

INSIDE:
Merle Haggard
Clay Walker
Michelle Lee as Dottie West

JANUARY 1995

CLOSE UP



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1995
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COUNTRY MUSIC ASSOCIATION



"I just want them to think of me as an American story."

Merle Haggard
PAGE 4

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Features

ON THE COVER:

Opening herself up to success **3**

UP CLOSE: MERLE HAGGARD

Revelations from the newest member of the Country Music Hall of Fame **4**

CRS 26

Check out the changes in this year's CRS agenda!..... **6**

BACK TO BACK BREAKERS: DAVID BALL

Too rhythmical to dance **8**

HORIZON: CLAY WALKER

His focus is on the music **12**

PREDICTIONS

Fearless forecasts for the coming year **14**

I WRITE THE SONGS: LIBERTY SONGWRITERS SERIES

On the record with Pat Alger, Jill Colucci, Kostas and Jon Vezner.. **16**

LINER NOTES: QUOTABLE QUOTES

Memorable mentions from past CLOSE UPS..... **18**

TALENT POOL: DONNA JEAN KISSHAUER

On reinventing yourself..... **25**

BEHIND THE LENS: THE DOUBLE LIFE OF DOTTIE WEST

Michelle Lee becomes the Country legend, spandex and all! **28**

Departments

INTERNATIONAL..... **10**

UPDATE: Awards, Media, New Companies, Newsline, On The Move, Signings, Video News **20**

IN MEMORIAM (Tommy Boyce/Ken Wendrich) **27**

FACTFILE **30**

DATEBOOK **32**

P
a t t y
L o v e l e s s



After nine years as an artist, Patty Loveless has just celebrated her first platinum album (ONLY WHAT I FEEL), she's been named CMT's Female Artist of the Year, and the first single from her new album is climbing the charts. As Loveless settles on the couch in her manager's office with a cup of coffee, her positive attitude is almost as vivid as her new hair color.

"The reason that I went red (from blond)," Patty explains, "was because I fell in love with Julia Roberts' hair color in 'Pretty Woman'.

"I really got a lot of heat from my mother. And my mother's a redhead, a real, true redhead. She was like, 'All your fans don't like it. They're going to turn against you.' I said, 'Mom, it has nothing to do with my hair. It's my music. It's the songs.'...They may look at me a little strange, but I still think they'll accept the music because what's in my heart is more important than what's on my head."

Patty quietly exudes that self-confidence as she talks about her life.

"I think I'm beginning to do what I want," she says of her career. "In the beginning, especially

the years at MCA, there was a lot of experimenting going on. But down through the years, I feel like, especially on the third album,

"If you please yourself, I feel that you can please others."

HONKY TONK ANGEL, Tony Brown and myself, we were beginning to find what really clicked for me."

For Patty's fifth MCA album, UP AGAINST MY HEART, Brown collaborated with Patty's husband and producer, Emory Gordy Jr.

"I don't like the person I was 10 years ago."

"That's the reason that album is real special, and I think it turned out to be a wonderful album," she says.

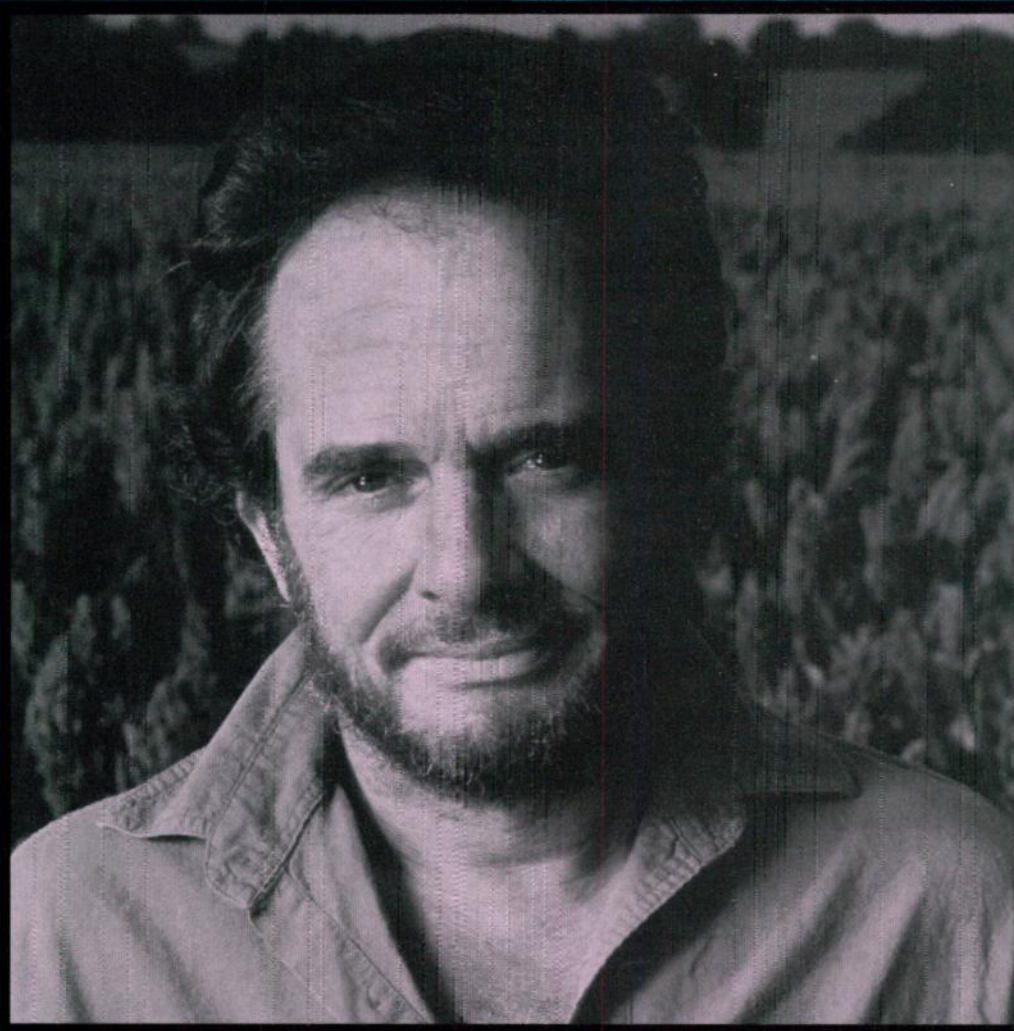
"Then ONLY WHAT I FEEL was my favorite. And now this one, WHEN FALLEN ANGELS

FLY, is definitely my favorite. I guess that's a good sign. Because if you please yourself, I feel that you can please others. I think you really need to please yourself first, and just trust your own feelings."

Though an accomplished songwriter, Patty has a little trouble feeling as confident in this role. "I'm a writer, but I haven't been for a while. I've really closed my book. There are times I open up and I still write down ideas. It's so hard for me as a writer to open up and share with the world. It's so great when I come across a song that somebody has written such as Tony Arata like 'Handful of Dust' or 'Here I Am', that you're really opening up your soul. I just praise people that are able to open up. I'm getting better at it. With each song, I'm getting better.

"I'm not a very verbal person, but it's getting easier for me. The people out there, they've accepted me. When you start to open up, you become comfortable with yourself once you feel accepted. I think a lot of it has to do with accepting yourself, and I think I have. I've accepted a lot of things in my past that I'm not proud of, but I think the reason I've accepted it is because it's probably made me the person

...continued on page 15



MERLE HAGGARD

When Merle Haggard stepped on stage to accept his induction into the Country Music Hall of Fame at the October 5 CMA Awards, he unfurled a list that would easily have reached to the back wall of the Grand Ole Opry House and announced that he had a lot of people to thank. The first name on the list: Plumber Andy Gump. Since then, the burning question remains: Why Andy Gump?

"He's the first one I thought of. It's kind of like stories you hear about people when they think they're going to die and all of their lives pass before them. It was like that for me. All the people that have helped me over the years...all of a sudden the importance of their names being mentioned was incredible. Andy's my plumber. If I have to call somebody to crawl under the house, he's the one that does it."

It's that kind of genuine appreciation for such a seemingly insignificant act that has earned Merle a legion of fans. As a performer, he is one of a handful of influences cited by almost every Country singer and songwriter under the age of 40. Gigantic in legend, he is small in stature, casual in movement. Yet there are few personalities

in the world who can command such attention by merely entering a room.

At a recent TNN taping of "The Marty Party", the green room was filled with a multitude of people, each clustered into groups of three or four, with the constant buzz of multiple conversations in the air. When Merle walked in, quiet, unassuming, just to see if there was something to nibble on, all conversation stopped. All eyes turned to take in this legend, as each individual present realized the newest member of the Hall of Fame does indeed wear the mantle of greatness.

Rising superstar David Ball broke the ice, guitar in hand, by strumming "The Old Paper Mill". "Where'd you get that song?" he asked Merle.

"Milton Brown," came the soft reply.

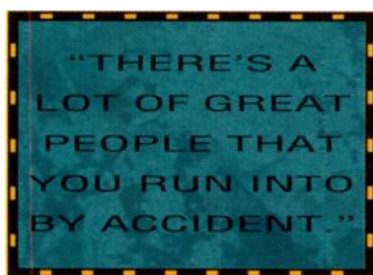
"And the Brownies!" Ball added. Then legend and newcomer joined voices on the tune, accompanied by Ball's skilled guitar-playing. A moment for all present to remember, indeed.

There have been many moments like that during Haggard's career, including the day he learned he was being inducted into the Hall of Fame.

"They gave us 30 days notice because of the importance of the award, and I'm sure glad they didn't give me 60. It'd been more than I can handle," he admits with candor. With the barest hint of a smile seen more readily in his eyes than on his lips, he continues. "It kind of confirmed the fact that maybe it was worth it all. Maybe it hasn't gone unnoticed. It's a confirmation of some sort to one's life...to have a great reward like that bestowed upon them. I've had many more awards of different sorts, but that has to be the most coveted of all."

To sit with Merle Haggard, and discuss his life fills one with awe. His forthright manner is sometimes startling. His openness results in revelations. When asked if it is difficult to put so much of his life into song and share it with strangers, he seems a bit taken aback.

"It is a revealing sort of thing," he ponders. "I guess I'm just a born exhibitionist. I hadn't looked at it that way. That's true. I felt that way about my book ('Sing Me

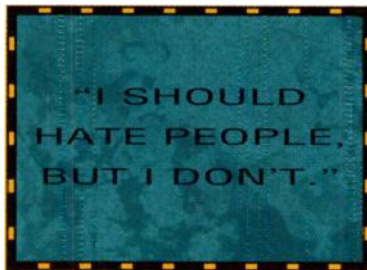


"THERE'S A
LOT OF GREAT
PEOPLE THAT
YOU RUN INTO
BY ACCIDENT."

Back Home', the autobiography he penned in 1981). The first person that walked up and said, 'I read your book', I felt like I was standing there just totally naked, and the person standing by me didn't have to take off their clothes. They're looking at me knowing everything about me, and I have no idea who they are."

Fans who rush now to buy that book should note: it's not something Merle is happy with. "They deleted a lot of things, and they put a lot of things chronologically

wrong and out of continuity. They took half of it out. It may be factual, but sometimes if things were taken out of context, the impressions are totally different than what they should have been. Some of it doesn't make sense. I've spot read it. I didn't cuss that much. A lot of the cute



"I SHOULD
HATE PEOPLE,
BUT I DON'T."

things said in there, I didn't say. That was the ghostwriter's impression of me."

Revered and respected by millions, Merle knows what impression he wants to leave with people. "I just want them to think of me as an American story...unusual degree of success after some really deep pitfalls. Probably the only man in the history of America to be sent to the prison and made Man of the Year by the same county seat. Only 10 years apart. That's incredible.

"I felt like at the time that if I wanted to go to the moon, I could go. I was sure of it. I had a lot of youthful energy and a lot of confidence, and I liked to care about some of the things I hate to see in other artists. I hate to see people treat fans any other way than they should be treated, and I don't like to be forced upon people as an artist. I don't like to be taken into a shopping center and put up on a pedestal and say here's Merle Haggard and he's going to sign your book. I think that's the stupidest thing in the world. I've never done it, and I disagree with that sort of thing.

"People come in with an opinion, or they have no opinion. However it is they come to the show, I'd just as soon they'd left the same way rather than have me screw it up for them. If they have me on this pedestal, it would be a foolish move of mine to get in their face and open my mouth and forever remove whatever it was they found charismatic. The nice ones never bother you. They go home and you never get to meet them. The only ones you get to meet are the brassy ones, bossy ones.

"They'll come up and say, 'Hey, Merle, you remember that guy down there at the filling station on 19th Street in 1972.' People will come in this bus that have never spoke to me or seen me in my life...come in

front of that bus and walk all the way back here without announcing themselves or asking anybody. Unbelievable.

"I should hate people, but I don't. The ones that appreciate what I do, the ones I appreciate for liking my music, I'll probably never get to meet them. There's a lot of great people that you run into by accident. I could walk into any town in America, and they treat me like I'm somebody local, like they see me everyday. I stumbled on the back of a train in New Mexico, smoking a cigarette, 2:00 in the afternoon. I was on the observation deck, and here come three Indian guys walking across the back of the train. One looked up and said, 'Hey, Merle Haggard, give me five dollars.' I just reached in my pocket and got five dollars and handed it to him. He walked on down the road. He acted like I was there every afternoon. Just kept walking. Just like I'm part of their life."



"I GUESS
I'M JUST
A BORN
EXHIBITION-
IST."

From an underprivileged and troubled childhood to a short stint in San Quentin to the Country Music Hall of Fame, Merle has lived life the only way he knows how - to the fullest extent, maximizing every opportunity, overcoming adversity and rejoicing in the simple pleasures of singing, writing songs and playing the guitar. He's learned a lot of lessons in his 57 years. The most valuable?

The weight of his life's burdens momentarily lifted from his shoulders, Merle shares this wisdom with a trace of a smile finally on his lips. This, it seems, is the kind of revelation he relishes.

"I cannot understand a woman! That's the firmest lesson I've learned. I've had a lot of good women in my life. I had a good sister, good mother. Two of my ex-wives still work for me, and we're still friends."

No doubt their names are on that list, right after that of Andy Gump.

- Janet E. Williams

CRS 26: TAKING IT TO THE NEXT LEVEL



This year's annual Country Radio Seminar, sponsored by Country Radio Broadcasters, will be "Taking It The The Next Level" during its 26th annual convention. The largest single radio format convention in the music industry, CRS 26 takes place March 1-4 at the Opryland Hotel and Convention Center in Nashville.

Changes abound on the CRS agenda, as organizers strive to provide the ultimate networking, entertainment and informational schedule possible. "Because of the increasing competitive environments of both radio and records, it is important for the seminar, heading into its second quarter-century, to offer common ground and foster cooperation," reports Ed Salamon, CRB president. "The curriculum and networking that are such a big part of the Country Radio Seminar offer unique opportunities for forming strategic alliances that can be beneficial both personally and professionally."

One of the largest logistical changes sees the Attendee Welcome Reception, held on the seminar's opening day, moving to the Wildhorse Saloon in downtown Nashville from 8 - 10 p.m. Transportation from Opryland Hotel

to the reception, which is sponsored by Gaylord Entertainment, will be provided via both shuttle buses and river taxis. Merchants in downtown Nashville will offer special discounts to CRS registrants for "Dinner In The District."

The video and radio tape sessions will still take place on Wednesday. Both are scheduled to conclude in time for registrants to take a meal break and make it to the Wildhorse for the welcome reception that evening.

Showcase stages will be presented Thursday and Friday evenings from 6 - 10 p.m. and will now include dinner both evenings. Seven half-hour shows are scheduled for each night, bringing more live entertainment to CRS than ever before.

The annual Super Faces show moves to Thursday morning in the Presidential Ballroom at the Opryland Hotel. Previously, Super Faces was an evening event held at the Grand Ole Opry House.

Side-splitting comedian Jeff Foxworthy takes the reins as host of Saturday's New Faces Show, regarded by some as the premier event on

the CRS agenda. In addition, 10 of Country Music's fastest-rising stars will perform, including Archer/Park, David Ball, Lisa Brokop, George Ducas and Steve Kolander. Rounding out the New Faces lineup are Ken Mellons, Rick Trevino, Western Flyer, Bryan White and John & Audrey Wiggins.

CRB has extended its commitment to investing in the future of the broadcasting industry by increasing the size of its annual grants, now offering two \$5,000 awards each year. The annual scholarships, named in honor of Grand Ole Opry legends Minnie Pearl and the late Rod Brasfield, will be awarded to two students enrolled in an accredited department or school pursuing an undergraduate degree in broadcasting or telecommunications. To date, more than \$70,000 has been awarded. The scholarship program is funded primarily with proceeds from CRS.

The CRS exhibit hall relocates to the Ryman B exhibit area of Opryland Hotel, adding an additional 17,000 square feet to the CRS marketplace. The Antique Radio Display and the Silent Auction will also move into Ryman B.

Each year, CRS recognizes public service efforts and outstanding promotions. Humanitarian awards will be presented on full-time Country radio broadcasters in small, medium and large market categories in recognition of outstanding community service. In addition, promotion awards will be presented to first, second and third place winners in each of the market categories, recognizing excellence in Country radio promotions. Entries for promotions awards are judged on original concept, implementation and cost effectiveness.

New to CRS in 1995 are the CRB Record Awards, presented to outstanding music industry representatives in the Country radio field. Created to allow radio the opportunity to respond and acknowledge record labels and/or industry executives who have given support and assistance in the overall promotion of Country Music radio, awards will be presented in 10 categories: Record Label of the Year, Record Company Promotion Head of the Year, National Promotion Representative of the Year, Regional Promotion Representative of the Year, Independent Promotion Representative of the Year, Publicist of the Year, Artist of the Year, Artist Manager of the Year, Producer of the Year and Songwriter of the Year.

Nominations will be accepted through February 5 from 1995 CRS registrants who are employees of a radio station, broadcasting company or producers of radio programming. The top three finalists in each category will then be announced during CRS 26, and the final winners will be

honored at the first CRB Radio Awards Dinner, scheduled for June 22 in Nashville.

CRS panels will include a variety of topics dealing with all aspects of the radio industry, from management and sales to programming, on-air talent and artist relations. "We are really making a strong effort to balance our agenda and offer informative curriculum that will appeal not only to radio programmers but also to

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"It is important for the seminar...
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and foster cooperation."
-Ed Salamon,
CRB president

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general managers and sales managers as well," Salamon asserts.

Panel sessions include "The Power To Win", featuring Ken Kragen; "Winning Promotions"; "The Ratings Game: It's A Changing Game"; "Power Voices"; "Against The Ropes: Ratings Vs. Revenues" and many more.

CRB has arranged a special discount with American Airlines for CRS attendees. When making reservations with either your own travel agent or through American, please use STAR file #S0125F1.

For information regarding CRS 26 agenda, registration, program book advertising, sponsorships or exhibits, contact Dave Nichols, executive director, or Dave DeBolt at Country Radio Broadcasters, P.O. Box 120429, Nashville, TN 37212; (615) 327-4487; fax (615) 329-4492.

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On Friday, March
3 at 9 a.m., CMA
will present "Fire
Up Your Playlist
III", a live concert performance
by one of
Country Music's
hottest acts. In
addition, CMA
provides tapes to
radio registrants
attending the
Artist/Radio Tape
Session.

Whether it's the honky-tonk goodtime feel of "Thinkin' Problem" or the haunting sentiment in the ballad "When The Thought Of You Catches Up With Me", the voice of David Ball is hitting radio stations nationwide. It's been the typical "overnight success that took 10 years" for the South Carolina native.

CU: Did you every have any of those horrible day jobs?

DAVID: I worked at a lumber yard for a long time right after high school, during college a little bit. I worked in the ole lumber yard. And then I was between bands in Texas one time, and I did some work as a rock mason.

CU: What does a rock mason do?

DAVID: They use a lot of that limestone rock for those houses, so you sit there and hit the rocks with those hammers. It's like making a puzzle. You'd build it, and you'd have to go slow. You go too quick, and the wall would fall down. Some of it's hard. Putting the chimneys in, you'd have to get the rocks up on the roof.

CU: What inspires you as a songwriter?

DAVID: It used to be if I could just get off in the woods somewhere, and a song or melody would come to me...I wasn't consciously trying to do that. But since I've been in Nashville, I get in a little room somewhere and just get up the pace and try to get an idea of a real strong title. It will tell the story, and you just sort of fill in the page.

CU: Is that easy?

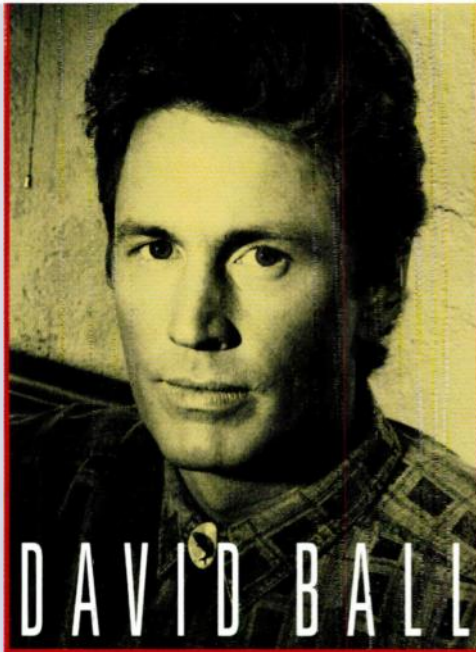
DAVID: Some days it's real easy, and some days it's not. Some of them you have to beat on forever, and then one day, boom! They come together. You just never know what you're going to get. Sometimes you're writing one song, you start another one. You finish that in 30 minutes. That's the main thing, once you get up into that level, to stay there. Don't let the telephone or the bill collector come take you away from it. You just have to shut the world out sometimes.

CU: Have you always been a songwriter?

DAVID: Yeah, I guess I really wrote my first serious song in the seventh grade.

CU: Is it a song you'd play today and be proud of?

DAVID: It's alright. The second song I ever wrote, Jessie Colter cut. I thought, "Well, this is easy!" Then I never had another cut for about eight years. I was living in Texas then.



CU: You've done both the Texas thing as well as the Nashville thing.

DAVID: I've been in and out of Nashville a lot. We first came through here, some guys I played in a band with, when I was about 17. We stayed up here for three or four months one summer. Played down at the Red Dog Saloon. Then we met some Texas musicians playing in their little circuit up here, and they invited us to come down there. We wound up staying there for about 10 years.

CU: Pretty good gig if it lasted 10 years!

DAVID: I'd say so! It was hot, let me tell you!

CU: How does the musical environment in Austin differ from Nashville?

DAVID: Well, Nashville has the business end, the recording industry and the big picture. Austin is just kind of a breeding ground. It's a very fertile environment, a great place to play live. There's a

"What would I do with a perfect world?"

great audience down there and some good musicians that are a little more stylistic towards what I do.

CU: What was your favorite place to play last year?

DAVID: Vinton, Louisiana. It was a combination dance hall, truck stop, gambling casino, hotel. It was a great audience. The worst PA I've ever played through in my life, but yet, we just smoked that night! Everything was just effortless. Crowded stage, a blue light and a green light. It was nothing fancy. We were doing a benefit show that afternoon, and it had poured down rain, so there was just a handful of people wanting to hear us play. The fiddle player and I got up and

did about 40 minutes. Then they announced they were going to move the show to the club, so about 8:00 that night, we wound up at that place, and it was a lot of fun.

CU: When things aren't so fun, how do you deal with it?

DAVID: It's about gotten to the point where we know the music so much that we don't have to rely on the stage sound that well. Usually, if it's real bad, the first three songs will really suffer, and then you sort of get the hang of it. The worst thing you can do is keep changing it all night long. The best thing to do is to adapt to that PA and play accordingly. That's what we do.

CU: Has your band been with you a long time?

DAVID: Since about the middle of June. The only one I keep a revolving door on is drummers. I go through a drummer every two weeks.

CU: Why?

DAVID: I don't know. It's just my little piece of bad luck. Everybody's got to have a little something. If I didn't have that, it'd be perfect. What would I do with a perfect world? I've been through about three drummers, and the guy I've got now is working out real well. I'll have to find something else wrong, won't I? That means the bus is going to start breaking down.

CU: Will you ever get tired of the road?

DAVID: I know I won't. If I do, I'll start playing clubs. I love that. People dancing...getting to meet the fans. The worst thing for me is a nice stage, good PA, and then you've got about 15 feet and a fence and all the fans are on the other side of the fence, and there's this like moat. I've never had a real good night doing that, because you lose them in the lights. You can't see anybody. When they're right up there at the stage with you, it's just a lot more fun.

CU: Do you dance?

DAVID: I used to could two-step a little bit. I wasn't any good at it, but it's fun. I can sure play the music. See, the thing about a musician, the reason they can't dance is that they're too rhythmical. I listen to all the beats, so I get out there and start wiggling around like a snake. Chicken on a hot plate, that's the way I dance. You can't hold me to do the same ole cha-cha-cha.

CU: Any secrets about you?

DAVID: No, I am what I am. No skeletons in the closet. I just get on stage and be who I am and play the stuff that I like. Luckily for me, it works. **CU**

- Janet E. Williams

◆
**WINNERS OF CMA/NARM 1994
 POINT-OF-PURCHASE CAMPAIGN
 ANNOUNCED**

CONGRATULATIONS TO THE FOLLOWING WINNERS OF
 CMA'S 12TH ANNUAL CMA AWARDS DISPLAY CONTEST,
 HELD IN CONJUNCTION WITH THE NATIONAL
 ASSOCIATION OF RECORDING MERCHANTISERS.

RETAILERS:

First Place	Camelot #200, Morrow, GA
Second Place	Crow's Nest, Crest Hill, IL
Third Place	Off The Record, Yakima, WA
Fourth Place	Disc Jockey #140, Antioch, CA
Best Overall	
Company Performance	Disc Jockey

RACK JOBBERS:

First Place	Handleman Co., Kansas City, MO
Second Place	Handleman Co., Los Angeles, CA
Third Place	Handleman Co., Chicago, IL



The members of Sawyer Brown greet the dawn - and music reporter Mark McEwen - during a special appearance on "CBS This Morning", broadcast live from Nashville's Ryman Auditorium.

While heading at Euro Disney, Wylie and the Wild West Show took a break from the stage to shoot their latest music video, "Hey Maria". Paris' world-renowned Eiffel Tower provided a scenic - and unique - backdrop for the clip.

**RICK MURRAY
 JOINS CMA STAFF**

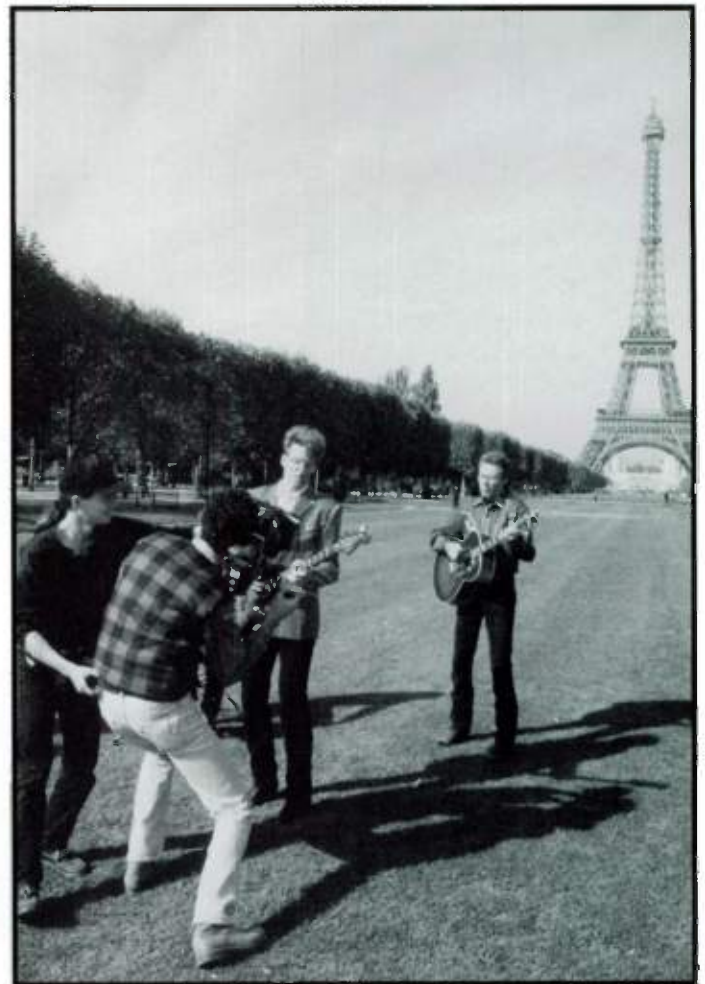
Rick Murray has joined the CMA staff as manager of marketing services. He will work in various aspects of the marketing of Country Music, including market research, sponsorship and licensing, new market development and member marketing services.

"For the past few years, Rick has proven to be a valuable resource to CMA on the consultant level. Taking this opportunity to add him to our staff will bring a new element to our marketing department," said Ed Benson, executive director. "His experience and strengths will be

great assets to CMA as we focus on marketing Country Music throughout the United States and around the world."

Murray, a graduate of Bradley University in Illinois, was most recently president of Greylock Entertainment, a special events development and marketing firm. In this position, he worked closely with CMA to enhance the market for Country Music among college students.

Murray replaces Chris Felder, who is relocating to Colorado to pursue a graduate degree.



MCA SETS "NEW AMERICAN MUSIC" TOUR FOR EUROPE

MCA Records International is teaming up with Harvey Goldsmith Entertainment and General Motors Europe to mount a "New American Music Tour 1995", covering 13 countries in April. The 16-date tour, tentatively scheduled to feature Asylum Records artist Emmylou Harris and MCA artists Trisha Yearwood, Rodney Crowell and Marty Stuart, kicks off in Dublin April 7 and concludes in Lisbon April 24. The event is sponsored by auto manufacturers Vauxhall and Opel for Britain and continental Europe, respectively.

The "New American Music" campaign, coordinated by McCann-Erickson, will feature a range of activities and sales promotions run by local media, dealerships and record retailers. CMT-Europe is also involved in the project. MCA International plans to release the first volume of a "New American Music" compilation CD, as

well as new albums by the three participating MCA artists.

In addition, MCA will publish a special edition of its NEW AMERICAN MUSIC Magazine, which will include advertising by Opel and Wrangler. The publication is currently distributed to 250,000 Country Music fans throughout Europe via databases, retail outlets, clubs and concert venues. Its circulation is expected to rise to 500,000 by mid-year.

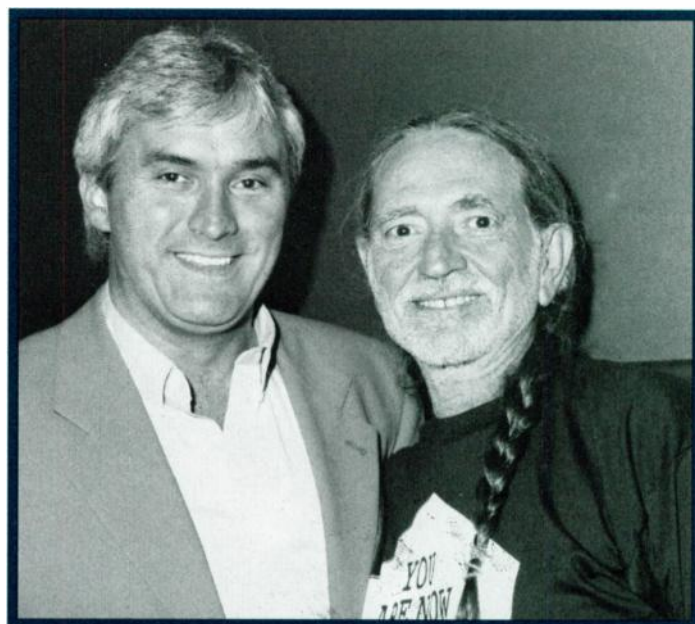
Based in London, MCA Records International Senior Vice President Stuart Watson reports, "This is the biggest-ever drive to relaunch 1990s Country Music and popularize it in Europe under the 'New American Music' banner. It is also the first time a Country tour has received such massive sponsorship support. By focusing on contemporary artists and quality songs with

wide international appeal, we are getting away from the old Country imagery. We are repositioning the genre and targeting a younger and broader audience."

General Motors Europe Executive Marketing Director Jon Browning adds, "The opportunity to support this type of music was too good to miss. It mirrors our strategy of innovative marketing and products perfectly."

Watson continues, "New American Music...is now the fastest-growing music sector in Europe. Sales in the U.K. alone have doubled in the past 10 years. Our research indicates the dawning of a new era throughout Europe, and we intend to be the first company to take advantage of this."

NEW AMERICAN MUSIC TOUR ITINERARY		
April 7	Dublin	The Point
April 8	Belfast	Kings Hall
April 10	Brussels	Luna Theatre
April 11	Paris	Le Mutualite
April 12	The Hague	Congresgebouw
April 14	Glasgow	SECC (Hall 1)
April 15	Birmingham	Symphony Hall
April 16	London	Royal Albert Hall
April 18	Stockholm	Cirkus Cap
April 19	Copenhagen	Falcon Theatre
April 20	Hamburg	Musikhalle
April 22	Frankfurt	Ballsportshalle
April 23	Zurich	Hallenstadion
April 24	Milan	Teatro Smeraldo
April 26	Madrid	Aqualung Universal
April 27	Lisbon	Coliseum



KCP concert promoter Kieran Cavanagh congratulates Willie Nelson backstage at The Point in Dublin following his sellout Irish tour, which also included performances in Belfast and Cork. The Liberty singer/songwriter made appearances in numerous cities throughout Europe on a 20-date itinerary.

INTERNATIONAL NOTES

Mary Chapin Carpenter is returning to the U.K. between May 2-14 with seven Asgard, Ltd.-promoted shows in Manchester, Reading, London, York, Birmingham and Glasgow. Details on further European dates are forthcoming.

Michelle Wright, John Berry and Vancouver-based One Horse Blue will appear in 40 Canadian cities covering all 10 provinces during the first quarter of '95,

presented by MCA Concerts Canada, in association with Gold And Gold Promotions. The schedule is titled "The Reasons Why Tour '95", named after Wright's new Arista/BMG album. Wright recently made a special appearance at the Belgium Country Music Awards while on a multi-city European promotional tour.

For the second consecutive year, an edited version of "The CMA Awards" telecast aired on BBC Television 2

on December 27 and was seen on cable in several European territories. The special program has also been licensed for local broadcast in Japan, Ireland, Switzerland and South Africa.

BMG Holland's new ABSOLUTE COUNTRY compilation CD has sold over 10,000 units to date. Several thousand discount coupons that were enclosed with the CD good towards catalog product of the participat-

A first-ever delegation of the Publishers Association of China came to Nashville recently to learn more about the opportunities to do business with Music Row. Sony Music hosted the seminar, and afterwards the group watched a mixdown with Stacy Dean Campbell (center). Next to Campbell are Sound Stage engineer Chuck Ainlay and (behind Ainlay) Sony Music Sr. VP Scott Siman. Facilitating the project is RIAA Director/Media Relations Ellen Caldwell (rear left).



Giant Records artist Rhonda Vincent makes her first appearance at the renowned Country Night Gstaad Festival in the beautiful Swiss resort town. Also appearing at promoter Marcel Bach's annual two-night celebration of Country Music were Little Texas, Ricky Van Shelton, Tanya Tucker and Jo-el Sonnier.



Dwight Yoakam took a few minutes on his whirlwind European tour to chat with promoter Paul Fenn of Asgard Ltd. Yoakam made concert appearances in the U.K., Ireland, Germany, Holland, Switzerland, Spain and Italy.

ing artists have been processed. Meanwhile, EVA's new Country compilation CD for Holland, GO WEST, reportedly sold 6,000 copies in the first week.

Sony Music Entertainment France has issued a TV-advertised LE PLUS GRANDS MOMENTS COUNTRY II compilation CD on Columbia Records, featuring 17 ballads from Larry Boone, Stacy Dean Campbell, Mary Chapin Carpenter, Bobbie Cryner, Joe Diffie, Mickey Gilley, Merle Haggard, Emmylou Harris, George Jones, Patty Loveless,

Loretta Lynn, Dolly Parton, Collin Raye, Marty Robbins, Doug Stone, Ricky Van Shelton and Tammy Wynette.

The U.K. broadcast of VH-1 now features one hour of contemporary Country Music videos on Saturdays at 5 p.m., repeating on Sunday nights at 11 p.m. VH-1 has expressed interest in receiving more videos, concerts and Country Music series to consider and can handle conversions from NTSC to PAL. Contact Head of Programming/Acquisitions Lois Ruben Aronow at

(44)171-284-7814; fax (44)171-284-7755. Look for VH-1 to make inroads into Germany this year.

MUSIC & MEDIA, the pan-European sister trade publication to BILLBOARD, has begun positive reviews of Country albums every week. Address product to Music Editor Robbert Tilli, M&M, P.O. Box 9027, 1006 AA Amsterdam, Holland; telephone (31)20-669-1961; fax (31) 20-669-1941.



CLAY WALKER

Clay Walker may be the right age for "Generation X", but his approach to life doesn't fit the bill. This 25-year-old is remarkably ambitious and focused. He made his boyhood dream of being a Country Music star a reality, molding every part of his young career into the shape of success.

"I think that people generally make their own path," Walker says. "They make it smooth or they make it rocky. I've made mine rocky a few times, but so far, since I've had a record deal, everything's gone pretty smooth."

To say the least. Walker's self-titled debut album certified platinum, gener-

ating four number one hits. "If I Could Make A Living", the title track and first single from his new Giant lp, is a hit.

"When I was in high school, I knew that I wanted to be a singer. From my freshman year in high school, I knew that," Walker recalls. "When I was a junior in high school, I started singing

at Jones Country Amusement Park, which was George Jones' amusement park. I really got a taste of Country Music when I did those shows. So it really put a lot of inspiration in me, and I felt like I could do it.

"By the time I was a senior in high school, I was playing in the bars around town. Right when I graduated, I decided I would take some classes at Lamar University, my hometown college. So I registered for some summer classes right after I graduated. I took English, math and racquetball," Clay

"I don't know where the drive comes from exactly."

says laughingly. "But I quickly learned that you couldn't perform until 2:00 in the morning and be in bed by 4:00 in the morning and be at school by 8:00. It was a rough thing.

"I had to make the choice, and I decided that there was a good possibility that university was going to be there in the next 50 years. But I only had one shot at making it in the music industry, and I wanted to dedicate my life to it."

If it's hard for most people to imagine being so focused at such a young age, it isn't for Clay.

"I don't know where the drive comes from exactly. It's hard to pinpoint. I think that a lot of it came from my upbringing. I always wanted to be able to do nice things for my family. And

"I think people generally make their own path."

that's one of the reasons - we didn't have a lot. I come from a lower-middle class family as far as our financial status, and I just wanted more for my family. I have three sisters and one brother. My mother struggled a lot in raising us. I guess a combination of things, and that's what made me want to succeed and have that competitive nature."

Family is also where Clay's musical talent began.

"My uncle, who recently passed away, taught me a lot about guitar. He was a very, very talented musician and a good singer. And my grandfather - the father of my father - played guitar better than anybody that I know. So I learned a lot from tradition. It was a thing that was handed down throughout my family. I guess I was the only one that could take my music career to its fullest potential because that's what my focus was, and their focus was different.

"My dad's a real good singer, a real good guitar player. He always sang to Charley Pride, Hank Williams Sr., George Jones, Merle Haggard songs, so that's where my traditional influence comes from. I learned a lot from him musically, and a lot of lessons in life I learned from him."

In the liner notes of Clay's first lp, he thanks his father "for teaching me to be a gentleman first and a warrior second."

"I apply that to my entire life," Clay explains. "It's kind of like what I call a parable almost. I try to be kind to everybody. I think everybody has goodness in them, and they should be treated with respect. The lowest employee anywhere, I always try to treat with respect because that's the way I'd want to be treated. The warrior part would come in, well, only if I had to be. Very few times in my life have I had to be."

Another bit of good advice came from George Jones.

"I got to meet him a couple times at Jones Country, and I said, 'If you could give me any advice, what would it be?'" Clay remembers. "He said, 'Stay away from the women and the booze.' I've managed to do some of that," he adds laughingly.

"There's too much life to live to waste it all on just partying and having a

good time. I have a good time doing a lot of things. I have a good time riding horses, and I have a good time fishing. There's too many things like that that I

"I quickly learned that you couldn't perform until 2:00 in the morning and be in bed by 4:00 in the morning and be at school by 8."

like to do for recreation. At the same time, I like to get together with some of my buddies, and we'll stay up 'til 4:00 or 5:00 playing cards. So, I don't miss out on all of it. I've always been focused, but you don't always stay focused. Even when I went off the path, I got back on it. As far as the partying and stuff, I like to have a good time as much as anybody else, but I never have gotten caught up in it.

"There are sacrifices and things you have to make in order to reach goals...When you finally get a record deal and everything, you look back and think to yourself, 'What would I do differently?' I really don't know

"There's too much life to live to waste it all on just partying and having a good time."

anything I would have done differently. It's happened great. I still have my integrity. I think everything turned out exactly like it was supposed to."

Even if he hadn't hit big with his music career, Clay can't imagine having done anything else.

"I'd still be singing somewhere in some bar," he says thoughtfully. "I probably would have died broke. But I'd die happy." **CU**

- Shannon Heim



"This past year has been a literal whirlwind, and I fully expect 1995 to be even more exciting. With so much great music coming from fantastic artists, we can't help but be excited for '95. So my wish for '95 is Sony artists playing Sony music on a Sony CD player while talking on a Sony cellular phone on their way to see a Sony Pictures movie...Now if they just made a Sony motorcycle!"

- **Paul Worley** is executive vice president of Sony Music Nashville.



"The music business in '95 will have more competition than ever before, forcing each of us to evaluate every decision we make as label executives. Our responsibility to our individual labels and to Country radio and retailers must be to keep this format as strong or stronger than it has been in the past five years. If we keep that goal in perspective, then we will make decisions that will continue to place Country Music in a leading position for the 21st Century."

- **Shelia Shipley Bidley** is the senior vice president/general manager of Decca Records.

PREDICTIONS

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CLOSE UP ASKED A VARIETY

OF COUNTRY MUSIC

LUMINARIES TO FORECAST

WHAT WILL HAPPEN IN

COUNTRY MUSIC IN 1995.



"I'm on the road 225 days a year, and we stay real close to a lot of buyers. The biggest single classification of buyers for Country Music talent is the fair business, fairs and exhibitions. So their concern is the business end - promptness in getting contracts back, dependability of the artist, the price of the artist. My prediction is some of the acts are going to have to be a little more realistic in the pricing. Their agents and managers are going to have to be a little more businesslike, more prompt in getting the contracts back to the buyers to they can proceed with the advertising, to make a smoother process of booking the date."

- **Leroy Van Dyke's** 1961 hit "Walk On By" was recently named the top Country hit of all time by *BILLBOARD Magazine*.



"Those once stylish spray painted cowboy hats, adorned with chicken feathers and featuring rattlesnake (head and all) hatbands will make their comeback at Fan Fair '95...Expect the emergence of Country Music's first grunge act: Stone Temple Plowboys...The growth in popularity and success of pure Country Music will reach an all-time high."

- **Wade Hayes** co-wrote his hit single "Old Enough To Know Better", included on his debut Columbia lp.



"I think the Beatles and the Mighty Morphin Power Rangers will collaborate on a tribute album of Country Music classics."

- **Chely Wright's** latest Polydor single is "Sea of Cowboy Hats".



"Predictions come, predictions go
Is Country Music hot or cold?
But my reply's the same each time
Country Music's doin' fine.

If all the girls and all the boys
On 16th Avenue make noise,
If Vince and all the rest of them
Can entertain this year again

Then next time when they call my name,
The answer's sure to be the same
I'll say it this way so it rhymes
Country Music's doin' fine!"

- WPOC's **Laurie DeYoung** was CMA's Large Market Broadcast Personality of the Year in 1994.



Patty Loveless...continued from page 3

that I am today. And it's made me better than I was years ago. I don't like the person I was 10 years ago. I didn't like myself. I didn't like what I'd become. But I learned a lot from it, and it also helps me help others out there that may be going through some of the same things.

"The fact is that we live such a fast life and fast pace. I have a lot of brothers and sisters, and now that I'm older, I wish I could sit down with them and have the time just to talk with them, spend one day here with one brother or one day here with this sister.

"I guess that's the way I look at Vince (Gill) and a lot of the people in the music business. They've all been so good to me, and I want them to know, 'Guys, I respect you.' And I wish so much that we had the time to sit down and spend the day or spend a night together just sharing stories and talking and getting to know each other.

"But if I'm not out on the road and not spending time with the band, I'm with the people - the public - and putting the music in front of people, and then spending time with people in


the business, the day to day business of interviews and everything.

"Also, I'm trying to be a wife because I feel guilty. Emory doesn't put guilt upon me. It's myself, I've always been that way. There's a part of me that I say, 'Gosh, I'm gone so much, and I never get to stay home and be the wife that can do this kind of stuff.' I try. I'll come home and wear myself out for two days trying to go to the store and get some groceries, so I can come home and fix a nice candlelight dinner rather than getting rest. I guess some people look at me like I'm crazy, but it's kind of like in order to keep my feet on the ground, I've got to be Patty Ramey (her maiden name) or Patty Gordy."

So why does Patty stay in a business that requires such an intense schedule and constant public scrutiny?

"Love for the artists that turned me on to their music many years ago and that touched me with their music, and the love of wanting to touch people with my music - that keeps me going," answers Patty. "When a song that I've done, when they tell me what it's done for

their life or that it helped them to get through something, or it's helping them to cope with something, it does something to me. I feel like even though this is my first platinum album, ONLY WHAT I FEEL, I feel that I've been successful when somebody tells me every night that 'God, your song, 'How Can I Help You Say Goodbye', you just don't know what it did for my life.' I guess that's the reason.

"I have a love for the people, the artists in the business, my peers. And even though they maybe don't know it, I admire them from afar...It's almost like we're brothers and sisters. There's been times that we tugged on each others ears and pulled each others noses and everything else, but then at the same time, when somebody says something bad about one of us, that's when we fight back. I think that's what a lot of artists in Country Music are like. There's still that family-like feel. And I think it's always going to be there, because that's what Nashville's about." 

-Shannon Heim

LIBERTY RECORDS SONGWRITERS SERIES

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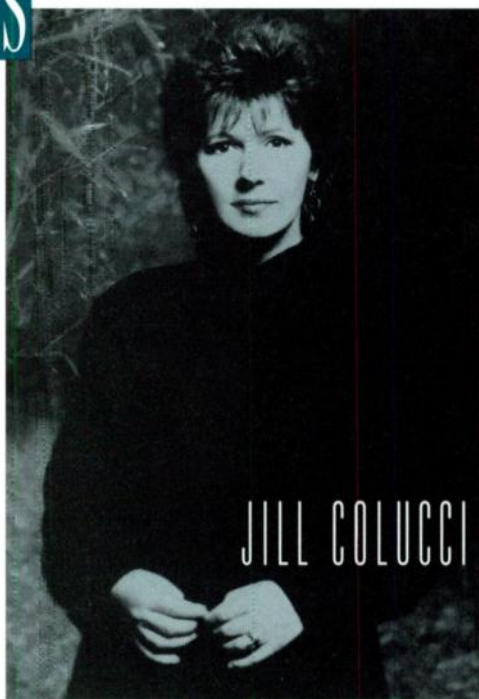
Top tunesmiths Pat Alger, Jill Colucci, Kostas and Jon Vezner are the inaugural artists featured in Liberty Records' recent Songwriters Series. Each of the four hit writers was invited by Renee Bell, Liberty vice president of A&R, to record an album of his or her hits. A tour to promote the releases followed, and a home video is slated to hit stores later this month.

In a very competitive environment in which aspiring artists are knocking on the doors of every record label in Nashville, these tunesmiths have each developed a slightly different outlook. In fact, Jon admits it took some serious consideration before he committed to the project.

"Honestly, I was very reluctant," he says. "For one thing, I'm related to a recording artist (Vezner is married to Kathy Mattea), so I have an inside view of what goes on. It's not anything I hugely aspired to do. I'm basically a songwriter, and I had to really think long and hard as to whether I wanted to take some time away from doing that."

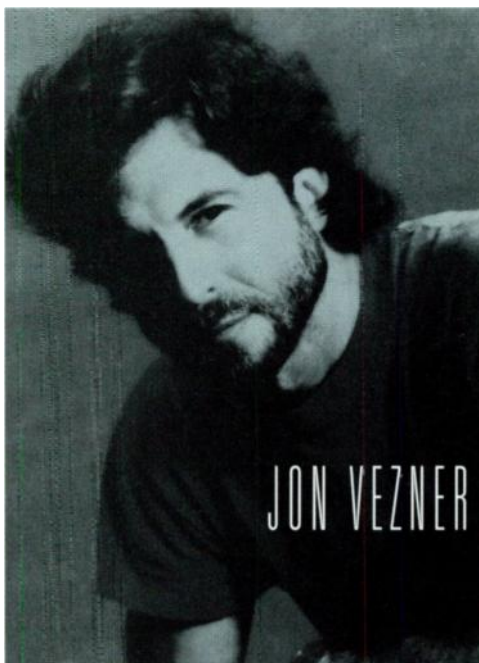
Kostas had a decidedly different point of view. "I've told Renee over the years that I've wanted to cut an album, to get into the performing side of the business as well," he relates. "The record is just the culmination of the focal point of being a performer. That's what performers do - they make records as well as going out and hitting the stage."

Recording was also a long time goal of Jill's. "For years, I made a living singing other people's songs, for commercials or



"This album for me is the singer hooking up with the songwriter"

- Jill Colucci



TV or film," she says. "I loved every minute of it. Then in the next segment of my life, I wrote songs that great artists have recorded and made hits. But this album for me is the singer hooking up with the songwriter."

Pat, who has released two albums on the independent label Sugar Hill, took only 24 hours to give Renee an answer when invited to participate in the project.

"I just basically said, 'Let me think about it.' I knew that if Renee was going to be involved, it wasn't going to be something that was going to be put on the shelf. And I think that that's the key thing that's made this different from most other projects like this. The entire Liberty staff has had a lot of enthusiasm for it."

That enthusiasm is shared by the four songwriters, each of whom brings a different style to the project. "I don't think it could have been any better," Jill explains. "I don't think it could have been any more diverse. There were so many different influences on stage, and I think that's one of the things that made it very appealing to the audience."

Outside of Nashville, the level of recognition differed from city to city. "It varied," Jon says. "Everybody had people who knew who they were. It depended on where you played. Some of us were stronger in certain markets, depending on the type of music we do."

"We tend to take the writers for granted here (in Nashville)," Pat adds. "It's pretty difficult here to go out and have a bad night. That was a big question - was this going to go over out there? Surprisingly, it was a very enthusiastic response every place we went. The songs are the star of the show. There's no doubt about that. We're up there telling a little bit about the story behind the song and giving a real intimate sort of stripped-down version of it. But the songs are the star."

"A lot of people knew who we were," Jill says. "Some people brought albums for our autographs. There were a lot of songwriters at each place. And people who were just interested...like they said, 'Wow! Who wrote this song? I'd like to hear them sing it.' They came to listen. You'd look out and see people singing your words. It was a great feeling for us."

"It is gratifying, and, to a great degree, surprising as well," Kostas concurs. "I know the world is an unhappy place filled with high hopes. There are millions of people out there, all struggling to do something with their life. There are a lot of songwriters out there who want to be heard. Whatever the process of elimination is, whatever the mysteries of life are that bring people to where they are, I'm just a pawn in that particular game. It's God's

plan, not mine. But whenever I see people out there who know my work, they're either fans of the music, or they're songwriters. Whatever the case may be, I hope that with what I'm doing, they find some solace in what they're doing.

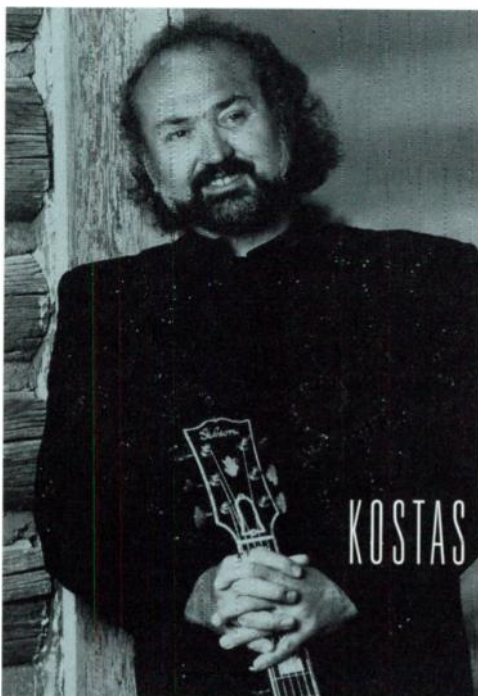
"My road in life has been an uphill struggle since the day I was born, as with everybody. As an immigrant from Greece at age seven, to end up in Montana, to end up in Nashville, to find the success that I've found as a songwriter, is a pretty incredible story. All you can do is tell people out there to persevere if they believe in what they're doing."

Touring together enabled them to develop new friendships or strengthen old ones. They even learned a few things about one another. "I was surprised at how long it took all of them to get ready!" Jill jokes. "None of them even have to shave! Being the only woman on the tour, I assumed I would be the last one in the lobby, when in reality I was always the first."

She resumes on a serious note. "I didn't know any of them that well. Kostas has an incredible voice and soul behind that voice. I love to hear him perform his own songs. Jon...he's such a sensitive guy and performer. And I had him play 'He Would Be Sixteen' with me each night, because he just picks the guitar so beautifully. Pat...the hits, the songs that he's written! These guys are great songwriters, and it was great to be part of it."

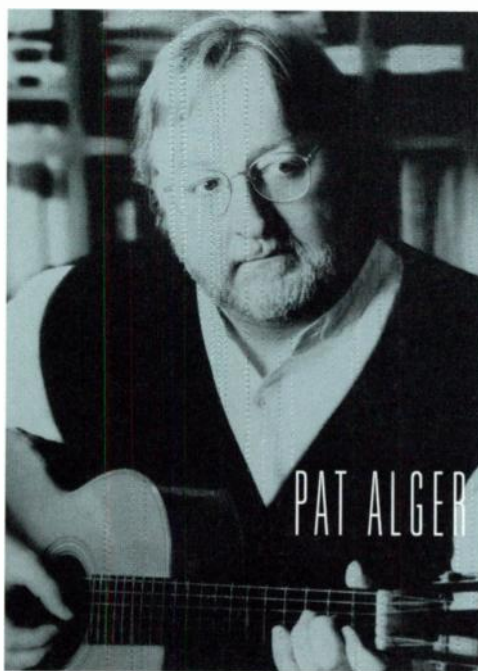
"I think there were some surprises about some of the songs we had written," Pat reveals. "And part of the surprise is how you sound. We really didn't do any formal rehearsal for this."

"Jill's got a great voice," Kostas says admiringly. "She's got good control, and she's got a great quality, a raspiness about her. Alger, he's a phenomenal songwriter. He's written some major league stuff. Vezner...they're both really solid songwriters. I wouldn't say they're the best singers I ever heard," he adds with a laugh. "But they're great songwriters, and their music speaks for itself. By being with Pat over the past month or two, I've observed the kind of person he is, to my enlightenment. He is just real solid, meticulous about his life in all details. He's refined, and he's intelligent. He also has a bit of a muse in



**"There are a lot of
songwriters out there
who want to be heard."**

- Kostas



him, and he puts it all together in his songs. And the same with Vezner and Jill as well."

"I'm definitely convinced they're all good performers and singers," Jon says succinctly. "I think there will definitely be some songwriting coming out of it. We all do different things. Pat and I are probably the closest. All we did is make the relationship tighter. Kostas...we've already

talked about me going to Montana to write with him. I think that will be an interesting mix."

Obviously, Liberty's goal with these albums is to sell records. These talented tunesmiths have their own goals as well.

"I don't want to be on the road my entire life," Pat asserts. "I want to be a songwriter. There's really so much to enjoy about performing, but the reality of performing is that 90 percent of what you do on the road is try to get there. That's not a real attractive thing. Our goal would be maybe to do limited touring and sell enough records to justify another one. If there's an interest, we'll continue to do it. If there's not, well, we'll find something else to do. We're creative people, so we'll always be busy."

"The whole thing is such an experiment," Jon reflects. "I guess the goal would be that it would be successful enough that it could be done with somebody else, as a series. If we win, other people win. There are so many great songwriters out there that need to be doing this and would love to do this. My goal was accomplished in that I already feel it's successful just doing the project."

"Certainly I would like to sell records," Jill admits. "I've made records in the past, but the one company, as we were getting ready to do the album cover, the company had gone up for sale. The new company just released a couple of singles, and I didn't have a deal anymore. My next deal, the company went bankrupt as I was mixing. And then my deal with Warner Bros. here in Nashville in '87 was a singles deal. So what I'm saying is, I've never had all the artwork, the complete package where I could say, 'Here's my CD.' To have done that finally is such a dream come true for me! I hope to do another one and go out on the road and promote that album as well. Whoever does buy my records, it might not be a million people, but whoever does buy my records, I want them to really enjoy it. I want to touch some lives in some way with my music."

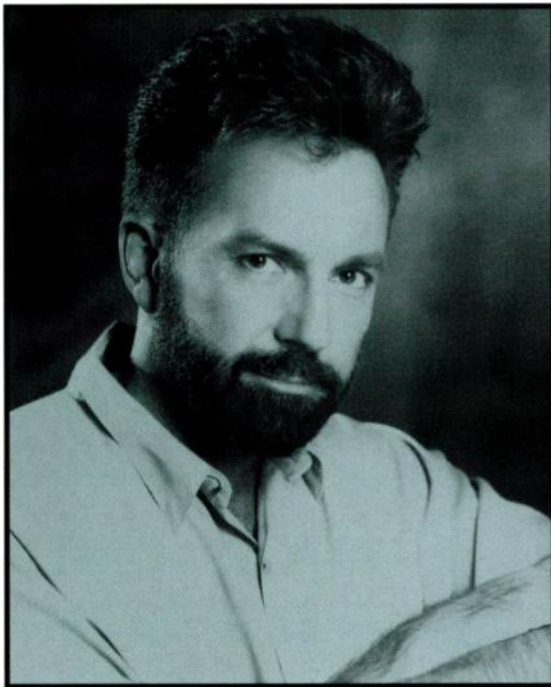
As for Kostas, there's no doubt about what he wants. "My goal is to make another one. Now that I'm here, you ain't getting rid of me!" **GU**

- Janet E. Williams

QUOTABLE QUOTES

CLOSE UP

presents some memorable remarks
from recent Liner Notes.



"It was fun working with Don (Was) because I'm a big fan of his. He's one of the few pop producers who actually understands and enjoys working with roots kind of music. He enjoys working with musicians and singers who have a legacy. It's like he draws from that, where a lot of producers just seem to be so current."

- **Tony Brown**
on RHYTHM, COUNTRY & BLUES
April 1994

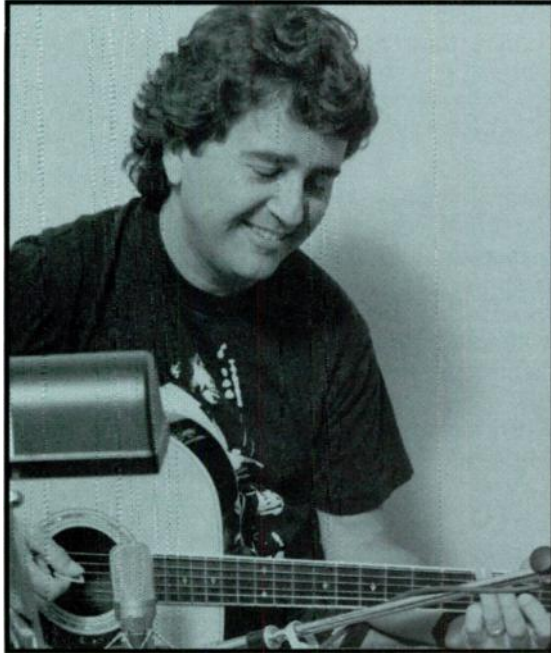


"To me, songwriters are six months ahead of everybody else or what's on the radio because songs have to be written first. If I'm still hanging with writers, I feel like I'm going to keep a little bit of a jump on what the music is going to be coming up in the next year. Writing keeps me current. As long as I'm still songwriting and co-writing and hanging with writers, I'm hearing songs before they're being demoed, so I know I'm hearing them before they're being pitched to other people."

- **Mark Wright**
February 1994

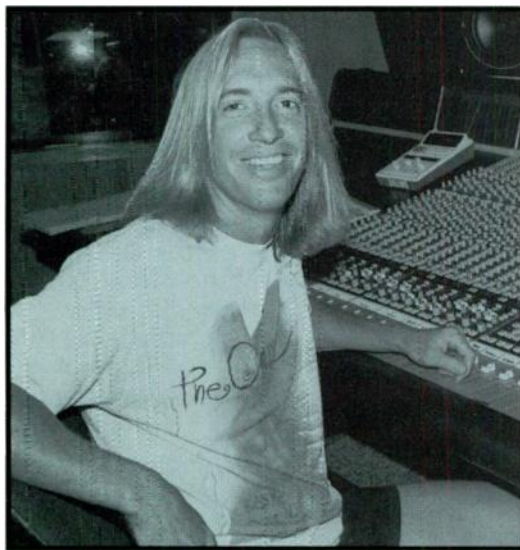
"Experiencing fame at such an early age was really mind-boggling. My youth is just a whirlwind of what I thought were really cool people."

- **Larry Byrom**,
session guitarist and former
member of Steppenwolf
July 1994



"(Western Swing) has already made a comeback. Merle Haggard and George Strait along with us (Asleep At The Wheel) are the people who really brought the music on record and on the radio. I think people all over the country love it, and when you love it, you're passionate about it. There are elements of Western swing in all the modern honky tonk Country Music of today. That in and of itself is very satisfying."

- **Ray Benson** on ASLEEP AT THE WHEEL TRIBUTE TO THE MUSIC OF BOB WILLS & THE TEXAS PLAYBOYS
March 1994



"It's more a people thing really when it comes down to an engineer. If you're gonna get along with the producer and the artist...if you're suited to the people, you're gonna get the musicians to have a good time. If they're out there having a good time, you're gonna have a good record."

- **Chuck Ainlay**
August 1993



"Growing up and working in rock 'n' roll music, learning to control the abusive life, doing things to your body through alcohol, drugs...going through that whole scene and surviving I think is a hard lesson...It's hard to mature properly. I have been married three times. My wife (Sandra) and I are celebrating our sixteenth year, so it took awhile to mature."

- **John Guess**
August 1994

AWARDS

Robert K. Oermann and Mary A. Bufwack are the 1994 recipients of the prestigious *Deems Taylor Award* for their book "Finding Her Voice: The Saga Of Women in Country Music". Named for the distinguished critic and radio commentator of the 1940s, the award is considered the foremost honor available to music books and is presented by ASCAP.

E.W. Bud Wendell will receive the *Governors' Award for Lifetime Achievement from the Nashville chapter of the National Academy of Television Arts & Sciences*. A member of the CMA board of directors, Wendell is being honored for his contributions to the success of television and Gaylord Entertainment properties during his 40-year association with that company. He will be honored during



Larry Stewart (right) walks through a scene with director Chris Rogers (center), while guest Vince Gill tunes his guitar during the filming of "Losing Your Love". Jamie Amos produced the Sony Music clip for Pecos Films.

- Photo by John Lee Montgomery

the Ninth Annual Midsouth Regional Emmy Awards on January 7.

Mercury recording artist Kathy Mattea is the first honoree of the *AIDS Awareness Award*, presented by the *Harvard AIDS Institute*. She was honored for rallying the Country Music industry and bringing AIDS to the attention of millions of Country Music listeners across the nation. In addition to numerous concert and public appearances on behalf of various AIDS organizations, Mattea spearheaded the **RED HOT + COUNTRY** lp.

RCA singer/songwriter Aaron Tippin was inducted into the *South Carolina Hall of Fame* by the *Music and Entertainment Commission of South Carolina* in early November. He is the youngest entertainer to be accorded the honor in the state's history. Others in the South Carolina Hall of Fame include **Joanne Woodward, Chubby Checker, James Brown and Vanna White**.

"*Music City Tonight*", TNN: *The Nashville Network's* weeknight primetime entertainment program, has been nominated for a *CableACE Award* in the *Music Series* category by the *National Academy of Cable Programming*. The *CableACE Awards* will be presented on January 15.

Dr. **Randolph Howes**, a longtime CMA member, has been honored as one of six recipients of the 1994 *America's Awards*, honoring unsung heroes who personify the American character and spirit. Winners were chosen from 1170 candidates. Dr. Howes, a reconstructive surgeon, was honored for inventing a catheter that has saved 10 million lives and who also performs free operations on deformed children in the Philippines. As "Doc Randolph", he entertains audiences with his songs.

Correction: In the November/December issue of *CLOSE UP*, Emmy

Award winner Michael Killen's name was incorrectly listed as Michael Dillon.

MEDIA

Willie Nelson is the host of "*Tootsie's Orchid Lounge: Where The Music Began*", a syndicated television special slated to air in June. The 60-minute program will pay tribute to **Tootsie Bess** and the honky-tonk she presided over, where tunesmiths such as Nelson, **Kris Kristofferson, Harlan Howard, Mel Tillis, Hank Cochran and Don Gibson** congregated during the 1960s and '70s.

Abbeville Press and the Country Music Foundation have published a revised and updated edition of "*Country: The Music and The Musicians*", a chronicle of Country Music's evolution. The 432-page volume is available in bookstores nationwide or may be ordered from the *Country Music Foundation* at (800) 255-2357. All major credit cards are accepted.

Americana Television Network has discontinued full-time, stand-alone network operations, redirecting its focus on production, syndication and distribution of original programming. Strict regulations imposed by the *Federal Communication Commission* in February 1994 resulted in a halt that prevent cable operators from adding any new programming services such as Americana, explains **Stan Hitchcock**, Americana's chairman and chief executive officer. The network will now concentrate on distribution in nationwide and foreign markets, syndicating its current library of programs and contracting with other networks to produce original programming.

Steve Gatlin has been tapped to host "*Cheyenne Country*", a new Christian/Country television series that airs on the *Inspirational Network*. The 30-minute weekly program will feature guests such as **Charlie Daniels, Ricky Skaggs and Bruce Carroll**.

Turner Publishing has released "*Elvis Up Close*", an intimate memoir compiled from interviews with more than 150 people who were part of Elvis' life. The 400-page volume was written by **Rose Clayton**, a lifelong Elvis fan, and

Dick Heard, who co-wrote "Kentucky Rain". The book is available in bookstores nationwide.

NEW COMPANIES

Ann Chrisman has re-opened her independent promotion company, **Ann Chrisman Promotion**, handling GAVIN only stations as well as some dual reporting GAVIN/R&R stations. The company is located at 3811 Inglewood Circle South, Nashville, TN 37216; (615) 262-1466; fax (615) 228-9143.



Jon Grimson has formed **Counterpoint Music Group**, an independent radio promotion, marketing and consulting company specializing in progressive, non-mainstream and roots Country artists. The mailing address of Counterpoint Music Group is P.O. Box 24650, Nashville, TN 37202-4650; (615) 352-0420; fax (615) 353-0410.



That's Entertainment International has opened a new office in Nashville headed by **Edward A. Bazel**. TEI is located at 707 18th Avenue South, Nashville, TN 37203; (615) 329-4900; fax (615) 329-4918.

NEWSLINE

"Walk On By", recorded by the legendary **Leroy Van Dyke** in 1961, was named the biggest all-time Country hit by **BILLBOARD Magazine**. Based on sales, radio airplay and the amount of time on the Country charts, the tune was designated the number one recording for the period of October 20, 1958 through June 25, 1994.



The **Songwriters Guild Foundation**, with the support of **The Songwriters Guild of America**, will present its second annual "Building A Songwriting Career" seminar from February 10-12 at Nashville's Union Station Hotel. The seminar will include several informative classes, a hit songwriter panel and a hit songwriter show on opening night. An awards dinner honoring the songwriters of the top five **BILLBOARD** singles of 1994 has been added to the agenda. **Asylum Records**, **MUSIC ROW Magazine** and **Whiting Promotions** join The Songwriters Guild of America as sponsors of the event. For registration information or information on becoming an event sponsor or donor, contact SGA/Nashville at (615) 329-1782.



CMA Executive Director **Ed Benson** (right) greets new Columbia singer/songwriter **Wade Hayes** (second from right) at a luncheon for the CMA staff hosted by Sony Music Nashville. Joining the festivities were Sony executives (l to r) **Scott Siman**, **Paul Worley** and **Allen Butler**. Following the lunch, Hayes entertained the group with tunes from his forthcoming debut lp, including the current single, "Old Enough To Know Better".

- Photo by John Lee Montgomery



Longtime Branson, MO businessman **Bill Dailey** has purchased the **Americana Theatre**, signing current headliner **Moe Bandy** to a multi-year performance contract. Dailey will move his successful morning show, "Jennifer In The Morning", to the Americana Theatre beginning in 1995.



The Nashville music community broke all previous **T.J. Martell Foundation** fundraising records this year, increasing revenue by 85 percent and raising over \$310,000 to date during the 1994 campaign. All proceeds remain in Nashville to fund the **Frances Preston Laboratory at Vanderbilt Cancer Center**. Events staged throughout the year to benefit the Martell Foundation include concerts, a tennis tournament, a bowling tournament, a luncheon and fashion show, a golf tournament and more.



The third annual **Chris Austin Songwriting Contest** is open to songwriters whose primary source of income is not derived from songwriting. Entries will be accepted until March 18, with a \$25 entry fee per song. Winners will be announced in early April, with finalists being asked to perform at the **Merle Watson Memorial Festival** in Wilkesboro, NC on April 28. Net proceeds from the contest benefit a music scholarship endowment in Austin's name at **Wilkes**

Community College. Categories for entry are Country, bluegrass, gospel and general. For more information, contact **The Chris Austin Songwriting Contest**, P.O. Box 121855, Nashville, TN 37212; (800) 799-3838.



In response to Country Music's continuing growth, **THE GAVIN REPORT** has announced three new ventures. The publication will open an office in Nashville, the first branch office since it's founding over 35 years ago. The Nashville office will be headed by Country editor **Cyndi Hoelzle**. In addition, a new, Country-based airplay chart called "Americana" will be launched, focusing on what GAVIN perceives as a new strand of music not currently covered on most mainstream Country stations. Examples of artists who might appear on the chart include **Merle Haggard**, **Johnny Cash**, **Jim Lauderdale**, **Nanci Griffith**, **Lucinda Williams** and **Jimmie Dale Gilmore**. GAVIN will also initiate a Country seminar, modeled on its annual general conference for the music and radio industry. The Country seminar will take place May 7-9 at the Burbank Hilton.

ON THE MOVE

Lynn Shults has been named vice president of media at **Atlantic Records** in Nashville. He will be responsible for the label's media activities as well as



MCA superstar Marty Stuart (second from left) recently hosted his first "Marty Party", featuring (l to r) Country Music Hall of Famer Merle Haggard; Pam Tillis, CMA Female Vocalist of the Year; and chart-burning newcomer David Ball. The special will be telecast on February 1 by TNN: The Nashville Network.

- Photo by Kay Williams

playing a major role in the definition and development of all Atlantic artists. He was formerly operations manager/Country Music for BILLBOARD's Nashville office, and also served as vice president of A&R for Capitol Records.



Marilyn Arthur has been named vice president, media relations and artist development for the **RCA Records Nashville Labels Group**. She relocates to Nashville from her position at RCA Records in Los Angeles, where she served as senior director, West Coast publicity.



Charlotte Scott has been promoted to Vice President of Operations at **SESAC**. Formerly director of royalty distribution and affiliations administration, she will facilitate internal and external activities of the performing rights organization. She joined the SESAC staff in 1988.



Dan Keen has been appointed director of membership relations in the Nashville office of **ASCAP**. A veteran music publisher, he will be responsible for working with publishers and signing new writers. He was previously creative director at Incorporated **Friends Music**.



Doug Brusa has been promoted to director of retail marketing for **Sony Music Nashville**. He will be responsible for analyzing the impact of touring,

radio, media and marketing on the sales of all Sony Music Nashville projects. He joined the Sony staff in 1989 and was most recently associate director, product marketing. **Ed Gertler** has been named regional sales director for the label. A 16-year veteran with the company, he will be responsible for the implementation of sales, advertising and marketing plans on all Sony Nashville projects at retail in the Western region. **John Hawn**, also promoted to regional director of sales,

handles the same responsibilities in the Southeastern and Mid-Atlantic regions. He joined the Sony staff in 1990. **Rosanne McDowell** has been named associate director of office services. She was previously coordinator of administration.



Kara Ross has been named A&R representative for **Asylum Records**. She was formerly promotions director for International Artists Management, with past stints at Studio 19 and Ten Ten Management.



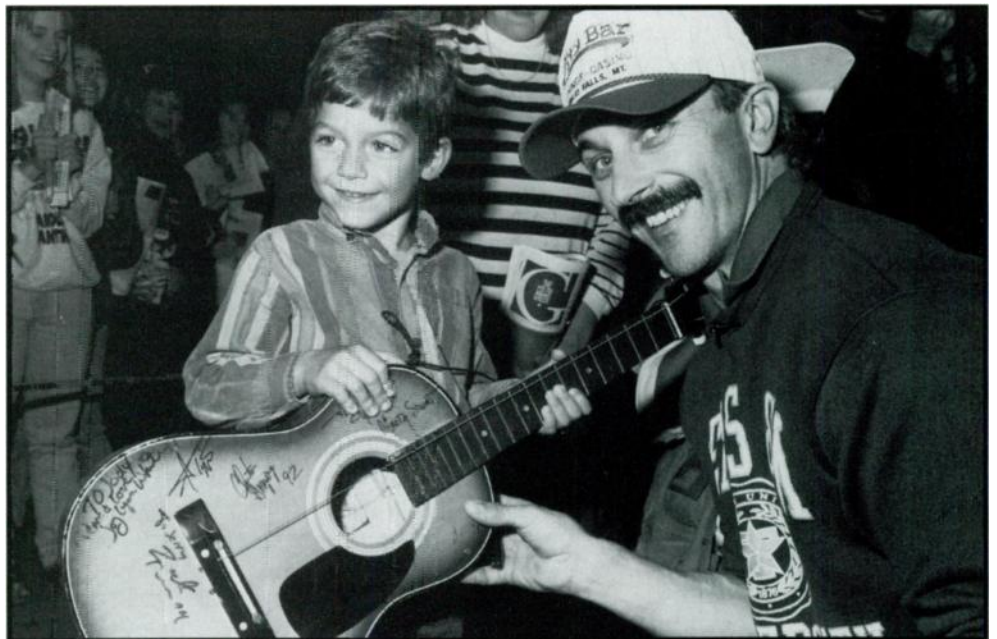
Laura Flagler has joined the staff of **Decca Records** as radio promotion coordinator. She was formerly with Pro Tours.



Karen DeMarco has joined the staff of **Studio Productions** as director's representative, replacing **Heather Hawthorne**, who leaves the company to pursue other interests. DeMarco was formerly with The Erv Woolsey Company.



Former Canyon lead singer **Steve Cooper** has joined the staff of **Bull's Creek Music** as songplugger. In addition to pursuing management and publishing opportunities, he reports that he is "looking for a rich woman who will love a poor guy."



Aaron Tippin adds his signature to the autographed guitar of young Country fan **Jody Hayes** during a recent in-store appearance. The RCA singer/songwriter met over 10,000 fans in his home state of South Carolina during a series of promotional visits to support his latest release, **LOOKIN' BACK AT MYSELF**.

- Photo by Charlie Register

Lorie Long has joined the staff of Marco Promotions as promotions assistant. Part of her responsibilities will be tracking key R&R and BILLBOARD reporting stations. She was formerly with Warner/Reprise Records.



Thom Oliphant is now represented by High Five Productions. The award-winning director has directed over 30 music videos as well as numerous television programs and short films.



Director Mark Nicolosi and director/cameraman Michael Oblowitz are now represented by Alternative Visions for music videos. Gael Van Sant joins the staff as account executive. She was formerly with Elite Post in Nashville.



Chris Roslan has joined New York public relations and media marketing firm Dera & Associates as account executive. Formerly with Dassinger Creative Services, he will be responsible for implementing national public relations campaigns on behalf of the firm's clients as well as creating new business opportunities.



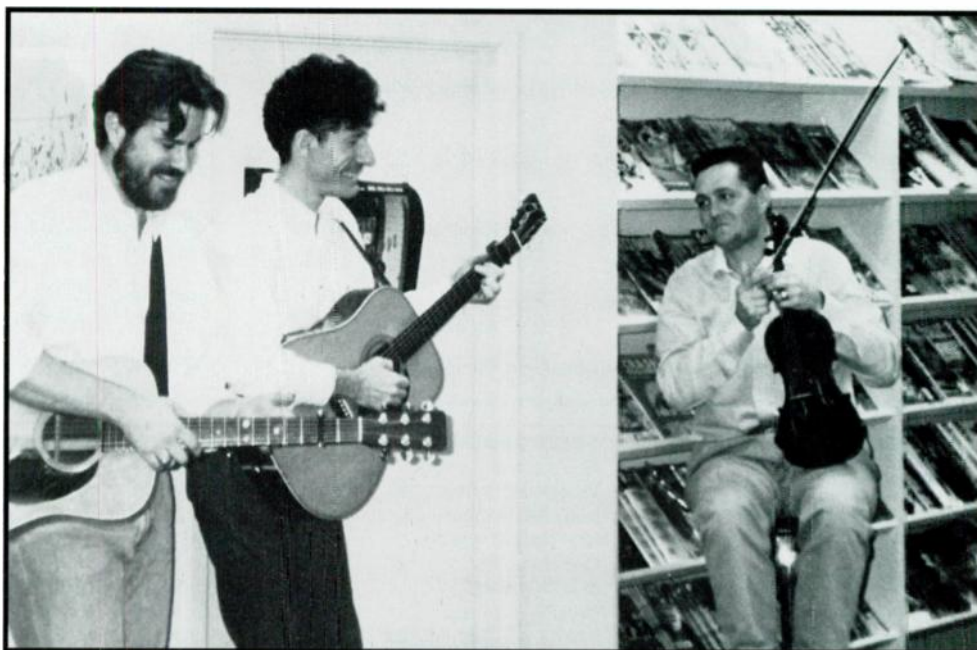
Maureen Millrer is no longer a principle of Music City Casting Services. Lyn Richmond is the company's sole owner.

SIGNINGS

Michael Martin Murphey and Ronnie Milsap to Buddy Lee Attractions...Bill and Sharon Rice to MCA Music Publishing...Randy Scruggs to Agency for the Performing Arts...Debi Cochran and Sarah Majors to Opryland Music Group...Alecia Elliott to Sand Dollar Entertainment...Billy Joe Royal and Skip Ewing to the Bobby Roberts Company for booking...Rex Allen Jr. to The Talent Agency...Rick Scott to If Not For Music Publishing...Shirley Myers to Leggett & Associates for management...Susie Luchsinger to Moscheo Management...Don Dixon to Sugar Hill Records...John Berry to Patriot Records...Wade Hayes to Rubin Media.

VIDEO NEWS

Toby Keith chose his hometown, Oklahoma City, as the location for his new video, "Upstairs, Downtown".



Robert Earl Keen (left) and former Texas A&M buddy Lyle Lovett teamed for a recent in-store appearance to promote Keen's latest Sugar Hill release, GRINGO HONEYMOON. Fiddler Bryan Duckworth (right), a member of Keen's band and longtime friend, completed the acoustic trio.

Marc Ball directed the Polydor clip. Anne Grace produced for Scene Three.



Boy Howdy's new video, "True To His Word", tells the story of a woman who hooks up with the wrong man, then discovers that one of her friends is "Mr. Right". Sara Nichols directed the Curb clip. Ron Sperling produced for Alternative Visions.



The Pirates of the Mississippi shot their new Giant video, "You Could Do Better", at Nashville's Blue Moon Cafe. Director Chris Rogers captured the action. Jamie Amos produced the clip for Pecos Films.



George Jones and special guest Alan Jackson recreate the relaxed atmos-

phere of their original recording session for "A Good Year For The Roses". Gerry Wenner directed the MCA clip. Robin Beresford produced for Planet Pictures.



Randy Travis filmed his latest video, "The Box", in Austin, TX. Jim Shea directed the Warner Bros. clip for Planet Pictures.



Clinton Gregory travelled to Galveston, TX for his debut Polydor video, "The Gulf And The Shell". Houston-based Bill Young Productions produced the clip.



Travis Tritt presents a check for \$50,000 to Martha W. Ferguson (left), CEO of the Atlanta Red Cross, and FarmAid's Shirley Sherrod. The two organizations will split the proceeds to assist victims from last summer's devastating floods in Georgia.



CMA WELCOMES NEW ORGANIZATIONAL MEMBERS

Contemporary American Radio,
Decatur, GA
Cowboy's, Dallas, TX
Desert Moon Entertainment,
Ridgecrest, CA
Florida State Fair Authority, Tampa, FL
Frost-Tomlinson Agency, Nashville, TN
Garwin Music, Inc., Brooklyn, NY
Hard Rock Cafe, Nashville, TN

Integrity Music, Inc., Mobile, AL
Red Roper Country Center,
Clarksville, TN
Superstar Connection, Pigeon Forge, TN
WDEF-Television, Chattanooga, TN
Western Country Clubs, Inc., Denver, CO
KCKR-FM, Waco, TX
KFGO-AM, Fargo, ND
KFGO-FM, Fargo, ND

KIAK-FM, Fairbanks, AK
KRAK-FM, Sacramento, CA
KRYS-FM, Corpus Christi, TX
KVOE-FM, Emporia, KS
WBYT-FM, Mishawaka, IN
WCCQ-FM, Joliet, IL
WKHK-FM, Richmond, VA
WKHX-FM, Atlanta, GA
WKIK-FM, Richmond, VA

WLKG-FM, Key Largo, FL
WKXP-FM, Bloomsburg, PA
WMRN-FM, Marion, OH
WOGK-FM, Ocala, FL
WYAY-FM, Atlanta, GA
WZKX-FM, Gulfport, MS



RIAA CERTIFICATIONS
ALBUMS

OCTOBER 1994

GOLD:

JOHN BERRY
John Berry...Liberty
KING'S RECORD SHOP
Rosanne Cash...Columbia
HEARTACHES
Patsy Cline...MCA
THIRD ROCK FROM THE SUN
Joe Diffie...Epic
YOU MIGHT BE A REDNECK IF
Jeff Foxworthy...Warner Bros.
WALLS CAN FALL
George Jones...MCA
THE TRACTORS
The Tractors...Arista
OUTSKIRTS OF TOWN
Sawyer Brown...Liberty

PLATINUM:

ALMOST GOODBYE
Mark Chesnutt...MCA
LET THERE BE PEACE ON EARTH
Vince Gill...MCA
TOBY KEITH
Toby Keith...Mercury
CITY OF NEW ORLEANS
Willie Nelson...Columbia

MULTI-PLATINUM:

ALWAYS ON MY MIND
Willie Nelson...4M...Columbia

JANUARY - SEPTEMBER 1994

GOLD SINGLES:

"Indian Outlaw"
Tim McGraw...Curb
"Don't Take The Girl"
Tim McGraw...Curb
"I Swear"
John Michael Montgomery...Atlantic

GOLD:

CHEAP SEATS
Alabama...RCA
GREATEST HITS
John Anderson...Warner Bros.

SOLID GROUND

John Anderson...BNA
THINKIN' PROBLEM
David Ball...Warner Bros.
NO TIME TO KILL
Clint Black...RCA
BLACKHAWK
BlackHawk...Arista
STATE OF THE HEART
Mary Chapin Carpenter...Columbia
NOTORIOUS

Confederate Railroad...Atlantic
YOUNG MAN

Billy Dean...Liberty
CLOSE TO THE EDGE

Diamond Rio...Arista
WHEN LOVE FINDS YOU
Vince Gill...MCA

TAKE ME AS I AM
Faith Hill...Warner Bros.
HONKY TONK CHRISTMAS

Alan Jackson...Arista
WHO I AM
Alan Jackson...Arista
FIRST TIME FOR EVERYTHING
Little Texas...Warner Bros.

TIME PASSES BY
Kathy Mattea...Mercury
WHAT A CRYIN' SHAME

The Mavericks...MCA
THE WAY THAT I AM
Martina McBride...RCA
NO DOUBT ABOUT IT
Neal McCoy...Atlantic
READ MY MIND

Reba McEntire...MCA
BEST OF REBA McENTIRE
Reba McEntire...Mercury
NOT A MOMENT TOO SOON
Tim McGraw...Curb
KICKIN' IT UP

John Michael Montgomery...Atlantic
WAR PAINT
Lorrie Morgan...BNA
HONKY TONK ANGELS
Dolly Parton, Tammy Wynette & Loretta
Lynn...Columbia

EXTREMES
Collin Raye...Epic
BIG IRON HORSES...
Restless Heart...RCA

A BRIDGE I DIDN'T BURN
Ricky Van Shelton...Columbia
DON'T OVERLOOK SALVATION
Ricky Van Shelton...Columbia
**RICKY VAN SHELTON SINGS
CHRISTMAS**
Ricky Van Shelton...Columbia
THE EXTRA MILE
Shenandoah...Columbia

PARTNERS IN RHYME

Statler Brothers...Mercury
HOLY BIBLE - OLD TESTAMENT
Statler Brothers...Mercury
MORE LOVE
Doug Stone...Epic
RED & RIO GRANDE
Doug Supernaw...BNA
SWEETHEART'S DANCE
Pam Tillis...Arista
THIS IS ME
Randy Travis...Warner Bros.
TEN FEET TALL AND BULLETPROOF
Travis Tritt...Warner Bros.

SOON
Tanya Tucker...Liberty
LOVE ME LIKE YOU USED TO
Tanya Tucker...Liberty
**THE VERY BEST OF CONWAY
TWITTY**

Conway Twitty...MCA
RHYTHM, COUNTRY & BLUES
Various Artists...MCA
8 SECONDS
Various Artists...MCA
MAVERICK SOUNDTRACK
Various...Atlantic

PLATINUM:

NO TIME TO KILL
Clint Black...RCA
WHEN LOVE FINDS YOU
Vince Gill...MCA
WHO I AM
Alan Jackson...Arista
SUPER HITS

George Jones...Epic
DON'T GO NEAR THE WATER
Sammy Kershaw...Mercury
BIG TIME
Little Texas...Warner Bros.

NOT A MOMENT TOO SOON
Tim McGraw...Curb
READ MY MIND
Reba McEntire...MCA
KICKIN' IT UP

John Michael Montgomery...Atlantic
CLAY WALKER
Clay Walker...Giant
24 GREATEST HITS
Hank Williams...Polydor
HILLBILLY DELUXE
Dwight Yoakam...Reprise
RHYTHM, COUNTRY & BLUES
Various Artists...MCA

MULTI-PLATINUM:

KILLIN' TIME
Clint Black...3M...RCA
NO FENCES
Garth Brooks...11M...Liberty

IN PIECES

Garth Brooks...4M...Liberty
COME ON, COME ON
Mary Chapin Carpenter...2M...Columbia
I STILL BELIEVE IN YOU
Vince Gill...3M...MCA
**A LOT ABOUT LIVIN' (AND A
LITTLE 'BOUT LIVIN')**
Alan Jackson...4M...Arista
NOT A MOMENT TOO SOON
Tim McGraw...3M...Curb
HERE IN THE REAL WORLD
Alan Jackson...2M...Arista
GREATEST HITS
Reba McEntire...2M...MCA
KICKIN' IT UP
John Michael Montgomery...2M...Atlantic
BEST OF THE STATLER BROTHERS
Statler Brothers...3M...Mercury
PURE COUNTRY
George Strait...3M...MCA
GREATEST HITS VOLUME II
George Strait...2M...MCA
THIS TIME
Dwight Yoakam...2M...Reprise
**COMMON THREAD: SONGS OF
THE EAGLES**
Various...3M...Giant

V I D E O S

GOLD: (50,000 units)
"The Video Collection"
Billy Ray Cyrus...PolyGram Music Video
"Indian Outlaw"
Tim McGraw...Curb
**"Livin', Lovin' And Rockin'
That Jukebox"**
Alan Jackson...Arista Records
**"Naomi & Wynonna - The
Farewell Tour"**
The Judds...MPI Home Video
"Kickin' It Up"
John Michael Montgomery...A*Vision
Entertainment/Atlantic

PLATINUM (100,000 units):
"The Real Patsy Cline"
Patsy Cline...Cabin Fever Entertainment
"The Video Collection"
Billy Ray Cyrus...PolyGram Music Video
**"Livin', Lovin' And Rockin'
That Jukebox"**
Alan Jackson...Arista Records

MULTI-PLATINUM:
"Billy Ray Cyrus"
Billy Ray Cyrus...PolyGram Music Video
(400,000)

Donna Jean Kisshauer has been proving herself since the first day she got into the music business full-time. She has worked on the management teams of the Oak Ridge Boys, Alan Jackson and hot newcomer George Ducas.

RUDE AWAKENING

Donna Jean graduated from college in 1981 and immediately got a fulltime job with the Oak Ridge Boys. When she was hired, Donna Jean was told she'd have to produce immediately.

The manager at the time sat me at a desk and said, "You've got 30 days to tell me how we can

"When you had Alan Jackson, the phone rang more."

make more money on concert dates," because they just started headlining. That was when "Elvira" had peaked at number one on the Country charts and was escalating on the pop chart.

She said her job was to "put more butts in the seats".

I just started calling all the promoters and tried to find out what their needs were and what ideas they had in terms of how we could make the dates more successful.

Donna Jean began coordinating the Oak Ridge Boys' radio visits, press conferences in each market and working more closely with the promoters and the group's record label and publicist.

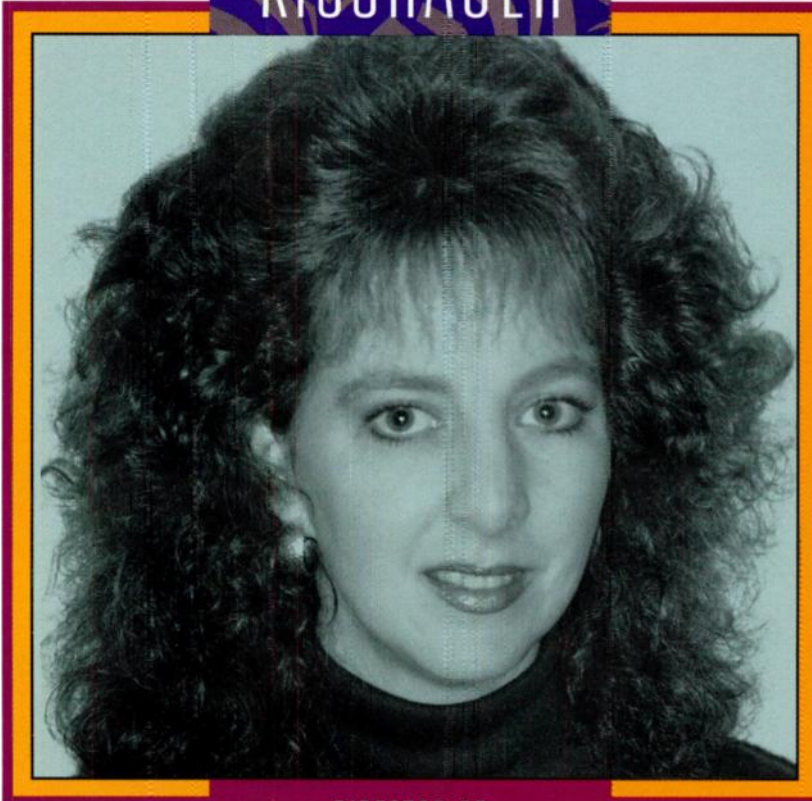
The Oak Ridge Boys really had a vision in seeing that relationships were important, and radio was a very important part of their career. They really wanted to make sure radio had access to them.

BALANCING ACT

That was more than a decade ago. What's been the biggest change in what she does?

More radio stations and more demands on the artists. It's not as easy to juggle as it was at that time. And because there are more radio

Donna JEAN KISSHAUER



**DIRECTOR OF
ARTIST DEVELOPMENT
TEN TEN MANAGEMENT INC.**

stations in one given market...the artist may be put in the middle of a situation, and you have to be the balancing act of trying to keep everybody happy. Your artist can get spread really thin, and at the same time you want to make sure you're doing politically what is right and not endangering that artist's reputation or the record label which will also be tied in with the artist. Communication is foremost.

HERE IN THE REAL WORLD

Alan Jackson left Ten Ten Management in March, and Donna Jean's focus has shifted to new Liberty singer/songwriter George Ducas.

When you had Alan Jackson, the phone rang more. People would call in. When you have a new artist, you have to be the one picking up the phone and calling out, which is fine. I love that, because I love dealing with radio...Just because you're not opening (a show), doesn't

mean you have less of a commitment to promote the date as if you were a headliner...I'll be a little more aggressive in doing maybe more interviews, because he (Ducas) has more time. When you're a headliner, there are so many more demands than when you're starting out that it's just almost impossible to do all those interviews and all the requests you get.

FIRST THINGS FIRST

Ten Ten Management, under president Barry Coburn, unlike many management companies,

"Your artist can get spread really thin, and...you want to make sure you're doing politically what is right..."

handles some aspects of marketing and promotion in-house for its acts.

Promoters have many dates they're promoting, not just in Country. Record labels have many artists. When you have

someone in-house looking out for your needs on a day-to-day basis, they're taking care of you and making sure that your name is maximized or you're a priority.

REINVENTING THE WHEEL

What's the toughest thing about her job?

That you're constantly trying to reinvent yourself, and I think that's just mandatory. The Oak Ridge Boys really taught me that. In other words, always be a leader in what you do, never be a follower. Once you set a precedent for something you have done, then you have to go back and try to reinvent yourself again. You should always be doing a lot of self-analysis...There are a lot of artists. There are more labels, and you have to constantly be separating your artist from the pack. That's really tough, but it's not hard, because when you enjoy what you do, you look forward to those challenges. **CU**

- Teresa George



Lari White rouses the crowd with her stellar performance.

COUNTRY music CARES

A Nashville CARES Event



On December 1, 1994 - World AIDS Day - some of Country Music's brightest stars gathered for a gala concert benefitting Nashville CARES, an AIDS awareness, education, research and support services organization. K.T. Oslin hosted the star-studded night, which featured performances by Kathy Mattea, Diamond Rio, Tracy Lawrence, The Mavericks, Billy Ray Cyrus, Lari White, The Tractors and John & Audrey Wiggins. Also making special appearances were Don Schlitz, Joy Lynn White, Marc Beeson, Gary Burr, Mark Luna, Mark O'Connor, Lisa Stewart and the Veritas Ministries Choir.

Over \$100,000 was raised during the spectacular event, held at Nashville's Grand Ole Opry. Sponsors included PACE Concerts Southeast, Sheraton Music City,



Billy Ray Cyrus greets buddy Hydeia Broadbent, who has been diagnosed as HIV-positive prior to his performance.

Southwest Airlines, The Tennessean and WSM-FM.

The Country Music CARES silent auction, which took place in conjunction with the concert, was an overwhelming success. Country stars including Garth Brooks, Sawyer Brown, John Michael Montgomery, Dolly Parton, Tanya Tucker, Pam Tillis, Lee Roy Parnell, Neal McCoy, Travis Tritt and many others donated items for the auction. Among the most popular items were Brooks' autographed Stetson, which earned over \$1300, and the autographed Sawyer Brown tour jacket, going for \$525.

The Tractors get in the picture following their live performance at Country Music CARES.



Kathy Mattea receives the first Harvard AIDS Institute Awareness Award from (l to r) Harvard alum Peter Wright, who conducts pediatric AIDS research at Nashville's Vanderbilt University; Robert Reynolds of the Mavericks; and Paula Brewer, Harvard AIDS Institute.



TOMMY BOYCE



Songwriter/performer Tommy Boyce, half of the team who shot to fame with a string of '60s hits for The Monkees, died of a self-inflicted gunshot wound on November 23. He was 55.

Boyce and cowriter Bobby Hart supplied The Monkees with numerous hits, including "Last Train To Clarksville", "Words", "Valleri" and "I'm Not Your Steppin' Stone". They also had hits as a recording act, including the top 10 song "I Wonder What She's Doing Tonight".

Born in Charlottesville, VA, Boyce moved to Los Angeles when he was a child. His father, a minister, taught him to play the guitar. Songwriting success began in 1959, when Fats Domino landed in the top 10 with Boyce's "Be My Guest". For a while, he pursued a solo career, recording for RCA and scoring a modest hit in 1962 with "I'll Remember Carol".

In 1964, Jay & The Americans took a Boyce/Hart tune, "Come A Little Bit Closer", to number three on the charts. That led to a songwriting contract with Don Kirshner and Screen Gems, a Columbia Pictures production company. By 1966, Boyce and Hart had been appointed musical directors for the NBC series, "The Monkees".

During the 1970s, the songwriting duo joined forces with former Monkees Mickey Dolenz and Davy Jones to record JONES DOLENZ BOYCE & HART as well as a tour. Following that, Boyce moved to England, where he worked with Iggy Pop, Meatloaf and others.

Boyce maintained residences in Memphis and Nashville, performing occasionally in local clubs.

He is survived by his wife, Carolyn.

KENNETH A. WENDRICH



Kenneth A. Wendrich, noted music educator and executive director of Nashville's W.O. Smith Community Music School, died November 1 as a result of injuries suffered in an automobile accident. He was 62.

In a career spanning more than 40 years, Wendrich held a number of both administrative and academic positions. He moved to Nashville from Bowling Green, Ohio, where he had served for four years as Dean of Bowling Green State University's College of Musical Arts and, from 1983-1984, as Director of the university's Creative Arts Program. He had previously directed the cooperative research program "An Approach to Musical Understanding for Secondary School Students" at the Yale University Department of Music, where he served as an assistant professor of music education from 1963-1970. From 1967-1979, he was also executive director of the Neighborhood Music School in New Haven, Connecticut.

His professional career began as conductor of the Greenwich Philharmonic Orchestra in the late 1950s. He also performed as a percussionist with the Rochester Philharmonic Orchestra.

Wendrich first taught at public schools in North Carolina, New York and Connecticut. From 1984 to 1991, he was associate professor of music education - adjunct, Peabody College of Vanderbilt University.

He is survived by his wife, Carolyn Smith Wendrich; a son, Van Arthur Wendrich of Lebanon, Connecticut; a daughter, Julie Nell Wendrich of Boston; his mother, Mrs. Arthur A. Wendrich of Lumberton, Mississippi; and one granddaughter.

A special fund has been established at the W.O. Smith school in Wendrich's honor. Memorial contributions can be sent to The Ken Wendrich Fund, c/o O'Neil, Hagaman & Co., 1025 16th Avenue South, Nashville, TN 37212.

MEMBERSHIP RECRUITERS

Thanks to the following CMA members who recently recruited new members: Tony Conway, Walter Fuchs, Carol Harper, Philip Lyon, Martha Moore, Johnny Russell, Russ Schell, James Stroud and Eve Vaupel-Abdo.



THE DOUBLE LIFE OF

DOTTIE WEST



STARRING MICHELLE LEE

The life of one of Country Music's most beloved performers, Dottie West, comes to CBS Television on January 22 when Michelle Lee stars in "The Double Life Of Dottie West". The energetic star, who plays West in the biopic as well as serving as executive producer, spoke with CLOSE UP about the telefilm.

CU: How did you get involved in this project?

MICHELLE: There was something about Dottie West that was so delicious and flamboyant. People loved her so, and she was just this wonderful character. I thought, "Boy, (a movie) would be really something." I just didn't do anything about it because there was sensitivity in terms of family and things. Then one day I said to (husband) Fred (Rappoport, television producer and former CBS executive), "I wonder if I should call the family and see if they would be interested at all." Enough time had passed. I

called our dear, dear friend Ken Kragen, who was her manager at one time and who manages Kenny Rogers. I said, "Would you be interested in doing this with me, because it is a certain part of your life and you know everybody involved?" He said, "Great."

CU: Once you got things underway, how did Dottie's family react?

MICHELLE: (Daughter) Shelly was the one I really had a connection with, a very strong connection. She instigated

everything - it all started with her and her husband, Gary Hood. I met with Shelly and with her dad, Bill West, and talked with him for awhile about everything. He sent me flowers on the last day of shooting and said something very dear - "Thank you for closing the last chapter of Dottie's life."

The relationship between Shelly and me...along the way, we got closer. There was a certain bonding that was going on that somehow had to do with her mother, because I was bonding with her mother as the project

was going on. I was feeling her psychology, and I knew a lot of things about her that a lot of people didn't know, via the family and friends. Shelly was going through the process with me, because I would just share certain things with her and ask her questions. We were joined at the hip emotionally.

CU: How were you able to separate your role as executive producer from your role as Dottie?

MICHELLE: Her life was so, as we know, unpredictable, somewhat outrageous sometimes, and it was filled with all the things people like to make movies with. But you have 92 minutes to tell the story on the networks, and I always wonder as the producer if there is enough time to really understand and get the whole of the woman. All

"I WOULD SAY 92 PERCENT OF MY COSTUMES IN THAT MOVIE ARE DOTTIE'S."

the facts are there in terms of what all happened in her life - certain things you highlight. Knowing the things that you have to cut - moments and pieces that maybe I emotionally was connected to as the actress/surrogate person - because you're the person wearing the producer's hat...where I know "Hey, there are certain things that just have to be done and certain things that have to go" plus the fact that I am dealing with another world. I am dealing with the network, and the networks have certain needs. You can't blame them...they are trying to get people to watch their movie. There are certain things you have to abide by because they are paying you "x" amount of dollars to do the movie to start with, and pretty soon the things you were emotionally connected to are changing. Some of that, you have nothing to do with in terms of promotion and things.

CU: Some viewers will be surprised that you do all your own singing in this. They aren't aware that you started out in Broadway musicals. How do you interweave the music into the plot?

MICHELLE: We pre-recorded all of the songs from beginning to end. We didn't record just whatever I was going

to do in the movie, because we never stop the drama to sing except for the duet with Kenny Rogers. It's a drama with music in it. I might start a song on camera, and then it goes underneath to the next scene or maybe it's just the background of a montage. They are all her songs, and they are all pertinent to the feeling or the drama at that moment.

CU: How did you manage to become Dottie so perfectly?

MICHELLE: Shelly allowed Faye Sloan, our wardrobe designer, to go into the storage room. It was the first time Shelly had gone through her mother's things, so this whole thing was very cathartic, very emotional. It was very good for her she said because it was enough time. It was a wonderful way for her to go through the grieving process. Faye Sloan not only copied the wardrobe of Dottie's that we wanted in the movie from pictures or whatever, but she took all of Dottie's costumes...and I would say 92 percent of my costumes in that movie are Dottie's. Dottie was a little shorter than me and sometimes a lot thinner than me. Faye would take these costumes and open seams, and if there wasn't enough in the costume, she would go out and match it.

CU: Larry Gatlin is also featured in the movie. He was so close to Dottie during her life, how did he react to seeing you in your full "Dottie" regalia?

MICHELLE: I had known Larry before the movie. In fact, he was one of the people I talked to before it was first written. He said, "Anything you want me to do." So he plays himself. The first day he came on to the set - knock, knock, knock. I'm in my dressing room area, and

"IF YOU ARE HOT AT ALL, I DEFY YOU TO GET SPANDEX UP THAT FAST."

I've got full Dottie on. I mean, I am looking like Dottie in the later years - the spandex and everything. He came in and looked at me and started to cry. He just welled up, got totally choked up, he was so totally blown away. It was incredible. Shelly was there with Dale, her brother, that day, and I was so afraid to walk out

because I was afraid for what they would feel. It was like I wanted to protect them somehow.

CU: You're so identified as Karen McKenzie from "Knots Landing". Do you worry that fans will say, "Look, there's Karen...?"

MICHELLE: They won't even recognize me. I'm afraid of the opposite almost. I hope they know it's me. Some of

"THERE WAS SOMETHING ABOUT DOTTIE WEST THAT WAS SO DELICIOUS AND FLAMBOYANT."

the people who have seen it say, "It's not you in the movie." It just doesn't even look like me.

In my last couple of movies, I played down makeup. It depends on what character you are playing, and of course with Dottie...her husbands didn't see her without makeup. So I got to do glamour, glamour, glamour, glamour, which made it that much more fun.

My dressing room was just astounding! The laughing that we did trying to get me in spandex! Three people around me, cramming. We did one thing where I had to keep changing my outfit, and I kept saying, "Don't worry. I am going to come right back." And you know they'd think, "Actresses! It's gonna take her an hour and a half 'cause she's gonna have to change the spandex, put on another wig and the whole thing!"

Whether I was producing or not, I am so conscious of time, and I get weirded out if I am late. We got into a mode of how fast can we get me out, so I had my hairdresser, my makeup artist, Faye and her daughter Tammy working on me. We would run off the set, and someone would be throwing my heels off and putting on other heels, ripping off my wig, putting on a new wig and then trying to get me in the spandex. If you are hot at all, I defy you to get spandex up that fast. It ain't gonna go! Tammy would be on one side pulling, and this one would be on the other side pulling, and I would be pulling. We were exhausted by the time filming was completed. **CU**

- Janet E. Williams

(*Denotes birthdays)

JANUARY



22

16

***RONNIE MILSAP;** Robbinsville, North Carolina
 •Alabama's **ROLL ON** certifies platinum, the first Nashville lp to do so, 1984
 •Gary Morris' **WHY LADY WHY** lp certifies gold, 1992
 •"Mending Fences" by Restless Heart debuts on the Country charts, 1993

17

•Randy Travis's **NO HOLDIN' BACK** certifies platinum, 1990
 •Doug Stone hits the top of the charts with "A Jukebox With A Country Song", 1992



23

18

***MARK COLLIE;** Waynesboro, Tennessee
***BOBBY GOLDSBORO;** Marianna, Florida
 •Merle Haggard hits number one with "Kentucky Gambler", 1974

24

19

***DOLLY PARTON;** Locust Ridge, Tennessee
***PHIL EVERLY;** Chicago, Illinois
 •Mary Chapin Carpenter earns a platinum lp with **COME ON, COME ON**, 1993

26

20

***SLIM WHITMAN;** Tampa, Florida
 •Jerry Lee Lewis makes his Opry debut, 1973

29

21

***MAC DAVIS;** Lubbock, Texas
***JIMMY IBBOTSON** (Nitty

Gritty Dirt Band); Philadelphia, Pennsylvania
 •Dwight Yoakam's **GUITARS, CADILLACS, ETC., ETC.** lp certifies gold, 1987
 •Patsy Cline appears on "Arthur Godfrey's Talent Scouts", 1957
 •Clay Walker tops the R&R chart with "Live Until I Die", 1994

***TEDDY GENTRY;** Fort Payne, Alabama
 •Hank Williams, Jr.'s **STRONG STUFF** lp certifies gold, 1986
 •Glen Campbell earns a gold single for "Wichita Lineman", 1969
 •Doug Stone scores a number one Country hit with "Too Busy Being In Love", 1993

***JOHNNY RUSSELL;** Sunflower County, Mississippi
 •Reba McEntire's **WHOEVER'S IN NEW ENGLAND** certifies gold, 1987
 •A **DECADE OF HITS** by The Charlie Daniels Band certifies platinum, 1989
 •Clint Black's **KILLIN' TIME** certifies platinum, 1990

***RAY STEVENS;** Clarksdale, Georgia
***DOUG KERSHAW;** Tiel Ridge, Louisiana
 •Dolly Parton's "Nine To Five" hits number one on the charts, 1981
 •**PURE COUNTRY** by George Strait certifies triple platinum, 1994

25

•Sawyer Brown tops the charts with "The Dirt Road", 1992
 •The Judds' **HEARTLAND** lp certifies platinum, 1989

27

•T.G. Sheppard tops the charts with "I'll Be Coming Back For More", 1979
 •Diamond Rio's **CLOSE TO THE EDGE** certifies gold, 1994

28

•Elvis Presley's first single for RCA, "Heartbreak Hotel", is released, 1956
 •**CHEAP SEATS** by Alabama earns a gold lp, 1994

29

•John Michael Montgomery tops the R&R chart with "I Swear", 1994
 •**Al Dexter** dies, 1984

•"Lucille" enters the Country charts, launching Kenny Rogers' career in Country Music, 1977
 •Randy Travis' **ALWAYS AND FOREVER** lp certifies multi-platinum, 1988
 •Travis Tritt tops the Country charts with "Can I Trust You With My Heart", 1993



30

***JEANNE PRUETT;** Pell City, Alabama

31

•Travis Tritt and Marty Stuart hit number one with "The Whiskey Ain't Workin'", 1992
 •Alabama's **SOUTHERN STAR** lp certifies gold, 1989

FEBRUARY

1

***DON EVERLY;** Brownie, Kentucky
 •Ricky Van Shelton earns his 6th gold lp with **A BRIDGE I DIDN'T BURN**, 1994
 •**Scotty Wiseman** dies, 1981

2

•**GROUND HOG DAY**
***HOWARD BELLAMY;** Darby, Florida
 •The Judds' **HEARTLAND** lp certifies gold, 1987

3

•Lynn Anderson is awarded gold record for "Rose Garden", 1971
 •**SUPER HITS** by George Jones goes platinum, 1994

4

***CLINT BLACK;** Houston, Texas
 •Billy Walker employed by Grand Ole Opry, 1960
 •Newcomer John Berry debuts on the charts with "Your Love Amazes Me", 1994
 •**Jethro Burns** of "Homer and Jethro" dies, 1989

5

***CLAUDE KING;** Shreveport, Louisiana
 •George Jones and Tammy Wynette have the number one song with "Near You", 1977
 •Dan Seals' **WON'T BE BLUE ANYMORE** certifies gold, 1987

6

•David Frizzell and Shelly West chart a top 10 hit, "Another Honky Tonk Night On Broadway", 1982
 •Conway Twitty and Loretta Lynn's "After The Fire Is Gone" debuts on the charts, 1971
 •Ronnie Milsap makes his Grand Ole Opry debut, 1976

7

***GARTH BROOKS;** Tulsa, Oklahoma
***WILMA LEE COOPER;** Valley

Head, West Virginia

- John Conlee makes his debut at the Grand Ole Opry, 1981
- Hank Williams, Jr.'s GREATEST HITS III certifies gold, 1989
- Eddie Rabbitt charts his first number one record, "Drinkin' My Baby Off My Mind", 1976

8

- ***MERLE WATSON**; Deep Gap, North Carolina
- Webb Pierce's first charted Country disc, "Wondering", enters the charts, 1952



9

- ***JOE ELY**; Amarillo, Texas
- ***DAN SEALS**; McCamey, Texas
- ***ERNEST TUBB**; Crisp, Texas
- The Oak Ridge Boys chart a number one hit, "Leavin' Louisiana In The Broad Daylight", 1980

10

- Charlie Louvin employed by the Grand Ole Opry, 1955
- Eddie Rabbitt tops the Country charts with "Every Which Way But Loose", 1979
- Randy Travis' STORMS OF LIFE lp certifies platinum, 1987
- Arthur Edward Satherley dies, 1986

11

- ***WESLEY ROSE**; Chicago, Illinois
- Larry Gatlin & The Gatlin Brothers top the charts with "I Wish You Were Someone I Loved", 1978
- George Strait has another number one with "I'd Like To Have That One Back", 1994

12

- ***MOE BANDY**; Meridian, Mississippi
- The Judds' ROCKIN' WITH THE RHYTHM lp certifies gold, 1986
- George Jones' SUPER HITS lp certifies gold, 1992

13

- ***TENNESSEE ERNIE FORD**; Bristol, Tennessee
- ***BOUDLEAUX BRYANT**; Shellman, Georgia
- Billy "Crash" Craddock charts his first Country hit with "Knock Three Times", 1971

14

- VALENTINE'S DAY
- ***RAZZY BAILEY**; Lafayette, Louisiana

15

- ***HANK LOCKLIN**; McLellan, Florida
- T.G. Sheppard's "Devil In The Bottle" reaches number one status after a 19-week run on the charts, 1975
- Don Gibson's double-sided hit "Oh, Lonesome Me"/"I Can't Stop Lovin' You" enters the charts, 1958

16

- ***JO WALKER-MEADOR**; Orinda, Tennessee

17

- Johnny Cash earns his first number one record with "Ballad Of A Teenage Queen", 1952



18

- ***PEE WEE KING**; Abrams, Wisconsin
- Dan Seals' "Big Wheels In The Moonlight" hits number one, 1989
- Collin Raye earns a gold album with IN THIS LIFE, 1993
- Mark Chesnutt reaches number one with "I Just Wanted You To Know", 1994

19

- Roy Acuff makes his first appearance on the Grand Ole Opry, 1938
- Sawyer Brown tops the charts with "All These Years", 1993

20

- Buck Owens tops the charts with "I've Got A Tiger By The Tail", 1965
- Dolly Parton and Porter Wagoner perform together for the first time since their 1974 breakup, 1988

21

- ***MARY CHAPIN CARPENTER**; Princeton, New Jersey
- "Kawliga" by Hank Williams enters the Country charts, 1953
- Brooks & Dunn's "Neon Moon" debuts on the Country charts, on its way to number one, 1992

22

- ***DEL WOOD** (Adelaide Hazelwood); Nashville, Tennessee
- Pam Tillis celebrates her first number one single, "Don't Tell Me What To Do", 1991
- Former rodeo champ Chris LeDoux earns his first gold album with WHATCHA GONNA DO WITH A COWBOY, 1993

23

- Hank Williams, Jr.'s BORN TO BOOGIE certifies platinum, 1988
- Barbara Mandrell tops the charts with "Years", 1980

24

- Loretta Lynn's "Fist City" enters the charts on its climb to number one, 1968
- Webb Pierce dies, 1991



25

- ***FARON YOUNG**; Shreveport, Louisiana
- "I Sang Dixie" by Dwight Yoakam tops BILLBOARD's Country chart, 1989
- LOVE IN A SMALL TOWN earns a gold album for K.T. Oslin, 1991
- Vince Gill's "Tryin' To Get Over You" hits number one, 1994

26

- ***JOHNNY CASH**; Kingsland, Arkansas
- The Louvin Brothers first appear on the Grand Ole Opry, 1955
- Toby Keith's first single, "Should've Been A Cowboy", debuts on the charts on its way to number one, 1993

27

- Don Williams hits number one with "Lord I Hope This Day Is Good", 1982

28

- ***JOE SOUTH**; Atlanta, Georgia

[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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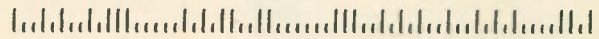
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DATEBOOK

JANUARY

- 11-12** CMA Board of Directors Meeting /
Arizona Biltmore / Phoenix, AZ
- 30** American Music Awards / Shrine
Auditorium / Los Angeles
- 30-
Feb. 3** MIDEM/Cannes, France

FEBRUARY

- 10-** Country & Western Festival /
MAR. 26 Schutzenhaus, Albisguetti / Zurich,
March 26 Switzerland / Contact
Albi Mayor at (41) 1-461-0066;
fax (41) 1-462-7030
- 22-25** 37th Annual NARM Convention /
San Diego Marriott & Convention
Center

MARCH

- 1** Grammy Awards / Los Angeles
- 1-4** 26th Annual Country Radio Seminar /
Country Radio Broadcasters /
(615) 327-4488

APRIL

- 5-7** CMA Board of Directors Meeting /
Shelbourne Hotel / Dublin, Ireland



CMA Executive Director Ed Benson (left) presents Liberty artist Garth Brooks with a globe commemorating sales of over 11 million of NO FENCES. During the presentation, Benson acknowledged Brooks' recent world tour and thanked him for his role in promoting Country Music world wide.

Photo by Alan Mayor