

Close Up

MAGAZINE

JUNE 1990



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- IS COUNTRY RADIO STILL COUNTRY?
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Fan Fair

For one week each summer, Country Music lovers can satisfy their craving for good music and good Texas barbecue. And this year more than 22,000 people have registered to do just that during the 19th Annual International Country Music Fan Fair June 4-10 at the Tennessee State Fairgrounds in Nashville.

The stellar concert lineup includes proven crowd-pleasers like The Judds, Randy Travis, Kathy Mattea and the Nitty Gritty Dirt Band along with new acts like Travis Tritt, Mary-Chapin Carpenter, Garth Brooks, Wild Rose, Jann Browne and Alan Jackson. In all, more than 60 acts will perform on two mainstages, and countless other artists have reserved booths to sign autographs and visit with fans.

Media from around the world also attend the event, including in past years, major newspapers, NATIONAL GEOGRAPHIC, TENNESSEE ILLUSTRATED, the BBC, CNN, and "Entertainment Tonight" to name a few.

A \$70 Fan Fair registration includes more than 30 hours of shows, two barbecue meals, an Opryland USA pass, autograph sessions, tickets to the Ryman Auditorium, Country Music Hall of Fame and Grand Masters Fiddling Championship.

For more information, call (615) 889-7503. 



Kathy Mattea is pictured with the Owens family on her recent visit to KNIX-FM in Phoenix, Arizona. She was in Phoenix for two sold-out shows at Toolie's Country. Pictured (l to r) are Michael Owens, KNIX general manager; Buck Owens, KNIX owner; Kathy Mattea, and Buddy Owens, KNIX music director.

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Ricky Van Shelton (top left), David Lynn Jones (top right), Exile and Helen Cornelius are among the more than 50 stars performing at the International Country Music Fan Fair.

CMA Board Changes Nomination Process For Video Of The Year Award



Gathered at a reception at the National Museum of American History in Washington D.C. during the CMA Board of Directors' second quarterly meeting in April are (l to r) Congressman Bob Clement/Tennessee; Senator Jim Sasser/Tennessee; Jerry Kennedy, director of the National Museum of American History, Smithsonian Institute; and Irving Waugh, Irving Waugh Productions/Nashville.
— Photo by David Roth

The CMA Board of Directors, meeting in Washington, D.C. April 18-19, voted that the winner of the CMA Video of the Year will be determined by nomination and vote of the full CMA membership. This procedure will become effective with the 1990 CMA Awards balloting process, which will begin in June.

Prior to the board's decision, nominations for the Video of the Year were made by a select panel of industry experts who, after screening all the eligible videos, submitted a slate of 10 finalists on the second round of voting by the CMA membership.

The Video of the Year honor is presented to the director of the video. Tom Collins (Collins Music, Inc./Nashville), chairman of the CMA Awards Criteria Committee, said, "When this award was first created, the board felt that there were too few video releases and broadcast outlets for the CMA membership to determine a slate of nominees.

"The panel of judges procedure was established when the video award was inaugurated with the idea that it would be reviewed regularly and altered when the board felt the situation warranted a change," Collins continued, ending, "Because of the increased number of videos being produced and video viewing outlets now in existence, the board felt a change in the Video of the Year nomination process was due."

International Committee Chairman Terry Cline (World Class Talent/Nashville) reported that the Route 90 Campaign in the UK will take place May 18-28. Featured artists will include Rodney Crowell, Rosanne Cash, George Strait and his Ace In The Hole Band, Foster & Lloyd, Clint Black and k.d. lang and the reclines plus The Libertines.

Sponsored by the six major UK record labels - Capitol (EMI), CBS, MCA, PolyGram, RCA (BMG) and WEA - and coordinated by CMA's European office, Route 90 marks the fifth promotion and merchandising campaign to spotlight Country Music in the UK.

Concurrent with Route 90, a marketing campaign will also be taking place in Paris. Scheduled for May 16-19,

Country Time In Paris will feature Route 90 acts Rodney Crowell and Rosanne Cash in addition to Jimmy Tittle and Joe Sun.

The board also approved a recommendation by the International Committee to present a CMA Foreign Media Achievement Award to recognize outstanding achievements which contribute to the development of Country Music outside the U.S. Print journalists, authors, editors, television writers and producers who reside outside the U.S. are eligible to win the award. Nominations for the CMA Foreign Media Achievement Award will be made by the International Committee and the European Market Development Committee, with the winner chosen by the CMA Board of Directors. The winners will be brought to Nashville to receive the award at CMA's annual membership meeting in October.

The Marketing and Promotion Committee, chaired by Dick McCullough (E.H. Brown Advertising/Chicago), told the board of a special luncheon meeting held during the Country Radio Seminar for key broadcasters and national rep organizations to assess and evaluate CMA's media lobbying efforts to advertising agencies in New York, Chicago, Dallas, Detroit, Atlanta and Los Angeles.

It was the consensus of those broadcasters in attendance that the agency presentations should be continued. The Marketing and Promotion Committee is currently studying how the presentations can be continued at an effective level. Meanwhile, two days of presentations are planned for Detroit May 15-16.

Chairman of the Legislative Affairs Committee Merlin Littlefield (ASCAP/Nashville) reviewed the status of pending state labeling legislation, reporting that thus far no laws have been passed in favor of stickering albums that include "explicit" lyrics. CMA is a member of a coalition comprised of such groups as the National Association of

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Jerry Kennedy (far right), director of the Smithsonian Institute's National Museum of American History chats with (l to r) CMA Executive Director Jo Walker-Meador; Sid Davis, program director/Voice of America (VOA); Judy Massa, music director/VOA and host of VOA's "Country Music USA" program; and Congressman Bob Clement/Tennessee at the CMA board reception in Washington D.C. in April.

— Photo by David Roth

CMA Country Club Formed

The Board of Directors of the Country Music Association has announced the formation of CMA Country Club Inc., a new wholly-owned subsidiary designed to offer services to Country Music enthusiasts.

The announcement of the newly formed club was made by Paul Corbin, president of the new CMA subsidiary at a press conference at the Country Music Hall of Fame and Museum on May 24, which was attended by CMA members and other Country Music leaders.

"CMA is very pleased to establish the Country Club organization for fans everywhere who have made Country Music so popular," said Corbin, who is also vice president of programming for The Nashville Network. "We have wanted to offer something to fans which will help them follow Country Music year round and allow them to get more involved."

"Over the years, there have always been requests to provide services for fans as part of our promotion of Country Music," said Jo Walker-Meador, CMA executive director. "This valuable service will now be provided by the CMA Country Club." "The time is right to begin the Country Club," Corbin added. "More people are listening to Country Music and seeing Country videos than ever before. The fan base is broad, covering those who enjoy the traditional sounds to those who favor the new sounds."

For a \$20 annual membership fee, the CMA Country Club entitles fans to a membership card, newsletters, toll-free concert hotline, VIP concert seating at participating venues, discount merchandise catalog and an annual cassette of selected releases by rising new artists.

Corbin said research shows that Country Music fans - young and old - want to be closely associated with their favorite stars. "Fans feel the artists are part of their family, and

they should be able to reach out and touch them. They want to know them better.

"The newsletters will give Country Club members an inside look at what's happening with their favorite stars and will also keep them abreast of what's happening in Country Music. The toll-free concert hotline and the other Country Club benefits will allow Country Music fans to be better informed."

Corbin said Country Music has established a wave of new fans thanks



to the large number of up and coming Country acts.

"These new fans are eager to learn more about Country Music. They are already developing loyalties to Country Music overall as well as loyalty to artists. This should result in a good membership mix of new and established fans. A successful club needs that mix to expand and grow."

CMA has established a separate wholly-owned for-profit subsidiary known as the CMA Country Music Inc., governed by its own five-person board of directors independent of the CMA, an international trade association.

CMA Country Club Inc. has entered into a joint venture agreement with Keckley/Daniel Entertainment of Nashville to start, operate and administer the CMA Country Club. Paul Keckley is president of Keckley/Daniel Entertainment, and Tommy Daniel is president of the CMA Country Club.

"We are pleased to be associated with CMA Country Club Inc. in offering this exciting first-of-a-kind endeavor," said Daniel. "There are more than 30 million Country Music fans in the United States as well as a huge number in the international market. We expect the club membership will grow steadily to more than
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The Country Club newsletter is seeking information on artists, their album releases and concert dates. Please submit press releases and information to Lesa Blackford, 3100 West Avenue, Suite 380, Nashville, TN 37203.

cma
COUNTRY MUSIC ASSOCIATION

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

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Mainstream Country, Contemporary Country, Progressive Country, New Country . . . Country Music is "growing up and growing out", as one record label executive put it, and as it expands, the format seems to continue to splinter.

"Radio is almost becoming like a magazine rack," said Lon Helton, bureau chief at RADIO & RECORDS magazine. "You used to be able to buy just a "boating" magazine, and now you can buy one on big boats, small boats, yachting etc., etc. Radio is beginning to target tiny little niches, just like magazines do."

You can now hear The Eagles, Jimmy Buffett, Linda Ronstadt and Bonnie Raitt on the same station as Ricky Van Shelton, Waylon Jennings, Willie Nelson and Emmylou Harris. Some see this fragmentation of the format as a natural progression, as expanding the boundaries of Country Music. Others see it as an opportunity to gain advertiser acceptance for the format. And some just plain don't want to tolerate it. They consider it prostitution or "selling out" the music. Is it dilution of the format, or simply a new way of dealing with Country's broad demographic?

"Country, more than any other format, tries to appeal to the widest group around," said Helton. "It targets the 25-54 age group for both males and females, and that's very difficult to do.

"When radio stations start to take little sections of that demographic and target them, it's called fragmenting - taking a niche of their audience, finding out what that particular group has in common, and then targeting that audience with the music they want."

At least three major market stations in the country are attempting fragmented formats. WTDR in Charlotte, North Carolina, KOOL in Salt Lake City, and WKKO in Toledo, Ohio are all split format stations, and the fact that they are major market stations is encouraging to the advocates of fragmentation.

"In the past, this was only tried by fringe stations, or smaller market stations. But now, stations with good signals and companies who are willing to promote them are entering the battle. So we'll be able to see

whether or not this type of format really works," Helton said.

"Fragmentation is good for Country, because it's an indication that Country is growing. It couldn't happen if the music wasn't wider and deeper than ever before, and if the talent of the artists wasn't wider and deeper as well. If you wanted modern Country Music a few years ago, you had a choice of Rosanne Cash or Restless Heart. Now there are a ton of modern artists."

Shelia Shipley, vice president of national promotion at MCA Records/Nashville, agrees. "It's a healthy time within the format, because radio is taking more chances on artists than ever before. I don't think we necessarily need to see

crossover play from A/C, or oldies from the A/C world, because Country radio is in direct competition with that format," said Shipley.

"I think there's enough within the Country format to be able to pull music from it, and I think that's where Country radio will be successful, by playing those Country artists that are on the edge or that are a little bit different. So when they're trying to pull listeners away from other stations, the listeners are not going to hear the same music over and over again."

One station that firmly believes in following that philosophy and staying within the Country boundaries is KVOO AM/FM in Tulsa, Oklahoma. A dyed-in-the-wool Country station, KVOO plays a mix of traditional and some contemporary Country Music, including artists like Ricky Van Shelton, Keith Whitley and Tanya Tucker in its playlist. To add spice for its listeners, the station also plays material from some of the newer, cutting edge artists.

"We believe in playing Country Music, because we believe that's what people listen to a Country Music station to hear," said Billy Parker, KVOO operations director. "I think we do a pretty good mix. We play traditional artists, and all the hits are there, but we also give some of the lesser-known artists a chance, like Jann Browne or Michelle Wright.

"When you have a more contemporary song, say by the Kentucky Headhunters, it can be a bit on the rocky side but it can also be a bit refreshing for the listeners, as long as you don't hit them too hard with it by playing too much of it. That's what we try to do."

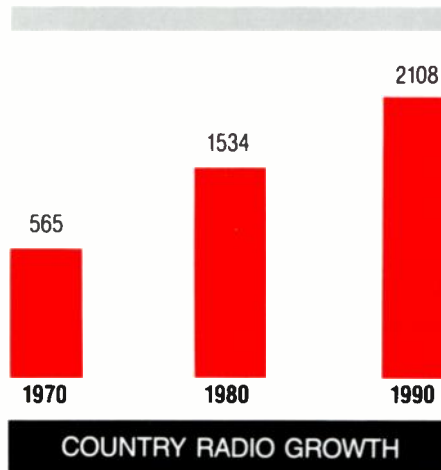
With so many new, cutting edge artists out there in the Country market now offering different sounds, why are these stations turning to A/C or other forms of rock to supplement their playlists?

"It's not a reflection on the material available in Country Music," Helton explained. "It's more a matter of addressing a need in the particular audience your station chooses to target. With WTDR in Charlotte, that need is album rock. So, PD Mark Tudor determined what those listeners from rock don't like about

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WKKO Sample Playlist

- "For All The Wrong Reasons"
The Bellamy Brothers
- "I Go To Pieces"
Southern Pacific
- "Sheila"
Tommy Roe
- "I Taught Her Everything She Knows"
The Shooters
- "Maybe You Wouldn't Be Missing Me Tonight"
Girls Next Door
- "Give Me One More Chance"
Exile
- "Greatest American Hero"
Joey Scarbury
- "Never Alone"
Vince Gill
- "Walk On"
Reba McEntire
- "I'm Leaving It Up To You"
Dale & Grace
- "I Got Dreams"
Steve Wariner
- "You're The Only One"
Dolly Parton 





Lionel Cartwright

Lionel Cartwright watched in awe February 21 when such eclectic acts as k.d. lang, Lyle Lovett, Bonnie Raitt and Don Henley picked up Grammy Awards. To him, those artists and the recognitions they garnered signified a hunger on the part of American record buyers. A hunger for humanity. A hunger for real music.

The Grammys also pointed out something else to Lionel - that his dream of becoming his own, one-of-a-kind singer/songwriter/musician isn't that far-fetched after all.

Alluding to such contemporary legends as Merle Haggard, Emmylou Harris and George Jones, who he believes "have kept the heart in Country Music", Lionel said, "What I want to do is to plow new ground, to take the music to interesting places, but always retain that Country edge.

"I think you have to be honest, and do what is really you, not just 'cause it's the hip thing to do. You really have to do what's in your heart. That's the only thing that's going to last.

“I enjoy the excitement of this business. But I don't think our job is to be stars.”

"I mean, you can be a product, and let people tell you how to dress and what to sing, for a while. But you have to live with yourself, so if you think you've got something to offer, stick to your guns and stay the course."

Lionel's love for Country Music was fostered in many Country camps. A multi-talented musician who taught himself to play 10 instruments, he began his music career at about age 10, performing at hometown functions. In high

school he became a regular on a Country radio show in Milton, West Virginia. From there, he graduated to a position as featured singer and musician on the popular "Country Cavalcade" show on WMNI in Columbus, Ohio.

Lionel's next job took him to the famous WWVA Jamboree in Wheeling, West Virginia, where he stayed until landing a job with TNN in 1982 working on the Knoxville-based series "I-40 Paradise". "I was the band leader and a

“I've not really been a Roman candle which shoots up through the ceiling, but on the other hand I think I've shot up rather well.”

singer up at WWVA, and somehow I fell into an audition with TNN, and they hired me on the spot."

It was while he was in Knoxville that Lionel met his wife and sometimes co-writer Cindy, as well as Felice and Boudleaux Bryant, the husband-and-wife songwriting team responsible for the Country standard "Rocky Top" and many Everly Brothers hits.

"I had written songs off and on, but I'd never developed much confidence in my writing," recalls Lionel of the time he spent with the Bryants. "I'd sit in Boudleaux's basement with him, writing charts out to his songs, and I was just so in awe. I came out of that relationship with them, which lasted about a year and a half, knowing that I wanted to write."

Lionel wrote nine of the cuts on his debut self-titled lp, enhancing each with his own prolific piano, guitar, keyboards and mandolin parts. The first release, "You're Gonna Make Her Mine", made a strong showing on major

market stations, and was followed by the Top 20 single, "Like Father, Like Son", penned by Don Schlitz and Paul Overstreet.

Lionel's melodic, keyboard laden "Give Me His Last Chance" provided instant recognition, reaching the number three spot in both BILLBOARD and R&R. The wistful ballad, "In My Eyes", was the fourth hit from the album.

Released May 15th, I WATCHED IT ALL ON THE RADIO, has already spawned the Lionel Cartwright/Don Schlitz chart topper, "I Watched It All (On My Radio)". Besides the latter and "Hard Act To Follow", an up-tempo look at a love affair which he co-wrote with his wife, Lionel penned the album's remaining eight songs himself.

What I want to do is plow new ground . . .

While he entered the music business with more experience as a singer/musician, Lionel says it's the writing that gives him the most satisfaction. "I enjoy the excitement of this business. But I don't think our job is to be stars. I mean, that's kind of a by-product of it. But really, the biggest reward for me is to touch somebody's life with a song."

But it wasn't until one particular instance that Lionel learned just how directly songs affect people. He and his band were flying to a gig and after getting their instruments in the airplane's upper compartments he and his drummer sat down next to a lady who began asking them questions. "She found out who I was, and that I did the song 'Give Me His Last Chance', and she just went berserk.

"It was almost embarrassing because she literally just started screaming. I thought it was just another starstruck sort of deal, but it wasn't," Lionel confided as he began to tell how the lady had admitted to being in a bad relationship she stayed in, not because of love but because she felt secure. "Then this other guy who'd fallen for her brought her a tape of 'Give Me His Last Chance'. She ended up going out with him, and they fell in love and now that song is *their* song.

"I thought, 'Man, that's what it's all about'. If songs didn't have an impact on people's lives, it just seems like it would be an effort in futility to write them."

So has he written *that* one song he'd most want to be remembered by?

"I'm proud of 'In My Eyes' and 'Give Me His Last Chance', but there's a cut on the first album I'm *really* proud of - 'She Never Saw Love Like It's Meant To Be'. It's a sad song in some respects, but it has an underlying positive message. I really don't want to divulge the source 'cause it's a little too personal, but it's about this girl who grew up with bad example after bad example of the wrong kinds of love. She ended up not being able to trust anybody cause she never saw love like it's meant to be."

While he hopes the song will someday be released as a single, Lionel relishes the moment during his shows when he takes to the stage himself and performs it acoustically. "It always gets really quiet, and (the song) seems to really get to people."

As strong as his albums and live shows are, Lionel says it's the video exposure he's gotten that has made his face and name so well-known. "I've been pleasantly shocked at

Lionel Cartwright

Born:: February 10
Record Label: MCA Records
Current Album: I HEARD IT ON MY RADIO
Produced by: Tony Brown & Stuart Smith
Influences: Merle Haggard, James Taylor, Emmylou Harris, Ricky Skaggs

On making it in the music business:

"... balancing things. I just have to have a good family life, too. If I don't have that then to me the songs start drying up . . . I mean, what are you going to write about?"

how important videos are," he said. "I can't believe the people at my concerts who have seen the videos - they almost comment on those as much as the songs."

While videos are a critical factor in building an artist's career, Lionel feels you have to be careful in creating video concepts. "Songs are so magical - they happen all in your mind, and you start getting your own pictures with different songs.

"I think videos are great as long as they leave room for individual interpretation, but it scares me a little bit to spell it out so that every time you hear a song you immediately think of the video."


As far as the competition he's up against as an artist, Lionel is ready to stand the test of time. "I've not really been a Roman candle which shoots up through the ceiling, but on the other hand I think I've shot up rather well."

And he's encouraged by the diversity of artists making waves in Country Music. "I've been eyeballing (Country Music) for about 15 years now, and I think it's really healthy that people are open to all kinds of music. I mean, you've got Alan Jackson and the Kentucky Headhunters all in the same market."

Most importantly, Lionel doesn't want to be remembered as just another artist. Someday, he wants new artists to point to him and say, "He made a difference."

"You know, somebody told me when I first moved to Nashville, 'Don't let the market decide what kind of an artist you are going to be. You decide and let the market change to fit you'.

"Well, I really stand by the belief that a lot of us here in Nashville have music that a lot of people would like. I'm not going down a beaten path, and I think it takes people a little while to really grasp my music. But I'm real encouraged by what's happened so far.

"I'm just thrilled to be a little part of Country Music because it's the only thing I ever wanted to do. And I say that from the bottom of my heart." 

— Kelley Gattis

Chris Waters

Chris Waters was a tape copy boy when he wrote his first hit almost 10 years ago. "Sexy Eyes" by Dr. Hook sold over 3 million copies. But that hasn't stopped his grandmother from worrying.

"She's said, 'Chris, it's wonderful that you write songs and produce records, but when are you going to get a real job like your brother Rodney? He has a 100 percent brick home.'

"She's very into brick homes."

With hits like Ricky Van Shelton's current single "I've Cried My Last Tear For You", his family may still be concerned, but Chris is worrying less.

Chris graduated in three years from what he calls "the tape copy boy school of music". His fellow alumni include music industry executive Terry Choate and songwriter Don Henry ("Where've You Been").

"Copying tapes all day (at a publishing company) you see what works and what doesn't. It sorta takes you from square one and educates you," Chris said. "You see what's presented to producers and what the great writers are writing.

"If there's one disadvantage writers have who aren't here it's that they don't get that immediate feedback. They don't find out that (producer) Barry Beckett's heart is in blues, or they don't know the folk side of Kathy Mattea. And therefore, they have trouble writing songs for those artists because they don't know what that artist wants."

Chris keeps a file under "I" for songs he's never finished. That "incomplete" file is over three inches thick.

"After you've written between 400 and 500 songs, you'll have three times as many that didn't make it. You learn as a writer that Nashville doesn't need another song any more than America needs another nuclear bomb. What it needs is great pieces of material - as one Country artist said to me, 'something simple but different'".

His songs range from the mournful tale of a homeless child in "When No Place Is Home" ("She's living under the bridge that goes to nowhere:") to the gospel hit "Highest Praise" to the Country come-on "In A New York Minute" ("I'd make love to you in a New York minute, and take my Texas time doing it:").

"The *New York Times* printed an article called 'Just What Is A New York Minute?' and they had people write in. My favorite definition was it's the time between the light turning green and the guy behind you honking his horn."

Chris says he can write songs almost on demand.

"If you said, 'Guys, we need a song for so-and-so today, we'd all pitch in and write it. We would just sorta do it like a factory.'"

But one of his favorite collaborators doesn't write that way - his baby sister Holly Dunn.

"Holly's very sensitive and introspective. Everything she writes tends to be for her. Even a song like 'Daddy's Hands' laid around until finally she did it herself, and it was a huge record that launched her career."

Together Chris and Holly have penned "I'm Not Through Loving You Yet", a top 10 record for Louise Mandrell, and



Holly's hits "Only When I Love", "Strangers Again", "(It's Always Gonna Be) Someday" and "Are You Ever Gonna Love Me".

"It's unusual to have male/female collaborating teams. You just don't see a lot of them. And I don't know of any other brother/sister writing teams."

Although Chris has been in the music business longer, Holly's success as an artist has made her more recognizable to Country fans, something Chris says doesn't bother him. He's traveled with her on the road, sung background on her records and co-produced her last three albums.

☛ You learn as a writer that Nashville doesn't need another song any more than America needs another nuclear bomb. ☛

"Holly has been so generous and wants to share her success with all of the people she's worked with and certainly with me. I would be the first to say, 'Thanks for including me.' It would've been easy for her to say, 'Well, I'm having some success now, and I want a real famous producer who's politically important to do my records, and instead she turned to me because she knew she could kill me if it didn't do well.'"

Chris and Holly first teamed up by honing their singing skills in church.

"When I was a little boy, Sonny James was a huge Country star at the time, and he was friends with my dad who preached at the church Sonny went to. Sonny kinda took me under his wing because he had no children of his own."

According to Chris, he and Holly are overachievers, at least in part, because their dad was in the pulpit each Sunday.

"Being preachers' kids, you were always criticized, always under the microscope. If you did one thing wrong, stepped out of line one little bit, they'd nail you. I don't mean behaviorally because typically preachers' kids are wild; I mean performance-wise. You had to be better than good just to be good. You had to achieve more than average to feel average."

How does Chris describe his songwriting achievements?

“... I wouldn't take anything for the heartache. It'll really make you stronger and able to take bad news better and take good news in a better way.”

"I call us the air traffic controllers of music - total responsibility but no control. You have to learn some sort of balance so you're not up and down all the time. You'll find you got a cut, then it's off the album. Then you find it's going to be a single, no they changed their mind. Then it comes out, but it's not going to be a hit."

"It'll either make you or break you as a person. But I wouldn't take anything for the heartache. It'll really make you stronger and able to take bad news better and take good news in a better way. You watch these old pros - and I hope I can be like them someday - and they say, 'Yeah, I heard you got so-and-so's single. You oughta be able to borrow some money on that one to live.' They keep this perspective - nothing's too big and nothing's too bad."

Chris says he had two misconceptions about the music business when he moved to town.

"I said I would give it six months, and if I made it then I'd stay. It's not like that. It's a career, a business. I had to realize it was a commitment through good times and bad, making money and not making money. What you want to try to do is do your business, and at the same time not destroy the art. Too often, we're so caught up in the art we don't tend to business."

"The other misconception I had was one a lot of writers have - thinking the industry is against them. The industry is dying for new talent, the next Doug Stone, the next Ricky Van Shelton. They want to find them so badly, but they're deluged with unprofessional, unbusinesslike people. It's not an adversarial relationship. It's actually one desperate search, so that should reassure young writers if they're sincere, hardworking and have some talent. I've seen talented people who didn't make it. I've seen great business

“You had to be better than good just to be good. You had to achieve more than average to feel average.”

people who weren't talented.

"I think all people in the creative field could not have possibly been there if they weren't sensitive. But they couldn't have chosen a worse field to go into for sensitive people. It's like the world's biggest catch-22, isn't it? If I made shoes, I'm not really going to get upset if you don't like them. But if I write songs and you go, 'That stinks. I



Chris Waters takes a break in the studio with sister Holly Dunn.

hate that, it's different. Because we have to treat things from our heart as material objects, then it's an extremely difficult business for sensitive people. Yet it draws them. Maybe that's why you have a visible percentage of people who just sort of fragment."

So how does Chris keep his perspective?

"Being in the music business has been a lesson in humility. You learn what's really important and what isn't. I think you can learn to be happy in what you do each day. I

“Because we have to treat things from our heart as material objects, then it's an extremely difficult business for sensitive people.”

know that sounds like something from an Italian movie, but learning is not always living with the hope of the future. We write songs and then wait years before anything may ever happen. You can learn to be happy just that you wrote a song or that you had a great demo or somebody liked it. If you can learn to enjoy every day then all the other falls into place."

And who knows, if Chris Waters keeps writing hits and keeps listening to his grandmother, he may someday own a 100 percent brick home. 

— Teresa George

ICMBA Talent Seminar To Convene In Nashville

The International Country Music Buyers Association will hold its 20th annual meeting and seminar at the Hermitage Hotel in Nashville June 1-4. "Trends for the 90's" will be both a comprehensive professional training seminar, and an opportunity for industry leaders to plan and project what the next 10 years will be for Country Music," explained ICMBA President Jim Frost.

More than 250 buyers and agents will convene for the seminar, which will kick off Friday evening, June 1, with a Recognition Dinner honoring two outstanding ICMBA members: Al Antee, president of the International Association of Auditorium Managers, and Myles Johnson, president of the International Association of Fairs and Expositions. The dinner will be hosted by Allied Specialty Insurance.

Following a breakfast buffet hosted by the William Morris Agency Saturday morning, Paul Corbin, director of programming for TNN will open the business sessions with a keynote address.

The first session will feature Capitol Records' President Jimmy Bowen and

RCA Records Senior Vice President Joe Galante talking on trends in marketing new artists, and how producers can tie into record promotions. The relationship of record companies with promoters will also be examined.

The second session will be a round table discussion featuring booking agents, managers, artists and public relations firms discussing the problems and effective ways of acquiring and producing talent. Trends in promotion, pricing, production and sponsorship will also be discussed.

Following a boat ride up the Tennessee River, Triad Artists will host a barbeque dinner Saturday night at the Anchor High Marina.


A hotbed of topics will be discussed Sunday morning. Topics and speakers will include: Fairs - T. Wilson Sparks, executive director of the Georgia National Fair and Agricenter; Amusement Parks - Sonny Anderson, director of talent booking for Disneyland, Disneyworld and Tokyo Disneyland; Insurance - David Smith, Allied Specialty Insurance; Buildings - Al Antee, president of the International Association of

Auditorium Managers; and Carnivals - Bernard Thomas, founder of Thomas Carnival, Inc.

Sunday evening will feature such artists as T. Graham Brown, the Pirates of the Mississippi and Jann Browne in a showcase sponsored by AMUSEMENT BUSINESS magazine at the Nashville Palace.

The Nashville Association of Talent Directors will host a breakfast at Mere Bulles Monday, June 4, which will be followed by the ICMBA Board meeting at 10 a.m. and a general membership meeting at 2 p.m.

In summarizing this year's ICMBA program, ICMBA Executive Director Dean Unkefer said, "Not only do we have a full agenda of the top spokespeople, but it is an opportunity for buyers and agents to get to know each other and work together in solving some of the problems affecting the growth of producing live entertainment."

Registration for the ICMBA seminar is \$100. To register, contact the ICMBA office at 63 Music Square East, Nashville, TN 37203; (615) 321-5130. 



Travis Tritt was recently honored with a number one party at CBS Tree in celebration of his first number one single, "Help Me Hold On". At the party (l to r) are Paul Worley, CBS/Tree vice president; Tritt; Jim Ed Norman, Warner Bros./Nashville president; Dan Wilson, CBS/Tree professional manager and Donna Hilley, CBS/Tree chief operating officer.

— Photo by Troy Putnam



Movie star David Keith and Country artists (l to r) Rosanne Cash, Rodney Crowell and The Bellamy Brothers celebrated National Earth Day at a concert on the Cumberland River in downtown Nashville. The concert was filmed by TNN for a program to air on the network later this summer.

— Photo by Beth Gwinn



RIAA CERTIFICATIONS COUNTRY • APRIL

ALBUMS

GOLD

LONE WOLF . . . Hank Williams Jr. . . Warner Bros.
 BIG DREAMS IN A SMALL TOWN . . . Restless Heart . . . RCA
 LOST IN THE FIFTIES . . . Ronnie Milsap . . . RCA
 LEAVE THE LIGHT ON . . . Lorrie Morgan . . . RCA
 PICKIN' ON NASHVILLE . . . Kentucky Headhunters . . . Mercury

JANUARY - MARCH

ALBUMS

GOLD

HIGHWAY 101 . . . Highway 101 . . . Warner Bros.
 CHISELED IN STONE . . . Vern Gosdin . . . Columbia
 RVS III . . . Ricky Van Shelton . . . Columbia
 DIAMONDS & DIRT . . . Rodney Crowell . . . Columbia
 ABSOLUTE TORCH & TWANG . . . k. d. lang . . . Warner Bros. / Sire
 SOMETHING INSIDE SO STRONG . . . Kenny Rogers . . . Reprise

PLATINUM

NO HOLDIN' BACK . . . Randy Travis . . . Warner Bros.
 KILLIN' TIME . . . Clint Black . . . RCA
 GREATEST HITS VOLUME 2 . . . Hank Williams Jr. . . Warner Bros.

MULTI-PLATINUM

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

VIDEOS

GOLD

"I Wonder Do You Ever Think Of Me" . . . Keith Whitley . . . RCA Records
 "Reba" . . . Reba McEntire . . . MCA Music Video



Radio Stations Eligible For Free Awards Show Tickets

CMA member radio stations across the country are now eligible to receive free "CMA Awards Show" tickets to be used in on-air promotions. Radio stations submitting entry forms will be eligible for a drawing in June. Winning stations will receive a promotion package that includes tickets to the "CMA Awards Show" which will air on CBS-TV on October 8.


"Each year station program directors and general managers tell us that this promotion is always one of their best and most profitable," said CMA Membership Director Janet Bozeman.

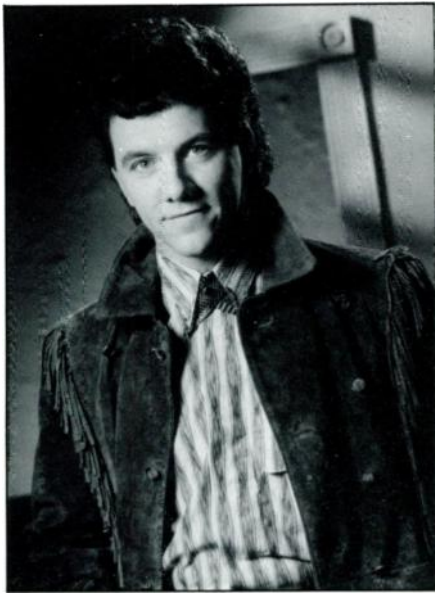
"We set up the prize packages and then allow the stations freedom in customizing their own promotions. The bottom line for each station is making money and that's what this promotion will do. These giveaways are the only way the general public can attend the show so interest in the contest is high."

The promotion package includes:

- Two free "CMA Awards Show" tickets
 - Two weekend passes to Opryland
 - Two cruise tickets for the General Jackson showboat
 - Two Grand Ole Opry tickets
- Hotel accommodations and airfare are provided by the participating radio stations. However, CMA has secured discounted rates through Ramada Inn and American Airlines.

Entry forms were mailed to CMA broadcast organizational members in mid-May and must be returned by June 18. One hundred stations will be selected from the entries submitted. Winning stations will be notified by June 29.

Being eligible for free awards show tickets is just one benefit available to broadcast organizational members. For more information, contact Janet Bozeman or Diane Jackson in CMA's membership department at (615) 244-2840. 



Tim Mensy

The year was 1966. Christmas bells were pealing, snow was falling, and children everywhere were enjoying their winter breaks from school, dreaming of the presents they were about to receive from jolly old St. Nick.

But in a small town called Mechanicsville, 10 miles north of Richmond, Virginia, in the midst of all the Christmas joy, one little boy found out his Christmas break would be longer than most. A chronic inner ear infection plaguing him since age 3 had caused him to miss so many days from school during the fall, that he would have to be held back a year to catch up.

That little boy, Tim Mensy, went on to graduate a year *early* from high school, in order to pursue his one real love - music. That was the one thing he could cling to all those quiet years when the world was a muffled, confusing place, and he was an involuntary outsider because of his hearing loss.

Music had been a familiar friend to Tim since age 3, when he first began playing with family members on the "New Dominion Barndance" show. Looking back on those early days now, he recalls how his hearing

condition played a part in bringing music into the forefront of his life.

"There were periods in my childhood for months at a time where I would withdraw from any kind of social activity at all, except for my playing. And even on the breaks during our shows, I would withdraw into myself, because when you can't hear properly, and you're in a conversation with people, you feel lost.

"Someone says something funny and you don't laugh, but everybody else does, and it makes you feel stupid. Or the conversation comes around to you and you say something that has nothing to do with what everybody just said, and everyone laughs at you. It's really embarrassing," Tim remembered. "But I think my withdrawing was a direct benefit to my songwriting, because I spent a lot of time just thinking and being introspective."

Tim expressed an interest in writing early on, tinkering with lines at 7 years old, and picking out tunes at 8 on his mandolin. He toured with the family band for over 10 years, and it never occurred to him that he would do anything else with his life.

"I've never felt like doing this for a living was a conscious decision - it's just what I always knew I was going to do. I didn't really have a normal childhood. I never played any organized sports even though I'm athletic, because we were always playing in the band on the weekends. When I was 9 or 10, we had played every Friday and Saturday night consecutively without missing a night for four years."

♥ Little did I know about what was ahead of me out there. ♥

Having the responsibilities of a regular job from the time he was very young taught Tim a great deal about the music business and life in general.

"I was around adults all the time, except for when I was in school. I didn't realize it wasn't normal until I was grown. In high school, I started noticing that I wasn't into the extracurricular activities that other kids were into.

"I don't think this was totally positive. I've had to work in the last couple

of years to try and change how I am, because all that responsibility made me real serious. I like to laugh and joke, but as far as wasting time, or ever doing anything that wasn't related to what I wanted to do for a career, I never have. I've always been real serious and stayed on a straight and narrow course," said Tim.

Being expected to work with your family as a child might breed contempt or resentment in some people, but not in Tim. He loved it. Only one time in his life did he consider doing anything besides music.

"Our family had horses - we each had one - and I'd spend hours at a time down at the barn by myself with them. At one time I wanted to be a veterinarian, but I thought I could do both, play my music *and* be a vet, so that tells you how old I probably was at the time," Tim laughed.

He loved music so much, in fact, that he left home in 1978 to go on the road after the family band dissolved. "Little did I know," Tim admitted, "about what was ahead of me out there. If I had known beforehand, I might not have rushed it.

"Those first several years out on the road were something. My first lesson was that in a club band, you have one of two functions. You're either background music (they want to know that you're there, but not much), or you're the rowdy music for them to act crazy and party to all night. And neither of those things is why I got into music."

He also learned quickly that he didn't have much in common with most of the guys he was playing with, especially musically.

"Even as a kid, I always thought of making my music in a national sense. But a lot of the guys in the bands I was playing in, they just didn't think *big*. They thought more in a local sense, and seemed to be happy doing that," Tim said.

So he hit the road and headed for Nashville with the sole intent of writing songs and playing his music. Seven months after arriving, Tim and several other players in town got together and formed the group Bandana.

"I was ecstatic to be here, because there were great players everywhere. There's an energy in Nashville that I

feel to this day. I think when you have that many creative people in this concentrated of an area, I believe it creates some kind of energy. I've always felt it," Tim said.

"But once I got over the initial enthusiasm of every little nook and cranny bar that you walk into there's somebody up there playing or singing great, then it got hard. I started realizing that talent was not necessarily a gauge for success - that was a rude awakening."

Bandana had some success, including being signed by Warner Bros., but it was fleeting at best, and

❧ I started realizing that talent was not necessarily a gauge for success - that was a rude awakening. ❧

after nearly five years with the band Tim left to pursue writing full-time. He was signed months later as a writer to Combine Music Publishing, fulfilling another lifelong dream.

"As each one of my goals is obtained, I'm so focused on the next one that I sometimes don't take time to reflect on what I've accomplished like I should," Tim revealed. "When the Combine opportunity came along, I was excited and thrilled for about the first four months, and then the realization about the negatives of songwriting hit me. It was another case of you have to be *relentless*."

"I realized that I might have written 20 songs that I feel deserve to be on the radio, but that doesn't mean anything. You have to write 300, and then it starts to happen."

And it did begin to happen for Tim. His songs gained the attention of Bob Montgomery at CBS Records, and in 1989 Tim was signed to Columbia as a singer, and to CBS/Tree Publishing as a songwriter. The singing career is just beginning to take off for Tim, but 1990 finds him flourishing as a writer, having written hit songs for such acts as Shenandoah, John Conlee, Gene Watson, Randy Travis and Vern Gosdin. He finds subject matter for his songs simple to find - sometimes as close as in his own house, in his little boy's room.

"Original ideas for songs come to me when I start having a lot of thoughts or feelings about a certain

subject. There have been times when those feelings have gotten away from me, because I would take that subject and immediately try to turn it into a song. The next thing I knew I would get caught up in the logistics of the song, and lose the momentum of the feeling," Tim explained.

"So what I do now is sit down and write down everything I'm thinking about the subject, and sometimes it ends up in the form of a short story. And then I'll go back over it and turn it into a song."

Tim wrote the John Conlee hit "Mama's Rocking Chair" that way.

"I have a little boy who's 5 now, but when he was 3 months old, he woke up in the middle of the night like all babies do at that age. My wife and I went in to him, and she began rocking him while I laid on the floor. We were both dead tired, and I started listening to the rocking chair creaking, thinking how if the rocking chair moved the length of its rocker each time my wife rocked my son, how far she would have gone by the time he was 5 or 6 years old. So, I went downstairs and wrote all those thoughts down, and later a friend and I wrote the song."

That song went to number 11 on the charts for John Conlee, and several other artists have had similar successes with Tim's songs, including Shenandoah, who took "Mama Knows" to number five on the BILLBOARD chart.

Does writing songs that garner success and fame for other artists bother Tim now that he's trying to gain recognition himself as an artist?

"If I were to go for years and not be able to be successful as an artist," said Tim, "then I would begin to wonder *why*, when everything seemed to be working everywhere else."

"The songs that I've had cut by other people have been such a benefit to me being an artist, to CBS signing me, and to radio's perception of who I am, that at this point I can't feel anything but positive about them," Tim said.


Tim would probably never have had a shot at performing had it not been for those songs. Bob Montgomery, vice president of A&R at CBS, saw Tim's potential, and gave him the chance to do what he loves best - play and sing his music.

"Bob and I went into the studio and it just clicked. Our goals for the album were the same before we even talked about them. I think he's my biggest fan, because he has some kind of insight on the full potential of Tim Mensy . . . more of a viewpoint on what I'm capable of than I do," Tim remarked.

Always growing, always pushing, Tim keeps striving for that ultimate goal, meeting it, then forging ahead in pursuit of the next one - something taught to him by his parents through many years of example.

"My father had this incredible work ethic. He never missed a Monday morning at work after all those weekends on the road with the band. I guess that kind of gave me a sense of 'there're no excuses' - when you're supposed to do something, just do it," said Tim.

"And my mother was the same way. She went back to school at 50 and got a degree in electronics, and now she works on satellite dishes. Things like that remove the excuses and make me feel like if I don't work hard, I'll be letting them and myself down."

"I think the one thing that has helped me be successful in Nashville is that work ethic. Because there are a lot of talented people in this town who tend to lean on their talent and not necessarily work hard. I think if you have a little of both . . . it's just a matter of time." 

— Lorie Hollabaugh

Songs Written or Co-written by Tim Mensy

"Mama Knows"
Shenandoah

"Mama's Rocking Chair"
John Conlee

"I'll Lie Myself To Sleep"
Shelby Lynne

"She Didn't Break My Heart"
T.G. Sheppard

"This Heart"
Sweethearts Of The Rodeo

Twenty-seven of Country's top stars gathered along with the Westminster Glee Club to sing for the preservation of the earth in honor of Earth Day in April. The song, "Tomorrow's World", was written by Pam Tillis and Kix Brooks expressly for the event. The video for the song, produced and directed by John C. Rose for TNN Productions, was shot in Nashville at various scenic locations.

In Randy Travis' latest video, the story is told of a young boy's memories of his grandfather. "He Walked On Water", from the lp NO HOLDIN' BACK, was filmed in Los Angeles by Coppo Films, with Mike Appel producing and Mark Coppo directing.

"Be Still My Breaking Heart" is what Susi Beatty proclaims in her latest video filmed by Scene Three Productions. Producer Kitty Moon and director Marc Ball created a party atmosphere for this latest release from Beatty's ONE OF A KIND lp on Starway Records.

Curb recording artist Moe Bandy's new music video, "Pardon Me (Haven't We Loved Somewhere Before)", is a duet with fellow Curb artist Becky Hobbs. Studio Productions' director Mike Figlio and photography director Robin Foster shot the duo in an intimate restaurant atmosphere to fit the idea of the song.

Warner Bros. recording artist Carlene Carter's video, "I Fell In Love", is an upbeat, colorful performance clip that features several special guests, including Albert Lee on guitar and Levon



Flanked by extras for their latest video, Radney Foster and Bill Lloyd take a break on the set while shooting "Is It Love". The video was filmed in Los Angeles and directed by Bud Schaetzle and produced by Martin Fischer.



Vince Gill (left) confers with director Bill Pope on the set of his video "When I Call Your Name". The video was produced by Joanne Gardner for Acme Pictures.

Helm on mandolin. Filmed in Los Angeles by Planet Pictures, the video was directed by Gerry Wenner and produced by Tom Calabrese.

Helen Cornelius' latest video for "Ask Any Woman" was recently released. The clip was filmed by 35 Productions with Rod Thompson producing and directing.

Newcomer Rhonda Gunn has a video out for her single, "Some Somebody" from her upcoming Warner Bros. lp. The clip tells the story of a young rebel who's too wild to tame until he meets his match and falls in love. It was filmed by Kitty Moon and John Lloyd Miller for Scene Three Productions.

Playback recording artist Cleve Francis' new video, "Love Light" features couples young and old letting the "love light" shine. Filmed in Miami, FL by Milestone Films, the clip was produced by Wes Malkin and directed by D.J. Schweitzer.





Restless Heart shot the video for their single, "Dancy's Dream" in New Orleans and Nashville recently with Scene Three's John Lloyd Miller directing and Marc Ball producing. Band members (l to r) are Paul Gregg, John Dittrich, Dave Innis, Larry Stewart and Greg Jennings.

Southern Pacific members Keith Knudsen, Kurt Howell, John McFee and Stu Cook work with makeup artist Cathy Hagan and producer Tom Calabrese during production of their video of the Del Shannon classic "I Go To Pieces".

— Photo by Melodie Gimble



George Fox



Crossing The Channels features artists achieving success primarily outside the U.S.

Born: March 23, 1960

Birthplace: Cochran, Alberta, Canada

Major Awards: Canadian Country Music Association's Vista Award, 1990 JUNO (the Canadian Grammy) Award as Best Country Male Vocalist

Toured With: Randy Travis, Anne Murray, George Strait, Willie Nelson

Current Album: WITH ALL MY MIGHT, his first American lp

Most Unusual Venue: Playing a nudist colony. "I don't know who was entertaining who at those gigs."

When Canadian crooner George Fox was starting out, he took \$30,000 earmarked for a tractor and made an album. With six copies of the project, George took a tape to a management company and a small record label in Vancouver.

"I got back to the ranch, and I was in the barn weaning cattle, and I hear my mom yelling down from the house, 'Somebody's on the phone about your tape from Toronto.' I hadn't sent a tape to Toronto. So I threw my pitchfork in the corner and went running up there, and it was the head of A&R for WEA Records in Toronto."

Although George had always wanted a musical career,

giving up ranching was hard.

"I'm an only child. We're in the cattle ranching business, and my parents were about to retire. This wasn't a decision to be taken lightly. I had a comfortable, healthy lifestyle, and I had an artistic/social outlet on the weekends playing music."

But his love of music won out over his love of the land.

"The thing that really convinced me was when Leonard Rambeau (who manages Anne Murray) came on board. It had been 10 years since he'd taken on a new act, and I figured if these people were willing to get behind me, it was time to believe in myself and take the chance."

Since taking that step, George has had six singles go top 10 in Canada and has picked up nominations for almost every Canadian music award. To date, he's won six Canadian Country Music Awards.

His single "Angelina" introduced him to U.S. audiences several months ago. His current lp is being distributed in the U.S. and Canada with a new single slated for release late this month.

George doesn't see a problem in crossing over to new markets because of music's universal appeal.

"A good song can give you some comfort and sympathy. It's like a friend putting their arm around you and saying, 'I've been there. You'll make it through. It's not so bad.'"

And George plans to embrace a lot more people with his songs in the coming years. **Cu**

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	May 12, 1990
1	1	FAVOURITES Daniel O'Donnell — Ritz
2	2	THOUGHTS OF HOME Daniel O'Donnell — Tel Star
3	7	HIGHWAYMAN 2 Jennings/Nelson/Cash/Kristofferson — CBS
4	5	STORMS Nanci Griffith — MCA
5	6	DON'T FORGET TO REMEMBER Daniel O'Donnell — Ritz
6	4	FROM THE HEART Daniel O'Donnell — Tel Star
7	3	I NEED YOU Daniel O'Donnell — Ritz
8	9	LONE STAR STATE OF MIND Nanci Griffith — MCA
9	11	COPPERHEAD ROAD Steve Earle — MCA
10	13	NO HOLDIN' BACK Randy Travis — WEA
11	14	BOOM CHICK BOOM Johnny Cash — PolyGram
12	RE-ENTRY	LITTLE LOVE AFFAIRS Nanci Griffith — MCA
13	18	OLD 8 X 10 Randy Travis — WEA
14	19	ONE FAIR SUMMER EVENING Nanci Griffith — MCA
15	RE-ENTRY	AS LONG AS I HAVE YOU Don Williams — BMG
16	NEW	STATE OF THE HEART Mary-Chapin Carpenter — CBS
17	8	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — Ritz
18	12	WHITE LIMOZEEN Dolly Parton — CBS
19	10	RVS III Ricky Van Shelton — CBS
20	17	GUITAR TOWN Steve Earle — MCA

© BPI. Compiled by Gallup for BPI and CMA



During a recent tour of Australia, Tammy Wynette was presented a platinum certified album for her GREATEST HITS lp by Denis Handlin of CBS Records/Australia at a celebration at the CBS Records office in Sydney.

Paul Overstreet, Dean Dillon, Becky Hobbs, Mel McDaniel, Jara Lane, Bobby Bare, Stella Parton, Moe Bandy and Linda Davis have all cut duets with John Brack, one of Switzerland's most famous Country Music artists, for his lp FACE TO FACE.

Merle Haggard, The Nitty Gritty Dirt Band, Highway 101 and Suzy Bogguss have been confirmed for the Gstaad Festival on September 22-23 in Switzerland. The event is being coordinated by Trisha Walker International. For more information on the festival contact T.W.I. at (615) 269-0856.

Sheila Hamilton has been named executive director of the Canadian Country Music Association. Hamilton was formerly assistant executive director. She succeeds music industry veteran Jack Feeney who will stay on as director emeritus.

The Bellamy Brothers toured Germany and Austria in May. They were the first American Country group to play East Germany since the Berlin Wall came down.

Winners in the Dutch Country Poll Award Show held in Holland in late April were: Ruud Hermans, Entertainer of the Year; Reckless Fingers, Group (acoustical); Tulsa, Group; Dick van Altena, Male Singer; Toni Wille, Female Singer; "New Words To An Old Lovesong", Toni Wille, Country Music Production; Peter Hill, Instrumentalist; Aurora and Crossroads, Most Promising Act; "Country Time", KRO Radio, Country Broadcasting Program; Floralia Country Festival, Country Show; Ben's Country Club, Country Music Club; and Hans and Janny van Dam, Country Personality. Winners in the international category were: Nitty Gritty Dirt Band, Country Group; Randy Travis, Male Singer; Emmylou Harris, Female Singer; The Judds, Duo; Ricky Skaggs, Instrumentalist; Ricky Skaggs, Bluegrass Act; Oak Ridge Boys, Gospel Act; Paul Overstreet, Songwriter; The Judds' "Why Not Me" by Harlan Howard, Brent Maher, Sonny Throckmorton, Song; and WILL THE CIRCLE BE UNBROKEN VOLUME II, Nitty Gritty Dirt Band, Album.

George Hamilton IV played 20 dates in the U.K. in May including concerts in London and Newtown.

The Charlie Daniels Band performed 11 shows at Air Force and Army bases in West Germany to sellout crowds in April.

New Organizational Members Approved


The CMA Board of Directors approved 27 radio stations as new broadcast organizational members at its April board meeting. They are:

KNFM / Midland, TX
KKIS / Concord, CA
KZZR / Burns, OR
KXRB/KKLS / Sioux Falls, SD
KECO / Elk City, OK
KFKF / Kansas City, MO
KGEE / Odessa, TX
KNUE / Tyler, TX
KRSY / Roswell, NM
KZKX / Lincoln, NE
KOLT / Albuquerque, NM
WGNE / Daytona Beach, FL
WJIL / Jacksonville, IL
WDRM / Decatur, AL
WCLT / Newark, OH
WHCM / Parkersburg, WV
WUSW / Neenah, WI
WTUZ / New Philadelphia, OH
WTXT / Tuscaloosa, AL
WNVL / Nicholasville, KY
WWBE / Mifflinburg, PA
WLSI / Pikeville, KY
WHKR / Rockledge, FL
WDEN / Macon, GA
WNUS / Belpre, OH
CJLB / Thunder Bay, Ontario, Canada
CJKL / Kirkland Lake, Ontario, Canada

Also approved as new members were:
Southwest Missouri State University Hall for the Performing Arts / Springfield, MO
The Chuck Wagon Gang / Goodlettsville, TN
The Box Office Inc. / Nashville, TN
Jesse's Books, Music & Video / Cottonwood, AZ
Dorman Productions Inc. / Conroe, TX
Hermitage Hotel / Nashville, TN
Randall Publishing Company / Tuscaloosa, AL
Sir Claxton Music Group Inc. / Nashville, TN
Roaring Whisper Music Co. / Burnsville, MN
ALSAC/St. Jude Hospital / Memphis, TN
Digital Recorders / Nashville, TN
CDS Records- Nashville / Lewiston, ID
Maryland Public Television / Owings Mills, MD
Union Station Hotel / Nashville, TN

Some of the many benefits available to organizational members include:


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

For more information concerning membership at CMA, contact Diane Jackson or Janet Bozeman at (615) 244-2840. 

Country Club Inaugurated (continued from page 4)

250,000 by 1992. We believe the value delivered to fans will make a substantial impact on the growth and acceptance of the industry and its musicians."

The decision to pursue the idea of a general interest Country Music fan club came out of a CMA strategic planning meeting two years ago. Research began with focus groups in Detroit and Dallas last year to profile the potential Country Club member and find out the level of interest in a general Country Music fan club. Research continued through December 1989, and a market test was accomplished in February and March.

Fans may join the club by sending the annual \$20 membership fee to the CMA Country Club, 507 Maple Leaf Drive, Nashville, Tennessee 37210, or by calling the toll-free number at (800) 767-2900. 

NEWSBREAKERS

George Strait was recently chosen by the editors of PEOPLE magazine as one of "The 50 Most Beautiful People In The World". The special issue of the magazine appeared on newstands April 29 and will stay on sale through mid-June. Strait was the only Country Music artist selected. Strait was photographed for the color layout with his horse Skip in the Texas countryside near San Antonio.

A Dollywood theme park will serve as a cornerstone for a proposed seven park complex in Japan. A common transportation system is planned to link the park components which will form one of the largest vacation destinations in the world. A signing ceremony took place in late April at Dollywood with Dolly Parton, Japanese officials and representatives of Ention Corp. of Nashville which helped coordinate the negotiations.

BACK-TO-BACK BREAKERS



Kentucky Headhunters

- ★ The Kentucky Headhunters consists of two sets of brothers, singer Ricky Phelps and bassist Doug Phelps, and rhythm guitarist Richard Young and drummer Fred Young, and the Young's cousin lead guitarist Greg Martin. The five bandmates have played their mix of bluegrass harmonies rock 'n' roll and old school Country for two decades.
- ★ The group began jamming together in the "practice house", which is a Young family landmark and a Headhunter institution. The house belonged to the Young's grandma Effie, and Greg, Fred and Richard started playing there in 1968.
- ★ The Headhunters' debut album on Mercury/PolyGram Records, PICKIN' ON NASHVILLE, was certified gold in April, making them the first Country group to have a gold album in only seven months time. The album is also unique in that it is the original demo recording the group made, and was never re-recorded but was released as is.
- ★ Named Country Music Group of the Year by the Academy of Country Music in 1990, the award marks the first time the Headhunters have been nominated for any award. They are currently on a tour with Hank Williams Jr. across the United States and Canada.

CMA Board Makes Video Changes (continued from page 3)

Recording Merchandisers and the Recording Industry Association of America to oppose legislation mandating lyric labeling. The coalition will continue monitoring and lobbying potential lyric legislation.

Bobby Denton (WTVK/Knoxville), chairman of the Radio Committee, gained board approval that crystal CMA trophies be available to prior winners of the CMA broadcast personality and broadcast awards. The board voted at the January board meeting to present the organization's

coveted crystal award to winners of all CMA broadcast awards, beginning this year. CMA members who have previously won the award can purchase it for \$500.

Upon the recommendation of the Membership Committee, the board approved to change CMA's existing album service for radio stations to a CD service. Stations enrolled in the program will receive product from Arista, Atlantic, CBS/Epic, Curb, Doorknob, MCA, PolyGram, RCA, 16th Avenue and Warner Bros. Enrollment forms for the 1990-91 service have been mailed to all Country radio stations; however, the service is available only to CMA broadcast organizational members. The deadline for enrolling in the 1990-91 CD service is June 11.

Denton also reported that the 1990-91 Country Radio Station List is now available from CMA's membership department. The list, compiled from a CMA survey of all radio broadcasters in the U.S. and Canada, contains information on more than 2,100 full-time Country Music radio stations. CMA organizational members will be mailed a complimentary copy of the radio list. It is available to CMA individual members for \$10; non-members can purchase it for \$60.

Songwriter Don Schlitz, chairman of the Project Literacy Committee, told the board that radio psas by nearly 20 artists, including Charlie Daniels, Lorrie Morgan and Alan Jackson have been mailed to more than 100 Country radio stations. Further evidencing CMA's commitment to International Literacy Year 1990, Schlitz said plans are underway to distribute video psas to nearly 70 Country Music video outlets.


In addition to the various psas, CMA will sponsor a Project Literacy booth at the 1990 International Country Music Fan Fair. A video featuring such artists as Randy Travis, Sweethearts of the Rodeo and Garth Brooks, among others, will be played at the booth. A bookmark, sporting the Project Literacy slogan "If You Want To Be A Leader, Be A Reader", as well as various handouts on literacy will also be distributed at the booth.

Kitty Moon (Scene Three/Nashville), reporting for the Publicity Committee, announced that for the second year CMA will host an appreciation luncheon for artists performing on the main stage shows at the International Country Music Fan Fair. The event will be held Wednesday, June 6 at Scene Three. Admittance will be by invitation only.

Upon the recommendation of the Executive Council, chaired by Bud Wendell (Opryland USA, Inc./Nashville), the board approved a price increase for tickets to the 1990 CMA Awards Show/Post Awards Party. The Patron ticket prices will increase to \$250, with regular tickets set at \$125. Show only tickets remain at \$50.

Wendell also recommended and the board approved a follow-up Strategic Planning Session be held sometime in 1991 to re-evaluate CMA's short- and long-term goals. The last Strategic Planning Session was held in July 1988 in Minneapolis.

The board also approved 41 new organizational members.

CMA board members serve gratis and pay their own expenses in attending meetings. The third quarterly meeting of the CMA Board of Directors will be held July 11-12, 1990 in Colorado Springs, Colorado. 

NEWSLINE

For the first time, a major label has combined the achievements of Los Angeles, Nashville and New York music on the retail level. **CBS Records** has produced its third **HITCHHIKER EXAMPLER** which will now be available in stores. The first two cds weren't available for sale but were distributed to music writers. The series is being used to market music to college and alternative radio. The latest compilation includes the **Indigo Girls**, **Mary-Chapin Carpenter**, **Rosanne Cash**, **James McMurty**, **Rodney Crowell**, **Darden Smith**, **The O'Kanes** and **Shawn Colvin**.

With the success of her single "Black Coffee", **Lacy J. Dalton** is doing a special promotion with **Maxwell House Coffee**.

BMG Music Publishing Worldwide, a division of the international **Bertelsmann Music Group**, and **Japan Central Music** have formed what is considered to be the first co-venture between an American and Japanese music publisher. **Japan Central Music** is a subsidiary of **Bunka Hoso Radio**, Japan's leading radio broadcasting company. One key objective will be signing and developing Japanese talent. **BMG** and **Japan Central Music** will participate in co-productions of 20 projects scheduled over the next two years.

Billy Joe Royal appears on a **Minnesota Fats'** instructional video for billiard enthusiasts. The video was filmed at Nashville's historic **Hermitage Hotel**.

AMUSEMENT BUSINESS and **BILLBOARD** will present "Sponsorship Strategies" September 30-October 2 at the Hotel Inter-Continental in New Orleans. Attendees will include executives responsible for planning special events for arenas, stadiums, fairs, festivals, theme parks and clubs as well as professionals who plan sponsorship programs for corporations, marketing firms and ad agencies. For more information, contact "Sponsorship Strategies", P.O. Box 24970, Nashville, TN 37202; (615) 321-4254.

Clint Black, **Holly Dunn**, **Alan Jackson**, **Lorrie Morgan**, **Ricky Van Shelton**, **Travis Tritt**, **Asleep at the Wheel** and special guest **Dolly Parton** will join **Alabama** for their **June Jam** on June 9 in Fort Payne, AL. For more information, call (205) 845-1646.

Grand opening ceremonies for the **Alabama Music Hall of Fame** in Tusculumbia, AL have been set for July 26 at 2 p.m. The outdoor ceremonies will be free to the public. Admission to the museum will be \$6 for adults and \$3 for children. For more information, call (205) 381-4417.

Highway 101, **T. Graham Brown**, **Dan Seals**, **Suzy Bogguss**, **Lynn Anderson**, **Foster & Lloyd**, **Johnny Rodriguez**, **Vince Gill** and **Holly Dunn** were among the artists who recorded "Tomorrow's World" in honor of Earth Day in April. The song was written by **Kix Brooks** and **Pam Tillis** and shipped to radio stations to be added to playlists around the country.

Affiliated Publishers Inc.'s third annual **Songfest** will be held May 31-June 2 at Henry Horton State Park in Chapel Hill, TN. The three-day event will include seminars and songwriting competition. For more information, contact API at (615) 256-9850.

The ninth annual **Jimmie Rodgers Jubilee** will be held September 21-23 in Kerrville, TX. **Patsy Montana**, **Big Bill Lister**, **Katy Moffatt** and **Jimmie Dale Court** are slated to perform. The event is sponsored by **Rio Grande Publishing**, **The Turner Foundation** and the **Texas Heritage Music Foundation**, a non-profit educational organization to preserve and perpetuate Texas musical traditions. For more information contact the Texas Heritage Music Foundation, P.O. Box 1945, Kerrville, TX 78029-1945; (512) 257-2486.

Waylon Jennings is the latest Country artist to initiate a 900 call-in number. Fans can hear messages from Jennings and wife **Jessi Colter**, receive concert information and enter contests. The cost is \$2 per minute, and the phone number is (900) 246-8700.

The Oak Ridge Boys recently raised more than \$40,000 at a benefit concert in Fayetteville, TN for an addition to **Motlow State Junior College** in nearby Tullahoma, TN.

Marledge/Artin Music Publishing has a new phone number and address - 813 18th Avenue South, Nashville, TN 37203; (615) 327-9247.

CBS Records/New York has a new mailing address - P.O. Box 4452, New York, NY 10101-4452.



Carol Channing visits Louise Mandrell backstage after Mandrell's recent performance at the Desert Inn in Las Vegas.

SIGNINGS

The Bama Band to Capitol Records . . . **George Lindsey** to The Jim Halsey Company and **Bobby Roberts Agency** . . . **Billy Hill** to Refugee Management . . . **Hank Thompson** to World Class Talent . . . **Gary Nicholson**, **Roy Hurd**, **Tommy Smith** and **Jay Eric** to CBS/Tree . . . **Kathi Hart** to Reggie Churchwell Management . . . **The Almost Nuts Band** to the Howard Knight Entertainment Group.



Dottie West and Garth Brooks join Bob Hope at the Texas All-Star Salute to Bob Hope in Beaumont recently. After seeing Brooks perform, Hope remarked, "He reminds me of Bing Crosby when he was his age."

NEW COMPANIES

Tried and True Music of Austin, TX has created a new booking agency, **Tried and True Artists**. The new agency will handle recording artists **Jerry Jeff Walker** and **Chris Wall** among others. **Ron Shelley**, who has worked with Walker for the last 20 years and promoted shows by **The Who** and **The Rolling Stones**, will be the company's primary agent. The address is P.O. Box 30, Austin, TX 78767-0039; (512) 288-5301.



The O'Kanes recently appeared on NBC's "Today Show" to perform their new single "Diddy All Night Long". On the set are co-host Deborah Norville, Jamie O'Hara and Kieran Kane. Also during the trip, O'Hara visited with Jane Pauley, who he had dated in college at the University of Indiana, Bloomington. This was the first time the two had seen each other since college.

MEDIA

WSOC Radio in Charlotte, NC recently donated \$20,000 to the American Red Cross Hurricane Relief fund. The proceeds were generated from the sale of t-shirts with the slogan "I survived Hurricane Hugo with WSOC FM-103". WSOC's main tower was not damaged, and the station was able to stay on the air throughout the storm, but the hurricane toppled WSOC's 354-foot tower onto the main building.

"Dark Star: The Roy Orbison Story" by Ellis Amburn is now available through Carol Publishing Group. The book chronicles his career and personal tragedies from the mid 1950s to his death in 1988.

Country Music Television has just completed its largest subscriber deal to date with the addition of Shaw Cablesystems Ltd. of Canada. The deal will make CMT's Country Music video network available to almost 437,000 new cable subscribers in Canada.

ON THE MOVE

MCA Records/Nashville has restructured its promotion department. Pat Surnegie, previously director of regional promotion/Northeast for MCA, has been appointed to the newly created position of director of national promotion for the label. Replacing Surnegie is Rick Hughes, who will take the position of director of regional promotion/Northeast. He was previously promotion manager for MCA/Nashville. Rosey Fitchpatrick replaces Hughes as promotion manager for the label. She was most recently promotion coordinator for MCA/Nashville.

The Los Angeles-based Gary Group also made some changes recently in its promotion department. Mary Fisher was appointed promotion manager for the company, expanding her duties to include the management of national promotion campaigns. She came to The Gary Group from RADIO & RECORDS magazine. Andra Maler was promoted to promotion coordinator. Kelly Halligan joined The Gary Group as promotion assistant after working with Southwestern Cable Television. Harry Morato was appointed as administrative assistant to the vice president of promotion and publicity for the company. He was formerly with Disney.

Capitol Records/Nashville has named Sherri Halford director of production for the label. Halford had worked for MCA Records since 1984 in the production and graphics department.

The Canadian Country Music Association appointed Sheila Hamilton as executive director of the organization. She has been with the association for 14 years, and was appointed assistant executive director of CCMA in 1988.

Gary Stanfield, formerly with The William Morris Agency, has joined The Harp Agency as vice president of sales/Eastern region for the Country division of the agency.

Mac Bennett, Inc. recently hired Mavis Lamb as an executive producer. Before coming to Mac Bennett, Inc., Mavis served as manager of production for AWGO, Inc., a top music video production company in Los Angeles.

David P. Glass has been named corporate director of broadcast communications for The Findlay Publishing Company. Glass had been serving as division programmer for Findlay's radio division at WKXA in Findlay, OH.

Pat McMakin has been promoted to general manager of Tree Productions. McMakin most recently worked as studio manager at the Soundshop Recording Studio, as well as the studio at Tree.

NewMarket Media Corporation has appointed Bill Hurley general manager of KXXY AM/FM in Oklahoma City, OK. Hurley was formerly the station manager of both stations.

AWARDS

The 25th annual "Academy of Country Music Awards" were presented on April 25 during a two-hour telecast from the Pantages Theatre in Hollywood. The winners were: *Single Record of the Year* - "Better Man", Clint Black; *Video of the Year* - "There's A Tear In My Beer", Hank Williams Jr. and Hank Williams Sr.; *Top Vocal Duet* - The Judds; *Album of the Year* - KILLIN' TIME, Clint Black; *Top Female Vocalist* - Kathy Mattea; *Top Vocal Group* - Restless Heart; *Top New Female Vocalist* - Mary-Chapin Carpenter; *Top New Vocal Duet or Group* - Kentucky Headhunters; *Top New Male Vocalist* - Clint Black; *Song of the Year* - "Where've You Been" written by Jon Vezner and Don Henry; *Top Male Vocalist* - Clint Black; *Entertainer of the Year* - George Strait; *Instrumentalist winners* were: *Bass* - Michael Rhodes; *Drums* - Steve Duncan; *Fiddle* - Mark O'Connor; *Guitar* - Brent Rowan; *Keyboard* - Skip Edwards; *Specialty Instrument* - Jerry Douglas (Dobro); *Steel Guitar* - Jay Dee Maness; *Non-Touring Band* - Nashville Now Band; *Touring Band* - Desert Rose Band; *Country Nightclub of the Year* - Crazy Horse Steak House & Saloon, Santa Ana, CA; *Disc Jockey of the Year* - Jon Conlon, WGKX, Memphis, TN; and *Radio Station of the Year* - WSIX Radio, Nashville, TN.

The premier edition of "Inside Country Music" video magazine has been awarded the Silver Telly Statuette by the Telly Awards in their entertainment category. The Silver Telly is the top award given by a panel of judges for outstanding video production work not intended for network broadcast.

John L. Peroyea, president of Narragansett Radio and general manager of WYNK AM/FM in Baton Rouge, LA, has been selected an Outstanding Young Man of America by the Outstanding Young Man Board of Advisors. Peroyea also serves as president of the Louisiana Association of Broadcasters.

615 Music Productions in Nashville is one of four finalists for the CLIO Awards in New York for music produced at the studio for a Dominos Pizza commercial. George Teren and Randy Wachtler composed the music and produced the group Take 6 for the spot.

Side Bar



George Strait had some help in the studio from his Ace In The Hole Band on his new lp, *LIVIN' IT UP*. Joining Strait at Emerald Studio in Nashville (l to r) are Terry Hale, Ronnie Huckaby, David Anthony, Gene Elders, Mike Daily and Phil Fisher. Seated are Benny McArthur and Rick McRae.

— Photo by Beth Gwinn

◆ ◆ ◆
Super-picker **Chet Atkins** teamed up with French guitarist **Marcel Dadi** for the headline event of the **Cannes Guitar Festival** in late April. Opening day of the festival featured a reenactment of the **Battle of Nashville** as a tribute to Atkins and Dadi. The city of Cannes reconstructed the famous Civil War battle complete with a rebuilt camp, authentic costumes, and genuine artillery, and Atkins and Dadi offered renditions of “**Dixie**” and “**Yankee Doodle**” to the celebration. Atkins is currently working toward completion of his duet album with **Dire Straits’ Mark Knopfler**, which is due for release this summer.

◆ ◆ ◆
Founder and leader of Capitol recording group **Wild Rose**, **Wanda Vick** is featured in this month’s **GUITAR PLAYER** magazine. One of the few, if not the only, female guitar forces in Country Music today, Vick provides scorching electric, flatpicked acoustic, Dobro, steel and fiddle on Wild Rose’s debut album, **BREAKIN’ NEW GROUND**.

◆ ◆ ◆
Pop and Country artists alike gathered to pay tribute to their friends **The Jordanares** during sessions for an upcoming 40th anniversary tribute album to the world-renowned quartet. Singing along with the Jordanares were German hit maker **Tony Sheridan**, Irish Country star **Daniel O’ Donnell**, French pop superstar **Eddie Mitchell**, Irish rock singer **Johnny Logan**, Danish chart-topper **Henning Stark**, Norwegian Country artist **Bjoro Haland**, Danish Country vocalist **Jodel Birge**, Sweden’s hot pop group **Vikingarna**, ‘60s pop star **Sandy Posey** and Nashville’s own **Brenda Lee**. Nashville studio player **Charlie McCoy** was session leader for the project, which will yield an album on Denmark’s **World Wide Records** label.

◆ ◆ ◆
Former vice president of **MCA Records**, **Walter Haynes**, has moved to Sevierville, TN and opened his own 24-track recording studio, “**Nashville East**”. The former producer of such acts as **Jeanne Pruett**, **Cal Smith**, **Bill Monroe** and **Bill Anderson** among others, Haynes will now be producing newcomer **Brian James**, the group **Keystone** and **Cindy Nelson**. Smith and Haynes also plan to reunite and record some projects in the new studio.

Radio Programming In The 90s (continued from page 5)

Country, and removed those 15 or 20 artists from his playlist, and he targeted the artists they do like, such as Hank Williams, Jr. and the Kentucky Headhunters.

“The negatives those listeners perceive about Country don’t exist anymore on his station then. And he attracts new listeners to Country who are tuning in to the AOR cuts. If this works, hopefully in time it will increase the Country shares.”

KVOO’s Parker disagrees with that theory, at least where his market is concerned. “I don’t believe A/C is something that the majority of Country people would tune in to hear. So I don’t see any point in playing it to pick up A/C fans – we’re not going to be able to do it because we’re going to lose them on the major Country stuff we play, and they’re not going to get all the A/C they want anyway.”

“So, we’d basically be offending our Country listeners, and at the same time, not giving the A/C folks enough to satisfy them anyway. The Country listeners would be offended *and* confused as to what they were listening to.”

Playing A/C hits alongside Country tunes may also have a drawback for Country artists – exposure time. What happens when Lionel Richie or Taylor Dayne begins to eat into Michelle Wright or Mark Collie’s air time? Will there be a piece of the pie for new artists?

“There ought to be *more* room for the new artists at fragmented stations. Namely because these program directors aren’t necessarily looking for major artists or at name recognition – they’re looking for a *sound*, a specific sound that will work for their radio station. So in that aspect, you have to throw the charts of the world away, and work on what your audience is responding to,” Shipley said.

Jack Lameier, director of promotion at CBS Records/Nashville agrees. “It won’t make it tougher to get new product played. If they’re looking for the product, and it fits their demographic, then they’ll play it.”

“I don’t think fragmentation will make much difference in breaking new artists – the sound will come through. This is still a sound-generated business. If they want to

hear what Doug Stone is doing, they'll tune into Doug Stone, and they'll go buy him. The Country audience should be growing – faster than it is . . . but the availability of new artists' sounds can do nothing but help," Lameier said.

Thanks to fragmentation, listeners in some specific regions or sectors of a demographic are being given exactly what they like to hear in pleasing combinations, which may promote listener loyalty and even increase the Country audience in some areas.

One example is WKKO in Toledo, Ohio. Deeming itself a "contemporary Country station", WKKO has been mixing oldies into its rotation for the past five years.

WKKO identified oldies from the 50s and 60s as being its listeners' preference as well as Country hits from the past decade, and its fragmented format was born.

"Our current format is something that just evolved over the years. We realized that our core demo grew up listening to 60s oldies – that was their music when they were really into radio. So to play Country oldies to them wasn't serving them well," said Gary Shores, PD at WKKO.

"There are people who listen to Country radio today who love the Beach Boys. That's who they were listening to 20 years ago, when they were 20 years old. Now, they've outgrown rock, and they've found Country as their new home."

WKKO started out in 1981 mixing in some Creedence Clearwater Revival and Gordon Lightfoot as part of their rotation, like many Country stations have done but carried it one step further. It has proved successful for them so far, earning them the number one spot in the 25-54 demographic consistently. Why does it work so well?

"We do serve the Country lovers well, but we also serve the people that like our station who are not really hard-core Country listeners. We've taken the boundaries and pushed them to the limit," Shores said. "And I think we're able to serve all of the segments of our audience well."

WKKO has experienced success with its mixed format, as evidenced by the ratings, but the verdict is still out on most of the other stations attempting similar programming.


One deciding factor will be whether these progressive Country stations will be able to snare enough listeners and advertising dollars to make a go of it.

"People are starting to realize that if their station can't go head to head with the Country giant in town because the Country fans are so loyal, then they can mix two formats and create their own audience. And bigger audience shares may mean advertiser acceptance," Helton remarked.

"It's tough enough for one Country station to survive in a market, much less two. But fragmentation makes it possible to combine large numbers of people who like rock and people who like Country, come up with a strong 25-34 share, and have that number sell itself to advertisers. And you might not have the perceived stigma that advertisers hold of being a Country station, if you're a hybrid."

If fragmentation succeeds, a whole new set of doors could open for Country radio, which may be good for the industry as a whole.

"If there was no evolution, which is what I consider fragmentation a form of, we'd still be listening to the same artists doing the same type of music that we've always heard. Without change, there's no growth, and without growth . . . the health of the whole industry will go down the tubes," Lameier of CBS said. "And if there's a market there for this, somebody's going to get it. We might have an all-Cajun-rap-Country station someday, who knows?"

And how does the future look for this latest industry trend? Helton sees it as having interesting possibilities, depending upon its success or failure, of course. "Country has been waiting to see if fragmentation was ever going to happen . . . and it will be like everything else in radio – if it works, then everybody will start doing it," Helton said. 





Robert Reece



Pam Lewis

Let's Na Membershi Extravaganza

Each month CLOSE UP recognizes the CMA members who have recruited the most new members. This month, CMA spotlights Pam Lewis of Pam Lewis & Associates and Robert Reece.

They are the current leaders in CMA's 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 with special awards show seating, 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 winners will be recognized at CMA's tenth annual membership meeting at the Opryland Hotel October 9.

Others who have recruited new members are James Staats, Richard Frank, Craig Seitz, Phil Graham, Dick McVey, Trish Williams, Charlene Bordonaro, Jerry Bentley, Kitty Moon, Shirley Coleman, Ed Clayton, Barry Coburn, Steve Popovich, Loudilla Johnson, Kay Johnson, Ed Parker, David Skepner, Mark Ketchum, Tommy Dee, Billy Joe Royal, Dixie Harrison, Rod Dale, Corinne Baldassano, Thomas Cain, John Boswell Sr., Tom Collins and Merlin Littlefield.

Del Bryant, Gerry Seimens, Dieter Vulpus, Leonard Rambeau, Chuck Steiner, Irene Schmidt Boppelsen, Gary Buck, Donna Hillely, Susie Benke, Jerry Bradley, Lee Gleich, Noel Fox, Jim Vest, Frank Woods, Robert M. Moody, Harold Shedd, M.D. Roberts, Mike DuBois, Archie Drury, Stan Barnett, Mike Watson, Tom Grant, Jimmy Lee Smith, Dave Nelson, Bill Lloyd, Janet Williams, Nan Olsen and Cindy Delmore have also recruited members.

For more information about the contest, contact Janet Bozeman or Diane Jackson in CMA's membership department at (615) 244-2840. 



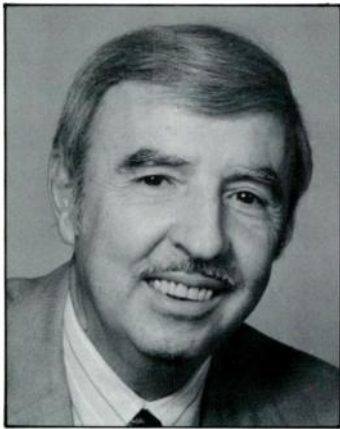
Columbia artist Rodney Crowell played three sellout shows at the Birchmere in Washington, D.C. While in Washington for the April meeting, several CMA board members attended Crowell's performances. Backstage (l to r) are Jo Walker-Meador, CMA executive director; board member Merlin Littlefield, ASCAP; Crowell; and board member Roy Wunsch, CBS Records.



Keith Whitley's commercial video release of "I Wonder Do You Think Of Me" was recently certified gold. Whitley, who died May 8, 1989, is featured in the compilation package that includes an interview and six videos. His widow, Lorrie Morgan, accepted the award on his behalf along with (l to r) Stan Moress, Morgan's manager; Joe Galante, senior vice president of RCA Records/Nashville; and Randy Goodman, RCA/Nashville vice president.

— Photo by Greg McCarn

In Memoriam



Wesley Rose

Music publisher Wesley Rose, 72, died April 26 in Nashville. Rose was head of Acuff-Rose Publishing for nearly 40 years, until it was purchased by Opryland USA. Acuff-Rose set the pace with a succession of firsts in Nashville that included establishing its own radio promotional staff, international offices, recording studio, record label (Hickory), booking and management agencies. It was also the first publishing house to be based in Nashville. Acuff-Rose was founded by Wesley's father, songwriter Fred Rose and Roy Acuff on October 13, 1942. When Fred Rose died in 1954, his son took over the operation.

Wesley Rose was a former national president of the National Academy of Recording Arts and Sciences. He also co-founded CMA and served as its chairman three times. In 1986, he was elected into the Country Music Hall of Fame.

"Wesley played an instrumental role in the development of CMA as well as the entire Country Music industry," said Jo Walker-Meador, CMA's executive director.

"Had it not been for Wesley's faith, persistence and perseverance, there wouldn't have been a CMA. He was the motivator, as well as the glue that kept it together. As a publisher and producer, he nurtured the recordings of Hank Williams, the Everly Brothers and many other greats. Country Music has lost a true friend."

Survivors include his wife, Margaret; his daughter, Scarlett Brown of Los Angeles; a sister, Patricia Goodier of Salem, Oregon and two grandsons. Memorial donations can be sent to the Middle Tennessee Chapter of the Alzheimer's Association, Suite 406, 4230 Harding Road, Nashville, Tennessee 37205.

Thomas O'Dell Oates

Thomas O'Dell Oates, 26, a backup engineer at Woodland Sound Studio in Nashville, died April 25 of spinal meningitis and cerebral hemorrhage. He is the only son of veteran Nashville keyboardist and arranger Ron Oates. A memorial fund has been arranged through Sovran Bank and the American Federation of Musicians Local 257. Donations can be sent to AFM Local 257, 11 Music Circle North, P.O. Box 120399, Nashville, TN 37212-0399 or by calling (615) 244-9514.

Mary Lucinda Myers

Mary Lucinda, "Lu", Myers, 41, a Nashville artist and designer, died May 10 after a three-month bout with stomach cancer. She had worked at McConnell Graphics for the last several years and was instrumental in the art design of CMA CLOSE UP each month. She was a graduate of Harris School of Art which once operated in Nashville and also studied art in Italy. Her art designs appeared in many books and albums which she produced for the Benson Co. and the Homeland Publishing and Record Group. She is survived by her parents, John and Mary Myers of Nashville; two brothers, John William Myers Jr. of Nashville and Ray Kellam Myers of Cookeville, Tennessee.



BMI hosted a party in the Nashville office honoring Paul Kennerley for the steady stream of hits he's written recently. Gathered to celebrate Kennerley's winning streak (l to r) are BMI's Jody Williams, Kennerley, Alan Ryder, Irving Music; Emmylou Harris, wife of Kennerley; Irving Music's David Conrad; Brent Maher, producer of the Judds; and Roger Savine, BMI vice president.

— Photo by Beth Gwinn

JUNE

(* denotes birthdays)

- 1 ***JOHNNY BOND** (Cyrus Whitfield Bond); Enville, Oklahoma
*Pat Boone
Johnny Horton's "Battle Of New Orleans" is the number one pop song in America, 1954
- 2 ***CARL BUTLER**; Knoxville, Tennessee
First radio patent awarded to Marconi, 1896
- 3 ***HOMER LOUIS "BOOTS" RANDOLPH, JR.**; Paducah, Kentucky
Hank Williams' last show on "Louisiana Hayride", 1949
Donna Fargo tops the Country chart with "The Happiest Girl In The Whole U.S.A.", 1952
- 4 ***CHARLIE MONROE**; Rosine, Kentucky
***FREDDY FENDER**; San Benito, Texas
*Dennis Weaver
Alabama's first June Jam in Ft. Payne, Alabama, 1982



- 5 ***DON REID** (The Statlers); Staunton, Virginia
***VAUGHN HORTON**; Broad Top, Pennsylvania
Brenda Lee's "I'm Sorry" begins climb to number one on pop charts, 1960
"Urban Cowboy" premieres in Houston, 1980
- 6 ***ROSALIE ALLEN**; Old Forge, Pennsylvania
***JOE STAMPLEY**; Springhill, Louisiana
***GID TANNER**; Thomas Bridge, Georgia

- 7 ***TOM JONES**; Pontrypridd, Wales
***WYNN STEWART**; Morrisville, Missouri
***CLARENCE WHITE**; Lewiston, Maine
- 8 ***RAY MELTON**; Hampton, Georgia
***STEVE FROMHOLZ**; Temple, Texas
***VERNON OXFORD**; Benton County, Arkansas
U.S. forces authorized for combat in Vietnam, 1965
- 9 ***Les Paul**
*Cole Porter
Lorrie Morgan employed by the Grand Ole Opry, 1967
Wilma Lee Leary and Stony Cooper marry, 1941
- 10 ***F. Lee Bailey**
*Judy Garland
Willie Nelson has the best-selling lp, STARDUST, and single, "Georgia On My Mind", 1978
- 11 **WILMA BURGESS**; Orlando, Florida
Hank Williams debuts on the Grand Ole Opry, 1949
- 12 ***CHARLIE FEATHERS**; Myrtle, Mississippi
Tex Ritter inducted as Opry member, 1965
Jerry Lee Lewis' second record, "Whole Lotta Shakin' Goin' On", enters the charts, 1957
- 13 ***Dennis Locorriere** (Dr. Hook)
Country Music Foundation Library and Media Center dedicated, 1972
- 14 **FLAG DAY**
*Burl Ives
Fiddlin' John Carson records the first Country Music hit record, 1923
"Pop" Stoneman dies, 1968



- 15 ***WAYLON JENNINGS**; Littlefield, Texas
***TERRI GIBBS**; Augusta, Georgia
***LEON PAYNE**; Alba, Texas
***BLIND ALFRED REED**; West Virginia

- 16 ***BILLY "CRASH" CRADDOCK**; Greensboro, North Carolina
The Rouse Brothers record the first version of "Orange Blossom Special" in New York, 1939
Ray Stevens' GUITARZAN awarded gold album, 1969
- 17 **FATHER'S DAY**
***RED FOLEY**; Blue Lick, Kentucky
- 18 ***Paul McCartney**
Hank Williams climbs the chart with "Take These Chains From My Heart", 1953
- 19 Conway Twitty has a hit with "Slow Hand", 1982
The popular cartoon character Garfield first appears, 1978



- 20 ***CHET ATKINS**; Luttrell, Tennessee
***ANNE MURRAY**; Springhill, Nova Scotia, Canada
- 21 ***LEON EVERETTE**; Aiken, South Carolina
*Jane Russell
Johnny Cash's first single, "Hey Porter" is released, 1955
- 22 ***ROY DRUSKEY**; Atlanta, Georgia
***KRIS KRISTOFFERSON**; Brownsville, Texas
- 23 ***JUNE CARTER CASH**; Maces Spring, Virginia
Beatle Ringo Starr arrives in Nashville to record BEAUCOUP OF BLUES, a collection of Country songs, 1970
- 24 ***CONNIE HALL**; Walden, Kentucky
- 25 ***Carly Simon**
*George Orwell
- 26 Elvis Presley gives final concert, Indianapolis, Indiana, 1977
The Oak Ridge Boys make their chart debut with "Family Reunion", 1976

- 27 *PAUL KENNERLEY; Hoylake, Cheshire, England
Joe Maphis dies, 1986
- 28 *LESTER FLATT; Overton County, Tennessee
*GEORGE MORGAN; Waverly, Tennessee
- 29 George Jones scores a number one hit with "He Stopped Loving Her Today", 1980
- 30 Opryland's official groundbreaking takes place in Nashville, 1968
Vern Gosdin hits number one with "I Can Tell By The Way You Dance", 1984

JULY

- *JOHN LAIR; Livingstone, Kentucky
Alabama gives first paid performance in 1972 at Canyonland Park, Alabama
- *MARVIN RAINWATER; Wichita, Kansas
Deford Bailey dies, 1982
Jim Reeves' last recording session, 1964
- *JOHNNY LEE; Texas City, Texas
ELECTRIC HORSEMAN (Original motion picture soundtrack) awarded platinum album, 1979
- 4 INDEPENDENCE DAY
*CHARLIE MONROE; Rosine, Kentucky
First Willie Nelson Picnic, 1973
- 5 *HENRY D. "HOMER" HAYNES; Knoxville, Tennessee
The Amazing Rhythm Aces debut on the Country charts with "Third Rate Romance", 1975
- 6 *BILL HALEY; Detroit, Michigan
*JEANNIE SEELY; Titusville, Pennsylvania
- 7 *CHARLIE LOUVIN; Rainsville, Alabama
*DOYLE WILBURN; Thayer, Missouri
Waylon Jennings' "Amanda" hits number one, 1979
- 8 *"PAPA" LINK DAVIS; Van Zandt County, Texas
Uncle Dave Macon makes his first recordings for Columbia, 1924
Ervin T. Rouse dies, 1981
- 9 *EDDIE DEAN; Posey, Texas
*JESSE MCREYNOLDS; Coeburn, Virginia
*MOLLY O'DAY; Pike County, Kentucky



- 10 *JEFF HANNA (Nitty Gritty Dirt Band); Detroit Michigan
Tom T. Hall enters the charts with "The Year That Clayton Delaney Died", 1971
- 11 *John Quincy Adams
*Yul Brynner
Earl Thomas Conley's "Fire And Smoke" tops the charts, 1981
- 12 *BUTCH HANCOCK; Lubbock, Texas
Bill Anderson joins the Grand Ole Opry, 1961



- 13 *LOUISE MANDRELL; Corpus Christi, Texas
*BRADLEY KINCAID; Garrard County, Kentucky

- 14 *WOODY GUTHRIE; Okemah, Oklahoma
The Everly Brothers break up, 1973
- 15 *LINDA RONSTADT; Tuscon, Arizona
*COWBOY COPAS; Muskogee, Oklahoma
*GUY WILLIS; Alex, Arkansas

[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.]



JUNE 1990

- May National Association of Independent Record Distributors and Manufacturers (NAIRD) Convention / Opryland Hotel / Nashville, TN
- 2-3 Harlow 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
- 8 23rd Annual International Fan Club Organization Dinner and Show / Tennessee State Fairgrounds / Nashville, TN / Call (719) 962-3543 for details
- 9 Alabama's June Jam / Fort Payne, AL / Call (205) 845-1646 for details
- 9 International Fan Club Organization Brunch and Business Meeting / Nashville Marriott Hotel / Nashville, TN
- 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
- 24 Promenade of British Country / Royal Albert Hall / London, England

JULY

- 1 Fourth Good 'N Country Festival / Kent, England
- 6-7 Country Festival / Skjak, Norway
- 11-12 **CMA Board Meeting** / Broadmoor Hotel / Colorado Springs, CO
- 20-23 Americana '90 / Newark Showground / Nottinghamshire, England
- 30- Aug. 3 South Plains Third Annual Bluegrass Workshop / South Plains College / Levelland, TX / Call (806) 894-9611, ext. 277 for details

AUGUST

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

SEPTEMBER

- 1 Wohlen Festival / Wohlen, Switzerland / Call (615) 269-0856 for details
- 21-23 Jimmie Rodgers Jubilee / Kerrville, TX / Call (512) 257-2486 for details
- 22-23 Gstaad Festival / Gstaad, Switzerland / Call (615) 269-0856 for details
- 30- Sponsorship Strategies
- Oct. 2 Seminar / Hotel Inter-Continental / New Orleans, LA / Call (615) 321-4254 for details

OCTOBER

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



COUNTRY MUSIC ASSOCIATION

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

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Dumfries VA 22026



The Bellamy Brothers recently presented the Hard Rock Cafe in Houston with a custom made Washburn electric guitar, one of only three Bellamy Brothers models produced. At the presentation (l to r) are Howard and David Bellamy and Jamie Kaye, Hard Rock Cafe manager.
— Photo by Arlene Ritchie