

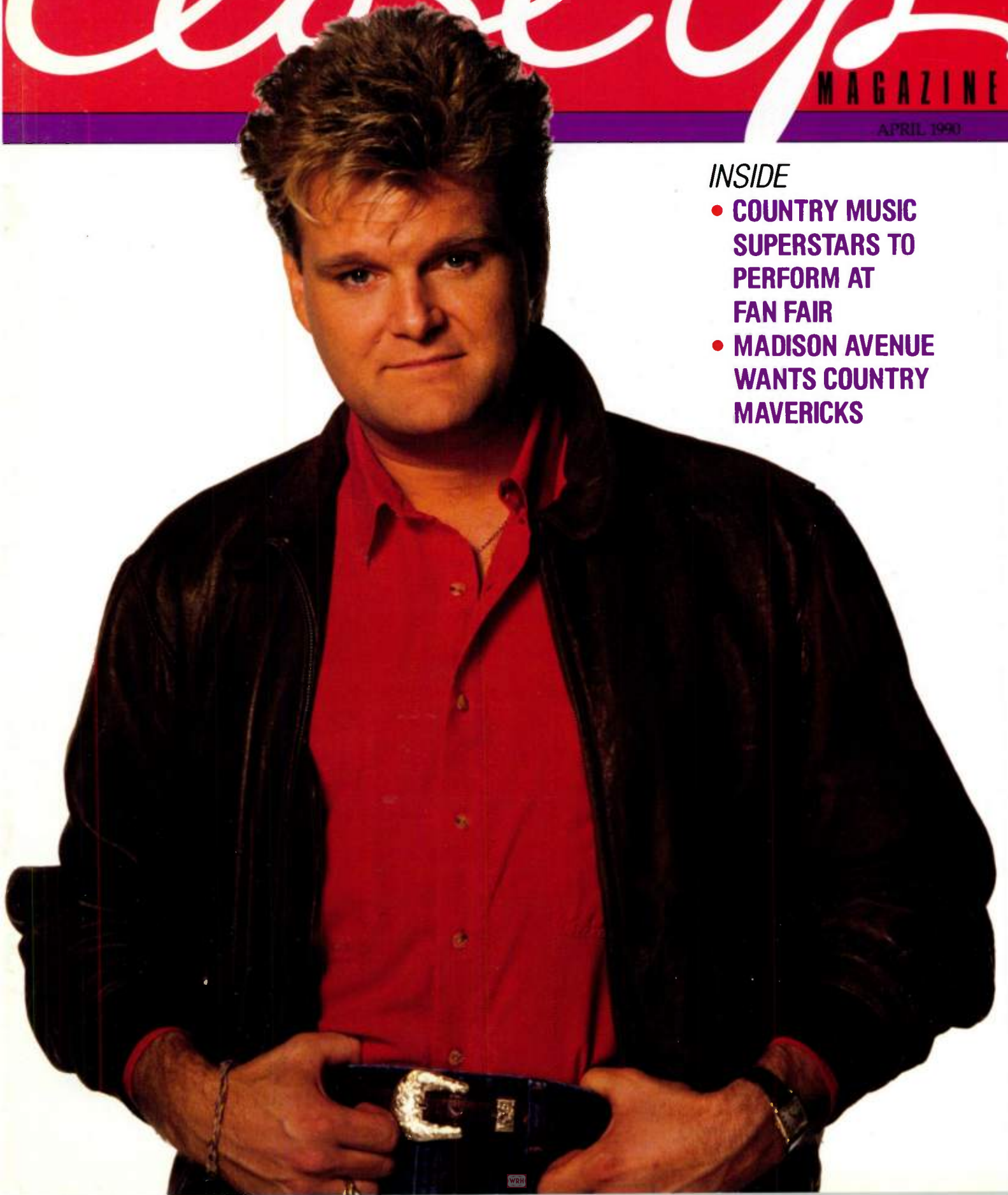
Close Up

MAGAZINE

APRIL 1990

INSIDE

- COUNTRY MUSIC SUPERSTARS TO PERFORM AT FAN FAIR
- MADISON AVENUE WANTS COUNTRY MAVERICKS



On the cover....



Ricky Skaggs was voted Country Artist of the Decade by listeners of Wally Whyton's weekly BBC Radio Two show. On hand when the award was presented (l to r) are Tony Byworth, Byworth-Wootton International; Whyton; Skaggs; and Geoff Mullin of BBC Radio Two.

Ricky Rates A 10

There are a lot of words that describe Ricky Skaggs' infiltration of the 80s Country Music scene - traditionalist, producer, innovative instrumentalist. But trendsetter probably best describes him.

From his 1980 signing to Epic Records, which soon saw the release of his lp *WAITING FOR THE SUN TO SHINE*, to his latest collection *KENTUCKY THUNDER*, Ricky has continually carried the banner for deep-roots Country Music.

This year Ricky celebrates his 10-year anniversary with CBS. His signing with CBS marked a first for *new* artists in the Nashville music community when the label agreed to let Ricky produce himself. That decision proved fruitful, with Ricky rising to national prominence by 1982 with four consecutive number ones - "Crying My Heart Out Over You", "I Don't Care", "Heartbroke", and "I Wouldn't Change You If I Could" - and a media blitz resulting with features in the *New York Times*, *ROLLING STONE* and *PEOPLE* magazine.


But *WAITING FOR THE SUN TO SHINE* was just the beginning for Ricky, who "set out to bring back the mandolin, banjo, fiddle and steel guitar that had been lost by the wayside. It was something I wanted, and I hoped it was something the fans wanted, too."

Ricky's persistence to put the basics back into Country Music is evidenced in the dozens of accolades the Kentucky native garnered in the 80s. He earned the Horizon and Male Vocalist of the Year in 1982 and followed those in 1985 by capturing the industry's most coveted award - the CMA Entertainer of the Year. His band won Instrumental Group of the Year citations three straight years (1983-85). And Ricky and his wife, Sharon White, were voted CMA Vocal Duo of the Year in 1987.

In addition to his CMA awards, Ricky picked up two Grammys, was cited with instrumentalist honors by *FRETS* and *GUITAR PLAYER* magazines and after making several critically acclaimed treks to Europe was selected Artist of the Decade by England's BBC Radio 2 network. To this day, his "Country Boy" music video, which featured cameo appearances by bluegrass legend Bill Monroe and former New York Mayor Ed Koch, remains a standard by which other concept videos are measured.

Although his thick concert schedule and thriving music publishing companies might have by now given Ricky both the excuse and the means to slow down, he has, instead become more creatively active than ever. In 1988, he oversaw Dolly Parton's Country-comeback package *WHITE LIMOZEEN*. And he sings on the newest Nitty Gritty Dirt Band, Kenny Rogers, Glen Campbell and Jim & Jesse albums.

Ricky's latest offering, *KENTUCKY THUNDER*, combines his talents for the first time with co-producer Steve Buckingham (Ricky Van Shelton, Tammy Wynette). His ninth CBS/Epic lp, the album has already spawned the number one "Lovin' Only Me", and the second release "Heartbreak Hurricane" is rocketing up the charts.

It's no wonder Ricky has been touted as a trendsetter of the 80s. And there's no doubt he'll continue that namesake into the 90s. 

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Big Name Acts To Showcase At Fan Fair

Some of the biggest names in Country Music have cleared their busy summer tour schedules to be a part of the 19th International Country Music Fan Fair June 4 - 10 at the Tennessee State Fairgrounds in Nashville. Among the talent slated to perform at Fan Fair are The Judds, Lorrie Morgan, Eddie Rabbitt, Garth Brooks, Randy Travis, Travis Tritt, Vince Gill, the Nitty Gritty Dirt Band, Exile, Alan Jackson, Jann Browne and Ronnie McDowell.

Nearly 350 booths representing artists, fan clubs, Country Music publications and record labels will be housed in six buildings on the fairgrounds. Top artists such as Alabama, Loretta Lynn, Reba McEntire, Ricky Van Shelton, Johnny Cash, Barbara Mandrell, the Gatlins, Patty Loveless, Kathy Mattea, George Strait, the Oak Ridge Boys, Gary Morris, the Nitty Gritty Dirt Band, Eddy Raven, Shenandoah, Ricky Skaggs, Tanya Tucker and Hank Williams, Jr. have again reserved booths.

Artists reserving a booth for the first time this year include Clint Black, Alan Jackson, K.T. Oslin, the Kentucky Headhunters, Garth Brooks, Michael Martin Murphey, Juice Newton, Billy Joe Royal, Travis Tritt and Wild Rose, among others.

The tentative 1990 Fan Fair Show schedule and a partial artist roster follows:

Monday, June 4

6 - 9 p.m. Bluegrass Show

Tuesday, June 5

10 a.m. - Noon Superstar/Independent Label Show
 2:30 - 4:30 p.m. PolyGram Records Show
 7:30 - 9:30 p.m. CBS Records Show

Wednesday, June 6

10 a.m. - Noon Capitol Records
 Eddie Rabbitt, host
 Garth Brooks
 Sawyer Brown
 Scott McQuaig
 Wild Rose

2:30 - 4:30 p.m. Warner Bros. Records Show
 Randy Travis
 Travis Tritt

7:30 - 9:30 p.m. MCA Records Show
 Jerry Clower, host
 Bellamy Brothers
 Vince Gill
 Nitty Gritty Dirt Band
 Marty Stuart

Thursday, June 7

10 - 11:30 a.m. Atlantic Records Show
 Shelly Mangrum, host

2:30 - 4:30 p.m. 16th Avenue Records Show

7:30 - 9:30 p.m. RCA Records Show
 The Judds
 Lorrie Morgan



Paul Overstreet
 Prairie Oyster

Friday, June 8

10 - 11:30 a.m. Arista Records Show
 Asleep At The Wheel
 Exile
 Alan Jackson
 Lee Roy Parnell
 Michelle Wright

1 - 2:30 p.m. Curb Records Show
 Jann Browne
 Becky Hobbs
 Johnny Lee
 Ronnie McDowell

3 - 4:30 p.m. Cajun Show Show


Saturday, June 9

10:30 a.m. - 6 p.m. Grand Masters Fiddling Championship
 (at Opryland)

Additional performers will be announced in the next issue.

A \$70 Fan Fair registration includes:

- More than 30 hours of stage shows
- Admission to Opryland, the Country Music Hall of Fame & Museum and the Ryman Auditorium, former home of the Grand Ole Opry
- Two "authentic" Texas lunches catered by the world-famous Odessa Chuckwagon Gang of Odessa, Texas
- Picture taking and autograph sessions with dozens of Country stars
- Grand Masters Fiddling Championship

Fan Fair is listed as one of the Top 20 Events in June by the Southeast Tourism Society, a 375-member organization comprised of representatives from Convention and Visitors Bureaus, Chambers of Commerce, hotels and resorts, advertising agencies and the news media in nine South-eastern states. For more information write: Fan Fair, 2804 Opryland Drive, Nashville, TN 37214; or call (615) 889-7503. 

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CMA Presents Panel at NACA



Gathered at the NACA convention (l to r) are Paul Lohr, Buddy Lee Attractions; Mike Martinovich, CBS Records; artist Jonathan Edwards, MCA/Curb Records; singer/songwriter Kevin Welch, Warner Bros. Records; artist Bill Miller; songwriter Thom Schuyler; Allen Brown, CBS Records; Nancy Neil, The Nashville Network; and Greg Janese, BBJO Entertainment Group.

— Photo by Kim Smith



CMA sponsored a workshop at the National Association for Campus Activities (NACA) convention in Chicago in late February. Panelists for "Breaking Today's Country Music On College Campuses" included (l to r) Allen Brown, CBS Records; Wally Saukerson, Buddy Lee Attractions; Debi Diamond, WUSN-FM Chicago; Rick Gorbette, University of Wisconsin/Greenbay; CBS artist Mary-Chapin Carpenter and Jim Bessman, BILLBOARD and MUSIC ROW magazines.

— Photo by Kelley Lannigan

Experts, Artists Vocal On Voice Care

For most artists, their most prized possession is their voice. But the abuse of too many smoke-filled venues, one-nighters and climate changes can take their toll.

Artists such as Wynonna Judd, Larry Stewart of Restless Heart, Randy Travis and Garth Brooks are just a few of the people who have been treated by voice specialists.

"A singer's sound is like his or her fingerprint, and constant abuse will shorten a performer's career," said Dr. Robert H. Osoff, chairman of Vanderbilt University's Department of Otolaryngology.

"When a performer's schedule becomes more demanding than what he or she is accustomed to, they may end up with inflammation of the larynx.

"Say an artist usually does one night at a time, and then they're called on to do two nights, or a week in Reno or Vegas, that places excessive demands on the voice. They're not trained for this increased activity and coupled with environmental changes - dryness, humid conditions, etc. - this can cause inflammation.

"The worst scenario is for an entertainer to keep singing and straining the voice. This can cause blisters, polyps and bleeding," Osoff said.

◆ Earl Thomas Conley



RCA artist Earl Thomas Conley underwent surgery March 7 for vocal problems. After the surgery, he couldn't talk for the first week and can't sing for eight weeks. Then he'll work with a therapist to retrain his vocal chords, according to manager Stan Byrd. And he says Conley has quit smoking.

Last summer, Conley was doing 18 to 20 shows a month and had a severe sore throat that wouldn't go away.

"The power started going out of the voice. He'd start out on a road tour, and the first couple of nights would be great, but then he'd start getting hoarse. The audiences couldn't tell, but he was really having to strain to get through a show. Then it started getting progressively worse where the crowds could tell because he was so hoarse."

By October, Conley went to a series of specialists. All the diagnoses were the same - acute laryngitis and throat strain which was treated with throat sprays.

In November, Conley went in the studio to cut an album but couldn't hit some high notes. He canceled two months of engagements.

Byrd says surgery to remove nodules, which is scar tissue from old polyps, should restore the strength in his voice.

"They actually film you. They put a tv camera down there and then have him go up and down the musical scale.

"His voice will change, but it won't be drastic. He won't sound like Johnny Cash when he comes back. We think it's going to change for the better."

Marie Osmond does a series of vocal exercises to warm up before a show.

"When my throat's bothering me, I'll sometimes drink honey and lemon. I also use a throat spray that I buy at a health food store and use it when my throat's feeling a little sore."

Tanya Tucker is another performer who like Osmond has been singing professionally since she was a teenager.



◆ Marie Osmond

◆ Tanya Tucker



"I'm fortunate that throat conditions haven't been much of a problem for me. I drink a lot of mineral water to keep my throat clear and healthy," she said.

According to Dr. Osoff, some tips for better voice care include:

- Don't smoke. "Cigarette smoking dries the mucous membrane and makes

it more susceptible to injury, in addition to causing cancer."

- Use steam heat. "One gizmo I find real helpful is a portable steam inhaler for the home and bus."
- Use throat lozenges. "Stay away from over-the-counter brands which contain menthol or analgesics. They should be prescribed by a doctor."
- Drink plenty of fluids. "Drink eight glasses of water a day and stay away from caffeine and milk products, especially before performances or recording sessions because they tend to thicken mucous."

Dr. Ozoff summed up by saying, "The key to keeping your voice is rest." And that may be the hardest thing for artists to do during the busy spring, summer and fall tour season. **CJ**

Suzy Bogguss is a predictable person. Not to say that she is stale or trite, because she's not. But she thinks things through and makes sure she's happy with a decision before she plunges into carrying it out.

A native of the small northwestern Illinois town of Aledo, 32-year-old Suzy's done more than most people do in a lifetime. This past year alone, she's seen her debut Capitol Records lp, *SOMEWHERE BETWEEN*, spawn several successful singles – the title cut, “My Sweet Love Ain't Around”, “Cross My Broken Heart” – as well as earn her the title of “one of Nashville's undiscovered secrets”.

Recently, *CLOSE UP* talked with Suzy at her plush, new Music Row headquarters:

CU: *How was your childhood influenced by music?*

SB: We had a lot of music in my house because both my mother and father were into the big band era. As I grew up my father started getting more interested in Country Music. We had records around by Buck Owens, George Jones, Patsy Cline and Eddy Arnold. When I was 5, I was in the Angel Choir at church and got my first solo. I felt like I was a star then. I remember thinking “Gosh, I know how to sing harmony.”

CU: *You graduated from Illinois State University with a major in art. Where does art fit into your total picture?*

SB: I went to college from this small town, and I'd really never delved into all the career options I had. I just thought if I was going to be an artist I'd have to be an art teacher or in commercial arts. When I went away to school I started getting around people who were studying lithography and metals – it was just so new and exciting that I got real involved in those two mediums of art. The metals finally won out over lithography, and the last three years of college I concentrated in that area. I worked with forging metal, which is like making chalices or large vessels. I also did the commercial work like working with chains, setting diamonds – I did my own wedding ring.

CU: *Do you work with metals much any more?*

SB: Well, just recently I found a place in Brentwood (Tennessee)

Suzy Bogguss



where I can go putter around when I want to. So it's been great. I've even designed a line of earrings to market with my t-shirts at my concerts this summer. Right now, it's just one design so we can see if it's going to work.

CU: *You were really into art, but music won out after you graduated from college. Tell me about that.*

SB: I'd always loved the theatre and stuff like that, but it just never occurred to me that I would have the talent or necessary chutzpah to be an actress or singer or on the big screen or radio.

But I guess it was around my junior year I got brave enough to go out and get myself a job at a local club. Seven bucks and dinner was what I got . . . I worked there for two years, and the maximum I ever got paid was \$20. I did start taking other engagements. I got a little loan and bought a P.A. system. It was always so challenging because I never knew where I'd be performing – it might be a lounge or a honky-tonk or a wedding.

As I got closer to graduation I started thinking well, I'm not in a real rush to settle into a job in metal-smithing. The excitement of getting a

steady job in music was really neat for me, and I got a job that started the weekend I was suppose to graduate from college. It was a hundred miles away from the college so I packed up and moved before I even got my diploma.

I mean I thought I was on my way – a steady gig, six nights a week. I ran out and bought a new couch. I mean, who could buy a new couch when they just got out of school.

CU: *So where did you go from that point?*

SB: Well, after I'd done some good with that one little area I took a trip with a friend of mine to Colorado and just fell in love with it. We'd just sing on the streets and stuff. We'd make money out in Boulder, Colorado just singing in malls and in the doorways of stores for tips. I thought, this is great. I can travel, see the world and make money. At this point I moved to Peoria, and then I just started making these little runs. I'd go out for nine weeks and work my way all the way to Colorado and up through Wyoming and Montana and then across Idaho, down the coast of Oregon and California. I did that same run five years in a row at the

same time of the year. I'd call back to the places I'd played and say, "Remember, I worked here or across the street." I'd try to up myself a little bit each year and get a free place to stay the next time. Then I bought a camper truck. So for the next five years I was just traveling around and making my way from one town to another, staying on the telephone all the time during the day. I did everything. I made my own posters.

The first thing I'd do (when I got to a town) is set my P.A. system up at the place I was playing then I'd go out on the town - to the laundry mat. I'd get all fixed up and go play at night, then I'd get up the next morning, all grungy, and pack my things and move on. The glamour part was only while I was performing.

CU: *As a woman, what kind of obstacles did you run into?*

SB: You know, it was weird. I don't know what was going through my head 'cause I never thought about obstacles or dangers. It just turns my mom gray to talk about it. I had a really great camper truck. I don't want you to think I was running around in this beat up old thing - it was slick. I always felt like I was safe 'cause I had my dog. I could make her bark on command, and people would get scared to death. But she never would have bitten anybody for a million years.

☛ Seven bucks and dinner was what I got . . . I worked there for two years, and the maximum I ever got paid was \$20. ☛

There were times that I remember getting lonely and thinking to myself I don't really understand why I have to do this. But it was something I had to do. I remember the first winter I spent out in Wyoming, and I had worked a deal to stay in this cabin for free. I worked three nights a week there, then I'd drive down to Boulder and work two nights. It was really desolate and one night, I remember crying my eyes out and thinking what am I trying to prove. I had to stay long enough and take a job with a bunch of ranchers so I could make \$70 to get back home. But that's when I learned

Born: Susan Kay Bogguss, Dec. 30
Record Label: Capitol Records
Current Album: SOMEWHERE BETWEEN
Family: Doug Crider, songwriter / engineer / producer
Favorite Artists: Jennifer Warnes, Ella Fitzgerald, Linda Ronstadt, Emmylou Harris, Frank Sinatra, James Taylor and Paul Simon

to yodel - so each thing happens for a reason.

CU: *Tell me more about your yodeling.*

SB: Actually I taught myself how to yodel in the car on my way back from Wyoming. By the time I got to Illinois I didn't have a voice. I learned off of this old Patsy Montana album. She has been a real neat, kind of a fairy godmother to me. I had seen her perform several times after I learned to yodel and she kind of became an idol of mine. The more I read about her the more I realized she was actually quite a pioneer - for women and for Country Music. I met her a couple of times, but she never knew me because I was just a fan. But when I cut "Cowboy's Sweetheart" she liked it, and she came to see me at Fan Fair. She surprised me at my booth while I was signing autographs. Man, you want to talk tears.

CU: *When did you decide to come to Nashville?*

SB: The honest truth is that I was playing in Montana, one of my favorite places, and one morning I woke up, and it just hit me in the face and I said, "I've got to make some changes." I had a female partner at the time, and I had been trying to think in terms of this duo. We had several small record companies that wanted to sign us . . . we had sort of an eclectic, folky kind of sound. Something inside of me was telling me something wasn't right. I felt like Lisa wasn't happy - it wasn't her life like it was mine. I was wanting to go for the big picture, not the little record label thing. It took me six weeks to finish up the bookings I had, and I finally moved to Nashville on Thanksgiving Day of 1984.

CU: *What happened when you got to Nashville?*

SB: The first day I got to town I went out and set in with a friend of mine at Tony Roma's (restaurant). That same night I got a job working three nights a week. And then I started singing demos for some of the smaller publishers, and the more demos I sang the more I would take around to the bigger publishers and get more influential people to let me sing for them. After I'd been here about a year and had absorbed how everything works, I got a job at Dollywood as headliner for its first season. I was told that I could sell whatever I wanted so I borrowed some money from my aunt and went in to cut a tape to market at the park. A good friend of mine, Julie Henry, took it in to (Jim) Foglesong and he listened and then played it for Terry Choate, and they came down to Dollywood. Not very long after that I got a deal.

CU: *So far, all of your releases are representative of the Foglesong reign at Capitol. Do you think those releases have portrayed the real Suzu Bogguss?*

SB: From the very start, Capitol always gave me beaucoup freedom. But the problem was that I was floundering around a little bit. I was listening to the musicians in town and stuff like that and getting impressed and awestruck by what they were saying. But when Wendy (Waldman) and I went in to cut SOMEWHERE BETWEEN, that's me. She helped me be strong enough to say this is who I am.

Now I'm going back in the studio with (Jimmy) Bowen. We've had a lot of long talks, and he's been very

(continued on page 18)

Country Radio Seminar Biggest Yet



Warner Bros. artist Travis Tritt gives customized liners to radio stations during the Artist Radio Tape Session.

— Photo by Alan Mayor



Epic recording artist Doug Stone and Mercury PolyGram artist Kathy Mattea enjoy the cocktail reception at CRS.

— Photo by Bill Thorup



Clint Black (second from left) shares a laugh with RCA Records head Joe Galante, MCA artist Patty Loveless and Desert Rose Band member Chris Hillman during the MIPS panel "Business In The Right Key".

Mary-Chapin Carpenter performs "Quittin' Time" during her segment on the New Faces Show.

— Photo by Alan Mayor



Curb artist Jann Browne belts out a tune during the CRS New Faces Show.

— Photo by Alan Mayor

Columbia artist Mary-Chapin Carpenter is flanked by Rene Hofman (left) of Radio Thurgau in Switzerland and Jurg Hofer of Radio Extra Bern in Switzerland.

— Photo by Dan Loftin



The Country Radio Seminar held February 28 - March 3 posted a more than 20 percent increase over the previous year with a total of 1,410 registrants.

Some of Country's biggest artists including The Highwaymen, Conway Twitty, and Charlie Daniels participated in the 40-plus hours of workshops, panels and keynote addresses geared toward broadcasters and record industry personnel.


The CMA-sponsored Music Industry Professional Seminar attracted hundreds of people for its one-day workshop, "Breaking The Rules - The Right Way" on March 1. Artists Clint Black, Chris Hillman, Patty Loveless, Vince Gill, David Lynn Jones, Eddy Raven, Mary-Chapin Carpenter and Dan Seals shared their insights along with dozens of industry insiders including Joe Galante of RCA, Tim DuBois of Arista Records, studio musicians Brent Rowan, Eddie Bayers and Larrie London and singer/songwriter Beth Nielsen Chapman.

Alabama was presented the first CRS Humanitarian Award during the Super Faces Show. Alabama was honored in part because of its annual June Jam which benefits regional charitable groups.

Each year deserving communications students from colleges and universities nationwide are recipients of five \$2,000 scholarships on behalf of the Country Radio Broadcasters Inc., which presents the seminar. This year, Warner Bros. Records/Nashville presented a \$5,000 donation to the scholarship committee.

The CRB Board of Directors elected as new members Shelia Shipley of MCA Records in the record company category and Corrine Baldassano of ABC Entertainment Network, who was also selected to chair the seminar's 1991 agenda committee.

Five members were re-elected for three-year terms. They were: At large - Ed Benson, CMA and Jeff Walker, Aristo Music Associates; Radio - Bobby Kraig, KPLX/Dallas and Erica Farber Viola - INTEREP; Record company - Bruce Shindler, RCA Records. Carolyn Parks of Carolyn Parks Promotions was re-elected to fill a one-year term vacated by the resignation of David Parnigoni of April Enterprises.

Chosen as board officers were: President - Paul Wilensky, WMZQ/Washington, D.C.; Vice President - Jack Lameier, CBS Records/Nashville; Treasurer - Jeff Walker, Aristo Music Associates; and Secretary - Mac Allen, First Light Productions. 



Session guitarist Brent Rowan looks on as Capitol artist Dan Seals answers a question from the audience during a MIPS session.

— Photo by Jon D'Amelio

Studio session drummer Eddie Bayers (left), MCA artist Vince Gill and Mercury PolyGram singer David Lynn Jones share with the audience their insights into the music business during the MIPS session "Making Music That Makes Cents".

— Photo by Jon D'Amelio



The Kentucky Headhunters go over what they'll say for a radio station liner during the Artist Radio Tape Session.

— Photo by Alan Mayor



Willie Nelson (left), Waylon Jennings, Johnny Cash and Kris Kristofferson, collectively known as The Highwaymen, appeared on a live remote segment of "The Today Show" before they performed a mini-concert during opening ceremonies of the Country Radio Seminar.

— Photo by Beth Gwinn

Jon Vezner



In a cluster of refurbished old houses and glass and steel high-rises on Nashville's Music Row, songs dart in and out of offices faster than most people can flip a radio dial.

Nashville thrives on new songs. One hit can mean the difference between success and failure. And music junkies gamble every day on those long-shot odds - songpluggers hawking tunes on cassette tapes, producers looking for new album cuts and the next Randy Travis showcasing his wares on a beat-up guitar.

So in the hurried hustle, songs often don't get the attention they deserve. But then other songs are passed around in back offices, talked about and touted for their artistry and creativity, but deemed not commercial enough for radio listeners.

That's what happened with the pop and Country hit "Where've You Been" by Kathy Mattea.

"That song buzzed around town for about a year and a half," said co-writer Jon Vezner. "I'd go into different places and people would talk about it. Several people had tried to get artists to record it." No one would.

The touching story of a couple who for 60 years "never spent a night apart" and then wound up in a hospital "in separate beds on different floors" wasn't a "safe" Country song.

Even Jon's wife Kathy Mattea was skeptical.

"She didn't just say, 'Let's record this.' Kathy and (her producer) Allen (Reynolds) were aware of the song. I wouldn't say they were frightened of it, but they just weren't sure. It's kind of a heavy duty song.

"I did it at a Nashville Entertainment Association showcase, and it had a big effect on everybody, and Kathy went back to Allen and said, 'I think we better put it on hold'"

She and Allen recorded the song, and Kathy began adding it to her concerts. The audiences' reaction to the song made her believe it could make it as a single. She was right. "Where've You Been" climbed the Country charts and crossed over to the pop charts as well, something a Country song hadn't done since 1987.

With the success of the song, Jon still wonders if the experience was too personal to release.

"Now it's all over and the response has been wonderful, but I still get twinges of 'Did I do the right thing to put this out there?'"

The only time he publicly told the story behind the song was before he performed it at The Bluebird, a Nashville writers' hangout. "It was my mistake. I started thinking about it and just lost it.

"My grandparents were in their 90s, and my grandmother went into the hospital and tried to crawl out of bed one night and broke her hip. She just gave up. She quit eating and failed real fast and after a while didn't recognize anybody. My grandfather was doing well, but he had a seizure, and doctors found he had a brain tumor so they put him in the hospital too.

"They had been in there about a week or so, and I was in Tennessee and went back to Minneapolis. I asked the nurse if anybody had brought my grandfather to see my grandmother and they said, 'No, I don't think so.' So I got him in a wheelchair and wheeled him in, and my grandmother just stared at him.

"He picked up her hand and started stroking her hair and kept saying, 'Look at them hair,' not 'Look at her hair.' She just sat there and stared at him. He grinned at her and she said, 'Where've you been?'. It was like he had never been gone. That was about all she said to him."

When Jon later told fellow songwriter Don Henry about the incident, Don immediately saw a song there.

"Don and I write maybe four or five songs a year together. They may not be as heavy as 'Where've You Been' but they come from that sorta deep place and stem from some sort of conversation."

“We spent a lot of energy telling each other how much we weren't going to get involved.”

Maybe it's a German work ethic that's been passed down to him or maybe it's the fact that he punched a time clock for years before heading to Nashville, but Jon sometimes feels guilty for puttering around the house thinking up songs.

"I worked in a foundry for awhile and then with my dad in his machine shop for 10 years. I have a real mechanical side and part of me misses that. But I always had this sort of hole that felt like, 'This isn't it. Is this what life's about? My dad seems real happy with what he's doing but I don't get the same sort of feeling.'"

Jon spent his days at the machine shop and wrote songs at night. "I was kinda ignorant of what was going on



Jon Vezner and wife Kathy Mattea enjoy the recent Marlboro Celebrity Ski Challenge in Aspen, Colorado.

in Nashville as far as there being a real songwriting community." Eventually Jon landed a writing deal with Wrensong Publishing in St. Paul.

When he was 34 years old, he finally packed up a U-Haul and headed to Nashville. Wrensong Publishing had a Nashville office, so Jon was luckier than most to move to town with a job. But he drew inspiration from two things.

"One was my father. He's a real risk-taker. He went into business when he was 46. The other was my grandparents. They moved to Tucson when they were in their 70s. They moved away from their whole family because they always wanted to go there."

For Jon, the risk has paid off. In the four years he's been in Nashville, he's had album cuts by Mel McDaniel, Reba McEntire and Ronnie Milsap, a tune on the motion picture soundtrack of "Tremors" featuring Reba McEntire and the Lorrie Morgan single "Trainwreck of Emotion". He also dated and married current CMA Female Vocalist Kathy Mattea.

"She lived upstairs from Wrensong, and we'd pass each other in the hall and say hi. We went to lunch one day at The Bluebird and talked and went out to dinner one time. Then we'd go out every two or three weeks.

"We spent a lot of energy telling each other how much we weren't going to get involved. It was a real slow thing. We were friends quite a while before anything got serious."

They dated for a year and have been married two years but haven't had the luxury of spending a lot of time together.

"You know there's a couple of different ways of looking at that. I think it's a good thing, and I think she does too. It's not always easy but we really appreciate the time we have together. It allows me to do my thing while she's gone. I'm sort of compulsive in that way. When I get in a writing mode it's sort of a round-the-clock ordeal.

“Now it's all over and the response has been wonderful, but I still get twinges of 'Did I do the right thing to put this out there?'”

"The phone is a good thing. When you're talking long distance it doesn't pay to make small talk. You have to really communicate, and it almost forces you to do that. And Kathy's not one of these people who wants to do the road 300 days a year. She does maybe 120 days plus her other stuff."

He says he doesn't envy Kathy being in the spotlight.

"In fact, the closer I am to that side of it, the more I respect what she has to go through. As a songwriter, you can have your own bit of notoriety in town. Look at guys like Don Schlitz. He's famous in town but he can go through an airport. That's really changed for Kathy in the last couple of years since we started going out."

Although Jon says they're not ready for kids yet, music is already a family affair. Both sets of their parents are interested in the music business

“I used to just write from my heart. They were songs full of heart but not full of a lot of craft.”

because of Jon and Kathy's involvement.

"My parents talk about the business more than I do. They're always asking questions. They even subscribe to BILLBOARD."

Jon's writing has changed since his days of working in his dad's machine shop.

"I used to just write from my heart. They were songs full of heart but not full of a lot of craft. So when I moved down here I learned the formula and went through a learning process.

"I went through my period of writing sort of hokey little turns on phrases once in awhile, but then about three years ago I said, 'Now, I'm going to start really writing what I want to write again.' I think you can write songs that fall in those unwritten guidelines but are from your heart."

And it's the songs from the heart - like a grandson's tribute to his dying grandparents - that have helped Jon make his mark on Nashville. **CJ**

— Teresa George

Brent Rowan

In a town where a handshake is more binding than a contract, and yesterday's nobody-in-particular might be tomorrow's star, friendships can be important. Downright vital, in fact. Just ask Brent Rowan. Now one of the hottest session players in Music City, he's never forgotten the one friendship that has made all the difference.

Arriving in Nashville in the late 70s, Brent began taking tapes around trying to get some work. Having no previous reputation, he was ignored, getting the usual amount of rejection common to every new musician who hits the streets of Nashville peddling his or her wares.

It was during this time that he met a tape copyboy at Tree International, a young man by the name of Terry Choate. The two struck up a friendship, which eventually led to Brent getting his first gig.

"Terry was one of the people I first met in town who really helped me out. He started doing demos at Tree when he got promoted to songplugger, and I got to be the demo band's guitar player because I had treated him like he was somebody important when he was just a copyboy," Brent said. "I attribute my success as much to that first Tree demo situation as to anything else."

That demo band proved to be a fertile training ground not only for Brent, but for some other talented, struggling musicians as well.

"The people that were playing in the Tree demo band with me were Eddie Bayers, Michael Rhodes and either Dennis Burnside or Mitch Humphreys on keyboards, and the people that were coming through singing were people like Holly Dunn, T. Graham Brown, The O'Kanes, Kathy Mattea and Paulette Carlson. Most of the people who are happening now were making demos back then with our band. So it's like we all kind of grew up together."

Ten years later, Brent is still playing with those same people, only now it's on album projects instead of demos. He averages three sessions a day, and has worked with almost every Country artist imaginable. He tries to create a certain style for each artist he plays with - and then tries not to play that particular style for anybody else.

Why push himself for such creativity when just playing the right licks would do the job?

"I take great pride in that if you get hired to do a job, it doesn't matter what job it is, you should try to be the best at what you do. And that's what I strive for every day.

"I feel like if I can make whoever I'm working for real pleased with the guitar department, then I've won. Whether it's playing a lot of hot solos or rhythming out on some R&B things - whatever it takes is what I do."

In order to accomplish "whatever it takes", Brent still practices all the time and studies his craft. And he deems listening as the most important skill in improving his ability.

"I listen to all forms of music and keep up with what's hot in New York and Los Angeles. I have friends in both places that keep me up on some of the hotter things being



cut there and alert me to be on the lookout for them," Brent admitted.

"Doing as many sessions as I do, it's easy to become stale and bored, but you have to guard against that. You have to pick little goals to strive for, and work toward them. If you play a lot, typically on a record you play less than you're capable of in terms of technique. So you have to work hard to maintain your ability up to what it is, in spite of it being curbed sometimes in session work. That's where practicing comes in."

Twenty-three years of practicing have definitely paid off for this driven individual. Receiving his first guitar at age 10 from his parents for Christmas, Brent took to the instrument immediately, moving to an electric guitar the following year. He was always musically inclined, something his family encouraged wholeheartedly.

"At 5 years old, I was picking out tunes on the piano, and my grandmother gave me a harmonica at 7 that I played all the time. Our home was pretty strict, and we were only allowed to listen to gospel music and some Country," Brent remembered.

Coming to Nashville opened up a whole new world musically for Brent, a world filled with rock'n'roll, R&B, jazz and other types of music he'd never been exposed to before. He quickly gained a growing interest in them and became like a sponge, absorbing everything that he could musically.

"I kind of skipped everything musically that all the kids my age were into. So when I heard a lot of that music for the first time, it was like my eyes were wide open, even though I was way behind the times.

"But it's really proven to be pretty neat because things that were new to me when I was 20 were old to everybody else. And I still discover things that I missed musically growing up that are really fresh and new to me. Instead of looking on that as a disadvantage, I look on it as an advantage."

Brent's versatility has made him a valuable commodity on the session players market. He can move easily from a bluegrass session in the morning to a rock session in the afternoon without skipping a beat, drawing on a vast knowledge of different styles and techniques - something he sees as necessary to the continuing success of his career.

"The bigger your vocabulary is musically, the more you have to draw from - it's like a computer. That's why when you walk in and a producer says 'There's this sound off the new Bon Jovi album', I know what it is. I try to explore any and everything musically that I can to maintain the largest mental computer possible," Brent explained.

Five or six people in town on each instrument do about 80 percent of the session work, and Brent is one of that handful. He knows the dangers of complacency in a job like his, and tries his best to guard against it.

"If you don't try to sound different or challenge yourself, then the radio is going to start to sound boring. Pretty soon the producers you work with aren't going to be hot, and then you're gonna be out of a gig. So it's worth it to my career to stay up on the latest sounds and techniques."

Though both coasts offer exciting opportunities for a talented musician, Brent is content to remain in Nashville, where he stays continually busy and in demand.

"Being born in Texas and raised in Colorado, living here is the closest thing for me to being able to walk around in the woods. I have a farm in Kentucky that I get away to as much as I can, and doing that is what makes all the rest of this make sense."

Honors: 1990 Academy of Country Music nomination in the musician category;

On GUITAR PLAYER's advisory board along with Chet Atkins, Les Paul and Eric Clapton

First Record: John Conlee's "Friday Night Blues"

Musical Influences: Chet Atkins, Eric Clapton, Andy Summer with The Police, Elliot Easton with The Cars, Mark Knopfler of Dire Straits

Works With: Clint Black, Marie Osmond, K. T. Oslin, Alabama, Dolly Parton, Reba McEntire, Dan Seals, Ronnie Milsap

Always in demand as one of the most requested session players in town, Brent offers this advice to novice pickers who want to break into the business but don't know quite where to start.

"Learn exactly what is going on on Country radio. Be able to play all of that. Then find a new way of playing that . . . something that'll make you different. And it may be bad at first. But at least it'll set you apart," Brent said.

Realizing the importance of being different and standing out in a city full of pickers, Brent continually strives to remain unique and create different, innovative sounds. To help him accomplish this, he owns 65 different guitars, 28



Kelley Gattis ♦ Teresa George

Two Promoted At CMA

Kelley Gattis and Teresa George, both in CMA's Public Information department, have been given new responsibilities.


Gattis was promoted from coordinator of Public Information to director of the department and executive editor of CLOSE UP. George was formerly assistant editor and was promoted to editor of the magazine. She also will serve as editor for other CMA publications.

"Kelley and Teresa have proven themselves in every way. Their initiative and personal standards for quality are exceptional," said Ed Benson, CMA associate executive director.

"The impact and appearance of our publications and communications have improved steadily under their direction. CMA benefits greatly from their outstanding work."


Gattis has been employed at CMA for five years. She worked in every phase of the department before being named coordinator in 1988. Gattis was instrumental in revamping CLOSE UP four years ago. A native of Huntsville, Alabama, she graduated summa cum laude from Auburn University with a degree in journalism and public relations.

Gattis heads the three-member department which writes and produces CLOSE UP each month, handles publicity and press relations for the International Country Music Fan Fair, the CMA Awards Show and other CMA events. The department also compiles CMA's extensive industry guides and the annual Country radio survey.

George began her journalism career as a city and crime reporter in Texas, worked as an associate producer for a national cable news show and then spent two years handling media relations for a cable network. She joined CMA two years ago after working in the 1988 presidential campaign in press relations. George is a journalism graduate of Sam Houston State University in Huntsville, Texas and has continued her education on the graduate level. 

of which go with him on every session, in order for him to have any sound available a producer might possibly want.

"The budgets here are smaller, so the guy who's the most versatile gets the most calls. And if you can sound like a rock 'n' roll player when it's time to sound like a rock 'n' roll player, or an R&B player or a Country player, well then it only stands to reason that you'll get hired more."

"You can make a great living in this business going through the motions. But if you want to hit the long ball, the home run, then you've gotta swing the bat. I hope that's what my peers say about me when I'm gone . . . he swung the bat." 

— Lorie Hollabaugh



MCA recording artist Kelly Willis recently shot a video for her debut single "I Don't Want To Love You (But I Do)" produced by Carlyne Majer and Joan French for ATS Productions. Drummer Mas Palermo looks on as Willis performs a scene.

Photo by Beth Gwinn

Director Larry Boothby talks to Tanya Tucker during the shooting of her video "Walking Shoes".



BEHIND **T**HE **L**ENS

"The Making Of Will The Circle Be Unbroken Vol. II", a video documentary produced by Acme Pictures, Inc., was recently released by Cabin Fever Entertainment. The 90-minute video features a behind-the-scenes look at the making of the "Circle II" album by The Nitty Gritty Dirt Band and a host of other Country greats. Exclusive interviews with key participants are also featured in the video, which can be purchased for \$19.95 by calling 1-800-55-FEVER.

The Desert Rose Band recently completed a video for "In Another Lifetime" from their PAGES OF LIFE lp. The clip was shot 200 miles outside of L.A. in the desert by Acme Pictures, Inc. with Joanne Gardner producing and Bill Pope directing.

CBS recording artist Tim Mensy's latest video features shots of him against a black backdrop mixed with dream sequences of a couple. Deaton Flanigen shot the video in Nashville of "You Still Love Me In My Dreams", the latest release from Mensy's STONE BY STONE album.

Tanya Tucker puts on her "Walking Shoes" for her latest video release from her Capitol Records lp, TENNESSEE WOMAN. The clip features Tucker in a showcase of her many styles and looks and was shot by Scene Three with Kitty Moon producing and Larry Boothby directing.

The Highwaymen hit the trail once again with a video for their latest release, "Silver Stallion", from the CBS lp HIGHWAYMAN 2. Produced by Picture Vision, the video features Kris Kristofferson, Waylon Jennings, Willie Nelson and Johnny Cash singing while an old cowboy movie plays in the back-



MCA recording artist Marty Stuart and two square dancers have a good time filming his video "Hillbilly Rock", which was directed by Joanne Gardner and produced by Robin Beresford for Acme Pictures.

— Photo by Beth Gwinn

Scene Three's John Lloyd Miller explains the next shot to the Kentucky Headhunters during the filming of their video "Dumas Walker". Pictured (l to r) are Greg Martin, Miller, Ricky Phelps, Doug Phelps, Fred Young and Richard Young. The video was shot in a high school band room in Thompkinsville, Kentucky.



Marc Ball (left) of Scene Three captures the performance of Mark Collie during the filming of his debut single "Something With A Ring To It".

ground. Shot in Tucson, AZ, Nashville, TN and Austin, TX, the video was produced by **Steven Sapporta** and directed by **Jon Small**.

"**Black Coffee**" is the title of **Lacy J. Dalton's** new video, which was shot in an office complex still being renovated on Second Avenue in Nashville. The performance clip, which is the latest release from Dalton's new lp on **Capitol Records**, **LACY J.**, was directed and shot by **Scene Three's Marc Ball** and produced by **Kitty Moon**.

The Oak Ridge Boys and **Totino's Party Pizza** are teaming up to provide the first music video available to the public through an on-package offer. Consumers can send a combination of money and "Ticket To Totino's Fun" proofs of purchase from packages of Totino's Party Pizza to receive the 20-minute video, which contains live performances, behind-the-scenes footage and an interview with the group.

Warner Bros. recording artist **Mac McAnally** goes back to his roots in his latest video "**Back Where I Come From**" off his **SIMPLE LIFE** lp. Shot by **Ethan Russell & Associates**, the clip features McAnally playing his guitar while slides of his hometown are shown. **Joanne Gardner** produced the video, with **Ethan Russell** directing.

Travis Tritt's video, "**Help Me Hold On**", from his debut album **COUNTRY CLUB** on **Warner Bros. Records**, was recently released by **Dream Ranch Productions**. Produced by **Carolyn Betts** and directed by **Greg Crutcher**, the clip shows Tritt losing his girlfriend and then winning her back.



At WCUZ in Grand Rapids, Michigan, it's just as important to cover the Elks' Pancake Breakfast at the House of Pancakes down on Main Street as it is to cover the University of Michigan's surge to the forefront of the Final Four basketball competition.

Serving the people of Grand Rapids is WCUZ's "mission", and station employees definitely take it to heart. According to Andy Nelson, operations manager for WCUZ, the objectives in the station's mission include providing an environment where people are given the opportunity to become what they are capable of being, serving the community and never forgetting where we came from.

"Ron Dykstra, our general manager, came up with the "WCUZ Radio Mission" in 1984. I think for myself and for all of us at WCUZ, the last part really means that we need to push ourselves to continue to improve and excel in our present positions, yet at the same time we need to always remember where we came from and the things we learned in previous positions that have enabled us to get to where we are today," said Nelson.

Many of WCUZ's employees would have to strain to remember where they came from, since most of them have been at the station for more than a decade. With that type of turnover, one could surmise that WCUZ is a pretty good place to work.

"The team here has just been great. We all really enjoy working with each other, and we've got the best physical facilities in the city - probably one of the best in the state. It really is just a great place to work, and that's probably why people stay at WCUZ for so long," Nelson said.

WCUZ believes in staying visible and active within the Grand Rapids community, and one of the ways it accomplishes that is through its "Breakfast Club", which meets once a week at the Amway Grand Plaza Hotel, the tallest building in Grand

Rapids. Every Thursday 30 listeners are invited to join the live broadcast of the morning show, fill out a questionnaire and enjoy a breakfast with Andy Rent, WCUZ's morning man, who's been with the station for 10 years. With a year-long waiting list, the popularity of the "Breakfast Club" is evident. And the listeners don't seem to mind the wait, some coming back again and again.

"The Breakfast Club is a real good way to get in touch with our audience. Our listeners seem to love it, and a lot of the people who come aren't even listeners of WCUZ, they just come with someone who listens in their office or something.

"It's a good coming tool for the station, too, because we are able to expose WCUZ to a lot of people who wouldn't normally listen to our station. We're touching a whole new audience this way."

WCUZ gets in touch with its audience in other ways as well. The station's format caters to area listeners, giving them the music they want in the form of something WCUZ likes to call "Country Plus". "Country Plus" offers listeners the best of the Country Music they enjoy, plus some familiar pop favorites from bands such as Marshall Tucker, The Eagles or even The Beatles.

"Country Plus embraces the whole spectrum, Country plus a lot more. Where else can you hear Dire Straits right next to Randy Travis? The music that comprises the 'Plus' is chosen for its feel, and how it fits with our main demographics, 25-54, not for how high on the charts it rose," Nelson explained.


Joe Devine, WCUZ's music and production director, explains, "The idea is to give our listeners what they demand. This market hasn't been and probably never will be a solid, traditional Country market. Country Music is accepted in a contemporary sense, but pop music is popular, too, so we incorporate both into our format."

The formula has been successful for WCUZ, and although many oppose the idea of mixing formats such as pop and Country, the industry seems to be slowly coming around and opening up to embrace ideas such as this one, according to Nelson.

"We attended the Country Radio

Seminar in March, and it was surprising to us that we got a lot of support for where WCUZ is headed. Chris Hillman (Desert Rose Band) was on the panel and was advocating what we were doing, without even knowing that we do it or that we were sitting there.

"It's unfair that there are labels on music such as CHR or Country or AC, because that prevents radio stations from playing songs that don't fit exactly into their format, even though the songs might just be, as Chris Hillman put it, 'just good American music'.

"Our station gets chastised by other people in the industry because they don't think that is the way a Country radio station should sound . . . but we're serving the people of Grand Rapids, and it's successful for us - so we're happy." 

— Lorie Hollabaugh



CMA Members To Receive Discounts

CMA members will receive buy-one, get-one-free tickets to Opryland and Dollywood by showing their CMA membership card during both parks' 1990 season.

At Opryland in Nashville, CMA members should present their card at the Opryland Hospitality Center on the park grounds to receive a special two-for-one coupon. For more information, contact (615) 889-6600 or write: Opryland Customer Service, 2802 Opryland Drive, Nashville, Tennessee 37214.

CMA members visiting Dollywood in Pigeon Forge, Tennessee can present their card at the front gate and their guest will receive a free pass. For more information on Dollywood, contact (615) 428-9488 or write Dollywood, 700 Dollywood Lane, Pigeon Forge, Tennessee 37863-4101.

To become a CMA member, contact CMA's membership department at (615) 244-2840. 

S I D E B A R



Emmylou Harris joined the Desert Rose Band in the studio for "The Price I Pay", which will be released on the band's next album. At the recording session in Los Angeles with Harris are band members Herb Pedersen (seated) and (l to r) Chris Hillman, J.D. Maness, Steve Duncan, Billy Bryson, John Jorgenson and producer Paul Worley.



Becky Hobbs was busy recently at Synchrony Sound Studio in Nashville laying tracks for an upcoming single. The release from her new album on Curb Records will be titled "Hunk Of Heaven". Richard Bennett produced and played electric guitar on the sessions, with Dennis Ritchie engineering, Paul Franklin on steel, Harry Stinson on drums and vocals, David Coe on fiddle and David Hungate on bass. Also at Synchrony Sound, French guitarist Marcelle Dadi worked on tracks for his new album on EPM Records. Accompanying Dadi on the project were Chet Atkins, Albert Lee, Bela Fleck, Steve Morse and Larry Coryell.



Tanya Tucker has been back in the studio working on an upcoming Capitol Records lp of remakes of some of her hits. Musicians playing during the sessions at Digital Recorders in Nashville included Brent Rowan on electric guitar, Eddie Bayers on drums, Michael Rhodes on bass, Steve Gibson on acoustic guitar and Mitch Humphries on keyboards.



At the House of David Studio in Nashville, Chet Atkins has been busy laying tracks for a new album on CBS Records. Helping him on the sessions were Mark Casstevens on acoustic guitar and Larrie Londin on drums.



Waylon Jennings has been in the studio with his band recently working on a new album for CBS Records. Engineering the project at Nashville's Eleven Eleven Sound Studio were John Abbott and Joe Scaife, with Ritchie Albright and Bob Montgomery producing.

BACK-TO-BACK BREAKERS



Wild Rose

- ★ The only self-contained Country group on a major label whose members are all women, Wild Rose released their debut album, *BREAKING NEW GROUND*, on Capitol Records this month. They've already achieved success with two singles from the lp - the title track and "Go Down Swinging", both of which were top 20 hits.
- ★ Wild Rose members Wanda Vick, Nancy Given Prout, Pamela Gadd, Kathy Mac and Pam Perry all had vast musical experience in bands, groups or as solo performers before coming together as a group under the guidance of Vick in 1986.
- ★ A nominee in the Academy of Country Music's Best New Vocal Group category, Wild Rose will perform on the ACM Awards Show in late April.
- ★ Wild Rose performed at the American Federation of Musicians international convention in June of 1989 and are slated to perform at an upcoming benefit which Randy Travis will host for the Gene Autry Western Heritage Museum in Los Angeles on April 23.
- ★ The girls appeared on the first production of Stan Hitchcock's Country Music Television "Road Show" with Charlie Daniels and Restless Heart at Busch Gardens in Williamsburg, Virginia on April 1.

helpful and supportive to me in saying, "Okay, you're doing what you want to do and what you're comfortable with. You're keeping the things around you and your music pretty solid and simple." In the past my albums have been so diversified 'cause I like so many different things. Now he wants me to take all my influences and focus them more into my own kind of music.

CU: *How do you plan on doing that?*

SB: It's a challenge. There will always be a lot of different flavors of songs because that's what makes me. Like right now, I'm picking material and I'm saying, "Okay I've got to have something that's bluesy." I want to have it on the record so I can pull it off for my show. So, I'll find the best bluesy song I can. Then I'll say, "Okay, now I want a big ballad, something I can just reach out on." And I'll find that best ballad. And then I've got to take the production and weave that around the songs so that everything has a bit of a thread running through it so it doesn't leave you saying, "Well, here's one person and here's another person." It has to have some kind of continuity to it. And that's what Bowen is helping me do. He's helping me be bolder and helping me to stick to my gut feeling on material. And that's really hard. I mean I need to find things that radio wants to play and really wants to embrace, and yet it's very difficult for me to find those broad, catchy kinds of songs that still fulfill the integrity that I need to have.

CU: *How did you hook up with producer Wendy Waldman, and what is it that makes the two of you click?*

SB: Wendy and I came to town about the same time, and I had been a fan of hers for a long time. I'd sung songs of hers in my shows. I was recording my Dollywood project out of Mike Robertson's studio and she was working there at the production company, and Mike was managing her. When Capitol started putting me with producers, Wendy was one of the people they decided to try me with. We got together, and I knew instantly that she knew how to get into my mind and that we could communicate well. This new record, she'll have half of it, and Bowen and I are doing half of it in a co-production situation.

CU: *Bowen has opened a lot of doors for Nashville, but he's known as a very tough person. What is your impression of him?*

SB: You can't fight his track record. Oddly enough, I've been so surprised by him being real personable as opposed to his reputation. He's really supportive of the artists and that's something I didn't really expect from him. He's basically saying, "Look, I can't make you a star. You have to be the person that people want to listen to, and you have to pick the material. Because if I choose the songs you're going to sing, and I make a Suzy Bogguss then in a couple of years when you are tired of it you'll have no drive or goal to go on with it or to grow or get bigger - it's just gonna burn out. But if you are the instigator of it and you create the music and the drive and the growth of the music itself then you can continue that and you'll have a long career."

☛ **From the very start Capitol always gave me beaucoup freedom. But the problem was that I was floundering around a little bit.** ☛

CU: *What kind of changes can we expect from you?*

SB: I traveled all last year with just two guys, no drums, because I wasn't comfortable with it. Now I've added a drummer and a bass player, plus the man that does fiddle and bass, and I'm getting ready to add a steel player that plays electric guitar too. Each little step I make I'm comfortable with it before I do it. I have to have everything grow at just the right time.

CU: *What are some of the surprises we'll see on your new album?*

SB: Ricky Skaggs, Dan Seals and Chet Atkins are going to be on the new album. I did one of Dan Seals' songs, "All Things Made New Again". Also I had decided to do this kind of bluegrass song by Dan Fogelberg called "Morning Sky" that I've been performing since I first started out, and it just said, "Please get Ricky to play on this." So Ricky came and played banjo and sang harmony with me. Chet's going to do something on the album but we don't know what yet.

CU: *You've been influenced by so many people and styles. How have you meshed*

that all into Suzy Bogguss music?

SB: Well, I think a lot of it came when I started playing clubs. I always had about 200 songs I'd draw from, and I was continually looking for material that I enjoyed singing and I knew would get a good response from the audience. The music had to be real versatile because I'd play at a place one night that was all cowboys and the next night it was people drinking amaretto.


I feel like I'm a second generation revivalist because Linda Ronstadt, James Taylor and Emmylou Harris revived a lot of songs that had been hits before in Country Music.

So I still have a lot of that in me. When I'm with publishers, the first 15 minutes I listen to new material, but they don't seem to get on a roll with me until they pull out the old songs. I don't start saying, "Put that on my tape," until they start digging out the old Willie Nelson file and the old Merle Haggard file. I like classic lyrics; the song might only have 20 words in it, but it has such a deep poignant lyric to it that it just blows your mind.

CU: *You co-wrote a couple of songs on your SOMEWHERE BETWEEN lp. Is songwriting something you're delving more into these days?*

SB: I've always been sort of a lazy songwriter. If I'm inspired and I can sit down and gush it out of me, I'll sit down and write a song. I'm starting to get better about setting aside time to write. In the last couple of years I've had so much fun co-writing and being able to get with other people, especially people I've always admired.

CU: *You've already lived so many great experiences. Do you find that you draw from those for your songs?*

SB: I'm finding out that all the experiences that I had - so many of them came so quickly - I was just raking them in. Now, as I get older I'm starting to reflect on them more. I played in 46 states and all over Canada and three months in Mexico City. I'm calling on these things for songs now and it's really kind of cool 'cause I have all these experiences and I'm barely touching 30. I'm gonna be sitting back on the porch when I'm 65 and saying, "Wow, this is amazing". 

— Kelley Gattis

UK Country Album Chart

CMA's United Kingdom Country Album Chart appears bi-weekly 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	TWO WEEKS AGO	
		March 17, 1990
1	1	THOUGHTS OF HOME Daniel O'Donnell — <i>TelStar</i>
2	2	STORMS Nanci Griffith — <i>MCA</i>
3	5	DON'T FORGET TO REMEMBER Daniel O'Donnell — <i>Ritz</i>
4	8	FROM THE HEART Daniel O'Donnell — <i>TelStar</i>
5	3	COPPERHEAD ROAD Steve Earle — <i>MCA</i>
6	7	I NEED YOU Daniel O'Donnell — <i>Ritz</i>
7	6	NO HOLDIN' BACK Randy Travis — <i>WEA</i>
8	4	AS LONG AS I HAVE YOU Don Williams — <i>BMG</i>
9	11	ONE FAIR SUMMER EVENING Nanci Griffith — <i>MCA</i>
10	NEW	KILLIN' TIME Clint Black — <i>BMG</i>
11	9	LONE STAR STATE OF MIND Nanci Griffith — <i>MCA</i>
12	17	WHITE LIMOZEEN Dolly Parton — <i>CBS</i>
13	NEW	ACT NATURALLY Buck Owens — <i>EMI</i>
14	15	ALWAYS AND FOREVER Randy Travis — <i>WEA</i>
15	RE-ENTRY	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — <i>Ritz</i>
16	13	GUITAR TOWN Steve Earle — <i>MCA</i>
17	RE-ENTRY	THE LAST OF THE TRUE BELIEVERS Nanci Griffith — <i>Demon</i>
18	18	LITTLE LOVE AFFAIRS Nanci Griffith — <i>MCA</i>
19	10	OLD 8 X 10 Randy Travis — <i>WEA</i>
20	14	JUST LOOKIN' FOR A HIT Dwight Yoakam — <i>WEA</i>

Country Music Association © 1990



George Strait met with representatives of the British press and MCA Records/London during his appearance at the Houston Livestock Show & Rodeo in late February. Backstage (l to r) are Pete Bassett and Phil Smith, both of MCA Records; Gerald Heffernan, Frontier Films; Tracey McCloud, BBC-TV; Norma and George Strait; Bob Fisher, MCA Records; and Tony Byworth, Byworth-Wootton International. The visit was arranged as part of advance publicity for Strait's concert debut in Britain in May.

— Photo by John McCaine

Randy Travis will be among the performers at the three-hour benefit concert honoring the late John Lennon in Liverpool, England on May 5. Other artists include Cyndi Lauper, B.B. King, Roberta Flack, Joe Cocker and the Royal Liverpool Philharmonic Orchestra. The John Lennon Estate has officially sanctioned the concert. Proceeds will benefit the Spirit Foundation, a charity started by Lennon and wife Yoko Ono to support environmental projects.

Daniel O'Donnell has secured an agreement to begin a major tour of Australia and Southeast Asia in 1991. He'll also be releasing an album in Australia as part of a promotional campaign there.

Emmylou Harris, Johnny Russell, Doug Kershaw, Freddy Fender, Jerry Lee Lewis, Willie Nelson, Mary Chapin Carpenter and Asleep At The Wheel are among the headliners for the International Music Festival in Wembley, England April 14-16. The independent production company of Calador Productions has entered into a new four-year broadcasting deal to produce the festival for British Satellite Broadcasting. A one-hour live transmission will be broadcast on each night of the festival and eight one-hour programs will be broadcast later this year. For the past 20 years, the event has been produced and broadcast on the BBC.

Bill Anderson, Ronnie Prophet, Philomena Begley and Tony Rouse will appear at the Fifth Morecambe International Festival of Country Music May 26-28 in Lancaster, England.

Acts confirmed for the 13th All British Country Music Festival August 24-26 include Colorado, Acme Bluegrass Band, Nick James, Jon Derek and Cabin Fever, Sarah Jory Band, Brian Golbey and Pete Stanley, John C. King and Kenny Johnson and Northwind. The festival will be at the Pavilion Theatre in Worthing, England.

Bobby Bare and Joe Sun are two American acts who will perform at the Fourth Good 'N' Country Festival July 1 in Kent, England. Other acts slated include Raymond Frogett, Lindsey St. John, Gerry Ford and Sylvie and Sylva Dollar Band.

Jerry Lee Lewis is slated to play dates in the UK in April. The Judds, Connie Smith, Jacky Ward, Rodney Crowell, Rosanne Cash, Foster and Lloyd, George Hamilton IV, George Strait, Clint Black, k.d. lang, Glen Campbell and Kenny Rogers are scheduled to perform in the UK and Europe in May.

Music Ties With Madison Avenue

Their voices are unmistakable. When AT&T wanted to "reach out and touch" America with a recent jingle, it chose the robust tenor of Gary Morris. That deep, swampy, soulful singer extolling the virtues of McDonald's McRib's could only be one man, Tony Joe White. Listen closely and you'll hear the distinctive rasp of Lee Greenwood crooning for Coors beer and a variety of other products.

Their faces are unmistakable, too.

A giant-sized Merle Haggard gazes down from a George Dickel whiskey billboard. During the recent American Music Awards, Coca-Cola introduced its new tv commercial featuring Randy Travis. The Judds smartly reinterpreted a popular car ad by starring in "This is not your mother's Oldsmobile" spots on the tube.

Country stars are tied in with Madison Avenue like never before.

Whether starring in high-profile tv spots, taking on corporate tour sponsors, singing in jingles or appearing in print ads, Nashville's musicians seem to be on a winning streak with product endorsements.

"Actually, it's a two-way street," says Country Music Association executive Ed Benson. "It's the artist endorsing the product and the product endorsing the artist.

"That's important for Country Music."

CMA spent much of last year doing presentations to major ad agencies in New York, Chicago, Los Angeles and other media centers. Staffers did 85 presentations to 717 people in seven cities, all using the theme "Go for the Heart" to convince advertisers that they should buy time on Country stations and use Country Music in their campaigns.

"There's a lot more fan identification and loyalty with the Country acts," says manager Jim Halsey, a pioneer in modern Country commercial tie-ins. This loyalty and identification are what Nashville is selling to the advertising world.

Connie Baer of the Los Angeles-based entertainment marketing Gary Group firm says, "Country doesn't have the stigma that it used to have.

"That, tied with the fear of a rock act," makes family-oriented Country acts attractive to image-conscious corporations."

Country's marriage to advertising is an old one.

In the 1930s J. E. Mainer's Mountaineers and other string bands toured for Crazy Water Crystals; Jimmie Rodgers appeared in print ads for Orange Julius; Chicago's National Barn Dance radio show was sponsored by Alka Seltzer and W. Lee O'Daniel's Light Crust Doughboys named themselves after their flour sponsor.

Purina (Eddy Arnold), Dr. Pepper (Roy Hall) and Gold Chain Flour (Ernest Tubbs) took the tradition into the 1940s.

The famed Camel Caravans of the early 1950s carried hillbillies like Pee Wee King from town to town in style.



Hadacol tonic and Duckhead Overalls sponsored Hank Williams.

In 1952 Halsey got Hank Thompson sponsored by Falstaff Beer, an event sometimes cited as the dawning of the modern tie-in era. Flatt & Scruggs' Martha White Flour relationship and the long-running Tennessee Pride sausage jingle by Ira Louvin are memorable from the 1950s and the 1960s.

Dottie West won a Clio Award for her "Country Sunshine" Coke ad and the jingle also became a major Country hit of 1973.

Singers such as Dobie Gray, T. Graham Brown and Jonathan Edwards have since developed lucrative side businesses as jingle singers on Music Row.

In recent years, however, corporations have made even bigger investments in the Country business by underwriting concert tours. Tammy Wynette is sponsored by GMC Trucks. The Judds go on the road with support from L'Eggs. And Marlboro has become Country's leading corporate supporter, sponsoring tours of up to a dozen acts a season during the past few years.

The most recent Marlboro Tour featured the stellar attractions Alabama, George Strait, Restless Heart, Kathy Mattea, Merle Haggard, K. T. Oslin, Highway 101, Ricky

Skaggs, Ricky Van Shelton, Southern Pacific, Barbara Mandrell and New Grass Revival in various combinations.

Last year, Marlboro went a step further by sponsoring club performances and workshops by top Nashville instrumentalists as well as songwriters Guy Clark, Joe Ely, John Hiatt, Lyle Lovett and John Prine. As put together by the Country Music Foundation, one of these songwriter events will be featured on an upcoming "Showtime Coast to Coast" national cable tv special.

Live performance professionals say that \$3 million is a conservative estimate of Marlboro's annual investment in Country Music. The company donated \$75,000, alone, to the CMF and has contributed a dollar from each tour ticket sold during the past three years to Second Harvest Food Banks.

Still, some observers have questioned whether Country stars should be endorsing cigarettes.

"I personally don't think that's what it's all about," says Restless Heart's Paul Gregg. "The Marlboro people have been kind enough to put these shows together."

"I think more and more corporations are getting involved in concert sponsorship," says Baer. "And there are more Country artists now who can draw big audiences, so that makes them more attractive to sponsors."

The latest to land a big deal like this is Country Entertainer of the Year Strait. In January, Bud Light announced it would sponsor Strait's 1990 U.S. tour and star him in its tv ads.

"This is a great opportunity for us," Strait says. He'll also be featured in Anheuser Busch's "Know When to Say When" ad campaign encouraging people to drink responsibly.

"This is an important thing for me to do. Anheuser Busch is committed to helping curb alcohol abuse, and I'm glad I'll be able to contribute."

In addition to Strait for Bud, Travis for Coke and The Judds for Olds, another notable Country tv pitchman today is T. Graham Brown for Taco Bell.

Patty Loveless, Southern Pacific and Charley Pride are all in Justin Boot print ads. Gospel queen Amy Grant has been in magazines for both American Express and Target stores and she sang jingles at Christmastime for the latter.

Halsey cautions that not every product is suitable for Nashville acts.

"I think it's a good thing because it really helps the product to have that identification. But you have to mesh the right people with the right product."

He cites Roy Clark's eight-year association with Hunt's Ketchup and the Oak Ridge Boys' representation of Totino's Pizza as good "marriages." The long relationships of Loretta Lynn with Crisco, Louise Mandrell with White Rain and Chet Atkins with Gibson Guitars are others.


As a former rancher Reba McEntire was perfect for the Beef Industry Council. Cowboys like Riders in the Sky are ideal for Levi's. Bobby Bare often has a plug in his cheek, so why not team up with Red Man Tobacco?

There are strings attached, mind you. When Wynette goes to a town she meets and greets all the GMC local dealers and sales people and their families. The Oaks have even met Mrs. Totino. Often, the act is expected to perform at the corporation's national or regional conventions.

But it's worth it: The Travis deal with Coke is said to be

worth nearly a million dollars; Kenny Rogers gets millions for his endorsement of Dole Pineapple and the various stars' jingle-singing work can net them thousands of dollars in extra income annually.

Upstairs in the RCA Records Music Row headquarters is a lifesize cardboard cutout of Earl Thomas Conley, surrounded by cases of Rebel Yell whiskey.

It's a sign of the times. 

— Robert Oermann

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Ads Using Country Personalities

John Anderson: Tidy Cat 3 litter, Miller Beer
Asleep at the Wheel: Budweiser beer
Chet Atkins: Gibson Guitars
Bobby Bare: Red Man Tobacco
Bellamy Brothers: Santa Fe cologne
Jim Ed Brown: Dollar General Stores
T. Graham Brown: Taco Bell, Coca-Cola, Molson Ale, Kraft
Ed Bruce: McDonald's
Roy Clark: Hunt's Ketchup, CarQuest auto parts
Earl Thomas Conley: Rebel Yell whiskey
Jonathan Edwards: M&M Peanut candy, Maxwell House coffee, Greyhound
Exile: Budweiser beer
Janie Frickie: United Airlines, Dial soap, 7-Up
Gatlin Brothers: Amoco oil, Members Only clothes
Amy Grant: Target stores, American Express
Dobie Gray: Clorox II, AT&T
Grayghost: Miller Beer
Lee Greenwood: Coors beer
Merle Haggard: George Dickel whiskey
Tom T. Hall: Tyson Chicken
Grandpa Jones: Clifty Farms ham
The Judds: Oldsmobile, LEggs, Target stores, AT&T, Kraft
Patty Loveless: Justin Boots
Loretta Lynn: Crisco
Barbara Mandrell: Stouffer's Lean Cuisine, Kinney Shoes, Milliken Fabrics, Made in the U.S.A. campaign
Louise Mandrell: White Rain Shampoo, Miss Goldie Chicken
Reba McEntire: Beef Industry Council, Goody's headache powder
Ronnie Milsap: Anheuser Busch
Gary Morris: AT&T, K-Mart, Ford
Willie Nelson: Wrangler Jeans, Ray Ban sunglasses
The Oak Ridge Boys: Hormel meats, Totino's Pizza
Carl Perkins: Amoco oil
Charley Pride: Justin Boots
Riders in the Sky: Levi jeans, Budweiser beer
Kenny Rogers: Dole pineapple, Sterling jewelers
Sawyer Brown: Converse sneakers
Ricky Van Shelton: Resistol hats
T. G. Sheppard: Folger's coffee
Southern Pacific: Justin Boots
George Strait: Tony Lama Boots, Bud Light beer, Resistol hats
Randy Travis: Coca-Cola, American Express
Tony Joe White: McDonald's McRib
Hank Williams, Jr.: Jim Beam whiskey, Ruegar guns
Tammy Wynette: GMC Trucks, Purina
Dwight Yoakam: Coca-Cola, Signet Bank

SIGNINGS

Scott McQuaig, Susi Beatty and Johnny Lee to McFadden & Associates . . . Doug Stone, Lorrie Morgan, Skip Ewing and Jeff Stevens & The Bullets to Buddy Lee Attractions . . . Waylon Jennings to CBS/Epic Records . . . Lorrie Morgan to Mores/Nanas/Golden/Peay Entertainment . . . Helen Cornelius to Top Billing International . . . Hugh Prestwood to BMG Music Publishing . . . Rebecca Holden to The Box Office, Inc . . . Billy Walker to Tra-Star Records . . . Straight, Clean & Simple and Colin Clark to Comstock Records . . . Joel Hughes to Atlantic Records . . . Oak Ridge Boys to RCA.

NEWSLINE

Ricky Van Shelton set a new all-time attendance record for a Saturday night performance at the **Houston Livestock Show & Rodeo** in February selling 54,550 tickets. The previous record for a Saturday night show was held by Reba McEntire with 49,886 tickets.

Larry Gatlin & The Gatlin Brothers, Exile, Skip Ewing, Ronnie McDowell, Johnny Rodriguez and Mickey Gilley were among the Country artists involved with the **10th Annual Benefit Dinner, Show and Celebrity Auction at The Stockyard** in Nashville in February. More than \$50,000 was raised for Easter Seals.

Burt Reynolds, who's planning to produce Tammy Wynette's next music video, was expected in the audience of Wynette's performance at The Roxy in Los Angeles on March 14.

Ricky Skaggs, Bonnie Raitt, Emmylou Harris, k.d. lang, Rodney Crowell and Johnny Cash were a few of the artists involved in an all-star concert tribute honoring the late Roy Orbison. The concert held in late February at the Universal Amphitheatre benefited the nation's homeless.

RADIO & RECORDS 1990 Convention with the theme "Winning In The 90s" will be held May 9-13 at Century Plaza in Los Angeles. Sessions will include "How To Thrive In The Competitive 90s", "The Wizard of Odds - A Multi-Media Look at Radio In The 90s" and "Multi-Dimensional Selling . . . The Management Challenge Of The 90s". For registration information, call (213) 553-4330.

Wayland Holyfield has been appointed to the **ASCAP Board of Directors** as a popular music writer member. Holyfield fills the unexpired term of the late Sammy Fain, who died in December. Holyfield has penned such Country tunes as "Could I Have This Dance", "Nobody Likes Sad Songs" and "Till The Rivers All Run Dry".

Danny Davis & The Nashville Brass will mark their first season in the 730-seat **Danny Davis Theatre** in Branson, Missouri. They will headline a six-month, 214-show beginning this month.

Hayes Street Music publishing company has a new phone number (615) 327-1991. The address remains 1700 Hayes Street, Suite 203, Nashville, TN 37203.

American Music Center has a new address: 30 W. 26th Street, Suite 1001, New York, NY 10010-2011; administrative offices - (212) 366-5260; library and information services - (212) 366-5263; fax (212) 366-5265.

AlliSongs Inc. publishing company and **ARIA Records** have moved to a new address: 1603 Horton Avenue, Nashville, TN 37212; (615) 292-9899.



Alan Jackson recently played to a packed crowd of music industry people at Nashville's *Ace of Clubs*. The showcase was hosted by ASCAP and Arista Records. Pictured following the performance (l to r) are Arista's Phran Schwartz and Tim DuBois; Jackson; and ASCAP's Shelby Kennedy.

NEW COMPANIES

The Box Office Inc., a talent marketing agency, recently opened in Nashville. Exclusive artists represented by The Box Office include indie singer Rebecca Holden and Sibling Rivalry, a five-piece rock and roll band. The address is 1105 16th Avenue, Suite C, Nashville, TN 37212; (615) 321-0001.

Chris Lambos and Kirby Allen have recently opened **L&A Productions** in Nashville. L&A specializes in music videos and commercials. Some of their past credits include Rebecca Holden's current music video "License To Steal" and "Rockefeller's Tonight" featuring k.d. lang, Johnny Rodriguez and others. The address is 1105 16th Avenue South, Suite C, Nashville, TN 37212; (615) 329-2269.

Starstruck Entertainment, a full service music business company in Nashville, has opened a publishing division, **Starstruck Writers Group**. The company's publishing arm is headed by Clay Myers and administrative assistant Deborah Schien. Myers previously worked with Maypop Music, Alabama's publishing company, and as a professional manager at Don King Music. Writers signed to the company include Tommy Lee James, Karren Pell, Jess Leary, Leigh Reynolds, Tom Paden and Judy Fields. Starstruck Entertainment opened two years ago as a management company for Reba McEntire and has expanded to include promotion, booking, merchandising, advertising and publicity.



Sisters Peggy Sue (left), Loretta Lynn and Crystal Gayle were recently featured in a performance on *The Grand Ole Opry* during TNN's televised program "Grand Ole Opry Live". The sisters toured together last year.

ON THE MOVE

Mary Martin has been appointed vice president of A&R for RCA Records/Nashville. Previously director of A&R for the label, she is responsible for signing such acts as Baillie & The Boys, Paul Overstreet and Matraca Berg.

The Musicland Group reorganized its structure recently, and several people were promoted within various companies in the organization. Gary Ross, previously executive vice president of marketing and merchandising, is now president of the Suncoast Motion Picture Company. Frank Vinopal, former vice president of Suncoast, now serves as senior vice president of stores and operations for Suncoast. Peter J. Busch, previously national buyer of video, has been promoted to vice president of video merchandising for Suncoast. Arnold Bernstein, former executive vice president of stores and operations for The Musicland Group, will assume additional responsibilities of advertising and distribution. Keith Wanke has been promoted to vice president of loss prevention. He was previously managing director of loss prevention.

Janet Rickman was recently promoted to vice president of publicity and artist development for MCA Records/Nashville. Rickman was previously director of publicity and artist development for the label and came to MCA from PolyGram Records in Los Angeles, where she served as West Coast director of press and artist relations.

CBS Records/Nashville announced the promotion of Areeda Schneider to associate director of administration for the label. Schneider held positions as marketing coordinator, manager of marketing administration and manager of administration and personnel before assuming her current position at CBS.

WSIX-FM in Nashville promoted several staff members to new positions recently. "Chester P." Pulliam, former midnight to 6 a.m. air talent, is now production assistant for the station. Bo Bradshaw, previously with WKOM in Clarksville, TN, has taken over as air talent from midnight to 6 a.m. Diana Lynn, a former part-timer at WSIX, is now the 7 p.m. to midnight disc jockey.

Paul Lovelace has joined Platinum International Music as senior vice president of national promotion for the label. Lovelace comes to Platinum from Capitol Records, where he served as vice president of promotion.

KFDI in Wichita, KS, announced the promotion of Joe Shurtz from account executive to senior account executive with the station. Shurtz has been employed by KFDI for two years as a sales representative. Barry Gaston has been named general sales manager of KFDI. He has been in radio for 30 years, most recently at KFDI as sales manager.

WXYV-FM and WCAO-AM in Baltimore, MD recently promoted Sheila Silverstein from promotions director of WCAO to promotions manager of WCAO and WXYV. Darold T. Newton also joins the staff of WXYV as promotions director. He was previously account executive for W.B. Doner & Company.

Warren Wright is the new retail sales manager for WMZQ in Washington, D.C. He has been an account executive at the station since 1987.

KRFX-FM in Denver, CO, has appointed Steve Brill as operations manager. Brill comes to KRFX from WZZU in Raleigh, N.C.

MEDIA

K.T. Oslin recently taped an episode of the network tv western "Paradise" that airs on Saturday nights and stars Lee Horsley. Oslin played an obsessed woman in the post Civil War era who wanted to kill an Army deserter who murdered her son. The episode was slated to air in mid-March.

Pat Murphy of OL Records also is featured in "Paradise", a network tv series. He appeared in an episode entitled "The Chase" which was scheduled for a late March airing.

Lynn Anderson recently taped five two-minute programs for 52 syndicated radio shows for Ogilvie. Entitled "A More Beautiful You", she offers tips on cosmetics, wardrobe and shopping. The segments began airing in mid-March.

ABC Radio Network's entertainment programming division will be the first radio program distributor to offer its Country Music specials on compact disc. The first cd Country special will be "Hank Williams Jr. Live In Concert" in late May.

"Inside Country Music" was recently launched by New Media Inc., a Nashville video production company. It is the first video magazine devoted to Country Music. The 90-minute magazine has previously featured stories and interview segments on Randy Travis, The Oak Ridge Boys, The International Country Music Fan Fair and more. The retail price per issue is \$19.95 and a one-year subscription (six issues) is \$59.95. For more information call New Media Inc. at (800) 255-5200.

AMUSEMENT BUSINESS recently published the *Funparks Directory*, a comprehensive guide to international tourist attractions, theme parks and funparks. The directory contains more than 2,500 listings of tourist attractions, water parks, museums, zoos, national parks and family entertainment centers in the U.S., Canada and overseas. Copies of the 1990 *Funparks Directory* are available for \$48 each, and the price includes first class postage and handling. Prepaid orders can be sent to: AMUSEMENT BUSINESS, Single Copy Department, P.O. Box 24970, Nashville, TN 37202; or call (615) 321-4251 for more information.

"Lifestyles of the Rich and Famous" spotlighted Country legend Charley Pride in late February. The syndicated television show filmed Pride in Dallas at several locations including his office, his computerized studio, his 250-acre ranch in North Dallas and at First Texas Bank's main branch where he is the majority stockholder.

WMZQ AM/FM in Washington, D.C. has raised over \$10,000 in an effort to help repopulate the bald eagle. WMZQ promoted a special \$50 per seat VIP Gold Section and special reception for a March 12 concert appearance of The Highwaymen.

AWARDS

k.d. lang and Lyle Lovett took top honors in the Country category at the 32nd Annual Grammy Awards recently, garnering the awards for *Country Vocal, Female* and *Country Vocal, Male*, respectively. Other winners included **WILL THE CIRCLE BE UNBROKEN VOLUME 2** by **The Nitty Gritty Dirt Band** for *Country Vocal, Duo or Group*; "There's A Tear In My Beer" by **Hank Williams, Jr./Hank Williams, Sr.** for *Country Vocal, Collaboration*; "Amazing Grace" by **Randy Scruggs** for *Country Instrumental*; "The Valley Road" by **Bruce Hornsby and The Nitty Gritty Dirt Band** for *Bluegrass Recording* and "After All This Time" by **Rodney Crowell** for *Country Song*.

Nominees were announced recently for the 25th Annual Academy of Country Music Awards at a press conference at Universal Studios in Hollywood, CA. The awards will be held on Wednesday, April 25 at the Pantages Theater in Hollywood, CA. Final nominees are: *Entertainer of the Year*: Alabama, Dolly Parton, George Strait, Randy Travis and Hank Williams Jr.; *Top Vocal Group*: Alabama, Highway 101, Restless Heart, Shenandoah and The Statlers; *Top Male Vocalist*: Clint Black, Rodney Crowell, George Strait, Randy Travis and Ricky Van Shelton; *Top Female Vocalist*: k.d. lang, Kathy Mattea, Reba McEntire, Dolly Parton and Tanya Tucker; *Top New Male Vocalist*: Clint Black, Garth Brooks and Lionel Cartwright; *Top New Female Vocalist*: Daniele Alexander, Jann Browne and Mary-Chapin Carpenter; *Top Vocal Duet*: Baillie & The Boys, The Judds, Buck

Owens/Ringo Starr, Sweethearts of the Rodeo and Hank Williams Jr./Hank Williams Sr.; *Top New Vocal Duet or Group*: Kentucky Headhunters, Shenandoah and Wild Rose; *Single Record of the Year*: "Better Man" - Clint Black, "If Tomorrow Never Comes" - Garth Brooks, "I'm No Stranger To The Rain" - Keith Whitley, "There's A Tear In My Beer" - Hank Williams Jr./Hank Williams Sr. and "Timber I'm Falling In Love" - Patty Loveless; *Song of the Year*: "After All This Time" - Rodney Crowell, "If Tomorrow Never Comes" - Garth Brooks, "Killin' Time" - Clint Black, "There's A Tear In My Beer" - Hank Williams Jr./Hank Williams Sr. and "Where've You Been" - Kathy Mattea; *Album of the Year*: DIAMONDS AND DIRT - Rodney Crowell, KILLIN' TIME - Clint Black, OLD 8x10 - Randy Travis, WILL THE CIRCLE BE UNBROKEN VOLUME 2 - Nitty Gritty Dirt Band and WILLOW IN THE WIND - Kathy Mattea; *Video of the Year*: "Cathy's Clown" - Reba McEntire, "High Cotton" - Alabama, "Planet Texas" - Kenny Rogers, "There's A Tear In My Beer" - Hank Williams Jr./Hank Williams Sr. and "Why'd You Come In Here Lookin' Like That" - Dolly Parton. Nominees in the instrumentalist category are: *Guitar*: Jack Daniels, John Jorgenson, Ronald Radford and Brent Rowan; *Drums*: Eddie Bayers, Cactus Moser and Tommy Rivelli; *Band of the Year (Touring)*: Desert Rose Band, Highway 101 Band and RT and Nashville Band; *Band of the Year (Non-Touring)*: Bull Durham Band, Doo Wah Riders Band, Nashville Now Band and Palomino Riders; *Keyboard*: Skip Edwards, John Hobbs, Monty Parkey and Matt Rollings; *Bass*: Bill Bryson, Michael Rhodes and Rocky Thacker; *Specialty Instrument*: Jerry Douglas (Dobro), Dave McKelvy (Harmonica) and Tom Rutledge (Banjo); *Fiddle*: Byron Berline, David Johnson and Mark O'Connor; *Steel Guitar*: Gary Carter, Paul Franklin and Jay Dee Maness.


Frances W. Preston, president and chief executive officer of BMI, has been named 1989 National Salesperson of the Year by Sales and Marketing Executives of Nashville. She was presented with a special Victor award at the Distinguished Sales Awards Banquet held recently in Nashville.

CMA Video of the Year Submissions Due in June

A deadline of June 29, 1990 has been established for submissions for the CMA Music Video of the Year Award. Any Country Music video released between July 1, 1989 and June 30, 1990, not more than 10 minutes in length, and containing not more than one song or medley is qualified. All submissions should be on 3/4-inch tape.

A blue-ribbon panel of experts in the video field will review the clips and select 10 nominees. These nominees will be placed on the second round of ballots to be voted on by the CMA membership. The second round ballots will be mailed in late July. Final ballots will contain the top five nominees, and the winner will be announced on the CMA Awards Show, which will be telecast live over the CBS television network.

Videos will be judged on all essential elements, including, but not limited to, the artist's performance, video concept and production. The award will be presented to the director.

All videos received by June 29, 1990 and complying with the established criteria will be reviewed by the judges. Please send all submissions on 3/4-inch tape to CMA Video Award, Attn: Peggy Whitaker, Country Music Association, 7 Music Circle North, Nashville, TN 37203. 



NARM committee members Dick Gary and Jack Eugster congratulate Dwight Yoakam and Patty Loveless on a job well done hosting the CMA presentation at the 1990 NARM convention. Gathering for a picture after the presentation (l to r) are Dick Gary, The Gary Group; Yoakam; Loveless; Helen Farmer, CMA; and Jack Eugster, Musicland Group.

WSIX-FM/AM in Nashville received *Country Station of the Year* honors, and **Gerry House** was named *Country Air Talent of the Year* in the 1989 GAVIN Media Professional Awards.

The Judds' videos were voted *Best Country Music Video* in CABLE GUIDE's reader's poll. The vote was a write-in and the fans didn't write in a particular video, they just wrote "The Judds".

The eight-piece band **Chisolm** was presented the award in the Country Music category at the 1990 National Association for Campus Activities (NACA) Campus Entertainment Awards show in Chicago in mid-February.

George Strait was voted *Country Performer of the Year* in a readers' poll conducted by RADIO & RECORDS magazine. The results of the poll were published in the March 1 issue of the magazine.

Paul Overstreet was nominated for a *Dove Award* in the *New Artist of the Year* category by the Gospel Music Association. Overstreet's single "Dig Another Well", from his RCA/Word Records lp, **SOWIN' LOVE**, is also nominated for a Dove Award in the *Country Recorded Song of the Year* category. This year's Dove Awards will be telecast live on TNN on Thursday, April 5 at 9 p.m. from the **Tennessee Performing Arts Center** in Nashville.

For the first time in its 25-year history, the **Nashville Advertising Federation** awarded a music video its *Best of Show* honors at the annual **Diamond Addy Awards** celebration. The award went to **Dream Ranch Pictures Ltd.** for **Eddie Rabbitt's** latest music video "On Second Thought". Dream Ranch also won a Diamond Award for the clip in the category of *Sales Promotion Music Video*, budget under \$35,000.

WWVA radio in Wheeling, WV won an award in the 1990 Ohio State Awards competition for its documentary series, "Taking In The Trash", a seven-part series on the problems in the Ohio Valley with trash disposal and landfills.

KMPS in Seattle, WA won first and third places for its promotions in the *Promotional Excellence in a Large Market* category at the **Country Radio Broadcasters Third Annual Promotion Awards**. The awards were presented to KMPS at the **Country Radio Seminar** in Nashville in March.

KRRV in Alexandria, LA was awarded the **Louisiana Association of Broadcasters'** highest award, *Radio Station of the Year* recently at the **Prestige Awards Banquet** in Lafayette.

Canadian Country Music artists **Anita Perras**, **Gary Fjellgaard** and **Linda Kidder** all garnered nominations recently for the **Dutch Country Music Awards**. Perras was nominated in the *Most Promising International Artist* and *Female Vocalist of the Year* categories, and Fjellgaard and Kidder in the *International Duo of the Year* category.

WYNK FM/AM in Baton Rouge, LA was named *Metro Market Radio Station of the Year* by the Louisiana Association of Broadcasters. The station was also named *Best of the Best* by the **National Association of Broadcasters** for its WYNK at Work promotion, and was one of only 10 stations in the country to be so honored.

The first **Choice Awards** ceremony was held recently in Nashville and **Warner Bros. Records' Jim Ed Norman** was a recipient. The awards were sponsored and hosted by **Take 6** and their management company, **Choice Management**, and were set up to honor individuals in the community who have made a conscious effort to give of themselves to enhance the black community through the areas of arts, education, business, sports, entertainment, human services and religion.



Gary Buck



Charlene Bordonaro

Leaders Named In Membership Extravaganza

Each month CLOSE UP recognizes the CMA members who have recruited the most new members. This issue, CMA spotlights Gary Buck, president of the Canadian Country Music Hall of Fame, and Charlene Bordonaro of The Nashville Network.

They are leaders in CMA's new Membership Extravaganza recruitment contest which will run through September 1, 1990. The top three member recruiters for the two categories - Top Lapsed Members and Top New Members - will be awarded the following prizes:


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

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

Third Place - Sony portable disc player.

The six prize winners will be recognized at CMA's tenth annual membership meeting at the Opryland Hotel October 9.

Others who have recruited new members are Robert Hobbs, Beverly Herro, Jerry Abbott, Lacy J. Dalton, Myra Knott, Jean Zimmerman, Billy Joe Royal, Ginger Anderson, Charles Bivens, Jimmy Jay, Ann Tant, Jerry Bradley, Martha Taylor, Joyce Rice and Max Kittel.

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

APRIL

(* denotes birthdays)

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

Crystal Gayle's "Ready For The Times To Get Better", hits number one on the Country charts, 1978

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
 - ***Marlon Brando**
 - ***Wayne Newton**
 - ***Doris Day**
- First Louisiana Hayride broadcast from radio KWKH in Shreveport, Louisiana, 1948
- Jesse James killed, 1882



4 *Steve Gatlin; Olmeyer, Texas

- ***Gail Davies**; Broken Bow, Oklahoma
- Bobby Goldsboro's "Honey" awarded gold record, 1968
- Sylvia's "Drifter" becomes her first number one hit, 1981
- Red Sovine killed in Nashville auto accident, 1980
- Ernest Tubb makes his first record for Decca, 1940

5 *Tommy Cash; Dyess, Arkansas

- ***"Cowboy" Jack Clement**; Memphis, Tennessee
- Darby and Tarleton's first recording session, 1927
- The Bellamy's "Sugar Daddy" hits number one on charts, 1980

6 *Vernon Dalhart (Marion Try Slaughter); Jefferson, Texas

- ***Merle Haggard**; Bakersfield, California
- ***William Henry Whitter**; Grayson County, Virginia
- ***Dotsy (Brodt)**; Sequin, Texas

7 *Cal Smith (Calvin Grant Shofner); Gans, Oklahoma



*John Dittich (Restless Heart); Union, New York

- ***James Garner**
- Jimmie Rodgers marries Carrie Williamson, 1920
- Kris Kristofferson's "Why Me" enters the Country charts, 1973
- THE PRESSURE IS ON by Hank Williams, Jr. goes platinum, 1986

8 *Betty Ford

9 *Carl Perkins; Tiptonville, Tennessee

- ***Con Hunley**; Fountain City, Tennessee
 - ***Margo Smith**; Dayton, Ohio
- The Judds' HEARTLAND lp certifies gold, 1987

10 *Glen Campbell; Delight, Arkansas

- ***Grace Wilson**; Owosso, Michigan
- ***Fiddlin' Arthur Smith**; Humphries County, Tennessee
- ***Sheb (Shelby) Wooley**; Eric, Oklahoma

11 Cousin Emmy dies, 1980

Ricky Van Shelton's WILD-EYED DREAM lp goes gold, 1988

12 *Ned Miller; Raines, Utah

- ***Jimmy Payne**; Leachville, Arkansas
 - ***Tony Douglas**; Martins Mill, Texas
 - ***Judy Lynn**; Boise, Idaho
- Radio station WLS begins broadcasting in Chicago, 1924
- Marty Robbins wins a Grammy for "El Paso", 1961

13 *Tammy Stephens (Girls Next Door); Arlington, Texas

- ***Thomas Jefferson**
- Buck Owens enters the Country charts with "Act Naturally", 1963
- Roger Miller wins five Grammys, the most ever to be won in one year, 1965
- First live telecast of Opry airs, 1985

Johnny Dollar dies, 1986

Bobby Gregory dies, 1971

14 *Loretta Lynn; Butcher Hollow, Kentucky

***Buddy Knox**; Happy, Texas

15 *Roy Clark; Meaherrin, Virginia

- ***J. L. (Joe) Frank**; Rossal, Alabama
 - ***Bob Luman**; Nacogdoches, Texas
- Titanic sinks, 1912

16 INCOME TAX DAY

- ***Charlie Chaplin**
 - ***Wilbur Wright**
- Waylon Jennings' "Luckenbach, Texas (Back To The Basics Of Love)" first enters the charts, 1977

17 Johnny Cash plays at the White House for President Nixon, who requests "Okie From Muskogee", "A Boy Named Sue", and "Welfare Cadillac", 1970

Eddie Cochran dies, 1960

18 Gene Autry records "Back In The Saddle Again", 1936

Dorsey Dixon (Dixon Brothers) dies, 1968

19 For the first time in the history of BILLBOARD Country charts, women hold all top five positions;

1. Crystal Gayle, 2. Dottie West, 3. Debby Boone, 4. Tammy Wynette (with George Jones), 5. Emmylou Harris, 1980

20 *Johnny Tillotson; Jacksonville, Florida

21 *Ira Louvin (Louvin Brothers); Rainsville, Alabama

Porter Wagoner and Dolly Parton perform their last show together in Salina, Kansas, 1974

Connie Smith is first employed at the Grand Ole Opry, 1971

WHAT AM I GONNA DO ABOUT YOU by Reba McEntire goes gold, 1987

22 *Ray Griff; Vancouver, British Columbia, Canada

Jerry Lee Lewis has number one song, "Chantilly Lace", 1972

Steve Sholes dies in Nashville, one year after being elected to the Country Music Hall of Fame, 1968

George Strait's lp IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') certifies gold, 1988

- 23 *Roy Orbison; Vernon, Texas
*William Shakespeare
*Shirley Temple
First use of the expression "hillbilly" in the NEW YORK JOURNAL, 1900
- 24 *Bobby Gregory; Staunton, Virginia
*Richard Sterban (Oak Ridge Boys); Camden, New Jersey
*Barbra Streisand
- 25 *O. B. McClinton; Senatobia, Mississippi
*Vassar Clements; Kinard, North Carolina
*Peter Tchaikovsky
- 26 *Duane Eddy; Corning, New York
John Wilkes Booth shot, 1865
Ernest Tubb records "Walking The Floor Over You" for the first time at Biggs' Studio in Dallas, 1941
- 27 *Herb Pedersen (Desert Rose Band); Berkeley, California
*Ulysses S. Grant
Opryland opens in Nashville, Tennessee, 1973
- 28 The Judds' first number one hit, "Mama, He's Crazy", enters the charts, 1984
Bill Hall dies, 1983
- 29 *Danny Davis (George Nowlan); Randolph, Massachusetts
*Duane Allen (Oak Ridge Boys); Taylortown, Texas
BEYOND THE BLUE NEON by George Strait goes gold, 1989



- 30 *Willie Nelson; Abbott, Texas
President George Washington takes office, 1789
Joanathan Luther (Casey) Jones dies, 1900

MAY

- 1 *Sam McGee; Franklin, Tennessee
*Sonny James; Hackleburg, Alabama
*Rita Coolidge; Nashville, Tennessee
Loretta Lynn chosen Artist of the Decade by Academy of Country Music, 1980



- 2 *Larry Gatlin; Seminole, Texas
*R. C. Bannon; Dallas, Texas
*John Ware; Tulsa Oklahoma
*Bing Crosby
J. Edgar Hoover dies, 1972
- 3 *Dave Dudley; Spencer, Wisconsin
*Sugar Ray Robinson
Alabama's lp, THE CLOSER YOU GET, is certified gold, 1983
City of Washington, DC incorporated, 1802
- 4 *Al Dexter; Jacksonville, Tennessee
*Tim DuBois
Grove, Oklahoma
Kingston Trio wins first Country Grammy for "Tom Dooley", 1959
Rock 'n' roller Gene Vincent records "Be Bop A Lula", his best known song, in Nashville, 1957
J. L. Frank dies, 1952



- 5 *Tammy Wynette (Virginia Wynette Pugh); Itwamba County, Mississippi
*Roni Stoneman; Washington, DC
*Karl Marx
Alan B. Shepard first astronaut in space, 1961
Ronnie Milsap's GREATEST HITS VOLUME 2 certifies platinum, 1989
- 6 *Cliff Carlisle; Taylorsville, Kentucky

- *(George) Riley Puckett; Alpharetta, Georgia
*Joan Marshall Schriver; Buffalo, New York
*Kyle Bailes; Enoch, West Virginia
*Terry Allen; Wichita, Kansas
*Lorrie (Lawrencine Mary) Collins; Tahlequah, Oklahoma
- *Ricky Nelson (Eric Hilliard Nelson); Los Angeles, California
*Homer Bailes; Charleston, West Virginia
*Harry Truman
Reba McEntire makes her chart debut with "I Don't Want To Be A One Night Stand", 1976
The Opry's George D. Hay dies, 1968
- *Bobby Lewis; Hodgenville, Kentucky
*Hank Snow; Liverpool, Nova Scotia, Canada
Jimmie Davis becomes governor of Louisiana, 1944
Nixon impeachment hearings begin, 1974
Bob Neal dies, 1983
- *Maybelle Carter; Nickelsville, Virginia
"Wildwood Flower" recorded by the Carter family, 1928
"Beneath Still Waters" by Emmylou Harris reaches number one, 1980
Eddy Arnold scores first Top Ten hit in a decade, "Let's Get It While The Gettin's Good", 1980

[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.]

CLOSE UP CORRECTION

Bob Moody of WPOC Radio in Baltimore, Maryland was incorrectly identified in the March issue of CLOSE UP. We regret this error.

APRIL 1990

- 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 Concert / 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
- 4-6 Los Angeles Independent Music Conference / Beverly Garland Hotel / Los Angeles, CA / Call (818) 763-1039 for details

- 9-13 **RADIO & RECORDS 1990** Convention / Century Plaza / Los Angeles / Call (213) 553-4330 for details
- 11-13 Calico Spring Festival / Calico Ghost Town / Yermo, CA / Call (619) 254-2122 for details
- 25-27 Frutigen Singer-Songwriter Festival / Frutigen, Switzerland
- 25-27 Albi A L'Heure de Nashville / Albi, France
- 25-27 Prairieland Countryfest / Prairieland Park / Frith, NB / Call (402) 782-8933 for details
- 26-28 Fifth Morecambe International Festival of Country Music / Morecambe, England

JUNE

- 2-3 Harlow's Country Music Festival / Harlow, England
- 4 **TNN/MUSIC CITY NEWS** Country Awards / Grand Ole Opry House / Nashville, TN
- 4-10 **19th Annual International Country Music Fan Fair** / Tennessee State Fairgrounds / Nashville, TN / Call (615) 889-7502 for details
- 15-17 Huck Finn's 14th Jubilee / Mojave Narrows Regional Park / Victorville, CA / Call (714) 780-8810 for details
- 16 Sixth Swiss Alps Country Music Festival / Grindelwald, Switzerland / Call (615) 228-1700 for details

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

OCTOBER

- 8 **CMA Awards Show** / Grand Ole Opry House / Nashville, Tennessee
- 9 **CMA Board of Directors Meeting** / Opryland Hotel / Nashville, Tennessee
- 9 **CMA Annual Membership Meeting** / Opryland Hotel / Nashville, Tennessee



Close Up

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At a recent number one party, BMI honored songwriter Tony Haselden for his latest single "It Ain't Nothing" recorded by the late Keith Whitley. Sharing congratulations (l to r) are BMI's Jody Williams, producer Garth Fundis; RCA's Jack Weston; Haselden; and Harold Shedd and Russ Zaritsan, representing Millhouse Music.
— Photo by Alan Mayor