

# Close Up

JULY 1990



- INSIDE**
- RECORD CROWDS AT FAN FAIR '90
  - ANNUAL TALENT BUYER CONFAB EXPANDED
  - UK WELCOMES ROUTE '90 CAMPAIGN

# Garth Brooks



**G**arth Brooks is living like tomorrow may never come. Every minute is packed with performing, visiting with fans, traveling or doing interviews.

In the last year, he's toured with Reba McEntire, George Strait, Clint Black, Ricky Van Shelton, Kenny Rogers, The Statlers and Holly Dunn.

"Because everything has happened so quickly I haven't forgotten where I came from. Within 10 months of moving here, I was cutting records."

His first single, "Much Too Young (To Feel This Damn Old)" sold more than 120,000 copies and went top 10. That was followed by "Not Counting You" which went to number one and "If Tomorrow Never Comes", named the Nashville Songwriters Association International Song of the Year and COUNTRY MUSIC PEOPLE's International Single of the Year.

Brooks current single, "The Dance" has shot up the charts, and the video was part of a TNN contest that garnered a record 20,000 entries in two weeks. And his self-titled debut album crossed over to the pop charts as well.


Quick success has left little time for his personal life.

"The biggest drawback has been not getting to spend time with my wife. It's tough on me but now she's flying out to where I'm at sometimes. But it must be harder on the band and their families. I'm not complaining though. It's a wonderful life."

A little more than a year ago, his first lp was released. During this year's Fan Fair, Brooks was surprised onstage during the Capitol Records Show with a gold album.

His new album, NO FENCES, is due out in August and includes several tunes Brooks wrote. The first single will be "Friends In Low Places".

"I feel like I'm in the eye of a hurricane. But when I walk into the studio and close the door behind me, it's like being in utopia. The first album was so meticulous. I didn't want to make any mistakes. The second one was wild. We just wanted to have fun."

And Brooks is definitely having fun. He said during an interview at Fan Fair, "You've talked to me at the happiest time of my life." 

## CONTENTS

SRO '90	3
Route '90	4
Back-To-Back Breakers Doug Stone	5
Horizon Alan Jackson	6
Fan Fair	8
I Write The Songs Even Stevens	12
Behind The Lens	14
Liner Notes Larrie Londin	16
Side Bar	18
Newsbreakers	18
International	19
Aircheck Bob Robbins	20
Update Newsline Signings Media On The Move Awards	22
Fact File	26
Datebook	28

# SRO '90 To Bring Changes To Annual Talent Buyer Convention

**C**hanges are in store for the hundreds of registrants expected to attend the Country Music Association's annual talent buyers confab in October. This year's event, renamed SRO '90 "Where The Buying Begins", will be held October 5-7 at the Stouffer Hotel in Nashville.

In explaining the convention's name change from Talent Buyers Entertainment Marketplace to SRO '90, derived from the well-known expression "standing room only", Joe Sullivan, co-chairman of the SRO '90 Committee said, "The name SRO is more in line with the everyday goals of the entire touring industry.

"We felt SRO best fit the style of the event, which is going to be based around filling seats in venues around the world."

Purely a buying and selling marketplace, SRO will offer an entire floor of exhibit areas at the Nashville Convention Center, adjacent to the Stouffer Hotel. Unlike past years, the exhibit areas will not be devoted exclusively to agents. Rather, such full-service exhibitors as record companies, light/sound suppliers, catering services, musical equipment suppliers, venues/clubs, ticketing companies and hotel chains will be solicited.

Also included in the event will be a gala opening cocktail reception, expanded showcases, a black-tie awards dinner and show, hospitality suites, round table discussions and seminars, which will offer registrants the opportunity to exchange ideas, explore new possibilities and discover profit-making alternatives. The educational sessions will be planned and executed by the International Country Music Buyers Association (ICMBA).

A quality production is being presented at this year's SRO '90 Showcases. Steve Moore, co-chairman of the SRO '90 Committee said, "This year's production will be much more elaborate, with emphasis placed on top quality staging, sound and lighting."

The SRO '90 Showcase will spotlight 21 major Country Music acts, more acts than have ever performed at any one of these events. Artists who will be showcasing at SRO '90 will be announced in CLOSE UP next month. Past showcase participants have included Alabama, Vern Gosdin, Tanya Tucker, The Judds, Steve Wariner, Suzy Bogguss, The Desert Rose Band, Vince Gill, Sweethearts of the Rodeo, Highway 101 and Lionel Cartwright.

Ten awards will be presented at the first annual SRO Awards Banquet and Show. "For several years we have bestowed an SRO Award to the talent buyer or promoter who has contributed the most to the advancement of Country Music," said Sullivan.

"This year, we decided to expand the awards to 10 categories, thereby awarding excellence in other areas significant to the development and promotion of Country Music." The 10 categories are Talent Buyer/Promoter; Touring Artist; Venue; Club/Theatre; Festival/Special Event; Support Services Company; New Touring Artist; Talent Agent; Artist Manager; and Road Manager.

Registration forms for SRO '90 will be mailed in late July to CMA members in the artist/musician, talent buyer/promoter and agent/manager categories. CMA members not in these categories who wish to obtain registration information should contact CMA's Special Projects Department, P.O. Box 22299, Nashville, TN 37202; (615) 244-2840.

Registration for CMA members is \$200, which includes all events. Non members eligible for membership in CMA may register for \$250, which includes all events plus a \$50 CMA individual membership.

Booth fees are \$400 for a 10'x10' area. The \$400 fee includes one complete SRO '90 registration and up to 10 exhibitor passes. For further booth information call Dave DeBolt at (615) 329-4487.

The tentative schedule for SRO '90 follows:

## **Friday, October 5**

Registration at Stouffer Hotel

Noon

SRO Expo '90 opens at Convention Center

6-7:30 p.m.

Opening Cocktail reception at Stouffer Hotel

8- 10:30 p.m.

Showcase 1 at Stouffer Hotel

## **Saturday, October 6**

10 a.m. - 6 p.m.

SRO Expo '90 open/Convention Center

10 a.m. - noon

Seminar/Stouffer Hotel  
sponsored by ICMBA

Noon - 2 p.m.

Lunch/Expo floor

2 - 4 p.m.

Showcase 2/Stouffer Hotel

7 - 8 p.m.

SRO '90 Awards Cocktail Reception/Stouffer Hotel

8- 10:30 p.m.

Awards dinner/Stouffer Hotel

10:30 p.m.

Hospitality Suites open

## **Sunday, October 7**

10 a.m. - 6 p.m.

SRO Expo '90 open/Convention Center

10 a.m. - noon

Round table discussion/Stouffer Hotel

Noon - 2 p.m.

Lunch/Expo floor

2 p.m. - 4:30 p.m.

Showcase 3/Stouffer Hotel

4:30 p.m.

Hospitality Suites open 

# ROUTE '90 ROCKS UK

*cma*  
COUNTRY MUSIC ASSOCIATION

## Close Up

JULY 1990  
Vol. XXV No. 7



George Strait arrives "Texas style" to make his UK debut at London's Dominion theatre in May. Strait was in the UK performing as part of CMA's Route 90 campaign.



While in the UK in May, George Strait (center) appeared on Channel 4's new Country Music tv series "Town And Country". Produced by Frontier Films, "Town And Country" is slated for release in the UK this fall. Joining Strait prior to the taping (l to r) are Martin Satterthwaite, director European Operations, CMA/London; and publicist Tony Byworth.



Joining Clint Black (second from right) after his debut UK concert at the London Mean Fiddler in May (l to r) are Paul Williams, RCA/UK; Brenna Davenport-Leigh, RCA/Nashville; and Lisa Anderson, RCA/UK. Black, along with Rodney Crowell, Rosanne Cash, k.d. lang and George Strait, were in London the last two weeks of May participating in CMA's Route 90 campaign.

**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  
Harris Press/Nashville

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.

Statements of fact and opinion are made on the responsibility of the contributors alone, and do not imply an opinion on the part of the officers, directors or members of CMA. Copyright 1990 by the Country Music Association, Inc. Materials may not be reproduced without written permission.

CLOSE-UP MAGAZINE (ISSN 0896-372X) is the official monthly publication of the Country Music Association, Inc., 7 Music Circle North, Nashville, TN 37203-4383. (615) 244-2840. Available to CMA members only. CLOSE-UP's subscription price of \$12.00 per year is included in membership dues. Second Class postage paid at Nashville, Tennessee. **POSTMASTER:** Send address changes to CMA CLOSE-UP, P.O. Box 22299, Nashville, TN 37202-2299.

# BACK-TO-BACK BREAKERS



## Doug Stone

- ★ Doug Stone's first single, the heart-breaking ballad "I'd Be Better Off (In A Pine Box)", soared to number four on the charts, making it the highest debut single in the past year. Fans finally knew what CBS Records' had been saying for months - America was ready for a new Stone Age.
- ★ MUSIC ROW magazine reviewer Bob Oermann said of "I'd Be Better Off . . .": "Exquisite Country-boy pain. A magnificent vocal. The best weeper I've heard all year."
- ★ Stone says he doesn't mind the long hours associated with a recording career. "Fear of failure makes you push that much harder. The people who fear failure are the ones who will work twice as hard as those who think they've got it made. I told CBS I'd work as hard as they'd let me, and they're taking me at my word. I do all I can and let the rough side drag."
- ★ With good looks and piercing brown eyes, 34-year-old Stone is garnering plenty of attention from female fans. "I'm nothing but a flirt anyway," he says with a laugh. "I love flirting with women."
- ★ Stone performed at the CBS Records Show at Fan Fair and signed autographs. "Coming to Fan Fair and people knowing who you are is amazing. This is my first Fan Fair, and I had this preconception of what Fan Fair looked like - a football field with lots of booths - and it's not that way at all."
- ★ Stone's self-titled debut album was released in early April. On the strength of his debut single, the lp has been in the top 15 of the Country charts for about two months. Stone's second release, "Fourteen Minutes Old", shipped June 11. He will be opening dates for Ricky Van Shelton, Reba McEntire and K.T. Oslin in late summer and early fall.

## CMA Awards Show Tickets On Sale


**T**icket orders for the "CMA Awards Show" were mailed to CMA individual and organizational members on June 25. The two-hour CBS special will emanate live from the Grand Ole Opry House on October 8.

If you haven't received your awards show order form by July 9, please call the CMA Special Projects Department at (615) 244-2840. The deadline for returning the order is August 13. Any orders received after the deadline can only be accommodated on a space available basis.

This year, patron tickets are \$250 each in preferential seating areas. Regular tickets are \$125 each and will be assigned on a first come basis, with preference given to CMA organizational members. Most seating will be in the lower balcony levels. Patron and regular tickets include the post awards party.

CMA members may order a maximum of either two patron or two regular tickets. CMA members who order either patron or regular tickets may order an equal number of show only tickets for \$50 each, which does not include the party. Show only tickets are in the upper balcony. No tickets are available for just the post awards party.

Groups desiring to be seated together must return their orders in the same envelope with the request indicated on each individual order form. Order confirmations will be mailed to members by August 20.

If your address has changed, please notify Janet Bozeman or Diane Jackson in the CMA Membership Department at 7 Music Circle North, Nashville, TN 37202. 



Danny and Barbara Davis visit with CMA's Jo Walker-Meador during a recent mixer in Branson, Missouri. The gathering was held to show CMA's appreciation to the Branson community for its efforts in promoting Country Music. Branson plays host to 23 concert venues that comprise 41,000 seats.



# Alan Jackson



"I'm not a very public person," Alan Jackson admitted shortly after boarding his bus in the Fan Fair parking lot to get a break from the thousands of screaming, adoring fans clamoring to get a glimpse of him. "I like people - but I'm a bit shy around a crowd."

Public life is definitely breaking him of that. This blond, blue-eyed sensation who personifies the "Marlboro Man" image recently joined the ranks of such fellow Country heartbreakers as Clint Black, Garth Brooks and Randy Travis, causing shrieks and swoons from female fans young and old alike. The wholesome good looks and down-home Country style definitely convey a certain image, but adoring fans might be surprised to find the personality that lies underneath. Pleasantly surprised, in fact.

A quiet manner compliments the striking good looks, and his blue eyes twinkle as Alan offers up a good-natured smile or a joke. "I'm a romantic," he admitted. "I'm probably pretty emotional for a man, I guess. And I'm definitely a dreamer."

The Southern native understands the power of dreaming - it's what brought him from a regular life in his hometown of Newnan, Georgia into the bright lights of Nashville, where he is currently making a name for himself as Arista Records' first Country artist.

"Originally, I was a little bit worried about whether Arista would be able to adapt to Country or not. But now that I've

gotten to know them, and things are starting to go well for us, I'm probably more excited about being on their label than I would be with any other.

"They're a smaller label as far as roster, so you get a lot more attention. I feel I'm better off with Arista than anywhere else," Alan explained.

Ten years ago, signing a record deal was little more than a distant dream for Alan. He held several different jobs, but could never stick with them for longer than two years at a time, something he himself terms the "two-year burnout".

"Growing up in a little town, there weren't a lot of opportunities except the standard kind of things like going to high school, college, getting married, having kids and getting a job. I tried to follow that, but I kept getting tired of whatever I was doing.

"Every time I'd get frustrated, I'd come back to the idea of music and think, 'Boy, that looks like something I'd really like to do for a living' . . . but it just seemed out of reach. At that time, I'd never been to Nashville. I'd hardly ever even been to any major concerts," Alan explained.

As sheltered as that smalltown upbringing may have been, it served Alan well in some aspects. Like in the strong work ethic he developed by holding down jobs from the time he was 12.

"By the time I was 15, I had saved up \$3,000 from working, and I bought my first car and paid cash for it. I

was stingy from 12 to 15," Alan laughed. "I worked part time at a barbecue restaurant, and I'd bring all that change home and roll it myself, and put it away in a cigar box."

Being the only boy growing up in a five-woman household, Alan invariably got a lot of attention. His father, who he describes as "a real quiet man", had a strong influence on Alan's life.

"My father worked all the time. He never made much money at all, but every dime he made went back into raising the family. He didn't go hunting with the guys, or buy toys for himself. And I never saw him complain," said Alan.

Those strong family ties are evident in Alan's music. He wrote or co-wrote all of the songs on his album, *HERE IN THE REAL WORLD*, and he first honed his writing skills at a marina job he held one summer while his wife made a temporary move for a job. His songs spin tales of broken romances, elusive loves and family values, some being autobiographical. Growing up in the South, he admits, had a definite effect on his music.

"Traditional Country Music through the years, at least some of it, has always been from the South. I don't know if it's the way we're raised down here, or if that has an effect on the way you sing or write songs. I grew up in a moderate family, though, and it's almost like I grew up the way people did 30 or 40 years ago. And I think that comes through in my writing."

Writing is something Alan takes very seriously, realizing how important it is to the nature of the business.

"To me, it all boils down to the song. And I think that's why people like Clint (Black), Garth (Brooks) and I are coming through and having some success now, because we have solid songs that are our own to begin with," Alan said.

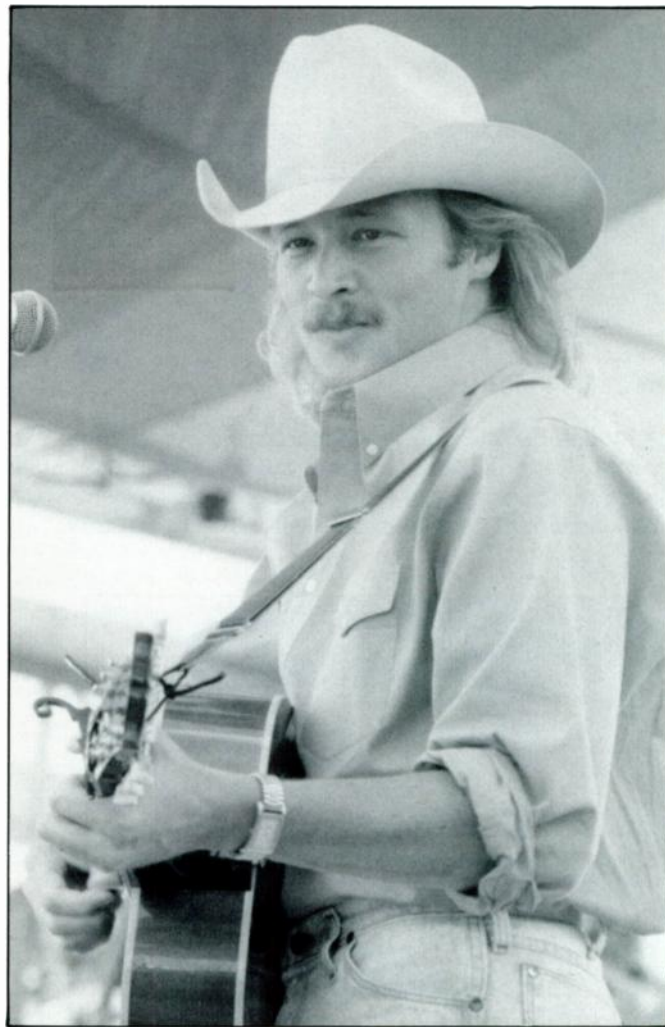
Alan first gained attention in Nashville through his songs. His wife Denise had met Glen Campbell in an airport and told him about Alan's desire to get into the business, which yielded that all-important first contact. That contact led to a publishing contract for Alan, bookings for a band he'd put together, and eventually, his signing with Arista. None of which came without a fair amount of struggling first.

When he first arrived in Nashville, Alan went straight to the Stratus Bass Boat Plant, where his former boss at the marina had lined up a job interview for him.

"I walked into that big, old metal building, and it was about 130 degrees in there. I got a whiff of those fiberglass fumes, and said to myself, 'Man, I sure don't want to work here if I can help it.' That same day I was driving down Briley Parkway, and there was the Opryland Hotel office. So I stopped in and filled out an application."

Alan got a job working in the TNN mailroom, and he stayed there for nearly a year until his music career took off. Four years later, he's appearing on shows for the network he used to work for, enjoying the success of a number one record, ("Here In The Real World"), and embarking on what will be perhaps the biggest challenge of his life - parenting. His wife Denise had a baby girl on June 19.

The latest addition to the Jackson family is likely to grow up amidst the pressures and hype of public life, if Alan's success continues to grow. How will he handle the added responsibility of being a parent?




*New country sensation Alan Jackson delivers a warm-hearted performance during the Arista Records Show.*

"I guess I'll just have to raise her the best way I can, and if I do a good job, and give her the right values and all, she will be able to adapt to anything.

Looking back on his own childhood Alan said, "My parents raised us to be successful at whatever we do. I don't know what they did - I wish I knew - but somehow they've instilled in all their children a desire to please people. I hardly ever got a spanking growing up because they raised us where you didn't want to let them down. I think that has something to do with why you end up wanting to entertain . . . because you're wanting to please people," said Alan.

Judging by Alan's reception at Fan Fair and venues all over, it looks as though he's definitely a crowd pleaser. And it also looks as though Nashville may have cured his "two-year burnout".

Says Alan, "I think the music business will keep my attention because it's one career that you never completely get control of. Every time you put a record out, it's a challenge. It's a challenge to write a song, and to entertain the crowds . . . it's something you can't ever get control of. There's no other business like it in the world." 

— Lorie Hollabaugh

# FAN FAIR: A COUNTRY MUSIC LOVER'S FANTASY

By Tuesday at 2 p.m., Fan Fair officials were turning away people wanting to buy tickets because the Tennessee State Fairgrounds was at capacity with 24,000-plus registrants, making it one of the largest crowds in Fan Fair history.



Lorianne Crook interviews Clint Black during Fan Fair at the Tennessee State Fairgrounds. The June 6-9 episodes of "Crook & Chase" emanated from the event.



Ricky Van Shelton performs his current single "I Cried My Last Tear For You" during the packed CBS Records Show on Tuesday night.



Warner Bros. artist Travis Tritt gives an energetic performance, stirring up even more heat at Fan Fair.

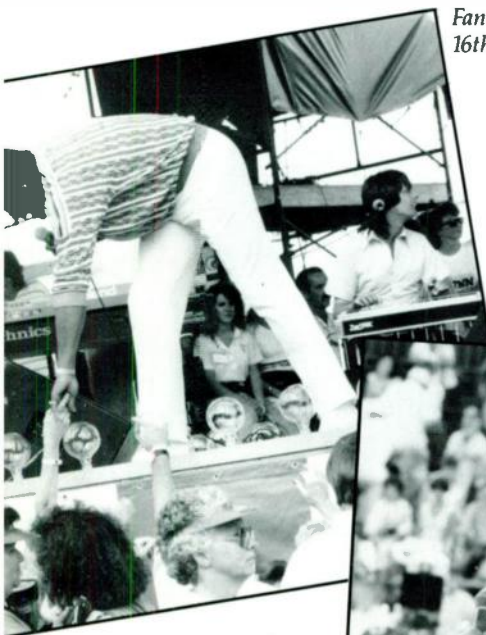


Garth Brooks gives a tearful thank you to the fans after receiving his first gold album during the Capitol Records Show.





Fan Fair mainstay Charley Pride keeps in touch with his fans during the 16th Avenue Records Show.



## FEEDING FAN FAIR FANS

**S**ome things never change - fans still get sunburned and still get hungry.

Every year the Odessa Chuckwagon Gang from Odessa, Texas serves up authentic barbecue lunches on the Wednesday and Thursday of Fan Fair. One day, its brisket, with side orders of pinto beans, coleslaw, bread, onions, pickles, iced tea and coffee. The next day they serve sausage and ham with the same accompaniments.

This year as in years past, the food line meandered from the serving lines down the hill, past the exhibit halls almost to the entrance of the grandstand show area. Some fans waited in line over two hours for a plate.

### GROCERY LIST TO FEED A HUNGRY FAN FAIR CROWD FOR TWO MEALS:

- 10,700 pounds of boneless round beef
- 6,000 pounds of sausage
- 6,000 pounds of ham
- 3,200 pounds of beans
- 150 gallons of barbecue sauce

### Needed:

- 4 bean pots (holding 250 pounds each)
- 37 barbecue pits
- 7 cords of oak wood
- 100 Chuckwagon cooks and servers

### Serves:

- 33,000 hungry fans

Who are the people who take such pride in their barbecue?

They aren't professional cooks. Most of the men hold oil-related jobs, the mainstay of the Odessa-Midland economy. They volunteer their time and pay some of their own expenses to be a part of the elite organization. The no-glamour job means hard work. Some of the Chuckwagon Gang members sported bandaged fingers and blisters from serving thousands of people and standing over roaring fires and pots boiling with beans. But most agree, it's worth it. And when they can, the men in the dark gold jumpsuits watch portions of the mainstage shows.

The Odessa Chuckwagon Gang tradition goes back 50 years. Thirty-three businessmen who were members of the Odessa Chamber of Commerce discussed how to "sell" Odessa. The Odessa Chuckwagon Gang was born that day and has spread the fame of Odessa and Texas barbecue around the world. **Cu**

— Photos by Alan Mayor



CMA Female Vocalist of the Year Kathy Mattea shows gratitude to fans at the PolyGram Records Show.

Helping to kick off Fan Fair, Mac Wiseman entertains the crowd at the Bluegrass Show on Monday night.



Actor David Keith and up-and-comer Robin Lee share a laugh backstage at the Atlantic Records Show.

# FAN FAIR HIGHLIGHTS

Roy Rogers surprised a packed crowd at the RCA Show with an appearance and announced he was working on a new album for the label, including duets with such RCA acts as Restless Heart, The Judds, Clint Black and K.T. Oslin.

Fan Fair hunks – George Strait and Randy Travis along with up and coming artists Clint Black, Travis Tritt, Vince Gill, Alan Jackson and Garth Brooks – seemed to generate the longest autograph lines.

Barbara Mandrell signed autographs for several hours while a man in the next booth held an electric fan to help keep her booth cool. To show her appreciation, she autographed the megaphone she used while in her booth.

The International Fan Club Organization (IFCO) hosted its 23rd Annual Dinner and Show on Friday during Fan Fair. The show was emceed by Lee Arnold of Mutual Broadcasting. Roy Clark was surprised with the 15th annual Tex Ritter Award in recognition of a lifetime of outstanding contributions to Country Music.

Wayne Newton brought his Las Vegas show to Nashville to treat Fan Fair fans, giving up \$150,000 in show dates. A ticket to see the king of the Las Vegas showrooms is often almost \$100 per couple.



MCA recording artist Patty Loveless becomes one of the crowd while signing autographs at her booth during Fan Fair.



Country-rocker Charlie Daniels saws away on his fiddle during an evening performance of the CBS Records Fan Fair Show.

Legendary ente  
Fan Fair Show  
Joining Rogers  
project; Randy  
ville; RCA arti  
Weston, RCA/I

Las Vegas showman Wayne Newton waves to cheering fans during Friday's Curb Records Show.



Approximately 20,000 people look on as Waylon Jennings' debut single for Epic Records, "Wrong". The CBS Records the largest crowd of any label show in Fan Fair's 19-year hi  
Photo by: Beth Gwinn



Country heartthrob Roy Rogers appears backstage at the RCA Records booth to announce plans for an upcoming album on the label. To the right are Stan Moress, talent coordinator for the show; Joe Goodman, RCA/Nashville; Joe Galante, RCA/Nashville; and Jack L. Black, RCA/Nashville. Photo by: Don Putnam

Country heartthrob Randy Travis performs to a packed audience at Fan Fair's Warner Bros. Records Show.



Performs his show at the arena.

Randy Travis fans seemed the most persevering, staying in autograph lines for almost eight hours. One woman collapsed in line, and the first aid team told her she might have had a slight heart attack and should be taken to an emergency room. The fan refused to leave her place in line. Many stayed in line through Travis' performance on the Warner Bros. label show on Wednesday, preferring a personal autograph over seeing him sing.

Fans bought more albums, cassettes and cds by Travis Tritt than anyone else at the Tower Records Shop at Fan Fair. Alan Jackson, Garth Brooks, Clint Black and Doug Stone were the runner up record sellers.

Connie Chung mentioned Fan Fair on her show "Saturday Night With Connie Chung" before rerunning a segment on Randy Travis on June 2. PEOPLE magazine's Jane Sanderson interviewed fans for a feature story on the week, and more than 300 journalists attended Fan Fair including CNN, The Washington Post, "Entertainment Tonight" and reporters from Japan, Switzerland, Canada and Germany among others.

Charlie Daniels may have set a penmanship record. During one Fan Fair stint, he signed 750 photos in an hour, each personalized to the fan who requested one.

The CBS Show on Tuesday night took home the Packed House Award. Fan Fair officials estimated almost 20,000 people filled the bleachers to overflowing to see Shelby Lynne, Les Taylor, Zaca Creek, Waylon Jennings, Charlie Daniels, Doug Stone and Ricky Van Shelton.

Mark your calendars. Next year's Fan Fair will be June 10-16. 



Doug Stone gets a request from a fan at an autograph session at the CBS Records booth.



## Even Stevens

*When you're in love with a beautiful woman, you watch your friends  
When you're in love with a beautiful woman, it never ends.  
You know that it's crazy, you ought to trust her.  
Then somebody hangs up when you answer the phone.  
When you're in love with a beautiful woman, you go it alone.*

**T**hose familiar words haven't escaped the ears of many. It was 1979, the year the Shah left Iran, Three Mile Island experienced one of the world's worst nuclear accidents and Sally Field received an Academy Award for Best Actress in "Norma Rae". And in the midst of it all, Dr. Hook was swarming the airwaves with "When You're In Love With A Beautiful Woman", a song that eventually earned the group gold and platinum albums in 13 foreign countries and the U.S.A.

Even Stevens, the writer of that song hadn't been in Nashville but seven years, and already, he'd penned that song of a lifetime.

It's been 18 years since Even, armed with \$40, four songs and a hunch that he might find success as a songwriter, moved to Nashville from his native Ohio. Many times after coming to Music City he could have given up his dream and gone back home to study

his first love - art.

But today, he's been elevated to the status of a seasoned pro. Having written nearly 1,500 songs, the multi-talented Even claims 20 BMI Country awards, 13 pop awards and eight million-air awards - more than *any* songwriter.

He received BMI's 1980 Song of the Year for "Suspicious" as well as a Grammy nomination for "Drivin' My Life Away". And in 1983, ASCAP awarded him Song of the Year for "Love Will Turn You Around" by Kenny Rogers. In 1989, Even scored a number one hit with Ricky Skaggs' "Lovin' Only Me", which he co-wrote with Hillary Kanter, as well as the top 10 adult contemporary hit "Crazy In Love" (co-written with Randy McCormick) by Kim Carnes.

Already this year, he's picked up chart toppers with the Oak Ridge Boys' "No Matter How High" and Lacy J. Dalton's comeback single "Black Coffee", to name a few.

The son of a preacher, Even grew up around people who more times than not expected him to be righteous and judgmental; therefore, he says he lived a loner kind of existence. "But I was always into music. My grandfather was a vaudevillian, my father studied opera and my sister played the organ."

But, he said, "I never really expected to be a songwriter. In fact I got into songwriting just as a fluke" After graduating from high school, Even enlisted in the United States Coast Guard, and soon was stationed in California as a Morse Code operator. "On those long nights on radio watch I would write poetry, and on the weekends I'd play San Francisco folk clubs."

Even moved back to Ohio after serving his four years in the Coast Guard, and was about to enroll in the Dayton Art Institute to study graphics arts when an uncle from Nashville called and said he'd heard Even had written some songs. "He said, 'Come on down and I'll introduce you to some people.' So I borrowed \$40 bucks from my neighbor and drove my Jeep down here."

His first night in Nashville Even met Webb Pierce while he was waiting for his uncle to finish a gig he had at Pierce's Demon Den club. "I was sitting back by the bathroom in a

booth, playing a guitar that had been sitting there. Webb Pierce walked by and said, 'That song would be perfect for my daughter to record. I'd like to publish that.'

"So we went down to his office, and we put the song down on tape. He pulled out a publishing form, and I signed it. That was my first night in Nashville. I thought, 'This is easy!'"

But Even didn't get a song recorded for five years.

He did get trickles of encouragement. "Chuck Glaser of the Glaser Brothers, and some people at Tree took an interest in me, and I'd sell them my publishing rights on a song-to-song basis."

"I had to take jobs at the airport in the parking lot and all kinds of stuff to survive, but I just had to see if I could make it." For almost two years he lived in his Jeep on the streets and alleys of Music City. "I depended on the kindness of strangers," he said with a laugh.

So did he ever think he'd be as successful as he is?

---

**“I’ve got a theory about writing songs: if you try to follow a trend, by the time you get it written, demoed, cut and out, that trend is over with.”**

---

"I remember going into Tree and seeing BMI awards there, and I thought, 'If I could just win one of those and make \$10,000 I'd be happy, and that would be enough, and I could say I did it.'"

"I never looked beyond that and never thought songwriting would be my life's work . . . but I wanted to get a BMI award. Basically, that's what I was shooting for."

Even considers himself a progressive songwriter. "Those 'everyday' people listening out there in America aren't thinking in terms of music types. They just want to be moved and entertained with something fresh and new. I find myself in contact daily with new songwriters, and what I find are writers influenced not only by George Jones and Loretta Lynn, but also by Eric Clapton and Carole King - not only by the Statler Brothers, but also by the Beatles!"

"And their songs reflect it. Our musical heritage is so diverse, I find it silly to try and pigeonhole it. There's room for it all.

"I have nothing against traditional Country Music, but I've always felt that Country Music is the only form of music that really resists change. Pop music changes all the time. Jazz is progressing all the time. But Country Music always wants to revert back to its roots and stay there.

"I didn't set out to change Country Music, but when Eddie Rabbitt, David Malloy and I started making records back in the 70s, we kind of did change a lot of things. It wasn't that we were trying to change, it's just that we were doing what we felt, and people liked it.

"Our music was very progressive for the times. Today, you hear the term 'new traditionalists', and I welcome it because whenever people in the business start labeling the music, you know that a big change is on its way."

Even refers to the current single "Black Coffee" as a good example of what he's trying to accomplish in his songwriting, which is "to write things that expand the audience for Country Music."

"'Black Coffee' went on VH-1, and they saw a dramatic sales increase on Lacy J. Dalton. To me, that says there are people out there who aren't 'Country Music fans' that really like that song. And it's a very base song, but it's got some progressive things to it. That's the kind of music I want to get out there because I feel it appeals to younger audiences and the broad spectrum."

While the Country industry seems to rotate in cycles - traditional, progressive, traditional . . . etc., Even doesn't let what's going on at a specific time dictate to him the kinds of songs he writes. "I've always, luckily, had a pretty consistent string of hits during the years. I've had times during the real traditional period that it's kind of slacked off for me, but I made a conscious decision and said, 'I can either try to write real traditional songs, which I don't really enjoy doing unless they come natural to me, or I can write what I feel and wait it out'.

"I've got a theory about writing songs: if you try to follow a trend, by the time you get it written, demoed,

cut and out, that trend is over with. 'Cause it takes a long time to get a song from the moment of writing it to on the air. If you're lucky, if you're very lucky, it gets on the air.

"There are certain topics in traditional Country Music that pretty much are the standards - lost love, falling in love, drinking, cheating. You can only write so many of those songs 'til there's nothing much left to say.

"The hardest thing to do when you write a lot of songs is to impress yourself, and to say something in a way it's never been said. To me, there are two kinds of writers: there are rhymers - people that rhyme words - and there are people who write about real human emotions. The hardest thing to do is write about those things 'cause no one likes to expose their human frailties.

---

**“I have nothing against traditional Country Music, but I’ve always felt that Country Music is the only form of music that really resists change.”**

---

"But it seems like my biggest songs have been about that. Like 'When You're In Love With A Beautiful Woman' was about jealousy and admitting that I was jealous about guys wanting my girlfriend. 'Suspicions' was about that, too.

"I've written probably 80 percent of those other songs to get to those kinds of emotional songs because they don't come that easy. I had a talk one time with Kenny Rogers, and he felt, to paraphrase him, that people like to hear someone like a Kenny Rogers who is so famous and seems to have everything have those same kind of feelings they have. I know when I was just a listener instead of a songwriter I bought records because they said something to me that I felt and relate to."

So what song has Even written that says the most about him as a person?

"That's a tough one. I think possibly 'Crazy In Love', even though a lot of people don't know that song yet." Kenny Rogers and Conway Twitty have both just recorded the song for release on their upcoming albums.

*I miss the days when we were crazy in love.*

*When you weren't so sure of me,  
And I had my little jealousies.  
Bring back the days when we were crazy  
in love.*

*I want to feel that way again.  
Remember when, we were crazy in love.*

"That song to me says a lot. It's about missing the way it was with someone. You know you are still in love with them and still care for them, but you'll never feel the way you felt at

*(continued on page 21)*

## Even Stevens Factfile

### Song credits:

"Drivin' My Life Away"  
"Love Will Turn You Around"  
"I Love A Rainy Night"  
"Black Coffee"  
"Suspicions"  
"Step By Step"  
"When You're In Love With A Beautiful Woman"  
"Lovin' Only Me"  
"No Matter How High"

### Some of his co-writers:

Hilary Kanter, Eddie Rabbitt, Shel Silverstein, Paul Davis, J.D. Souther, Kenny Rogers, Paul Overstreet, Thom Schuyler.

### Artists who have recorded his songs:

Kenny Rogers, Roger Miller, Kim Carnes, George Jones, Joe Cocker, Brenda Lee, Marilyn McCoo, Ronnie Milsap, Dr. Hook, Dolly Parton, among others.


### Producer credits:

Englebert Humberdinck, Stella Parton, Wood Newton, Hillary Kanter, Zella Lehr and Eddie Rabbitt.

### Discovered:

Songwriter Thom Schuyler when Thom was doing some carpentry work on a studio being built for Deb/Dave Music.

### In the Movies:

"I've had a lot of really successful songs in a lot of really unsuccessful movies." 

---

*"When You're In Love With A Beautiful Woman" by Even Stevens © 1978 Screen Gems/EMI Music Inc.  
"Crazy in Love" by Even Stevens and Randy McCormick © 1983 Screen Gems/EMI Music Inc.  
All rights reserved. International copyright secured.  
Used by permission.*

Cabin Fever Entertainment, in agreement with Scene Three Productions, will market a new Charlie Daniels video, "Charlie Daniels: Home Folks and Highways". The documentary, which features live concert footage of The Charlie Daniels Band and a behind-the-scenes look at life on the road with the legendary performer, will be released in August.

Garth Brooks' latest video, "The Dance", is a performance piece that features inserts of famous people who are now deceased. The clip was shot in Nashville by Marc Ball and John Lloyd Miller for Scene Three Productions.

Maura O'Connell's homeland of Ireland was featured in her latest video, "Helpless Heart". The Warner Bros. artist's clip was produced by Acme Pictures Inc., and was produced by Joanne Gardner and directed by Bill Pope.

New recording group Pirates of the Mississippi take an old Hank Williams Sr. standard and give it modern flair in their latest video for "Honky Tonk Blues". Filmed at Scene Three Studios, with John Lloyd Miller producing and Larry Boothby directing, the clip is set in an old warehouse.

Calver City, CA is the location of new MCA recording group McBride and The Ride's video, "Every Step Of The Way". The song is from their debut album, BURNIN' UP THE ROAD. The clip was filmed by High Five Production, with Martin Fischer producing and Jerry Simer directing.

Shenandoah continues to go the EXTRA MILE with their latest video for "Next To You, Next To Me". The clip was shot in Muscle Shoals, AL, by Scene Three Productions with Kitty Moon producing, and Larry Boothby directing.



Capitol recording artists the Gatlins and the cast for their new video, "Boogie & Beethoven" look on as Scene Three director Marc Ball explains the next shot. "Boogie & Beethoven" involved constructing two different stages inside Scene Three's studio in Nashville.

A Texas dance hall is the setting for Benny McArthur's latest video, "Lost In The Shuffle", from his self-titled album on CBC Records. Produced by Allen Van Dix and Benny McArthur and directed by David Leavell for Texas Video and Post, the clip was filmed at the Bluebonnet Palace in Selma, Texas.

Step One Records' artist Dawnett Faucett's latest video "Slow Dancin'" was shot on location in Hendersonville, TN. The video was produced and directed by Kenny Kiper of Kenny Kiper Productions.



The Sweethearts of the Rodeo recently completed work on the first video from their new BUFFALO ZONE lp. On location during the making of the "Como Se Dice (I Love You)" video (l to r) are George Flanigen of Deaton/Flanigen Productions/Nashville; and Kristine Arnold and Janis Gill of Sweethearts of the Rodeo.



Newly signed Epic recording artist Waylon Jennings recently completed work on his debut video for the label, "Wrong". The clip, which incorporates conceptual skits, takes a humorous look at how situations which appear right can turn out "wrong". The video was produced and directed by Deaton/Flanigen Productions.

— Photo by Beth Gwinn.



*The Statlers – (l to r) Jimmy Fortune, Don Reid, Phil Balsley and Harold Reid – came to Nashville to tape their newest video, "Small, Small World". The comical video was produced by Jim Owens Companies.*

— Photo by Kathy Gangwisch



*Kathy Baillie and Michael Bonagura – Baillie And The Boys – played out several "perfect" settings for their current single/video "Perfect". The background of this scene is a peaceful old house outside of Columbia, Tennessee. "Perfect" was directed by Dave Bridges and produced by Kimberly Lansing.*

# Larrie Londin

**E**very time Larrie Londin's phone rings, he's amazed. Why? Because nine times out of 10, the person on the other end wants to book him for a session.

Forget the fact that he was signed to Motown Records at 15, played on records for acts such as The Supremes, The Temptations and Marvin Gaye, toured with the likes of Elvis, Rodney Crowell and Chet Atkins, and has spent the last 20 years working sessions for scores of artists in every style of music. It still amazes him.

"You're only as good as your next phone call," Larrie said, "and I feel as though what I did yesterday doesn't have any bearing on how I'm going to play tomorrow. So the calls I get and the calibre of people who want me for sessions still amaze me.

"If someone writes a song and hires me to play on it, and I don't play well for them, then all the stuff I did for Elvis and Motown doesn't help that person one bit. How good am I for *them*? That's how you want to be . . . you want to keep on being good for the people who hire you."

That commitment to excellence has kept Larrie Londin achieving for over three decades, whether he was laying hardwood floors, washing dishes, or singing and playing drums in a band he joined when he was 15. Born in Norfolk, Virginia but raised in the Miami/Ft. Lauderdale, Florida area, Larrie worked from the time he was 8 years old to help support his family.

Searching for a ticket to a better life, he started to learn boxing while he was in school. "Boxing was very important to me. I thought it would be my way out," Larrie revealed.

"I bodyguarded this Cuban boy in school named George Florido. He was this little, teeny boy who played the drums in clubs, and I was on the boxing team at school, so I protected him. He used to play these clubs where people would beat the hell out of him just because he was small and Cuban, so as a friend, I went along and kept him from getting beaten up. And that's how I first got interested in playing the drums."

It was at Larrie's next job that he was able to pursue that interest. Washing dishes in a nightclub, he decided one night that playing the drums was what he really wanted to do, so he tried it.

"Actually, what I most wanted was to be a singer. I was the next Elvis Presley . . . I was going to be Elvis. But it paid more to play drums than to wash dishes, and the drums got me on stage. And they liked my drumming, so I told them I'd play drums if I could sing a couple of tunes at night," said Larrie.

The Headliners, a group in which Larrie was the lead singer and drummer for years, formed out of that first association. Larrie and the other members of the rock'n'roll showband left Florida for Detroit because the alcohol board was on their case for being underage and playing in bars.

In Detroit, the band was signed as staff musicians to



Motown Records, and they began playing on records for Motown artists like The Supremes, Marvin Gaye and The Temptations.

"It was a group effort back then, making records. You'd make a track, then people at Motown would write songs to the tracks, and whoever was in the room at the time maybe sang a backup on it. You'd get the secretaries in there, and just anybody who could hold a tune, and everybody sang backup on the track. But the lead would be The Four Tops or whoever was singing, so everybody contributed. To this day, I love that - I don't get to do it anymore, but I loved it.

"My sound was more or less a black sound," Larrie explained. "They said I sounded like James Brown. Singing falsetto put me in the category of the Temps, James and Frankie Vallie - all tremendous singers. I liked that, and I felt very loyal to The Headliners. Originally I was given a contract by Atlantic Records to leave the group, but I didn't want to leave. I like being part of a team."

That "team", as he aptly termed it, played on Motown records for nine years, including on some of their own. Their single, "We Call It Fun" went to number 25 on the pop charts. They played all styles of music, from rock to Vegas-lounge stuff to R&B, and in some very unusual places.

"In the 60s, you did whatever it took to make you different from other rock bands, whether it meant swinging from trapezes while playing your instruments, riding on unicycles or bikes, or whatever. The venues were much smaller then, too, usually clubs or high school auditoriums.

"We were a very versatile band. We didn't concentrate on one particular style - we just played it all. And since the song was what was most important, we just played what fit the song."



That versatility helped Larrie make the transition to Nashville and the Country scene after Motown decided to move its headquarters to L.A. Larrie had made a valuable contact in Chet Atkins, and decided to send out cards to him as well as other contacts in the business to try and get another gig. He had first met Atkins, Boots Randolph and Floyd Cramer at golf tournaments where The Headliners played.

Atkins had sat in with The Headliners a few times, as had Randolph, and Atkins made Larrie an offer to come to Nashville and work with them on the Festival Of Music tour. So Larrie made the move to Music City and began playing drums for the trio.

"It was kind of a contrast for me, coming from the music I was into to Country. And I found out when I got here that I actually wasn't working for Chet, I was working for Boots. And he and I didn't get along so famously, so I quit the Festival Of Music and went to work for Jerry Reed and Glen Campbell on their 'Goodtime Hour' every week."

At the same time, Larrie also took a night gig at the Carousel Club in Printer's Alley. He worked both jobs, afraid that one or both might slip out from under him.

"Working at the Carousel was my security blanket. For three years, I was afraid to give up the nightclub job, because I felt like the sessions wouldn't be a permanent thing. I felt like it was going to drop out from under me. So I kept the club gig as a security thing, and played sessions during the day. Finally, I physically just couldn't handle it, I had to quit the Carousel," Larrie said.

Nashville songwriter Larry Henley, who knew Larrie from the early days in Motown, remembers the days when he would appear at The Carousel. "He was a really good singer. But he also did comedy, and impressions. He was really funny - a very good entertainer," said Henley.

Session work didn't come easy to Larrie at first. His style of playing was different than the music coming out of Nashville at that time, and he decided maybe he wasn't right for the "Nashville Sound".

"I kept wanting to go home because I wasn't working at

my craft. I'd made records all my life, so I knew that's where I needed to be. But I played too heavy for the music that was being done. It was stick and a brush, and I played a very large backbeat. So it wasn't advantageous to the music at that time. I wanted to leave, but Chet told me I needed to stay.

"Chet is such a sensational man. I've never known anyone in my life of that stature that has that much love and cares about other musicians. He saw something in me that I couldn't see, and he encouraged me to stay. So, I did, and I eventually started doing sessions on people like Jerry Reed and Waylon Jennings, using my playing style."

When the Memphis section moved into town, Larrie got even more work because he fit into that section better than the Nashville one. He enjoyed playing on all the sessions, but musically he was more used to that R&B sort of music than the Country. As his reputation as a player got around, the session work increased, outside of Nashville as well as in. On a Toronto session for Dan Hill's "Sometimes When We Touch", Larrie was approached by a young maverick Country artist who wanted Larrie to play on his next album.

"I got a call from Rodney Crowell who wanted me to come to Sausalito and work on his album. I didn't know him from Adam. I'd already been in Toronto for 10 days, my clothes were dirty, and I wanted to go home, so I told him 'I'm sorry, but no'.

"He kept pleading with me, and the longer I tried to explain I'd be no good to him in my condition, the more he pleaded. Then he told me who all would be playing on the session. Tony Brown, Emory Gordy, Hank DeVito and Albert Lee, all of whom I'd worked with. And I said to myself, 'I can't miss this!'"

So, he headed to Sausalito and cemented what would be an incredible working relationship for the next five years with Crowell and Rosanne Cash. Becoming a part of their Cherry Bomb Band, Larrie toured California with them, experiencing what he calls "some of the best memories of my life".

"I was pretty hot in the studio at the time, and I remember when Rodney asked if we'd be interested in touring with him. The music was so much fun, we all jumped at it, and we went out and played and just had a great time.

"We toured in vans and covered all of California. We toured like a young, silly rock group. It was one of the best periods in my life, because I was touring with Elvis at that time, too, and you didn't have to really do anything, and you were paid enormous amounts of money."

Whenever Crowell was making an album in the studio, or taking time off from touring, Larrie would tour with Elvis. He cultivated that relationship through Felton Jarvis, Elvis' producer. But it was Chet Atkins who really made the introduction.

"Chet recommended me to Felton because Elvis needed a drummer. Elvis liked a heavy drum sound, and I played like that, so Chet recommended me knowing they would like my playing. I didn't know they would like it, but somehow he knew. So I started recording with Elvis.


"The first time I met him I was awestruck. I couldn't even open my mouth, and when I finally did, nothing came out. But he understood. He was a terribly gentle man who

*(continued on page 18)*

**Artists Worked With:** Chet Atkins, Waylon Jennings, Jerry Reed, Joe Cocker, Dolly Parton, George Benson, Elvis, Dobie Gray, Roy Clark, Everly Brothers, Tammy Wynette, Johnny Mathis, B.B. King, Olivia Newton-John, The Carpenters, Steve Perry, etc.

**Television Credits:** MTV, "The Tonight Show", "Dance Fever", "Tom Snyder's Tomorrow", "Merv Griffin", "Ed Sullivan Show", "Rockford Files", "Solid Gold", "Mike Douglas Show", The Nashville Network, "The Perry Como Show", "Austin City Limits", "NBC Today Show", "American Bandstand".

**Product Played On:** In excess of 25 gold, 11 platinum and 45 number one albums and singles.

**Awards:** NARAS Most Valuable Player Award, 1978, 1979, 1980; Academy of Country Music Best Drummer award, 1984, 1986; MODERN DRUMMER MAGAZINE Country Drummer of the Year, 1985, 1986. 

(continued from page 17)

treated me like gold, and I had always idolized him, and he was very receptive to that."

Larrie is very passionate about the subject of Elvis and his death, since he was present during that last tour and played the last concert.

"He had such a tremendous heart," Larrie said. "He gave a ton of energy and effort to his fans - he loved them. And it was always important to him that he do a good show, or just not do one. He had to have 1,000 percent from the people who were behind him, and if he didn't get it, he jumped all over them. He was the boss. He was paying the bills. So I think he had the right. I don't think that people have the right to say some of the things they say about him when he's not here to protect himself."

Switching from rock to Country and back again with his playing is something that Larrie has an immense talent for, and he credits his days with The Headliners as helping develop that. Much of his session work is done outside of Nashville, in the high-tech areas of New York or L.A. And there is a marked difference in how Larrie plays while in each of those places.

"When I play in New York, for instance, I tend to play with people who have a ticked-off attitude. They bring this survival attitude in with them because of the city. So a lot of the music has that energy, and that 'make room for me' kind of attitude in it. Which means for me as a drummer I've got to play more intricately, more powerfully, and with an attitude.

"In L.A., it's the same thing. You have to have an attitude, but it's a different attitude. There I have to play more drums, I have to be busier, and I have to involve sequencing and programming that helps me make the parts. I have to program a part in L.A., and then play to that part. And it's that part that counts, not how it feels, because it's programmed, so it's just electronic. In Nashville, it's the groove that's the important thing, the flow."

On either coast, Larrie still sports his own "attitude", one of humbleness and conscientiousness. Irregardless of the fact that he's arguably one of the greatest drummers in the world today, and has musical ties with everyone from Journey and George Benson to George Jones and Dolly Parton, he still isn't satisfied with his work.

"I'm never happy with what I do. I listen to things I've done, and I realize it's as good as I could've done it *at that moment*. But I've got to keep striving to be better on every project. I just play whatever fits the song, because the song is what's important. Without a song, we've got nothing to play. We, as session players, are only as good as who and what we're working with. It's a collective effort - no one man makes or breaks a session.

"I don't go in there and say, 'Hey, I'm Larrie Londin, and here's what I play.' There is no *me*. There's just music. And I love making great music."

And that is exactly what he continues to do. Along with more session work than he can handle, Larrie does drum clinics, endorsements, jingles, and produces such acts as The Everly Brothers and Jerry Reed. He is currently working on his own compilation album, which he is producing with David Hungate.

The beat goes on for him, just as it has for the last 32 years. His phone still rings, the sessions continue, the

producers still ask for him by name. And he takes none of it for granted, even now.

"Nashville really created Larrie Londin. If there are any feelings of admiration or positive thoughts about me or my playing, it's because of people like Chet Atkins, and because of this city. My playing is no different than when I was 15, except that I've learned a lot more. It's just made a circle, and now a lot of people want my style of playing again.

"If I had a choice of being labeled after all this time in the business, I'd choose to be labeled, 'Nashville Country Drummer'. Because without all of the stuff that's happened to me being here in Nashville, I wouldn't have made it. I owe this town a lot." **CJ**

— Lorie Hollabaugh

## NEWSBREAKERS

The **Grand Ole Opry**, the longest running radio show in the world, will broadcast live from Houston on July 8 for **President George Bush** and several other heads of state. The Houston show will mark only the second time in almost 40 years that the Opry has staged a performance outside of Nashville. It will precede the Economic Summit of Industrialized Nations on July 9-11. The performance at the Astrodomain's 5,000-seat Astroarena will feature **Loretta Lynn**, **Bill Monroe**, **Minnie Pearl**, **Larry Gatlin** and the **Gatlin Brothers** and **Charley Pride**.

TNNR, a Country Music satellite network, notified its 63 affiliates on June 30 that it was discontinuing its 24-hour service. TNNR will continue to distribute its four-hour countdown show, "**Nashville Record Review**", as well as special concerts and programming. Contributing factors to the service's demise were the lack of major market affiliates and advertiser support.

## Side Bar

The **Oak Ridge Boys** were busy recently working on a remake of the **Righteous Bros.** classic, "**My Soul And Inspiration**" at **Treasure Isle Studio** in Nashville. The song will be used in an upcoming movie. Playing on the session were **Paul Leim** on drums, **David Hungate** on bass, **Philip Aaberg** on keyboards, **Billy Walker Jr.**, on acoustic guitar and **Brent Rowan** on electric guitar.

At **Nightingale Studio** in Nashville, **Randy Travis** and **Conway Twitty** collaborated on a duet, with **Kyle Lehning** producing and **Joe Bogan** engineering. Players on the session included **Steve Gibson** on electric guitar, **Mark Casstevens** on acoustic guitar, **Larrie Londin** on drums and **Bill Cuomo** on keyboards.

Also working on a Christmas project was **Skip Ewing**, who was laying tracks for his own yuletide album at **Emerald Sound Studio** in Nashville. **Randy Scruggs** produced the sessions, with **Steve Tillisch** and **Jeff Coppage** engineering.

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	June 23, 1990
1	1	FAVOURITES Daniel O'Donnell — Ritz
2	2	THOUGHTS OF HOME Daniel O'Donnell — Tel Star
3	5	ABSOLUTE TORCH AND TWANG k. d. lang and the reclines — WEA
4	7	COPPERHEAD ROAD Steve Earle — MCA
5	3	FROM THE HEART Daniel O'Donnell — Tel Star
6	4	I NEED YOU Daniel O'Donnell — Ritz
7	15	SHADOWLAND k. d. lang — WEA
8	8	STORMS Nanci Griffith — MCA
9	6	HIGHWAYMAN 2 Jennings/Nelson/Cash/Kristofferson — CBS
10	RE-ENTRY	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell — Ritz
11	9	DON'T FORGET TO REMEMBER Daniel O'Donnell — Ritz
12	13	ONE FAIR SUMMER EVENING Nanci Griffith — MCA
13	16	GUITAR TOWN Steve Earle — MCA
14	10	LONE STAR STATE OF MIND Nanci Griffith — MCA
15	RE-ENTRY	LITTLE LOVE AFFAIRS Nanci Griffith — MCA
16	RE-ENTRY	SOMETHING INSIDE SO STRONG Kenny Rogers — WEA
17	11	WALKIN' IN THE SUN Glen Campbell — EMI
18	14	NO HOLDIN' BACK Randy Travis — WEA
19	18	OLD 8 X 10 Randy Travis — WEA
20	19	AS LONG AS I HAVE YOU Don Williams — BMG

© BPI. Compiled by Gallup for BPI and CMA



At a recent film shoot for his new special-interest video "Charlie Daniels: Home Folks and Highways", Daniels is pictured at Checkpoint Charlie in Berlin with his band members. Marketed by Cabin Fever Entertainment Inc., the long-form video will be released in August. Pictured (l to r) are Charlie Hayward; Taz DiGregorio; Daniels; Jack Gavin; and Bruce Brown.

Grayghost will perform at a fundraising celebration during an Independence Day festival July 1-3 at Rota Naval Station in Rota, Spain. The festival will be presented by Marlboro with American Airlines and Miller Brewing Company also supporting the event.

Daniel O'Donnell's lp FAVOURITES became his fourth album to enter the UK Country chart in the number one position, a feat unmatched by any other artist. He also recently had six albums in the top 10 of the UK Country charts, another new record.

George Fox recently won RPM MAGAZINE's Big Country Music Award for Top Male Vocalist for the second consecutive time. Fox's manager, Leonard Rambeau, was honored with the Hall of Fame Award, presented to an individual who has made outstanding contributions to the Canadian music industry. Savannah Records was named Canada's Top Country Record Label and singer-songwriter Gary Fjellgaard won Top Country Composer.

A 60-minute special featuring the Country group Over The Hillbillies aired nationally on TV-4 in South Africa on June 8. Lance James, Clive Bruce, Billy Forrest, Joanna Field and Sally Vaughn comprise the group.

Gary Bryden, Over The Hillbillies, Ken Mullan and Shotgun are slated to perform at the 10th Annual Welkom Country Show in Welkom, South Africa on September 8.



# Bob Robbins

**W**ith the amount of rain that has fallen on Arkansas recently (13 out of 14 weekends) it is nice to know that there is a bright, sunny spot waiting just around the corner. That bright spot is Little Rock's KSSN-FM morning man Bob Robbins, who brings warmth and charm into the lives of over 193,000 Arkansans each week.

Bob, who has hosted the morning show since 1983, is enjoying a career in radio that spans nearly a quarter of a century of professionalism. Bob began his radio career in the sunshine state at WLCY in Tampa, Florida.

"When I was 14, they had a teenage request hour — I tried out and got it". But, Bob was nearly talked out of entering the radio field. "A dear friend and radio personality told me 'You're too Southern, you'll never make it'; but, he worked with me and helped me tone it down", Bob stated.

He may have toned down his accent, but not his popularity. Celebrating his eleventh year with KSSN-FM, Bob moved to the then talk-formatted station from cross-town KAAY, bringing most of his listeners with him. "When the station started over from scratch, it became a brand new FM-Country station"

From there it took one ratings period to rise from the cellar to the number three position, and in the second ratings period, Bob and KSSN-FM finished tied for number one.

Bob calls the Little Rock market "very competitive", but he has a three-fold system that he uses to satisfy his listeners, a system which has kept KSSN-FM the number one morning radio program in Arkansas since 1983. First, Bob provides his listeners with what they want.

"People don't want to be yelled at early in the morning, they want knowledge of the weather, the time and the happenings around the state and around the world."

Secondly, Bob says he tries to be a friend with everyone. Lastly, he strives to be funny occasionally. Bob has no "sidekicks" or "characters" he uses on the air, but he says he "inter-



jects humor when needed".


A few years ago an incident occurred which was more embarrassing than humorous for the successful air personality. While on the air, Bob accidentally said a profane word, which prompted thousands of calls and a few demands for an apology to flood the station. Bob, distressed by his error, made an on-air apology to his listeners. Never one to lose face, Bob later quipped, "It was a good way to find out we had listeners".

By giving the people of Little Rock what they want, Bob was chosen by the Arkansas Country Music Association as "Disc Jockey of the Year" for 1981-1982, an honor of which he is very proud. He also contributes his time to raising funds for handicapped and mentally retarded children — efforts which helped earn him

"Citizen of the Year" from the state of Arkansas: Nationally, Bob was recognized as being one of the top AM/drive air personalities by *RADIO & RECORDS Ratings Report* for 1990.

Even though a large portion of the success lies on his shoulders, Bob credits Country Music artists, their product and the people of Arkansas for the success KSSN-FM has received.

Using a varied format of modern and traditional Country Music, with a dash of bluegrass tossed in, Bob gives his audiences a taste of yesterday and today that they can savor and not become stale with.

He lives by the credo, "I do what I love and I love what I do", and with an attitude like that, how can Little Rock not wake up to a bright, sunny morning? 

— Mark Denning



## RIAA CERTIFICATIONS COUNTRY • MAY

### ALBUMS

#### PLATINUM

THE VERY BEST OF . . . Conway Twitty . . . MCA

### JANUARY - MARCH

### 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  
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



(continued from page 13)

the beginning when you were really 'crazy in love'."

Even feels that it's harder to begin a songwriting profession now than it was when he was first starting out. "I think there're more people trying to do it now. And you know when keyboard sequencers and drum machines were all invented and started becoming accessible everybody became a songwriter.

Asked what kind of advice he gives aspiring songwriters, Even said, "I get unsolicited tapes and letters from people wanting me to review their material, and I usually don't because of legal reasons. But almost all of them say they've written four or five songs, and they want to come to Nashville to see if they've got what it takes.

"What I tell them is that you can't come to Nashville for a month . . . you've got to come to Nashville for years. It's like deciding when you get out of high school whether you want to go to college or not. If you want to be a lawyer you've got to put in the time to learn it.

"With songwriting, you have to learn the craft to do it, and you can't do it as a second vocation because there are people putting all their time and life into it. It's a big gamble for someone because they spend most of their productive years gambling to make it happen. I believe songwriters deserve everything they get success-wise because they put a lot on the line."

While there're a lot of successful songwriters, the number of unsuccessful, starving ones drastically outnumbers those who have seen success. But to Even, hanging in there is the test - "if they hang in there I think they'll get what they deserve. (The system) weeds the strong ones out."

Still, one of the hardest things for Even to understand is that songwriting, like all trades, is a business. "You don't get into songwriting because it's a business. You write songs because you want to write songs . . .

"And then you end up in the business." 

— Kelley Gattis

## NEWSLINE

**Mike Snider** was recently selected as the 65th member of the **Grand Ole Opry**. He regularly entertains viewers of the syndicated television show "**Hee Haw**" with his banjo playing and Country humor. At age 30, he becomes the youngest cast member of the radio show which will celebrate its 65th birthday this fall.

The national headquarters of the **American Red Cross** has selected **Charley Pride** as its national entertainment chairman for 1990-92. As chairman, Pride will speak out in support of fundraising efforts, especially during disasters, and publicize the work of the Red Cross within the entertainment industry.

Singer **Paul Overstreet** recently signed a full endorsement with **Pearl Drums** to be used in concerts and in recording his albums.

The 33rd annual **Grammy Awards** presented by the **National Academy of Recording Arts and Sciences (NARAS)** will be broadcast from Radio City Music Hall in New York next February. The show, usually televised from Los Angeles, has emanated from New York five times, most recently in 1988.

**Cee Cee Chapman** will be featured in **Budweiser Beer** radio ads with the campaign "Nothing Beats A Bud" airing for more than 20 months in the U.S., Japan and the UK.

A \$1.25 million **Chair of Excellence in Creative Writing** will be established to honor songwriter and storyteller **Tom T. Hall** at **Middle Tennessee State University**. The endowed professorship will encourage creativity in all written forms - songs, short stories, novels, poetry, plays and feature articles. The Tom T. Hall Chair of Excellence will be funded by matching public and private contributions.

**Don and Phil Everly** will celebrate the **Third Annual Everly Brothers' Homecoming** on September 1 in their hometown of Central City, KY. The concert benefits the economically depressed coal mining town in Muhlenberg County. **John Prine**, **Duane Eddy**, **Thom Bresh**, **Lane Brody** and other acts will join the Everlys for the celebration.

**Thom Bresh** and wife **Lane Brody** will headline the **First Annual Merle Travis Guitar Festival** on July 28 at Northeastern State University Fine Arts Auditorium in Tahlequah, OK. Bresh is the son of Merle Travis. For more information contact Jay Hannah at BancFirst, 130 S. Muskogee, Tahlequah, OK 74464; (918) 456-0541.

**Holly Dunn** served as Tennessee's chairperson for **Better Speech and Hearing Month** in May, a program dedicated to creating greater awareness and understanding of hearing, speech and language impairments. Dunn holds a degree in communications focusing on speech pathology.

**Hank Thompson's** plaque that will hang in the **Country Music Hall of Fame** was unveiled in a ceremony for fans June 7 at the Hall of Fame in Nashville. His induction into the **Country Music Hall of Fame** along with **Cliffie Stone** and the late **Jack Stapp** was announced last October at the "CMA Awards Show".

**Opryland USA Inc.** and **Chevrolet** have entered into a three-year joint marketing agreement. Chevrolet-GEO is now the official vehicle of Opryland USA. Chevrolet also sponsors the "Country Music USA" stage show at Opryland theme park and all Grand Ole Opry matinee performances.

The **Country Music Foundation** released a rare collection of Cajun recordings in May. The two-record set entitled **LE GRAN MAMOU: A CAJUN MUSIC ANTHOLOGY** was partially funded by a grant from the **National Academy of Recording Arts and Sciences (NARAS)**. To order the set, call (800) 255-2357.

The **Musicland Group** opened its 100th **Suncoast Motion Picture Company Store** in May in Reno, NV. The stores sell videos, pre-recorded movie soundtrack cassettes and video-related accessories. The Musicland Group also recently acquired **Yorktown Music Shop Inc.**, a chain of 34 music and home entertainment stores located primarily in Illinois, Wisconsin, Michigan and Indiana. Many of the stores will be renamed Sam Goody or Musicland.

**Hank Williams Jr.** became the first Country artist to post an advance sellout at the **Starwood Amphitheater** in Nashville. More than 17,450 tickets were sold three days before the concert which featured Williams, **Sawyer Brown** and the **Kentucky HeadHunters**.

**Opryland USA Inc.** has created a full-service travel agency, **Opryland International Travel**. The company will work with Nashville-based clients on corporate business travel. For more information, call (615) 889-1000.

Correspondence to the **International Federation of Festival Organizations** should now be directed to Professor Armando Moreno, Secretary General, 4230 Stanbury Avenue No. 105, Sherman Oaks, CA 91423; (818) 789-7596.

The **Desert Rose Band** has a new fan club address - P.O. Box 1053, Arvada, CO 80001.

**Cowley Pieratt & Fletcher Advertising** of Waco, TX has merged with **DeWall Burks Pollei Advertising**. The combined agency, **DeWall Pollei Cowley & Fletcher**, is located at 334 Towne Oaks Drive, Waco, TX 76710; (817) 776-5926. Correspondence should be sent to P.O. Box 8052, Waco, TX 76714-8052.

The law office of **Wyatt Tarrant Combs Gilbert & Milom** has relocated its Music Row office to 29 Music Square East, Nashville, TN 37203; (615) 255-6161.



*R.J. Curtis, Phoenix's KNIX-FM afternoon personality, demonstrates a spoonful of sugar really does help the medicine go down, especially when it's administered by Disney's Mary Poppins. Curtis visited the Magic Kingdom during a recent KNIX remote broadcast.*

---

## SIGNINGS

---

Lacy J. Dalton to Entertainment Artists . . . Ray Kennedy to Atlantic Records . . . Larry Boone to Bobby Roberts Entertainment . . . Dan Seals to Creative Media Services . . . McBride & The Ride to Ken Stilts and Triad Artists . . . Maripat to The William Morris Agency . . . Jerry Reed to Jerry Motte . . . Juli Maners and Patrick Wright to Creative Directions . . . The Gatlin Brothers to The Entertainment Group . . . T.G. Sheppard to Capitol/Curb Records . . . Shenandoah, Rodney Crowell and Carlene Carter to Buddy Lee Attractions.

---

## MEDIA

---

Tom T. Hall's new book "Spring Hill, Tennessee" was recently published by Longstreet Press. The novel centers around what happens to a tiny rural community and its residents when the area is transformed into a General Motors production site.

George Highfill has two songs in the MGM film "Daddy's Dyin' . . . Who's Got The Will?" which stars Beau Bridges, Beverly D'Angelo and Judge Reinhold. The songs are "Still Tryin'" and "Daddy You Can't Blame Me".

The Oak Ridge Boys participated in a promotional campaign in June with Totino's Party Pizza, CMA and MJI Broadcasting. In certain markets, 1990 "CMA Awards Show" tickets were given away as part of a radio promotion package.



Grammy award-winning Country star Lyle Lovett (left) was on hand recently at Statuary Hall on Capitol Hill to congratulate Leonard Bernstein, one of three recipients of the prestigious Third Century Awards for creative genius in music. Bernstein, along with Stephen Sondheim and Stevie Wonder, were honored at a recent Congressional reception hosted by Speaker of the House Thomas H. Foley and ASCAP held during the weeklong celebration of the Bicentennial of Patent & Copyright Laws in the U.S.

— Photo by R.J. Capak

Willie Nelson, Reba McEntire, Clint Black, K.T. Oslin, Barbara Mandrell, Exile and Tanya Tucker are some of the acts performing at a concert series sponsored by TNN in Westbury, NY. The TNN Country Music Series will run through December at the Westbury Music Fair's 2,870-seat facility on Long Island. For ticket information, call (516) 334-0800.

"This Is VH-1 Country" premiered the first of six theme-based shows in May on VH-1, which is owned and operated by MTV Networks. The shows include "Hall of Fame", with classic clips from Country Music Hall of Famers George Jones, Johnny Cash, Merle Haggard and Patsy Cline and "It's A Man's World", hosted by Carlene Carter and featuring Clint Black, Randy Travis, Dwight Yoakam and Rodney Crowell.

To celebrate its 50th anniversary, BMI has issued a commemorative book "The Explosion of American Music 1940-1990" and compact disc collection that features rock, Country, gospel, rhythm and blues, jazz and music from film and theatre productions.

Alabama performed their ecological anthem "Pass It On Down" as part of "Earth 90: Children and the Environment" in early June. The globally televised concert originated primarily from New York City, Tokyo, Japan and Metz, France and featured New Kids On The Block, Audrey Hepburn, John Denver and others. The event was sponsored by the United Nations Environmental Program. Alabama is currently on tour and broadcast their portion of the show from Fayetteville, North Carolina.

---

## ON THE MOVE

---

Joyce Rice was appointed as director of writer/publisher relations of BMI/Nashville recently. Rice comes to BMI after 21 years at First American National Bank in Nashville, where she most recently served as assistant vice president.

Moress, Nanas, Golden, Peay Entertainment named Clarence Spalding a management representative for the firm. Spalding has been road manager of Arista recording group Exile for the past seven years.

Dawn Muzich, formerly a corporate relations assistant for BMI in New York, joined the Gary Group in L.A. as an account executive. She will be responsible for press relations for the agency, and will act as West Coast liaison for the agency's Nashville publicity arm, Gary/Gurley Public Relations.

CBS/Nashville appointed Vicki Rowland as associate director of national retail relations for the label. Rowland has been with CBS since 1981, and was most recently manager of retail relations.

Jerry Crutchfield has been named executive vice president of artist acquisitions/relations and international at Capitol Records/Nashville. Crutchfield spent 25 years at MCA Music before coming to Capitol a year ago.

Aristo Music Associates Inc. has added two new staff members to its ranks. Joining Aristo Publicity and Media Services as account executive is Melinda Barton, who is a recent graduate of Middle Tennessee State University's Recording Industry Management Program. Cynthia Baddley will serve as video marketing assistant for Aristo Video Promotions. Baddley was previously a coordinator of fund raising and marketing for the Austin, TX chapter of the Muscular Dystrophy Association.

The Songwriters Guild of America has appointed Davi Paul

as assistant regional director. Paul recently relocated to Nashville from Atlanta, GA, where she attended **The Art Institute of Atlanta**.

**Intersonics, Inc.** has named **Thomas Danley** general manager of its **ServoDrive Loudspeaker** division. Danley has been employed in engineering capacities at Intersonics since 1979.

**KFDI** radio in Wichita, KS has added **Leslie Reed** to its sales and marketing staff. Reed worked most recently in sales at **KICT** radio in Wichita.

**Bug Music** has announced the addition of two new staff members. **Mara Bruckner**, previously a creative assistant at **Peer Music**, has been named professional manager of the publishing company. **Janeen Lae Heller** also joins Bug as a professional manager. Heller formerly represented songwriters as an independent song plugger and managed Toronto-based songwriter **Bill White Acre**.

**KZLA** and **KLAC** in Burbank, CA, announced new roles for two of its sales managers. **Robert L. Novak**, marketing director/retail sales manager has been appointed director of sports sales and marketing. The station's retail sales department will now come under the direction of **Bonnie Stone**. Stone has been at the helm of the local sales department since January 1989.

**KXXY AM/FM** in Oklahoma City, OK, has signed its morning team, **Dave and Dan**, to a contract renewal. **Dave Murray** and **Dan Stroud** have been with the station for eight years.



*Randy Travis and Mary-Chapin Carpenter each host "This Is VH-1 Country", VH-1's weekly Country Music series created for people who "didn't think they like Country Music". "This Is VH-1 Country" airs Saturdays at 11:30 a.m. and Sundays at 7:00 p.m. (ET) on VH-1.*

"**The Nashville Connection**", a series of in-flight video programs produced for **Pan Am** by **The Nashville Network**, has received an award from **ONBOARD SERVICES MAGAZINE**. **Flight Level Video**, which licenses and packages "The Nashville Connection" for Pan Am, was cited for its outstanding supplier marketing program.

**Reba McEntire** was awarded the second annual "**Buckle-Up America!**" award by **The American Coalition For Traffic Safety** at the Hotel Washington in Washington, D.C. in late May. McEntire received the award for her encouragement and dedication to highway safety by volunteering her time and talent to record radio public service announcements promoting safety belt use.

**WWVA** radio in Wheeling, WV, has received three first place awards in the annual **Ohio Associated Press Broadcasters' Contest**. **WWVA** received large market radio awards for: *Best Spot News Coverage* for its coverage of the Shadyside High School fire in February 1989; *Best Feature Story* on the Wheeling Symphony's rehearsal of a specially commissioned modern musical work; and *Best Use of Sound* for a story on a special mass at Wheeling Jesuit College in honor of six Jesuit priests who were murdered in El Salvador.

## AWARDS

The first joint "TNN MUSIC CITY NEWS Country Awards Show" was telecast live June 4 from the **Grand Ole Opry House** in Nashville. The winners in each category of the new awards were selected by the fans via ballots in **MUSIC CITY NEWS** and a TNN special telephone voting number. Winners included: **Ricky Van Shelton**, *Entertainer of the Year* and *Male Artist of the Year*; **Clint Black**, *Star of Tomorrow* and *Album of the Year* for **KILLIN' TIME**; **The Statler Brothers**, *Vocal Group of the Year* and *Single of the Year* for "More Than A Name On A Wall"; **Hank Williams Jr.**, *Video of the Year* ("There's A Tear In My Beer") and *Vocal Collaboration of the Year* (with **Hank Williams Sr.**); **The Judds**, *Vocal Duo of the Year*; **Ray Stevens**, *Comedian of the Year*; **Ricky Skaggs**, *Instrumentalist of the Year*; **Chuck Wagon Gang**, *Gospel Group of the Year*; **Patty Loveless**, *Female Artist of the Year*; **Tennessee Ernie Ford**, *Minnie Pearl Award*; and **Merle Haggard**, *Living Legend*.

**Scene Three Productions** was awarded four top honors at the **Houston International Film Festival** in late April. The Nashville-based film and television production company was awarded first place for a graphics package it designed for the **Argosy Network**. Scene Three was awarded two second place trophies, one for "Did It For Love", a **Sawyer Brown** music video directed by **Marc Ball** and produced for **Capitol Records**, and the other for a 30-second **Toyota** commercial "Addicted To Love", directed by **Larry Boothby** and produced for **Saatchi and Saatchi/DFS**. A 30-second **Toyota** commercial "Dollars and Sense", directed by **Larry Boothby** and produced for **Saatchi and Saatchi/DFS**, yielded Scene Three a third place accolade.

Atlantic recording artist **Robin Lee's** video "Black Velvet" took a bronze award for third place at the **Houston International Film Festival** in April. Produced by **Joe Pollaro** and directed by **Richard Jernigan**, the clip was one of more than 80 music videos entered in the festival.





## CMA Country Club Newsletter Seeks Information

**T**he CMA Country Club, the first general interest fan club for a type of music, is seeking information on Country personalities to publish in its newsletter.

"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," said Tommy Daniel, president of the CMA Country Club.


The editors are looking for concert itineraries, personal trivia about the stars, current happenings in the stars' lives and similar items.

Publicists and fan club personnel can send information to CMA Country Club, Lesa Blackford, 3100 West End Avenue, Suite 380, Nashville, TN 37203.

Almost 700 people registered for membership in the CMA Country Club during the International Country Music Fan Fair in June.

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


Membership privileges include the CMA Country Club newsletter, a toll-free concert information hotline, VIP seating at participating concert venues, a discount merchandise catalog and an annual cassette of selected releases by rising new artists.

The CMA Country Club is a separate wholly-owned for-profit subsidiary of CMA governed by its own five-person board of directors independently of CMA. The CMA Country Club is operated and administered by Keckley-Daniel/Entertainment Inc. 

---

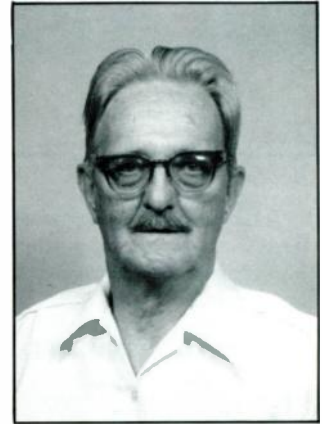
## CMA Wants Radio Station Publications

**C**MA is compiling a list of newsletters or publications distributed by Country radio stations to reach their listeners. Stations responding will be added to CMA's press list to receive pertinent news releases throughout the year.

Please send the name and address of the publication to: CMA, Public Information, P. O. Box 22299, Nashville, TN 37202. 



Ken Stilts



Chuck Bivens

## Leaders Named In Membership Extravaganza

**E**ach month CLOSE UP recognizes the CMA members who have recruited the most new members. This month, CMA spotlights Chuck Bivens, an agent with Chuck & Polly's Talent Agency in Duluth, Georgia; and Ken Stilts of the Ken Stilts Company in Nashville.

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 Mike Harvill, Jeanette Golter, Pam Weeks, Billy Walker, Yankee Jack, Steve Marmaduke, Ed Spacek, Angie Acker, Keith Sherly, Ginger Anderson, Gary Buck, Brian Ferriman and Roy Haws.

David Lynn Jones, Jerry Free, Johnny and June Cash, Aaron Barker, Steve Moore, Paul Sanderson, Elsie Hand and Aileen Arledge 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. 

**JULY**

(\* denotes birthdays)

1 **\*JOHN LAIR**; Livingstone, Kentucky  
Alabama gives first paid performance at Canyonland Park, Alabama, 1972

2 **\*MARVIN RAINWATER**; Wichita, Kansas  
Deford Bailey dies, 1982  
Elvis Presley records "Hound Dog" in New York City, 1956  
Jim Reeves' last recording session, 1964



3 **\*JOHNNY LEE**; Texas City, Texas  
ELECTRIC HORSEMAN (original motion picture soundtrack) receives platinum album, 1979

**4 INDEPENDENCE DAY**

**\*CHARLIE MONROE**; Rosine, Kentucky  
First Willie Nelson Picnic, 1973

5 The Amazing Rhythm Aces debut on the Country charts with "Third Rate Romance", 1975

6 **\*JEANNIE SEELY**; Titusville, Pennsylvania

7 **\*CHARLIE LOUVIN**; Rainsville, Alabama

**\*DOYLE WILBURN**; Thayer, Missouri

**\*Bill Haley**

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

9 **\*EDDIE DEAN**; Posey, Texas

**\*JESSE MCREYNOLDS**; Coeburn, Virginia

**\*MOLLY O'DAY**; Pike County, Kentucky  
Ray Stevens' I HAVE RETURNED receives a gold album, 1989



10 **\*JEFF HANNA**(Nitty Gritty Dirt Band); Detroit, Michigan  
Tom T. Hall enters the charts with "The Year Clayton Delaney Died", 1971

11 **\*John Quincy Adams**

**\*Yul Brynner**

Earl Thomas Conley's "Fire and Smoke" tops the charts, 1981

Roy Orbison's IN DREAMS:

GREATEST HITS receives gold album, 1989

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

Randy Travis' ALWAYS AND FOREVER certifies platinum after two months, 1987

TRIO by Dolly Parton, Emmylou Harris and Linda Ronstadt certifies platinum after four months, 1987

15 **\*LINDA RONSTADT**; Tucson, Arizona

**\*COWBOY COPAS**; Muskogee, Oklahoma

**\*GUY WILLIS**; Alex, Arkansas

16 Alabama's "The Closer You Get" reaches number one, 1983

"Teddy Bear", recorded by Red Sovine, tops the Country charts 1976

17 **\*RED SOVINE** (Woodrow Wilson Sovine); Charleston, West Virginia

**\*NICOLETTE LARSON**; Helena, Montana

**\*JIMMY KISH**; Fairport, Ohio  
Disneyland opens, 1955

Harry Choates ("Jole Blon") dies, 1951



18 **\*RICKY SKAGGS**; Cordell, Kentucky

**\*John Glenn**

"It Wasn't God Who Made Honky-Tonk Angels" by Kitty Wells enters the Country charts, 1952

19 **\*GEORGE HAMILTON IV**; Winston-Salem, North Carolina

**\*SUE THOMPSON**; Nevada, Missouri

Kenny Rogers (with the First Edition) debuts on the Country charts with "Ruby, Don't Take Your Love To Town", 1969

Lefty Frizzell, 1975

20 **\*J.E. MAINER**; Buncombe County, Virginia

**\*SLEEPY LABEEF** (Thomas Paulsey LaBeef); Smackover, Arkansas

**\*T.G. SHEPPARD**; Humboldt, Tennessee

**\*RADNEY FOSTER**; (Foster & Lloyd); Del Rio, Texas

Willie Nelson's STARDUST certifies gold, 1978

Neil Armstrong becomes the first man to walk on the moon, 1969

21 **\*SARA CARTER**; Wise County, Virginia

**\*KEN MAYNARD**; Vevay, Indiana  
U.S. Veteran's Administration established, 1930

22 **\*OBED "DAD" PICKARD**; Ashland City, Tennessee

**\*Don Henley**

23 **\*TONY JOE WHITE**; Oak Grove, Louisiana

Alabama debuts on Country charts with "I Wanna Be With You Tonight", which later peaked at number 78, 1977

Ice cream cone invented, 1904

24 Crook Brothers make first Opry appearance, 1926

- Chet Atkins lands his first radio job on WRBL in Columbus, Ohio, 1941
- Patsy Cline's GREATEST HITS album reaches double platinum, 1989
- Ricky Van Shelton's debut album WILD-EYED DREAM certifies platinum, 1989
- 25 \***STEVE GOODMAN**; Chicago, Illinois  
Slim Whitman's first single, "Indian Love Call", enters the charts, 1952  
"Feels So Right", written by Randy Owen (Alabama) is honored by BMI for 1 million radio air plays, 1984  
Earl Thomas Conley's GREATEST HITS album obtains gold, 1989  
DON'T CLOSE YOUR EYES, by the late Keith Whitley, reaches gold, 1989
- 26 \***SCOTT HENDRICKS**; Clinton, Oklahoma  
Jeannie C. Riley records "Harper Valley PTA", 1968  
Gene Autry joins the Army, 1942
- 27 \***HOMER (HENRY D.) HAYNES**; Knoxville, Tennessee  
\***BOBBIE GENTRY** (Roberta Streeter); Chickasaw County, Mississippi  
Charlie Poole & the North Carolina Ramblers first recording session, 1925  
Korean Armistice signed, 1953
- 28 \*Jacqueline Kennedy Onassis  
Dolly Parton's "You're The Only One" tops the Country charts, 1979  
"Angel In Disguise" by Earl Thomas Conley hits number one, making DON'T MAKE IT EASY FOR ME the first Country lp to produce four chart toppers, 1984  
World War I begins, 1914
- 29 Ernest Tubb enters the charts with "Slippin' Around", 1949  
NASA authorized, 1958  
Pete Drake dies, 1988
- 30 \*Henry Ford  
\*Peter Bogdanovich  
The Charlie Daniels Band's "FIRE ON THE MOUNTAIN" is awarded gold album, 1975  
Jimmy Hoffa disappears, 1975
- 31 \*Yvonne Goolagong  
Jim Reeves killed in airplane crash, 1964



The Kentucky HeadHunters gather around bluegrass legend Bill Monroe, who showed up recently at the Prime Cut Steakhouse in Nashville and surprised the boys when they arrived for the PolyGram party celebrating the gold status of their debut lp PICKIN' ON NASHVILLE. Ricky Skaggs, Ralph Stanley and Monroe joined The HeadHunters in an accapella version of "Walk Softly On This Heart Of Mine", the boys' first single, which was written by Monroe and Jake Landers. The impromptu concert took place on the sidewalk outside the restaurant, much to the delight of passersby. Standing (l to r) are Kentucky HeadHunters' Doug Phelps and Fred Young; Monroe; and (back to camera) Kentucky HeadHunter Ricky Phelps.

— Photo by Alan Mayor

[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.]

#### CORRECTION

Bill Anderson's endorsement of PoFolks Restaurants was inadvertently left off the list of Country personalities who lend their names to products in a recent issue of CLOSE UP. We regret the error.



**JULY 1990**

- 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
- 28 Merle Travis Guitar Festival / Northeastern State University / Tahlequah, OK / Call (918) 456-0541 for details
- 30 - 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
- 1 Third Annual Everly Brothers' Homecoming / Central City, KY
- 3-9 Country Music Week '90 / Edmonton, Alberta Canada / Call (416) 252-1025 for details
- 6 Harlan Howard Birthday Bash and Guitar Pullin' / BMI / Nashville, TN
- 8 Canadian Country Music Awards / Edmonton, Alberta Canada / Call (416) 252-1025 for details
- 8 10th Annual Welkom Country Show / Welkom, South Africa / Call (011) 789-1275 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 Seminar / Oct. 2 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



*Ricky Van Shelton picked up the Entertainer of the Year award at the "TNN/MUSIC CITY NEWS Awards" in June. The Columbia recording artist also garnered the Male Vocalist of the Year honor, while labelmate Ricky Skaggs was fan-chosen Instrumentalist of the Year. Celebrating backstage following the live telecast (l to r) are John Sturdivant, editor/general manager, MUSIC CITY NEWS; Minnie Pearl; Tennessee Ernie Ford, who was honored with The Minnie Pearl Award; Skaggs; and Paul Carbin, vice president, programming/TNN.*

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

*Close Up*



Second class postage paid at  
Nashville, Tennessee

25375 SM RA 8/01/90  
Mr. Raymond Woolfenden  
MPWC  
Happy Broadcasting Co.  
P.O. Box 189 -214 Main St  
Dumfries VA 22026