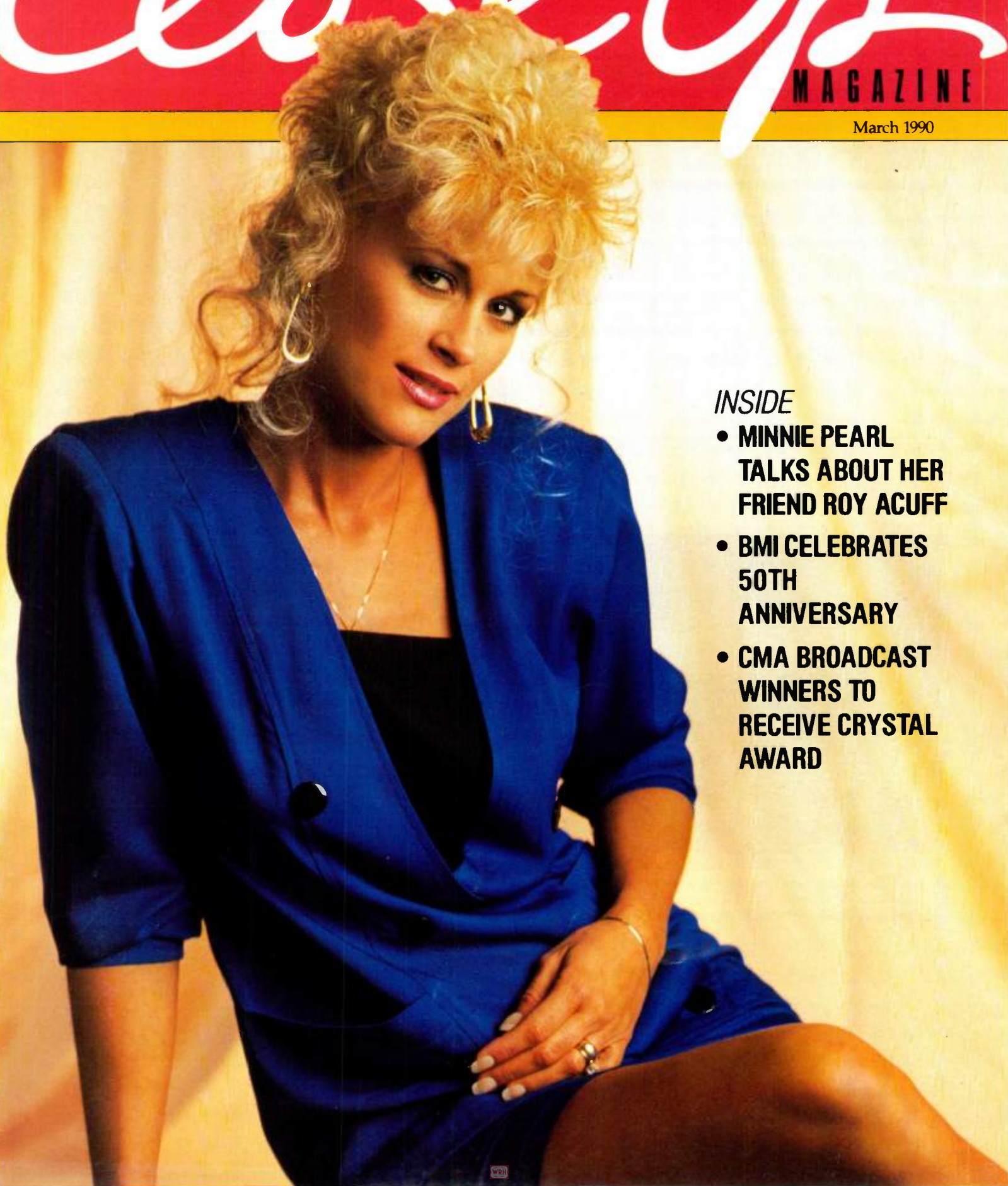


Close Up

MAGAZINE

March 1990



INSIDE

- **MINNIE PEARL TALKS ABOUT HER FRIEND ROY ACUFF**
- **BMI CELEBRATES 50TH ANNIVERSARY**
- **CMA BROADCAST WINNERS TO RECEIVE CRYSTAL AWARD**


On the cover....

Lorrie Morgan hasn't let tragedy slow her down. This year, her new single, "Five Minutes" has been jumping up the charts, and radio has been equally receptive to her previous singles. "Trainwreck of Emotion" went in the top 20. "Dear Me" charted at number nine and "Out of Your Shoes" went to number one.

Her RCA Records debut lp LEAVE THE LIGHT ON is hovering near 350,000 in sales, and her music has found favor with such national publications as PEOPLE, *The Chicago Tribune* and others.

She's nominated for three TNN/MUSIC CITY NEWS Awards - Star of Tomorrow, Female Artist of the Year and Video of the Year for "Dear Me".

Lorrie's calendar is packed with interviews, most of them touching on some aspect of her life with her late husband Keith Whitley, and she's spent a lot of time on the road. Recently, she has toured with Kenny Rogers, The Statler Brothers, Ronnie Milsap and Eddie Rabbitt. In the last year, she's also made two trips to Europe garnering fans overseas as well.

A performer with true grit, Lorrie continually strives to achieve, knowing the show "must go on". 



Herb Sudzin, host of "Sudzin Country Videos", recently teamed up with Music City Song Festival's Roy Sinkovich and Don Aldrich to present a special two-part songwriter show from Nashville. At the taping (l to r) are Sinkovich, Sudzin, NSAI Director Emeritus Maggie Cavender and songwriters Chris Gantry and Razzy Bailey.

Photo by Alan Mayor

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CMA Radio Winners To Be Presented Crystal Trophy

Winners of the Country Music Association's broadcast awards will be presented the organization's coveted crystal trophies for the first time in 1990. This action was approved by the CMA Board, meeting in Orlando January 17 - 18. Previously, only winners of the highly acclaimed, membership-voted CMA Awards were presented the hand-blown trophy.

Upon the recommendation of the Radio Committee, chaired by Bobby Denton of WIVK in Knoxville, the board also voted to add a *fourth* category in CMA's annual broadcast awards. In the past, honors have been bestowed on station, general manager (GM), program director (PD) and music director (MD) winners in three market categories - small, medium and large.

Beginning with the 1990 awards, the small market category will be divided into two segments. Awards will be given to markets with populations 50,000 and under and to markets above 50,000 but under 250,000 population.

While winners of the CMA station, GM, PD and MD awards have previously been released prior to the CMA Awards Show, the Broadcast Personality of the Year honors have continued to be announced the night of the CMA Awards telecast. This year, all CMA broadcast award winners will be announced six weeks prior to the show so that stations can maximize their publicity efforts.

Earlier, the board had approved opening the Broadcast Personality of the Year award to entries instead of nominations. The award winners will now be decided in the same manner as the broadcast awards, with judging by a panel of respected leaders in the broadcast industry.

All fulltime Country stations will be mailed entry brochures late this spring explaining the regulations for entry in the broadcast personality as well as broadcast award categories.

The Membership Committee, chaired by David Conrad of Almo-Irving Music, gained board approval for a credit card program with Third National Bank in Nashville. Available to CMA members only, the program will offer VISA Gold and Sterling VISA cards, each sporting the CMA logo, to eligible applicants. The card will have favorable prime plus interest rates and the annual fee will be waived for the first year. (See related story on page 4).

The board also approved the committee's recommendation that certain organizational member benefits be available to individual CMA members. For the first time, individual members can purchase a CMA membership certificate and plaque (\$20); the latest sales video (\$40 VHS/Beta); the current

Arbitron study (\$8) and a packet of 10 Arbitron leave-behind sales brochures (\$10). A new individual member benefit was also announced. Beginning with their 1990 seasons, both Dollywood and Opryland will offer buy one, get one free admission to all CMA members.

Conrad reported that CMA's "Membership Extravaganza" is in full swing. The top three members who recruit the most members by September 1, 1990 in two separate categories - Most New Members and Most Former Members - will be awarded the following prizes: First Place - Two free VIP


Awards Show / Party tickets, with seating among the nominees and rehearsal passes, limousine service, a room at the Opryland Hotel and two American Airlines tickets from anywhere in the U.S. (if winners live outside the Nashville area); Second Place - Gibson Guitar (provided by Gibson U.S.A.); and Third Place - Sony portable disc player. The six prize winners will also be recognized at CMA's 10th annual Membership Meeting on October 9.

Fan Fair Committee Chairman Jerry Bradley (Opryland Music Group) reported that registration for the International Country Music Fan Fair, to be held June 4-10, 1990, will increase from \$65 to \$70 per person. Booth fees will increase from \$40 to \$45. Bradley also said that two new record labels - Arista Records and Curb Records - will host their own shows for the first time during Fan Fair 1990.

The board approved a motion by Legislative Affairs Committee Chairman Merlin Littlefield (ASCAP) that CMA become a member of a coalition to fight product labeling bills. Currently, a bill which would require record retailers to place large fluorescent yellow labels on the front of recordings that contain lyrics objection-

able for sale to minors is being considered by the Pennsylvania state legislature. A similar vote will be sought from the Florida House of Representatives in February.

CMA joins the Recording Industry Association of America, the National Association of Recording Arts and Sciences, the National Association of Recording Merchandisers as well as various groups in Pennsylvania to oppose this record labeling legislation.

CMA board members serve gratis and pay their own expenses in attending meetings throughout the world. The second quarterly meeting of the CMA Board of Directors will be held April 18 - 19 in Washington, D.C. The board will convene in Colorado Springs, Colorado July 11 - 12. 



Board members (l to r) Coyote Calhoun of WAMZ in Louisville, Kentucky, Dick Gary of The Gary Group and Entertainer Ricky Skaggs take a few minutes to chat at the CMA Board Meeting in Orlando.



Board members Lon Helton (left) of RADIO & RECORDS and Tim DuBois (right) of Arista Records chat with Bob Cole of WPOC in Baltimore, Maryland and Jay Miller of WQYK in St. Petersburg, Florida at a reception during the CMA Board of Directors meeting in Orlando.

CMA AND THIRD NATIONAL BANK OFFER CREDIT CARD TO MEMBERS

Third National Bank in Nashville will begin providing a VISA Gold credit card program this spring to all qualifying CMA members.

"Having a CMA credit card is simply another program we've embarked upon in our ongoing effort to provide our members with special benefits," said Jo Walker-Meador, CMA executive director.


"We have chosen Third National Bank based on the extra features their package provides and because of their high level of quality customer service. In addition, the bank has a proven commitment to meeting the needs of our industry through the establishment of the Music Industry Division."

Available to CMA members in the continental United States only, the program will offer VISA Gold and Sterling VISA cards, each sporting the CMA logo, to eligible applicants. The card will offer favorable interest rates, and the annual fee will be waived for

the first year for members.

"The program will be launched in April 1990, and qualifying members will not only enjoy an outstanding combination of economical features, travel and financial services, they will also be helping to support their association each time they use the card," said Brian Williams, vice president and manager of Third National's Music Industry Division.

"We have enjoyed a long relationship with the Country Music Association and are pleased to be a partner in not only serving the individual needs of its members but also in continuing to support the ongoing programs of CMA," Williams said.

All current CMA individual and organizational members will be sent information about the new program in April. For more information, contact the CMA membership department at (615) 244-2840. 

cma
COUNTRY MUSIC ASSOCIATION

Close Up

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Executive Editor:

Kelley Gattis

Editor:

Teresa George

Editorial Assistant:

Lorie Hollabaugh

Art Director:

Bob McConnell

Lu Myers

McConnell Graphics/Nashville

Typesetting:

QC Type, Inc.

Printing:

Doug Harris

Harris Press

Circulation Assistant:

Ginger Forstman

Country Music Association Staff: **EXECUTIVE:** Jo Walker-Meador, executive director; Ed Benson, associate executive director; Peggy Whitaker, assistant to the executive director; Holly Seeger, administrative assistant; **ADMINISTRATIVE:** Tammy Mitchell Genovese, administrative services coordinator; Dennie Simpson, information systems manager; Ruthanna Abel, communications services supervisor; Jack Hice, mail clerk; **MEMBERSHIP:** Janet Bozeman, director; Ginger Forstman, membership assistant; Diane Jackson, membership assistant; **PUBLIC INFORMATION:** Kelley Gattis, director; Teresa George, senior public information assistant; Lorie Hollabaugh, public information assistant; **SPECIAL PROJECTS:** Helen Farmer, director of programs and special projects; Bobette Dudley, senior program assistant; Renée Noel, program assistant; **EUROPEAN OFFICE, LONDON:** Martin Satterthwaite, European operations director; Julia Morrice, European operations assistant.

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Warner Bros. group Southern Pacific and labelmate Carlene Carter are enjoying success with their single "Time's Up". It's the first release off Southern Pacific's lp COUNTY LINE, which was shipped in January. Carter's Warner Bros. debut single was shipped in late February. Pictured (l to r) are Keith Knudsen, Stu Cook, Carter, John McFee and Kurt Howell.

New CMA Music Row Headquarters Underway

The Country Music Association broke ground February 12 for its new headquarters scheduled to be completed in September 1990. The building will be located on Music Circle South, just one block from CMA's current offices. The CMA Board approved the new building project after acquiring the one acre site in May 1988.

The building will have 14,030 square feet on its main level, with a complete underground parking level. CMA will initially occupy 7,850 square feet, and 3,900 square feet will be leased.

The building, designed by Tom Bulla and Nick DePalma of Bulla Associates Architects of Nashville, features two symmetrical office space areas joined by a central arcade lobby. Buchanan Construction Company, Inc. will construct the building. Bonnie Manson of Nashville's Interior Design Associates is the interior designer.

CMA's Building Committee has guided the project through months of extensive planning and study. CMA board members on the committee are Joe Talbot, Talbot Music Publishing, Inc., chairman; Jerry Bradley, Opryland Music Group; Bill Denny, Nashville Gas Co.; Joe Galante, RCA Records; and Bud Wendell, Opryland U.S.A, Inc.



The Country Music Association breaks ground for its new building, scheduled for completion in September. Pictured at the ground breaking (l to r) are George Buchanan, president of Buchanan Construction Company, Inc.; Chairman of CMA's Building Study Committee Joe Talbot of Talbot Music Publishing, Inc.; CMA Chairman of the Board Connie Bradley of ASCAP; CMA Executive Director Jo Walker-Meador; CMA President Roger Sovine of BMI; Bonnie Manson of Interior Design Associates; and architects Nick DePalma and Tom Bulla.

Photo by Alan Mayor



"The Building Study Committee has put in a lot of time to ensure that the CMA Building accommodates the day-to-day activities of the association," said Talbot. "Based on its past, CMA will continue to grow and become an even stronger force in the music industry, and this new facility will provide for CMA's needs in the new decade and beyond."

CMA Executive Director Jo Walker-Meador said, "This is certainly a proud moment for all of us. It is the culmination of 30 years of dedication and hard work on the part of our CMA Board and staff joining together to promote Country Music around the world.

"Most importantly, it reflects the strength of Country Music today and the excitement we feel about its growth in the future," she ended.



NEWSBREAKERS

The Recording Industry Association of America (RIAA) is offering free registration to all musicians and session artists to comply with the Federal Immigration Reform and Control Act (IRCA). The free RIAA-issued IRCA Card provides proof of employment eligibility. Registration for the cards will be April 3-8 at the Stouffer Hotel in Nashville. For details, call (800)-JOB-IRCA.

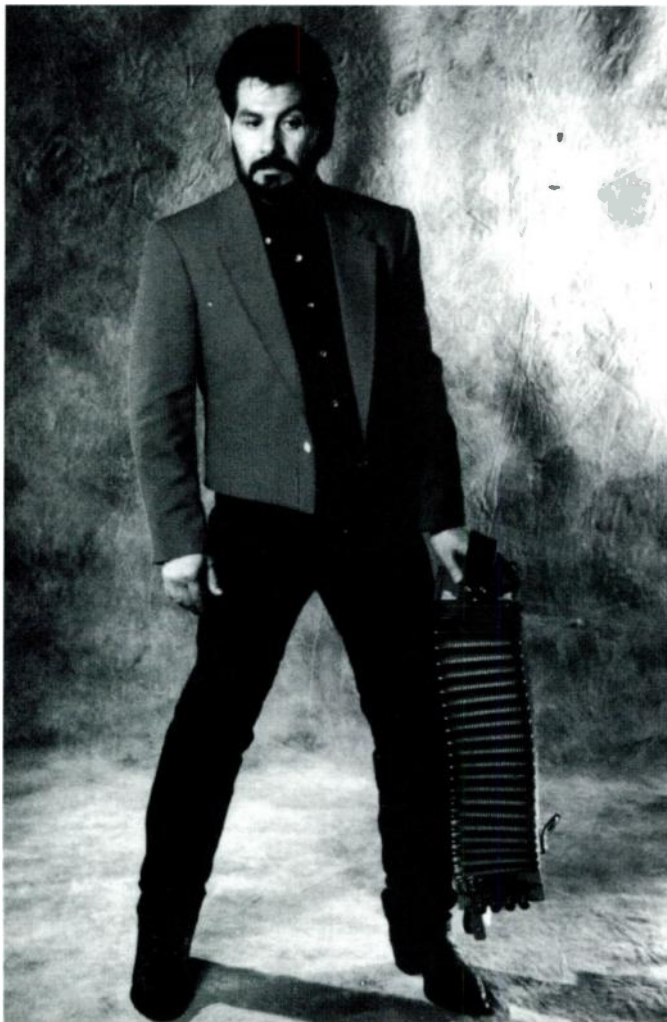
VH-1, the pop music video channel, has taped a six-show Country series starring such youth-oriented acts as **Clint Black**, **The O'Kanes**, **Foster & Lloyd**, **Marty Stuart** and **Jason D. Williams**. Entitled "This is VH-1 Country", the shows started airing in February featuring videos and interviews with guests and archival footage from the **Country Music Foundation**. The shows came in part because of an experiment in November using **The Judds** and other new Country acts to introduce Nashville videos on the national 24-hour cable outlet.

Capitol recording artist **T. Graham Brown** is currently being featured in Taco Bell television commercials and Warner Bros. star **Randy Travis** is being featured in Coke commercials.



HORIZON

Jo-El Sonnier



A true artist might be described as one who so loves what he does that he pursues it with an undying passion, channeling his full energy, heart and soul into it until it becomes who he is...and the two are as one. Jo-El Sonnier is such an artist.

The dedicated Cajun has spent the last 30 years of his life trying to bring recognition to the music that he loves. And with the release of his second solo album on RCA Records, Jo-El is finally gaining some of that attention he so readily deserves and has pursued with such invincible determination.

A furiously frenetic performer on stage, Jo-El has kept a whirlwind schedule the past two months, performing on David Sanborn's show "Michelob Presents Night Music", completing a video for his latest release, "Scene Of The Crime", (in which he used dancers from the Tennessee Dance Theatre), taping a TNN "Nashville Now" segment, performing at a Mardi Gras party at The Cannery in Nashville, and preparing to work on the soundtrack of an upcoming film with Judge Reinhold and Nicholas Cage, in which he will also have an acting role.

Jo-El worked on two previous soundtracks with Peter Bogdanovich, "They All Laughed" and "Mask", in which he had a role as a biker. He also has a song ("Les Grand Bois") featured on the soundtrack of the current movie "Steel Magnolias".

This kind of pace would be dizzying to most people, but not to this dedicated, upbeat performer. In fact, the RCA recording artist thrives on it. He is happiest when he is bringing his music to the people, a self-assigned mission he's accepted since he was old enough to hold an accordion in his hands.

"I always felt in my heart that I was different, and that I had something very special and brand new to offer. And I just kept at it. Even when I felt most discouraged about my music, I just kept on going and praying through it all that hopefully God had a purpose for me in my life doing something with the gift that He gave me - the accordion," Jo-El explained.

"I love what I do, and I think that's important. You have to really love your instrument and what it represents. If you do something out of sheer love for it first, everything else will fall into place, and you yourself will be surrounded by love."

Jo-El's fascination with the accordion began when he was only 3 years old. His parents would go out to pick cotton in the fields of Rayne, Louisiana, and when the day was done everyone would gather for a "house party". There would be music and dancing, and all sorts of things for a 3-year-old little boy to get into. Jo-El remembers walking around touching everything and "getting in the grown-ups hair".

"Instead of spanking me my father would set me in a chair

to keep me quiet, and he'd put an accordion on my lap. The accordion was a little toy for me, and the little sounds it made became a source of great joy," Jo-El recalled.

"My brother P.J. had an accordion too, and when he went into the service, I got it out from under his bed and starting playing it. He wouldn't ever teach me - I was only about 5 or 6, and obviously he thought I'd break it. But I was in touch with the instrument even then, and I taught myself how to play."

Jo-El and the accordion went everywhere together. He played it in the house, in the car, in the middle of the pasture, and anywhere else he could find. He admits audiences were hard to find in the beginning, though.

"Cajun music is about letting go. It has a feel of joy...and when you're in touch with it... you never want to leave it."

"When I first started playing, it made a lot of noise, and it was pretty horrible," Jo-El stated. "Mama was nice enough to let me play it in the house sometimes, but most of the time she'd tell me to go outside and play.

"Between practicing the accordion and playing cowboys, that was about all I did as a boy. I would take the accordion to school and play it in class, and the class would sing along, until finally the principal forbid me to bring it again. I was very misunderstood as a child, because I was one different little kid."

This "different little kid", as he terms himself, had his own radio show by age 6, began playing in clubs at 7, and made his first record at the ripe old age of 11. He even performed as a boy with his idol, Iry LeJeune, whose classic tune "Evangeline Special" is featured on Jo-El's latest album. Influenced a great deal by the French music of his heritage, Jo-El was also affected by the Country Music that was so popular in that region at the time.

"I remember when Hank Williams, Sr. came down to Louisiana and was influenced by our food, our music and our culture. I believe in my heart that he had a plan to bring a new sound to Nashville - our sound. Hank Sr. was one of my first influences in Country. He was our hero in Southern Louisiana. I remember listening to the Grand Ole Opry and loving it, and going to my first George Jones concert. I was raised around the blues and rock'n'roll too, so I try to combine all those different influences in my music."

Jo-El wanted to take his music, the music of Southern Louisiana, to the rest of the world, so he struck out to make his mark in California. He found a niche for his music there and eventually put together a band of musicians known as "Friends", which included Garth Hudson, Albert Lee and David Lindley, who all had an interest in Jo-El's type of music. The group toured for awhile, opening dates around Southern California for bands like Los Lobos and The Blasters.

After making his way back home to Louisiana, Jo-El attracted the attention of RCA Records with his fiery Cajun style. His first album on the label, COME ON JOE, yielded two top 10 Country singles, and he began to attract some real attention to the music of his heritage - Cajun music. And for the first time the whole country was exposed to a sound that once belonged exclusively to the inhabitants of the Louisiana bayous.

"Cajun music is the music of life," Jo-El explained. It's

BORN: October 2, 1946

RECORD LABEL: RCA Records

CURRENT ALBUM: HAVE A LITTLE FAITH

WHAT THE CRITICS ARE SAYING: "Here is a performer whose total emotional commitment to a varied selection of songs demands and deserves rapt attention."— *Chicago Tribune*

CURRENT SINGLE: "Scene Of The Crime"

FAVORITE ARTISTS: Iry LeJeune, Lawrence Walker, Nathan Abshire

about having fun, and letting go. It lets you be yourself, and enjoy yourself. The music itself has a feel of joy to it, and a great emotional appeal, too. When you're in touch with it...you never want to leave it."

Maybe that's why this man has given it his life's blood for 30 years, pouring out his heart in every song each time he performs it. He never settles for less in his music, believing that as an artist, you sacrifice your true identity when you compromise your standards.


"Artists can sometimes easily be deluded, and you can lose yourself by killing your own identity. I refuse to cross that line. The message of a song has to grab me or I can't perform it. It's sometimes hard for me to find material because of my emotional style. My songs are one-of-a-kind."

That one-of-a-kind style was never more evident than on Jo-El's latest album, HAVE A LITTLE FAITH. From the accordion-flavored Tex-Mex sound of the recently released "Scene Of The Crime", to the classic Cajun "Evangeline Special", to the John Hiatt-penned title track, Jo-El reveals that chameleon-like quality of his music, changing colors and moods with the greatest of ease as he pours out his heart in every tune. His favorite song from the new lp is, ironically enough, "Have A Little Faith", which was the last song chosen for the album.

"The message of a song has to grab me or I can't perform it. My songs are one-of-a-kind."

"It is a song about having faith enough to achieve your goals, and putting your whole heart into what you do...and I see it as the testimony of my life, and really of life in general," Jo-El said.

Amazing words from a man who recently suffered a loss that would test anyone's faith. Just months ago, Jo-El's wife Jami died suddenly of a heart attack. Jami's death was a horrible, unexpected blow, but Jo-El has found the inner strength to carry on, always following the desire to give something back to the world in his own special way.

"I've won a lot of hearts through my music," he proclaims proudly through a painful gaze, "and that's what's kept me surviving." 

—Lorie Hollabaugh

How-dee, Roy!

A Chat With Minnie About Her Favorite Friend

The following timeline on Roy Acuff courtesy of the Country Music Foundation.

1903 - Born September 15, Maynardville, Tennessee. Full name: Roy Claxton Acuff. Father Neill Acuff farms, preaches in Baptist church, serves as postmaster. Mother Ida Carr Acuff.

ca. 1919 - Family moved to the Knoxville, Tennessee suburb of Fountain City. Roy attends high school, excelling in baseball, football and basketball. Father starts practicing law, eventually becoming a local judge.

late 20s - Roy turns down athletic scholarship to Carson-Newman College. Works odd jobs, plays semi-professional baseball for city-league team. Major league scouts take interest in him.

1930-31 - Roy suffers sunstroke and nervous breakdown. Spends much of his time bedridden. While recuperating, he learns to play the fiddle, with instruction from his father and by listening to records and radio broadcasts.

1932 - Roy launches show business career on a medicine show tour of the Tennessee-Virginia mountains.

1932-38 - Roy forms his first band, the Crazy Tennesseans. Plays local showdates, often at rural schoolhouses; also works at WROL and WNOX, two Knoxville radio stations.

1936 - In October, Roy and band travel to Chicago to make first recordings for the American Record Corporation (ARC). Early sessions produce the hits "The Great Speckle Bird" and "Wabash Cannon Ball".

1936 - On Christmas Day, Roy marries Mildred Douglas, a Knoxville butcher's daughter.

1938 - In February, Country Music promoter Joseph L. (J.L.) Frank persuades WSM's David Stone to give Roy a guest spot on the Grand Ole Opry. Roy's performance of "The Great Speckle Bird" draws record amount of fan mail, leading to a permanent Opry berth for the band. Roy renames his band - The Smoky Mountain Boys - to improve image.

1938-48 - Roy emerges as recording star, eventually selling millions of discs for ARC and its successor, Columbia Records. Some of his hits include "The Precious Jewel", "Wreck On The Highway", "Fire Ball Mail", "I'll Reap My Harvest In Heaven" and "Waltz Of The Wind".



There's not a night that goes by that Roy Acuff and Minnie Pearl don't bring pure laughter and awe to the thousands of guests at the Grand Ole Opry. While he's been on the nation's longest-running radio broadcast for more than 52 years, Roy treats each weekend show as if it were his first. He's the mainstay of Country Music's mother church. Recently, CLOSE UP asked Minnie Pearl to say a few words about Roy - the man, the artist. From her Nashville home, Minnie, joined in the background by her husband Henry, graciously applauded her *dearest* friend...

CU: When did you first meet Roy and what was your first impression?

MP: I was in my hometown of Centerville, Tennessee, in May of 1940 and he played the schoolhouse. Mama was president of the PTA and I sort of had free reign to go backstage. I spoke to him and I never will forget - he was just a little ole wiry, young singer. I thought he was darling then, and I think he's darling now. He was very cordial and very nice to me, as he is to all his fans. I was a fan and I said, "I sure do want to be in show business". And he said, "No you don't". We always say that. I had Minnie Pearl then but I hadn't showcased her. I didn't really have the Opry in mind, I just wanted to be in show business, but I remember he discouraged me.

"Roy continually amazes me. He acts like he's never heard my jokes before."

CU: What three characteristics do you like most about Roy Acuff?

MP: His integrity. His authenticity. And his kindness.



Roy Acuff laughs along with the Opry audience at one of Minnie Pearl's stories.

Courtesy of Country Music Foundation

CU: How has Roy Acuff affected Country Music?

MP: Well, he's sort of a role model. As I said, he's perfectly authentic. He does the best show he can every time he goes out. Above all, he's exceptionally kind to the fans. I've seen a lot of show people, but I never have seen anybody more patient or kinder to his fans. Everybody that comes into his dressing room is treated the same. He's just remarkable - he never seems to get tired or put out with the fans bothering him. He goes right along and has his picture made, signs autographs - he's just remarkable and has been that way all his career.

CU: What is Roy Acuff like at home? Is he any different there than he is to the millions of fans he sees?

MP: No, and I think that's one of his charms, too. He is so natural and just the same wherever you see him, whenever you see him. I don't think there's any difference, really, in Roy Acuff the man, the citizen. And he is very patriotic, by the way. He loves his God, he loves his country. He's that same kind, compassionate, delightful man.

CU: His life has been so publicized, tell us something about Roy Acuff that we don't know?

MP: I don't think people realize how kind he is to his men - his band. I've been sitting in his dressing room and I'd say, knowing that he wasn't feeling

Continued on page 10

1939-46 - Roy headlines the network portion of the Grand Ole Opry, the Prince Albert Show, sponsored by the R. J. Reynolds Tobacco Company, The Opry's first network segment began October 14, 1939.

1942 - Roy and songwriter Fred Rose form Acuff-Rose Publications, Nashville's first Country Music publishing house, and an important force in the rise of the city's music industry. Rose and Roy's wife, Mildred, run the company while Roy barnstorms across the nation, drawing tremendous crowds. By 1942, Roy was grossing some \$200,000 annually. Acuff-Rose grows by promoting songs by such songwriters as Hank Williams, Pee Wee King and Boudleaux Bryant.

1940-49 - Roy stars in eight motion pictures. Films are heavy on singing and action; atypical in that they were not Westerns, the usual Hollywood vehicle for Country Music talent.

1946-47 - Roy takes leave of absence from the Opry to pursue heavy personal appearance schedule, but soon returns.

1948 - Roy is nominated by the Tennessee Republican party to run for governor but loses the general election to Gordon Browning. Acuff had turned down offers to run for the office in 1944 and 1946.

1949 - Roy and other Opry stars make Opry's first European tour, giving shows at military bases. During the next 25 years, Roy becomes famous for similar tours of Europe, the Caribbean and the Far East.

1954 - Roy, Fred Rose and Rose's son Wesley form Hickory Records.

1962 - Roy becomes first living member of the Country Music Hall of Fame.

1974 - March 16, Roy becomes first performer to sing on the stage of the new Grand Ole Opry House, located in the Opryland U.S.A. entertainment complex in Nashville. (From 1943 to 1974, the show originated from the Ryman Auditorium in downtown Nashville; Roy had joined the Opry when it was staged at the Dixie Tabernacle and performed with the troupe at the War Memorial Auditorium from 1939 to 1943).

Roy receives the Metronome Award, presented annually by Nashville's mayor to individuals who have helped promote Music City.

Roy has two chart singles - "Back In The Country" and "Old Time Sunshine Song" - nearly three decades after making his first recordings.

1981 - Roy's wife, Mildred, dies June 17. Within two years, Roy moved to a new house on the grounds of Opryland park.

1984 - Already a veteran of Public Broadcasting System television specials on the Grand Ole Opry, Roy is honored May 3 by the Kennedy Center for the Performing Arts in Washington, D.C. in a nationally televised tribute to him. The program was hosted by his long-time friend Minnie Pearl.

1990 - Roy, celebrating his 58th year in show business, is nominated for a Grammy Award with the Nitty Gritty Dirt Band for his performance on the group's WILL THE CIRCLE BE UNBROKEN VOL. II lp.

Continued from page 9

well, "Roy, don't try to do so many shows." He was doing eight shows a week back in the summer. And he'd say, "No, I want my men to work, they need to work and they can't go on without me." That is what I call beyond the call of duty because a lot of people would just think of themselves and say, "Well, I'm not gonna work. I'm gonna quit." To begin with, he loves to work, but he doesn't want his men to be without a leader. I don't think people realize the closeness that he has with his men. They adore him. Roy is very, very loyal and it's retroactive in that the men are loyal to him. If I were going to write one of those things in READERS' DIGEST about the most unforgettable characters it would be about Roy Acuff.

"There're wonderful people on the Opry, but nobody encompasses, inculcates and represents the Opry as much as Roy."

Also, a lot of people don't know that when his band got started they were all having their families, and Roy paid for all the babies that were born. In fact, I think he made a down payment on all of their homes.

Something else most people don't know is that he's an excellent comic - he's got more timing than anybody I've ever known. One afternoon after a matinee last summer we went in to do Grant Turner's radio show and he told some things about his beginnings in show business that I had never heard - he was with a medicine show, they called it, and he honed his comedy there 'cause they had to hold the people while the salesman went out in the audience and sold that Indian medicine. He had to have a pretty large repertoire of jokes to hold them.

Roy continually amazes me - he acts like he's never heard my jokes before. I'll say, "You know, Miss Lizzie Tinkum...and he'll act like he's never heard those jokes about Lizzie...he's the perfect straight man. But yet, he'll tell the joke about the nudist colony, and he tells it in perfect timing.

CU: Tell me some amazing stories about Roy Acuff.

I began to know Roy when I was travelling with him. And this is significant...the first weekend that we started back to the



Roy Acuff stars in the Republic Pictures movie "Sing Neighbor Sing" in the 1940s.

Courtesy of Country Music Foundation



Roy Acuff (second from left) enjoys a relaxed moment with his Smoky Mountain Boys.

Courtesy of Country Music Foundation

Opry on a Friday night, we finished a show and were driving back on one of those old two-lane, state roads, all of us in a car. He said, "Now Minnie, you're new in our act and you don't know it but we never tell what kind of crowds we had. If people say, "How'd you do on the road this week? We say, pretty good". The way he said it he didn't emphasize either word. It was what I referred to as an in-between sort of answer. He said, "The last thing that a Roy Acuff boy or girl (he always called us boys or girls, still does) wants to do is brag." This was in January of 41, and we were having enormous crowds.

Once when we were travelling we were suppose to play a little schoolhouse in north Alabama, I believe. It was cold and blizzardy and we were running about 30 minutes late. When we got there, the man in charged informed Roy that he'd decided to let people in because it was cold. He asked Roy if he wanted him to clear the building so they could collect the money and Roy refused to do that. He just said, "If they feel like it they can put some money in a cigar box after the show." Well, I reminded him of that instance recently and he remembered it saying, "Yeah, and I don't think we lost a head."

I say in all sincerity, Roy Acuff is *the* Opry. He is the flagship, the figure head, the essence of the Opry. Nobody comes anywhere near him as far as I'm concerned. There're wonderful people on the Opry, but nobody encompasses, inculcates and represents the Opry as much as Roy. And when he sings "Great Speckle Bird", "Wabash Cannon Ball", "Blue Eyes Crying In the Rain", there's a hush that comes over the audience.

You know, I kind of get emotional when I talk about him. He would laugh about me if he knew that I became emotional talking about him. We've always kidded so. We've always had the most fun on the matinees because there's no time limit since they're not on the air. I come in early in the afternoon and will work my museum (at the Opryland park) and then I'll go sit in the dressing room with him. He's gotten so he doesn't kid me as hard as he did. But used to he'd kid me about my jokes or about my weight. I lost some weight when I had cancer and I'd come in and he'd say, "Minnie, you're just so thin. You used to have a right good figure, but now you don't have any figure at all." He knows that nothing he could ever say to me would offend me.

The bond that runs between us runs very deep. 

-Kelley Gattis

CMA TRAVELS TO NACA 1990

In conjunction with its ongoing efforts to promote Country Music to the college audience, the Country Music Association attended the 30th annual National Association for Campus Activities (NACA) national convention February 20-25 at the Hyatt Regency Chicago. During the convention, CMA hosted a panel and reception for the more than 2,000 college talent buyers in attendance.


On Thursday, February 22, CMA staged a panel entitled "Breaking Today's Country Music on College Campuses". The session centered around current developments in Country Music and how they relate to campus programming. Topics covered during the 90-minute panel included:

- 1.) How Country Music is changing and being "rediscovered" by college students nationwide
- 2.) Showcasing new and progressive Country Music artists on America's college campuses
- 3.) Tapping outside resources to promote Country on the college campus
- 4.) Steps the Country Music industry is taking to expose new audiences to the music

Panelists on the "Breaking Today's Country Music on College Campuses" session were Jim Bessman of BILLBOARD and MUSIC ROW Magazines/New York; Rick Gorbette of the University of Wisconsin/Greenbay; Maria Cooper Brunner of BBJO Entertainment Group, Inc./Nashville; CBS Recording Artist Mary-Chapin Carpenter; Wally Saukerson of Buddy Lee Attractions, Inc./Nashville; and Debi Diamond of WUSN-FM Radio/Chicago. Allen Brown of CBS Records/Nashville will moderated the panel.

On Thursday evening, Musicland/Sam Goody/Suncoast Motion Picture Co. sponsored CMA's reception for all NACA delegates.


"This marked the second year that CMA has been involved in the NACA National Convention," said Thom Schuyler, chairman of CMA's Planning and Development Committee. "While the CMA booth at NACA 1989 planted the seed for Country Music, we feel our involvement this year through an educational panel and reception will increase Country Music's visibility and further identify CMA's commitment to break Country Music at colleges nationwide."

Several Country artists, including Mary-Chapin Carpenter, Jonathan Edwards, Kevin Welch and Jason D. Williams, performed on NACA's showcases during the event. 

CMJ NEW MUSIC REPORT BEGINS COUNTRY MUSIC COLUMN

C *CMJ New Music Report* is initiating a bi-weekly Country Music column which will debut in the publication's March 12 issue. The feature, entitled Horizons, will contain reviews of new releases from artists found in the various hotbeds of today's Country Music, be it Nashville, Austin, Memphis, Bakersfield or "Any Town U.S.A."

Horizons will also include news and updates on exciting new artists and happenings in Country Music.

The column will be written by CMJ's Manager of Information Systems, Jim Caligiuri, a member of CMA's Market Development Subcommittee and an air personality at WUSB Radio in Stony Brook, New York. 



BMI recently held a number one party honoring Tanya Tucker for her hit "My Arms Stay Open All Night". Celebrating (l to r) are BMI/Nashville Vice President Roger Sovine; co-writer Paul Overstreet; Screen Gems Music/Nashville Vice President Celia Hill; Tucker; daughter Presley Tanita; producer Jerry Crutchfield; Capitol Records/Nashville President Jimmy Bowen and BMI Vice President Harry Warner.

Photo by Beth Gwinn

RIAA CERTIFICATIONS COUNTRY LPS

JANUARY

GOLD

HIGHWAY 101...Highway 101...Warner Bros.

PLATINUM

NO HOLDIN' BACK...Randy Travis...Warner Bros.
KILLIN' TIME...Clint Black...RCA

MULTI-PLATINUM

STARDUST...4M...Willie Nelson...Columbia



I WRITE THE SONGS

WHITEY SHAFER



Whitey Shafer receives congratulations from MCA artist George Strait upon his induction into the Songwriters Hall of Fame. Strait serenaded Shafer at the Nashville Songwriter Association International's Awards banquet with songs written by Shafer and recorded by Strait.

The ringing of a hammer holds an all too familiar sound for Whitey Shafer. While he's enjoyed a sterling reputation for years as one of Music City's most prolific songwriters, he's had his share of life's ups-and-downs.

In fact, just 10 years ago, after having success with such songs as "The Baptism of Jesse Taylor" and "Tell Me My Lyin' Eyes Are Wrong", Whitey found himself in a financially devastating divorce and a hole too big, he thought, to dig out of.

*That's the way love goes babe,
That's the music God made
For the whole wide world to sing;
It never gets old, it grows.
Losing makes me sorry,
You say, "Honey, don't you worry;
Honey, I love you too,
That's the way love goes*

"I was doing carpentry work when "That's The Way Love Goes" hit the radio," said Whitey, remembering, "I'd be driving nails and listening to the radio and they'd play the song and say, 'Well, it's number one this week'."

"That's The Way Love Goes" enabled him to lay his hammer to rest and pick up the pen that has been his ever-faithful friend. That pen has yielded 22 cuts by Moe Bandy. And in the

last decade alone, he scored hits by George Strait ("Does Fort Worth Ever Cross Your Mind", "All My Ex's Live In Texas"), Merle Haggard ("You Babe") and Keith Whitley ("I Wonder Do You Think of Me"), among others.

His personal life took a turn for the better too when he met Lyndia, his wife of eight years. "Lyndia's from Pennsylvania. She was divorced so one night, after she'd gotten her kids to bed, she started flipping the channels on the tv. She turned to a channel she didn't usually get and 'Austin City Limits' was on.

"I was on there singing a song, 'Where Are All The Girls I Used To Cheat With'. She liked the song and started trying to find some more of my music."

After checking several record stores, Lyndia contacted a local dj by

the name of Dandalion, who told her to write Acuff-Rose. Whitey saw Lyndia's letter and sent her one of his songbooks and some old RCA Records.

A while later, Dandalion booked Whitey to perform at a Pennsylvania truck stop. "I met Lyndia while I was up there, told her to move to Nashville and we've been together ever since," Whitey said.

"She's been an inspiration to my life the last eight years. I was a real unhappy person...I was in a hole, not getting any songs or producing, and Lyndia got me out of it." In fact, he wrote a song for her called "Little Darlin' Number Four".

Whitey moved to Nashville from his hometown of Whitney, Texas - 65 miles south of Dallas-Fort Worth - in 1967 with three self-penned tunes and the dream of becoming a Country singer. But his dream was sidetracked when he landed a writing deal with Ray Baker's Blue Crest Music. Almost immediately he got two of the three songs - "Between My House and Town" and "I'm A New Man In Town" - cut by George Jones.

Soon after, Whitey was signed to Jones' Musicor Records and released several singles. "I was later picked up by RCA Records, remaining there for almost three years," stated Whitey, "but I never charted a record and we released one about every three months.

"Everybody kept telling me I sounded too much like Lefty Frizzell. And the more I tried not to, the more I didn't sound like anybody. After a while, I just got where I'd freeze up in the studio."

Whitey soon realized he could make a great living as a songwriter, without the hassles associated with an artist. "I quickly found out that I wasn't a road person," said Whitey. "I didn't like touring and being on the road for long stretches of time."

"I know I could have made it if I'd wanted to, but it was like I didn't want it bad enough."

**"I was raised on
traditional Country...
the fiddle and
good Texas beat."**

In the early 70s, Ray Baker sold Blue Crest Music to Acuff-Rose, and Whitey and his catalog became a part of the legendary publishing operation. When his contract with Blue Crest was over in 1973, Whitey was signed directly to Acuff-Rose by Wesley Rose.

Whitey doesn't do a lot of co-writing today, unless it's with his wife, with whom he scored Strait's "All My Ex's Live In Texas" (a true story, according to Whitey - only "I changed the names to protect the guilty"). But he started out with such co-writers as Dallas Frazier ("The Baptism of Jesse Taylor"), Doodle Owens ("Tell Me My Lyin' Eyes Are Wrong") and Lefty Frizzell ("Lucky Arms"), who became one of his best friends after Whitey moved to Nashville.

Looking back to his first days in Nashville, Whitey said, "It was a great time to come. I mean if you had a hit record back then that sold 50,000 copies, you had a big one. Now, they're going gold and platinum."

"It was a small business back then, and I miss it. But I'm glad it's grown into what it is now. You make more money now 'cause there's more radio - back when I came here you had to hunt up a Country Music station."

Whitey thinks today's Country Music has changed for the better, but he admits there's a lot of music that plays on the radio that he doesn't like. "I was raised on traditional Country, and I like that particular sound - the fiddle and good Texas beat."

And which song is his favorite?


"I've always liked 'That's The Way Love Goes'. I mean, Lefty was one of my best friends. He's the one that actually said those words. I had two or three lines and part of the melody when he said, 'Well, that's the way love goes.'"

"All My Ex's Live In Texas" ranks close to the top, too. "I wish I had a bushel basket of them," joked Whitey. "If George hadn't cut it, though, it might still be out there, 'cause most people don't want to do tongue-in-cheek songs."

"They have their career to think about and what other people will think if they step a little over the line. George had the nerve to sing it, and he did a great job with it."

Like "All My Ex's...", "I Wonder Do You Think of Me", the first song released after Keith Whitley's untimely death last year, reflects a time in Whitey's life. "I got to thinking about my high school days and football games... 'I was your hero, but I seldom played'... that was a true story for me and for a lot of guys."

Whitey considers himself an eccentric, out-of-tune type person, but his gift of words has placed him in the upper echelons of Country songwriters. Late last year, he was inducted into the Nashville Songwriter Association International's Hall of Fame. Even so, he doesn't consider himself worthy of such praise.

"I never felt like I lived up to the name songwriter," Whitey admitted. "But as long as my friends think I am, I guess I am." 

— Kelley Gattis

"That's The Way Love Goes" by Sanger D. Shafer and Lefty Frizzell. Copyright 1973 and 1974 by Acuff-Rose Publications, Inc. All rights reserved. Used by permission.



Country comic Jerry Clower goes from the Opry to opera when he debuts in the Mississippi Opera Company's production of "Der Fleudermaus" in February.



Jimmy Bowen

Jimmy Bowen is probably the most controversial record label head in Nashville. In December, he moved his Universal Records roster to Capitol Records/Nashville where he was named president.

In this interview with *CLOSE UP*, he talks freely about his reputation, his working relationship with Reba McEntire and Hank Williams Jr. among others, and his drive to be number one.

CU: *When I hear about Jimmy Bowen, I hear he makes things happen. So what are you going to make happen at Capitol?*

JB: I'm going to make it a major label by this fall. By August it will be the fifth major label in town. And three years from now, I'm going to be knocking on (Joe) Galante's door (at RCA) trying to be number one. It's that simple.

Capitol/Nashville is not part of Capitol Records. We're self-contained. We do everything here. And that gives us the ability to move faster than anybody in town.

CU: *You've pushed Nashville into the digital age kicking and screaming. Is Nashville where you'd like it to be as compared to LA and New York?*

JB: Yes. Analog tape dissipates. The noise floor - the hiss - rises over a period of time. So if it's 5 percent noise now, six months later it could be 20 percent noise. I don't know exact percentages but it rises as time goes by.

But more important than that, when music hits analog tape, it distorts. Digital doesn't do that. It takes what you give it, doesn't alter it and stores it.

It scares a lot of people because digital sounds different at first. They're used to what happens when music hits tape and

when that doesn't happen they think, "Oh it's sterile. It's not warm."

It's the typical thing. People afraid of change never give change a chance. Clean your studios up. Get rid of the hums and distortion, the phase problems, get rid of the noise in your board and the noise in your wiring so that you send purity to the digital machine. Then when you mix, you can add anything back in you want. We've got machines that'll give you tape hiss. We've got machines that'll give you distortion. But you can control it.

I love the music and I love to hear it beautiful. It doesn't matter what kind it is. When I first heard digital, I went, "Oh my God, listen to that." When I heard my first compact disc, I said, "Holy s—, that's the future. The record is gone, thank God."

I've always said that when the consumer can hear music the way I hear it in the studio, we'll sell more of it. My God, you can't believe the difference between the record and what we hear in the studio. But what we hear in the studio and what we hear on compact disc is the same thing.

People in the music industry often times underestimate the consumer. The consumer has an incredible radar. How do they know a good album from a bad album? You sell a lot of the good album, and you don't sell much of the bad album. Wonder how they know that?

Why are we selling 20 percent compact disc? These aren't idiots out there. These are people we're trying to reach. As the price came down and they could afford the gear, they could tell the difference. And we're going to keep on. I think we'll be at 50 percent compact disc in three or four years. I think it'll be 10 years before the R-DAT, which will eventually replace cassette, means anything. Right now it's going to be cassette and compact disc.

"Reba was a woman who had something to say and wanted to be in charge. It was like that redhead was ready to explode."

CU: *You've said that you've made a lot more enemies in Nashville than you've made friends.*

JB: Well, I'm so busy. I live at home, the studio, the record company and the golf course. I don't have time to make a lot of friends. I've made some real good friends here, but because of my beliefs and the stands I've taken, I've made a lot of enemies. That's just life.

If you're going to be successful, you have to move. You have to be a mover and a shaker, and if you do that you're going to make enemies.

I came to Nashville in 1978 and took over MCA for four months and had to clean up the roster, trim it and keep only those people I thought had a future. Then I went to Elektra at the end of 1978 and had to do the same thing there. Then we

merged with Warner Bros. in 1983 and had to do the same thing there. Then I went to MCA in 1984 and did the same thing there. Then I came to Capitol and had to do it again. When you drop that many artists and fire that many people, you're gonna make a lot of enemies.

When you drop an artist, you've p— off the artist, the manager, the agent, the publicist, the road manager, everybody. Some understand in this business it has to be done and some don't. I've done all that in 12 years here. That's more change than went on here in the history of Country Music. Obviously, that makes you enemies.

“I've always said that when the consumer can hear music the way I hear it in the studio, we'll sell more of it.”

I've never fired somebody maliciously. I never dropped an artist maliciously. I'm not as bothered by firing an employee, because if it's not working you're doing them a favor also. But having to drop an artist is the one that's just s—. That sticks with you for days. Because sometimes it's an older artist for whom you know it's the end. And if it's a young artist you feel bad for them because artists have an odd lot in life. God gives them this talent and then kinda turns them loose with the wolves, so it's not an easy life for them. You feel empathy for that.

CU: *What's the biggest misconception about you?*

JB: The thing that bothers me the most is that I get accused of taking kickbacks. If I could ever find one person to accuse me of something so I could go to court, I would do so, but I've never been able to find that situation. Obviously you don't take kickbacks from engineers, they don't make enough money to kick back. Musicians don't make enough to kick back. Anybody who owns a studio is a fool if he's also a producer. Who do you holler at when it breaks? What do you tell the artist? “Hang on, let me call the owner.”

But it bothers me that young people are given the impression that that's the way the industry should be run, because it shouldn't. If you do your job well enough, you don't have to take anybody else's part.

CU: *You're known for big money, big budgets. Is that old news since a lot of people have caught up with what you're spending for a Country album?*

JB: My belief is that Country Music should sound great. I've been told, “Well if it's Country Music, you don't need synthesizers. You don't need digital.” Country Music is an art form in this country, and it shouldn't be treated less than r&b or rock 'n' roll or rap or dance.

If you're going to reach just the pure Country consumer, you're going to sell 120,000 units. If you want to sell gold and platinum and reach the American consumer who buys a little bit of everything, those records are made in the best studios in New York, LA and London. They're made with the best players, the best engineers. If we don't do the same thing, consumers are going to buy a couple of times and go away because they hear the difference.

When I started spending a \$100,000, they were spending

\$30,000 or \$40,000 in this town. That's more than double so they figure, “This man's crazy.” Then I went to digital and it went to \$125,000 to \$150,000. We went to that, and they're still at \$60,000 and \$70,000. Now over the years my costs have held. They haven't gone up in four years, and everybody's cost is up to mine now. So everybody in town is spending \$90,000-\$150,000. I'm no longer the big spender I once was, but I fought for that and I'll fight for that every time.

My first album in town was for Mel Tillis. I spent \$36,000, and he studded so bad when he saw the bills he couldn't talk at all. He had to just point. I said, “What did your last album cost?” and he said, “Eight—Eighteen thousand”. I said, “What'd it sell?”. And he said, “For—Forty thousand.” Thank God mine sold 140,000 so it proved the point.

Guys like Mel Tillis were one of the first to take charge of their music. Then I started working with Hank Jr. and he's definitely in charge of his music. He hated Nashville. They tried to put him in a bag, tried to make him be something. I said, “Be yourself. Give me three (singles) for radio but be Hank Jr.”

CU: *You've said Reba was a restless, caged animal who needed to grow.*

JB: Yeah. The old Country mentality for female performers was that they were puppets. They did the lyric, but the track belonged to the producer and musicians. That's why historically we haven't sold many Country records by women. The consumer knows the difference.

A woman has to say what women want to hear. And then they're turned on to own it. They're not turned on to buy fluff and ear candy in these trite little b—s— songs men think women ought to sing.

Reba was a woman who had something to say and wanted to be in charge. It was like that redhead was ready to explode. I first put her with one producer. She wanted it one way. He wanted it another. She left town. He did it his way. Nuh-uh. Once I started to give her her freedom she wasn't going to buy that and shouldn't buy that. I mean it's her record, it's her music.

Let her hang herself or let her make it wonderful, but guide don't dictate. And then she came and said, “Will you help me?” and I started helping her do her music. This woman is brilliant. She knows what lyric she needs to say to reach other women. It's more than just women, but that's who she has to reach because that's her buyer.

K.T. Oslin is perfect because she writes it, and she knows how to communicate. Reba has to find songs so it's harder for her, but she does a d— good job of finding them. I know a good song and a bad song, but I don't know what a woman needs to say to communicate to women.

CU: *You didn't like spending money for videos several years ago. How do you feel about them now?*

JB: They had very little exposure. I fought videos for the first few years because CMT was in maybe 2 million homes, and TNN was only in about 10 million homes. That didn't mean people had them on either. The percentage of viewing was very, very low.

When videos cost \$30,000-\$50,000 up to \$100,000 it's ridiculous. It's a waste of money. You need to put that money into advertising dollars so you can get it in the retail locations so people can buy the record.

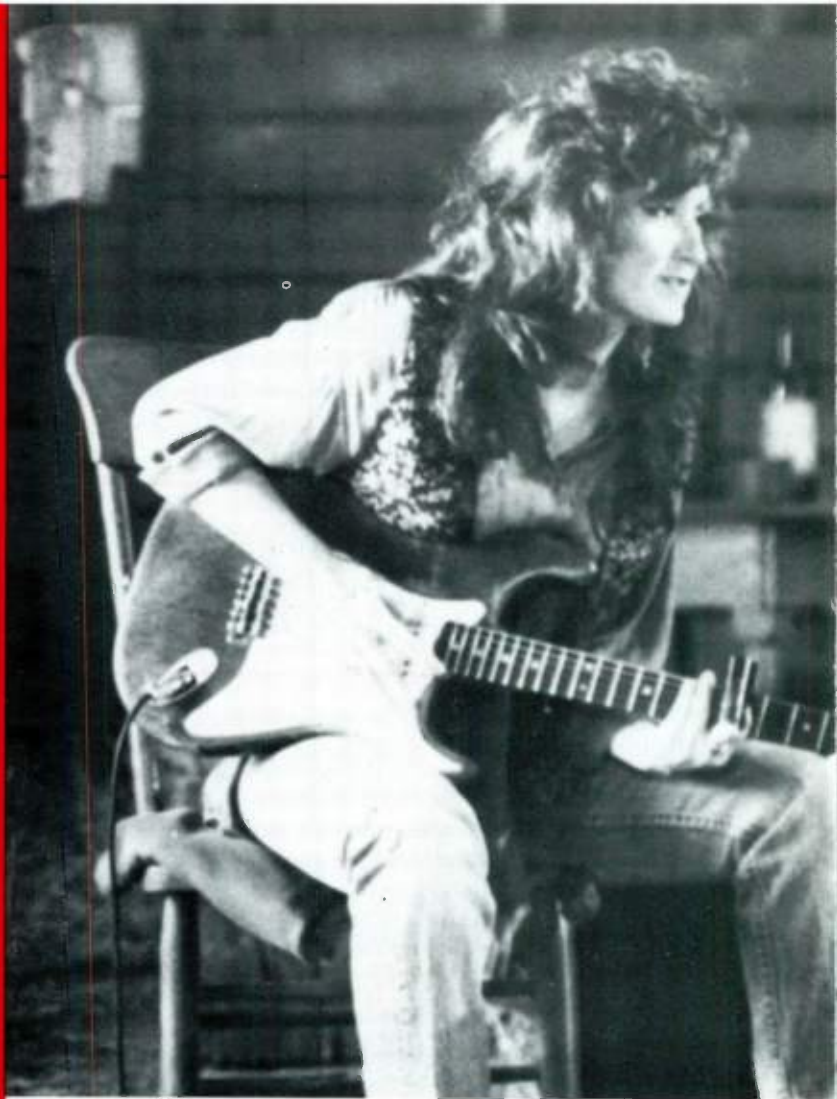
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BEHIND THE LENS



▲ Columbia recording duo The O'Kanes taped a video for "Why Should I", the debut single from their long-awaited IMAGINE THAT lp. The clip was shot at a sound studio at TNN, and was produced by Joanne Gardner and directed by Bill Pope. Pictured (l to r) are Pope, Kieran Kane and Jamie O'Hara, The O'Kanes.
Photo by Beth Gwinn



▲ Bonnie Raitt and John Lee Hooker tune it up before performing their Grammy-nominated duet "I'm In The Mood" in front of the cameras. The song appears on Hooker's smash Chameleon album, THE HEALER, and features vocals and guitar chops by Raitt.



▲ The Heart & Soul Art Gallery/Warehouse in Nashville is the setting for Rodney Crowell's latest video, "If Looks Could Kill". Produced by Robin Beresford and Joanne Gardner and directed by Wayne Miller for Acme Pictures, the clip features a performance by Crowell mixed with shots of Nashville artists' paintings. Pictured at the shoot (l to r) are Acme's Gardner, painter John Steavart and Crowell.

Photo by Alan Mayor



▲ MCA recording artist Steve Wariner recently completed work on a video for his new single, "The Domino Theory", from his upcoming album LAREDO. Directed by Jerry Simer and produced by Martin Fischer and Bud Schaezle for High Five Productions, the video was shot in Nashville at the old Marathon Car Plant Warehouse. Shown on the set (l to r) are Simer, Wariner and Fischer.

Photo by Beth Gwinn



New MCA recording artist **Mark Collie** recently made his video debut with "Something With A Ring To It", the first single from his lp, **HARDIN COUNTY LINE**. The video was filmed on location at the Farmers Feed Mill in Cross Plains, TN and was directed by **John Lloyd Miller** and produced by **Marc Ball** for **Scene Three Productions**.

Doug Stone makes his debut on **CBS Records** with a video for "I'd Be Better Off (In A Pine Box)", from his self-titled album. **Deaton-Flanigen Productions** shot the clip, which features Stone hitchhiking and picking on his guitar.

Prairie Oyster, a new group on **RCA Records**, just completed work on a video for their single, "Goodbye, So Long, Hello". Shot in Palais Royale, Toronto, Ontario, Canada by **The Revolver Film Company**, the video was directed by **Don Allan** and edited by **Tom McMurtrey**.

An old ghost town movie set in California was just the place to film **Zaca Creek's** new video, "Ghost Town", the latest single from their self-titled debut album on **CBS Records**. The group produced the video themselves, with **Dan Chaika** directing.

Reed Records recording artist **Michael Twitty's** video was filmed recently on location at Nashville's Hermitage Hotel by **Dream Ranch Pictures**. **Carolyn Betts** produced the clip, with **Greg Crutcher** directing.



▲ Makeup artist **Linda Demith** preps **Savvyer Brown** band members during the recent shooting of their video "Did It For Love" on **Capitol Records**. The video was produced by **Kitty Moon** and directed by **Marc Ball** for **Scene Three Productions**.



Hit songwriters John Hartford ("Gentle on My Mind") and Roger Miller ("King of the Road") enjoy the 1984 BMI Country Awards Dinner.

BMI 50th ANNIVERSARY

Fifty years ago, Country Music songwriters didn't receive performance royalties from radio airplay.

Hard as it is to believe, only a generation ago, Country songwriters were struggling to make a living and get their songs heard. That's because, with very few exceptions, Country songwriters (and blues writers as well) couldn't join the only major performing rights organization of the day. It was a closed shop, open only to the Irving Berlins, the Jerome Kerns, and other Tin Pan Alley and Hollywood songwriters who supplied songs for Broadway, the movies, and network radio.

In fact, in 1939 only about 1,100 writers and 140 publishers were receiving performing rights income. Without the support of a performing rights organization, writers of down-home American music like country and blues were kept out of the mainstream and relegated to small-town radio.

Today, of course, there's an entire industry devoted to Country songwriting and publishing, with a strong contingent based in Nashville. This year BMI celebrates its 50th anniversary, a milestone that's significant not just for this successful non-profit performing rights organization, but for all of popular music. Thanks to an "open door" policy that made BMI's services available to all writers and publishers, Country songwriting became a legitimate way to make a living.

In 1940, Nashville was not a music center, nor was it necessarily destined to be. True, it had the Grand Ole Opry, but the Opry was just one of several radio barn dances popular during the 1920s and 1930s. Most of its cast played music part-time.

"People didn't know Country Music as an industry back then," remembers BMI President Frances Preston, herself a former WSM employee. "It was strictly an art form. The people who played and sang on the Grand Ole Opry kept the songs they wrote in shoe boxes or had them in their pockets. They wrote about everyday life. They didn't think about writing a song as a way to make money. If you had told Hank Williams, when he was starting out, that somebody was going to record his song he would have almost paid them to do it."

It was BMI's financial backing of key publishers like Acuff-Rose (founded in 1942 by Roy Acuff and Fred Rose), Tree Publishing (founded in 1951 by Lou Cowan and Jack Stapp), and Cedarwood Music (founded in 1953 by Jim Denny and Webb Pierce) that helped make Nashville's rise to prominence possible.

Buddy Killen, longtime head of Tree Publishing, remembers: "We could never have really gotten Tree going if we hadn't had some advances from BMI. We just didn't have the money. Jack Stapp didn't have it, and I certainly didn't have it."



Cedarwood publishing partners Jim Denny (left) and Webb Pierce, along with ace Cedarwood songwriter Mel Tillis, receive BMI Country Awards from BMI's Frances Preston, Bob Sour, and Bob Burton at Nashville's Belle Meade Mansion in 1959.



BMI's Joe Moscheo (left) and Roger Sovine congratulate contemporary Christian singer-songwriter Larnelle Harris (center) on his 1988 BMI Songwriter Award.

Photo by Don Putnam



Top songwriters J.P. Pennington ("The Closer You Get") and Kris Kristofferson ("Help Me Make It Through the Night") chat at a BMI gathering.



Publisher Bill Lowery (left), songwriter Joe South, BMI's Frances Preston, songwriter Hank Cochran, BMI's Bob Sour and publisher Jack Stapp pose for a shot at a BMI gala in the mid-1960s.

We survived by having those advances."

The success of Nashville's music publishers and top flight songwriters like Hank Williams, Hank Cochran, Willie Nelson, and Harlan Howard helped fuel a recording boom that made Music City U.S.A. and its Nashville Sound world famous.

Not only did BMI provide key support for fledgling publishers and their writers, BMI also had the foresight to establish a branch office in Nashville to complement existing offices in New York and Los Angeles. Granted, it began as a modest enterprise. In fact, it consisted of just one person, Frances Preston, working out of her home at first.

"When I started, it was just me," Preston says. "During that first year, I used to meet with writers in coffee shops, because I didn't have an office and a lot of the writers were working downtown at the WSM studios. So I signed many of the first people at the Clarkston Coffee Shop next door to WSM, because I would meet them after they came off the radio shows.

"We signed everybody. I mean, they came in from far and near to join BMI. When the first statements started coming in, some writers came in almost crying, saying, 'You know, this is the first time I've ever received any money like this.'"

As concrete evidence of its commitment to Nashville, BMI built its own offices on Sixteenth Avenue South in the heart of the area now known as Music Row and opened for business there in 1964. From a one-person staff, the Nashville office grew to include 35 employees, covering rock, gospel, jazz and blues as well as Country in 16 states.

In 1975, BMI expanded its building to triple its size, a reflection of BMI's growing support of songwriters in Nashville and across the South in regional music centers as diverse as Miami, Athens, Austin, New Orleans, and Memphis. By 1982, approximately 40 percent of all BMI writers and 30 percent of BMI publishers were signed through the Nashville office.

Though BMI has grown, and Nashville along with it, the company still holds firmly to the values it started with - business with a personal touch and an open door to all writers.

"BMI touched off an explosion in American music by accepting Country, rock, jazz, blues, and gospel," notes BMI's Roger Sovine, vice-president and head of the Nashville office. "Those



Two generations of Nashville songwriters, Paul Overstreet (left) and Harlan Howard receive awards at a recent BMI event.

Photo by Don Putnam



BMI's Roger Sovine (third from left) and Frances Preston join Dickey Betts (left) and Gregg Allman of the Allman Brothers band, who scored a major hit with Betts' "Ramblin' Man" in 1973.

Continued on page 22

AIRCHECK

JOEY MITCHELL

For a man who once thought “Johnny Cash” was money for a pay toilet, KRAK morning man Joey Mitchell has come a long way in his knowledge of Country Music. Now a self-confirmed Country convert, there was a time when the 1982 BILLBOARD magazine Country Music DJ of the Year listened only to rock’n’roll while dreaming of becoming an air personality.

“I was just enthralled by radio from the time I was really small. I’ve wanted to be a DJ since I was 6 years old. I grew up listening to Murray The K, and wanting to be like him. He played rock’n’roll, so I was never really exposed to Country Music while growing up in New York,” said Joey.

“I used to try to do my own radio show as a kid, taping records and then catching the news from the radio at the top of the hour. My Dad would be sitting in the same room with me, and I’m sure he thought, ‘The kid’s NUTS - why isn’t he watching the ballgame with me? We’ve got a weird child!’”

As a teen Joey spent a summer out in California with some family friends, and it was there he met and later married his wife, Jeanette. The marriage brought him to California to live, and his career in broadcasting began soon after that.

He started at KVFM in Los Angeles as the midnight on-air talent, and gradually worked his way up to become the morning man of what is now KGIL-FM. After stints at several other stations, Joey found a job in the Sacramento market at KPOP.

“The funniest thing about working at KPOP was that our sister station was Spanish. One night, the jock for the Spanish station showed up drunk and passed out cold in the back of his car. The PD asked me if I knew any Spanish, and I said yes, meaning I’d had some high school Spanish. Before I

could explain, he put me on the air!

“The phones started lighting up with people calling in to complain about me, but the PD misunderstood and thought they loved me because of the response on the phones! He thought I was a hit,” Joey laughed.

Joey has had many hilarious moments in a career that has taken him through six different radio formats, including an all-news station and a talk show where listeners could call in on a hotline. He knew nothing about Country Music when he signed on with KRAK in Sacramento as the over-night on-air talent, but three months later he moved into the morning slot, and he’s been at the station ever since. He attributes much of the success of his show in the beginning to the fact that he knew absolutely nothing about the music, something he openly admitted and joked about with his audience.

“When I came to KRAK in 1975, I went on the air and said, ‘Hey, I don’t know anything about Country Music, but I sure like the sound of it. So if I say something stupid, forgive me - I’m not making fun. If I mispronounce someone’s name or whatever, please help me out.’ And the listeners did. And I’ve been here ever since,” Joey boasted.

“KRAK lets me do whatever I want on my show, and we have a lot of fun. It’s kind of like the ‘Rick Dees of Country’. We do a lot of drops, sound effects, phony commercials and guests. It’s a real party kind of show.”

For awhile fans could not only hear Joey’s humor in the morning, but they could see it live at night. He was a stand-up comedian in a Country nightclub for six years, and he admits that stand-up comedy is really his second love.

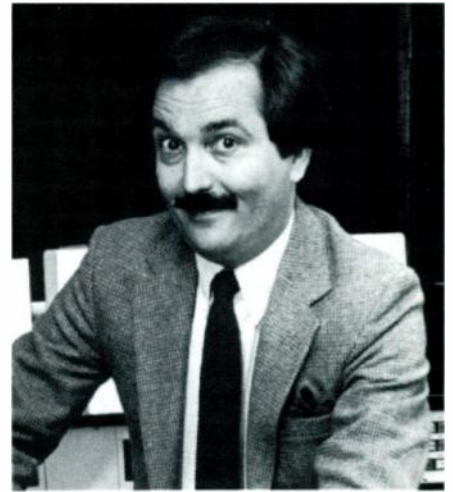
“What I love to do most is make people laugh. When I’m off the air I go up and down the hallways in the building doing the same bits from my show in people’s offices.

“Believe it or not, what I really wanted to do was to be a game show host.


It’s what I’ve always wanted to do. Around here I do studio warm-ups for a lot of television shows, and I really enjoy that. But for some reason, when the cameras come on, they always ask me to get out of the way to bring on another host!”

Although no game show host offers have rolled in yet, Joey still does his comedy routines on telethons and most recently at corporate awards functions. The nightclub act is out now, but Joey still relishes the challenge of standing alone in front of a live audience.

“It’s scary being out there on that stage - just you and the mike. In radio, there are so many things to hide behind when you mess up. But when you’re on stage, it’s just you, the mike and the audience...it’s tough.



Joey won’t have to worry about making his living in stand-up comedy though, since KRAK just extended his contract for another six years. But even with 14 years of experience at the same station behind him, and the promise of six more, he knows that longevity alone isn’t the key to being number one in the business.

“A great deal of the bonding of my audience came from them seeing my nightclub act, then hearing me in the mornings. The audience knows me now, and they know a lot of the bits we do on the show. But we’re always trying to find newer, fresher material because in this business, it’s easy to get lazy if you take success for granted. And then you stop growing. I don’t want to ever get to that point.” 

-Lorie Hollabaugh

NEW ORGANIZATIONAL MEMBERS APPROVED

The CMA Board of Directors approved 15 radio stations as new broadcast organizational members at its January board meeting. They are:

WTSA / Brattleboro, VT
WCZN / Aston, PA
WJLS / Beckley, WV
WTRE / Greensburg, IN
WKRA / Holly Springs, MS
WPIG / Olean, NY
WINV / Inverness, FL
KLAJ / Lawton, OK
WJLT / Crozet, VA
WQBE / Charleston, WV
WCBK / Martinsville, IN
WBLL / Bellefontaine, OH
WNOE / New Orleans, LA
WFCL / Clintonville, WI
WPRR / Altoona, PA

Also approved as new members were:
Mary Faye Craft & Associates / Washington, D.C.
USA Music Group / Studio City, CA
Quality Inn Beachfront / Ocean City, MD

Shure Brothers Inc. / Evanston, IL
Baker, Worthington, Crossley, Stansberry & Woolf / Nashville, TN
Starway Records Inc. / Falls Church, VA
L&A Productions Inc. / Nashville, TN
Country News / Carouge, Switzerland
NAC Productions / Los Angeles, CA
GCN Video Productions / Nashville, TN


Some of the many benefits available to organizational members include:

1. CLOSE UP, CMA's monthly magazine containing vital information about the Country Music industry.
2. CMA Awards Show tickets available for your purchase.
3. Group insurance rates available to many CMA members.
4. A new marketing/sales package which includes a recent CMA-commissioned Arbitron study "The Country Music Listener...A New Profile", a sales video based on the study and a leave-behind piece.

For more information concerning membership at CMA, contact the membership department at (615) 244-2840. 

CMA MEMBERS MAY BE MISSING OUT

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

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



ASCAP recently held a number one party for Ronnie Milsap to celebrate his chart-topper, "A Woman In Love". Attending (l to r) are producer Rob Galbraith; writer Douglas Millett; Milsap; ASCAP's Merlin Littlefield; writer Curtis Wright and publisher Jeff Carlton of David 'N' Will Music.

Photo by Alan Mayor



Singer/songwriter Robert Earl Keen celebrated the release of his second Sugar Hill album WEST TEXTURES at Austin's Cactus Cafe. Keen (left) is joined at a reception by Austin American-Statesman Critic Casey Monahan and producer Jim Rooney.

Photo by Scott Newton



INTERNATIONAL

Country Album Chart



Randy Travis (center) won Male Vocalist of the Year - International and Album of the Year for OLD 8X10 during awards ceremonies in Holland late last year. Flanking Travis are Ruud Hermans and COUNTRY GAZETTE Magazine Editor Hans van Dam.

Photo by Piet Milane

Canadian Country Music Association award winners k.d. lang, Family Brown, Gary Fjellgaard, Linda Kidder and George Fox will perform a concert in Hamilton, Ontario at the Hamilton Place on March 16. It is the only concert scheduled which includes appearances by all the CCMA 1989 performing award winners.

Curb Records artist Cee Cee Chapman was recently nominated as Most Promising Artist in The Netherlands in a poll conducted by COUNTRY GAZETTE magazine of Holland. She toured Holland in November and December and appeared on "TeleBingo", one of the most watched shows in The Netherlands.

The Saskatchewan Country Music Association, Budweiser and the Saskatchewan Future Corporation presented a six-city tour featuring the Canadian province's Country artists. The tour was capped off by an awards show and banquet on February 18 in Saskatoon.

Continued from page 19

styles have become the mainstream music of today. It is our goal at BMI to continue to recognize and award all new and innovative forms of music."

In 1986, before taking over the helm as BMI's president, Frances Preston talked about what she expected of her Nashville staff, summing up well the work ethic of the entire BMI organization.

"I try to hire people who genuinely love to be around music people. And it's paid off. We are an office that listens. If a writer comes in with a tape, and he's all excited because he just got a cut by somebody, we listen. We get excited with them. We go to their opening nights. We go to their houses when they have parties and everybody sits around and plays the guitar. We're there when they get married. We're there when the baby is born. We are really a BMI family."

BMI President Frances Preston is a CMA lifetime board member. BMI's Roger Sovine is the current CMA president.

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 880 record outlets.

THIS WEEK	LAST WEEK	February 17, 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	6	LONE STAR STATE OF MIND Nanci Griffith — MCA
5	4	COPPERHEAD ROAD Steve Earle — MCA
6	10	ONE FAIR SUMMER EVENING Nanci Griffith — MCA
7	5	NO HOLDIN' BACK Randy Travis — WEA
8	11	JUST LOOKIN' FOR A HIT Dwight Yoakam — WEA
9	13	I NEED YOU Daniel O'Donnell — Ritz
10	7	AS LONG AS I HAVE YOU Don Williams — BMG
11	20	GUITAR TOWN Steve Earle — MCA
12	8	DON'T FORGET TO REMEMBER Daniel O'Donnell — Ritz
13	9	OLD 8X10 Randy Travis — MCA
14	12	KEYS TO THE HIGHWAY Rodney Crowell — CBS
15	19	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — Ritz
16	14	ALWAYS AND FOREVER Randy Travis — WEA
17	16	LITTLE LOVE AFFAIRS Nanci Griffith — MCA
18	RE-ENTRY	RIVER OF TIME The Judds — BMG
19	15	ABSOLUTE TORCH AND TWANG k.d. lang and the reclines
20	18	WHITE LIMOZEEN Dolly Parton — CBS

1989 TOP 30 UK COUNTRY ALBUMS

- 1 THOUGHTS OF HOME
Daniel O'Donnell - TelStar
- 2 COPPERHEAD ROAD
Steve Earle - MCA
- 3 STORMS
Nanci Griffith - MCA
- 4 FROM THE HEART
Daniel O'Donnell - Ritz
- 5 I NEED YOU
Daniel O'Donnell - Ritz
- 6 DON'T FORGET TO REMEMBER
Daniel O'Donnell - Ritz
- 7 ONE FAIR SUMMER EVENING
Nanci Griffith - MCA
- 8 NO HOLDIN' BACK
Randy Travis - WEA
- 9 LYLE LOVETT AND HIS LARGE BAND
Lyle Lovett - MCA
- 10 OLD 8X10
Randy Travis - WEA
- 11 LONE STAR STATE OF MIND
Nanci Griffith - MCA
- 12 ABSOLUTE TORCH AND TWANG
k.d. lang - WEA
- 13 ALWAYS AND FOREVER
Randy Travis - WEA
- 14 AS LONG AS I HAVE YOU
Don Williams - BMG
- 15 BLUEBIRD
Emmylou Harris - WEA
- 16 LITTLE LOVE AFFAIRS
Nanci Griffith - MCA
- 17 TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell - Ritz
- 18 NEXT TO YOU
Tammy Wynette - CBS
- 19 WHITE LIMOZEEN
Dolly Parton - CBS
- 20 SWEET DREAMS
Patsy Cline - MCA
- 21 RIVER OF TIME
The Judds - BMG
- 22 SOMETHING INSIDE SO STRONG
Kenny Rogers - WEA
- 23 STORMS OF LIFE
Randy Travis - WEA
- 24 SHADOWLAND
k.d. lang - WEA
- 25 GUITAR TOWN
Steve Earle
- 26 PONTIAC
Lyle Lovett - MCA
- 27 CLASSIC CASH
Johnny Cash - PolyGram
- 28 BUENAS NOCHES FROM A LONELY ROOM
Dwight Yoakam - WEA
- 29 EXIT 0
Steve Earle - MCA
- 30 LUCINDA WILLIAMS
Lucinda Williams - Rough Trade



Jerry Free Named Top CMA Recruiter

Each month CLOSE UP recognizes the CMA member who has recruited the most new members. This issue, CMA spotlights Jerry Free of International Battle of the Bands in Nashville.

Others who have recruited new members are Cathy Gurley, Roger Ramey, Buddy Sherrill, Roger Sovine, Jim Kellam, Stan Hitchcock, Don Light, Bill Issacs, Lee Gleich, Billy Joe Burnette, Colleen Chapple, Bonnie Owens, Jerry Free, Ernest Sparkman, David Wilson, Brian Hunt, Donna Hilley, H.W. Daily Jr., Tim DuBois, Tom Clark, Jerry Free and Coyote Calhoun.

Next month, CLOSE UP will begin spotlighting the leaders in its new recruitment contest which will run through September 1, 1990. The top three member recruiter for the two categories - Top Lapsed Members and Top New Members - will be awarded the following prizes:

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

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

Third Place - Sony portable disc player.

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

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

CMA JOINS COALITION TO OPPOSE RECORD LABELING

The Arizona, Florida, Maryland, Missouri, Pennsylvania, Iowa, Oklahoma and Tennessee Legislatures are currently considering bills that would require labeling of recordings that, in the opinion of the retailer, contain "explicit" lyrics objectionable for sale to minors. While these bills vary in part, all of them require specific labeling and many provide for outright prohibition of sale of "explicit" recordings to anyone under 18.

CMA has joined a coalition comprised of such groups as the National Association of Recording Merchandisers (NARM) and the Recording Industry Association of America (RIAA) as well as several state groups, in opposing these various bills, which would force the retailer to know the contents of every recording sold in the store. Retailers would be subject to jail and fines if they sold an unlabeled product which a court later decided should have been labeled.

CMA does not in any way condone obscene or "explicit" lyrics and such material is certainly not typical of Country Music. The coalition against product labeling is opposed to this legislation because it would impose an impossible burden on a retailer to assess the nearly 25,000 new songs that are released every year. This in turn could force many small businesses out of the music industry.

Also, consumers are already voluntarily provided with information these bills are supposedly seeking. In 1985, 22 RIAA member companies representing all the major record companies, cooperated with the Parents' Music Resource Center and the National PTA to establish a system whereby the music industry would alert retailers and consumers to albums that might be offensive to some listeners, thereby facilitating the exercise of parental discretion.

The Parents' Music Resource Center, which started the current backlash against explicit lyrics, does not back any of the labeling legislation. Rather, the group wishes to continue with the voluntary labeling that was agreed to in 1985.

CMA would like to encourage all of its members to take action against these labeling bills by contacting state legislators. Following is a list of the states in which a product labeling bill is currently pending as well as the bill number:

Arizona - S. B. 1481	Missouri - H. B. 1406
Florida - H. B. 367	Oklahoma - H. B. 1928
Iowa - S. B. 2131	Pennsylvania - S. B. 938
Maryland - H. B. 525	Tennessee - H. B. 2482



CMA COMMITS TO LITERACY MOVEMENT


Recognizing that 1990 is International Literacy Year, the Country Music Association has formed a Project Literacy Committee to create and implement a literacy awareness campaign throughout the remainder of the year. The committee, comprised of top executives in the music industry who serve on the CMA Board of Directors, has adopted the slogan "Be A Leader, Be A Reader". The slogan will accompany all promotional materials used during the campaign.

The Project Literacy Committee is working on several projects, including a series of television and radio psa's to be taped by top-name Country acts. These psa's will be sent to radio and television stations throughout the U.S. for on-air use during International Literacy Year 1990.

Plans are already underway for a Project Literacy booth at the International Country Music Fan Fair where Fan Fair registrants will see a video spool of the various literacy psa's as well as receive various handouts about literacy.

In addition, CMA's monthly magazine, CLOSE UP, will begin in its May issue a bi-monthly book review written by a Country artist.

Renowned songwriter Don Schlitz, who penned "The Gambler" for Kenny Rogers, as well as many other hit songs, is chairman of CMA's Project Literacy Committee. In explaining CMA's commitment to Project Literacy, Schlitz said, "The primary goal of this project is to encourage people to read. In the multi-media explosion of the late 20th century, this basic means of communication, education and entertainment has sadly been de-emphasized. It is extremely important to the quality of civilization that we re-discover its timeless value.

"Through this project we hope to further enhance the image of Country Music by offering our aid rather than by hyping our product," Schlitz said, ending, "The committee feels Project Literacy provides the Country Music family a very special opportunity to present a gift to the world. And we welcome the chance." 



Jack Wagner (left), the official voice of Disney and KNIX morning man W. Steven Martin (right) ham it up when KNIX aired its show from Disneyland in Anaheim, California recently. The broadcast from Disneyland in January was part of a vacation promotion for the Tempe, Arizona station.

CMA Brings Country Headliners To NARM

Country artists Rodney Crowell, Dwight Yoakam and Patty Loveless will take part in CMA's "Tribute To Country Music" at the annual National Association of Recording Merchandisers (NARM) Convention March 10-13 in Los Angeles.

CMA's session will be on Monday, March 12. Yoakam and Loveless will host a 10-minute video presentation on the diversity of Country Music and its growing influence. It features music by Clint Black, k.d. lang, the Desert Rose Band, Lorrie Morgan, K.T. Oslin, Highway 101 and Restless Heart among others.

CBS Records singer/songwriter Rodney Crowell will perform a 30-minute set for the NARM crowd. Afterward Yoakam and Loveless will announce the NARM 1989 Best Seller Awards which recognize actual over-the-counter sales to consumers of prerecorded product.

Country nominees for the awards are: *Country Album/Male* - GREATEST HITS III - Hank Williams Jr.; KILLIN' TIME - Clint Black; NO HOLDIN' BACK - Randy Travis; *Country Album/Female* - ABSOLUTE TORCH AND TWANG - k.d. lang; SWEET 16 - Reba McEntire; THIS WOMAN - K.T. Oslin; *Country Album/Group* - RIVER OF TIME - The Judds; SOUTHERN STAR - Alabama; THE ROAD NOT TAKEN - Shenandoah; WILL THE CIRCLE BE UNBROKEN VOLUME II - Nitty Gritty Dirt Band.

The NARM Convention attracts thousands of record merchandisers and record label executives each year.

On CMA's decision to take an active role in this year's NARM convention, Jack Eugster, chairman and CEO of The Musicland Group and chairman of CMA's committee for the NARM presentation said, "The CMA Board felt it was important to demonstrate to record merchandisers the diversity of today's Country Music. What better way to get the message across than with a video that will spotlight some of Country's best talent."

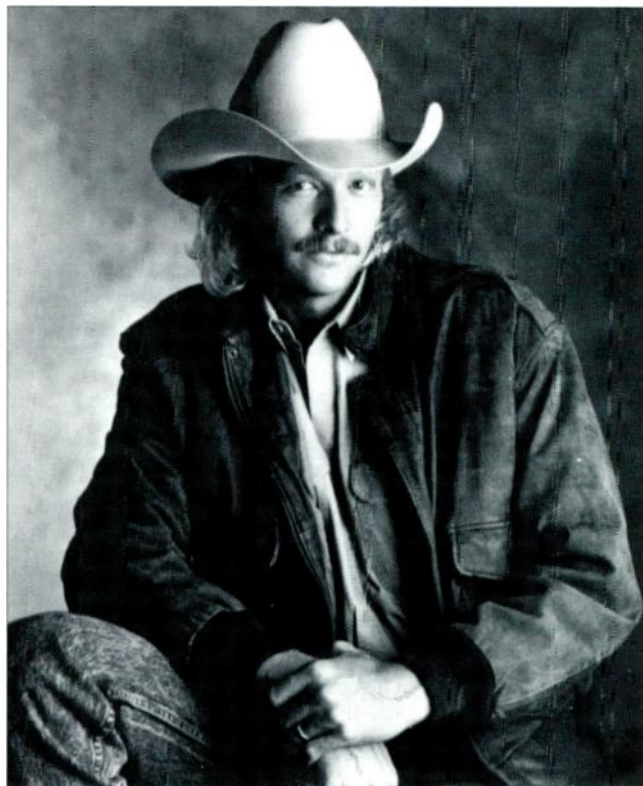
The CMA committee working on the NARM project are Eugster; Jim Foglesong, Foglesongs, Inc.; Jim Powers, Handleman Company; Steve Marmaduke, Western Merchandisers; Dick Gary, The Gary Group and Roy Wunsch, CBS Records.

In Memoriam

JOHNNIE JACOB BAILES

Country singer Johnnie Jacob Bailes, 71, died December 21, 1989 in Savannah, Georgia. Bailes, a native of Saint Albans, West Virginia, was a member of the original Bailes Brothers singing group and was a regular on the Grand Ole Opry in 1943. He moved to Shreveport, Louisiana in 1946 and helped create the Louisiana Hay Ride radio show. In 1983, the Bailes Brothers received a star on the Walkway of Stars at the Country Music Hall of Fame in Nashville. Bailes moved to Swainsboro, Georgia in 1956 and later became general manager of three radio stations.

BACK-TO-BACK BREAKERS



ALAN JACKSON

- ★ Alan Jackson worked briefly as a car salesman and a home builder before he finally considered music as a career. He first began seriously writing songs during a summer he spent working at a marina near Newnan, Georgia, his birthplace.
- ★ Jackson's big break came when his wife Denise approached Glen Campbell in an airport and told him about Jackson's ambitions to make it in Nashville. Campbell gave her his Nashville office number, which eventually yielded a publishing contract for Jackson and later a recording contract.
- ★ Upon arriving in Nashville, Jackson immediately landed a job working in the mailroom at TNN. Now he's appearing on TNN shows like "Church Street Station", which he recently finished filming a segment of in Orlando, Florida.
- ★ Jackson's album, *HERE IN THE REAL WORLD*, was released in February along with the title track. Recently, he's been busy performing on the road opening dates for Ricky Van Shelton and Restless Heart, as well as performing dates by himself.

UPDATE



Kathie Baillie of Baillie & The Boys recently signed a writer's agreement with BMI in Nashville. Congratulating Kathie (third from left) are Chip Peay; BMI President Frances Preston and Stan Moress. Peay and Moress are both with Moress/Nanas/Golden/Peay Management.

Photo by Beth Gwinn

NEWSLINE

George Strait sold 95,000 tickets the first day they went on sale for his appearance at the Houston Livestock Show & Rodeo February 21-22. He broke the sales record for a two date performance at the Astrodome previously held by Elvis Presley and Dolly Parton. Strait holds all attendance and ticket sales records for the livestock show and rodeo including the fastest sell-out - 48,000 seats in less than 24 hours that he set in 1987. Currently he is on a 50-city tour which has received national sponsorship. "Strait From Bud Light" will be the first national music tour presented by Bud Light. Parent company Anheuser-Busch recently sponsored the Rolling Stones "Steel Wheels" tour. Strait will also be featured in Bud Light commercials promoting his tour and will take part in the company's "Know When To Say When" campaign.

Songwriters Kix Brooks and Don Cook will lead ASCAP's 10th Country Songwriter Workshop. Brooks penned "Modern Day Romance" and "I'm Only In It For the Love" while Cook wrote "Somebody's Gonna Love You" and "Crying Again". The free workshop will meet on six consecutive Tuesdays beginning March 20 in Nashville. Thirty participants are selected based on a resume and a cassette of original songs. The deadline is March 2. For more information contact ASCAP Country Workshop, 66 music Square West, Nashville, TN 37203; (615) 320-1211.

The Forester Sisters and Shenandoah have recently started endorsing Shure Brothers microphones.

Opryland Music Group's publishing division, Acuff-Rose Music (BMI) and Milene Music (ASCAP) has licensed songs in more than 10 major motion pictures and more than 25 television network programs in the past 18 months. Big screen movies have included "Steel Magnolias", "Blaze", "Bull Durham", "Mississippi Burning" and "Cocktail". Television programs have included "China Beach", "Tour of Duty", "Saturday Night Live" and "The Tonight Show".

The 17th Annual Music City Tennis Invitational is set for May 4-6 at the Maryland Farms Racquet and Country Club. Joe Moscheo of BMI and Ken Dudney are co-chairmen of the event which will benefit Nashville's Child Development Center, part of Vanderbilt Medical School. New players and sponsors should contact Patsy Bradley at (615) 259-3625.

A new exhibit at the Country Music Hall of Fame in Nashville opened in February. Entitled "Country Music Backstage", the exhibit features costumes by Elvis Presley, Rosanne Cash, The Judds, Willie Nelson, song manuscripts by K.T. Oslin, Foster and Lloyd and Thom Schuyler and guitars belonging to Steve Earle, Gram Parsons, Hank Williams and Les Paul.

CMA Executive Director Jo Walker-Meador was the guest speaker February 19 for the annual Tom T. Hall Lecture Series at South Plains

College in Levelland, TX. She was the third guest speaker since college officials established the series in 1987.

The Nashville Songwriters Association International will hold its annual spring songwriting symposium entitled "Welcome To My Office" on March 16-17 at the Vanderbilt Plaza Hotel. Workshops include "This Business Called Music", "Welcome To The Office Of Co-Writers" and a critique session called "Welcome To My Office - Publishers And Writers". For registration information, contact NSAI, 1025 16th Avenue South, Suite 200, Nashville, TN 37212; (615) 321-5004.

MUSIC ROW magazine has a new address - 1231 17th Avenue South, Nashville, TN 37203.

SIGNINGS

Billy Walker to Tra Star Records...Carl Perkins to Triad Artists... Aaron Barker to The Erv Woolsey Co....J.D. Hart to The Jim Halsey Company...The Kitty Wells, Bobby Wright and Johnny Wright Family Show to Top Billing...Eddie Carpenter to Playback Records.



Country legend George Jones (center) joins KSAN Music Director Carl Brown and air Personality P.J. Ballard backstage at the Country Explosion concert at the Oakland Coliseum.

MEDIA

"Bruce Honick's *Country Capers*", a weekly Country Music column in the NATIONAL EXAMINER has recently been expanded to a full page in response to the magazine's 3 million readers.

AMUSEMENT BUSINESS recently published the 1990 edition of the *Directory of North American Fairs, Festivals, and Expositions*. The sourcebook lists over 6,500 state and county fairs, festivals and public expositions in the U.S. and Canada which run three days or more. The directory is used by exhibitors, concessionaires, booking agents and talent promoters. Copies are available for \$45 per copy which includes first class postage and handling. Orders must be prepaid and sent to: AMUSEMENT BUSINESS, Single Copy Department, P.O. Box 24970, Nashville, TN 37202; (615) 321-4251.

The recent acquisition of KVOO-AM/FM in Tulsa, OK brings the total to 10 stations owned by Great Empire Broadcasting which also owns KFDI in Wichita, KS among others.

The Nashville Network and BILLBOARD have launched a new 900 phone service that offers callers several options for 95 cents a minute - a TNN programming update, a Country Music trivia game, BILLBOARD's Country Power Picks and News and a Country Music tour update. The number is (900)-FUN-ON-TNN.

✓ "Barbara Mandrell and the Mandrell Sisters" will premiere on TNN in March. The 34 programs were originally telecast on NBC from 1980-82.

✓ On March 31, TNN will debut "The Texas Connection", showcasing Texas-style music including swing, rockabilly and Country rock. The series is produced by the award-winning team of Bill R. Arhos and Terry Lickona, whose "Austin City Limits" has been one of the highest rated shows on PBS. "The Texas Connection" will be taped in Austin and will feature such guests as Asleep At The Wheel, Lyle Lovett, Jerry Jeff Walker, Marcia Ball, Gary P. Nunn and Robert Earl Keen Jr.

✓ TNN launched four new video shows in March, adding 16 hours of new video programming to TNN's weekly schedule. The shows are "Music Row Video", "VideoGold", "Country Beat" and "Country Standard Time". "VideoMorning", a three-hour video series, premiered in January.

Nashville Red Book, an information directory of Nashville's music and entertainment industry, has recently been published. The fifth edition includes more than 75 categories including booking agencies, graphic designers, lighting technicians, management, cartage companies, photographers, recording studios and publishers. To order, send \$8.99 plus \$2 postage and handling for each book to Nashville Red Book, 1207 Faydur Court, Nashville, TN 37210. CMA members get a \$1 discount for each book ordered, making their price \$7.99. For more information contact, (615) 256-5456.

ON THE MOVE

MCA Records has promoted Pat Schoffstoll to vice president of administration for the label. Schoffstoll was most recently director of administration at MCA/Nashville. Prior to joining MCA in 1984, she was involved in retail and wholesale audio/video sales.

Paul Cowan has joined Buddy Lee Attractions after his departure from The Jim Halsey Company, where he was responsible in a number of different areas and special projects. He had been with The Halsey Company for five years.

Bill Johnson has been promoted to design director of CBS Records/Nashville. He previously held the position of senior art director at CBS and has won two Grammy awards for his work.

Jimmy Bowen has created a new business affairs department at Capitol Records. Wayne Halper was chosen as director of the new Business Affairs and Administration Department. He comes to Capitol from Praxis International Rock Management. Betsy Morley, formerly with Bob Burwell Managers, also joins the staff as manager of administration. Valarie Knust joins Halper as coordinator of legal services after working as a legal secretary for several record labels and publishing companies. There have also been some changes in the A&R department at Capitol. James Stroud, formerly director of A&R for Universal Records, heads the department as vice president of A&R. Ray Pillow, a former Capitol recording artist, renews his affiliation with the label as director of A&R. Janie West, the new manager of A&R, previously served as Bowen's assistant at Universal. Scott Poston, Stroud's personal assistant for four years, is now coordinator of A&R for the label.

Ron Ellis has been appointed program director for WQIK AM/FM in Jacksonville, FL. He has worked for WQIK for the past five years in various capacities including music director and on-air talent.

KVET/KASE AM/FM in Austin, TX has named Bob Cole as general operations manager. Cole began his broadcast career in Florida and has spent the last 10 years in management and programming in Texas and Washington, D.C.



Johnny Cash and Barbara Mandrell are joined by Ralph Emery (center) during "TNN's All-Star Salute to Country Music" to celebrate the network's seventh anniversary. The two-hour show featuring dozens of celebrities was taped in February and will air March 7.

Photo by Jed Dekalb

SunGroup, Inc., a Nashville-based corporation which owns and manages 15 radio stations, announced recently that Bennett S. Smith, vice president and secretary of SunGroup for the past two years, has been appointed general manager of WOWW-FM in Pensacola, FL. Smith will also be vice president of SunMedia, Inc., which is the SunGroup subsidiary operating WOWW. SunGroup also appointed James A. Reeder as vice president/radio and chief operating officer of the Southwest division of SunGroup. Reeder has been managing partner and chief executive officer of Radio U.S.A., Ltd. for the past three years.

Larry McClain has joined the Five Star Music Group in Franklin, TN as a West Coast representative. McClain is affiliated with BMI, and worked for McGraw-Hill, Ziff-Davis and other leading communications corporations before joining Five Star.

Chaz Corzine has been promoted to vice president at Blanton/Harrell, Inc., a Nashville-based talent management firm. Corzine, who previously served as a tour manager, has been employed by the entertainment group since 1984.

16th Avenue Records has appointed John Brown West Coast regional promotion and sales manager. Brown joins the label from a similar post at Capitol Records.

Scott Faragher recently joined World Class Talent in Nashville, TN.

Capstar Communications has appointed four radio executives to top management positions. David F. Manning, vice president/general manager of WSIX FM/AM in Nashville, TN to Capstar executive vice president and chief operating officer; D. Geoff Armstrong, formerly chief financial officer for Sterling Communications to Capstar executive vice president and chief financial officer; Kenneth E. Windham, general manager of WJDX/WMSI in Jackson, MS to Capstar vice president and John D. Cullen, general manager of WSSL FM/AM in Greenville, SC to Capstar vice president.

AWARDS

The 17th annual American Music Awards were held January 22 in Los Angeles. Country superstar Randy Travis took top honors in the Country category by winning three of the coveted trophies. Travis won *Single of the Year* for "Deeper Than The Holler", *Album of the Year* for OLD 8x10 and the *Male Vocalist* award. Other winners in the Country category included Alabama for *Best Duo or Group*, Clint Black for *Best New Artist* and Reba McEntire for *Female Vocalist*.


The Jim Owens & Associates syndicated program "Weekend With Crook and Chase" captured a bronze medal, and the TNN cablecast "Celebrities Offstage" won a certificate of special recognition at the 32nd Annual International Film and Television Festival of New York. The festival honors the world's best television programming and promotions. Another Nashville-based film production company Deaton-Flanigen Productions captured a gold medal and finalist certificate at the festival for its production of Vern Gosdin's video, "That Just About Does It". The company also won the finalist award in the rhythm and blues category for the Eddie DeGarmo video "Feels Good To Be Forgiven".

Events Unlimited, a Nashville-based events planning company headed by songwriter Patsy Bruce, recently garnered the award for "Best Event Coordinated for a Corporation with a Budget Over \$30,000" at SPECIAL EVENTS Magazine's annual awards ceremony. This is the second year in a row Events Unlimited has won this prestigious award.

TNN Music City News Awards Show



Patty Loveless and Clint Black share honors in announcing some of the TNN MUSIC CITY NEWS Awards Show nominees at a recent press conference.

Clint Black, Patty Loveless and Baillie & The Boys recently announced the nominees for the TNN Music City News Country Awards show at the Vanderbilt Plaza Hotel in Nashville. The new joint awards show will be held on June 4 at the Grand Ole Opry House. This year's nominees are: *Comedian of the Year*: Andy Andrews, Jerry Clower, Shotgun Red, Ray Stevens, Williams & Ree; *Instrumentalist of the Year*: Chet Atkins, Roy Clark, Charlie Daniels, Ricky Skaggs, Mike Snider; *Vocal Group of the Year*: Alabama, Highway 101, Oak Ridge Boys, Shenandoah, Statler Brothers; *Vocal Duo of the Year*: Baillie & The Boys, Bellamy Brothers, Everly Brothers, The Judds, Sweethearts of the Rodeo; *Vocal Collaboration of the Year*: Larry Gatlin and Patrick Swayze, George Jones and Shelby Lynne, Kenny Rogers and Anne Murray, Ricky Skaggs and Sharon White, Hank Williams Jr. and Hank Williams, Sr.; *Single of the Year*: "After All This Time" - Rodney Crowell, "I'm No Stranger To The Rain" - Keith Whitley, "It's Just A Matter Of Time" - Randy Travis, "Living Proof" - Ricky Van Shelton, "More Than A Name On A Wall" - Statler Brothers; *Album of the Year*: ALONE - Vern Gosdin, BEYOND THE BLUE NEON - George Strait, I WONDER DO YOU THINK OF ME - Keith Whitley, KILLIN' TIME - Clint Black, NO HOLDIN' BACK - Randy Travis; *Video of the Year*: "Dear Me" - Lorrie Morgan, "It's Just A Matter Of Time" - Randy Travis, "That Just About Does It" - Vern Gosdin, "There's A Tear In My Beer" - Hank Williams, Jr., "Why'd You Come In Here Lookin' Like That" - Dolly Parton; *Star of Tomorrow*: Clint Black, Garth Brooks, Skip Ewing, Lorrie Morgan, Paul Overstreet; *Female Artist of the Year*: Patty Loveless, Kathy Mattea, Reba McEntire, Lorrie Morgan, Tanya Tucker; *Male Artist of the Year*: Clint Black, Rodney Crowell, Ricky Van Shelton, George Strait, Randy Travis; *Entertainer of the Year*: Alabama, Ricky Van Shelton, Statler Brothers, George Strait, Randy Travis. 

(Continued from page 15)

Videos work for artists like Garth Brooks so people say, "Oh, so that's who we've been hearing." Videos helped Sawyer Brown. There's so much action in them, and they have such a young audience.

Everybody wants a video on everything they put out, but until the music's right, you're wasting your money. It's not a tool to get radio to play your record or to make a hit record. It's to expose the visual side of an artist once the music is right. From cost alone I have to look at it from that standpoint.

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

"My first album in town was for Mel Tillis. I spent \$36,000, and he studded so bad when he saw the bills he couldn't talk at all."

JB: The consumer we're going after in the 90s has grown up listening to other forms of music. For Country Music in the 90s I see more bands and more women. The consumer has grown up with top 40, CHR and adult contemporary radio where it's primarily bands and a lot more female artists. So if they come over to us they're going to be wanting that.

The sound's been traditional for three or four years but it's going to spread some. Also, I hope we get at least a 50/50 spread on Country radio. Right now it's 60 percent oldies and 40 percent new. I'd like to see it be 50/50. Our whole industry lives on that 40 percent window of airplay, and every little bit we can get helps us.

CU: *You haven't always been a fan of CMA. Why?*

JB: I've given them so much hell over the years I don't blame them. I've been a lifetime member of CMA longer than 90 percent of the people in it. I served on the board while I was in Los Angeles. I did some stuff in Nashville with Dean Martin. We worked on the Opry here in '57. But when I came here I felt CMA was antiquated and behind the times in the way they did things, and I told them.

It's a great organization. It's the most solid trade organization in the history of music. They've got more money in the bank than most labels, but I just fight 'em on what's right and what's wrong. So they don't ask me to do anything. In fact, when they told me this was for CLOSE UP I said, "Are you sure?"

I'd like to see CMA come into the 90s and be a part of this community and let this community be a part of it more importantly. And as long as it shows me any sign of doing that, I'll support it. They don't need me, but they should have me. As long as I have a major label they should have that label as part of their organization.


CU: *Have you always been a rebel?*

JB: Yeah. If there's something wrong why the hell go along with it. You don't have to. I learned that a long time ago, if what you're saying is right. My whole theory is that if you take care of the music, it takes care of you.

CU: *Three or four years ago, you said you'd like to retire in five years and move to Maui.*

JB: I've said that three times now. If you add them up, that'd be 15 years. But the nature of the way I work which is seven days a week - either in the studio or at the record company side and I'm on the phone all the time - there's a burn factor. I go to Hawaii twice a year just to recharge my battery.

When I was in Hawaii this past summer most of my golfing buddies over there are retired. They have this beautiful place to play golf every day. But the more I hang out with them, I've found that they're not happy because they have nothing to do.

I said, "Wait a minute. I'm not that good a golfer." That can't be satisfying so I just turned it back around and started thinking positive. I've got 15 years left if I want to, so I said I'll just shoot for 10 and see what happens.  — Teresa George

SIDE BAR

Foster and Lloyd have been back in the studio working on their latest album project for RCA. A distinguished list of fellow musicians gathered at 16th Avenue Studio in Nashville to help them. Those involved in the sessions included Bernie Leadon (of the Desert Rose Band), MCA recording artist Vince Gill, Sam Bush and John Cowan, (formerly of New Grass Revival), Jerry Douglas, Dwayne Eddy, Gary Tallent (formerly of Bruce Springsteen's E Street Band), Felix Cavaliere (of The Rascals), Bobby Fields, Webb Wilder, Rusty Young (of Poco) and Foster and Lloyd band members Pete Finney on steel, Byron House on bass and Bob Mummert on drums.

Guitarist Brent Rowan answers questions on how to become a studio musician in the advisory column in GUITAR PLAYER magazine's March issue. Nashville session player Rowan has been a member of GUITAR PLAYER's Advisory Board since 1988.

RCA recording artist Clint Black was at the House of David Studio in Nashville recently with his band, laying tracks for his next album. James Stroud produced the sessions, with Lynn Peterzell engineering. Also at the House of David recently was Willie Nelson, working on an upcoming album on CBS Records with Fred Foster producing.

At the Nightingale Sound Studio in Nashville, Baillie & The Boys layed tracks for their upcoming project on RCA Records. Musicians working on the sessions included Paul Liem on drums, Dave Hungate on bass, Terry McMillan on percussion, Michael Bonagura (of Baillie & The Boys) on electric guitar and Mark Casstevens and Billy Joe Walker on acoustic guitar. Tracks for the Randy Travis Diet Coke commercial were also recorded at Nightingale, with Kyle Lehning producing.

615 Music Productions in Nashville recently recorded an image and news music package of 26 separate musical themes for KCAL-TV in Los Angeles, a Disney-owned station. 615 Music has produced musical scores for a number of television and radio stations worldwide, and has also produced themes for the Los Angeles Lakers and such companies as Ford, Dodge, Mountain Dew and Domino's Pizza.

ABC FACTFILE

MARCH

- 1 ***"CLIFFIE STONE"** (Clifford Gilpin Snyder); Burbank, California
 ***JIM ED BROWN**; Sparkman, Arkansas
 ***JANICE GILL** (Sweethearts of the Rodeo); Torrance, California



Barbara Mandrell signs her first recording contract, 1969
 Johnny Cash and June Carter marry in Franklin, Kentucky, 1968
 Uncle Dave Macon's last appearance on Grand Ole Opry, 1952

- 2 ***ARTHEL "DOC" WATSON**; Deep Gap, North Carolina
 ***LARRY STEWART** (Restless Heart); Paducah, Kentucky
 The Whites join the Grand Ole Opry, 1984
 Peace in Vietnam, 1973
- 3 ***BOB DI PIERO**; Youngstown, Ohio
 ***BETTY JACK DAVIS** (Davis Sisters); Corbin, Kentucky
 Waylon Jennings' **WHAT GOES AROUND** certifies gold, 1980
- 4 The Desert Rose Band hits the top of **BILLBOARD's** Country chart with "I Still Believe In You", 1989
 "Coal Miner's Daughter", the film version of Loretta Lynn's autobiography, premieres in Nashville, 1980
 James "Sleepy" McDaniel dies, 1963

5 ***TOMMY CASH**; Dyess, Arkansas
 Patsy Cline, Hawkshaw Hawkins and Cowboy Copas die in a plane crash, 1963

6 ***BOB WILLS**; Limestone County, Texas
 ***JERRY NAYLOR**; Erath County, Texas

7 ***TOWNES VAN ZANDT**; Fort Worth, Texas
 Ernie Ashworth employed by the Grand Ole Opry, 1964
 Jack Anglin of Johnny and Jack killed in auto accident en route to Patsy Cline's memorial service, 1963

8 ***LEW DEWITT**; Roanoke County, Virginia
 ***JIMMY STONEMAN**; Washington, D.C.
 ***JOHNNY DOLLAR**; Kilgore, Texas
 Willie Nelson's "My Heroes Have Always Been Cowboys" hits number one on Country charts, 1980

9 ***MICKY GILLEY**; Ferriday, Louisiana



***JIMMIE FADDEN** (Nitty Gritty Dirt Band); Long Beach, California
 Grand Ole Opry moves from Ryman Auditorium, downtown Nashville, to Opryland Park, 1974

10 ***KENNETH C. "JETHRO" BURNS**; Knoxville, Tennessee
 ***RALPH EMERY**; McEwen, Tennessee

11 Ronnie Milsap hits the top of **BILLBOARD's** Country chart with "Don't You Ever Get Tired (Of Hurting Me)", 1989

13 ***LIZ ANDERSON** (Elizabeth Jane Haaby); Roseau, Minnesota
 ***JAN HOWARD**; West Plains, Missouri

14 ***ZELLA LEHR**; Burbank, California
 Merle Haggard pardoned as "fully rehabilitated" from San Quentin by Ronald Reagan, 1972

15 ***CARL SMITH**; Maynardsville, Tennessee
 *James Monroe
 *Andrew Jackson

16 ***JERRY JEFF WALKER**; Oneonta, New York
 The new Grand Ole Opry House opens, 1974
 George Strait's **OCEAN FRONT PROPERTY** lp certifies gold, 1987

17 SAINT PATRICK'S DAY

***DICK CURLESS**, "The Tumbleweed Kid"; Fort Fairfield, Maine
 Keith Whitley hits the top of R&R's Country chart with "I'm No Stranger To The Rain", 1989
 Anne Murray's **COUNTRY** lp certifies gold, 1987
 Eddy Raven's first number one single, "I Got Mexico", enters the charts, 1984
 Hugh Garr of the original Sons of the Pioneers dies, 1980

18 ***CHARLEY PRIDE**; Sledge, Mississippi
 ***DENNIS LINDE**; Abilene, Texas
 ***SMILEY BURNETTE**; Summun, Illinois

19 PALM SUNDAY

***MARTHA CARSON**; Neon, Kentucky
 Fiddlin' Sid Harkreader dies, 1988

20 ***JERRY REED**; Atlanta, Georgia
 ***TOMMY HUNTER**; London, Ontario, Canada
 *Carl Reiner
 *Hal Linden

21 ***BASCAM LAMAR LUNSFORD**; Mars Hill, North Carolina

*Johann Sebastian Bach
Jessi Colter's "I'm Not Lisa" debuts
on the Country charts

- 22** ***CHARLIE POOL**; Almalence
County, North Carolina
***BOB HOMAN**; Tiffin, Ohio
*William Shatner
Hank Williams, Jr.'s stage debut in
Swainsboro, Georgia, 1958
K.T. Oslin's lp '80'S LADIES
certifies gold, 1988
Uncle Dave Macon dies, 1952
Stoney Cooper dies, 1977
- 23** ***FRED J. HORRELL**; Jackson,
Missouri
***"FIDDLIN'" JOHN CARSON**;
Fanin County, North Carolina
Emmylou Harris' QUARTER
MOON IN A TEN CENT TOWN
lp certifies gold, 1988
Maybelle and Ezra Carter wed, 1926
- 24** **GOOD FRIDAY**
***PEGGY SUE**; Paintsville,
Kentucky
*Steve McQueen
*Harry Houdini
Elvis Presley sworn into the U.S.
Army and his pay drops from
\$100,000 to \$78 a month, 1958
- 25** ***BONNIE GUITAR**; Seattle,
Washington
***HOYT AXTON**; Comanche,
Oklahoma
*Johnny Burnette
- 26** **EASTER SUNDAY**
***RONNIE MCDOWELL**; Portland,
Tennessee
***CHARLY MCCLAIN**; Memphis,
Tennessee
***DEAN DILLON**; Lake City,
Tennessee



***LARRY BUTLER**; Pensacola,
Florida

- 27** ***AUBREY MOON MULLICAN**;
Polk County, Texas
***LEON EVERETTE**; Aiken, South
Carolina
***HOMER C. CALLAHAN**
(Callahan Brothers); Laurel,
North Carolina
Brenda Lee makes her debut on the
Country charts with "One Step
At A Time". She was only 12
years old, 1957
- 28** ***CHARLIE MCCOY**; Oak Hill,
Virginia
***REBA MCENTIRE**; Chockie,
Oklahoma
Tom T. Hall employed at the Grand
Ole Opry, 1980
- 29** ***RICK HENDERSON** (Mason
Dixon); Beaumont, Texas
*Pearl Bailey
Texas Ruby killed in a trailer fire,
1963
- 30** Ronnie Milsap's first number one
record, "Pure Love", enters the
charts, 1974
Bobby Helm's "Fraulein" enters the
charts, where it remained for 52
weeks, making it the longest
running chart record of the
decade, 1957
- 31** ***LEFTY FRIZZELL**; (William
Orville Frizzell); Corsicana,
Texas
***JOHN D. LOUDERMILK**;
Durham, North Carolina
***HOYT HAWKINS** (The Jordan-
aires); Paducah, Kentucky
***ANITA CARTER**; Maces Springs,
Virginia
*Herb Alpert
Alabama's GREATEST HITS lp
certifies gold and platinum, 1986

APRIL

- 1** **APRIL FOOL'S DAY**
***AUTHUR "GUITAR BOOGIE"**
SMITH; Clinton, South Carolina
***BOB NOLAN** (Sons of the
Pioneers); New Brunswick,
Canada
***NARVEL FELTS**; Malden,
Missouri

***JIM ED BROWN**; Sparkman,
Arkansas
Country Music Hall of Fame opens
at 4 Music Square West,
Nashville, 1967
Mark Herndon joins Alabama as
drummer, 1979
Alabama's 40 HOUR WEEK lp
certifies platinum, 1985

- 2** ***SONNY THROCKMORTON**;
Carlsbad, New Mexico
***WARNER MACK** (Warner
MacPherson); Nashville,
Tennessee
***LEON RUSSELL**; Lawton,
Oklahoma
***EMMYLOU HARRIS**;
Birmingham, Alabama



Cliff Carlisle dies, 1983

- 3** ***DON GIBSON**; Shelby, North
Carolina
***JOHNNY HORTON**; Tyler, Texas

[Factfile is compiled from *The Illustrated Country Almanac* by Richard Wootton (Dial Press), *The Illustrated History of Country Music* by the editors of COUNTRY MUSIC magazine (Doubleday/Dolphin Books), *The People's Almanac #2* by David Wallechinsky and Irving Wallace (The Kingsport Press), *The Encyclopedia of Folk, Country and Western Music* by Irwin Stambler and Grelun Landon (St. Martin's Press), *Another Beautiful Day* by Rod McKuen (Harper & Row), *INSIDE COUNTRY* by Marie Cracknell and Linda Cauthen, and the Country Music Foundation's OFFICIAL 1990 COUNTRY MUSIC CALENDAR, as well as from original research.]

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
- 14-16 International Music Festival / Wembley, England

- 18-19 CMA Board Meeting / The Willard / Washington, D.C.
- 21-22 Zurich Country Festival / Zurich, Switzerland
- 25 Academy of Country Music Awards / Los Angeles, CA
- 27-29 Third Annual Merle Watson Memorial Festival / Wilkes Community College Gardens / Wilkesboro, North Carolina

MAY

- 4-6 Music City Tennis Invitational / Maryland Farms Racquet and Country Club / Nashville, TN / Call (615) 259-3625 for details
- 25-27 Frutigen Singer-Songwriter Festival / Frutigen, Switzerland
- 26-28 Fifth Morecambe International Festival of Country Music / Morecambe, England

JUNE

- 2-3 Harlows Country Music Festival / Harlow, England
- 4-10 19th Annual International Country Music Fan Fair / Tennessee State

- Fairgrounds / Nashville, TN / Call (615) 889-7502 for details
- 16 Sixth Swiss Alps Country Music Festival / Grindelwald, Switzerland

JULY

- 1 Fourth Good 'N Country Festival / Kent, England
- 11-12 CMA Board Meeting / Broadmoor Hotel / Colorado Springs, CO
- 20-23 Americana '90 / Newark Showground / Nottinghamshire, England

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



Clint Black gives Nashville radio station WSIX a copy of his platinum album, *KILLIN' TIME*. At the station are Eric Marshall, WSIX program director; Black; Ron Dini of WSIX and Mike Sirls, RCA director of national Country Promotion.

Photo by Don Putnam



Close Up

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