

MAY 1994

CLOSE UP



INSIDE:

RADNEY FOSTER

MARTY STUART

KIM WILLIAMS



"This is a business that's not very good about helping people grow up."

- Radney Foster
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Trisha Yearwood

walks into her publicist's office ready to tackle the day. It's the start of the Country Radio Seminar, and as she looks at her schedule for the week, she seems as intense as an athlete preparing for the big game. With all the print interviews, radio events and record label commitments she has to fulfill, Trisha resembles a competitor in Country Music's version of a triathlon.

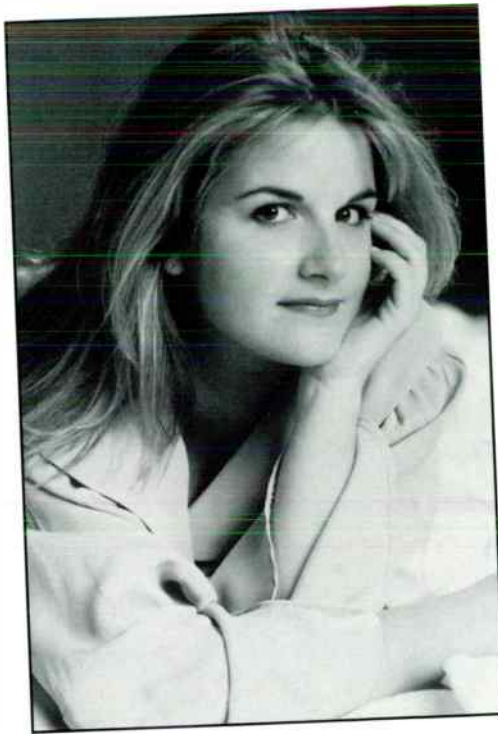
But she's proven over and over that she's more than fit for the task. Her latest MCA lp, *THE SONG REMEMBERS WHEN*, has gained rave reviews, and like her first two lps, *TRISHA YEARWOOD* and *HEARTS IN ARMOR*, both of which were certified platinum, it has further solidified

"My goal is to not have a regret about any song that I've recorded."

her reputation as an artist with an uncanny instinct for choosing material which best showcases her wide vocal range.

And it's those talents that have also put Trisha in demand for two of Country Music's biggest albums of the year to date, MCA's *RHYTHM, COUNTRY & BLUES* and Giant Records' *COMMON THREAD: THE SONGS OF THE EAGLES*. For *RHYTHM, COUNTRY & BLUES*, she was paired with Aaron Neville on the Patsy Cline classic "I Fall To Pieces". And on *COMMON THREAD*, Trisha recorded one of her all-time favorite Eagles' hits, "New Kid In 'Town".

She calls the experience of recording with Aaron Neville "amazing", and as Trisha will tell you, the Eagles were one of her biggest musical influences growing up, so



the chance to sing one of their songs took on a special meaning to her.

"'New Kid In 'Town' was another scary classic to record! I grew up in the '70s in middle Georgia, and the Eagles were required listening. Linda Ronstadt and the Eagles were basically all I listened to when I was 14 or 15 years old.

"I pulled out all my Eagles' records and just listened and listened. 'New Kid In 'Town' kind of struck me because I really related it to being a new artist. I don't know what the real interpretation is supposed to be, but for me, it was kind of like being the new flavor of the month. You'll be that way for a while and then somebody else is in town."

But Trisha's philosophy for her career and strong stance on the type of songs she records assure that she's in no danger of becoming yesterday's news. Even though she's experienced a great deal of success, she hasn't let it change her approach.

"Any time I start to work on a project, I think my goal is to feel the same way that I did when I made the first album. Because when you make your first album, you don't know about all these outside factors. You don't know that radio is going to have an opinion, and marketing people are going to have an opinion along with the record label and your manager. You want to please all these people. When you make your first album, you're trying to find songs that feel like songs you should do as an artist.

"When (producer) Garth Fundis and I close the door and put the tapes in the machine to listen, we go by our own

instincts. If we catch ourselves listening to a song that's pretty catchy and could probably be a hit, but it doesn't really say very much, we go, 'Wait a minute. This is for the wrong reason.' You don't record a song that you have to apologize for later. Just because it went to number one doesn't necessarily mean it is in line with the kind of stuff I want to be associated with.

"You have 10 songs to communicate something meaningful. My goal is to not have a regret about any song that I've recorded, whether they've gone to number one or never been released."

Though she shuns the comparisons to one of her idols, Linda Ronstadt, that are often bestowed upon her, Trisha says she aspires

"You don't record a song that you have to apologize for later."

to have the same longevity in her career as Ronstadt and others like Carole King and Emmylou Harris have experienced in theirs.

"The first record that I ever bought was Carole King's *TAPESTRY* album when I was 6 years old. Then I bought the songbook and learned to play all the songs on piano. Women like Carole King, Emmylou Harris, and Linda Ronstadt...their careers are not always on the front page, but consistently they've made quality albums and continued to be an influence. You can pick up their records 20 years later and the quality is still there.

"That is the ultimate goal. That is what success is about. It's not about being a trivia question in 10 years for selling the most records in a single year and never being heard from again."

With that in mind, Trisha is already moving on to the next set of goals, which include a May wedding to Mavericks' bassist Robert Reynolds and a possible duet album with Garth Brooks. So how does she think she will fare in these endeavors?

"Robert and I have learned to protect our time. We are learning to do that more and more. We just have to take advantage of the time that we have, and realize that it won't be this way forever. But it is this way for now, and because of the way we both feel about what we do, we would never change it because this is what we want for our lives and our careers too.

"As for my career, I think that I always had the feeling that if I wanted something I could have it. It's a very long shot to have success. But I feel like somebody has to do it. Why not me? Why can't I do that?" **CU**

- Mandy Wilson

"I'm still subject *at any moment* to blow up and go NUTS."

Marty STUART

sits in his "office" and contemplates his decision. The All-American burger with hash-browns or the cheese omelet? He opts for the omelet. Before he has a chance to order, the waitress summons him to the phone. Even his management and publicist know they can find Marty at the Waffle House near his home.

He returns momentarily. "You've got to try the hash browns. They're the specialty."

The same guy who loves vintage clothes, Manuel jackets and expensive handmade

cowboy boots is also extolling the virtues of greasy hash browns with the "smelliest onions".

While sipping on an iced tea, he also expounds on the virtues of other things too - like his Mama's fried chicken, the Opry, romantic love and finding himself on the other side of patience.

Radio has embraced "Kiss Me, I'm Gone", the first single from his new album LOVE AND LUCK. The disc also includes a song the Flying Burrito Brothers and Emmylou Harris made famous called "Wheels" that Vince Gill sings on.

"I'm just trying to give Vince some exposure for his career. He's my buddy. I've got to help him," he says with a laugh.

Marty is enjoying a close of success that

has surprised him since working at music professionally since he was 13. He could probably echo Steven Spielberg's sentiments when Spielberg finally won an Oscar

"We *were* the Rolling Stones of Country Music."

- "This is the best drink of water after the longest drought of my life." But Marty has experienced the dichotomy that success brings - being satisfied and restless at the same time.



"I want it all right now. But then again - I'll tell you when I learned a lesson about the other side of patience is last January a year ago. Travis (Fritt) and me had just come off the road, an incredible tour. I had my first gold record. I had a Grammy. I had a CMA Award. The piggy bank was full, and I woke up one morning and looked at a sheet that I'd drawn in the sixth grade. The sheet was 'What I Want 'To Do In Life'.

"My mom still had the copy of it, and everything that I wrote down on that sheet, I had accomplished, and I woke up and felt empty. I thought, 'I don't have anything else that I want to do. What in the world am I going to do now?' It's taken me about a year to figure up a new set of goals and some new seams.

"I've always worked off of lists. I've followed my heart and wrote a list about it."

So what's on his list?

"Superstar. Worldwide superstar. Get that going. Carrying the ball for Country Music. On my list is to be a part of taking the Grand Ole Opry into the 21st century looking good...seeing Nashville grow. Watching the Hall of Fame grow to the next level."

But not obtaining elusive superstar status hasn't bothered him so far.

"I'd much rather grab an award and a platinum or a gold record here or there as to getting them in one batch and then it be over with. Chet (Atkins) told me one time, 'Work your ass off, but never be number one in this town because they'll be through with you.' It's just the nature of the industry."

He has followed Chet's advice on working hard, especially since Marty put his wilder days behind him, namely drinking.

Why did he quit drinking?

"Because they quit making good whiskey," he says with a smile. "If I drank whiskey, I wanted good, straight whiskey. If I played honky-tonk music, I wanted good straight honky-tonk music. Whatever I'm into, I want the straight stuff, nothing watered down...And so I was at a point it was getting out of balance.

"I didn't like what I saw in the mirror. I sure didn't like what I saw on the inside - late at night when I went to bed and closed my eyes. I knew that wasn't the person I was set up to be.

"And I'm still subject at any moment to blow up and go nuts. I don't ever lose sight of that, never lose sight of that. But when I

"...we all take it like GROWN men, but we ain't nothing but little boys in our hearts..."

was in Johnny Cash's band, that band always had the biggest reputation in town. We were the Rolling Stones of Country Music. I took that 'boy in black' role real seriously. I took rocking very seriously.

"Now, when I look back on it, John and June should have fired me a long time before I left. God should have snubbed me off the face of the earth. When you go through a lot of those times of rocking and then stop and look back and think, 'God thought enough of me to keep me around even though I didn't think enough of myself to do that.' I better get down to business here and get to know Him a little better."

He says he's a better musician than marriage material and has called himself "a useless porch ornament" when it comes to women.

"You could probably check with (ex-wife) Cindy Cash about that. She could probably verify that. Well, I don't know how to fix anything around the house. I'm in the way in the kitchen. Can barely build a fire. I love cutting the grass...Basically, if you need somebody to play the stereo loud and have some cool-looking clothes in the closet and cool-looking pictures on the wall, I'm in. I can help you out there. I got great taste. But beyond all that, I don't know. I'm

a good friend. I'll give me that. I'm a long-haul friend. Well, it depends on who you're talking to. Everybody has their own definition. I'm a low maintenance friend. I don't require a lot of upkeep."

Not even his divorce from Johnny Cash's daughter could mar the friendship between Marty and his former father-in-law.

"I think he came looking for me the first day, and he wanted to whop me. I don't know if he was mad because I was leaving or to congratulate me for going."

One woman who's remained constant in his life is his mother. He's a certified momma's boy and proud of it.

"If you were Hilda Stuart's kid, you would be too. My mom is my best friend. You know, life is just too short, and all the time I've been on the road, I've never taken one phone conversation or one meal or one minute in her presence for granted... Sometimes when you get kicked and banged around by the world out there, we all take it like grown men, but we ain't nothing but little boys in our hearts, to tell

"God should have snubbed me OFF the face of the earth."

you the truth about it. And to have the luxury of going to momma's house and sitting down and having a meal with her and just talking...And sometimes that chicken leg or that hug makes everything alright, and it gives you the courage and the hope and the faith to get back out there and fight some more."

And whether he's fighting to become a superstar or to educate others on Country Music's illustrious past, you can bet his mom will be there, frying that chicken. If not, hey, there's always the Waffle House.

CU

- Teresa George



23rd Annual

SHOW SCHEDULE

(SUBJECT TO CHANGE)

MONDAY, JUNE 6

7 - 10 p.m. **BLUEGRASS SHOW**
 Bill Monroe & The Bluegrass Boys
 Others to be announced

TUESDAY, JUNE 7

10 a.m. - Noon **CURB RECORDS**
 Sawyer Brown
 Kimber Clayton
 Jackson Claypool
 Boy Howdy
 Hal Ketchum
 Tim McGraw

2:30 - 4:30 p.m. **MERCURY and POLYDOR**
 Billy Ray Cyrus
 Davis Daniel
 Toby Keith
 Sammy Kershaw
 Kathy Mattea
 Statler Brothers
 John and Audrey Wiggins

7:30 - 9:30 p.m. **MCA RECORDS**
 Jerry Clower, emcee
 Tracy Byrd
 Rodney Crowell
 Evangeline
 The Mavericks
 Marty Stuart
 Trisha Yearwood

WEDNESDAY, JUNE 8

10 a.m. - Noon **LIBERTY RECORDS**
 Charlie Daniels, host
 Asleep At The Wheel & special guests
 John Berry
 Billy Dean
 Tanya Tucker

2:30 - 4:30 p.m. **WARNER BROS./REPRISE NASHVILLE**
 David Ball
 Shawn Camp
 Jeff Foxworthy
 Faith Hill
 Greg Holland
 Victoria Shaw
 Travis Tritt

7:30 - 9:30 p.m. **RCA RECORDS**
 Darrell Waltrip, host
 Waylon Jennings
 Martina McBride
 Restless Heart
 Lari White

THURSDAY, JUNE 9

10 a.m. - Noon **ATLANTIC RECORDS**
 Neal McCoy, emcee
 Confederate Railroad
 Tracy Lawrence
 John Michael Montgomery

2:30 - 4:30 p.m. **ARISTA RECORDS**
 Blackhawk
 Alan Jackson
 Lee Roy Parnell
 Pam Tillis

7:30 - 9:30 p.m. **COLUMBIA/EPIC RECORDS**
 Bobbie Cryner
 Joe Diffie
 Gibson/Miller Band
 Patty Loveless
 Ken Mellons
 Collin Raye
 Doug Stone
 Rick Trevino
 Joy Lynn White

FRIDAY, JUNE 10

10 - 11:30 a.m. **BNA ENTERTAINMENT**
 Marc Beeson
 Dale Daniel
 Kim Hill
 Jesse Hunter
 Lorrie Morgan
 Lisa Stewart
 Doug Supernaw
 Turner Nichols

1 - 2:30 p.m. **GIANT RECORDS**
 Deborah Allen
 Daron Norwood
 Orrall & Wright
 Laura Vida
 Clay Walker

3:30 - 5 p.m. **ASYLUM RECORDS**
 Brother Phelps
 Guy Clark
 Bob Woodruff

SATURDAY, JUNE 11

10 a.m. - 6 p.m. **GRAND MASTERS
 FIDDLING CHAMPIONSHIP**
 (at Opryland USA)

cma
**LAUNCHES 1994
 AMERICA'S
 SOLD
 ON COUNTRY
 CAMPAIGN**

Country Music 'Sells' is the key message as CMA launches its most ambitious advertising campaign ever.

"In 1994, we are continuing with the overall theme 'America's Sold On Country,'" said Ed Benson, CMA executive director. "However, this year we have extended the advertising campaign to feature success stories from corporations who have capitalized on the importance of Country Music in their marketing initiatives. ConAgra (Banquet Foods), Frito-Lay and Revlon have all generously loaned their names to our overall efforts."

The ads will appear in leading advertising and marketing trade publications read by the target audience of ad agencies and corporate marketers. The 1994 campaign began the week of April 4.

Dick McCullough of E.H. Brown Advertising, Chicago, who created the CMA ad campaign, added, "No other form of music has gone after business like Country Music. We anticipate these ads will help encourage other companies to include Country Music in their future planning."

1994 marks the second year that CMA has included an aggressive advertising campaign as part of the Association's overall marketing efforts. The campaign continues to offer The Country Fact Book, which provides marketers with information and help on using Country Music to promote products and services. In 1993, over 700 calls were made to CMA's Nashville office to request more information about Country Music.



Country mavericks Waylon Jennings (left) and Hank Williams Jr. (right) join Travis Tritt in the studio to sing "Old Outlaws Like Us", a track from Tritt's forthcoming Warner Bros. lp, **TEN FEET TALL AND BULLETPROOF**.

It's the closing

night of the annual Country Radio Seminar, and the stage is set for the New Faces Show. Radio programmers, arguably the most influential audience a performer can face, fill the ballroom to capacity. Emcee Charlie Monk opens the evening with his remarks, and attendees are looking forward to seeing 10 exciting "new faces". But this year, only nine would perform.

In a break from the norm, Monk introduces Doug Phelps, one-half of Asylum Records duo Brother Phelps, who explains to the crowd that due to Ricky Lee's illness, they would be unable to perform that evening. Not only was Rick under the weather, his wife, Susan, had undergone emergency surgery the day before.

"It's disappointing that we couldn't do it, but life happens," Doug says philosophically two months later.

Ricky Lee recounts the story. "That Saturday, I realized, 'I ain't going to make this.' Sunday came along, and we had a show in Knoxville. I woke up early and had to drive six miles to call my brother. I just moved and don't have a phone yet. I said,

"I think our music reflects our upbringing a lot."

- Ricky Lee Phelps

'Doug, I'm not going to make it. My fever is still 102.' Two hours later, my fever broke. I got up and went to the phone and said 'Let's go.' So we went to Knoxville and played the gig that night. Of course, by the time I got on stage, my fever was 102 again. The next day I found out I had a ruptured appendix. My wife had just come out of surgery, and I just went into surgery. Nothing you can do about that kind of stuff. That's 'God things.'

"Our lives, our home lives, our family lives make our musical career look like a little tiny speck in comparison. That's the way we feel about it. As much as we love what we do and we want to do good and be successful, when it comes to my family and all that stuff, the career goes way back there somewhere."

New Faces would have been a critical performance for Brother Phelps. They have fought an uphill battle against a few radio programmers who won't even listen to their music, tossing singles aside as they say,

"Oh, it'll just sound like the Kentucky HeadHunters."

"We're just trying to put out some good music," says Ricky Lee. "We were always where we are on the Brother Phelps album when we were in the HeadHunters. The image kind of overtook us, and we didn't have a chance at that point. We were an island out there, and we couldn't get to anybody anymore because they had labeled us. Nowadays, there are times when I feel I have to apologize for ever being in the Kentucky HeadHunters. I don't like to have to do that."

"'Eagle Over Angel' is the first time they've ever heard us do a Country ballad," Doug says of their current single. "It's very important to us that they give this song its due 'cause it's just a great Country song. It sounds like an old Country classic that never was. It's got that sound and feel. The basis of Country, the roots, need to always have some attention too, 'cause if you forget the roots, the tree is going to die."

With a seven year age difference between them, the two brothers admit that they are closer today than they've ever been in their lives.

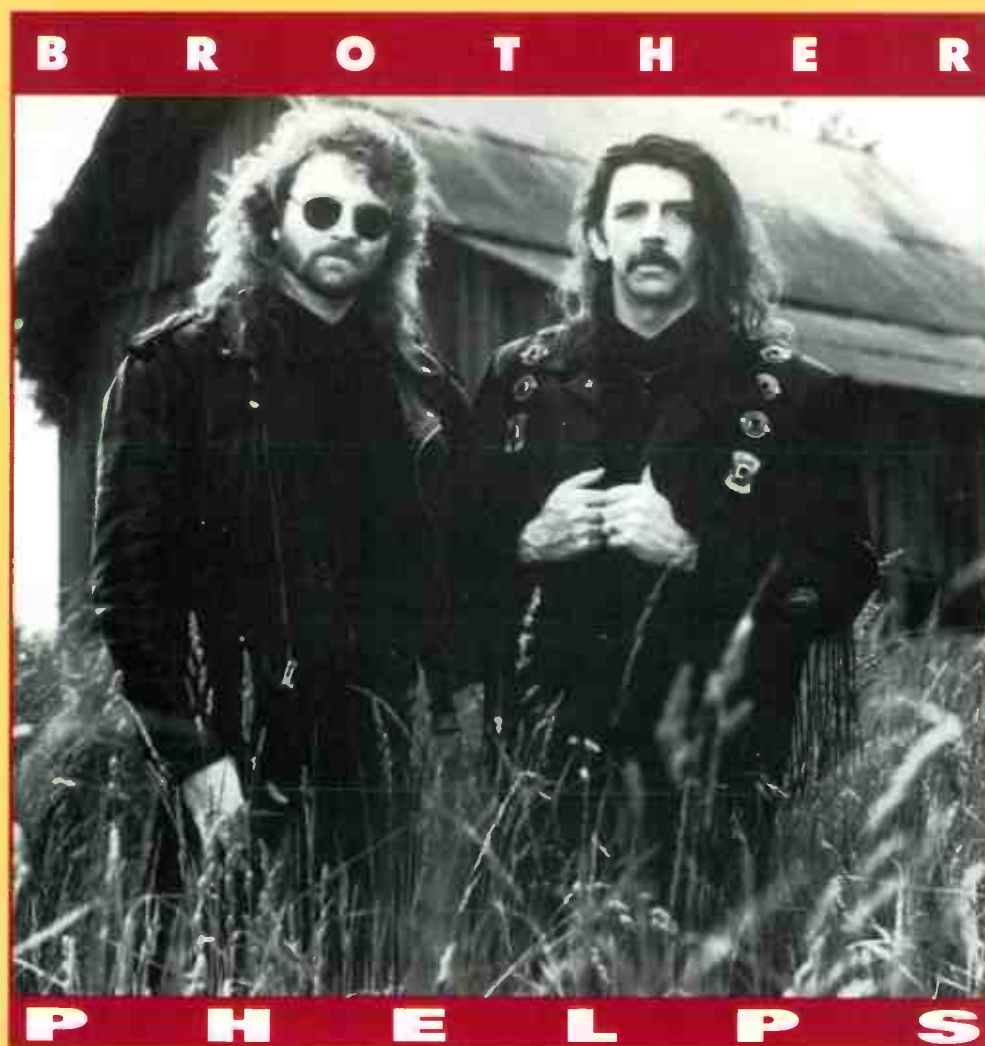
"We were taught about love by our mom and dad," Doug says of their childhood. "We're making up for lost time, 'cause growing up there was the age

"We weren't very close growing up. But we did love each other." - Doug Phelps

difference between us. We weren't very close growing up. But we did love each other."

"We discover more about each other all the time," Ricky Lee adds. "1982 was when we started trying to find out who each other was, when we both ended up in Nashville. It's been that constant process of figuring out who we are and how we're gonna deal with things, especially being in

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VINCE GILL RETURNS TO EUROPE FOR SPRING TOUR

MCA multi-platinum artist and CMA Entertainer of the Year Vince Gill is no stranger to the European tour circuit, having first performed overseas in the mid-'80s. With his guitar (and golf clubs, no doubt) securely in hand, Vince revisits some of his favorite territories for 10 concerts and numerous media appearances from May 12-25 in support of his new album, *WHEN LOVE FINDS YOU*.

Dire Straits leader Mark Knopfler, one of his biggest fans, observes, "Someone like Vince puts you in your place if you think you're hot stuff. Puts me in my place. He writes, sings on all the best records in Nashville, makes his own records and goes platinum, plays guitar like a god and then can do it on mandolin or something else. He plays golf like a professional...I wouldn't be surprised if he's got a couple of Olympic medals."

CMA International Director Jeff Green interviewed Larry Fitzgerald, partner of management group Fitzgerald-Hartley, regarding Gill's upcoming tour.

"Vince is the kind of artist who transcends popular Country music."

CU: What is your strategy on developing Vince outside of North America?

LF: We became very serious about the international marketplace in 1993 with the advent of the interest in Country Music and CMT-Europe. We did a MCA-sponsored promotional visit with Vince performing acoustically in about eight countries. These were 90-minute showcases, talking about Nashville, Country Music and his music - biographical sketches of his career in intimate venues seating 200-500 people. They were very well received. Vince is the kind of artist who transcends popular Country music, and his presentation was almost overwhelming for some of these people, who see him more as a James Taylor than a George Strait. With this new album, Stuart Watson, MCA international senior

vice president, has dedicated himself to breaking Vince and a few other MCA artists in Europe. This is the first new release we're touring on.

CU: Some managers can't see forfeiting lucrative U.S. bookings to take time for the international market. What's your view from a business standpoint?

LF: We all have a fiscal responsibility to our artists; we have to make money. The difference between playing the U.S. and Europe is that it costs a lot more to do your first date. You have to travel with a lot of people over a long distance, and that's very expensive. This first trip is certainly not for the money - it's really underwritten by MCA.

But it's also our responsibility as management to develop a career, and international touring is essential for the longterm success of an artist. If you work it consistently and if you're successful, you can keep going back every 18 months to two years, and the audience will be with you a long time. We believe the international territories are definitely the marketplace - if not now, then certainly in the future. It's a big world, and the U.S. is now just another territory. I see Country, or American music - whatever you want to tag it - becoming very influential over the next five years and into the next decade. For example, we've been getting a lot of interest from the Pacific Rim and have sold well over 100,000 copies in Indonesia. After Europe, the next area to target will be the Pacific Rim and Australia.

CU: Perhaps touring overseas helps avoid the repetition and traffic of U.S. tours.

LF: How many times can one play Cleveland? You need to explore the world marketplace, and that's exactly what we've dedicated ourselves to. I wish we were Garth...that we could just explode onto the scene. He's really bulldozing the world for all of us here in Nashville, and we tip our hats to him because he's making it a lot easier. Thanks to Garth's success, there's been a lot of curiosity, and I've noticed this also with Vince - once they see him, we'll make tremendous strides.

CU: Those strides are certainly easier when the international label support is there.

LF: Stuart Watson is really on a crusade for us. He pursued me very heavily, and I couldn't do this without his total support and dedication. His financial commitment is serious, and his energy in creating an international market for Vince is unfathomable. I couldn't do this without the record company involvement; he's been an unbelievable trailblazer.

CU: How does Vince feel about playing in smaller theatres after such success in the U.S.?

LF: He can't wait! While it's really exciting to step on the stage in front of thousands of people, to play on a small stage with the intimate audience and band right around him is fun for him.

CU: What's your advice for managers considering international touring for their talent?

"How many times can one play Cleveland?"

LF: Pursue it vigorously. Do everything you can to get the record company to release and work the product in all the territories. For me, the challenge is to put together the kind of venues that are safe for Vince and which will create excitement with the public.

My philosophy is that this is a nuts-and-bolts business in terms of promotion; it has to happen on a street level. If you don't want to dedicate the time, you're never going to make it. You literally have to start over again, roll up your sleeves and put in the hard work. If you want to break any international market, you must go there and work it by doing press interviews, TV, and playing the market consistently. You can't just visit once and then come back five years later and expect your core audience to still be interested. **CU**

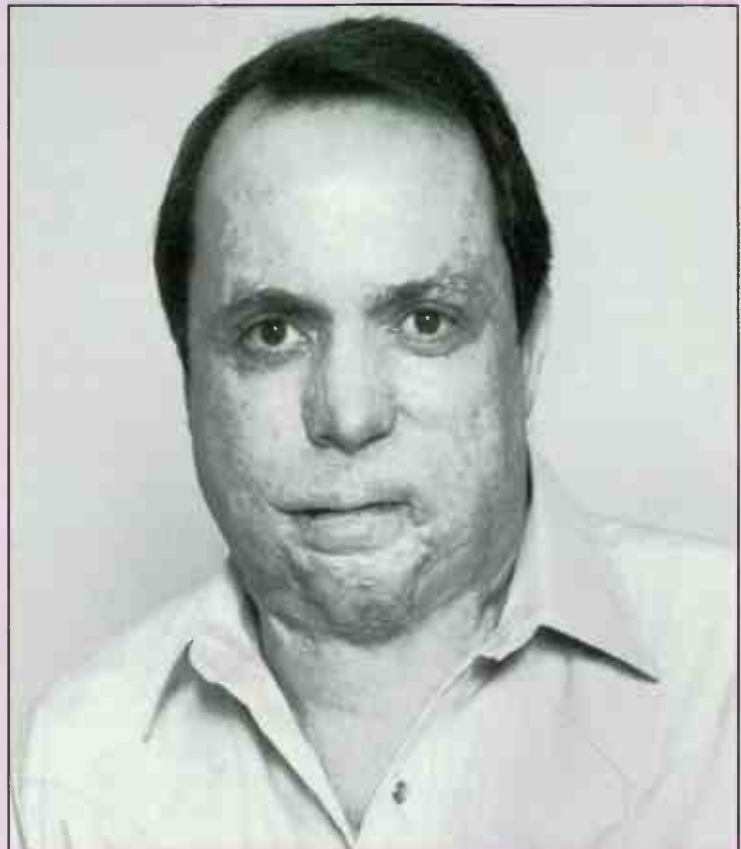
VINCE GILL INTERNATIONAL TOUR			
DATE	CITY	VENUE	PROMOTER
MAY 12	London	Royal Albert Hall	Tim Parsons
MAY 13	London	press date	
MAY 14	Glasgow	May Fest	Stuart Clumpas
MAY 15	Manchester	Apollo	Tim Parsons
MAY 16	Birmingham	Symphony Hall	Tim Parsons
MAY 18	Hamburg	Docks	Johannes Wessels
MAY 19	Kaiserslautern	Barbarossa	Robert Carpenter
MAY 20	Bern	Theater in Bern	Andre Bechir
MAY 21	Swedish TV	Dot Kommer	David Malonoy
MAY 22	Amsterdam	Paradiso	Leon Ramakers
MAY 24	Dublin	The Point	Jim Aiken
MAY 25	Belfast	Balmoral Hall	Jim Aiken

KIM WILLIAMS

Since he signed a publishing contract with Tree International in 1989, Kim Williams has had cuts by countless artists, including number one hits like “Haunted Heart”, (Sammy Kershaw); “If The Devil Danced”, (Joe Diffie); “Warning Labels”, (Doug Stone) and “Ain’t Going Down” and “Papa Loved Mama” (Garth Brooks).

So with all of his success, one might assume that Kim always knew that he would devote his life to songwriting. After all, he had written his first song at the age of 11. But fate had to take a tragic twist before he would come to realize his destiny.

In 1974, while working as an instrument technician in a plant in Rogersville, a small East Tennessee town, Kim suffered life-



“I thought if I made her mad enough, she’d get over it and live her life.”

threatening burns when an electronic panel exploded. He remained in the hospital for the next six months. Over the next seven years, Kim underwent over 100 reconstructive surgeries.

“At the time it happened, I had only been married to my wife, Phyllis, for a little over a year. I made up my mind at one time that I was going to run her off. I thought if I made her mad enough, she’d get over it and live her life. But she didn’t run, and I’m still married to her.”

Looking back, he says each step he took through that struggle helped make him the person he is today.

“There’s no doubt. I wouldn’t be writing if that hadn’t happened. It’s almost like God said, ‘You’re so set in your ways. I’m going to have to hit you hard to get you where you need to be.’”

“I really feel like that’s what it was. You can believe anything that you want to, I guess, when you get mystical. I feel like I wouldn’t have got back to my first love if it hadn’t been for that.

“I thought about it a lot when I was down in bed. I came so close to dying that I had a lot of time to think. It’s like, ‘Electronics isn’t what I love. Music is what I love.’”

But even with that realization, Kim still had a long road ahead of him. He first entered a burn center in Charleston, South Carolina before eventually coming to Nashville for treatment at

“...a song should make you want to do something...cry, laugh, dance.”

Vanderbilt Hospital in 1983. While at Vanderbilt, he heard about a songwriting class at the Nashville branch of the University of Tennessee.

After about five years of traveling back and forth, Kim decided to move to Nashville. The same week he was offered a contract with Tree International, two other major publishers approached him. He says that he decided to go with Tree however, and it gave him a special feeling to realize he would be part of a company that had published so many of the Country hits he had learned as a child, though he didn’t base his decision on this factor

Within three months of signing with Tree, Kim had his first cut, "If The Devil Danced", a number one hit for Joe Diffie.

"I keep 'hook books', a place where I write down ideas. I'd read a statement somewhere about the devil dancing in empty pockets, meaning that if you don't have money, you'd get in trouble. I had been trying to write a serious song using that line for two years, then finally it hit me one day to look at it in a lighthearted way.

"If I wasn't familiar enough with the town to know which way the streets run, why should I have a cut?"

"Ken Spooner and I wrote it in about two days. Then we put together a demo. When the plugger took it to Bob Montgomery at Sony, Bob was in a really foul mood, so she almost didn't play it for him. But it ended up being his favorite of the batch."

Kim also learned a lot from the response the song got from fans.

"A friend of mine that I write with owns a pizza place. I was up there one day, and this kid went to the jukebox and played the song. I asked him if he liked it, and he said, 'Man, that's my anthem.'

"That was one of the nicest things I'd ever heard, because to me, a song should make you want to do something...cry, laugh, dance. It should make you feel good, and hopefully, sometimes you can write one that will take you through two or three of those things."

Once he made up his mind to come to Nashville and pursue songwriting as a career, Kim says it was almost like he had an addiction to the process.

"I love songwriting, but the only guilt trips I've ever had was the time it took away from my family. At one point, I literally wrote 16 hours a day, seven days a week. It sounds crazy, but I loved almost every minute of it.

"I'm trying to slow down some now. I can remember coming down to Nashville after about a year and feeling frustrated because I hadn't gotten anything cut yet. Of course, that's how naive I was. Now I realize it takes about five years for anybody.

"Once I was sitting at the intersection trying to decide which way 16th Avenue goes, east or west. I had to wait for a car to turn to figure it out. Then it hit me. If I wasn't familiar enough with the town to know which way the streets run, why should I have a cut? After that, I quit being obsessed and just concentrated on meeting people and making friends."

One of Kim's dearest friends and frequent cowriters is Garth Brooks. Kim says that if he had to pick a favorite song from his whole catalog, it would be "New Way To Fly", a cut from Garth's *NO FENCES* lp.

"I was thinking that I needed to get a great idea because Garth might not write with me anymore. That was pretty silly, because Garth was out there 'Easter Egg hunting just as much as I was. That's kind of what it is when you write, you never know when you're going to get a hit.

"Anyway, I was driving down the road, and I looked over and saw these birds lined up on a telephone wire. Everybody's seen that, but for some reason, I connected that to people in a bar and came up with a few lines... 'Birds on the high line, they're lined up at night time at the bar. They all once were love birds now blue birds are all that they are.'

"I brought those few lines to Garth. We wrote a verse and a chorus, and then he drove home to Oklahoma for Christmas. He said he would be singing the song in the car, stop, and once he looked over and saw the birds again, he'd start over. He sang it all the way back to Oklahoma."

Along with Garth, Kim also has several other friends that he cowrites with, saying he prefers that method to writing alone. And

"I came so close to dying that I had a lot of time to think."

though he's no longer "obsessed" with writing, he usually starts his day around eight in the morning, fitting in as many different sessions as he can.

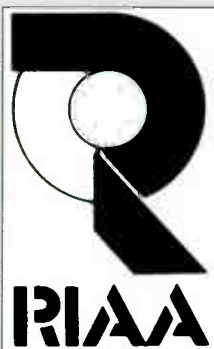
"I used to write maybe as high as three sessions a day. Each session would last two to three hours. I didn't come out with a completed song every time, but I would get as much as I could from it.

"My only problem is not being able to work on the same song for eight hours straight. I can work on two songs in that time period, because it's like you get a break. My theory is that you kind of work on songs in your sleep anyway."

Does he ever get bored with the idea of songwriting?

"I get excited just talking about it, because although the material success is starting to happen for me, what's important is that it's been like a spiritual journey every time I write a song. I'm not saying every one of them will tear you up, but every now and then there's just that special song that rises above everything and makes it all worthwhile." **CU**

- Mandy Wilson



MARCH 1994

GOLD

STATE OF THE HEART

Mary Chapin Carpenter
Columbia

FIRST TIME FOR EVERYTHING

Little Texas
Warner Bros.

KICKIN' IT UP

John Michael Montgomery
Atlantic

8 SECONDS

Various Artists
MCA

PLATINUM

KICKIN' IT UP

John Michael Montgomery
Atlantic

24 GREATEST HITS

Hank Williams
Polydor

MULTI-PLATINUM

COME ON, COME ON

Mary Chapin Carpenter
2M · Columbia

GREATEST HITS

Reba McEntire
2M · MCA

JANUARY - FEBRUARY 1994

GOLD

CHEAP SEATS

Alabama
RCA

NO TIME TO KILL

Clint Black
RCA

CLOSE TO THE EDGE

Diamond Rio
Arista

HONKY TONK CHRISTMAS

Alan Jackson
Arista

THE EXTRA MILE

Shenandoah
Columbia

HONKY TONK

ANGELS

Dolly Parton, Tammy Wynette & Loretta Lynn
Columbia

A BRIDGE I

DIDN'T BURN
Ricky Van Shelton
Columbia

DON'T OVERLOOK SALVATION

Ricky Van Shelton
Columbia

PLATINUM

NO TIME TO KILL

Clint Black
RCA

SUPER HITS

George Jones
Epic

MULTI-PLATINUM

IN PIECES

Garth Brooks
4M · Liberty

PURE COUNTRY

George Strait
3M · MCA

VIDEO

GOLD

"The Video Collection"

Billy Ray Cyrus
PolyGram Music Video
(400,000)

"Livin', Lovin' And Rockin' That Jukebox"

Alan Jackson
Arista Records

"Naomi & Wynonna-The Farewell Tour"

The Judds
MPI Home Video

MULTI-PLATINUM

"Billy Ray Cyrus"

Billy Ray Cyrus
PolyGram Music Video
(400,000)

REMINDER

Remember, the first ballot for the 28th Annual CMA Awards will be mailed on May 25. All CMA individual members in good standing will receive the ballot. If you have any questions about the status of your membership, contact CMA's membership department immediately at (615) 244-2840.

1994 CMA AWARDS DATELINE

- May 25.....First (write-in) ballot mailed
- June 24.....Deadline for returning first ballot
- July 8.....Second ballot mailed
- August 10.....Deadline for returning second ballot
- August 16.....Finalists announced at press conference
- August 23.....Final ballot mailed
- September 27.....Deadline for returning final ballot
- October 5.....Winners announced during live telecast on CBS-TV

Deadline for Sterling Membership Applications Extended

The deadline for Individual member applications for CMA's new Sterling Membership has been extended to May 15. CMA will assume members who do not respond wish to retain their regular membership status.

CMA members were mailed a letter detailing the benefits of a Sterling Membership along with a selection card and an application form in March. The Sterling

Membership includes all the privileges of a regular membership, plus an added benefits package. Under the new membership structure, only Sterling members will have the opportunity to order tickets to the CMA Awards. Regular members will no longer receive order forms for the Awards.

INDIVIDUAL MEMBERSHIP BENEFITS

REGULAR MEMBERSHIP

Annual Dues \$50

▼
CLOSE UP Magazine
Hotel Discounts
Rental Car Discounts
Credit Card Program
Reference Guides
Voting Rights

STERLING MEMBERSHIP

Annual Dues \$100

All regular membership benefits, plus...

▼
Opportunity to order CMA Awards tickets
30% Discount on SRO
Registration Equipment Rental Discounts/SIR
Lifestyle Select Travel Program
Airborne Express Discounts

For more information or questions regarding the new membership levels, contact CMA's membership department at (615) 244-2840 or (800) 788-3045.

READERSHIP SURVEY

YOUR OPINION MATTERS! Please take a few minutes to complete the following survey. You may fax your response to (615) 242-4783 or mail it to: CLOSE UP Survey, CMA, One Music Circle South, Nashville, TN 37203. Please return by June 15. Results will be published in an upcoming issue of CLOSE UP.

1. How thoroughly do you usually read your issues of CLOSE UP?

Read entire issue Scan issue Photos only Read articles of interest Don't read it

2. What do you do with CLOSE UP after you have finished reading it?

Save for permanent reference Place in a public area Save for a while Route in office
 Give to someone else Throw away Clip/copy articles of interest

3. Do others in your business/home read your copy of CLOSE UP?

No Yes Number of additional readers

4. What do you like best about CLOSE UP?

5. What do you like least about CLOSE UP?

6. Are there any particular issues/stories you would like to see covered in CLOSE UP?

7. How adequately does CLOSE UP cover the following?

	Always	Frequently	Sometimes	Seldom
Important issues affecting the Country Music industry	()	()	()	()
CMA's activities throughout the year	()	()	()	()

Continued on next page

8. How do you rate CLOSE UP in the following areas?

	Excellent	Good	Adequate	Poor
Clarity of articles	()	()	()	()
Overall appearance	()	()	()	()

9. What length of article do you prefer to read in CLOSE UP?

___ less than one page ___ 1 page ___ 2 pages ___ Variety of lengths

10. How do you feel about the information you read in CLOSE UP?

- ___ Very timely information that's new to me and that I don't get from other sources.
 ___ Information that I sometimes read elsewhere, but that is largely new to me.
 ___ Information that is often about things I've already read elsewhere.

11. Following is a list of regular features and columns in CLOSE UP. Please indicate the degree of interest you have in each.

FEATURE/COLUMN	Strong Interest	Moderate Interest	Little/No Interest	Not Familiar
Back-To-Back Breakers				
Behind the Lens				
Datebook				
Factfile				
Horizon				
I Write The Songs				
International				
Liner Notes				
Marketing				
Photos				
RIAA				
Talent Pool				
Up Close				
Update				

Name/Company/Phone (optional)

Please feel free to forward additional comments on a separate page.

PLEASE RETURN by June 15.
 Fax to (615) 242-4783 or mail to
 CLOSE UP Survey, CMA
 One Music Circle South
 Nashville, TN 37203



Mark your calendar - SRO '94, CMA's annual entertainment expo, takes place October 6-8 at the Nashville Convention Center. Complete registration and agenda information will be available in late June. Stay tuned to CLOSE UP for details.

MEMBERSHIP RECRUITERS

CMA's membership is its most valuable resource. Thanks to the following members who recruited new members during February and March: Howard Dee, Ron Huntsman, Ken Kragen, Kyle Lehning, Joe Meador, Paul Moore, Brian O'Connell and Eve Vaupel Abdo.



BNA Entertainment's Doug Supernaw celebrates his number one single, "I Don't Call Him Daddy", with Buddies of Nashville at the Cumberland Science Museum.

BROTHER

continued from page 5

the same career. It's an ongoing process, and I love my little brother dearly."

"The first time he ever heard me play a guitar and sing a song that was on one of his early tapes that he'd forgotten all about...

He had no idea I was even interested in music," Doug reminisces.

"That was a big surprise, I have to admit," Ricky Lee concedes.

"I probably surprise him a lot more than he did me because I was always looking up to big brother, paying attention to what he was listening to, sneaking in playing his records when he was gone," says Doug.

"I didn't know. My Beatles records got real scratched up!" Ricky Lee recalls. "I didn't do that."

They agree that the values they learned during childhood are evidenced in their music today.

"I think our music reflects our upbringing a lot," Ricky Lee says. "That seems to always be a recurring theme in what we write - what we were taught when we were growing up. How to treat people, what goes around, comes around kind of thing. We were brought up very strict in church. All that has stuck with us all our lives, and it's there stronger now than it ever was before."

"We're really opposites in a lot of areas, with the exception of music," Doug believes. "That's really our bond, our common ground. Our personalities are different. He's very organized...my office is kind of a mess. We rely on each other. I'm a little easy-going to a point of probably getting run over sometimes if I'm not careful. He can be on top of it, a little overbearing if he's not careful. It's left brain, right brain, the way I describe it."

And when they do have a difference of opinion?

Ricky Lee answers. "We just sit there and go at it 'til we find some kind of common ground. Sometimes you go on for days and days and days, but every time we get done arguing, we go, 'I love ya.'" **CU**

- Janet E. Williams

PHELPS

RECORDING S

HOW TO SELECT A

You've found a backer, gotten your material selected and are now ready to cut some sides to pitch in search of a record deal. Or you're a songwriter who's ready to put together some demos for the first time, and you've come to Nashville for just that purpose. How do you pick a studio? Maybe you'll just look at that new Lee Roy Parnell record to find out where it was recorded. After all, it's sounds pretty good to your ears. And that certainly seems a lot quicker than mulling over the almost 200 listings in the Nashville phone book.

For anyone not familiar with the recording process, the task of selecting a recording studio can be daunting. CLOSE UP talked with three studio veterans - Mark Miller, engineer of recordings by Garth Brooks and Hal Ketchum; Herb Tassin, engineer/co-owner of Mid-Town Recording Studio; and Ray Kennedy, singer/songwriter/producer/engineer and owner of Room & Board Recording - to find out what considerations should be given when looking for a studio.

"It's important that people know what they want to get," advises Miller. "When they have a clear picture of what they want, then they should look for a studio that will fill their needs, whether it's an engineer they can get along with or whether it's a technical question...24-track studio or analog or digital. Mainly, it's got to be a reputable place. If I was somebody out there coming here to make record, I'd look at records I liked."

Tassin agrees. "People shouldn't get the feeling that just because they look on a record that all that studio will do is (major label) records and if you don't have a label deal,

they don't want to speak to you. Most studios are gonna be happy to have their room filled if they don't already have somebody in that day."

"It's so hard to come from out of town," Miller says. "I used to do that. I was a songwriter who would come here from Indiana. I always just looked for someplace that would take me! It's so hard to gauge Nashville from out there. When you go home, they don't care that it took 12 hours to get a vocal. They just know that you came out with a cd, and it sounds good. My advice would be do your homework. Really learn about the business, because I'm sure there are people who would gladly take your money for an inferior product."

"Be realistic about your budget and how much you need to spend to get the job done."

~HERB TASSIN

"Don't use your own money, use other peoples money!" jokes Kennedy. "I'd have to classify studios in four different categories: the big, expensive tracking room like Emerald and Sound Emporium, which are the full facility studios that have both (analog and digital) formats, lots of isolation areas so you can cut a fairly large tracking session, fully staffed, corn dogs in the refrigerator. That's the \$1500-2000 a day range. Next to that, the smaller tracking room, which you can still cut a band in, have some isolation, but there would be more limitations and possibility they wouldn't have both digital and analog. Those studios are also used heavily as overdub rooms.

"Then there's the smaller studio which maybe has only one or two isolation areas, is truly an overdub studio and depending on whether they're equipped for it or not, could be a mixing studio too. Then you have the little project studio which usually isn't that well equipped and is usually more ori-

ented for people who have more keyboard gear, who want to come in and dump tracks and do guitars and vocals and like that. All these I'm referring to are 24-track, professional format studios - 24-track two-inch or 32-track digital. When you get below that, you're talking about 16 or 8-track, which are really demo studios.

"What's tricky is the format," he continues. "You have your proformats, your smaller 16-track, 8-track, 4-track formats and now we have a new generation of digital formats, like A-DATS, which are 8-track digital machines on a VHS cassette, and TASCAM has a 8-track digital on a high 8mm. You can go from basically your big 48-track full service

down to a 4-track room. If you have a 4-track studio that has really good gear and good microphones, you can actually get a good sound. The Beatles recorded on four tracks."

"If you've got the knowledge to do that, if you've got an engineer that's willing to work with you, then you can do that," Miller agrees. "But doing that is probably gonna take longer than cutting 24-track, just because you'd have to do a lot of 'pinging', a lot of thought about how you're gonna cut it. Four-track really requires a lot of thought about where you're gonna put the music. I have heard a lot of great things on 4-track. Gary Burr's (writer of "In A Week Or Two" and "Too Busy Being In Love", among others) an example of a guy, who before he came to town, was sending demos here for a couple of years, and his demos were so cool. He'd do them at home. Other than his obvious talents as a songwriter, his demos would catch your ear because he has a talent for doing that."

TUDIO

In fact, some songwriters find that an acoustic guitar and a clean vocal accomplish more than spending a lot of money for several musicians and studio "tricks". But for those who do have both the desire and the budget, there are other concerns.

"There's the quality, and the more esoteric part of it, the kind of gear you want to work on," Kennedy says. "Whether you want to work on a Soundcraft console or a Neve, an SSL or a CAD, those are more specifically related things to suit people's own personal taste. It gets into microphones, tape machines, outboard gear, what kind of compressors do you have. The people who are knowledgeable about that are the musician, producer, engineer who are in the studio all the time. Most clients from out of town don't really have a feel for that."

He also adds that tracking (putting all the elements on tape) and mixing (adjusting those elements) sometimes require different facilities. "You may want to track in one studio and mix in another. If you track in a really big room with high ceilings, you want the big drum sounds. You don't want that when you're mixing or overdubbing. So a lot of times, people book different studios for different parts of the record. But if you come to Nashville to make a record in a week, it's better to do it all in one studio and just pick something that will

"What's tricky is the format."

~RAY KENNEDY

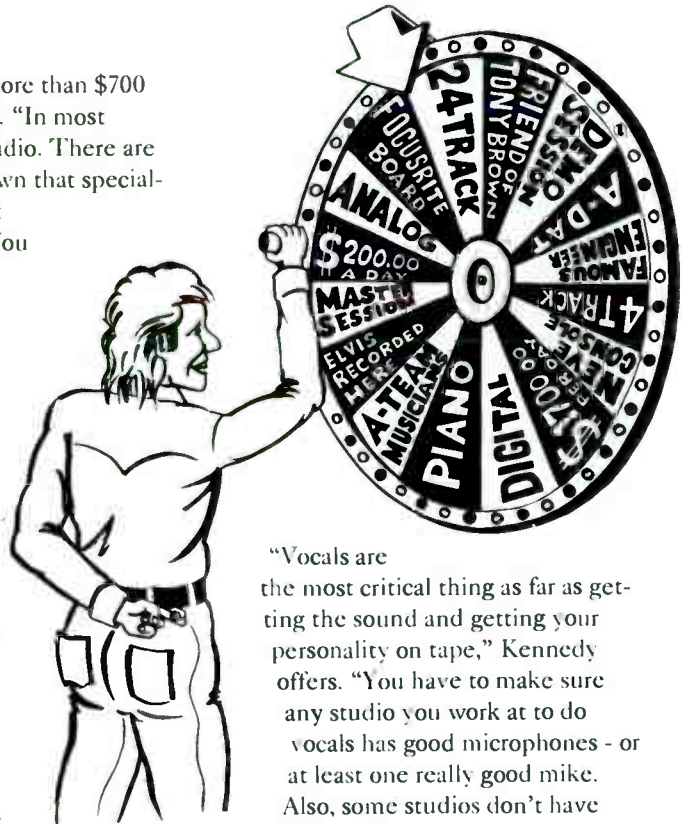
cover all the needs. The major label projects are usually stretched out over several months, but when you're talking about coming to Nashville from out of town with a limited budget, you usually have to do it a little quicker."

"You should be able to find a studio that will do a good job for you for \$500

or \$600...certainly no more than \$700 a day," Tassin believes. "In most cases, that's just the studio. There are a couple of places in town that specialize in doing demos that include the engineer. You can get package deals where they will even hire the players and the engineer. Demo engineers are typically gonna be \$15-25 an hour to do demos. Obviously, what you pay is commensurate to what you're gonna get.

"If you're doing song demos and you're not trying to get an artist deal, there are slightly different considerations. Most musicians work in three-hour session blocks - 10 a.m. to 1 p.m., 2 to 5 p.m., 6 to 9 p.m. You should easily be able to do three songs in three hours. You record essentially all your instruments in the first three hours, then this hypothetical songwriter can do the vocals in the next three hours and then mixes that day."

"Be realistic about your budget and how much you need to spend to get the job done," Tassin continues. "There are some studios in town whose rates run as high as \$1700 or \$1800 a day. Those studios cater almost exclusively to record labels, and we're happy to have them here in Nashville. While you can be certain that if you go to one of those studios, you'll get a world-class product, you might need to ask yourself whether or not you have to have that. It's very possible that you could go to a more mid-line studio and get a product that's gonna sound great for what you need."



"Vocals are the most critical thing as far as getting the sound and getting your personality on tape," Kennedy offers. "You have to make sure any studio you work at to do vocals has good microphones - or at least one really good mike. Also, some studios don't have pianos. If you're gonna go track

"My advice would be do your homework."

~MARK MILLER

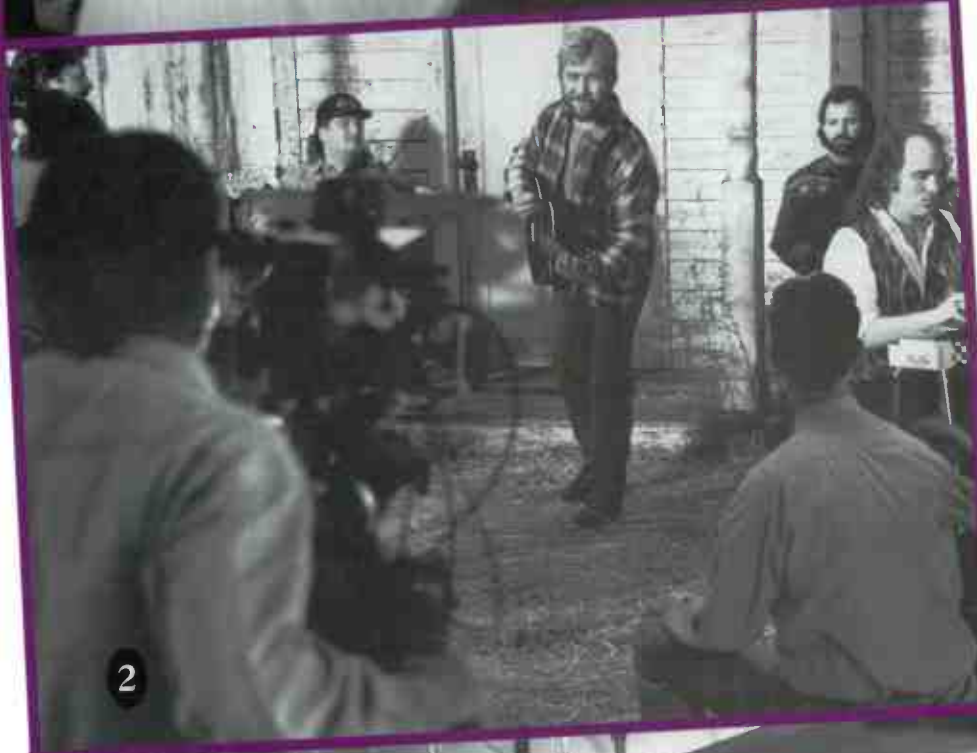
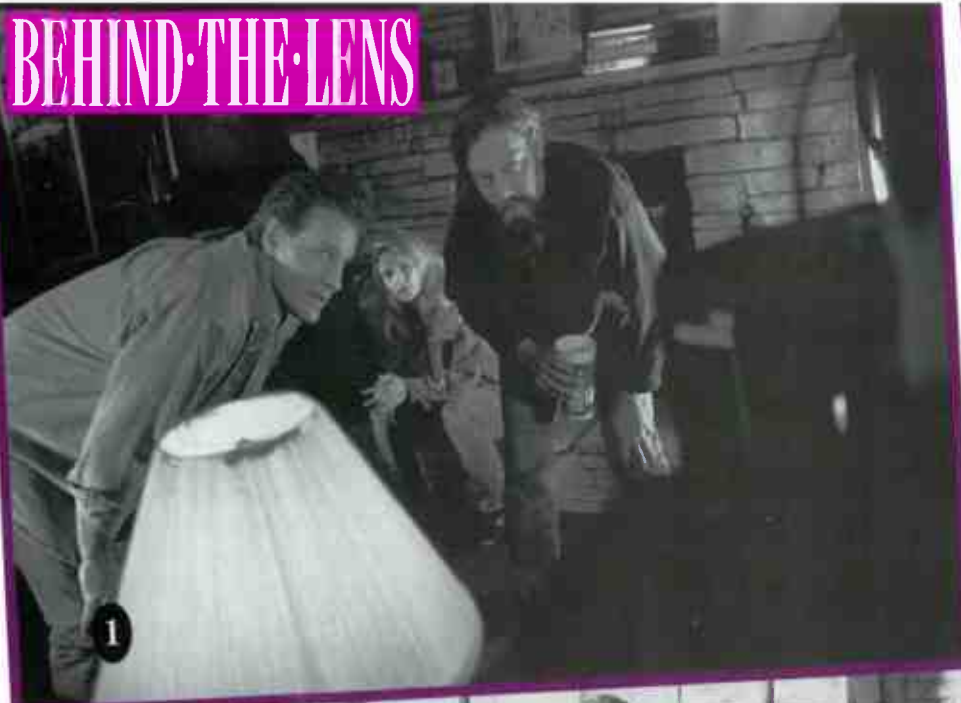
somewhere and you need an acoustic piano, you'd better find out if the place has got one. That can cut your possibilities in half right there.

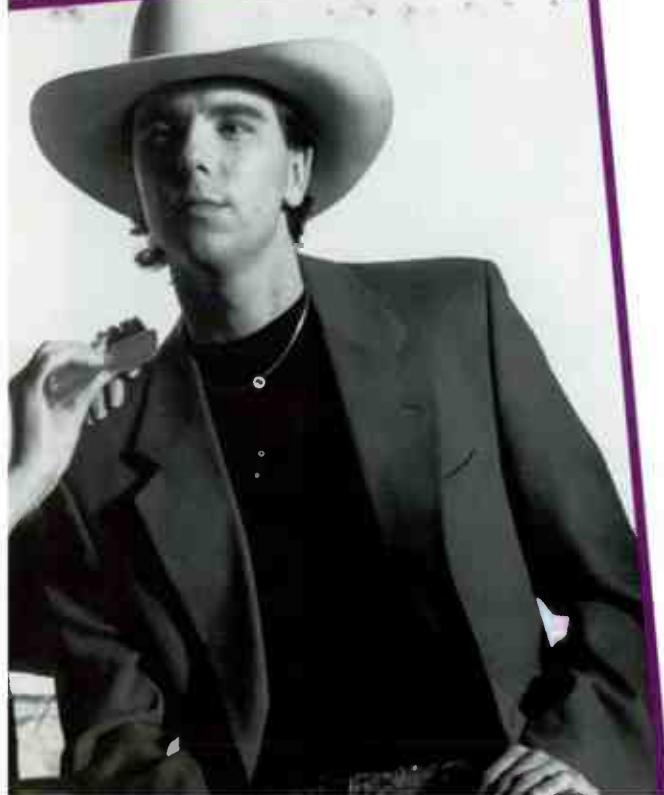
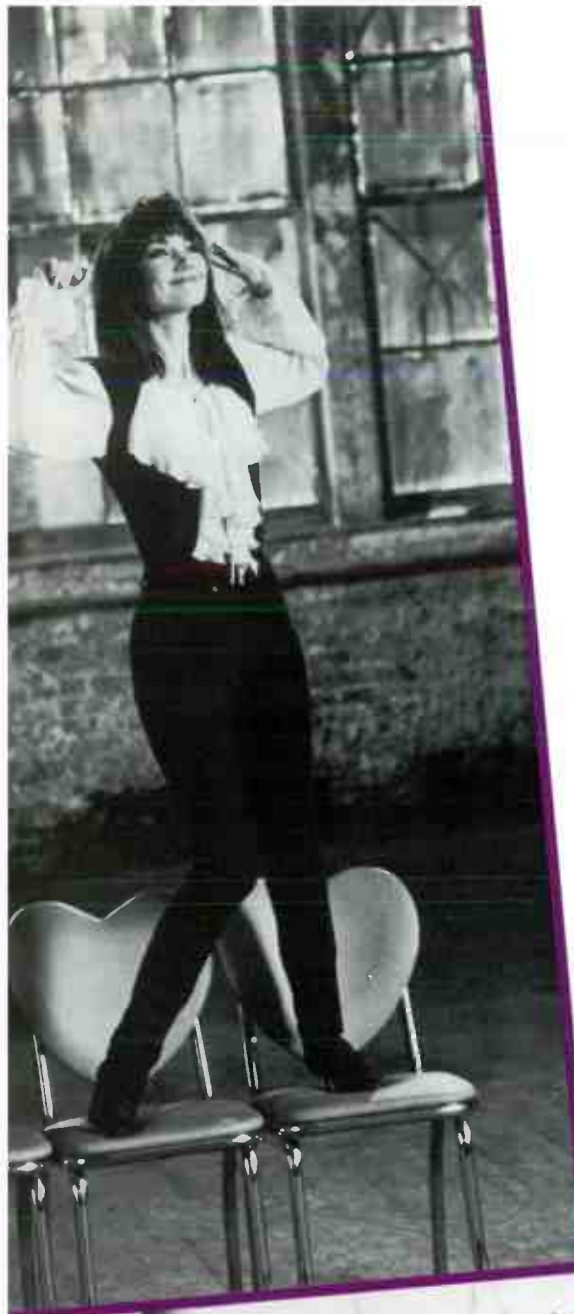
"You have to have a lot of knowledge, making the best out of what you've got. You basically get what you pay for. It's whether or not you can maximize on the value that's there, because if someone goes into a really high-end studio and they don't know how to operate it properly, then it's not gonna be to their advantage. That's where picking the engineer comes in, someone who's familiar with the equipment. There's no rule book for this." **CU**

- Janet E. Williams

Next month, *GLOSE UP* looks at how to select an engineer, as well as the continuing debate between analog and digital recording.

BEHIND THE LENS





Lorrie Morgan got some help from famed choreographer/director **Kenny Ortega** for her new **BNA** video, "My Night To Howl". Ortega choreographed the film "Dirty Dancing" and has also worked with **Madonna**, **Michael Jackson**, **Mick Jagger** and **Gloria Estefan**, among others.

John Anderson teamed up with director **Jim Shea** for his latest video, "I Wish I Could Have Been There". The two have worked together on two other **BNA** clips, "Seminole Wind" and "Money In The Bank".

Toby Keith shot his recent "Wish I Didn't Know Now" video around Nashville, including **Club Mere Bulles**. **Marc Ball** directed, and **Anne Grace** produced the **Mercury** clip for **Scene Three**.

Sweethearts of the Rodeo **Janis Gill** and **Kristine Arnold** tapped **Steve Boyle** to direct their new **Sugar Hill** video, "Things Will Grow". Appearing in the clip are Gill's daughter **Jenny**, Arnold's daughter **Mary Del** and Boyle's daughter **Mary**.

Newcomer **Austin Powers** shot his debut video, "Miss Misunderstood", in **Seaside, FL**. **Wayne Miller** directed the **Bellamy Brothers Records** clip.

Studio Productions in Nashville has signed Canadian video director **Keith Harrick**, who directed "Different Drum" by **Jim Witter**, **CMT's Best Canadian Video** of 1993. Harrick has also worked with alternative artists including **Crash Test Dummies** and **Bob's Your Uncle**.

1. The concentration on the set was intense as (l to r) **Collin Raye**, actress **Kimberly McDaniel** and director **Sherman Halsey** set up a shot for Raye's latest video, "Little Rock". The **Epic** clip was filmed in Nashville.

- Photo by Beth Gwinn

2. River North Nashville recording artist **S. Alan Taylor** takes to the farm for his debut music video, "Forever Dance". **Madeline Bell** produced the clip for **Pecos Films**, and **Chris Rogers** directed the action.

3. **Steve Ripley** of **The Tractors** (left) rocks the house in the band's debut music video, "Baby Likes To Rock It". **Michael Salamon** (right) directed the **Arista** clip for **High Five Productions**.

4. **RCA** singer/songwriter **Lari White** is all smiles during the filming of her current video, "That's My Baby". Director **Steven Goldmann** and producer **Tom Calabrese** of **Planet Pictures** captured the action in **Houston**.

- Photo by Grady Carter

5. **Kenny Chesney** gets some last minute grooming from video producer **Mary M. Matthews** while shooting his latest video, "The Tin Man". **Andy Beyond Pictures** produced the clip, directed by **Tom Bevins**, for **Capricorn Records**.

AWARDS

Songwriter **Dennis Linde**, **Clint Black** and the composition **"The Song Remembers When"** won top honors at the **Nashville Songwriter s Association International's Songwriter Achievement Awards** in March. Linde, whose songs include **"John Deere Green"**, a recent hit for **Joe Diffie** was named **Songwriter of the Year**. **RCA** recording artist **Black** was honored as **Songwriter/Artist of the Year**, and **"The Song Remembers When"**, written by **Hugh Prestwood** and recorded by **Trisha Yearwood**, was named **Song of the Year**. Over 50 other songwriters were honored during the ceremony. A complete list is available from **Margaret Ann Warner Public Relations** at (615) 292-3372.

IN PIECES by **Garth Brooks** was named **Best Selling Country Recording** by the **National Association of Recording Merchandisers** during its annual convention in March. In addition, **"Comedy Video Classics"** by **Ray Stevens** won tops honors in the **Best Selling Music Video** category. Winners were based on **SoundScan** sales figures.

"Finding Her Voice: The Saga Of Women In Country Music" by **Mary A. Bufwack** and **Robert K. Oermann** has been nominated for two prestigious music book awards. The volume is among the 12 finalists for the **Ralph J. Gleason Music Book Award**, presented by **ROLLING STONE Magazine** in conjunction with **New York University** and **BMI**. The winners were announced shortly after **CLOSE UP** went to press. In addition, the critically-acclaimed book has been nominated for an award given by the **Association for Recorded Sound Collections**, which recognizes and draws attention to the finest works now being published in the field of recorded sound research. Winners will be announced on June 11.

John McEuen was presented with the award for **Best Traditional Western Album** for his project **THE WILD WEST** at the recent **Western Heritage Awards Show**, held in Oklahoma City. The album was an off-shoot of the syndicated 10-hour miniseries, **"The Wild West"**.

Gordon Terry, one of the first two performers to be inducted into the **Fiddlers Hall Of Fame** in 1981, was recently inducted into the **Alabama Music Hall of Fame**.

Gordon, a native of Moulton, AL, made his first appearance on the **Grand Ole Opry** at the age of 12. During his illustrious career, he has worked with **Billi Monroe**, **Johnny Cash**, **Merle Haggard** and **Nell Young**, among others. He also co-starred in the television series, **"Sky King"**.

MEDIA

"Country On CD", a 217-page guide to Country Music recordings on compact disc, has been published by **Kyle Cathie Limited** of London. The book, written by Canadian author and broadcaster **Doug Hall**, is being distributed in the U.S. by **Trafalgar Square**

in N. Pomfret, VT. Entries include biographical information on artists from **Alabama** to **Dwight Yoakam** as well as in-depth listings of their recordings available on cd.

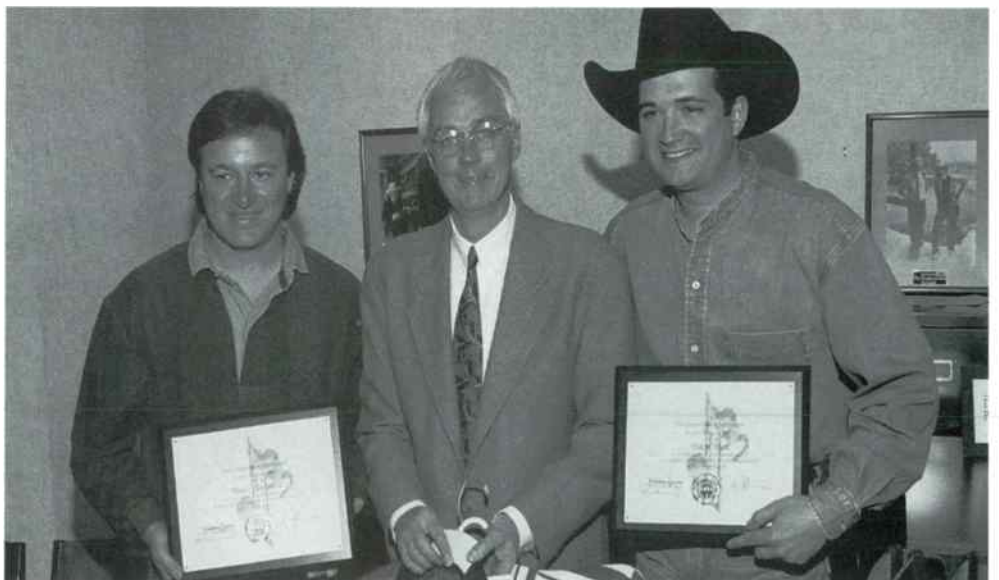
Russian comedian **Yakov Smirnov** has joined forces with **Ray Stevens' Clyde Records & Tapes** to market Smirnov's new comedy video, **"What A Country"**. Filmed live in Myrtle Beach, SC, the program sells for \$19.98 plus \$4.50 (**S&H**) and can be ordered by calling (800) 891-2422.

Hallway Productions has entered into a license agreement with **Arts & Entertainment Network** for the North American premiere telecast rights to **"Willie Nelson - My Life"** and **"Remembering**



Cleve Francis (left) and producer Robert Byrne have been working on the Liberty artist's forthcoming *Liberty lp*.

- Photo by Beth Gwinn



Mark Chesnutt (left) and Tracy Byrd (right) present Country Music Foundation Director Bill Ivey with a table from *Cutter's nightclub* in Beaumont, Texas, where both singers were discovered by MCA Nashville. Chesnutt also donated his first *Manuel jacket*, and Byrd donated the hat, shirt and boots he wore for his first public performance.

- Photo by Harry Butler

Patsy". "Willie Nelson - My Life" is the only authorized documentary of the legendary Texas singer/songwriter. The 60-minute special features performances by Nelson as well as comments and anecdotes by **Waylon Jennings, Ray Charles, Kris Kristofferson, Emmylou Harris, Ray Price** and others. "Remembering Patsy" recalls the life of **Patsy Cline** and features home movies, rare performance clips and commentary from friends and family. A&E will air the programs later this year.



RedDog Productions assisted in the production of "**ABC In Concert Country**" during the show's recent taping in Nashville. Interview segments hosted by **Billy Dean** will air this summer.



JCI Country, a division of **Essex Entertainment**, has released two all-star compilation cds, **COUNTRY PLATINUM** and **COUNTRY'S LEADING LADIES**. **COUNTRY PLATINUM** features chart-topping hits by **Brooks & Dunn, Vince Gill, Billy Ray Cyrus, Diamond Rio, Aaron Tippin, Sawyer Brown, Alan Jackson, Tanya Tucker, Mark Chesnutt** and **Pam Tillis**. **COUNTRY'S LEADING LADIES** contains hit recordings by **Tucker, Tillis, Lorrie Morgan, Kathy Mattea, Holly Dunn, Deborah Allen, Michelle Wright, Carlene Carter, Suzy Bogguss** and **Emmylou Harris**. The cds are available in record stores nationwide.



Ron Huntsman Entertainment Marketing has launched "**Country**

HitMakers", a weekly, syndicated radio series. The one-hour program, sponsored by **Cabin Fever Entertainment**, is hosted by Nashville air personality **Hoss Burns** and features a variety of today's hottest Country hits as well as in-depth lifestyle and music features. "Country HitMakers" is produced on compact disc and is available on a metro-market exclusive basis and barter basis with six minutes of national and six local avals. For more information, contact RHEM at (615) 255-1100.



AMERICAN SONGWRITER magazine has put together a "**Songwriter Welcome Packet**" for songwriters who visit or move to Nashville. The packet is free of charge, but available only by picking it up in person at the magazine's business office, 121 17th Avenue South, during normal business hours. It is not available by mail. Information in the packet includes an article explaining how to present a demo tape in a professional manner, a list of companies offering information on current recording projects, a listing of national music publishers, organizations helpful to songwriters and more.



"**Nashville's Entertainment Connection**", a syndicated radio program, is now aired on **CMR Radio** in London, reaching 26 European countries via satellite. The series is also heard on **Country Kanalen** in Denmark and via the **Worldwide Shortwave Radio Network** as well as in 20 U.S. markets.



Aspiring to great heights, Warner Bros. singer/songwriter David Ball (left) and musicians Mark Winchester and Trey Gray (right) perform a mini concert atop Ball's Winnebago during his "rolling across America" tour.
- Photo by Susan E. Niles

NEW COMPANIES

Gary Overton, former Warner/Chappell Music vice president, has opened **Gary Overton Management**. The firm's first client is **Arista** singer/songwriter **Alan Jackson**. Gary Overton Management is located at 66 Music Square West, Nashville, TN 37203; (615) 321-0111; fax (615) 321-2112.



Dan Ekback has opened **Music Service International**, a company focused on marketing Country Music worldwide. Working in conjunction with Nashville-based record labels, MSI will be able to assist radio programmers, presenters, journalists, etc. outside of the United States in obtaining promotional information and product. For subscription information, contact Ekback at P.O. Box 120904, Nashville, TN 37212; (615) 383-2425; fax (615) 297-6250.



Elsie Childers has opened **Trusty Tuneshop Recording Studio**, a 24-track digital recording facility in Nebo, KY. The studio also offers an 8-track, 16-channel production room. Trusty Tuneshop is located at 8771 Rose Creek Road, Nebo, KY 42441; (502) 249-3194.

NEWSLINE

Johnny Cash, Sammy Kershaw, Patty Loveless, Nanci Griffith, Jimmie Dale Gilmore, Willie Nelson, Vince Gill, Ricky Skaggs, the Mavericks, Duane Eddy, Doc Watson, Carl Perkins, Randy Scruggs and **Earl Scruggs** have been added to the list of luminaries who will participate in **Mercury Nashville's RED HOT + COUNTRY** album project, benefitting a variety of AIDS organizations. They join project organizer **Kathy Mattea, Mary Chapin Carpenter, Mark Chesnutt, Billy Ray Cyrus, Brooks & Dunn, Radney Foster, Dolly Parton, Marty Stuart** and **The Sullivans** on the album, set for release in July.

Kix Brooks, one-half of the **Arista** duo **Brooks & Dunn**, was honored by his hometown of Shreveport, LA on April 1 with "**Kix Brooks Day**". He was recognized due to his donation of a house, which belonged to his great aunt, a longtime schoolteacher in Shreveport, to **Habitat For Humanity**. The home has been undergoing renovation by Habitat volunteers and will provide the last step in a homeless family's return to independent living.

Jeannie Ghent, well-known Country Music executive, has been diagnosed with inoperable cancer and is currently undergoing intensive chemotherapy and radiation treatment. A fund has been established to help offset her medical bills. Mailed contributions can be sent to: The Jeannie W. Ghent Fund, Third National Bank, 1025 16th Avenue South, Nashville, TN 37212. In addition, donations can be made at any Third National Bank branch in Nashville using the account number 734-257-8.

Mark O'Connor will join the faculty of the **Blair School of Music at Vanderbilt University** as adjunct professor of fiddling this fall. He will teach traditional fiddling as well as the more progressive styles that have become his trademark.

SESAC has reached a new bilateral agreement with **SOCAN**, the Canadian performing rights society. The new pact allows for SOCAN-affiliated Canadian songwriters and publishers to designate SESAC as their representative for royalty collections in the United States, expanding a longstanding unilateral agreement under which SOCAN had represented SESAC's American songwriters and

publishers in Canada. In addition, SESAC recently celebrated its 30th anniversary in Nashville by committing a \$10,000 grant to **Belmont University**. Divided into four gifts of \$2,500 each school year, the grant will be administered by the Music Business Department and can be used as scholarship money for one or more students or split between a student scholarship and program enhancement, depending on the need during a given school year.

ASCAP has notified its members of significant improvements to the performing rights society's payment plan. Changes include revising the payment system to better reflect the value of different types of performances to the entire ASCAP repertory, to reduce costs of administering the system and to simplify payment rules and procedures. Complete information regarding the improvements can be obtained from ASCAP's regional offices in New York, Los Angeles, Nashville and London. ASCAP is also now offering ASCAP song title, writer, publisher and recording artist information to members, music users, researchers and the public through a new on-line service known as the "**ASCAP Clearance Express**" (ACE) system. It is anticipated that the service will be available to anyone with a PC capable of on-line communications in the next few months.

Disc Makers, a leading independent cassette and cd manufacturer, has installed a state-of-the-art "**Digalog**" cassette duplication system in its Philadelphia plant. Digalog is available with Disc Makers Express Service, which features a two-week turnaround. Graphic design is included with all Digalog service. For more information, call (800) 468-9353.

Jimmy Dean Foods joins **True Value Hardware** as a national co-sponsor of the annual **Country Showdown**. Now known as the "**True Value/Jimmy Dean Country Showdown**", the contest has grown to be the largest Country Music talent search in the world. This year's national final, scheduled to take place December 9 at the **Ryman Auditorium**, will be syndicated for television broadcast nationwide.

Michael Martin Murphey's annual **WestFest**, now in its eighth year, is set for Labor Day weekend in Copper Mountain, CO. Additionally, the celebration of Western music, art and folklore will travel to Santa Fe, NM from July 2-4 and to the Palo Duro Canyon State Park near Amarillo, TX from September 10-11. Ticket and lodging information can be obtained by calling (800) 458-8386, ext. 7 (Copper Mountain); (800) 777-

2489 (Santa Fe); and (806) 655-2181 (Palo Duro Canyon).

Vince Gill has announced the second annual **Vinny Pro-Celebrity Invitational Golf Tournament**, set for August 1-2 at Nashville's **Golf Club of Tennessee**. Proceeds from the tournament are earmarked for **Junior Golf**, a program of the **Tennessee Golf Foundation**. The Vinny coincides with Gill's concert at **Starwood Amphitheater**. Tickets for the Vinny go on sale June 1 through **Ticketmaster**. For more information, contact the Vinny Information Office, 2500 Hillsboro Road, Suite 105, Nashville, TN 37212; (615) 383-9735.

Dolly Parton has announced plans to open a new **Dixie Stampede Dinner Attraction** in Branson, MO in May 1995. Construction will begin in September on a 14-acre tract on Highway 76, adjacent to the Old School Park. There are Dixie Stampede locations currently in Pigeon Forge, TN and Myrtle Beach, SC. For complete information, contact **Steve Ellis** at (615) 453-9473.

Kenny Kiper Video Productions has moved to 111 North Trigg Street, 2nd Floor, Gallatin, TN 37066; (615) 230-6121. The mailing address is P.O. Box 566, Gallatin, TN 37066.

ON THE MOVE

Janet Bozeman is the new director of media and publicity at **Sony Music Nashville**. Most recently manager of PLA Media in Nashville, Bozeman is former director of membership at CMA. **Craig Campbell** joins the Sony staff as manager of media and publicity for **Epic Nashville**. He was formerly vice president of publicity at AristoMedia.

Nashville business and entertainment attorney **John Unger** has resigned his position with **Bass, Berry & Silms** to manage **MCA/Curb** recording artist **Wynonna**. He has served as her interim manager since early this year. A native of Philadelphia, Unger is a graduate of Princeton University and received his law degree from Vanderbilt Law School.

Producer/songwriter **Don Cook** has been named senior vice president at **Sony Tree Publishing**. As a writer, Cook's hits include "**Small Town Girl**", "**Brand New Man**" and "**Who's Lonely Now**". He currently co-produces **Brooks & Dunn**. Sony Tree has also launched a contemporary Christian music



Atlantic Nashville President Rick Blackburn (right) congratulates singer Neal McCoy on his first number one single, "No Doubt About It".

- Photo by Richard Crichton

division headed by **Jim Scherer**, director. He will retain his title and responsibilities as director of creative services in addition to overseeing the new division.



Bobby Kraig has been promoted to senior director of national Country promotion at **Arista Nashville**. Also in the promotion department, **Mike Owens** has been upped to director of regional promotion, Southeast. Former West Coast regional manager **Steve Williams** moves to **Arista's** restructured A&R department in the newly-created position of manager. He will be responsible for finding songs for **Blackhawk, Diamond Rio, Radney Foster, Alan Jackson, The Tractors** and **Michelle Wright**. A&R Manager **Joe Tassi** will handle **Linda Davis, Brooks & Dunn, Dude Mowrey, Lee Roy Parnell, Pam Tillis** and **Steve Wariner**.



John Mitchell has been appointed national Country promotion director of **Capricorn Records**. He joins the staff after a two-year stint with B.J. Promotions as an independent promoter.



Julie Palt Ballweg is now director of A&R administration at **MCA Records/Nashville**. She will be responsible for developing and monitoring recording budgets, request artist/producer advances and processing all session-related invoices and union contracts for both MCA and **Decca Records**. Ballweg joined the staff in 1985 and was formerly director of administration.



Kevin Herring has been named senior director of national Country promotion at **Mercury Nashville**. He was formerly director of national Country promotion. **John**

Ettinger joins the Mercury staff as Midwest regional promotion manager. He has an extensive background in management.

Chris Stacey has also been added to the staff as Southwest regional promotion manager. He was formerly promotions manager for Players Riverboat Casino. In the Mercury publicity department, **Kevin Lane** has been named publicist. He was formerly on the staff of independent publicity firm Network Ink, where he worked with **Kathy Mattea** and **Sammy Kershaw**, among others.



Chris Palmer has been promoted to vice

president of progressive music at **Warner/Reprise Records**. He joined the label in 1985 and was most recently general manager of progressive music. **Karen Kane** has been promoted to national marketing director, progressive music. She was most recently national marketing manager.



Donna Martens has been promoted to executive coordinator at the **Canadian Country Music Association**. She has been with CCMA since 1990. **Karen McLean** has joined the CCMA staff as administrative assistant. She will assist in the coordination of Canadian Country Music Week as well as handling administrative duties for the organization.



Stephanie Cox has joined **Starstruck Writers Group** as creative director. She was formerly with Little Big Town Music.



Jeff Carlton has been appointed vice president and general manager of **Stroudavarious Music Group**, where he was formerly professional manager.



Brian Baughn has been named creative director of **Monk Family Music Group**. His background includes stints with Opryland Music Group, The Dick James Company and The Benson Company.



Terry Wakefield has been named creative director at **Little Big Town Music**. He was formerly with **Arista Nashville**.



continued on next page



RCA group Shenandoah recently celebrated its number one hit "I Want To Be Loved Like That" at Nashville's Pub of Love. Joining the festivities were (l to r) RCA's Dale Turner and Mike Wilson; band members Marty Raybon, Ston Thorn, Mike McGuire and Ralph Ezell; and Thom Schuyler, RCA Vice President and General Manager.

ON THE MOVE

continued previous page

Phil Campbell has joined **TNN's** on-air personality staff as a sidekick to **Shelley Mangrum** on "**Club Dance**". The son of legendary humorist Archie Campbell, he also stars at his own theater in Pigeon Forge, TN.

Jeff Marsha has been appointed executive consultant for **Horizon Management** in Binghamton, NY. He will represent the company's sales and marketing activities throughout the U.S. and Canada.

John Michaels and **Bobby Lewis** are the new afternoon drive team at **KNIX** in

Phoenix. **Lewis** joined the station in 1989 and was formerly heard on the evening shift. **Michaels** has been with the station since 1981 and has worked overnights, evenings and afternoon drive shifts.

Jeffrey Jones has joined the sales team of **WFMS** in Indianapolis as account executive. With an MBA in marketing, he was formerly with **WTLC AM/FM**.

Cheryl Umbaugh joins the staff of **WGRL** in Indianapolis as account executive. She was recently a sales rep with **Monarch Beverage**.

J.D. Danleis is the new morning co-host at **KDRK** in Spokane, WA, joining **Amy Young** on the a.m. shift. He spent five years at **WOW AM/FM**.

Larry A. Sode has joined **Shenandoah**

South, Inc. as vice president of operations at the **Wayne Newton Theatre** in Branson, MO. He relocates to the Ozarks from Chicago, where he was production manager/producer for **Jam Productions**. His new responsibilities will include day-to-day operations of the theater including ticketing, group comfort and production.

SIGNINGS

Alan Jackson to Gary Overton Management...**Jamie O'Hara**, **Bobble Cryner** and **Greg Rowles** to Buddy Lee Attractions...**Dawn Sears** to Decca Records...**Bill LaBounty** to Famous Music...**Leighton B. Watts** and **Blue Norther** to Horizon Management...**Randy Lee Ashcraft** to Fox Management Group.



RECORDS LAUNCHED

Jimmy Bowen, president and CEO of **Liberty Records**, has announced the launch of a new record label, **Patriot Records**. "Our strength has always been the fact that we are totally music driven," **Bowen** remarked. "The word 'patriot' is defined as 'one who loves his country'. The record label 'Patriot' will be one who loves Country Music and the artists who make it."

The first artist signed to **Patriot Records** is singer/songwriter **Bryan Austin**, whose debut project was produced by **Keith Stegall**. Music industry veteran **Sam Cerami** has been named vice president of promotion for the label. More staff appointments will be announced shortly.



Anders Nelson (left), President of Hong Kong-based **The Entertainment Company Ltd.**, and **Curb Records** Chairman **Mike Curb** meet to ink a deal making **EC** the new **Curb** licensee and distributor in **Asia**, including **Korea, India, China** and the **Philippines**. Formerly handled by **BMG**, the **Curb** catalog will debut with **Wynonna's** two solo albums, along with the latest releases by **Sawyer Brown, Lyle Lovett** and **Hal Ketchum**.

LYNN BAKER



Artist image consultant, wardrobe designer, set designer, art director and caterer - these are just some of the many roles Lynn Baker fulfills in his description of himself as a "visual artist".

Like his list of talents, the list of artists Lynn has worked with continues to grow.

"Like they say, 'It's all done with mirrors.'"

Rosanne Cash. She was as equally impressed by the outfit he designed and

His clients have included Rosanne Cash, Loretta Lynn, Clint Black, Doug Stone, Pam Tillis, Mark Chesnutt and Lee Roy Parnell, just to name a few.

It all started in 1985 when he came to Nashville to show some of his weavings in an art gallery and met

wore as she was by his exhibit. Lynn, who holds a master's degree in arts and education, had spent 12 years teaching school and was working in Houston at the time.

Lynn also caught the attention of an art critic for the *Tennessean* who offered to write a feature on him and help promote his career if he would move to Nashville.

"I didn't really pay any attention because I thought it was all cocktail talk, but the next day when I got back home to Houston, there was a message on my answering machine to set up a time for the interview. I came back to Nashville the following weekend, and I've been here ever since."

LEARNING AS YOU GO

"Three weeks after I came down, I designed Rosanne Cash's dress for the CMA Awards, but at that point I really didn't know anything about the music business. Rosanne was instrumental in convincing me that I had to follow my dream and put 100 percent into it."

That dream began when he was just 5 years old, and his mother started teaching him to sew on a pedal sewing machine that once belonged to his grandmother. As he explains, his mother would take him down to the basement, where along with sewing, she also taught him about mixing colors with paint and drawing.

"Even though I have a master's in art, it all seems to be a blur in comparison with what my mother taught me. She was an excellent tailor and designer, and in some ways I feel like I'm fulfilling her dream too. She always knew that I would end up doing something really creative in the arts."

IMAGE IS EVERYTHING

"If I work with an artist on wardrobe, I'll go to their home, go through their closets to see what they have. They might have something that I can style to make more useful for this period in their career. I may go shopping for them or be asked to actually re-create their image. If it's a new artist that hasn't tapped in on their image yet, I'll listen to the lyrics to find out where the label is trying to take them."

"Someone may have an established career and just want to change. You can't change overnight because Country fans will think that you are changing your music and everything about you. If you've always worn Levi jeans, and the very next concert you come out in a black leather outfit with crystals all over it, they will be suspicious

like, 'Something is going on here, and we need to know about it because they're our family.'

"If that's the case, I will gradually change them. If they're dying to get into leather, I'll put maybe a Levi jacket with a yoke on it. I can lead them up to a full leather outfit in about a year."

SETTING THE MOOD

While he was on the set of various video shoots designing wardrobe pieces, Lynn developed an interest for set design and art direction.

"Usually, when I'm hired in whatever capacity, I'll go to a meeting with the producer, director and the artist along with someone from the record label, and we'll discuss concepts."

"I've never written a concept for a video that's been 100 percent used but I have injected ideas. Especially if I have a prop that I think would really help bring out the lyrics like a pink vinyl modern '50s chair. Then I'll have to design a set around it. Usually, I'll do some drawings of the set, but I'm fortunate that most people trust me enough at this point that I don't have to do a lot of preliminary drawings."

"I can lead them up to a full leather outfit in about a year."

THE MASTER OF ILLUSION

Like the sets he designs for videos and various photo shoots, Lynn's house also has its own unique flair. Each room reveals a different facet of his creative interests, ranging from an art deco kitchen to a studio filled with Southwestern art pieces.

"Like they say, 'It's all done with mirrors.' I create my own image, and by doing that, I feel confident that I can create other people's images."

"You know, why should people let me in the music industry? I can't read music, play music, sing music or anything. Timing and the right people were very important in helping me get the chance to offer my services. I feel that if you surround yourself with people that do what you would like to do, it can happen. You just have to pursue your dream, and never, never let go of the final outcome." **CU**

- Mandy Wilson

SUMMER ATTRACTIONS

With the summer season almost here, it's time to start planning that much anticipated vacation. And if you'd like to include Country Music in your escape, Nashville, Branson and Chicago each provide plenty of opportunities to see top artists perform and learn about the history behind the music.

NASHVILLE

"Nashville On Stage"

Country Music greats George Jones, Tammy Wynette, Alabama, The Oak Ridge Boys and Tanya Tucker will headline "Nashville On Stage", a five-month extravaganza of 730 Country Music concerts taking place at the Chevrolet/Geo Celebrity Theater, The Acuff Theater and the Theater by the Lake, all located inside the Opryland USA entertainment resort.

Dozens of Country Music's top artists will perform during 150 consecutive nights of concerts from May 6 - October 2, 1994. Among the artists scheduled to appear are Marty Stuart, Doug Stone, Hal Ketchum, Sammy Kershaw, Patty Loveless, John Anderson, Billy Dean, Larry Stewart, Pam Tillis, Mark Collie, Lee Roy Parnell, Kathy Mattea, Collin Raye, Mark Chesnutt, Tracy Byrd, Restless Heart, McBride and the Ride, Suzy Bogguss, Ricky Skaggs, Confederate Railroad, Joe Diffie, Martina McBride and Radney Foster.

"Hee Haw Live", a salute to one of the longest-running shows in the history of television, is also part of "Nashville On Stage". Veteran cast members George "Goober" Lindsey, Gunilla Hutton, Lulu Roman and Grandpa Jones will be joined by a cast of Opryland singers and dancers to present many of the television show's famous comedy bits and plenty of Country Music.

"Nashville On Stage" tickets are sold independently of tickets to the Opryland theme park, the Grand Ole Opry and the General Jackson showboat.

To receive a free information packet about "Nashville On Stage", call (800) 535-0200. Tickets can be ordered by calling (615) 889-6611. Special rates are available for groups of 15 or more by calling (615) 889-7070.

The Ryman Auditorium

Beginning in June, the historic Ryman Auditorium, home of the Grand Ole Opry from 1943-1974, will once again be the site for some of Nashville's premiere entertainment.

As part of the Ryman's \$8.5 million restoration, a musical play about the legendary Patsy Cline, regular bluegrass shows and concerts featuring a variety of musical styles have been sched-



Louise Mandrell parachutes into The Grand Palace in Branson, Missouri.

Charley Pride Theatre

uled. On June 6, a new museum filled with memorabilia and multi-media displays will also open at the Ryman.

"Always...Patsy Cline", a two-act theatrical performance based on the story of the friendship between Cline and Louise Segar, a devoted fan, will be featured every Thursday through Saturday at 8 p.m. June 9 through October 29. Tickets are \$16 and \$14 for reserved seats.

Martha White Bluegrass Night is a 12-week series of bluegrass concerts featuring a wide array of performers. Shows are every Tuesday at 8 p.m. from June 14 - August 30. Artists scheduled to appear include Bill Monroe, Marty Stuart, Ricky Skaggs and Alison Krauss. Tickets for individual shows are \$10 each. A Bluegrass Pass, good for all 12 shows in the series, is \$90.

The new Ryman museum will display memorabilia and photos of Opry entertainers such as Bill Monroe, Roy Acuff and Marty Stuart. To further explain the Ryman's history, there will also be interactive videos narrated by friends of the Ryman such as Garrison Keillor, Johnny Cash and Vince Gill. The Ryman Auditorium museum will be open daily from 8:30 a.m. - 4 p.m. General admission is \$5.

For ticket information on all activities at the Ryman, call (615) 889-6611.

BRANSON

The Grand Palace

The Grand Palace, Branson's premiere Country Music theater, will present "Super Sunday" shows from May 8 - October 30. Warner Bros. artist Faith Hill and Arista group Blackhawk will kick off the concert series. Among the other artists scheduled for shows are Ricky Van Shelton, Neal McCoy, Lorrie Morgan, John Anderson, Tanya Tucker, Kathy Mattea, Billy Ray Cyrus, Patty Loveless, Sammy Kershaw and George Jones.

Shows by Louise Mandrell, Barbara Mandrell and Kenny Rogers will keep the Grand Palace filled to capacity Monday-Saturday. In addition, limited engagements by Anne Murray as well as Neil Sedaka and the Captain & Tennille are also on the schedule.

Showtimes for the Grand Palace are 3 p.m. and 8 p.m. To purchase tickets or obtain the complete show schedule, call The Vacation Plan Center at 1-800-572- 5223.

Country superstar Charley Pride will open the Charley Pride Theatre on June 1. Pride will headline 222 matinee and evening performances through mid-December.

Also scheduled to appear at the venue are multi-platinum artist Don Williams and Grand Ole Opry member Barbara Fairchild.

Information on show times and ticket prices is available by calling The Charley Pride Theatre at (417) 337-7433.

CHICAGO

"Country Music: On-the-Air"

The Chicago Museum of Broadcast Communications is collaborating with Nashville's Country Music Foundation for a three-month exhibition, "Country Music: On-the-Air".

Running June 25 - September 30 at the Chicago Cultural Center, the audio/video exhibition will trace the broadcast history of Country Music and the genre's explosive growth in popularity.

"Country Music: On-the-Air" will feature a series of special events that explore the history of this uniquely American art form, from its origins in rural America to the giant stadiums and concert halls of the world.

Among the seminars included in the exhibition are "Cowboys & Crooners: Historic Perspectives of Country Music", "TNN: Then 'N Now", "Grand Ole Opry: Mother Church of Country Music", "Country Coast to Coast" and "Music To Look At: Country Music Videos".

General admission tickets to each seminar are \$25. For more information, phone (312) 629-6000 or write: Museum of Broadcast Communications, Chicago Cultural Center, 78 East Washington Street, Chicago, IL 60602-3407. **CU**

SPECIAL OFFER FOR CMA MEMBERS

For the month of May, CMA members can receive a Buy One Get One Free "Nashville On Stage" concert ticket by calling Opryland Reservations and Ticketing at (615) 889-6611 and asking for the CMA/CLOSE UP Discount. The reservation code for the offer is 4A77. The offer is valid Monday - Thursday during May only.

RADNEY FOSTER

takes a break during a session at Imagine Studio off Church Street as he works on his new album. His buddy and fellow Texan Lee Roy Parnell has stopped by to play slide guitar on "Jesse's Soul", a song Radney cowrote with songwriter and Arista chief Tim DuBois. Radney also asked Lee Roy to come to his house for dinner on Saturday. "Chapin's gonna be there."

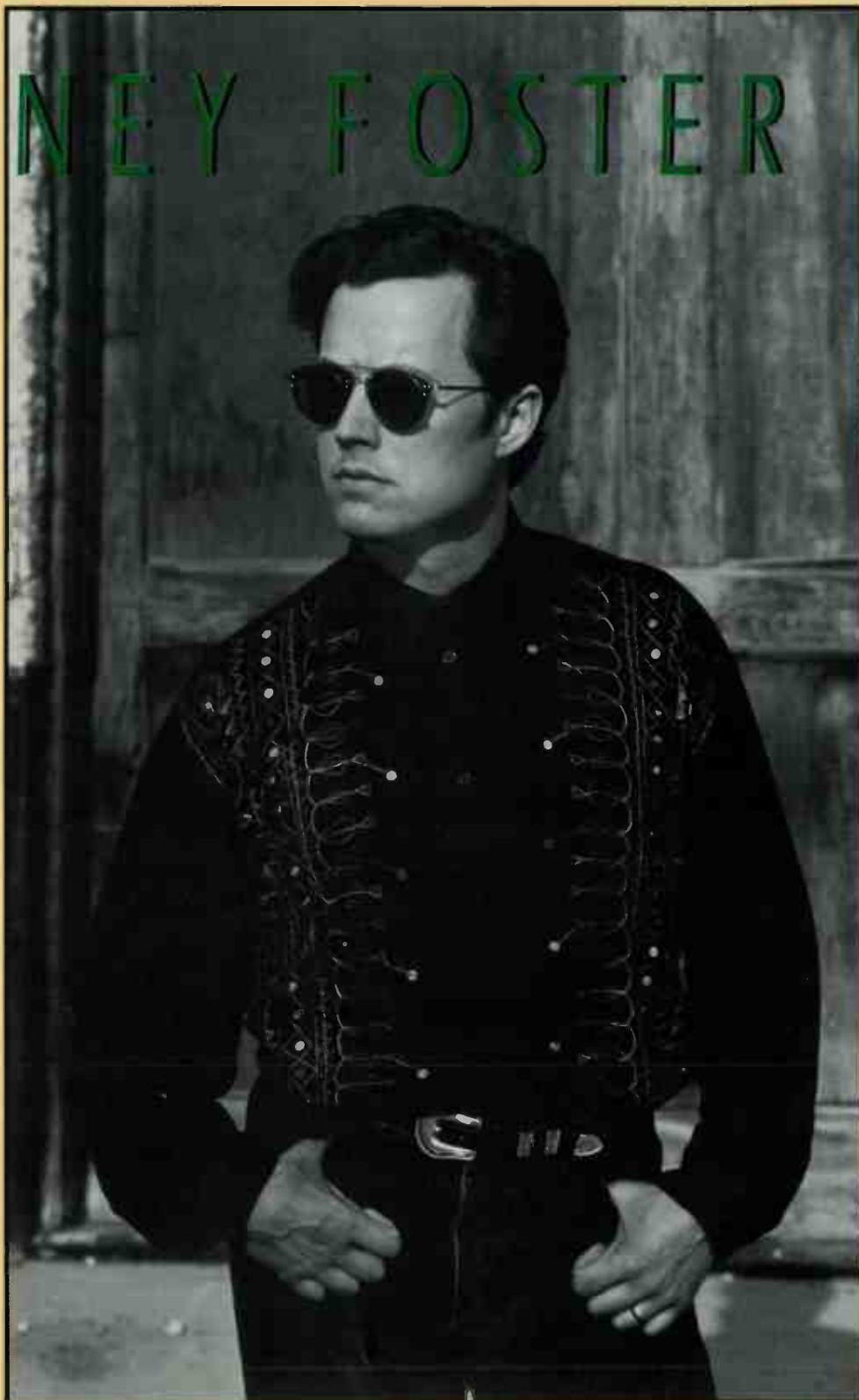
Radney's last album DEL RIO, TEXAS 1959 spawned several hits including "Just Call Me Lonesome", "Nobody Wins", "Hammer And Nails" and "Closing Time" and launched his solo career.

"DEL RIO, TEXAS was inspired by my past, by my heritage and where I came from. I went home a lot to write and got that feel. I think this album is much more about where I am now and who I am."

And who is Radney Foster? The grandson of a Texas cattleman, the son of a Del Rio lawyer, a musical poet with a degree from the University of the South and a man working on accepting himself.

What's the hardest lesson he's learned?

"How to accept my own failures...I think there's times that we - how do I put this - the apostle Paul said that he would do that which he hated and not do that which he loved, and I think we all do that sometimes in our lives.



"It's so hard for me. I carry a lot of feelings when I hurt the people I love or when I disappoint myself, when I go, 'There's no sense in that. That was a hurtful thing to do to someone.' Or when you set a goal for yourself, and you don't really reach or achieve that goal, it's often hard for me to accept that personal failure.

"That's tough, and it's part of growing up. This is a business that's not very good about helping people grow up. It's kinda



"...every time you touch the spider web of life it has repercussions all over the place..."

like high school with a whole lot of money, you know. And they want you to believe that.

"There's this whole machine that's designed to tell the public that that's what this really is - a fantasy land, and if you buy that, you'll screw up most of the time. And we're human beings, and you've got to live like a human being like everybody else. And so I think failure is a hard thing to deal with."

Failure has been chronicled in his songs - if somewhat obliquely.

In "A Fine Line", he writes about a man with a wife and two kids and a pregnant mistress down in Georgia.

So how do you confess what words won't explain.

He never intended to cause this much pain.

Now he feels like a farmer who went prayin' for rain.

And got more than he bargained for from the clouds.

"A lot of times we think, 'I could do that'. I'm the only one that gets affected, but everytime you touch the spider web of life it has repercussions all over the place, and so this guy's just found out about that with a vengeance. He realizes no matter what way he turns, somebody's going to get hurt - the unborn child is gonna get hurt, the woman's going to get hurt, his wife is gonna get hurt, the kids are gonna get hurt. No getting out of it no matter which way he turns. I don't pass any judgements, and I don't tell you what he does.

So who does this man end up with in the end?

"Well, that's none of your business, you know what I'm saying. I think if I'da told that to the audience, half of the audience would've been, 'That miserable son-of-a-bitch! He left his wife and kids.' or 'That miserable son-of-a-bitch! He



"It's kinda like high school with a whole lot of money..."

left the woman he'd gotten pregnant and what - was it her fault? Is he gonna pay palimony, child support? What's he gonna do?"

"That's really superfluous. I just wanted you to catch that brief moment where that guy is like a doe caught in the headlights. He's at that point in life where you realize just how human you are where, 'Man, if I have ever screwed my life

up, I've done it now.' And there have been a thousand times and a thousand ways I've felt like that so that's probably where that's borne out of."

His poetic style is in some ways akin to Mary Chapin Carpenter's.

"When I spent a year and a half out on the road after leaving Foster & Lloyd with just me and my acoustic guitar, most of the gigs I opened for were for her. I rode her bus with her and her band for I'd say 90 percent of those gigs."

They also made use of the down time traveling between concerts.

"We've written three or four songs together. None of them have ever surfaced anywhere, but they're pretty good songs."

The songs he's written have surfaced for others. When he came to town, he signed on as a writer at MTM. His hits there included Sweethearts of the Rodeo's "Since I Found



"I just wanted you to catch that brief moment where that guy is like a doe caught in the headlights."

You", the T. Graham Brown/Tanya Tucker duet "Don't Go Out With Him" and "Love Someone Like Me" the sprightly haunting number one hit he cowrote with Holly Dunn.

"It's written in a real Appalachian style. It's inspired by people like Mother Maybelle Carter and Bill Monroe...We need to get on a campaign to get more minor chords in Country Music. More songs about dying, drinking with minor chords in them like 'Long Black Veil'."

When asked the best advice he's been given, Radney thinks for a moment.

"The day I got married, a friend of mine said, 'Be kind to one another. It goes a long way.' And that kinda applies to just about everything in life."

He's keeping a list of what he wants to pass on to his 1-year-old son. And what's at the top?

"Faith and a sense of self-worth. I think if he's got those things he'll go a long way, no matter what he wants to be. No matter what he wants to do or how he wants to do it. If he has those two things, he can accomplish anything."

His own father had hopes of Radney becoming a lawyer in Del Rio, but Radney ended up in Nashville instead.

"I would've made a lousy lawyer...If I had wanted to make a living, I'da moved back home to Del Rio...But I didn't come here to do that. I came here to dream." **CU**

- Teresa George

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(*Denotes birthdays)

MAY



1 ★ **SONNY JAMES**; Hackelburg, AL
• Brooks & Dunn top the Country charts with "Neon Moon", 1992

2 ★ **LARRY GATLIN**; Seminole, TX

3 • Alabama's lp, **THE CLOSER YOU GET**, certifies gold, 1983
• George Strait scores another number one with "If I Know Me", 1991



4 ★ **RANDY TRAVIS**; Marshville, NC
• Garth Brooks' **NO FENCES** achieves sales of 10 million, 1993

5 ★ **TAMMY WYNETTE** (Virginia Wynette Pugh); Itwamba County, MS
• Ronnie Milsap's **GREATEST HITS VOLUME 2** certifies platinum, 1989
• Rodney Crowell tops **RADIO & RECORDS'** Country chart with "After All This Time", 1989

6 • The Delmore Brothers record "Blues Stay Away From Me", 1949

7 ★ **(GEORGE) RILEY PUCKETT**; Alpharetta, GA
• Lee Roy Parnell scores his first

number one record with "Tender Moment", 1993

8 • Reba McEntire makes her chart debut with "I Don't Want To Be A One Night Stand", 1976
• Sawyer Brown's "Some Girls Do" tops the charts, 1992
• George D. Hay dies, 1968



9 ★ **HANK SNOW**; Liverpool, Nova Scotia, Canada
• Keith Whitley dies, 1989

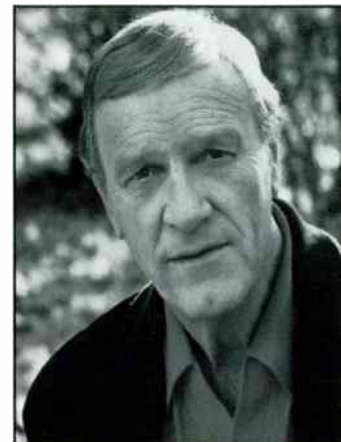
10 ★ **MAYBELLE CARTER**; Nickelsville, VA
• Dwight Yoakam's **GUITARS, CADILLACS, ETC.** lp certifies platinum, 1989
• "Beneath Still Waters" by Emmylou Harris reaches number one, 1980
• Doug Stone's "In A Different Light" tops the Country charts, 1991

11 ★ **MARK HERNDON** (Alabama); Springfield, MA
• Willie Nelson's 1980 **HONEY-SUCKLE ROSE** lp certifies multi-platinum with sales of two million, 1992
• Lester Flatt dies, 1979

12 ★ **KIX BROOKS** (Brooks & Dunn); Shreveport, LA
• Bobby Bare wins a Grammy for "Detroit City", 1964

13 ★ **JOHNNY WRIGHT**; Mt. Juliet, TN
★ **JACK ANGLIN**; Columbia, TN
• Hank Williams Jr.'s **GREATEST HITS VOLUME 2** lp certifies gold, 1986
• Bob Wills dies, 1975

14 • Tanya Tucker makes her chart debut with "Delta Dawn" at age 13, 1972
• **THE VERY BEST OF CONWAY TWITTY** certifies platinum, 199D
• "I Love The Way You Love Me" by John Michael Montgomery tops the charts, 1993



15 ★ **EDDY ARNOLD**; Henderson, TN
• Ricky Skaggs joins the Grand Ole Opry, 1982
• "Billy The Kid" by Billy Dean debuts on its way to number one, 1992

16 • George Strait makes his chart debut with "Unwound", 1981
• Reba McEntire's **GREATEST HITS** certifies platinum, 1989

17 • Diamond Rio charts a number one hit with "Meet In The Middle", 1991

18 ★ **GEORGE STRAIT**; Pearsall, TX
★ **JOE BONSALE** (Oak Ridge Boys); Philadelphia, PA

19 • Clint Black tops the Country charts with his debut single, "A Better Man", 1989
• "King of the Road" by Roger Miller certifies gold, 1964

20 • Alabama scores a number one hit with "If I Had You", 1989
• Jerry Reed makes his chart debut with "Guitar Man", 1967

21 • Waylon Jennings tops the Country charts with "Luckenbach, Texas", 1977
• George Strait's **THE CHILL OF AN EARLY FALL** certifies gold, 1991
• Dwight Yoakam scores a number one record with "Ain't That Lonely Yet", 1993

22 ★ **DANA WILLIAMS** (Diamond Rio); Dayton, OH
★ **RALPH PEER**; Kansas City, MO
★ **ANDY ANDREWS**; Birmingham, AL

- Ricky Van Shelton's "Backroads" tops the Country charts, 1992

23 ★ **MAC WISEMAN**; Waynesboro, VA
 ★ **SHELLY WEST**; Cleveland, OH
 • The Judds' GREATEST HITS and K.T. Oslin's '8DS LADIES certify platinum, 1989

24 • Mark Chesnutt's "Blame It On Texas" hits number one, 1991



25 ★ **RICH ALVES** (Pirates Of The Mississippi); Pleasanton, CA
 ★ **TOM T. HALL**; Olive Hall, KY
 • THIS TIME by Dwight Yoakam certifies platinum, 1993

26 ★ **HANK WILLIAMS, JR.**; Shreveport, LA
 • Jimmie Rodgers dies, 1933
 • Willie Nelson makes his first chart appearance with "Touch Me", 1962
 • BRAND NEW MAN by Brooks & Dunn certifies gold, 1992

27 ★ **DON WILLIAMS**; Plainview, TX
 • John Conlee enters Country charts for the first time with "Rose Colored Glasses", 1978
 • THE PATSY CLINE COLLECTION certifies gold, 1993

28 ★ **CHARLIE McCOY**; Oak Hill, WV
 • Kathy Mattea's "Eighteen Wheels & A Dozen Roses" stays at number one for the second consecutive week, 1988
 • Toby Keith's debut single, "Should've Been A Cowboy", tops the

charts, 1993
 • Confederate Railroad's debut lp certifies gold, 1993

29 • Billy Ray Cyrus scores a phenomenal number one record with his debut single, "Achy Breaky Heart", 1992
 • Hank and Audrey Williams divorce, 1952



30 ★ **JOHNNY GIMBLE**; Tyler, TX
 ★ **WYNONNA JUDD**; Ashland, KY
 • Johnny Cash's "I Walk The Line" enters the Country charts, 1956
 • THE BEST OF DAN SEALS certifies gold, 1991

31 • "If The Devil Danced In Empty Pockets" by Joe Diffie tops the charts, 1991

JUNE

1 ★ **RONNIE DUNN** (Brooks & Dunn); Coleman, TX

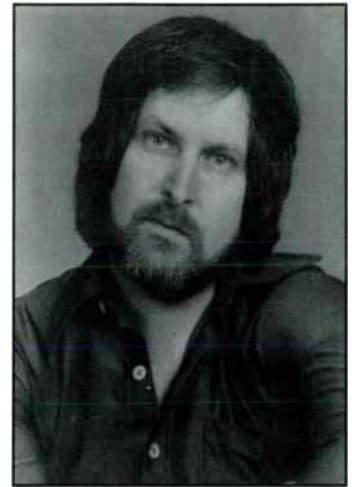
2 ★ **CARL BUTLER**; Knoxville, TN

- Hal Ketchum's PAST THE POINT OF RESCUE goes gold, 1992

3 • Steve Wariner tops the Country chart with "Where Did I Go Wrong", 1989
 • Donna Fargo hits number one with "The Happiest Girl In The Whole USA", 1972

4 ★ **FREDDY FENDER** (Baldemar Huerta); San Benito, TX

5 ★ **DON REID** (The Statler Brothers); Staunton, VA
 • Brenda Lee's "I'm Sorry" begins its climb to number one on the pop charts, 1960
 • Wynonna Judd racks up her first gold platinum lp, WYNONNA, 1992



6 ★ **JOE STAMPLEY**; Springhill, LA

7 • "The Thunder Rolls" by Garth Brooks begins a three-week stay at number one on the Country charts, 1991

8 • Doug Stone's I THOUGHT IT WAS YOU certifies gold, 1992

9 • Kathy Mattea has the number one song in the country with "Come From The Heart", 1989



[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 Encyclopedia of Folk, Country and Western Music* by Irwin Stambler and Grelun Landon (St. Martin's Press), and the Country Music Foundation's OFFICIAL 1994 COUNTRY MUSIC CALENDAR, as well as from original research.]

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DATEBOOK

(* denotes international telephone number with country code in parentheses)

MAY

11-13 3rd Annual MUSIC ROW Industry Summit/Regal Maxwell House Hotel/Nashville/(615) 269-7073

27-29 International Singer/Songwriter Festival/Frutigen, Switzerland/Contact World Stage at (512) 327-5084; fax (512) 327-4628

JUNE

6-12 23rd International Country Music Fan Fair/TN State Fairgrounds/Nashville

6 TNN/MUSIC CITY NEWS Country Awards/Grand Ole Opry House/Nashville

14 Music Row Ladies Golf Tournament & Tupperware Party/Nashville

JULY

13-14 CMA Board of Directors Meeting/The Westin Tabor Center/Denver, CO

AUGUST

16 CMA Awards Finalists Press conference/Nashville

SEPTEMBER

16-19 Canadian Country Music Week/Calgary, Alberta/(905) 850-1144

OCTOBER

2 NSAI Songwriters Hall of Fame Dinner/Nashville

3 ASCAP Country Awards/Opryland Hotel/Nashville

4 BMI Country Awards/Nashville

5 28th Annual CMA Awards/Grand Ole Opry House/Nashville

6-8 SRO/Nashville Convention Center/(615) 244-2840

6 CMA Board of Directors Meeting/Opryland Hotel/Nashville

6 CMA Annual Membership Meeting/Opryland Hotel/Nashville

6 SESAC Awards/Nashville

7 CMA Election of Officers/Nashville



Lorianne Crook (left) and Charlie Chase (second from right) recently hosted a special edition of "Music City Tonight" celebrating the Statter Brothers' 30th anniversary in show business. The Mercury vocal group shared their memories with June Carter Cash (second from left) and Johnny Cash (center). The Statters started their career on Cash's tour in 1964.