 1990 Country Radio Seminar New Faces Show holds an ironic twist. To many, the 30-year-old singer/songwriter is *not* a new face. While she only released her first album in 1987, Mary-Chapin has been playing the music scene since she was 19 years old.

For years, her career centered around the Washington, D.C. area, where she has become a celebrity of somewhat superstar status. Last May, she captured eight Wammies from the Washington Area Music Association, including her second consecutive Artist of the Year and Best Songwriter for 1989.

Mary-Chapin's music reflects a lot of different styles, from Country to blues, from rock to folk. Her debut CBS lp, *HOMETOWN GIRL*, placed her as a favorite among music critics. "What makes this lp special is the strong material she has written... Whatever

her theme, her well-crafted songs have the ring of honest, raw emotion," claimed Jack Lloyd of the *Philadelphia Inquirer*. *PEOPLE* magazine concluded, "As debut albums go, this belongs in the jump-for-joy category". While the critics loved it, the album, selling only 20,000 copies, wasn't a commercial success.

But the release of Mary-Chapin's latest effort, *STATE OF THE HEART*, has placed her in the circle of successful artists. In addition to finding a place on the pop album charts, the lp has spawned the top 20 Country single, "How Do," as well as the top 10 "Never Had It So Good." Her current release, "Quittin' Time" is bulleting up the charts.

The daughter of a *LIFE* magazine photographer, Mary-Chapin spent the first 10 years of her life in Princeton, New Jersey, then moved to Tokyo, Japan, where she stayed until her family relocated to northern Virginia when she was 16. Just prior to Christmas, Mary-Chapin spoke with *CLOSE UP* from her Washington, D.C. apartment.

**CU:** *When did you decide upon a career in music?*

**MC:** It wasn't something that I imagined doing from age 4 on. But music was always in our house. My father's a real jazz buff and my mother loves jazz. And with two older sisters they bought all the cool records.

I played the guitar for fun. When I was 19, I was living with my Dad in Washington and one day he said, "Why don't you take that guitar and go down to Gallagher's and play at their open mike." It was one of those things where you could get up and play three songs. So I took him up on his challenge and went down and performed. A year later I was at the same bar and feeling a bit bold, I asked the owner if she'd give me a job. She said "yeah." So that was the first time I ever realized I could make some money doing this.

That wasn't the important part, though. The important part was that I was taking something I loved as a

hobby and doing it for other people. The fact that I could leave at night with a few bucks in my pocket was just icing on the cake.

**CU:** *Had you already started writing at the time?*

**MC:** Oh sure, I've written songs for as long as I can remember. But they weren't something that I generally played for other people. For all the years I spent playing in bars I rarely played my own songs until just a few years ago. That was really the direct result of John Jennings, who is my guitar player and who also produced *STATE OF THE HEART* with me. He really encouraged me to play my own songs.

**CU:** *What was keeping you from playing your own songs?*

**MC:** I don't know. I guess it's just a mindset. You know, you're in a bar and you're playing tunes for people. You want to get their attention so I guess the logic there is to play something they know.

For me, songwriting was very much a personal endeavor. I wrote songs as a hobby rather than as a vocation. It astounds me now, if I had thought 10 years ago that I'd be doing this, I'd have said, "Are you kidding?" 'Cause again, it was just something I did to satisfy myself on a personal level as opposed to something I aspired to.

**CU:** *You've said that a lot of your songs are autobiographical; however, you've said they're not about you.*

**MC:** Well, that's definitely a word puzzle. I think of my songs as having a tone that is somewhat autobiographical. I don't necessarily think of them all as being directly songs that are of my own experience, but certainly there is a part of me that's in them. I'm also fond of saying that I feel free to exploit the lives of my friends and the people around me.

**CU:** *Do you write primarily for yourself?*

**MC:** I've always written primarily for myself, but in the last year, I've signed a publishing deal with SBK/EMI and it would thrill me if other people were interested in doing my tunes.

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# GRAMMY NOMINEES



RCA recording artist Clint Black and PolyGram recording artist Kathy Mattea announce the Country Music Grammy nominations at Nashville's Vanderbilt Plaza. Both were among the nominees themselves. Shown here after the announcements are (l to r) Jimmy Gilmer, president of the National Academy of Recording Arts and Sciences; Mattea; Black and Nancy Shapiro, executive director of NARAS Nashville office.

— Photo by Beth Gwinn

**T**he National Academy of Recording Arts and Sciences will present the 32nd Annual Grammy Awards telecast February 21 at the Shrine Auditorium in Los Angeles. The gala will be broadcast live from 8:00-11:00 p.m.(EDT) on CBS.

Clint Black and Kathy Mattea announced the Country Music Grammy nominees in Nashville on January 11. Nominated are: *Best Country Vocal Performance, Female*: ABSOLUTE TORCH AND TWANG - k.d. lang; BLUEBIRD - Emmylou Harris; "I Don't Want To Spoil The Party" - Rosanne Cash; "Why'd You Come In Here Lookin' Like That" - Dolly Parton; WILLOW IN THE WIND - Kathy Mattea; *Best Country Vocal Performance, Male*: "After All This Time" - Rodney Crowell; "I'm No Stranger To The Rain" - Keith Whitley; "It's Just A Matter Of Time" - Randy Travis; KILLIN' TIME - Clint Black; LYLE LOVETT AND HIS LARGE BAND - Lyle Lovett; *Best Country Performance By A Duo Or Group With Vocal*: "Big Dreams In A Small Town" - Restless Heart; "Honky Tonk Heart" - Highway 101; "She Don't Love

Nobody" - Desert Rose Band; WILL THE CIRCLE BE UNBROKEN VOLUME 2 - The Nitty Gritty Dirt Band; "Young Love" - The Judds; *Best Country Vocal Collaboration*: "Act Naturally" - Buck Owens and Ringo Starr; "Sin City" - Dwight Yoakam and k.d. lang; "There's A Tear In My Beer" - Hank Williams, Sr. and Hank Williams, Jr.; "Will The Circle Be Unbroken" - The Nitty Gritty Dirt Band with Johnny Cash, Roy Acuff, Ricky Skaggs, Levon Helm and Emmylou Harris; "You Ain't Going Nowhere" - Chris Hillman and Roger McGuinn; *Best Country Instrumental Performance*: "All I Got Is Gone Away" - John Hartford; "Amazing Grace" - Randy Scruggs; "Big Foot" - New Grass Revival; "Black And White Rag" - Asleep At The Wheel; "If You've Got The Money (Honey I've Got The Time)" - Jerry Douglas; *Best Country Song (songwriter's category)*: "After All This Time" - Rodney Crowell; "A Better Man" - Clint Black and Hayden Nicholas; "Luck In My Eyes" - k.d. lang and Ben Mink; "She Don't Love Nobody" - John Hiatt; "There's A Tear In My Beer" - Hank Williams, Sr. 

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*Close Up*

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**Editor:**  
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**Editorial Assistant:**  
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## MORE PRECIOUS METAL FOR COUNTRY ALBUMS IN 1989

More Country albums were certified platinum or multi-platinum in 1989 than in 1988.

Nineteen Country albums were certified platinum or multi-platinum last year while only six received the same honor in 1988. Gold Country albums stayed steady at 18 for both years.

The Recording Industry Association of America recently released its 1989 list of all singles and albums that were certified gold, platinum and multi-platinum. More albums turned gold in 1989 in all forms of music than any other year. The record of 195 surpassed the previous high of 193 set in 1978.

Gold album certifications are given by RIAA for recording sales of 500,000. Platinum album status is reached at 1 million units in sales.

The first Country gold record was awarded to Tennessee Ernie Ford in 1959 for his album *HYMNS*. Then in 1961, Jimmy Dean's *BIG BAD JOHN* went gold. The following is a list of Country albums that went gold, platinum and multi-platinum in 1989.

### RIAA CERTIFICATIONS COUNTRY LPS

DECEMBER 1989

#### PLATINUM

LOVING PROOF...Ricky Van Shelton...Columbia

JANUARY-NOVEMBER 1989

#### MULTI-PLATINUM

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

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

ROLL ON...3M...Alabama...RCA

GREATEST HITS...2M...Patsy Cline...MCA

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

#### PLATINUM

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

GREATEST HITS VOLUME 3...Hank Williams Jr...Warner Bros.

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

GREATEST HITS...David Allan Coe...Columbia

#### GOLD

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

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

GREATEST HITS VOLUME 2...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

GREATEST HITS...Earl Thomas Conley...RCA

*Ed Murphy (continued from page 3)*

remuneration for each copy made.

The EC Commission's plan to pursue a coordinated royalty plan and the possible use of a debit card as a method for remuneration of copyright holders is good news for songwriters and music publishers in Europe. The Commission stands as a global leader in the recognition of intellectual property rights protection, and sets a standard for other governments to follow.

While our European colleagues have evidently succeeded in convincing policy makers of the importance of protecting existing rights in the face of new technologies, artists and copyright holders in the United States still struggle to gain that recognition. American songwriters and music rights owners remain unprotected against the widespread practice of unauthorized home taping.


But that does not mean that we should jump to support SCMS or any other short-sighted and inadequate remedy. SCMS is bad news for our industry and no solution at all: legislation implementing SCMS would simply give American intellectual property away free to anyone who has the money to buy a high-priced, foreign-made DAT recorder.

America's copyright industries, including the music and recording industries, account for nearly 6 percent of the GNP. The message for our nation is clear — we must begin to treat intellectual property with the same respect we accord other property. It is our challenge as a nation to seek a system of fair compensation for work done; one that recognizes that what we create with our mind and imagination is as precious as any piece of tangible property.

In May 1990, America celebrates the bicentennial of its copyright law. What better time to follow Europe's example by making a commitment to keep copyright protection in step with the demands of technology. As we enter our third century of copyright protection, we must recognize that new systems of reproduction and delivery of works make the assurance of remuneration key to preserving America's tradition of promoting its creative genius and assuring the nation and the world as a steady stream of new and innovative works.

*Jay Berman (continued from page 3)*

surely return us to the days of confrontation and leave us with no available relief. And regrettably, the recently issued report on home taping by the Office of Technology Assessment will not improve the climate for a royalty approach in Congress. While the RIAA remains committed to royalties, the OTA report suggests that our judgement on agreement for SCMS for DAT recorders as a historic step was a correct one.

The agreement by no means closes any doors for future discussion. Rather, it specifically opens the door to a dialogue between our industries before new recording technologies are developed and marketed. This means that the issue of copyright protection will be addressed at the beginning of the process and not at the end. For this reason, the agreement gives all of us in the music community hope for successfully dealing with copying technologies beyond DAT — the recordable and erasable CD, and formats still on the drawing board. We must not let this opportunity slip away. 



# HORIZON



## MARY-CHAPIN CARPENTER

**M**ary-Chapin Carpenter's performance at the 1990 Country Radio Seminar New Faces Show holds an ironic twist. To many, the 30-year-old singer/songwriter is *not* a new face. While she only released her first album in 1987, Mary-Chapin has been playing the music scene since she was 19 years old.

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**CU:** *When did you decide upon a career in music?*

**MC:** It wasn't something that I imagined doing from age 4 on. But music was always in our house. My father's a real jazz buff and my mother loves jazz. And with two older sisters they bought all the cool records.

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**CU:** *Had you already started writing at the time?*

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**MC:** Well, that's definitely a word puzzle. I think of my songs as having a tone that is somewhat autobiographical. I don't necessarily think of them all as being directly songs that are of my own experience, but certainly there is a part of me that's in them. I'm also fond of saying that I feel free to exploit the lives of my friends and the people around me.

**CU:** *Do you write primarily for yourself?*

**MC:** I've always written primarily for myself, but in the last year, I've signed a publishing deal with SBK/EMI and it would thrill me if other people were interested in doing my tunes.



**CU:** *You were on the verge of signing an independent deal when you signed with CBS. How did that evolve?*

**MC:** Well, it's still kind of foggy in my mind. I made this record, *HOMETOWN GIRL*, that really started out as a demo in John's studio/basement. It was just something that I envisioned ending up on cassette that I could put in my pocket and sell at my gigs.

Awhile later, I ran into Tom Carrico, who's since become my manager. He asked to sell the tape for me. I said, "Okay, what have I got to lose?" About six months later his efforts and also the kindness of Gary Olsey, who owns one of the great clubs in this nation called the Birchmere in Alexandria, Virginia, payed off.

Gary was shooting the breeze with Larry Hamby, who was at CBS in Nashville, and he mentioned my name. At the time, Tom had been shopping the record, and Rounder Records had expressed an interest. I was about to sign it over to them.

Larry was coming to Washington to see Rodney Crowell at a local club and he said, "Leave a copy of the tape at my hotel, and I promise you I'll listen to it. Just don't sign that contract before I get a chance to listen." So we left a tape, and the next day he called.

I guess the part where I got lucky, besides the fact that the right person heard it at the right time, was that I never really expected it to happen. I believe had it not happened I would never have been bitterly disappointed because I never expected it.

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"I think Country Music has gone through its own changes through the years... And there're so many people that it can appeal to."

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**CU:** *You are co-producing your lps with John Jennings in Washington. Why there instead of Nashville?*

**MC:** Initially, it's a very selfish reason of wanting to be able to sleep in my own bed at night. But, Nashville is such a neat place with all it's got to offer — studios and players and so forth. I have to say that I look forward to the time I can work down there. Thus far, the two records that I've

**BORN:** February 21, 1958 Princeton, New Jersey

**RECORD LABEL:** CBS Records

**CURRENT ALBUM:** *STATE OF THE HEART*

**WHAT THE CRITICS ARE SAYING:** "Carpenter's second album... is a real treasury of emotional insight. She sings with exquisite feeling and writes with a poet's grasp of human nature."

**CURRENT SINGLE:** "Quittin' Time"

**BAND MEMBERS:** John Jennings/guitar; Robbie Magruder/drums; Rico Petrucci/bass; Peter Bonta/guitar, keyboards

**FAVORITE ARTISTS:** Judy Collins, Steve Earle, Lyle Lovett, Guy Clark

made I made here in Washington. The first one, *HOMETOWN GIRL*, I made before I got signed to CBS.

The second one, CBS was just so great about saying, "Well, how would you like to do it and who do you want to do it with?" I guess I took them at their word. Given that my band, who plays on the record and myself, obviously, are all based in Washington it just seemed logistically the right thing to do. We have a studio up here with which we have a good relationship, and an engineer that I really admire. But like I said, selfishly, it was just wanting to be here at home 'cause it's such an intense process.

**CU:** *You are one of few artists who records outside of Nashville. Do you consider yourself fortunate?*

**MC:** That's the thing. I didn't know how fortunate I was until it was brought up to me. When we decided to record in Washington it wasn't like, "Oh, let's buck the system or try to do it differently for the sake of doing it differently." I can only appreciate CBS even more for just having the faith in us to let us do it that way.

**CU:** *Now that you have a band, do you miss performing solo with just your acoustic guitar?*

**MC:** It depends on the venue, but there are a lot of times that I go out with just John and we perform acoustically. That's a whole different feeling and it's real fulfilling to me. There're lots of band dates, too. I guess the music is all coming from the same place, but there're different ways to do it. And there're different things to bring out in a song when it's stripped

down to just two guitars.


**CU:** *Do you prefer one type of venue over another?*

**MC:** This past summer we played lots of festivals. We had a few opening dates for the Dirt Band, Desert Rose and Emmylou Harris at larger places. We also played a lot of clubs on the East Coast. I don't know that I prefer one type of place over the other. It just depends on what you want out of it. And it depends on whether you want to try and create an intimate setting or just go out there and blast.

**CU:** *Do you feel that you are on the cutting edge of a new brand of Country Music?*

**MC:** I think Country Music has gone through its own changes through the years. And it's my opinion that there's not just one typical Country fan anymore, or a typical Country artist for that matter. I think all of those things point to the sense that it's really wide open. And there're so many people that it can appeal to.

While she's glad Country has welcomed her with open arms, Mary-Chapin admits that she has somewhat mixed feelings about being labeled a Country artist. "Once you're labeled as something, it's so hard to get out of that box," she says.

As one critic recently wrote, "If it's true that there's an exception to every rule, then Mary-Chapin Carpenter is one exceptional person. Rules, formats, pigeonholds and genres simply can't hold her...." 

— Kelley Gattis

# CRS '90 New Faces Show Targets Top New Talent

Ten up-and-coming Country Music performers have been slated to appear on the 1990 Country Radio Seminar (CRS) New Faces Show, Saturday, March 3 at 7 p.m. at the Opryland Hotel. Widely regarded as one of Country Music's most prestigious artist showcases, the New Faces Show will spotlight Daniele Alexander (Mercury/PolyGram Records), Suzy Bogguss (Capitol Records), Jann Browne (Curb Records), Mary-Chapin Carpenter (CBS Records), Lionel Cartwright (MCA Records), The Kentucky Headhunters (Mercury/PolyGram Records), The Lonesome Strangers (HighTone Records), Lorrie Morgan (RCA Records), Travis Tritt (Warner Bros. Records) and Wild Rose (Capitol Records).

"The 1990 New Faces Show promises to be one of the most exciting shows of recent years. This was the hardest year for the committee to make its selections because there were so many talented new artists gaining significant national attention over the past year," said Charlie Monk, chairman of the New Faces Show CRS Committee.

Four days of workshops, educational panels and round table discussions on a number of topics designed to appeal to all segments of the broadcast and music industries will precede the closing CRS Banquet and New Faces Show. The theme of CRS (Feb. 28 - March 3) is "CRS 21-Road Map For The 90s".

Panels of particular interest to record company attendees will include "Highway To The Stars: A Long Hard Road", a session covering the creative process and the climb to stardom; "Proceed With Caution: Dollars Ahead", an examination of the relationships between radio, records and retail; "Product Development: Taking The Road To The Bank Or Bankruptcy", an in-depth look at why products succeed or fail; and a discussion of the latest technology in the music industry.

The "Highway To The Stars..." panel will consist of recording artists Conway Twitty, Tanya Tucker, Travis Tritt and Mark Miller of Sawyer Brown. RCA Records/Nashville Chief

Joe Galante is among the panelists for a discussion on methods for moving the Country format into the mainstream, while newly appointed Capitol Records/Nashville President Jimmy Bowen is slated to participate in the discussion of new recording technologies.

One panel designed to appeal to both the radio and record industries concerns Country Music's future in the 1990s and will feature the editors of three of the nation's most influential music-related publications: John Babcock of BILLBOARD, Bob Wilson of RADIO & RECORDS and Ron Fell of THE GAVIN REPORT.

Radio attendees will get insights into such diverse areas as "The Country Station of the 90s", an examination of problems and opportunities facing Country stations in the coming decade; "Maximizing Your Mileage", a panel on expanding listenership without losing the core audience; "Automotive Advertising", a session on gaining additional advertising from Country radio's hottest revenue source, as well as sessions on developing air personalities, programming, marketing and numerous others.

Among the scheduled moderators for the radio panels are Ed Salamon of Unistar; Mark Edwards of Satellite Music Network; Corinne Baldassano of ABC Entertainment Radio Network; Bill Mayne of Warner Bros. Records; Shelia Shipley of MCA Records; Mary Bennett of WWWW/Detroit; and Bob Guerra and Teri Sagner of KZLA/Los Angeles.

Moderating a panel discussion on air personalities will be the Warner Bros. comedy team Pinkard and Bowden (see related story on page 10). Also featured during CRS will be two long-form speakers, David Rogers and C.W. Metcalf.

Rogers, a best-selling author, media personality and corporate consultant, will speak on "The Art Of The Master Strategists" and "The Power Of Motivation And Achievement". Metcalf, president of C.W. Metcalf & Company, a Colorado-based training firm specializing in communication skills, humor and



*The Kentucky Headhunters*



*Daniele Alexander*



*Lorrie Morgan*



*Mary-Chapin Carpenter*



*Wild Rose*



Jann Browne



Lionel Cartwright



Suzy Bogguss



The Lonesome Strangers



Travis Tritt

health, will speak on "Humor Survival Skills For People Over Five And Under Pressure".

The list of well known personalities involved in this year's seminar is by no means limited to panels and round table discussions. Set to participate in the seminar's opening ceremonies are The Highwaymen — Johnny Cash, Waylon Jennings, Kris Kristofferson and Willie Nelson. Multi-platinum supergroup

Alabama will perform at the annual Super Faces Show.

The CMA-sponsored Music Industry Professional Seminar (MIPS), with the theme "Breaking The Rules — The Right Way" will be held Thursday, March 1 from 9:30 a.m. to 5:30 p.m. (See schedule below for details).

The registration for the full four-day event is \$329 through February 18. After the 18th, the fee is \$399.

The one-day registration for MIPS is \$80. It includes the three MIPS sessions, a ticket to lunch in the exhibit hall 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.

## MIPS Schedule & Panelists

### Thursday, March 1, 1989

### Opryland Hotel

#### "Breaking The Rules — The Right Way"

#### 9:30 - 11 a.m. — "Business In The Right Key"

Artists, label executives and managers talk about breaking the rules the right way. Focus will be on the business issues that most influence today's Country Music industry.

- Joe Galante — RCA Records
- Harold Shedd — PolyGram Records
- Kathy Gangwisch — Kathy Gangwisch & Associates
- Chuck Morris — Chuck Morris Entertainment
- Terry Cline — The Jim Halsey Co.
- R.C. Bradley — Dwight Yoakam Tours
- Clint Black — RCA Recording Artist
- Patty Loveless — MCA Recording Artist
- Chris Hillman — MCA Recording Artist

*Moderated by Music Attorney Jim Zumwalt/Zumwalt, Almon & Hayes*

#### 2:30 - 4 p.m. — "Making Music That Makes Cents"

Top studio players and artist/musicians join record pro-

ducers in looking at how the music can affect the success of a record project.

- Brent Rowan — Musician
- Bergen White — Musician
- Eddie Bayers — Musician
- Larrie Londin — Musician
- Shane Keister — Musician
- David Lynn Jones — PolyGram Recording Artist
- Dan Seals — Capitol Recording Artist
- Vince Gill — MCA Recording Artist

*Moderated by musician David Briggs/Willin' David Music*

#### 4 - 5:30 p.m. — "Challenging The Rules And Staying In The Game"

Successful songwriters and songwriter/artists reveal how to break the rules and still get cuts and airplay. Does it really all start with a song?

- Doyle Brown — PolyGram Music International Publishing, Inc.
- Susan Burns — Famous Music Corp.
- Russ Zavitson — Millhouse Music
- Tim DuBois — Arista Records
- Beth Nielsen-Chapman — Warner Chapple/Warner Refuge
- Eddy Raven — Capitol Recording Artist
- Mary-Chapin Carpenter — CBS Recording Artist

*Moderated by Roger Murrah/Collins Music*

# WANT TO KNOW THE DEFINITION OF A HIT? ASK... PINKARD & BOWDEN

**P**inkard and Bowden have been cracking up audiences for years with their off-the-wall wit and outrageous humor. The "Wizards of Whimsy", as they like to be known, draw much of their comedy from their Country Music roots, but they have a widespread appeal that stretches far beyond the Country Music audience.

Both Sandy Pinkard and Richard Bowden had notable careers in music before entering the world of comedy. Pinkard has written several top Country tunes, including "Coca-Cola Cowboy", "You're The Reason God Made Oklahoma" and "Blessed Are The Believers". Bowden played with friend Don Henley (of Eagles fame) in a band called Shiloh, toured and recorded two albums with Linda Ronstadt, and played an active part in the West Coast rock scene throughout the 70s before coming to Nashville.

The duo met in Music City and teamed up first as a musical novelty act, but soon found their way into the comic arena, where they've been ever since.

"Everybody thought we'd be a 'flash in the pan'," said Pinkard. "And here we are, eight years down the line," added Bowden, "and we still don't have a pan to flash in."

They've opened for everyone from Neil Young to Sheena Easton to Hank Williams, Jr., and have received considerable radio airplay for such Pinkard and Bowden standards as "Mama He's Lazy", "Libyan On A Jet Plane" and "Help Me Make It Through The Yard". Their hilarious antics can now be heard on their latest Warner Bros. album, *LIVE...IN FRONT OF A BUNCH OF D\_CKH\_DS*.

They can also be heard live across the country during their many personal appearances at radio stations. Pinkard and Bowden appear on well over 100 drive-time radio shows a year, and this year the duo will moderate a panel discussion about air personalities at the 1990 Country Radio Seminar. The comedy team has appeared at previous

Country Radio Seminars, and has even written, directed and produced films that were shown at the Seminar including "Slime Story", a spoof on "Crime Story", and "Reel Unfortunate", a take-off on "Wheel Of Fortune". **CLOSE UP** decided to get their views on subjects that will be addressed during the annual confab.

**CU:** *What do you think about all the radio airplay you get?*

**P&B:** We think we get a lot of airplay because there are so many at our shows who sing along and shout requests. We don't know *how much* to think about our airplay because it never shows up on our ASCAP and BMI statements.

**CU:** *Do you think radio is responsible for selling records?*

**P&B:** Yeah, for those who can afford to go out and buy 10 in a row.

You can hear a record that you might want to buy, but it could take several weeks, back to back, for you to find out who's singing it.

**CU:** *In one of the sessions at CRS, attendees will learn how to drive the Country Music format into the mainstream. What advice would you give them?*

**P&B:** Don't let Ronnie Milsap drive!!! And hire someone to laugh even when you are giving the time and temperature.

**CU:** *If you were asked to develop an award-winning radio promotion, what would it be?*

**P&B:** We think give-aways are the key to radio promotions. We're considering shrink-wrapping country hams to our cd's and tapes. If that

doesn't work then maybe threatening phone calls.





Comedy duo Pinkard and Bowden clown around with WFMS' Charlie Morgan. Pictured (l to r) are Richard Bowden, Charlie Morgan and Sandy Pinkard.

**CU:** For an artist, how important is it to get to the top of the charts?

**P&B:** You're asking us?! ...the top of the charts is alluring to most artists, but we prefer the edge of the charts; it keeps you in better physical condition.

**CU:** During one CRS panel, registrants will learn how success is hampered by six stumbling blocks. What do you think those would be?

- P&B:**
1. City Block — make sure your transmitter signal goes farther than that.
  2. Nasal Block — A sign your dj's are doing Peruvian Marching Powder.
  3. Chopping Block — Should be used *before* "the book" comes in and you find out your station is not in it.
  4. Blockhead — Assume all consultants are that.
  5. Concrete Block — Usually what the "hot little radio station" in town is made of.
  6. H & R Block — Let them do the stumbling for you.

**CU:** An "Aircheck Doctor" will be advising radio personalities at CRS on how to improve. What would you prescribe?

**P&B:** Laughter is always the best medicine. We say, keep it funny. If you can laugh at yourself, it helps the audience to laugh at themselves and we all know they need laughing at.

**CU:** Do you think radio needs to take a load off and lighten up? How?

**P&B:** Yes. By keeping Pinkard & Bowden material in 24-hour rotation, whether they like it or not.

**CU:** What's your definition of a hit song?

**P&B:** Anything that Randy Travis sings. Actually, a hit record is one that makes you stop picking your nose and start picking a CPA.

**CU:** What are your predictions about Country Music for the 90s?

**P&B:** We talked to our psychic the other day, Madame Bovine. She once was a Holstein, now she is only a Halfstein. Well, she told us that in the 90s...


Roy Acuff will become a movie superstar in a sci-fi called "2001 — A Space Opry".

Shotgun Red will narrowly escape death in a dry cleaning accident.

Deborah Norville will leave "The Today Show" to get a record deal in Nashville and take Reba McEntire's place as the queen of Country Music.

We'll see a short resurgence of the "Whispering Bill disco sound" with Country breakdancing (\*) sweeping the entire nation as well as certain isolated areas of Mexico.

We'll see the new breed of Country artists bringing Country Music into the mainstream, causing a revitalization of the legends who preceded them. Hopefully, this will include Homer & Jethro's induction into the Country Music Hall of Fame.

(\* NOTE: Country Breakdancing, according to P&B, is accomplished by strapping a garage creeper to one's back with Bungi cords). 

## NEWSBREAKERS

Two of Country Music's top agencies announced they merged February 1 to form the industry's first "superagency." The William Morris Agency and The Jim Halsey Company will join forces to create the world's largest Country Music agency, representing between them a roster of acts that include such Country greats as Waylon Jennings, Merle Haggard, Tammy Wynette, Don Williams and dozens of others. The William Morris Agency will represent these artists worldwide in all phases of their entertainment careers, including television and motion pictures. While The Halsey Company will no longer work in the booking field, Jim Halsey will continue as personal manager to several clients and will serve as a consultant to The William Morris Agency in all areas of global talent representation. Four of Halsey's agent staff will join the William Morris staff in Nashville. Sherman Halsey, vice chairman of The Jim Halsey Company, will remain to develop and produce television packages.

The House of Representatives in Pennsylvania passed legislation in December prohibiting the sale of records, tapes or cd's which contain explicit lyrics unless the cover contains a parental warning. The Recording Industry Association of America (RIAA) plans to challenge the constitutionality of the bill if it's enacted.

Reba McEntire was named one of the top three favorite female vocalists in PEOPLE Magazine's 1990 Reader's Poll. She came in just behind Barbra Streisand and ahead of last year's winner Whitney Houston who tied for third place with Cher and Madonna.

# UP CLOSE

with *Tanya Tucker*

*Up Close begins this month featuring Country Music's established acts. The feature will appear every other month.*

**T**anya Tucker has just completed a guest role in a new tv series and a new album, tentatively titled **TENNESSEE WOMAN** after a cut she wrote. In between, she's been hop-scotching across the country doing tour dates with 6-month-old daughter, Presley, in tow.

**CU:** Tell me about the tv series you've been working on.

**TT:** It's an NBC spring replacement called "Shannon's Deal" starring James Sheridan. I play a singer who sings this song that was stolen from one of the main characters in the show.

It's a small part but the reason I took it was because I hadn't done any film in a couple of years, so my agent suggested doing it because it was something I was familiar with, that I could pretty much do falling off a log, but at the same time we could have some new updated film on me.

**CU:** Is there anything you haven't done that you really want to accomplish?

**TT:** I'd like to have a platinum album, that's something I haven't had. There's so many things I want to do, not just in the music business but in other businesses as well.

As far as the music business, I'd like to get my show to the perfection stage when I could say, "O.K. I'm satisfied", but I know that's impossible. I think that's probably my goal, if I could come off the stage and say, "Wow that was a great show".

**CU:** How has Presley changed your life?

**TT:** In little ways. I was in LA and I thought let's go out to some restaurant tonight and I thought I can't go there. It's a crowded place, where would I put the stroller, I can't hold her while I'm eating.

Everything is a totally different deal. Dating guys - it's like I don't know if I want my child around him. Would he be a good father? Oh God, not that I didn't have enough trouble as it was before I had a baby. Now it's even double trouble.

**CU:** Your life has been an open book. Are there any chapters you wish Presley wouldn't read?

**TT:** Well of course. There's lots of those, about half of them. Someone asked me, "What am I going to do if she gives me the trouble I gave my parents?". I thought, well all I can do is be as honest as I can and love her as much as I can.

That always seems to be a problem. Going through rehab, you sit there and hear other people and their life stories, how unloved they were and how they didn't get attention and that's what led them into drugs and drinking and all that.

**CU:** That wasn't the case with you?

**TT:** No, I just liked to have a good time. I had a great child-

hood. I often want to revert back to it because it was so wonderful, so I never had that yearning for any type of love. I had more than I needed probably, and that's why I think I'm so giving to my friends because I have so much love for my family that it kinda flows over to whoever I'm with.

**CU:** You released "Daddy & Home" awhile back. Tell me about your dad.

**TT:** He's really tough. Sometimes I'll get angry with him. He'll call me up and I'm sitting down to eat. I've just heated my food up in the microwave. It's gonna get cold, and if I heat it up again it's going to be chewy. He'll call me and want to talk an hour about something and I'll go "Well, Dad, I'm just trying to eat right now. And he'll go, "I don't care. I need to talk to you right now."

Those kind of things happen with a father/daughter relationship. Sometimes you overstep the boundaries. I know sometimes I do it to him too.

But he was the one that believed in me first and took the big chance. And we get closer and closer every year, especially now with Presley. But we have a relationship like any normal father and daughter. We have our little tiffs, but we have an incredible amount of love for each other. It's pretty overwhelming.

**CU:** Years ago when you moved to LA, was that tough on him?

**TT:** Yes, and now looking back I can see how it must have been tough because I can't imagine Presley going off at 18 to a big city like LA with the kind of people who are attracted to entertainers. It was really tough on him but he let me go. Of course, he brought me back which I'm thankful for now. I wasn't at the time, but I'm very thankful now.

He's the only guy in the whole world that's totally for me. He's wants to know what you're going to do for Tanya Tucker and if you're not going to do anything for me, he doesn't want to be around you.

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"I want a John Wayne type - very strong, but yet very giving and understanding, a man who can be tough but sensitive too."

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**CU:** What is the one thing your parents taught you that you want to pass on to your daughter?

**TT:** I think mainly the kind of love, the love they've given me, the attention, the learning. They taught me so many things at an early age. I think she'll be taught things at a very early age. And hopefully, they'll come in handy for her in later years.



CU: Describe Mr. Right for you?

TT: Jesse, like in "Romancing the Stone". I want someone who's very adventurous, who has his own thing, who's very manly and doesn't have an earring in his ear, someone who's very trusting. I want a John Wayne type - very strong, but yet very giving and understanding, a man who can be tough but sensitive too.

CU: What would you want to do if you hadn't been a singer?

TT: I wanted to be a fighter pilot for the Navy or a veterinarian or a marine biologist. I've gotten to do some things with dolphins, whales and seals, and I really did enjoy that.

Later in the years, I'd like to buy a place up on Flathead Lake in Montana and go up there in a log house and have all my animals and live from day to day and enjoy the land and hopefully by that time be married to a wonderful man.

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"Time has proven that the most successful singers in our business are those where there's no confusion as to who it is. When you push that button and Tanya Tucker is on the radio, you know it's Tanya Tucker..."

Jerry Crutchfield

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CU: Is that really important to you?

TT: My life's full but I could get it unfull real quick if I met the right person, but it's not worth it to slow down for just anyone. If you're literally on your own, it's better to keep moving, keep busy and have a busy life. But unfortunately, it puts a kink in your relationships with people, men especially, because you meet 'em and it's just hi, bye. There's no time to get to know them so that makes it difficult.

CU: Give me three adjectives that describe you?

TT: Someone said "colorful" was a good adjective for me. I think "giving" would be another one and "creative" probably.

CU: Are you going to do more songwriting?

TT: I hope so. That's one of the things I enjoy doing the most. It's also one of the most difficult. I have several songs I need to finish. They would be great songs. I just need to get the creative juices flowing, and it doesn't always happen when you want it to.

CU: You've worked with (Producer) Jerry Crutchfield for 15 years. Tell me about him.

TT: We've been through a lot together actually. He's really great for me. We know each other so well. We have the same tastes.

I think that's what makes our working relationship special is the fact that we trust each other enough to let each other go. He knows when to hold me back and when to let me run.

I've left Jerry and stopped using him as a producer and went off to different producers who were very successful for other people, but they couldn't do anything with me. And maybe their heart wasn't in it.

The thing about our relationship is that even though we've been together for so long it never gets stale. It's always something new. We never get tired of each other. He's my biggest fan and I respect him more than anyone. And I look forward to working with him. He was instrumental in getting me a record

contract here at Capitol.

Over the years it's kinda grown to be that way because before I was like a kid. I'd walk in like two hours late for a session just to try to p—s him off. I'd walk in, do the song then leave and say "See ya", and he never ever spoke a harsh word to me. I never even heard him raise his voice, and he probably should have a few times. But I got out of that stage and became an adult and put away my childish things. Well, I've put away a few of them.

CU: What's a Tanya song?

TT: I've asked myself that. It's just a feel, I guess. When I listen to the song I have to like what it says. I'm not much on "poor little me" songs like, "Oh baby you broke my heart".

CU: "Highway Robbery" and "Strong Enough To Bend" - there's so much diversity there.

TT: I loved "Highway Robbery" because it's just a fantasy song. I don't know how many times I've pulled up to a stoplight, thinking wouldn't it be great to see a great looking guy over in a Jaguar and gone, "Hey babe, wanna go out to dinner?" and that be the guy, the man of my dreams. And I enjoyed the energy of that song and performing it.


"Strong Enough to Bend" was a great song because I loved lyrically what it said. I loved the background vocals with Beth Neilsen (Chapman), who wrote the song with Don Schlitz.

I did the whole video, it was my idea. I've enjoyed getting creative with videos. I listen to my new record that's coming out called "Walkin' Shoes", and I want to do a video bad. It's just gotta be a 50s feel. I haven't see any girls do that real 50s look with the slicked back hair and the big guitar like Luther Perkins. Maybe just an old 50s Elvis but with a girl. I think it would be great.

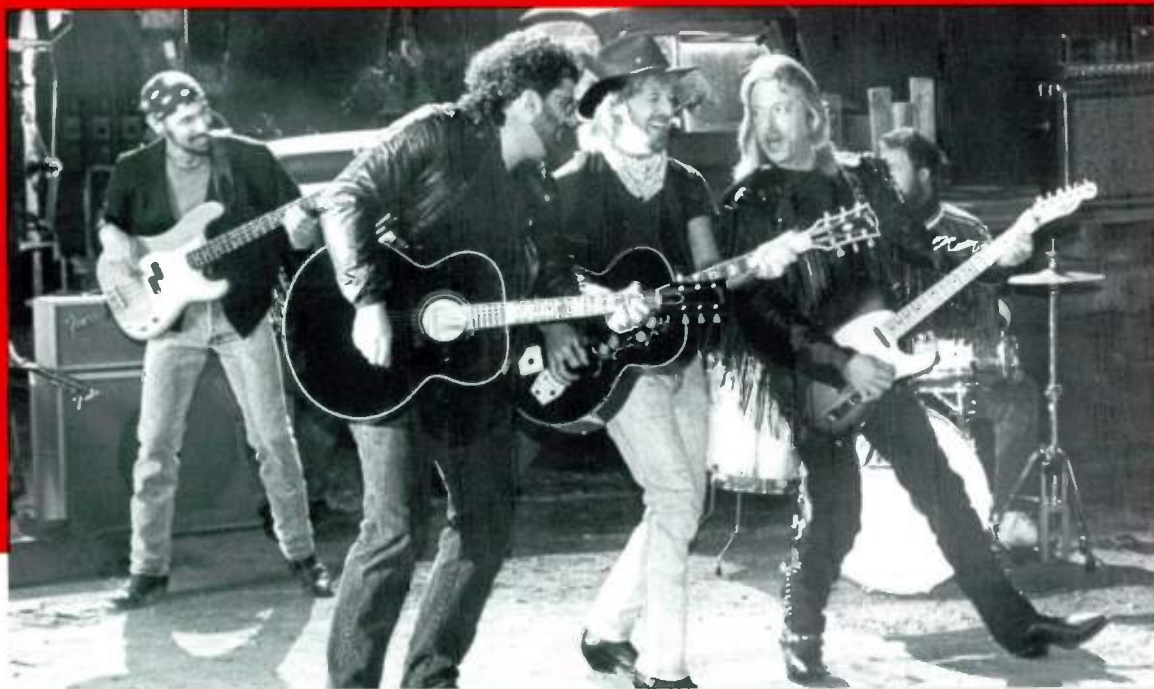
CU: Are you going to encourage Presley to go into music?

TT: I don't think so although I don't think I'm going to have much choice about it. I think she's really musically aware. She loves music. Of course, when I was pregnant I put the music up to my stomach. I cut a whole album when I was pregnant too so she's really in tune.

If it happens, it happens. If it doesn't that's fine. I would encourage her to go in some other direction. I wouldn't recommend this kind of life for anybody who wasn't absolutely adamant and was put here to do it.

A lot of people would do it because it's a job. I was put here to be a performer, a singer. There might have been some other things I could've done and sometimes think that I should've, but I was born to sing. 

—Teresa George



Reprise artists Billy Hill recently shot their first music video, "Nickel To My Name," in Nashville at an abandoned cotton mill. Pictured (l to r) are Reno Kling, Bob DiPiero, Dennis Robbins, John Scott Sherrill and Martin Parker.



Director Marius Perle moves for an upcoming video, "Where Did I Shot in Memphis by



Oak Ridge Boy Steve Sanders (right), takes aim with the camera with his mother Loraine Sanders (middle) and Scene Three Productions Director Larry Boothby (left) while on location at Percy Priest Lake in Hermitage, Tennessee, for the Oaks latest music video, "No Matter How High."

Cabin Fever Entertainment has released a new video on ranching and life in the American West. The video, entitled "Ranching: The Living Legacy Of The American West," is narrated by Charlie Daniels and features original songs by Daniels with photography by Kathleen Jo Ryan. Another video also available from Cabin Fever is "Walt Garrison's Flip Side of Rodeo", which features outrageous highlights of the National Finals Rodeo from 1979 to 1987.

The Oak Ridge Boys recently released their latest video, "No Matter How High" from their AMERICAN DREAM album on MCA Records. The video features The Oaks in concert in various venues across the country and was shot by Scene Three with Kitty Moon producing and Larry Boothby directing.

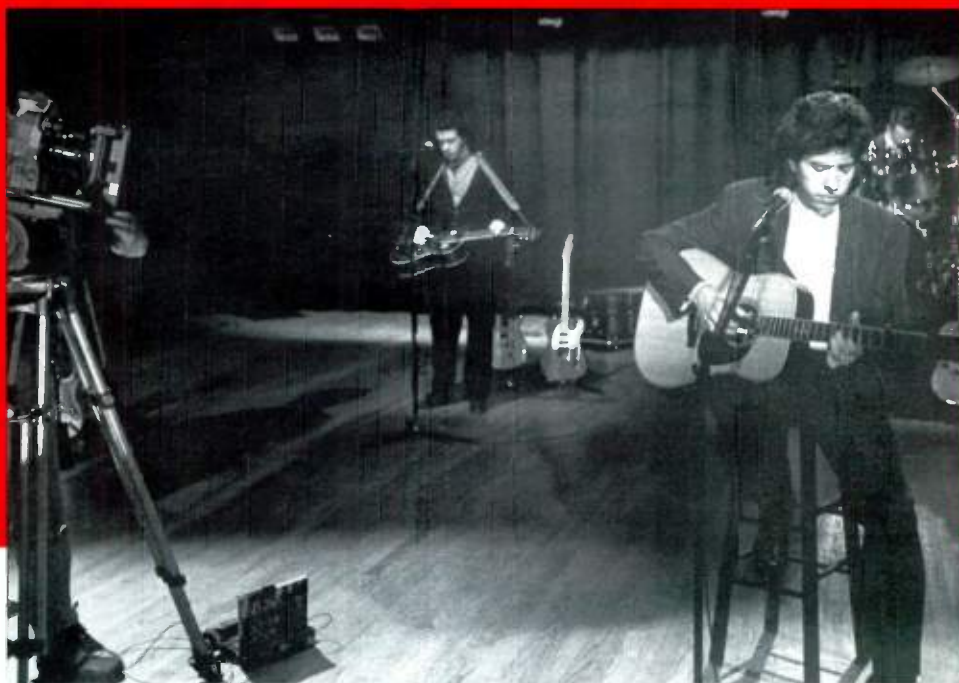
Capitol Records recording group Wild Rose has released a video for their latest single, "Going Down Swinging." The video portrays the girls finishing a day at work and heading to a club for a night on the town. It was filmed on location in Nashville by Studio



# THE LENS



Director **John Lloyd Miller** instructs **Daniele Alexander** on a lighting scene during the filming of her latest video, "The Moon Go Wrong." The video was produced by **Flashframe Inc.**



MCA recording artist **Skip Ewing** recently shot a video for his new single, "If A Man Could Live On Love Alone." The song is the second single from Ewing's current lp, **THE WILL TO LOVE**. The video was directed by **John Lloyd Miller** and produced by **Marc Ball** for **Scene Three Productions**.

**Productions**, and was produced by **Mary Matthews** and directed by **Jim May**.

MCA recording artist **Skip Ewing's** latest video ponders the thought, "If Man Could Live On Love Alone." Filmed by **Scene Three** in Nashville, the video was produced by **Marc Ball** and directed by **John Lloyd Miller**.

**Jeff Stevens And The Bullets'** latest video was shot on location in Denison, Texas by **Pollaro Media**. The song, "Boomtown," was released in early January and is from the group's self-titled album on **Atlantic Records**. The clip was produced by **Joe Pollaro** and directed by **Richard Jernigan**.

New MCA recording artist **Mark Collie** has released a video for "Something With A Ring To It," a single from his **HARDIN COUNTY LINE** album. Shot on location in Nashville, the video was produced by **Marc Ball** and directed by **John Lloyd Miller** for **Scene Three**.



**Renee Davenport** straightens **Larry Boone's** shirt before the filming of the next scene of his current video, "Everybody Wants To Be Hank Williams," the first single from his upcoming Mercury lp, **DOWN THAT RIVER ROAD**. The video was shot by **Acme Productions** on location in Nashville.

## SCOTT HENDRICKS

**P**roducer and engineer Scott Hendricks lives on a tight schedule so on the way to work he makes use of his time by listening to songwriters' demos.

"The whole back seat of my Jeep is full. Behind the passenger's side are rejects. Behind the driver's side are 'listen to again'."

His schedule has gotten even more hectic in the last several years. Scott has engineered hundreds of records during his career, but because of his success in producing Restless Heart and newcomer Alan Jackson, more and more these days, he's being asked to both produce and engineer the projects he works on.

"Every producer has a different style. I've had the good fortune of working with many of the great ones like Barry Beckett, Jerry Crutchfield and Jim Ed Norman to name a few. It's been the best training ground."

As an engineer, Scott sits at the controls of a million dollar recording console with hundreds of gray, green, red and blue knobs but says he's not a technical person.

"Some engineers I know don't play an instrument, weren't in a band, weren't part of the musical thing. They were just technoids who do knobs. That was not me. I was in bands. I was playing the stuff. I was writing the songs."

"As a matter of fact, I hate dealing sometimes with the technology of it. I know just enough about technology to be dangerous."

"But one of the advantages about being a producer/engineer is that I know how to get the sounds. If I hear a sound, I'm not at someone else's mercy to go get it."

He's been getting the right sounds for artists since 1975. His break came because the "first string" engineer at the studio where Scott worked wanted to go fishing.

"The Glaser Brothers decided to come back from retirement after being separated for about 10 years, and the main engineer at the studio was busy working on another project so they got me to work with them. We tracked the same song, with a full band every day for three straight weeks which is very unusual."



it. He's spent the last three weeks hearing this thing a million times. He knows what's on the tapes backward and forward. Let him mix it.'

"This guy was sitting at the console and the three of them (The Glaser Brothers) were sitting behind him in a row, and I was sitting in the back of the room watching in amazement."

"They were saying, 'Come on, mix it, mix it.'"

"And he said, 'O.K.' and pulls up the faders, and goes, 'How's that?' and thumps one of the faders. 'How about a little bit more vocals?' one of the Glasers said as the guy flipped another knob."

"By this time they were gritting their teeth."

"Finally, they said to him, 'Get out of here.' I couldn't believe they fired him."

"It was dead silence for what seemed like an eternity and finally one of them said, 'Scott, get up here.'"

Out of that escapade came "The Weight Of My Chains", Scott's first single.

That single was a finger-hold on a lifelong dream to work in a studio.

"I've known since I was a young teenager that I wanted to be in the studio. I started playing guitar when I was 6 or 7. If someone were to ask me, and they did in my high school annual, 'What do you want to do?', I'd say, 'I want to be in the studio', but I had never seen one."

"Before the first day of college (at Oklahoma State), I went up there to enroll with a friend of mine. We went to the forestry department because he was going to be a forest ranger, and I was sitting in the lobby waiting on him to enroll, and this stranger comes in and sits down beside me and says, 'How are you doing, who are you and what do you want to do?'"

"I said, 'Well, I know this sounds kinda crazy especially being in Oklahoma, but I want to be in the studio and make records.'"

"And he said, 'Hang on just a minute.' He walks away and comes back with a piece of paper with a name and telephone number on it and said, 'I got you a job in a recording studio.'" Scott never saw the stranger again.

The studio was a small two-track facility in the corner of the Oklahoma State library, a long way from the sophisticated systems in Nashville. But it was there Scott met Tim DuBois, who is now the head of Arista Records/Nashville, and Restless Heart bandmember Greg Jennings. They started making music in that makeshift studio and began trekking to Nashville to peddle their songs.

Scott and Greg moved to Nashville in 1978 after graduation and shared a small apartment.

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**"If it doesn't turn me on musically, I don't want to waste my energy, my soul for the buck."**

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"When we got through, they wanted the guy who was the first stringer to mix it because he had the most experience. My feelings weren't hurt at all. I was like, 'Let him mix it, and I'll watch and learn.'"

"But this guy wanted to go fishing and he said, 'Scott tracked

In 1984, Scott and Tim started recording Restless Heart. The chemistry between Tim's songwriting and Scott's experience in making records helped ensure Restless Heart's success.

"When we cut Restless Heart we knew we had something different. We cut seven of those songs on the first album in one day. It doesn't happen like that anymore. It's changed a lot. We just went in and had fun, still do."

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**"There haven't been any singles that went to number one that I didn't have some kind of feeling on when we did them."**

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He produces other acts besides Restless Heart but says he forces himself to be selective.

"Producing takes a lot of sensitivity. Consequently, I don't want to prostitute myself by taking anything that comes along. I've turned down production because it didn't turn me on. If it doesn't turn me on musically, I don't want to waste my energy, my soul for the buck.

"I'd rather sit home and write a song than work with something that may not be right for me. Sometimes I'll listen to something, and I'll know it's good, but I'll just say, 'I don't think I'm right for you.' I don't aim for a certain amount of productions a year. That would destroy the intimacy and sincerity of each one."

Scott works in three basic stages - tracking, overdubbing and mixing. "Tracking is with the whole band and artist. Typically we put down a scratch vocal track, a guide for the musicians. You're not concentrating on what the singer is doing, you're concentrating on the foundation. There's a lot of pressure on a tracking date because you have so much money being spent. Overdubbing is adding background vocals, redoing the lead vocals and adding guitar and synthesizers. Mixing is putting all the pieces together."

**WORKS WITH:** Restless Heart, Alan Jackson, Rob Crosby, Tanya Tucker, Alabama, Hank Williams Jr., Southern Pacific, Lorrie Morgan, Eddy Raven, Asleep at the Wheel.

**RECENTLY:** Spent a week in Hawaii in January mixing a special pay-per-view program featuring The Doobie Brothers and Southern Pacific.

**MOVIES:** Co-produced a song by Restless Heart called "Don't Ask The Reasons Why" for "The Secret Of My Success" starring Michael J. Fox.

**BUSINESS INTERESTS:** Nashville studio owner.

Scott says producing and engineering records is similar to an artist with a canvas.

"I've got all these colors and it's up to me to blend them and come up with a painting. Through the tracking and overdubbing process here's all the colors, and then we're ready to paint this picture. Mixing is how deep is the forest. It's a matter of making individual instruments sound the way they should - bright, dark, making them have a depth of field, making them have a balance to each other.


"There haven't been any singles that went to number one that I didn't have some kind of feeling on when we did them. There have been some that I thought would've charted better than they did."

And what about when he hears a dud?

"If I'm producing, I try not to cut them. Many times I've engineered duds and you do the best you can no matter whether it's a great song or not. There have been songs that I didn't like that went on to do well too."

This year, Scott wants to do more songwriting.

"That's still a major goal for me. It's not something I'm gonna push. Last year, I think I wrote about 14 songs, which is O.K. considering the amount of time I was in the studio. It seems like I spend all my time making records instead of writing records."

But for Scott Hendricks whether he's writing, producing or engineering, each day means a new song. 

— Teresa George

## S I D E B A R

Nashville radio personality **Gerry House** was in the studio recently working on an upcoming comedy album for MCA Records. Tracks for the album were layed at Nashville's **Emerald Sound Studios**, and singer **Larry Gatlin** recorded a special routine for the lp. Local musicians **Michael Rhodes** on bass, **Eddie Bayers** on drums, **Mitch Humphries** on keyboards, **Brent Rowan** on guitar and **Bruce Watkins** on acoustic guitar all participated in the sessions, with **Bob Bullock** engineering and **Marty Williams** assisting.

• • •  
**Willie Nelson** was in Nashville recently cutting tracks for his new album at the **House Of David Studio**. Musicians who participated in the sessions included **David Briggs** and **Bobby Ogden** on keyboards, **Steve Gibson** and **Reggie Young** on electric guitar, **Larry Byrom** on acoustic guitar, **Larry Paxton** on bass and **Eddie Bayers** on drums.

• • •  
At **Digital Associates**, **Kenny Rogers** worked on his upcoming album on Warner Bros./Reprise Records. Playing on the project were **Michael Rhodes** on bass, **Matt Rollings** on keyboards and **Paul Liem** and **Eddie Bayers** on drums.

• • •  
Warner Bros. gospel recording group **Take 6** recently recorded the theme song for "To Tell The Truth", a new pilot for tv. Members **Claude McKnight**, **Mark Kibble**, **Mervyn Warren**, **Cedric Dent**, **David Thomas** and **Alvin Chea** worked on the project at the **Eleven Eleven Sound Studios** in Nashville.

• • •  
Starway Records recording artist **Susy Beatty** worked on her upcoming album at **Javelina Studio** in Nashville, with **Jerry Kennedy** producing. Among the musicians who worked on the project were **Gene Chrisman** on drums, **Mike Leach** on bass, **Brent Rowan** on guitar and **Bobby Ogden** on piano.



# INTERNATIONAL

Robert Earl Keen and Guy Clark will tour England, Scotland and Ireland in March and April. Some of the stops include Cambridge, Birmingham and London. Keen toured Germany, Switzerland, Austria, Italy and France in January.

At the end of 1989 Wally Whyton asked listeners of his network BBC Radio 2 Show in the UK to nominate their favorite albums and artists of the decade. The final results are *Country Artist of the Decade* — Ricky Skaggs, Emmylou Harris, Randy Travis, Willie Nelson, George Strait, Reba McEntire, Johnny Cash, Gene Watson, Keith Whitley and Daniel O'Donnell. *Country Album of the Decade* — STORMS OF LIFE, Randy Travis; TRIO, Dolly Parton, Linda Ronstadt, Emmylou Harris; WILL THE CIRCLE BE UNBROKEN VOLUME 2, Nitty Gritty Dirt Band; DON'T CLOSE YOUR EYES, Keith Whitley; HIGHWAY 101, Highway 101; GUITAR TOWN, Steve Earle; DIAMONDS & DIRT, Rodney Crowell; BUENOS NOCHAS FROM A LONELY ROOM, Dwight Yoakam; THE HIGHWAYMAN, Johnny Cash, Willie Nelson, Kris Kristofferson, Waylon Jennings; and WILD-EYED DREAM, Ricky Van Shelton.

CFAC Radio in Calgary, Alberta, Canada, Music Factor and Peavey are sponsoring the second annual **Country Music Showdown**, with \$50,000 in cash and prizes to be awarded. Contestants must submit two songs written or co-written by an Alberta resident in order to enter. Judges will select 25 semi-



Randy Travis receives two awards for Male Vocalist of the Year-International and Album/MC/CD of the Year for OLD 8x10 after his appearance in Utrecht, Holland. Pictured (l to r) are Rudd Hermans, Travis and Hans Van Dam, editor of COUNTRY GAZETTE magazine. —Photo by Piet Milane

finalists for weekly showdowns that will kick off February 28. For more information contact CFAC, Promotions Department, 3320 17th Avenue S.W., Calgary, Alberta, Canada, T3E6X6 or call (403) 246-9696.

Radio Orion and The O.K., the largest retail music outlet in South Africa, in conjunction with "The Grand Rand Show" have announced the talent for the **Keep It Country** festival on April 14 in Johannesburg. Artists include Ken Mullan, Barbara Ray, Gary Bryden, Buddy Masango, South Africa's first black artist, and the group Over The Hillbillies.

## CROSSING THE CHANNELS

This month, CLOSE UP begins its new *Crossing The Channels* spotlight, which will feature artists achieving success outside the U.S. *Crossing The Channels* will be a bimonthly feature throughout 1990.

### Daniel O'Donnell

**Born:** December 12, 1961  
**Birthplace:** Donegal, Ireland  
**Favorite Country Music Artists:** Loretta Lynn, Charley Pride, Patsy Cline, Gene Watson and George Jones.

**Major Awards:** *Country Music Album of the Year* 1988, FROM THE HEART, MUSIC WEEK Awards (UK) *British Country Music Album* 1988, FROM THE HEART, International Country Music Awards *Most Promising European Act* 1988, International Country Music Awards *Most Popular Male Vocalist* 1987, 1988, 1989, National Entertainment Awards (Ireland) *Entertainment Personality of the Year* 1989, National Entertainment Awards (Ireland)

Ask Daniel O'Donnell what his favorite word is and he'd probably answer universal. Already a proven musical success in Europe, Daniel's not border shy, a misnomer he laid to rest in 1989 when he came to Nashville to embark on an American Country Music career.

Daniel's success in Europe parallels that of Randy Travis' or George Strait's in the U.S. During the past three years he's sold more than 1 million albums and cassettes, with his latest product THOUGHTS OF HOME selling 200,000 units in three months and 75,000 in video format.

In 1987, Daniel made his debut in the UK Country Album Charts with I NEED YOU, which was quickly followed by his earlier release TWO SIDES OF DANIEL O'DONNELL. All of his subsequent lps (DON'T FORGET TO REMEMBER, FROM THE HEART and THOUGHTS OF HOME) have entered the chart at number one, with all five of the albums still regularly appearing on the chart. In addition, his latter two releases have enjoyed pop album and video chart action.

It wasn't until 1988, after his first visit to the U.S. to perform at the Country Music Fan Fair International Show, that Daniel set his sights on a successful marriage with the American music scene.

Later, he met and struck an agreement



with Allen Reynolds, who began searching for songs for Daniel's upcoming U.S. album, which will be completed sometime

this month. "I'm really looking to continue working with Allen," Daniel said. "The first sessions were a tremendous experience and I felt a great warmth working with everyone in the studios."

"This experience, together with the excitement of developing a new market, has really fired my ambition to break in in the U.S."

Daniel will be touring in the Northeast in late May and return to Nashville in June to film portions of his next television series, which follows on the heels of his fall 1989, top-10 rated "The Daniel O'Donnell Show" series on RTE in Ireland.

But the U.S. isn't the only country Daniel hopes to penetrate in the 90s. Late last year, his record label, Ritz Records/UK, secured a licensing agreement in Australia and Southeast Asia, with Daniel named as major priority for career development. Plans are already underway for Daniel to tour the two countries in 1991.

# Country Album Chart

CMA's United Kingdom Country Album Chart appears biweekly in MUSIC WEEK, the U.K.'s major trade magazine. It's 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.



John Scott Sherrill   Bob DiPiero   Dennis Robbins   Martin Parker   Reno Kling

## BACK-TO-BACK BREAKERS

### BILLY HILL

- ★ Comprised of five songwriters and musicians who spent numerous years playing in Nashville clubs and studios, Billy Hill made its debut on Warner Bros. Records with the album, *I AM JUST A REBEL*. Members of Billy Hill are well known for the hit songs they've penned for other artists, such as "Church On Cumberland Road", "Wild And Blue" and "American Made".
- ★ The group, consisting of Bob DiPiero (acoustic, electric, and classical guitar, background vocals), John Scott Sherrill (lead and background vocals, acoustic, electric guitar), Reno Kling (bass), Dennis Robbins (vocals, acoustic, electric, slide guitar) and Martin Parker (drums), originally organized and played for years under the name "Wolves In Cheap Clothing" before becoming Billy Hill.
- ★ "Rollin' Dice" from Billy Hill's debut album was included on the soundtrack for Clint Eastwood's latest movie, "Pink Cadillac". The group also had success with its first single, "Too Much Month At The End Of The Money", which went top 20 on the charts. Their latest single is a remake of the 60s classic, "(Sugar Pie Honey Bunch) I Can't Help Myself".
- ★ In October, Billy Hill toured throughout Canada as the opening act for the Nitty Gritty Dirt Band. Billy Hill recently completed filming its first video for the single "Nickel To My Name". The video was shot on location in Nashville and was released in early January.

THIS WEEK	LAST WEEK	January 20, 1990
1	1	THOUGHTS OF HOME Daniel O'Donnell — TelStar
2	2	STORMS Nanci Griffith — MCA
3	3	FROM THE HEART Daniel O'Donnell — TelStar
4	4	NO HOLDIN' BACK Randy Travis — WEA
5	9	COPPERHEAD ROAD Steve Earle — MCA
6	6	I NEED YOU Daniel O'Donnell — Ritz
7	10	LONE STAR STATE OF MIND Nanci Griffith — MCA
8	7	DON'T FORGET TO REMEMBER Daniel O'Donnell — Ritz
9	8	ONE FAIR SUMMER EVENING Nanci Griffith — MCA
10	5	AS LONG AS I HAVE YOU Don Williams — BMG
11	19	STORMS OF LIFE Randy Travis — WEA
12	11	OLD 8X10 Randy Travis — WEA
13	16	LITTLE LOVE AFFAIRS Nanci Griffith — MCA
14	15	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — Ritz
15	12	WHITE LIMOZEEN Dolly Parton — CBS
16	20	LYLE LOVETT AND HIS LARGE BAND Lyle Lovett
17	14	ALWAYS AND FOREVER Randy Travis — WEA
18	RE-ENTRY	JUST LOOKIN' FOR A HIT Dwight Yoakam — WEA
19	RE-ENTRY	BLUEBIRD Emmylou Harris — WEA
20	RE-ENTRY	RIVER OF TIME The Judds — BMG



Success is riding high for Houston radio station KILT. The station has received its third consecutive Country win in the fall '89 ratings blitz, picking up a 7.3 12+ rating and an 8.4 in adults 25-54.

According to Operations Manager/Program Director Rick Candea, KILT's success can be attributed to its ongoing commitment to produce quality music, information and entertainment — all day — and to its extensive community involvement.

While KILT has been on the air since 1957, the station, originally a rock 'n' roll format, didn't make the switch to Country Music until 1981. Candea was at the station at the time of the change and remembers, "We saw the value of Country Music. It's the mainstream music down here."

KILT's long-running Hudson and Harrigan morning show, now in its 23rd year, has been a major factor in propelling the station to the top. "We've had several morning teams, but this is the best yet," Candea said of Irv Harrigan (Randy Hames) and Mac Hudson (Fred Olson), who have been host of the top-rated a.m. gig the past 10 years.

Listeners tuned into the "Hudson and Harrigan Show" hear a variety of character impersonations, from Jim Bob, an outspoken colorful favorite to Herman Wurlitzer, an on-the-spot reporter who's famous tag line is "minutes ahead when seconds count" to Frieda Flyschacker, KILT's version of the local school district's food director. In addition, there's news by 21-year veteran Houston newsman Robert D. McEntire and T.J. Calahan's traffic reports.

The "Hudson and Harrigan Show" starts the day on a familiar note. "But all of our air personalities have been here more than five years," Candea said. This year, KILT's General Manager Dickie Rosenfeld is celebrating 30 years at the 100,000-watt powerhouse.

A heavy user of tv advertising, KILT runs at least four tv campaigns a year. In fact, just prior to his CLOSE UP inter-

view, Candea had been at a taping where Hudson and Harrigan were touting KILT's fifth consecutive Social Security Contest in which a half a million dollars will be given away to listeners by the end of the promotion.

"When we first started using tv advertising, we weren't sure of its value. But it's proven itself time and time again in recognition for KILT as well as our on-air staff," Candea said. "Coupled with community events, we feel it's another great vehicle to get KILT out in front of the people."

Candea says KILT works with the usual community projects — Special Olympics, Cystic Fibrosis, American Heart Association — but annual highlights include a bass tournament, Country Music Celebration for

## FM 100 KILT

CONTINUOUS COUNTRY FAVORITES + CASH

Muscular Dystrophy and collecting food for the Houston Food Bank.

The bass tournament, held in April, benefits the restocking program of the Lake Conroe Marina Association. "Last year, we awarded \$250,000 in cash prizes, and we donated \$35,000 to the program," Candea said. "This will be our third tournament in April and we're adding more prizes — so every year it gets bigger and better." He added that Miller Light Beer will continue as sponsor of the event.

Tapping its best resource, KILT uses national and local celebrities for a lot of its promotions. Earl Thomas Conley, Lorrie Morgan and Johnny Lee as well as the KILT Longneck Band, made up of two station employees and several local musicians, showcased at KILT's Country Music Celebration '89 benefiting Muscular Dystrophy. In all, more



Robert Dunn and his son are presented with a \$125,000 check after catching the biggest fish at KILT's annual bass tournament last year. Pictured (l to r) are KILT News Director Jim Corola; Dunn and his son; Irv Harrigan and Mac Hudson, KILT's morning men; and KILT GM Dickie Rosenfeld.

than \$5,000 was raised.

For the past two falls, KILT has been working with the James River Corporation, makers of Northern Paper Towels, collecting food for needy Houston families at Christmas. "James River Paper Products donated a portion of its sales to the Houston Food Bank, and the KILT Longneck Band performed free concerts at various grocery stores to encourage shoppers to make food donations," explained Candea. Clint Black, K.T. Oslin, Houston Oiler Head Football Coach Jerry Glanville, Houston Astro Manager Art Howe and several players and other local celebrities did voice-overs to promote the campaign.

KILT's programming resembles that of most Country stations in that it plays the music its listeners want to hear, which is "a good mix of traditional and contemporary." Candea said, "We're a 12-in-a-row station.

Our listeners like a lot of Country music and the best Country songs".

Looking to the new decade, Candea said, "If Country Music in the 90s turns out to be half as exciting as it was in the 80s, I think we are really going to see an enormous growth in Country Music. Just look at the new artists who came in...the music is the best that it's ever been."

So how will KILT continue at its current success rate? "We're going to continue listening to our listeners and doing what we do best- playing the music that's the heart of the people in Texas!" 

— Kelley Gattis

# Patti And The Doc

**T**he Doctor is definitely *in* at WZZK in Birmingham, Alabama, and fans know they can always count on his prescription for laughter during their morning drives. And Patti, his partner, is so popular that her audience would follow her anywhere...even into her *own* bedroom!

Patti and The Doc have been a winning team for over a decade - not bad for a former Presbyterian minister and an English teacher. They've had the number one morning show in Birmingham for 10 years running, and in 1989, they were one of only five personalities or teams in the nation selected by the National Association of Broadcasters as finalists in the first annual Marconi Awards. But ask them to explain their formula for continued success, or even how they got where they are today, and they seem unsure of the answer themselves.



"The reason we did so well when we started out is probably that we didn't know anything about radio, so we just did whatever we felt the public wanted," Doc explained.

"I'm sure part of the reason our show is so popular is because we're a man/woman team. We play it real straight — Patti's a liberal, women's lib type person, and I'm conservative and sort of chauvanistic. We play off of each other's personalities, and it comes to work."

What makes the success and popularity of the duo even more fascinating is that neither of them had any real on-air experience before they began working at WZZK. In fact, neither of them even remotely thought about going into radio. Their backgrounds were in teaching and advertising.

Both Patti and The Doc have doctorate degrees, his in education, and hers in English. And each of them was a teacher at one point. Doc taught at Indiana University for awhile, then eventually got into the ministry, which brought him to Birmingham. Members of his congregation in the advertising business persuaded him to do voice-overs because of the quality of his voice, and that is where he and his partner first crossed paths.

"Patti was in advertising, and as a result she knew all of the radio people in town. When WZZK needed a fill-in morning person, they asked Patti to go on the air," explained The Doc. "She agreed on the condition that she could have someone

work with her. After asking everybody she knew, she asked me. She knew me from when I'd done some voice-overs for her advertising agency."

Patti agrees that their union as a morning radio team was less than ordinary, and their baptism into the world of morning radio was somewhat less than smooth at first.

"We kind of learned by trial and error. I'm not sure Doc had ever listened to a radio when we started out," Patti said.

# WZZK

FM 105 AM 610

"He laughingly tells everybody that I went through the entire yellow pages before I finally thought of him. Which is pretty much true, because basically I didn't know him very well."

But the two became a fast and furiously popular pair on the airwaves, with their bits about everything from diets and pets to sex and Patti's six marriages. The subjects of religion and politics are taboo to the successful pair though.

"I figure you shouldn't bring up subjects that are going to alienate people, and religion and politics always alienate somebody. We generally spend more time making fun of ourselves and of each other than of other people, anyway," said Patti.

Not only are their voices well known around the Birmingham area, but so are their faces, something both Patti and The Doc attribute to the many personal appearances they do year round.

"We make a lot of personal appearances, and we always have. I think that really makes a big difference, particularly in a competitive market. And when you only work a 3 1/2 hour work day, you owe the station some time, so I think that's a pretty nice way to spend it. Of course, we've been around so long, everybody in the world knows what we look like by now!," Patti said.

Several weeks ago, listeners got the opportunity to "get close" to Patti — as close, in fact, as her very own bedroom! It seems she fell in a hole at the state fair and sprained her ankles, and wasn't able to get to work. So, work came to her. Patti and The Doc broadcast their morning show right from Patti's bedroom! She not only didn't mind, but she actually grew to *like* doing the show from her home.

"It was wonderful! I could just roll over in the morning and I was at work! My husband would fix us breakfast every morning. And one morning, Doc woke us up! He just walked into our bedroom and told us the show started in 15 minutes," Patti laughed.

If it sounds like these two have cornered the market on fun and craziness, it's probably true — at least in *their* market, anyway. They've got a solid show, a winning format, and they have a heck of a good time doing what they do.

"We're having *fun*," Patti said. "I mean, where else can you work 3 1/2 hours a day, have somebody pay you *well*, and have a ball doing it!" 

— Lorie Hollabaugh

## NEWSLINE

**Billy Walker** celebrated 30 years with the **Grand Ole Opry** in January. His hits have included "Funny How Time Slips Away", "A Million And One" and others.

**Johnny Russell** has a new line of t-shirts and sweatshirts bearing his face and name that are being sold in department stores and retail outlets. The apparel line is licensed and marketed by the **Inman Company**.

The **Tom T. Hall Scholarship** at **South Plains College** in Levelland, TX, the world's largest training ground in Country and bluegrass music on the college level, was recently awarded to **Dawn Watson** of Lincoln, NE.

**Roy Clark** will host the **First Annual Roy Clark Celebrity Weekend** in the Nashville area March 22-25. The proceeds will benefit the U.S. Committee for **UNICEF**, the United Nations Children's Fund. Major sponsors have donated more than \$40,000 in prizes. For more information, contact the Roy Clark Celebrity Weekend, 24 Music Square West, Nashville, TN 37203 or call (615) 244-7900.

In the October 31st issue of *Congressional Record* the late songwriter **Bobby Gregory**, who penned "Will The Circle Be Unbroken", was recognized for his contributions to Country Music. The **Nitty Gritty Dirt Band** won CMA Album of the Year for **WILL THE CIRCLE BE UNBROKEN VOLUME 2** during the October awards show.

**Platinum International Music**, a Seattle-based record company, opened a Nashville office recently at 2 Music Circle South, Nashville, TN 37203; (615) 242-0900.

**Sheryl Johnston Communications, Ltd.** has a new address: 1350 N. Lake Shore Drive, Suite 1316, Chicago, IL 60601. The phone number remains (312) 642-3883.

**ASCAP/Nashville** has moved its offices from 2 Music Square West to 66 Music Square West, Nashville TN 37203. The new phone number is (615) 320-1211.



ASCAP held a number one party for Highway 101's "Who's Lonely Now", a song which was the last number one of 1989 and the first number one of 1990. Pictured (l to r) are **Cross Key's Dan Wilson**; **Paulette Carlson** and **Jack Daniels** of Highway 101; ASCAP's **Merlin Littlefield**; songwriters **Don Cook** and **Kix Brooks**; Warner Bros. Record's **Martha Sharp** and **Cross Key's Walter Campbell**.

Photo by Alan Mayor

**Reba McEntire** graced the cover of **REDBOOK** magazine in January. The magazine also included a cover story on her. She also made her movie debut in January with the release of "Tremors", a **Universal Pictures** release starring **Kevin Bacon**, **Fred Ward** and **Michael Gross**. McEntire doesn't sing in the movie, but her song "Why Not Tonight" off her **WHAT AM I GONNA DO ABOUT YOU** lp will be included in the movie score.

**Hoyt Axton** has been filming the movie "Space Case" for **Paramount Pictures** which also stars **Ray Walston** of "My Favorite Martian". This month Axton also plays a sheriff in "Til Death Do Us Part" on the **USA Cable Network** and in December he played **Father Levesque** in "We're No Angels" with **Robert DeNiro**, **Demi Moore** and **Sean Penn**.

**AMUSEMENT BUSINESS** has just published the 1990 edition of *Cavalcade of Acts & Attractions*, an annual directory of more than 12,000 listings of acts and shows performing in the U.S., Canada and overseas. It includes rock, jazz, Country and classical entertainment, comedians, mimes, carnivals, circus acts and a separate listing of promoters, producers, booking agents and managers. Copies are available for \$45 per copy including first class postage and handling. Prepaid orders should be sent to: **AMUSEMENT BUSINESS**, Single Copy Department, Box 24970, Nashville, TN 37202 or call (615) 321-4251.

*The 1990 Nashville Hotline Creative Sourcebook*, featuring a listing of contacts in the music, film/video and advertising areas, will be available in March. Freelance listings are \$15 plus \$10 per additional listing. Company listings are \$35 and \$10 for each additional listing. The book sells for \$30 and is available by calling (615) 373-1100.

**MJI Broadcasting** will broadcast the **Grammy Awards** which airs February 21. MJI will also produce seven two-hour radio specials in the major formats — Country, AOR, CHR, black, AC, classical and jazz — that will be syndicated prior to the awards ceremonies. Interested stations should contact **Gary Krantz** at MJI by calling (213) 245-5010.

The **Country Music Foundation** has revamped *The Journal of Country Music* and added several new departments. The publication is published three times a year and is available by subscription only for \$15 annually for domestic mailing and \$20 for foreign. For more information, contact the **Country Music Foundation Press**, 4 Music Square East, Nashville, TN 37203; (800) 255-5257, extension 1; in Tennessee (615) 256-1639.

**Johnny Lee's** roller coaster ride to stardom is chronicled in his new autobiography "Lookin' For Love" written with **Randy Wyles** for **Diamond Books**. Currently an artist on **Curb Records**, Lee's popularity soared with the success of "Urban Cowboy" starring **John Travolta** and **Debra Winger**.

"**Tennessee Ernie Ford: 50 Golden Years**" will be telecast on February 17 at 9 p.m. (EST) on **TNN**. The 60-minute special was taped at **NBC's Studio 1** in Burbank, the same studio from which "The Ford Show" originated from 1956 to 1961.

**Waylon Jennings** recently spent 10 days roaming 250 square miles of West Texas plains with 20 authentic cowboys, modern-day heroes who list "cowboy" on their IRS forms. Interviews with those cowboys are included in a musical documentary entitled "My Heroes Have Always Been Cowboys" to be broadcast on February 3 and February 8 on **TNN**.



## NEW COMPANIES

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**David McCormick** with **Ernest Tubb Record Shop** and **Jacqueline Rather** have formed **Ernest Tubb Record Distributors, Inc.** to provide a specialty wholesale service to independent record shop operators and chain retail outlets in the U.S. and overseas. It will specialize in hard to find old and new independent and major label Country and bluegrass recordings. The company's address is 417 Broadway, Nashville, TN 37203; (615) 244-5463; fax (615) 255-2256.

**Don Schafer**, president of **Don Schafer Promotions**, has formed **Country Record/Radio (CR/R)**, an independent record promotion company in Dallas. CR/R will focus on reporting stations in Texas, Oklahoma, Arkansas, Louisiana and New Mexico. **Dianna Littlepage** has been appointed president.

**Matt Swanson** has opened **MTS Entertainment** in association with **Michael Allen Entertainment Development**. MTS features a full line of entertainment services including public relations, tour support, limousine service and management. For more information contact (615) 754-0059 in Nashville and (708) 864-3304 in Chicago.



*Willie Nelson, Johnny Cash, Kris Kristofferson and Waylon Jennings—better known as The Highwaymen—were recently in the studio putting the finishing touches on their HIGHWAYMAN 2 album on CBS Records. The group's first vocal collaboration, HIGHWAYMAN, was released in 1985 and is certified RIAA platinum. Pictured in the studio are (l to r) Chips Moman, HIGHWAYMAN 2 producer; Kris Kristofferson, Johnny Cash, Willie Nelson and Waylon Jennings.*

*Photo by James Larson*

## SIGNINGS

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**Eddy Arnold** to RCA Records...**J.D. Hart** to The Jim Halsey Company.

## ON THE MOVE

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**Jim Kerr** has joined the staff of **WYNY** in New York as the host of its morning drive program. Kerr comes to WYNY from crosstown rival **WPLJ**, where he worked for 15 years as a morning on-air personality.

**Marcia S. Flowers** has been named director of operations for the Nashville office of **Platinum International Music**, a Seattle-based record company. Flowers was formerly the assistant to the vice president of special projects at **BMI** in Nashville.

**KMPS** in Seattle has named "**Stubbs**" as its new midday personality. She was previously the overnight personality for **KMPS** before being promoted to the midday slot. **Derek Murray**, who previously worked for **EZ Communications' KUDA** in Las Vegas, will replace **Stubbs** as the overnight person at **KMPS**.

**William J. Frazier** has joined the staff of **AMUSEMENT BUSINESS** as national accounts representative. Frazier most recently worked with **Thomas Publishing Company**. **Karen Oertley** has been promoted to associate publisher/general manager for **AMUSEMENT BUSINESS**. She has worked there for 12 years and was most recently general manager for the newspaper.

**KFDI** and **Great Empire Broadcasting** in Wichita, KS, has announced the addition of **Don Neer** to its sales and marketing staff. Neer will be serving a dual role as marketing director for **Great Empire Research** and as an account executive for **KFDI** and comes to both from **KDVV-FM** in Topeka, KS.

**Bob Demuth** has been appointed director of technical operations of the **Westwood One Companies**.

## AWARDS

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Nashville talent agent **Tandy Rice**, president of **Top Billing International**, has been named *Agent of the Year* by the **Nashville Association of Talent Directors**. The special honor is bestowed annually by the 75-member trade association. Promoter/manager/agent **Col. Tom Parker** also received a *Career Achievement Award* from the **NATD** for his "accomplishments and unequalled success". Parker was presented his award at the conclusion of the **International Association of Fairs and Expositions' 99th Annual Convention** in Las Vegas in December.

**Former Presidential Press Secretary James Brady** was the first recipient of the *I Love Life Award* presented by **WSM Radio** and the **Tennessee Governor's Committee for Employment of People with Disabilities**. The award was created to honor someone who has overcome enormous obstacles and gone on to make significant contributions to society.

**The National Academy of Recording Arts and Sciences** has announced this year's nominees for induction into the **Recording Academy's Hall of Fame**. Among the 37 nominees are Nashville recordings: "It Wasn't God Who Made Honky Tonk Angels" by **Kitty Wells**; **Elvis Presley's "Heartbreak Hotel"**; "Blue Moon Of Kentucky" by **Bill Monroe**; "Tumbling Tumbleweeds" by the **Sons of The Pioneers** and **Vernon Dalhart's "The Prisoner's Song"**.

**Mark Patterson**, a new sales executive for **KFDI** in Wichita, KS, recently graduated with honors and was named class valedictorian of the **Great Empire Broadcasting Radio Sales Institute**.

## FEBRUARY

- 1 \***Don Everly**; Brownie, Kentucky  
 \***Ray Sawyer**; Chicksaw, Alabama  
 \***Clark Gable**  
 Scotty Wiseman dies of a heart attack, 1981
- 2 **GROUND HOG DAY**  
 \***Howard Bellamy**; Darby, Florida  
 \***Lester McFarland**; Gray, Kentucky  
 \***Erma Bombeck**  
 The group Alabama charts with its first hit, "My Home's In Alabama", 1980
- 3 Buddy Holly dies in a plane crash, 1959
- 4 Billy Walker employed by The Grand Ole Opry, 1960  
 George Strait's SOMETHING SPECIAL TO ME lp certified gold, 1986  
 The lp WAYLON AND WILLIE reaches number one on the charts, 1978  
 Earl Thomas Conley has the number one Country song on the charts with "What I'd Say", 1989  
 Kenneth "Jethro" Burns dies, 1989
- 5 \***Claude King**; Shreveport, Louisiana  
 Dan Seals' WON'T BE BLUE ANY-MORE lp is certified gold, 1987  
 Loretta Lynn has a number one hit with "One's On The Way", 1972  
 Apollo 14 astronauts land on the moon, 1971



- 6 \***Dan Seals**; Iraan, Texas  
 \***Ronald Reagan**
- 7 \***Wilma Lee Cooper**; Valley Head, West Virginia  
 \***Donna Stoneman**; Washington, D.C.  
 The Beatles land at Kennedy

International Airport for their first American appearance, 1964

- 8 \***Merle Watson**; Deep Gap, North Carolina  
 \***Harold "Pappy" Daily**; Yoakam, Texas  
 \***Lana Turner**  
 \***James Dean**  
 John Conlee employed by The Grand Ole Opry, 1981
- 9 \***Ernest Tubb**; Crisp, Texas  
 \***Joe Ely**; Amarillo, Texas  
 Bill Hailey dies, 1981
- 10 \***Jimmy Durante**  
 THE HIGHWAYMAN lp featuring Waylon Jennings, Willie Nelson, Johnny Cash and Kris Kristofferson certifies gold, 1986  
 Elvis Presley has his first recording session in Nashville, 1956  
 Charlie Louvin is employed by The Grand Ole Opry, 1955
- 11 \***Wesley Rose**; Chicago, Illinois  
 \***Burt Reynolds**  
 \***Thomas Edison**
- 12 \***Moe Bandy**; Meridian, Mississippi  
 \***Abraham Lincoln**  
 The Judds ROCKIN WITH THE RHYTHM lp is certified gold, 1986  
 Marty Robbins has a number one hit with, "Don't Worry", 1961
- 13 \***Tennessee Ernie Ford**; Bristol, Tennessee  
 \***Boudleaux Bryant**; Shellman, Georgia  
 \***Jim McReynolds**; Coeburn, Virginia  
 ASCAP is organized in New York, 1914
- 14 **VALENTINE'S DAY**  
 \***Razzy Bailey**; Lafayette, Alabama  
 \***Jack Benny**  
 Oregon is admitted into the Union as the 33rd state
- 15 \***Hank Locklin**; McLellan, Florida  
 \***Susan B. Anthony**  
 Lee Greenwood's YOU'VE GOT A GOOD LOVE COMIN' is certified gold, 1985
- 16 \***Jo Walker-Meador**; Orlinda, Tennessee  
 \***Ronnie Milsap**; Robbinsville, North Carolina  
 \***Jimmy Walker**; Ralls, Texas
- 17 \***Buck Trent**; Spartanburg, South Carolina  
 \***Johnny Bush**; Houston, Texas  
 The "Tennessee Waltz" becomes Tennessee's official state song, 1965

- 18 \***Frank "Pee Wee" King**; Milwaukee, Wisconsin



\***Juice Newton**; Virginia Beach, Virginia  
 Dan Seals' "Big Wheels In The Moonlight" hits the top of the BILLBOARD Country chart, 1989

- 19 Roy Acuff makes his first appearance on The Grand Ole Opry, 1938  
 Willie Nelson's film "Red Headed Stranger" premieres in Austin, Texas, 1987
- 20 T.G. Sheppard has a number one hit with, "Only One You", 1982  
 John Glenn becomes the first American in space, 1962
- 21 Washington Monument is dedicated, 1885  
 The first steam locomotive makes its initial run, 1804
- 22 \***"Del" Wood** (Adelaide Hazelwood); Nashville, Tennessee  
 \***Spade "Donnell" Cooley**; Grand, Oklahoma  
 \***George Washington**
- 23 Hank Williams Jr.'s BORN TO BOOGIE lp certifies platinum, 1988  
 Barbara Mandrell hits number one with "Years", 1980  
 Santa Anna attacks the Alamo, 1836
- 25 \***Ralph Stanley**; Stratton, Virginia  
 \***Faron Young**; Shreveport, Louisiana  
 "I Sang Dixie", by Dwight Yoakam, tops BILLBOARD's Country chart, 1989  
 George Jones receives a Grammy award, 1981
- 26 \***Johnny Cash**; Kingland, Arkansas  
 \***Jackie Gleason**
- 27 \***Charles "Chuck" Glaser**; Spaulding, Nebraska

\*Audrey Williams, Bank, Alabama  
 \*Elizabeth Taylor  
 Don Williams has a number one hit with "Lord I Hope This Day Is Good", 1982

28 \*Jim Denny; Buffalo Valley, Tennessee  
 \*Joe South; Atlanta, Georgia

## MARCH

1 \*Cliffie Stone (Clifford Gilpin Snyder); Burbank, California  
 \*Jim Ed Brown; Sparkman, Arkansas  
 Johnny Cash and June Carter marry, 1968  
 Ohio becomes the 17th state, 1803

2 \*Arthel "Doc" Watson; Deep Gap, North Carolina



\*Larry Stewart (Restless Heart); Paducah, Kentucky  
 The Whites employed by The Grand Ole Opry, 1984

3 \*Bob DiPiero (Billy Hill); Youngstown, Ohio  
 \*Alexander Graham Bell  
 "The Star Spangled Banner" becomes America's official national anthem, 1931  
 Exile's first Country number one "Woke Up In Love" tops the charts, 1984

4 "I Still Believe In You" by the Desert Rose Band, is the number one Country song, 1989  
 Waylon Jennings and Willie Nelson top the charts with their hit, "Mamas Don't Let Your Babies Grow Up To Be Cowboys", 1978

5 \*Tommy Cash; Dyess, Arkansas  
 Patsy Cline dies in a plane crash, 1963  
 John Belushi dies, 1982

6 \*Bob Wills; Limestone County, Texas

## REMINDER: DEADLINES FOR SUBMITTING NEWS TO CLOSE UP

The editorial deadline for CLOSE UP magazine is the first of each month. For example, the deadline for submitting news, information and photos for the April issue of CLOSE UP is March 1. Information should be sent to CLOSE UP Magazine, Country Music Association, P.O. Box 22299, Nashville, TN 37202-2299.

7 \*Townes Van Zandt; Fort Worth, Texas  
 The Nashville Network premieres on cable television, 1983

8 \*Lew DeWitt; Roanoke County, Virginia



9 \*Mickey Gilley; Natchez, Louisiana  
 \*Jimmy Fadden (Nitty Gritty Dirt Band); Long Beach, California

10 \*Kenneth "Jethro" Burns (Homer & Jethro); Knoxville, Tennessee  
 \*Ralph Emery; McEwen, Tennessee

11 Ronnie Milsap has the number one Country song on the BILLBOARD charts with "Don't You Ever Get Tired (Of Hurting Me)", 1989

12 Ralph Sloan dies, 1980

13 \*Jan Howard; West Plains, Missouri  
 George Jones and Tammy Wynette divorce, 1975

14 Recording Industry Association of America begins awarding gold albums and singles, 1958

15 \*Carl Smith; Maynardville, Tennessee  
 \*Ry Cooder; Los Angeles, California  
 \*Andrew Jackson  
 \*James Monroe  
 Anne Murray's A LITTLE GOOD NEWS certifies gold, 1985

## FAN FAIR REGISTRATION

The 1990 International Country Music Fan Fair will be June 4-10 at the Tennessee State Fairgrounds in Nashville. For the \$70 registration fee, those attending will get:

- ♦ Over 30 hours of stage shows
- ♦ Admission to Opryland U.S.A.
- ♦ Bluegrass concert
- ♦ Picture taking and autograph sessions with Country stars
- ♦ Admission to Ryman Auditorium, former home of the Grand Ole Opry
- ♦ Two lunches
- ♦ Grand Masters Fiddling Championship
- ♦ Admission to Country Music Hall of Fame

For more information, write: Fan Fair, 2804 Opryland Drive, Nashville, TN 37214; or call (615) 889-7503 for details.

**FEBRUARY 1990**

- 15-17 GAVIN Seminar/Westin St. Francis Hotel/San Francisco, CA
- 15-18 Summit '90 / Radisson Palm Springs Resort / Palm Springs, CA/ Call (817) 338-9444 for details
- 21 32nd Annual Grammy Awards / Shrine Auditorium / Los Angeles, CA
- 20-25 National Association for Campus Activities (NACA) Convention / Hyatt Regency / Chicago, IL / Call (803) 782-7121 for details
- 28- Country Radio Seminar /
- Mar.3 Opryland Hotel / Nashville, TN/ Call (615) 327-4487 for details

**MARCH**

- 1 CMA's Music Industry Professional Seminar (MIPS) / 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
- 22-25 Roy Clark Celebrity Weekend / Nashville, TN / Call (615) 244-7900 for details

**APRIL**

- 1-5 Gospel Music Week '90 / Stouffer Hotel / Nashville, TN / Call (615)242-0303 for details
- 5 21st Annual Dove Awards / Tennessee Performing Arts Center / Nashville, TN / Call (615) 242-0303 for details
- 14 Radio Orion-The O.K. Keep It Country / Johannesburg, Transvaal, South Africa
- 14-15 International Music Festival / Wembley, England
- 25 Academy of Country Music Awards / Los Angeles, CA

**MAY**

- 25-26 Frutigen Singer-Songwriter Festival / Frutigen, Switzerland

**JUNE**

- 4-10 19th Annual International Country Music Fan Fair / Tennessee State Fairgrounds / Nashville, TN / Call (615) 889-7502 for details

**JULY**

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

**AUGUST**

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

**SEPTEMBER**

- 1 Wohlen Festival / Wohlen, Switzerland
- 8-9 Rock & Country Festival / Bern, Switzerland
- 22-23 Gstaad Festival / Gstaad, Switzerland

Hank Thompson's induction into the Country Music Hall of Fame called for a celebration of Texas-sized proportions, and the Dove Creek Cafe in Roanoke, Texas was the place to have it. Congratulating Thompson (l to r) are former Dallas Cowboy great Walt Garrison; Texas radio personality Bill Mack; Thompson; and Jim "Shooin'" Newton, who broadcast with Mack on WBAP.



**CMA**  
COUNTRY MUSIC ASSOCIATION  
*Close Up*

P.O. Box 22299  
Nashville, TN 37202-2299

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