

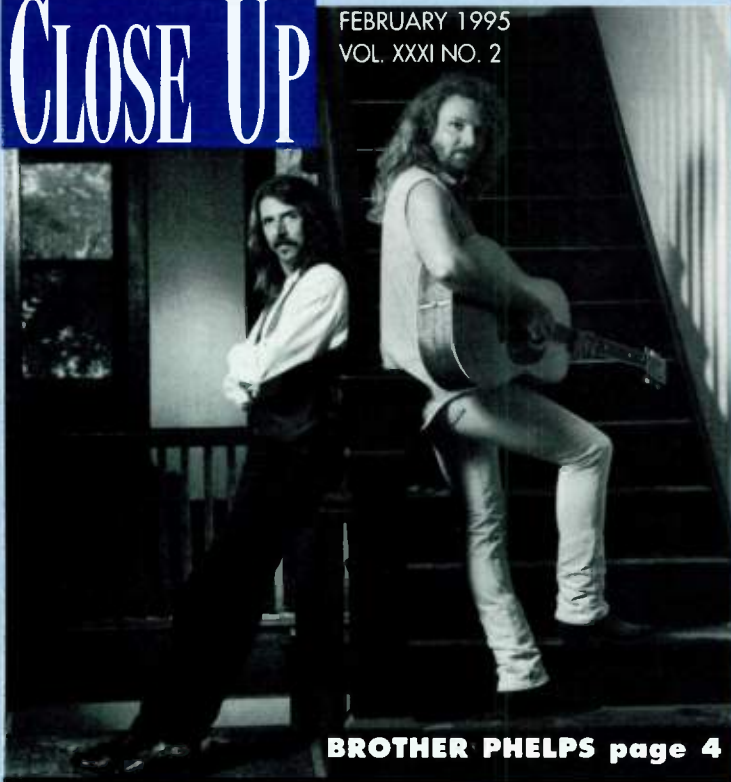
FEBRUARY 1995

CLOSE UP



INSIDE:
Brother Phelps
Sonny Curtis
Red Hot + Country





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With a quick wit and a ready smile, Travis Tritt isn't a man to mince words, especially when asked why he's become one of Country Music's most controversial artists.

"Because I have a tremendous amount of confidence in what I do on stage, in my musical ability, and in my versatility, along with a slightly competitive nature, people have a tendency to want to say, 'Well, Travis Tritt's a person who's very full of himself.' And that's a very, very wrong misconception," Travis says.

"I'll stand toe to toe with anybody in this business, but at the same time, I don't feel that I'm any better than anybody else. And I've always been the kind of person who, you stop me on the street and ask me for an autograph, you get one. I've always been good to the people who take care of me."

Travis can't help but be proud of earning star status.

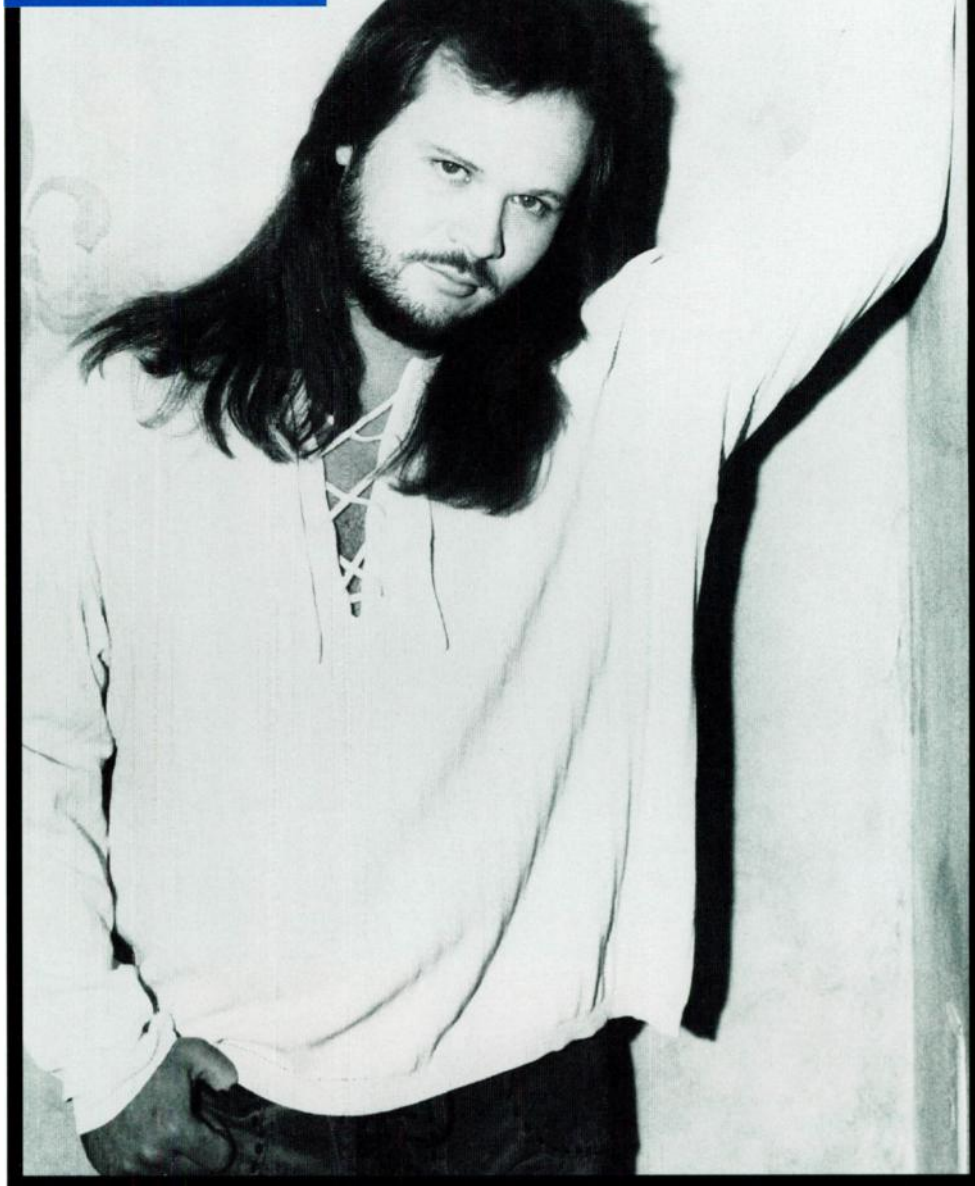
"I was told for years by everybody that knew me, 'You're never going to make it in the music industry. The best thing you can do is pack up. You've got about as good a chance of being president of the United States as you do making it in the music industry.'

"And then once I got my foot in the door here in Nashville, it was, 'This Southern Rock thing, it's just not going to fly. You can't do that kind of music. The best thing you can do is do the Lee Greenwood-type ballads, since you do those so well, do those and just leave this other stuff alone. You're never going to sell any records doing songs like 'Trouble' and 'Put Some Drive In Your Country'.' And every album we've done has been platinum.

"So, it's a little bit of thumbin' your nose at people and kind of saying, 'Hey, you weren't as smart as you thought you were.' I guess that's where my determination and my opinions, my strong beliefs about some things come from. I realized a long time ago that my opinions are just as good as anybody else's, and the quote, unquote experts are not necessarily any smarter than we are. I think God gave every one of us a brain, and I think he intends for all of us to use it.

"All I can say is the one thing that I've tried to

TRAVIS TRITT



do is just live my life the way I've always lived it, do the things that I've always done, be hon-

"I was told for years by everybody that knew me, 'You're never going to make it in the music industry.'"

est with myself and honest with the public, and let them eventually make their own decisions. I think eventually the decision that they'll come up with is this is a decent guy."

With recent appearances on television and the big screen, the release of an autobiography and album by the same name, *TEN FEET TALL AND BULLETPROOF*, the public can't help but have Travis on its mind.

"I had never even thought of myself as an actor of any kind and still don't really, but the fact is that people started approaching me saying we think you'd do good in this, we think you'd be good in that. I guess the first real

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BROTHER PHELPS

O

n their Harleys or in the recording studio, Ricky Lee and Doug Phelps like nothing better than to take a ride.

Leaving the Kentucky HeadHunters in 1992, the brothers set out on a journey to make a name for themselves as Brother Phelps. Their first Asylum lp, LET GO, launched their career, and their soon-to-be released follow up, ANYWAY THE WIND BLOWS, has the duo raring to go.

"If there was a theme of how we approached this album, it's that we have a lot of our favorite writers," says Doug. "Every album we've ever done, all the way back to HeadHunter albums, was most of our own material. This time, we only have two of our own."

Selecting songs was a tough and tedious process, the two say. One choice even made Ricky Lee sick to his stomach.

"There's a couple of songs that we ran onto that were great songs," he explains. "They'll be hits for somebody. We actually tried to do one of them, and I got physically ill. I could not go through the song. I was trying to sing it, and I said, 'Doug, I don't think this is going to work'."

"It's a great song," he continues and jokes, "Brooks & Dunn will eat our lunch with it, but we just don't care."

Doug agrees. "That's the kind of song you expect to hear them do. It's not us...We were using more of our intelligence than our heart. But that won out. We just couldn't pull it off."

Ricky Lee is a self-professed loner who enjoys farming, while Doug is a movie buff who loves sports. With a seven-year age difference between them, the brothers were not particularly close while growing up in Missouri and Arkansas. Both admit music is the duo's common ground.

"We're not in sync any other time, but when it comes to music, we're pretty much in sync," says Ricky Lee. "We hardly disagree about anything at all, especially when it comes down to a song. If I really, really like a song and Doug doesn't like it very much, then I'll go, 'OK', or vice versa. Whoever doesn't want to do something, that's the guy you need to listen to because that's where you get into trouble, if you do something somebody doesn't want to do."

The duo agreed on two Steve Earle tunes as well as the title track, a groove penned by J.J. Kale. Based on one chord and no chorus, they say "Any Way The Wind Blows" could be the biggest song of 1995. Or it could be the demise of their career.

"We just decided it was worth the risk," Ricky Lee says. "'Walk Softly On This Heart Of Mine' (a hit for the HeadHunters) was a little hard for radio to swallow, and radio needs something a little hard to swallow. They're dittingy us to death. I can't even listen to it anymore."

"It's more of the same, more of the same, more of the same," agrees Doug.

"...RADIO NEEDS
SOMETHING A LITTLE
HARD TO SWALLOW."
- Ricky Lee Phelps

they like it...But you know what? If they don't, I don't care. That ain't why I got in this business. I worked real hard to get this far in this business, so I could fulfill my dreams. My dreams were not of money as much as they were of making music that I like to make so that when I'm 70 years old, I can put that CD on and say I like every song on there because we did it the way we wanted to do it."

"IF THERE WAS A
THEME OF HOW WE
APPROACHED THIS
ALBUM, IT'S THAT WE
HAVE A LOT OF OUR
FAVORITE WRITERS."
- Doug Phelps

ter how much you think you know, you can never second guess them."

"It's the timing of things sometimes," explains Ricky Lee. "In the Kentucky HeadHunters, we were rockin' and a rollin'. Everybody thought, 'That's not a Country band. What are they doing in Nashville?' Then we did Brother Phelps, and we did Country songs. Well, everybody else is still trailing around behind the Kentucky HeadHunters. We were zigging when everybody else was zagging. That's the way we're going to continue to do. Otherwise, it just ain't no fun."

"I think we've already proven the fact that we're not in the business just for money," says Doug. "If we were in the business for money, we'd have

stayed in the HeadHunters and we'd all hate each other, but we'd all grinned and beared it and went out and made our money. But that's not the case."

"I THINK WE'VE
ALREADY PROVEN THE
FACT THAT WE'RE NOT
IN THE BUSINESS JUST
FOR MONEY.."
- Doug Phelps

In fact, the duo says, they are happy to be off the wild ride they took with the HeadHunters craze of the late '80s.

"The Headhunter thing, I'd never experienced anything like that kind of

success before or since, because it happened and it just went nuts," says Ricky Lee. "We were just hanging on by the seat of our britches, and that's all we could do. It took two and a half years to slow that train down enough to get off of it for a minute, and then it took another year and a half for me to kind of get my wits together and go, 'What was that?'"

"So it's taken a long time to get all that sifted and put in order where it goes. When the dust finally cleared and settled down, there were Doug and I, we were doing our thing. That's what we had always wanted to do, and the HeadHunters was our entry way into that. Our success with Brother Phelps hasn't been that chaotic, which is nice. I don't mind that."

"It's a maturing process that not only effects us in our business but effects us musically as well," agrees Doug. "Hopefully that's what we've done."

"You learn to discern what people are telling you - if they're telling you the truth or if they're just telling you something you want to hear," says Ricky Lee. "We've got a lot more savvy about the business."

"A lot of times with success comes bulletproofness, if you will," Doug explains. "You start thinking I know exactly what I need to do next and what's going on here. That's not what really takes place at all. Music takes us places. We don't take music anywhere. The music's already there, we're just fortunate enough that God gave us the talent where it touches us, it moves us, it takes us different places. And that's the coolest thing of all is being able to take that ride." **CU**

"OUR SUCCESS WITH
BROTHER PHELPS
HASN'T BEEN THAT
CHAOTIC, WHICH IS
NICE"
- Ricky Lee Phelps

- SHANNON HEIM



Mary Chapin Carpenter Nominated for Prestigious Record of the Year

Mary Chapin Carpenter's "He Thinks He'll Keep Her", co-produced by the Columbia artist and her longtime collaborator **John Jennings**, is one of five nominees for the prestigious Record of the Year in this year's Grammy Awards. She is nominated with an eclectic mix of today's musical superstars: **Boyz II Men**, **Sheryl Crow**, **Bonnie Raitt** and **Bruce Springsteen**. Winners of the 37th Annual Grammy Awards will be announced on Wednesday, March 1. The gala event, hosted by comedian/tv star Paul Reiser, will be telecast live by CBS-TV.

"I Swear", the tender ballad of never-ending love that propelled **John Michael Montgomery** to superstardom, has been nominated for the Song of the Year award. Written by **Gary Baker** and **Frank J. Myers**, the tune was also a pop hit for All 4 One.

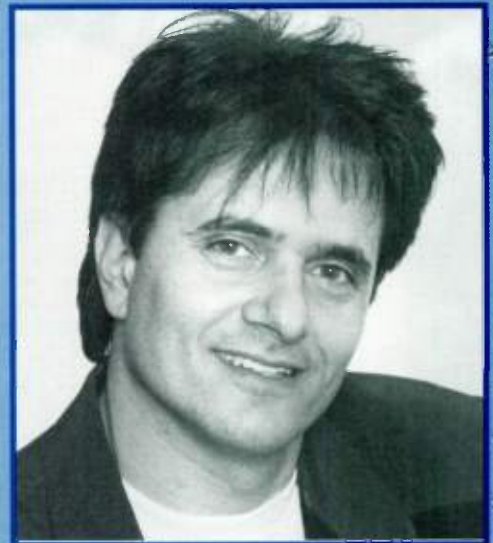
In the Country field, **Carpenter** adds three more nominations to her list: Best Female Country Vocal Performance and Best Country Song for "Shut Up & Kiss Me", as well as Best Country Album for **STONES IN THE ROAD**. **Vince Gill** racked up three nominations: Best Male Country Vocal Performance and Best Country Song

for "When Love Finds You", which he cowrote with **Michael Omartian**, as well as Best Country Album for the lp of the same name.

Country artists scored in other fields as well. **Al Green** and **Lyle Lovett's** duet of "Funny How Time Slips Away", from **RHYTHM, COUNTRY & BLUES**, received a nomination in the category of Best Pop Vocal Collaboration. **Willie Nelson's** **MOONLIGHT BECOMES YOU** lp is nominated for Best Traditional Pop Vocal Performance, a category that also includes **Tony Bennett**, **Roberta Flack**, **Frank Sinatra** and **Barbra Streisand**.

Charlie Daniels received a nomination for Best Southern Gospel, Country Gospel or Bluegrass Gospel Album for **THE DOOR** Arista/Texas, an offshoot of Arista Records Nashville, received its first Grammy nomination with **La Diferenzia** getting the nod for Best Mexican-American Performance for their self-named lp.

Johnny Cash, **Iris Dement** and **Nanci Griffith** are competing for Best Contemporary Folk Album, and **Mark O'Connor** racked up a nomination for Best



Gary Baker (above) and Frank J. Myers, writers of "I Swear"



Spoken Word Album for Children for his collaboration with **Garrison Keillor** and **Ken Hoin** on **JOHNNY APPLESEED**.

Art director **Buddy Jackson** is nominated for Best Recording Package for his work on **Asleep At The Wheel's** **TRIBUTE TO THE MUSIC OF BOB WILLS AND THE TEXAS PLAYBOYS**, while **RHYTHM, COUNTRY & BLUES** is nominated for Best Engineered Album, Non-Classical. The lp was engineered by **Chuck Ainlay**, **Ed Cherney**, **Roger Nichols**, **Rik Pekkonen**, **Don Smith** and **Bob Clearmountain**. The album's producer, **Don Was**, is nominated for Producer of the Year for his work on that and 11 other lps.

BEST FEMALE COUNTRY VOCAL PERFORMANCE

- "Shut Up And Kiss Me", **Mary Chapin Carpenter**
- "Is It Over Yet", **Wynonna**
- "How Can I Help You Say Goodbye", **Patty Loveless**
- "Independence Day", **Martina McBride**
- "She Thinks His Name Was John", **Reba McEntire**

BEST MALE COUNTRY VOCAL PERFORMANCE

- "Thinkin' Problem", **David Ball**
- "Your Love Amazes Me", **John Berry**
- "When Love Finds You", **Vince Gill**
- "I Swear", **John Michael Montgomery**
- "Pocket Of A Clown", **Dwight Yoakam**

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

- "Blues For Dixie", **Asleep At The Wheel** with **Lyle Lovett**
- "Love A Little Stronger", **Diamond Rio**
- "When You Say Nothing At All", **Alison Krauss & Union Station**
- "What A Crying Shame", **The Mavericks**
- "Baby Likes To Rock It", **The Tractors**



Country legend
Patsy Cline
is the posthumous recipient of the Lifetime Achievement Award, presented by the National Academy of Recording Arts & Sciences, the organization which also presents the Grammy Awards. Other 1994-95 honorees are Peggy Lee, Henry Mancini, Curtis Mayfield and Barbra Streisand.

BEST COUNTRY VOCAL COLLABORATION

- "Teach Your Children", **Suzy Bogguss**, **Alison Krauss** & **Kathy Mattea** with **Crosby, Stills & Nash**
- "The Devil Comes Back To Georgia", **Johnny Cash**, **Marty Stuart** & **Travis Tritt**
- "Patches", **George Jones** & **B.B. King**
- "I Fall To Pieces", **Aaron Neville** & **Trisha Yearwood**
- "Silver Threads And Golden Needles", **Dolly Parton**, **Loretta Lynn** & **Tammy Wynette**

BEST COUNTRY INSTRUMENTAL PERFORMANCE

- "Young Thing", **Chet Atkins**
- "Kaw-Liga", **Roy Clark** & **Joe Pass**
- "Appalachian Dream", **Diamond Rio**
- "Keep On The Sunny Side", **Randy Scruggs** with **Earl Scruggs** & **Doc Watson**
- "Marty Stuart Visits The Moon", **Marty Stuart**

BEST COUNTRY SONG

- "How Can I Help You Say Goodbye", **Burton Banks Collins** & **Karen Taylor-Good**
- "I Swear", **Gary Baker** & **Frank J. Myers**
- "Independence Day", **Gretchen Peters**
- "Shut Up And Kiss Me", **Mary Chapin Carpenter**
- "When Love Finds You", **Vince Gill** & **Michael Omartian**

BEST COUNTRY ALBUM

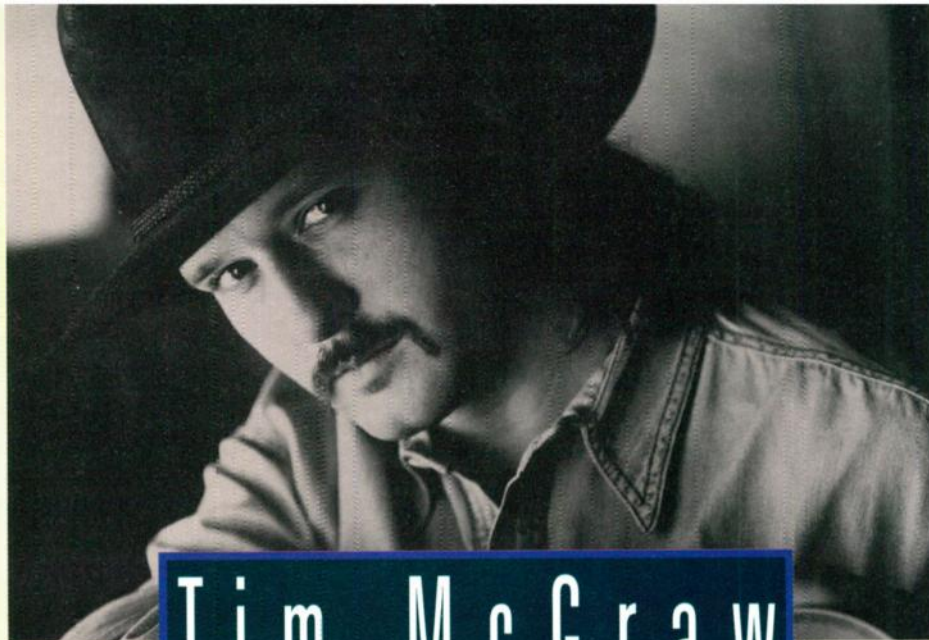
- **TRIBUTE TO THE MUSIC OF BOB WILLS & THE TEXAS PLAYBOYS**, **Asleep At The Wheel**
- **STONES IN THE ROAD**, **Mary Chapin Carpenter**
- **WHEN LOVE FINDS YOU**, **Vince Gill**
- **READ MY MIND**, **Reba McEntire**
- **THE SONG REMEMBERS WHEN**, **Trisha Yearwood**

BEST BLUEGRASS ALBUM

- **FLASHBACK**, **J.D. Crowe & The New South**
- **A DEEPER SHADE OF BLUE**, **Del McCoury**
- **WHEN THE ROSES BLOOM IN DIXIELAND**, **The Osborne Brothers**
- **LIKE WE USED TO BE**, **The Seldom Scene**
- **THE GREAT DOBRO SESSIONS**, **Various Artists** **CU**

BACK TO BACK

As a kid, Tim McGraw dreamed of "playing in the big game." With a multi-platinum album that topped **BILLBOARD's** Country and pop charts, he's become one of Country Music's MVPs. Still, his "aw shucks" demeanor hasn't caught up with the stardom just yet.



Tim McGraw

"When you're out in busworld, as we call it, it's hard to get a perspective on what's going on at home," Tim says of the 247 shows he did in 1994. "Last year seems like three years, and at the same time it seems like it went by real fast, and it was all one big show. It's hard to let anything sink in. I still feel we're out there as the underdogs, always kicking around trying to make a living and prove something. I hope that's the way we always feel, because I think that's what we've built our career on - having the tenacity of thinking that we can always get better. That's what I want to always do."

A MATTER OF TIME

It was the smash hit and controversial single "Indian Outlaw" - from his second Curb lp NOT A MOMENT TOO SOON - that sent Tim on a record-breaking, chart-crossing streak.

"We had the right song at the right time. The formats weren't sure what they were going to play and what they weren't going to play. We just had a song that made people break down

"I want to get better as I go."

those barriers quicker than they wanted to. I've been playing it for four or five years live...I thought it was a great record, a fun record, but I never thought it was something that could be taken seriously. I thought we were really going to have a flop or a big hit. Either way it couldn't hurt me I didn't think, because nobody knew who I was anyway."

A REGULAR JOE

Despite the 27-year-old's new-found notoriety, he thinks of himself as a regular Joe, a self-proclaimed couch potato.

"Everybody changes no matter what you go through, especially something like this...but I don't think I've changed as a person or the way I treat people...You want to learn as much as you can. But you always have to keep in mind that you have to treat people the way you always have.

"I think there's a lot of misconceptions that I'm some kind of wild man, and I'm not at all. I

may be a wild man on stage, but any other time I'm about as boring as you can get. I'm basically pretty shy."

CONVENIENCE STORE COMPETITION

"The way I feel is that singers out there are a dime a dozen. There's people that work at 7-11 that can sing me under the table, and I know a lot of this business is picking good songs. The best writers and the best poets and some of the most intelligent and feeling people in the world are right here in Nashville, songwriters. There's so many great songs coming in here, and I've got respect for those guys. I think that's where the hits start, and an artist has to be able to pick them.

"When I get in the studio...I'm just real critical of myself. You have this preconceived notion of what you're supposed to sound like, and you get

I think there's a lot of misconceptions that I'm some kind of wild man."

in there and it just doesn't come out like you want it to sound. You hear demos and you say, 'Boy, I could hear George Strait doing that or I could hear Keith Whitley or Garth or Clint doing that.' You've pictured these guys doing it because you're such a big fan of everybody, and then you go in there and it sounds like you and you're like, 'Ah, man.'"

LIKE FATHER LIKE SON

Though Tim didn't learn until age 11 that his father is Tug McGraw, he has always been a huge fan of the former New York Mets pitcher and Major League Baseball MVP. Now that the

two have gotten to know each other, the admiration is mutual.

"I'm just real critical of myself."

"He's a big fan," Tim says. "He doesn't know much about music. The only song he knows all the way through, besides 'Indian Outlaw' now, is 'The Star Spangled Banner' because he heard it so much at the beginning of baseball games. He likes coming out to all the shows. And I enjoy having him around."

ROUNDING THE BASES

"You always dream big, and you always dream of this kind of stuff happening. I'd made up my mind when I started playing music that this is what I was going to do for a living, whether I was making a hundred dollars a week or a million dollars a year.

"I think that sometimes when things happen to me, I'm not as excited about them as I'd wanted to be because I've thought about them so long. Like a kid playing baseball, you always lay in bed dreaming of jumping off the wall making a catch or hitting a grand slam home run to win the game. And you do that enough times, you relive it enough times, it's old hat by the time it gets to you.

"There's always new goals and new priorities and things that you want to accomplish. And then you pass one and you're already half way to another one. It's hard to look back. I don't want to look back. I want to get better as I go, and I think that all of this is just a building ground for me to improve." **CU**

- SHANNON HEIM

CMA DEBUTS COMMUNIQUE NEWSLETTER, "MUSIC CITY NOW" CD

CMA's International Department has launched a newsletter called *Communique*, which will be faxed regularly to over 1,000 industry and media executives in 22 countries internationally active in Country Music. The three-page report highlights industry news as well as record sales, airplay, touring and radio/TV activities of Nashville-based artists.

This month will see the debut of "Music City Now" - a special CD compilation of singles aimed at introducing the latest sounds and styles from Nashville to influ-

ential executives around the world. The CD will be sent to nearly 1,000 international targets involved in mainstream radio, TV, corporate marketing, magazines, newspapers, record business, concert promotion and public relations.

Conceived as a partnership between the international offices of the major record companies and the Nashville labels, the first of the regularly scheduled CDs features a biography/photo booklet and tracks by 17 artists: John Anderson, Lisa Brokop, Mary Chapin Carpenter, Mark

Chesnutt, Billy Ray Cyrus, George Ducas, Radney Foster, Waylon Jennings, Toby Keith, Hal Ketchum, Little Texas, Patty Loveless, the Mavericks, Neal McCoy, Russ Taff, Clay Walker and Bryan White.

Marketing professionals at top international corporations such as Mercedes Benz, Lufthansa, Volvo, SwissAir, and Philips Electronics will receive the CD as well as specific demographic information from Simmons Study of Media & Markets on Country Music's popularity.



ATLANTIC CROSSING OVER WITH MONTGOMERY, LAWRENCE

Who sells more records outside North America: John Michael Montgomery or Tracy Lawrence? According to Atlantic Records VP/International Fran Lichtman, it's a virtual dead heat, with both artists selling more than 35,000 copies of their recent albums overseas.

"In addition to 140,000 albums in Canada, John Michael Montgomery has broken through to Europe with *KICKIN' IT UP*, led by over 6,000 sales in Germany alone," reports Lichtman. "Airplay success from the hit single 'I Swear' demonstrates how international radio can lead directly to retail activity. There's no telling how big John Michael will get once he has the opportunity to travel abroad." In addition to Germany, other top sales territories for Montgomery are Japan, Ireland, Australia, the U.K., Holland, Brazil and Malaysia.

Meanwhile, Tracy Lawrence's *ALIBIS* album has also scored solidly internationally beyond the 56,000 copies sold in Canada, suggesting a strong balance between North America and overseas territories. Generating significant foreign record club purchases, *ALIBIS* is doing particularly well in Germany, the U.K., Spain, Brazil, Australia and France. Lichtman adds, "Tracy is proving to transcend the traditional Country expectations, and we're optimistic from these results that he has a very bright international future."

GERMAN COUNTRY RADIO GROWING

As Europe's leading music market, Germany represents tremendous potential for Country Music, and there's been some recent good news from important radio stations there. First, Iris Paech, presenter at CHR-formatted Hundert,6 in Berlin, tells *CLOSE UP* that the station has expanded its commitment to Country, doubling its Country programming to four hours per week, in addition to other scheduled Country programming. During the Christmas season, the station played a Country track every other song - unheard of until now in Germany. Paech says, "People accept Country Music much more than they did a couple of years ago, and I'm very happy about it."

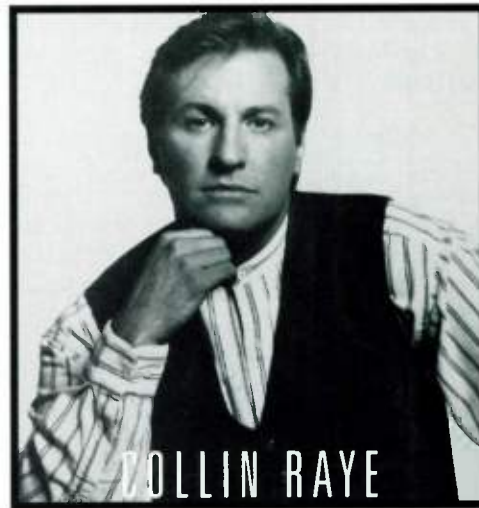
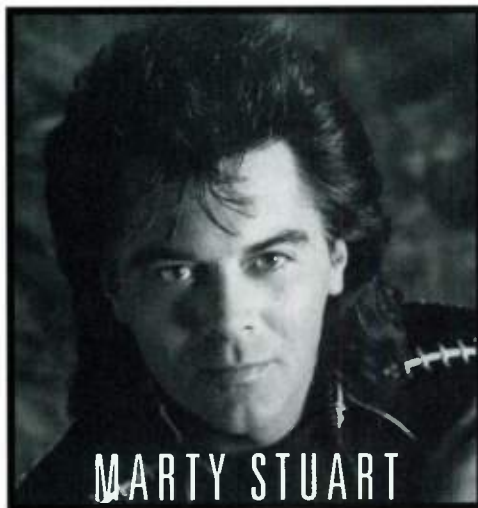
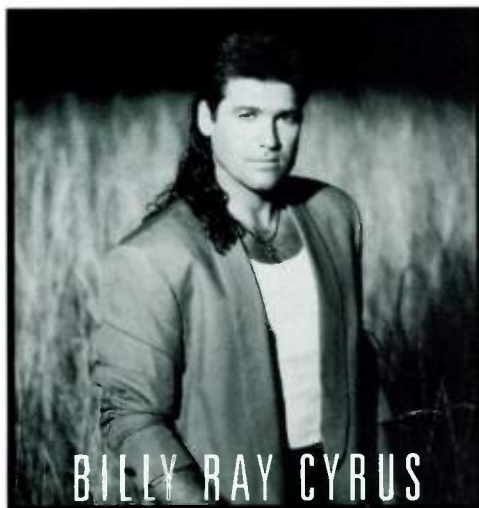
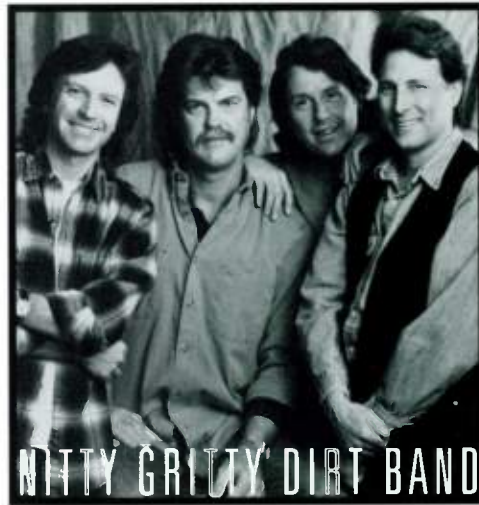
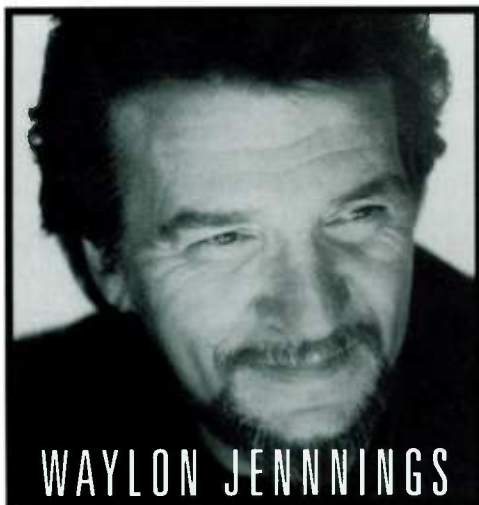
In addition, air personality Franz-Karl Opitz reports that Radio FR1 in Freiburg, near the France-Switzerland border, has widened its Country commitment to two hours on Sundays from 6-8 p.m. Opitz says, "This positive development is surely due to the fact that the CDX (hit compilation) service gives me the possibility to play all the latest hits coming from Nashville."

CDX service in Germany now reaches 23 specialist broadcasters with over 3.4 million listeners per week. In all, 190 stations around the world receive CDX CDs each month, providing current Country Music hits to more than 31 million people weekly in 22 countries.

WHO SAID THAT?



OVER THE PAST FEW MONTHS,
SEVERAL OF TODAY'S TOP COUNTRY ARTISTS HAVE
MADE COMPELLING - AND REVEALING - STATEMENTS
IN THE PAGES OF CLOSE UP. CAN YOU MATCH THE
ARTIST TO HIS/HER QUOTE?



1

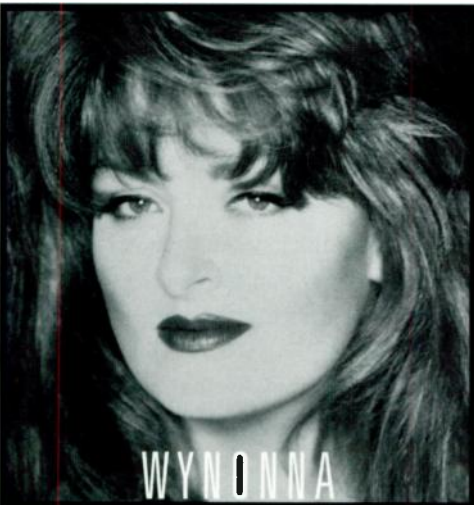
“ I’M VERY PROUD OF WHAT THIS MUSIC HAS DONE. I

UNDERSTAND WHY SOME PEOPLE KIND OF GOT MAD AT ME RIGHT OFF THE BAT. I WOULD RATHER HAVE THAT 18 WEEKS AT NUMBER ONE AND SOMEONE GET MAD AT ME THAN NOT HAVE IT AND EVERYBODY LOVE ME.”

4

“ I DON’T KNOW HOW TO FIX ANYTHING AROUND THE HOUSE. I’M IN THE WAY IN THE

KITCHEN. CAN BARELY BUILD A FIRE. I LOVE CUTTING THE GRASS...BASICALLY, IF YOU NEED SOMEBODY TO PLAY THE STEREO LOUD AND HAVE SOME COOL-LOOKING CLOTHES IN THE CLOSET AND COOL-LOOKING PICTURES ON THE WALL, I’M IN. I CAN HELP YOU OUT THERE. I GOT GREAT TASTE. BUT BEYOND THAT, I DON’T KNOW.”



2

“ I ALWAYS TRY TO LOOK DIFFERENT. I DON’T LIKE LOOKING THE

SAME WAY ALL OF THE TIME. TO ME, THAT’S UNIMPORTANT. IF I WEAR GLASSES, IT’S NOT BECAUSE I’M TRYING TO BE CHIC. IT’S BECAUSE I WANT TO SEE BETTER THAT NIGHT.”

5

“ I THINK GOD HAD A PLAN FOR ME. ONE OF THE HARDEST THINGS IS

CHANGE. WE DON’T LEARN HOW TO EMBRACE IT. WE STRUGGLE WITH IT, PUSH IT AWAY. CHANGE IS THE MOST CONSTANT THING ON THIS EARTH. YET WE FIGHT IT. GOD HAS A WAY OF CLOSING ONE DOOR AND OPENING ANOTHER. MAYBE I’LL LEARN WHAT’S THROUGH THAT OTHER DOOR.”

7

“ I WANTED TO PLAY COLLEGE FOOTBALL...THIS COLLEGE

COACH...INVITED ME AND A COUPLE OF OTHER GUYS DOWN TO TRY OUT FOR THE TEAM. I WENT DOWN, AND THERE WERE THESE GUYS - I HAD NEVER SEEN SUCH BIG GUYS!...I SAID, ‘I HAVE TO FIGURE OUT SOMETHING ELSE TO DO.’”

3

“ CHILDREN CAN LEAD ME AROUND BY THE NOSE. I LOVE KIDS

BETTER THAN ANYTHING IN THE WORLD. CHILDREN ARE MY BAROMETERS. LITTLE KIDS, YOU CAN’T FOOL THEM. AND I’VE ALWAYS KNOWN THERE WAS A GOOD PERSON IN HERE SOMEWHERE, BECAUSE ALL KIDS LIKE ME.”

6

“ JACKSON’S (BROWNE) GREAT. HE WAS A BIG INFLUENCE ON

ALL OF US BECAUSE HE WAS A GREAT WRITER. HE WAS THE FIRST PERSON I KNEW WHO WROTE HIS OWN SONGS. I WENT, ‘WOW!’ IT WAS PRETTY TOUGH TOO, BECAUSE IT GAVE ME A STIGMA ABOUT WRITING MY OWN SONGS. IT’S KINDA LIKE, ‘LET JACKSON DO IT, BECAUSE HE’S SO BRILLIANT.’ WE MET HIM IN A COFFEE HOUSE IN LONG BEACH, CALIFORNIA WAY BACK WHEN WE WERE IN HIGH SCHOOL.”

-
- 7. JOE DIFFIE, SEPTEMBER 1994
 - BAND, JULY 1994
 - 6. JEFF HANNA, NITTY GRITTY DIRT
 - 5. WYNONNA, OCTOBER 1994
 - 4. MARTY STUART, MAY 1994
 - 3. WAYLON JENNINGS, AUGUST 1994
 - 2. COLLIN RAYE, JUNE 1994
 - NOVEMBER/DECEMBER 1994
 - 1. BILLY RAY CYRUS

ANSWERS

CORPORATE SPONSORS



CASH IN WITH COUNTRY STARS



Alan Jackson will be touting Fruit of the Looms, Reba McEntire has been on bags of Fritos, and Clint Black stares out at customers from a Keeblers Wheatables box. They are just a few of the artists who have developed multi-million dollar relationships with corporate sponsors.

Corporate marketers say Country artists fit the image companies want to project with their products.

Bryan Buske, vice president of GMR Marketing, which handles Miller Lite, says, "They're all looking for someone that really fits the attributes or the personality of their product. You see that with Brooks & Dunn with Miller Lite. Miller Lite is a fun, social type beer. Brooks & Dunn are very fun, social-minded. It's a natural fit. The first thing you're looking for is a fit or a connection between the artist and the product. The bottom line is it has to have a sales-related hook."

Such a sales-related hook is needed to drive up sales. And some big companies are finding that one of the best "hooks" is a Country personality.

Juan Carlos de Leon, manager of internal communications for Frito Lay, Inc. in Plano, Texas, says sales have jumped 15 percent nationally by featuring Reba McEntire in a multi-faceted media and marketing campaign. The snack food manufacturer sponsored 40 tour stops for the MCA artist in cities nationwide through 1994 and spiked sales 40 percent in those cities.

"We felt that Country Music and Fritos Corn Chips were a natural partnership. Fritos has always been an American family snacking staple. Country Music is Americana.

"She's been a wonderful spokesperson, and this relationship has been rewarding on both sides of it," de Leon says.

Narvel Blackstock, McEntire's manager, agrees. Not only did the multi-platinum entertainer help sell Fritos, but Fritos helped sell her 1994 autobiography.

"What has made this a special relationship is the marketing aspect that they've brought to it. With the aggressive nature of Frito and the innovative nature of Bantam Books, we were able to offer a \$3 rebate for the book on the (Frito) bag. That's something that's never been done in publishing history. It's helped make it the largest-selling Country Music autobiography in history."

A corporate tie-in also provides a Country celebrity visibility in more than just record stores.

Mark Chesnutt has gotten more television exposure through ads for the \$350 million brand with the theme "I Know What I Like And I Like Fritos".

For McEntire, it meant sponsorship of her recent network tv special, targeted book promotion, tour sponsorship and special end-cap placement in grocery stores among other things. A four-color image of her also was printed on 3 million bags of original Fritos.

Blackstock said even local grocery stores were brought into the loop.

"They wanted to do something for the local store manager and gave a certain amount of money per bag to benefit a charity, which also got the manager of the store involved and impacted each town in a very positive way."

Blackstock reports that with sponsorships fans get more value for their money when they pay for a concert ticket.

"It gives us a financial aid that helps us go out and put more money into the show."

"The first thing you're looking for is a fit or a connection between the artist and the product."

- Bryan Buske, GMR Marketing



Ernie, the Keebler elf, welcomes Clint Black as the newest member of the Wheatables marketing team.

What gives Country stars an advantage in the corporate world? The same qualities that give them an edge with their fans, according to GMR Marketing's Buske.

"They're friendly. They are fan-based. They are used to meeting people. You see a lot more meet-and-greets with Country than you do in the world of rock. Country artists appreciate the fan base and that's translated to corporate America.

"Brooks & Dunn have very strong relationships with senior management at Miller...There've been some remarks inside Brooks & Dunn's album cover that are directed to senior management people. That's a strong relationship. Miller senior management cares, and Brooks & Dunn realize that."

Blackstock also believes that positive relationships within the company are important. In early 1994, McEntire flew into the Dallas area for a meeting at Frito Lay's headquarters.

"They brought all their employees in the dining room area. They brought Reba in, and the president talked about how excited they were to have Reba as the spokesperson and announced to them how she would be involved from a concert standpoint, and she answered questions. They really made it more than a board room decision. They made each employee feel involved and got them excited about it." Jackson's reported \$40 million deal with Fruit of the Loom for its Country Comfort Music Series will combine tour sponsor-

ship, retail sales promotions, merchandising and local retail opportunities. It will also

include festival sponsorships and destinations programs.

Mac McKeithan, Fruit of the Loom vice president of marketing services, reports, "What we're doing different is going after the consumer in the same place that he or she buys a lot of Country Music. We're in mass merchandisers, and that's where Country Music is sold quite a lot - the K-Marts, Wal-Marts, Targets."

"It gives us financial aid that helps us go out and put more money into the show."

- Narvel Blackstock,
Starstruck Entertainment

He adds, "I know a lot of people have had fun with 'Will we be seeing Alan Jackson in his underwear?'" But McKeithan says that more than half the company's business is casual outerwear, and Alan's current involvement is related only to the tour.

Keebler is featuring Clint Black in its Unbeatable Wheatables Country Tour and used the star to reposition a six-year old sluggish product as an aggressive market newcomer.

"You've got Wheat Thins, our key competitor. And it's an icon," says Jim Whittle. "It's very stodgy, conservative. Ours, on the other hand, by tying in with Country Music, has an image of being more cutting edge, innovative and contemporary. That hot new Country kind of thing."

And it's Country Music that more and more corporate marketers are turning to with resounding results and bigger profits. **CU**

- Teresa George



CMA PRESENTS DIAMOND RIO AT CRS

Live talent showcases are highlight of seminar agenda

As part of its annual "Fire Up Your Playlist" presentation for the Country Radio Seminar, which takes place March 1-4 at Nashville's Opryland Hotel, CMA will present Diamond Rio in concert for CRS attendees. Named Vocal Group of the Year by CMA members for the past three years, the Arista band will wrap up CMA's third annual CRS session on March 3 at 9 a.m. No strangers to radio, the six-man combo will perform a selection of hits from their three albums, including their current lp, LOVE A LITTLE STRONGER.

Prior to their performance, CMA's annual video presentation, "Fire Up Your Playlist III" will spotlight new releases by major labels in the coming year.

There's more live music on tap for the annual seminar with two full nights of label showcases on Thursday and Friday, March

2-3. Beginning at 6 p.m. each night, CRS attendees will enjoy live performances by a variety of artists, including James House, Russ Taff, Amie Comeaux, Stacy Dean Campbell, John Berry, Terry McBride & The Ride, Rhonda Vincent and Don Cox. New artists being presented during the showcases are Daryle Singletary, 4-Runner, Frazier River Band, Wesley Dennis, Brett James, Woody Lee, John Bunzow and Phillip Claypool.

In addition, one of Canada's most popular acts, Prescott/Brown, will entertain at the luncheon sponsored by the Canadian Country Music Association on Saturday, March 4. Comprised of singer/songwriter Barry Brown; his sister, lead vocalist Tracey Prescott; and her husband, multi-instrumentalist and producer Randall Prescott, the award-winning trio is burning up the charts with releases from its current SONY

Music Canada lp, ALREADY RESTLESS. The album is awaiting release in the U.S.

And the always popular New Faces Show brings a dynamic list of exciting new artists to the CRS stage on Saturday night, March 8. Hosted by comedian Jeff Foxworthy, the New Faces Show will feature Archer/Park, David Ball, Lisa Brokop, George Ducas and Steve Kolander. Ken Mellons, Rick Trevino, Western Flyer, Bryan White and John & Audrey Wiggins will also perform for over 2,000 radio representatives and music industry executives.

For complete registration information for the 26th annual Country Radio Seminar, contact the Country Radio Broadcasters at P.O. Box 120429, Nashville, TN 37212; (615) 327-4487; fax (615) 329-4492.

Pam Tillis gets into the action while filming her latest Arista video, "Mi Vida Loca". Director Roger Pistole of Studio Productions mans the camera.



TNN CONTINUES FIGHT TO RETURN TO WASHINGTON

Washington D.C. viewers are fighting against a decision by the city's local cable franchise, District Cablevision, to eliminate TNN: The Nashville Network from its roster.

A committee comprised of Washington viewers testified before the D.C. Council Committee on Public Services and Youth Affairs and Councilman William Lightfoot. At the end of

the hearing, Lightfoot agreed that the committee's fight should be taken seriously.

When TNN was eliminated on June 1, it removed the only televised source of Country Music on the cable system. District Cablevision claims it dumped the network because there was no interest in Country Music in the city. TNN claims a franchise agreement has been violated.



Kix Brooks goes solo during a stint as celebrity bartender at Nashville's Texana Grill. The Arista singer/songwriter helped raise over \$2,000 for the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research.

KEEPING MUSIC IN THE SCHOOLS

The National Music Council is continuing its effort to gain support for the National Standards for Arts Education at the state level and for the inclusion of a full-time Arts Education Consultant in the state education budget.

The standards specify what students should know and be able to do in the four arts disciplines - dance, music, theatre and the visual arts - and call for a balanced education that includes the arts.

The National Music Council encourages people to call or write a letter to their state legislators, chief state school officers, state superintendents, state commissioners of education or local school board members, encouraging them to support the adoption of the National Standards and to appoint a supervisor to oversee implementation of these educational standards.

Anyone interested in obtaining information about the National Coalition for Music Education in their state should contact David Sanders, executive administrator of the National Music Council, at the Kingsborough College Department of Music, 2001 Oriental Boulevard, Brooklyn, NY 11235, phone (718) 368-5179 or (201) 871-9088.



SONNY
.....
CURTIS

Every night, millions of Americans hear Sonny Curtis performing one of the most memorable songs ever written. When you turn your television set to Nickelodeon to watch its nightly rerun of "The Mary Tyler Moore Show", you get a refreshing dose of "Love Is All Around", written and performed by the Texas native.

"That was just a real fluke," Sonny recalls. He was living in Los Angeles when a good friend, Doug Gilmore called to ask if he'd be interested in writing the theme song for an upcoming situation comedy starring Mary Tyler Moore.

"Doug said he'd drop off a format at lunch. It was about a four-page treatment. It wasn't a lot of information. I've always found that helpful. I really think too much information will bog you down. So I just wrote this song, wrote the first verse to it, in about two hours. I called Doug and said, 'I've got something I'm ready to play to somebody.' He said, 'Go over to CBS.' Jim

Brooks, James L. Brooks, he was the executive producer of the show and later got an Academy Award for "Terms of Endearment". He was really pretty cold when I walked in. He said, 'As you can see, we don't have office furniture yet. We're not near ready for a theme song. We're not to that point. But play me what you've got.'

"I got my guitar out and played him that song. 'Love is all around, no need to fake it, you're

"I didn't know anybody in Lubbock that could write songs, so I thought I better start."

gonna make it on your own.' He started calling people in and finally ordered a cassette recorder. He said, 'I want to take this to Minneapolis 'cause we're going to shoot that front part where she throws her hat in the air this weekend, and I'd like to have that song with me.' And I thought, 'Boy, I've got a good chance at this!' I think from that moment on, I pretty much had

it. I felt confident about it. And as it turned out, I did.

"It's really been good through the years. It's paid well. Money never came in big chunks. It's been steady for 25 years. It was kind of a prestigious lick, good for my career."

That piece of Americana isn't the only thing that's been good for Sonny's career. A stint with the Crickets and hits like "I Fought The Law" and "Walk Right Back" are just a few of the milestones he's enjoyed since he started playing bluegrass guitar with his uncles in West Texas.

As with most successful entertainers, Sonny chose music as his profession early on. "I knew from about the eighth grade. I think I'm a pretty fortunate person, because I've known all my life what I wanted to do. It's been hard at times but at least I got to do it."

Songwriting, however, came a bit later. "Dave Stone, who owned KDAV in Lubbock, used to

bring in stars and book them out at the Fair Park Coliseum or various other places in town. He would fill out the bill with local talent 'cause he could get us for nothing. He put me on right before Hank Snow one time, and this is how dumb I was, and how naive. I went on before Hank Snow and did all of his songs. I did 'The Golden Rocket' and 'Moving On'. The whole nine yards!

"His road manager said, 'Look, those are Hank Snow's songs, and if you want to make it in this business, you're going to have to have your own songs. If you can't write them yourself, then find somebody that writes songs and have them write some for you.' I didn't know anybody in Lubbock that could write songs, so I thought I better start. I wrote four songs and went out to Wichita Falls, this recording studio - they were pretty scarce out there in Texas at that time. It was me and Weldon Myrick - he played the steel guitar, and I sang these four songs. Sent them down to Nashville, and one of the songs, 'Someday', really got to making the rounds. Webb Pierce cut it, and I actually made a little money on it.

"I really think too much information will bog you down."

"About that time, Buddy Holly had gotten a deal with Decca, and I was playing lead guitar with him on all those first Decca records. He recorded one of my songs. So I was sort of taking things a little more seriously at that time. I wrote 'I Fought The Law' during that time, which has probably been my best copyright ever.

"When we came to Nashville and recorded for Decca, we were so naive about the business. We thought, 'We're so great that once I put these records out, we're going to be happening.' And of course those records came out and stiffered real bad at first. After Buddy made it, they had done well down through the years. We were just kind of Elvis clones, you know. They already had an Elvis. No need for another one. And he was also a lot prettier than we were."

Sonny's days with the rock 'n' roll legend preceded the Crickets. "I split with Buddy before The Crickets were formed. The group we recorded with was called The Three Times. I got a job picking with Slim Whitman, so I went off on the road with him."

After Buddy Holly split from the Crickets, Sonny joined the group. But his music career was interrupted when he was drafted.

"When I went into the Army, I really hadn't done too well, and the songs I had written were just sort of lying there. I had written some of my biggest hits at that time, but they hadn't been a hit yet. 'Someday' was a big Country hit, but it wasn't that big a payer. So I actually owed money when I went into the Army. I thought that sort of was the death knell of my career.

**"They already had an Elvis...
And he was also a lot prettier than we were."**

"I wrote 'Walk Right Back' in basic training at Fort Ord, California. I had the lick already, and I was up in the day room at the barracks in basic training on a Sunday afternoon. I started messing with that lick. I wrote one verse to 'Walk Right Back' and fired expert on the rifle range. There were only six of us in the company that fired expert. I wasn't all that great a shooter, but I think fate was just with me. They promised everybody that fired expert a three-day pass.

"I took my three day pass and went down to Hollywood. Don and Phil (Everly) were there, and The Crickets and I sang 'Walk Right Back'. Don said, 'Man, I love that.' He called Phil, and they worked out that real nice harmony. They said, 'If you'll write another verse to that, we'll record it.' During my leave from basic training, I wrote another verse. I put it in the mail to them, and the next day I got a letter from Jerry Allison - 'The Everly Brothers cut your song yesterday.' They just sang the same verse twice.

"That was my first real big hit. That got me started for real and made people kind of recognize my talent. And I think very highly of that song. I really like it. Oddly enough, it was really a big hit for Anne Murray about 1980. She just did it the same way the Everlys did. So maybe that second verse wasn't meant to be!

"I couldn't wait to get out of the Army. They sent me over to France. The day I landed in Paris, the Everlys recorded 'Walk Right Back'. They were big rock 'n' roll stars. When that money started rolling in, that leveled me. That changed my life, and it stayed changed. I was able to pay my debts off. Before I got out of the Army, I had publishers calling me from New

York, L.A., wanting to know when I was getting out and what my deal was. I began to feel a lot better about myself after that song came out."

After his discharge from the Army, a phone call from Crickets pal Jerry Allison lured Sonny to Los Angeles, where he stayed for 14 years, eventually devoting himself to the jingle business. Despite his success, he felt a twinge of discontent.

"I wanted to get back into writing songs, writing for artists, because I felt like the world was passing me by. My wife and I had a brand new baby, and I just didn't want to raise a kid in Los Angeles. I wanted to get back to the country. Every time I came to Nashville, I felt refreshed. It seemed like fun in the studio. Pickers would get together. In L.A., going into the studio was like going in to the principal at school - pass out the music and do you have your lesson? It got to where it didn't feel right. So we moved. It was kind of frightening. The first six months, my phone didn't ring, and I just thought, 'Oh, God, we're going to starve to death.'

"The Crickets also moved down here. We hadn't been picking much. We had done things in the early '70s. Go over to England because they liked us over there better than they seemed to like us here. Waylon (Jennings) came along one day and said, 'Why don't ya'll go out on the road with me and open up the show? We'll try this weekend and see what happens.' So we went out to Phoenix and Tucson and Flagstaff for the weekend and stayed five years. It was great. When that came to an end, I sort of left the Crickets and did my own thing. Did what I wanted to do."

**"When that money started rolling in...
that changed my life, and it stayed changed."**

Sonny continues to write hits, including "I'm No Stranger To The Rain". "I'm sort of a different kind of writer. They have great writers in Nashville who go to work every day and write great songs. I'm just not that kind of writer. I'm not as prolific as I used to be. I like to take more time and do it when I'm more inspired. I love music. I like to see what I can do with it. It's kind of like working a puzzle.

And in between songs, he can always watch a rerun of "The Mary Tyler Moore Show". **CU**

— Janet E. Williams

R 1994 RIAA CERTIFICATIONS

NOVEMBER/DECEMBER 1994

ALBUMS

GOLD:

ONE EMOTION
Clint Black...RCA

WAITIN' ON SUNDOWN
Brooks & Dunn...Arista

STONES IN THE ROAD
Mary Chapin Carpenter...Columbia

CRYSTAL GAYLE'S GREATEST HITS
Crystal Gayle...Columbia

THESE DAYS
Crystal Gayle...Columbia

REGULAR JOE
Joe Diffie...Epic

10 YEARS OF GREATEST HITS
Vern Gosdin...Columbia

WINE COLORED ROSES
George Jones...Epic

BOOMTOWN
Toby Keith...Polydor

FEELIN' GOOD TRAIN
Sammy Kershaw...Mercury

I SEE IT NOW
Tracy Lawrence...Atlantic

KICK A LITTLE
Little Texas...Warner Bros.

WHEN FALLEN ANGELS FLY
Patty Loveless...Epic

LONESOME STANDARD TIME
Kathy Mattea...Mercury

UNTASTED HONEY
Kathy Mattea...Mercury

HOME FOR CHRISTMAS
Dolly Parton...Columbia

BIGGEST HITS
Marty Robbins...Columbia

MARTY'S GREATEST HITS
Marty Robbins...Columbia

COUNTRY BOY
Ricky Skaggs...Epic

LIVE IN LONDON
Ricky Skaggs...Epic

ATLANTA BLUE
Statler Brothers...Mercury

10TH ANNIVERSARY
Statler Brothers...Mercury

I AM READY
Steve Wariner...Arista

SKYNYRD FRYNDS
Various...MCA

PLATINUM:

WAITIN' ON SUNDOWN
Brooks & Dunn...Arista

STONES IN THE ROAD
Mary Chapin Carpenter...Columbia

SHOOTING STRAIGHT IN THE DARK
Mary Chapin Carpenter...Columbia

TOO COLD AT HOME
Mark Chesnutt...MCA

LONGNECKS AND SHORT STORIES
Mark Chesnutt...MCA

HONKY TONK ATTITUDE
Joe Diffie...Epic

HAUNTED HEART
Sammy Kershaw...Mercury

ONLY WHAT I FEEL
Patty Loveless...Epic

A COLLECTION OF HITS
Kathy Mattea...Mercury

WITHOUT A SONG
Willie Nelson...Columbia

ALL I CAN BE
Collin Raye...Epic

GREATEST HITS PLUS

Ricky Van Shelton...Columbia

HE THINKS HE'S RAY STEVENS
Ray Stevens...MCA

I THOUGHT IT WAS YOU
Doug Stone...Epic

THE TRACTORS
The Tractors...Arista

TEN FEET TALL & BULLETPROOF
Travis Tritt...Warner Bros.

CAN'T RUN FROM YOURSELF
Tanya Tucker...Liberty

THE SONG REMEMBERS WHEN
Trisha Yearwood...MCA

JUST LOOKIN' FOR A HIT
Dwight Yoakam...Reprise

MULTI-PLATINUM:

ROPIN' THE WIND
Garth Brooks...10M...Liberty

IN PIECES
Garth Brooks...5M...Liberty

GARTH BROOKS
Garth Brooks...6M...Liberty

HARD WORKIN' MAN
Brooks & Dunn...3M...Arista

BRAND NEW MAN
Brooks & Dunn...4M...Arista

COME ON COME ON
Mary Chapin Carpenter...3M...Columbia

SOME GAVE ALL
Billy Ray Cyrus...8M...Mercury

POCKET FULL OF GOLD
Vince Gill...2M...MCA

DON'T ROCK THE JUKEBOX
Alan Jackson...3M...Arista

READ MY MIND
Reba McEntire...2M...MCA

IT'S YOUR CALL
Reba McEntire...3M...MCA

GREATEST HITS VOLUME II
Reba McEntire...3M...MCA

EASY COME EASY GO
George Strait...2M...MCA

TRISHA YEARWOOD
Trisha Yearwood...2M...MCA

JANUARY-OCTOBER 1994

GOLD SINGLES

"Indian Outlaw"
Tim McGraw...Curb

"Don't Take The Girl"
Tim McGraw...Curb

"I Swear"
John Michael Montgomery...Atlantic

ALBUMS

GOLD:

CHEAP SEATS
Alabama...RCA

GREATEST HITS
John Anderson...Warner Bros.

SOLID GROUND
John Anderson...BNA

THINKIN' PROBLEM
David Ball...Warner Bros.

JOHN BERRY
John Berry...Liberty

NO TIME TO KILL
Clint Black...RCA

BLACKHAWK
BlackHawk...Arista

STATE OF THE HEART
Mary Chapin Carpenter...Columbia

KING'S RECORD SHOP
Rosanne Cash...Columbia

HEARTACHES
Patsy Cline...MCA

NOTORIOUS
Confederate Railroad...Atlantic

YOUNG MAN
Billy Dean...Liberty

CLOSE TO THE EDGE
Diamond Rio...Arista

THIRD ROCK FROM THE SUN
Joe Diffie...Epic

YOU MIGHT BE A REDNECK IF
Jeff Foxworthy...Warner Bros.

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

WALLS CAN FALL
George Jones...MCA

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

OUTSKIRTS OF TOWN
Sawyer Brown...Curb

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

THE TRACTORS
The Tractors...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

ALMOST GOODBYE
Mark Chesnutt...MCA

LET THERE BE PEACE ON EARTH
Vince Gill...MCA

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

TOBY KEITH
Toby Keith...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

CITY OF NEW ORLEANS
Willie Nelson...Columbia

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 LOVE)
Alan Jackson...4M...Arista

HERE IN THE REAL WORLD
Alan Jackson...2M...Arista

NOT A MOMENT TOO SOON
Tim McGraw...3M...Curb

GREATEST HITS
Reba McEntire...2M...MCA

KICKIN' IT UP
John Michael Montgomery...2M...Atlantic

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

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

VIDEOS

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)

COUNTRY MUSIC HITS GOLD (& PLATINUM) MINE WITH RIAA CERTIFICATIONS

1994 was a history-making year for Country Music when it comes to heavy metal - gold, platinum and multi-platinum, that is. Certifications of Country Music albums by the Recording Industry Association of America reached an all-time high in 1994 with a total of 143, an impressive 49 percent increase over 1993. In addition, three singles received gold certification.

A total of 64 artists shared in the RIAA bounty, compared with only 48 in 1993. This 34 percent increase is evidence of Country Music's continuing diversity, with traditional artists such as Clint Black and Vince Gill enjoying gold and platinum sales alongside the more progressive sounds of Mary Chapin Carpenter, The Mavericks and The Tractors. Numerous albums released prior to 1990 by Country Music's trendsetters, including Patsy Cline, Crystal Gayle, Marty Robbins and Ricky Skaggs, also fared well in 1994.

Several Country entertainers achieved sales milestones last year. Garth Brooks became the first solo artist in any format to have two albums with sales of at least 10 million each, with *NO FENCES* at 11 million and *ROPIN' THE WIND* at 10 million. *NO FENCES* was the second best-selling album of the 1990s, following *THE BODYGUARD* soundtrack,

RIAA COUNTRY MUSIC CERTIFICATIONS			
	1994	1993	1992
GOLD	76	45	39
PLATINUM	36	33	24
MULTI-PLATINUM	31	18	29
TOTAL	143	96	92

which is at 13 million. Brooks, whose career album sales exceed 45 million in just five years, takes aim at Eddy Arnold's 50 million mark with his latest, *THE HITS*, which staked a claim at number one on the *BILLBOARD* Top 200 early this year.

With gold awards for *READ MY MIND* and *BEST OF REBA McENTIRE*, the MCA singer moved up to third on the list of the most gold albums by a female artist in all formats. She has 15 gold records in addition to her numerous platinum and multi-platinum awards, trailing Barbra Streisand with 31 and Linda Ronstadt with 17. Dolly Parton, adding *HONKY TONK ANGELS* and *HOME*

FOR CHRISTMAS to her list of gold albums, ranks fourth with 14.

Tim McGraw became the first Country artist to have two gold singles since Dolly Parton achieved her last one over a decade ago. He accomplished the feat in a period of two and a half months with "Indian Outlaw" and "Don't Take The Girl". In addition, the Curb singer's 1994 album, *NOT A MOMENT TOO SOON*, was certified triple platinum just six months after release.

The Tractors earned a place in the RIAA history book with the fastest Country Music debut release to go platinum. Their self-named Arista album sold more than a million copies just over three months after its release in August.

David Ball's debut, *THINKIN' PROBLEM*, also mined heavy metal quickly, going gold just two months after release. Other artists whose debut albums reached the gold mark were John Berry (*JOHN BERRY*), BlackHawk (*BLACKHAWK*), Jeff Foxworthy (*YOU MIGHT BE A REDNECK IF...*), Faith Hill (*TAKE ME AS I AM*), Little Texas (*FIRST TIME FOR EVERYTHING*) - who also scored certifications with their two followups, *BIG TIME* and *KICK A LITTLE* - and Doug Supernaw (*RED & RIO GRANDE*).

AWARDS

The Nashville Entertainment Association will present its ninth *Master Award* to Frances Preston on February 22. The event, which will feature performances by Chet Atkins, Gary Morris, Randy Owen, Mac Davis and Tammy Wynette, takes place at Nashville's Loews Vanderbilt Plaza. The *Master Award* honors those who have helped make Nashville a major music and entertainment center. Preston is widely recognized as a major force in the growth of the Nashville music industry, opening BMI's southern regional office in Nashville in 1958. She has served as BMI president and CEO since 1986. Tickets for the event, available from the NEA at (615) 327-4308, are \$125 per person; \$1,250 per table or \$3,000 for a Gold table. A portion of the proceeds from the event will benefit the Vanderbilt Cancer Center's Frances Williams Preston Laboratory,

which is supported by the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research.



Reba McEntire is the latest recipient of the *Ampex Golden Reel Award*, honoring her MCA album *IT'S YOUR CALL*. Ampex made a \$1,000 donation in McEntire's name to *Wrap A Little Love*, a Nashville-based charitable organization. Now in its 16th year, the Ampex Golden Reel Award program recognizes recordings that have been certified gold by the Recording Industry Association of America and which were recorded and mixed exclusively on Ampex audio tape. In addition, the program supports non-profit charities by making a donation to charities selected by the honorees. To date, more than \$1 million has been donated to worthy organizations.



Recent winners at the 1994 *Worldfest-Charleston International Film Festival* include "If You Could Say What I'm Thinking" by former Giant duo Orrall & Wright. The clip, honored as *Best Music Video*, was directed by Jeff

Smith and produced by Mary M. Matthews for Above & Beyond Pictures. "The Music Of The Wild West", produced for TNN: The Nashville Network by Video Wizards, was named *Best Special* at the festival, which saw a record 1,200 entries from 16 countries.

MEDIA

Warner/Reprise Nashville has premiered the WARNER/REPRISE NASHVILLE INFORMATION SUPERHIGHWAY, an electronic magazine featuring artists from the label's roster. Current plans call for publication on a quarterly basis. Each issue will highlight a group of Warner/Reprise artists, complete with discography, press, fan club, management and publicity information. Sound bytes are planned for upcoming issues. To run the WARNER/REPRISE NASHVILLE INFORMATION SUPERHIGHWAY, computers must be equipped with at least 5MB RAM and a 13" color monitor. The disk is available on both PC and MAC formats.

NEW COMPANIES

Former RCA publicist Alison Auerbach has opened Alison Auerbach Public Relations, a subsidiary of The Press Office. Robert Ellis Orrall is the firm's initial client. The company is located at 1229 17th Avenue South, Nashville, TN 37212; (615) 320-5153; fax (615) 320-5738.



AVI Entertainment Group has expanded its Los Angeles-based music publishing, licensing and distribution company with an office in Nashville. Headed by general manager Merlin Littlefield, the Nashville office will focus primarily on music publishing, production and artist development. The company's 8,000-title library of master recordings, including the historic Nashboro and Excello Records catalogs, will be stored in the new



Alan Jackson has "Gone Country" in Manhattan for the filming of his latest Arista video. He also travelled to Las Vegas for some location shooting for the clip.

office. AVI Entertainment is located at Cummins Station, 209 10th Avenue South, Suite 336, Nashville, TN 37203; (615) 256-0731.



Bruce Addington, Jeff Goodwin and Martha Moore have opened **Addington Entertainment Group**, an aggregate of entertainment companies offering management, artist development, a film/television/print talent agency, publicity, marketing and publishing. The companies under the corporate umbrella include **Addington Goodwin & Moore**, an entertainment direction firm handling both actors and recording artists; **People Store**, one of the South's largest talent agencies; **So Much Moore**, a complete public relations/artist development firm; and **Toshoni and Atalos** music publishing companies. **Joe Polidor and Rebecca Shrager** complete the staff. Addington Entertainment Group is located at 2300 21st Avenue South, Suite 304, Nashville, TN 37212; (615) 292-2121; fax (615) 292-1291.



Kim Stanton has established **Photographer's Referral Service**, a service bureau to assist in the procurement of professional photographers. The service is offered to the public at no charge. Photographer's Referral Service can be reached via phone and fax at (615) 872-0615.



Rick Peoples and Bob Cook have opened **R. Peoples Music**. The publishing company is located at 823 19th Avenue South, Nashville, TN 37203; phone (615) 329-0787.

NEWSLINE

Ricky Lynn Gregg will sponsor his second annual celebrity golf tournament at the Oakforest Country Club in Longview, TX on May 15. Proceeds from the charitable event are earmarked for an emergency-needs fund operated by the **Texas Department of**



Levon Helm (right) takes a cue from executive producer Bud Schaetzle while recording the voiceovers for "The Road". The hit syndicated series is produced by Nashville's High Five Productions in association with Chicago-based Tribune Entertainment.

Human Services and will benefit the aged and disabled in a 23-county region of Texas. Last year's inaugural event raised over \$8,000. For more information, contact **Mercer & Associates** at (214) 368-5699; fax (214) 368- 5199.



Monk Family Music Group and Massey Burch Capitol Corp. have entered into a publishing venture concentrating on songwriter development, catalog acquisition and administration. The first venture for the new alliance includes the establishment of **Timmons Music (BMI)** and **BLTS Music (ASCAP)** with writers **Peggy Newman, Steve G. Jones and Tony Marty**.



The **National Guild of Community Schools of the Arts** invites applications for participation in the **GuildTech II** program, a 3-year, multi-tiered program which strengthens the management capabilities of community schools of the arts through an improved and expanded program of technical assistance. One of the key components is the **New Arts Schools and Centers (NASCENT) Program**, providing \$5,000 seed grants and two years of subsidized technical assis-

tance to established four new community schools of the arts in underserved communities. Application deadline is March 15. For complete information, contact the National Guild of Community Schools of the Arts at P.O. Box 8018, Englewood, NJ 07631; phone (201) 871-3337; fax (201) 871-7639; E-mail: mayadas@aol.com.



Acuff Rose Music Ltd., the U.K. arm of the renowned music publisher, has terminated its management agreement with **Warner Chappell** and has relocated to 25 James Street, London W1M 6AA, England; phone 0171-486-2525.

ON THE MOVE

Merlin Littlefield has been named general manager of **AVI Entertainment Group's** new Nashville office. The 19-year ASCAP veteran brings a wide range of experience to the company, including stints with **Capitol Records, RCA Records, Capricorn Records** as well as his own management and publishing company.



Bob Heatherly has been promoted to vice president of sales and marketing



Lari White performs the National Anthem at Tampa Stadium prior to NFL game between the Tampa Bay Buccaneers and the Minnesota Vikings.

at **Atlantic Records Nashville**. He joined the staff as director of promotion when the label opened in 1989 and was most recently director of marketing. **Larry King** has been named to the newly-created post of director of national promotion. Formerly Southeast promotion manager, he has relocated to Nashville.

Phil Little has been promoted to national director of sales for **Sony Music Nashville**. He will oversee the efforts of the Sony Nashville regional sales staff and will be responsible for coordinating and executing the sales, advertising and marketing plans of all company projects in the retail marketplace. Little has been with the label for over 20 years.

Chuck Thagard has been named director of East region promotion for **BNA Records**, and **Scot Michaels** is now director of West region promotion. Thagard remains in the Nashville office, and Michaels is based in Dallas. **Britta Davis** has been named to the newly created position of label admin-

istrator. She was previously executive assistant for the label. **Debbie Schwartz** joins **BNA** as product manager. She was previously product development coordinator at **BMG Distribution** in Los Angeles.

John McCarthy has joined the staff as a

principal and shareholder of **Flood, Bumstead, McCreedy & Sayles**. A CPA for the past 23 years, McCarthy previously managed his own accounting firm.

Liz Becker has joined the fulltime staff of **MJI Broadcasting's Nashville office** as writer and associate producer. She will assist with the company's "Country Today Fax", as well as write **MJI's** long-running "Country Quiz" program.

Tom Corley has joined the staff of New Jersey-based **Dassinger Creative Services** as vice president. He will be opening a Nashville office for the firm in the coming months. He was previously tour manager for **Restless Heart** in conjunction with **Fitzgerald/Hartley Management**. In addition to public relations and marketing services, he will institute an itinerary service for touring acts, covering all aspects of touring including day-to-day schedules, bus leading and tour press.

Robert Gabrielsen has joined Nashville's **Scene Three, Inc.** as director and producer. A recent transplant



Patty Loveless gets ready for an upcoming shot for her latest Epic video, "Here I Am". Jim Shea directed the clip for Planet Pictures.

from the Los Angeles film community, he has directed numerous music videos, including Steve Wariner's "Drive", commercials, documentary and industrial projects.



Sam Hogin has joined the staff of **Starstruck Entertainment** as head of A&R. The award-winning songwriter will look for songs for Starstruck's artists.

SIGNINGS

Mark Collie to Giant Records...**Fred Knobloch** to Warner Chappell Music Group...**Dan Truman** of **Diamond Rio** to MCA Music...**Billy Joe Royal**, **Skip Ewing**, **The Ellis Brothers** and **Waylon Jennings** to The Bobby Roberts Company for booking...**Paul Martin** to Stroudavarious Publishing...**Robert Ellis Orrall** to Alison Auerbach Public Relations...**Joe Tinoco** to Bill Halverson for production.

VIDEO NEWS

Joe Diffie filmed his latest Epic video, "So Help Me Girl" in Nashville. **Gerry Wenner** directed the clip, and **Vicki Mayer** produced for Planet Pictures.



The **Kendalls** re-enter the video scene with "Make A Dance", filmed at Nashville's Blue Sky Court and Cameron Middle School. **Michael Killen** directed the Lonesome Dove/Calf Creek Records clip for Above & Beyond Pictures. **Mary M. Matthews** produced the video.



Chris LeDoux journeyed to Albuquerque, NM for his latest Liberty video, "Tougher Than The Rest", a song written by **Bruce Springsteen**. **Bryan Bateman** produced the clip for Pecos Films.



Rhett Akins entertains the CMA staff with songs from his debut Decca release, including his current single, "I Brake For Brunettes".
-Photo by Beth Gwinn

DJ REUNION SET DURING CRS

The **Country Music Disc Jockey Association** and the **Country DJ Hall of Fame** will host the second annual reunion of disc jockeys and music industry pioneers during the upcoming 1995 Country Radio Seminar at Opryland Hotel in Nashville. The reunion will take place March 3-4 at the Staircase Lounge from 1-7 p.m. Pioneer DJs are invited to register to attend the DJ Hall of Fame Presentation in the Tennessee Ballroom at 4 p.m. on March 4. For more information, contact Tom Perryman at 706 Chickasaw Drive, Murfreesboro, TN 37130; (615) 896-2219.



Newcomer Wade Hayes gets some vocal backup from Patty Loveless while recording his debut Columbia album, OLD ENOUGH TO KNOW BETTER. Loveless added background vocals to "Kentucky Bluebird" for the project.
- Photo by John Lee Montgomery

TOP 10 COUNTRY SONGS ANNOUNCED

◆ ◆ ◆

The top 10 Country songs of 1994, to be performed on the 12th annual "Music City News Country Songwriters Awards", have been announced by the publication. The two-hour awards program will be telecast live on TNN: The Nashville Network on Wednesday, March 8. The top vote-getter, determined by the readers of MUSIC CITY NEWS, will be announced during the special.

THE MUSIC CITY NEWS TOP 10 COUNTRY SONGS OF 1994 ARE:

"Does He Love You"

Writers: Sandy Knox and Billy Stritch
Performers: Reba McEntire and Linda Davis

"Don't Take The Girl"

Writers: Larry Johnson and Craig Martin
Performer: Tim McGraw

"How Can I Help You Say Goodbye"

Writers: Burton Collins and Karen Taylor-Good
Performer: Patty Loveless

"I Swear"

Writers: Gary Baker and Frank J. Myers
Performer: John Michael Montgomery

"Independence Day"

Writer: Gretchen Peters
Performer: Martina McBride

"Summertime Blues"

Writers: Jerry Capehart and Eddie Cochran
Performer: Alan Jackson

"Thinkin' Problem"

Writers: David Ball, Allen Shamblin and Stuart Ziff
Performer: David Ball

"Tryin' To Get Over You"

Writer and performer: Vince Gill

"Whenever You Come Around"

Writers: Vince Gill and Pete Wasner
Performer: Vince Gill

"Your Love Amazes Me"

Writers: Amanda Hunt and Chuck Jones
Performer: John Berry

Jay Berman of the Recording Industry Association of America (left) congratulates Garth Brooks on sales of over 10 million copies of **ROPIN' THE WIND.**



John McEuen and Sissy Spacek take a break during the filming of "The Good Ole Boys", a TNT movie presentation starring Spacek and director/screenwriter Tommy Lee Jones. McEuen oversaw the soundtrack of the project, set to air March 5.



CHILD PRODIGY

With a client list that includes Marty Stuart, Mark Collie, Sammy Kershaw, Kix Brooks, The Pointer Sisters, Alan Jackson, Little Jimmy Dickens and even a WWF wrestler, Bo Riddle has more than earned the name "Bootmaker To The Stars". A native of Missouri, he grew up in his father's shoe repair shop. After considering a career in art, he jumped at the chance to attend a bootmaking course at Oklahoma State Tech.

"Having grown up in a shoe shop, I really was accomplished on all the machinery, more so actually than the instructors. I'm in there for a week and a half, two weeks, and the instructor decided that I was humiliating him. I told him I just wanted to learn how to make boots. They said, 'You can't go through the boot course until you go through the shoe repair course.' I said, 'I've been doing shoe repair half my life.' So the instructor said, 'All right, smarty, we'll put you in the shoe shop.' He threw everything at me he could. I passed with flying colors, so they said, 'Okay, we'll let you learn how to make boots.'"

TRIAL BY FIRE

After stints in his father's shop, a short-lived career at a Florsheim factory and working as a musician in Atlanta, Bo found himself in Birmingham in 1984. Encouraged by his wife, he opened his own shoe repair shop. He was making a good living, working out of his home when fate intervened.

"The day after Christmas '88, my house burned down. We lost everything we had, and we weren't insured. For the next two months, I shined shoes for a living. Door-to-door shining shoes in business complexes. Then there was an opening at a technical college for a boot and shoe repair instructor. They hired me on the spot, and I taught for like a year and a half. Teaching prison inmates how to make boots and do shoe repair. I really enjoyed it, and it also gave us some time to stabilize after the fire."

DIVINE INTERVENTION

But the job wasn't fulfilling his artistic ambitions. By 1990, Bo moved his family to Nashville. That August, he started running a shoe repair shop for another fellow. After building up the business, the shop was sold, and Bo found himself out of a job.

"I was distraught. I got fired on Tuesday, looked for a job Wednesday and Thursday. Friday, I called this Russian fellow who I was teaching shoe repair at no charge. I told his wife to tell him not to come out tomorrow. She said, 'Why?' I told her I got fired. Spent Sunday on my knees praying. Sunday night, they called and said, 'We've got \$2,000 we've saved up.' They said I could have it to start my own business. I'm going, 'I'm not sure I can do this on \$2,000. I don't think that would buy the equipment.'"

"I called a friend of mine in Birmingham and said I was looking for a set of equipment. He said, 'Remember John? He bought that set of equipment I had for \$7,500 and paid it down to \$3,800. He got killed two months ago. It's funny you called today because yesterday I got a call from the owner of the building, and I have to move it this week or pay rent. Come and get it.' I called the Russians back and said, 'I'm going to take you up on that.'"

The following day, Monday, Bo secured a location to set up shop. After driving to Alabama to pick up the equipment, he was open for business on Thursday.

BO RIDDLE



BOOTMAKER

HOTTER THAN A PISTOL

"Kix Brooks came to get some repair done and saw some boots I had made. He said, 'I just signed a deal with a guy named Ronnie Dunn with Arista. We're doing an album, and I really would like some boots with some flames on them.' I made the boots for him, and he signed an endorsement with Panhandle Slim. They took my pattern and made his boots. I never got a thank you or my patterns back, but it did give me some recognition in that I can make almost anything."

"A mutual friend kept telling Marty Stuart, 'This guy's real good. You need to get your boots repaired at his place.' Marty is real picky about his boots. He was having them made out in Oklahoma, and he wasn't pleased with the last couple of pairs he had gotten. So Marty decided to let me make him a pair. He started pushing me kind of hard, and everybody started coming in."

TAKE A NUMBER

A pair of customized, handmade Bo Riddle boots costs from \$800 to \$5,000. Although a pair takes him only two to five days to produce, Bo's waiting list is at least three months long.

"For the first time, Nashville has a world class bootmaker. That's Bo Riddle. There may be a trail that follows, but he can always lay claim to being the original one. He's a fine artist and not a bad fiddle player either. Pretty unique character, that Bo."

- Marty Stuart

...continued on page 26

BO RIDDLE

...continued from page 25

"I'm known for my heels. People like my heels. They're tall, they're balanced, they're slick and sexy. They're hard to do. That's why Mark Collie buys my boots. Everybody buys boots for a pretty heel."

TENDER, LOVING CARE

Bo advises people to take care of their boots like they would their own skin.

"Leather is skin. It's fragile. There's a problem when people put mink oil or saddle soap on their boots. Mink oil deteriorates leather in that it makes it so soft, it tears easily. It's animal fat. So is saddle soap. You wouldn't put lard on your hands. The main thing in keeping a boot looking good longer is to keep a wood tree in it. Wood draws moisture. Your foot sweats. Moisture gets in the leather, so it has salt in it. Salt crystallizes, makes the leather stiff. Putting a wood tree in it draws the moisture out of the leather into the wood. The boot dries in the shape it's supposed to be in, not curled up like it comes off your foot.

"Several companies make a real good lanolin-based product. Propart's Boot Creme makes a product in an array of colors. I would recommend a shade lighter than the boot actually is. If you've got an unusual color, go with the neutral. Keep trees in them and keep a good lanolin-based product on them. Especially reptile. Lizard, snake, gator - it's a dry skin anyway because of the way they're put together. Scales are called tiles. The hinges are called scoots. The scoot is thin membrane. It's easy to tear, especially if it gets brittle. That's why snakeskin boots crack so bad. Alligator, too, if you don't take good care of it. If you don't polish your boots, give them some kind of protective base against the elements, you're going to ruin them."

CREDIT WHERE CREDIT IS DUE

"God's blessed us. He blessed me with the talent, and I try not to fail to give him recognition for that. I was taught all my life by my father - every job you do, try to do it better than the last one. Never treat anybody in a manner you wouldn't want to be treated. And always try to please your customers at all costs, even if it means giving them their money back. Never have an unhappy customer. I've kind of based my business on what Dad taught me." **CU**

- Janet E. Williams

JIM MOODY ADDED TO CMA STAFF

♦ Jim Moody has joined the CMA staff as administrative services support assistant. A graduate of Belmont University where he majored in business administration, Moody will handle CMA's mail services and inventory control, as well as coordinate the general maintenance of CMA's building. He replaces Martha Bass, who has taken a job with Vanderbilt University.



MEMBERSHIP RECRUITERS

Thanks to the following CMA members

who recently recruited new members:

Cletus Blubaugh, Lucien Boes,

Barry Coburn, Steve Dahl, Susan Glaze,

Steve Hauser, Rebecca Holden and

Gerry House.



Martina McBride is joined on stage by her father, Daryl Schiff (left) and brother, Marty (center) for a performance on the Grand Ole Opry. Martina and her family performed around the state of Kansas as The Schiffers.

CMA WELCOMES NEW ORGANIZATIONAL MEMBERS

BRONZE:

- Cactus Concerts, Tucson, AZ
- KBLL-AM/FM, Helena, MT
- KBUY-AM/KWES-FM, Ruidoso, NM
- KGMV-AM/FM, Springfield, MO
- KICM-FM, Ardmore, OK
- KITT-FM, Shreveport, LA
- KKOT-FM, Columbus, NE
- KLMJ-FM, Hampton, IA
- KMVK-FM, Little Rock, AR
- KRWQ-FM, Gold Hill, OR
- KUKN-FM/KLOG-AM, Kelso, WA
- KXPC-FM, Lebanon, OR
- KYCW-FM, Seattle, WA
- Lord Entertainment, Nashville, TN
- Music City Christian Fellowship, Nashville, TN
- Network 40 Magazine, Burbank, CA
- SJS Entertainment, New York, NY
- The Westwind Group, Nashville, TN
- WBAM-FM, Montgomery, AL
- WHDG-FM, Rhinelander, WI
- WKID-FM, Vevay, IN
- WKVI-FM, Knox, IN
- WMJL-AM/FM, Marion, KY
- WNUC-FM, Buffalo, NY
- WNUS-FM, Vienna, WV
- WPLB-FM, Greenville, MI
- WQKC-FM, Seymour, IN
- WRGS-AM/WEYE-FM, Rogersville, TN
- WWGR-FM, Ft. Myers, FL
- WYZB-FM, Ft. Walton Beach, FL

GOLD:

- River North Nashville, Nashville, TN

SILVER:

- Jefferson-Pilot Entertainment, Charlotte, NC

PLATINUM:

- Anderson Merchandisers, Amarillo, TX

PATRON:

- Fruit of the Loom, Bowling Green, KY
- Gold Skin Care Center, Nashville, TN
- Mazda of Hickory Hollow/Toyota of Gallatin, Nashville, TN

DALE FRANKLIN

Dale Franklin, founding executive director of Leadership Music, died at Vanderbilt Medical Center in Nashville on December 24. Ms. Franklin, 54, had been diagnosed with untreatable cancer earlier in the year.

Due to her illness, she had recently retired from her official position at Leadership Music, remaining as consultant, a member of the executive committee and the council as a founding board member of the organization. She had just been honored with the first Bridge Award by The Nashville Music Awards for her work in connecting the music industry with the community.

Ms. Franklin had a longtime career in the music industry. In the late '60s, she was assistant manager of New York City's renowned rock 'n' roll theatre, Fillmore East, and served as transportation and lodging director for the performers at the original Woodstock Festival. She moved to northern California to be executive assistant to the manager of the Grateful Dead. Ms. Franklin became the first female road manager in the music industry for The New Riders of the Purple Sage, later becoming the group's manager. At the end of



1977, she moved to Nashville. When the Nashville Music Association, now the Nashville Entertainment Association, was formed, she was selected as the founding executive director.

Her community and industry activities included being appointed by Mayor Phil Bredesen to the Nashville Film Advisory Board; a co-founder and member of the coun-

cil of the W.O. Smith Nashville Community School; a member of the YMCA's Black Achievers Steering Committee; a co-founder and lifetime member of the Copyright Society of the South; appointed by the Nashville Area Chamber of Commerce to represent Music Row for the Citizen Advisory Committee of Subarea 10; a member of the Music Row Vision Steering Committee; an alumna of Leadership Nashville; a co-founder and member of the steering committee of Source; a writer affiliate of BMI; a member of CMA, the National Academy of Recording Arts & Sciences, the Nashville Songwriters Association International and Women in the Nineties.

A native of St. Louis, Missouri, Ms. Franklin was the daughter of the late Dr. and Mrs. Max S. Franklin. Her first husband preceded her in death, and she was divorced from a second marriage. She had relatives in St. Louis, New York and California. She is survived by her godson, Dillon Jackson Leo of College Grove, and a large family of friends in Nashville as well as northern and southern California.

Memorial contributions may be made to the Dale Franklin Fellowship Fund of Leadership Music, P.O. Box 158010, Nashville, TN 37215-8010.

TRAVIS TRITT

...continued from page 3

introduction for me was when I did 'Rio Diablo' (a TV movie) with Kenny Rogers. Kenny called me up personally and said, 'This is something I really think you ought to do.' I asked him why, and he said a perfect example is to look at his career and you see how staying in front of the people through whatever venue you have to use is very important."

Now that Travis has had a taste of showbiz, he's hooked.

"I love it simply because of the challenge. For me, it's a tremendous challenge to walk out there and play somebody that's completely different than who you are...I think that's the thing about being in the entertainment business, when you can make people go, 'Wow, I didn't know he could do that.' That puts a

smile on my face every time I hear people do that."

So what could possibly be left to challenge Travis?

"A really, really cool blues album is one thing that I want to do at some point or another. I don't know if it'll ever happen or not. I've talked to the people about putting it together. I've got the perfect people in mind that I want to play on it. I've got the perfect people in

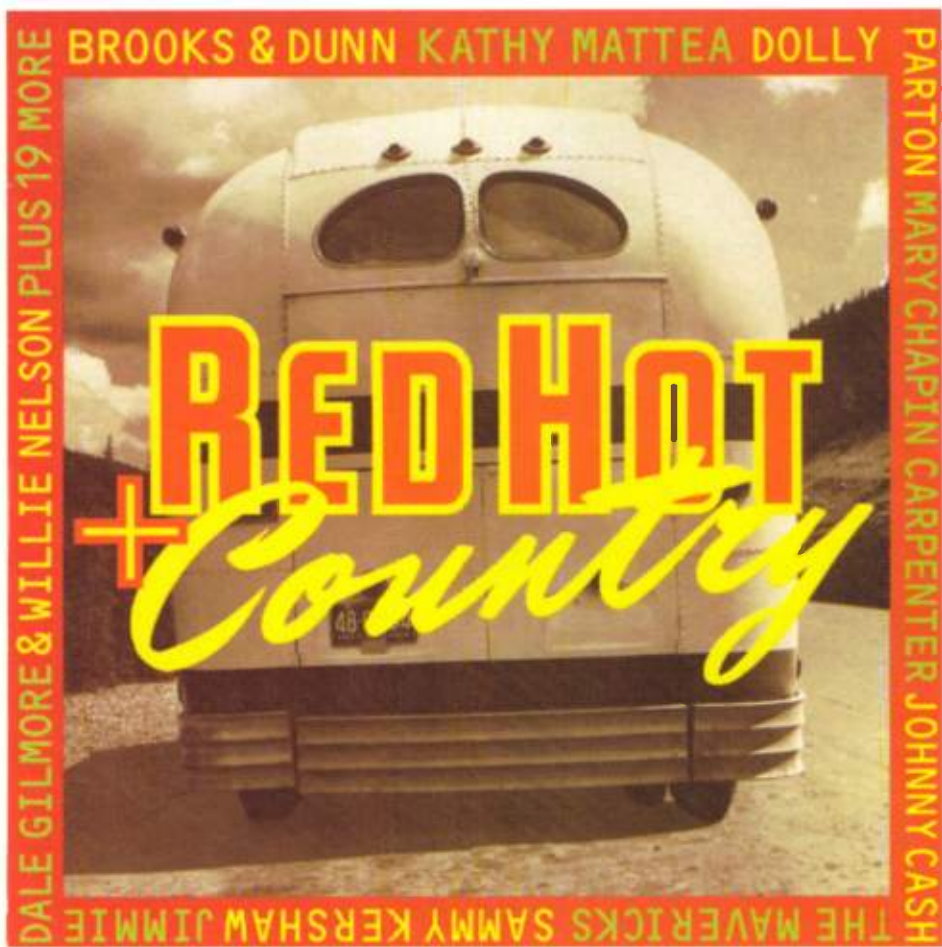
"I realized a long time ago that my opinions are just as good as anybody else's."

mind that I want to produce it. It's just one of those things that I don't know when it's going to happen. It'll mean taking a year away from

doing a Country album and devoting it to doing a blues album, and so far, I haven't found a year that I feel comfortable doing that. "I'd also love to be a part of doing a WILL THE CIRCLE BE UNBROKEN-type of album, except using all of the old Southern Rock groups that I've idolized while these guys are still out there and soundin' good, still with us - the Allman Brothers and Lynyrd Skynyrd, Molly Hatchet and ZZ Top and all these guys that I basically grew up listening to. To have an opportunity to do an album where all of those people get together and do songs, old and new, I think would be a blast. I think it would be an absolute blast.

"Those are two dreams that hopefully one day we'll see realized." **CU**

-SHANNON HEIM



Country Music stood true to its tradition of being America's music when some of its biggest artists collaborated for RED HOT + COUNTRY, an album benefitting the fight against one of the world's deadliest diseases - AIDS.

The Mercury Records lp is one of several musical projects organized through the Red Hot Organization to benefit AIDS education and relief. All the proceeds of the project - producers', artists', publishing and writers' royalties - were donated. A television special featuring the RED HOT + COUNTRY music was taped at the Ryman Auditorium in January to be broadcast on TNN several times this year. Two cuts from the lp, "Rock Me On The Water" and "Keep On The Sunny Side", recently received Grammy nominations.

"It is a different approach and a different sounding record than a lot of the other compilation projects out there, and it is incredibly eclectic," says Kathy Mattea, who is credited with spearheading the pro-

ject. "We asked everyone to do a song that had something to do with their influences. So we came out with this very, very wide-ranging record."

John Carlin, executive director of the Red Hot Organization, says Mattea's dedication made the project possible.

"It's been really amazing," he says. "I think it was very courageous for her. It doesn't seem that the Country Music community is one that really lends itself to people standing up for issues and going against the grain, and I think she did so with some potential sacrifice to her own career and her relationship to her audience. I think it's a real credit to her and her audience that that wasn't the case. And in some ways, it's revitalized her career, given her a very new and positive identity."

Besides contributing countless hours to organizing the project, Mattea contributed vocals to two cuts, "Rock Me On The Water" and "Teach Your Children Well".

"There was this whole period of time when

I was in college and growing up that I would also spend a lot of time listening to and playing a lot of that singer/songwriter stuff in the '70s. I have never really done much with that influence, and I thought that 'Rock Me On The Water' fit the subject matter of the album and the influence part."

The song's author, Jackson Browne, met Mattea at a California studio for the recording.

"I walked in there, and there was this moment of 'Well, there you are, you aren't supposed to be a person. You are supposed to be a god,'" Mattea recalls. "It's like meeting Dolly (Parton) for the first time. It's just like you can't believe she is a human being, because she is such an icon."

Folk legends Crosby, Still and Nash agreed to contribute "Teach Your Children". "It was unbelievable," Mattea says of working with some of her heroes. "I was like, what's going on in my stars?"

Crosby, Stills and Nash's track was mixed with one done by Mattea, Suzy Bogguss and Alison Krauss. "Suzy and I walked into the studio and started singing together, and our phrasing was perfect, because we had sung that song for our whole lives growing up."

"I THINK IT'S AN EXCELLENT REPRESENTATION OF WHERE COUNTRY MUSIC IS NOW..."
- Randy Scruggs, producer

Mattea also asked Nashville producer Randy Scruggs to dedicate his talents to the project.

"I have so much respect for Kathy and the projects she's behind," Scruggs says of his participation. "And then also just the fact that it was a benefit project that was gonna go towards AIDS research and AIDS awareness, that was very important to me because it seemed like I was hearing more particular stories of (AIDS-related) situations at that time. Since the time of the project or during the course of the project actually, there have been two instances of

people who are friends of personal friends of mine that have died of AIDS. So it hits closer and closer to home all the time."

Using a core list of artists who were interested in being part of RED HOT + COUNTRY, Scruggs and Mattea worked to contact other artists and shape the album. The finished product, an eclectic group of songs and artists, tells the story of Country Music.

"I think it's an excellent representation of where Country Music is now as reflected by how it got there, because it covers so much territory from early traditional to honky tonk to bluegrass style to straight Country through a folk era and then on to what Country Music is today," Scruggs says. "A lot of influences from different areas have gone into this big melting pot that's current Country Music."

Scruggs says a number of tracks turned out to be pleasant surprises, such as Sammy Kershaw's rendition of "Fire

and Rain," a James Taylor hit. "I thought he did a great job on that, but it's not something that I was anticipating first off," Scruggs says. "But I think that's sort of where Country Music has grown into these days. There are all types of influences that not only the new artists have, but the older artists as well."

Another of his favorite moments was when legends Duane Eddy and Carl Perkins stepped into the studio with one of Country's hottest new groups, The Mavericks, for "Matchbox".

"There was a tremendous level of energy. It was fun and exciting, that's why we let the tape roll as long as it did. That particular cut's like over six minutes. When you combine artists or you do a project like this

where an artist might be doing a song by an artist that really influenced their career,

**"I FIRMLY BELIEVE THAT MUSIC IS A GREAT HEALER."
- John Carlin, executive director of the Red Hot Organization**

it just brings the energy up to a really high place. I think it causes special things to happen musically, and that's what we were hoping to catch."



(l to r) Randy Scruggs, Earl Scruggs, Vince Gill, Ricky Skaggs and Doc Watson.

A personal favorite of Scruggs can't help but be the instrumental cut he recorded with his father Earl Scruggs, Doc Watson,

**"...IT IS INCREDIBLY ECLECTIC."
- Kathy Mattea**

Vince Gill, Ricky Skaggs and Roy Husky Jr. "Keep On The Sunny Side" marks only the second time Scruggs has recorded with his father, following their collaboration on the original WILL THE CIRCLE BE UNBROKEN album more than 20 years earlier.

The first Red Hot project was recorded in 1990 and titled RED HOT + BLUE, a com-

pilation of pop and rap acts doing Cole Porter songs.

"(The projects) are a very unique way to educate people," Carlin says. "What we are trying to do is reach people that you can't educate in the traditional way, and make really good music along the way."

"I don't really know what the footprint of Country Music is at the moment, but I know when the press writes about our projects, or the records are sitting in the record stores or a special exists on TNN, it

makes people think about (AIDS) in a different way, as opposed to seeing something in the news or thinking that it's something that deals only with homosexuals or drug users.

"I firmly believe that music is a great healer and for thousands and thousands of years, humans have come together to make and enjoy and get over the difficult parts of life. That's what makes it so effective

in the context of any crisis. But it's not hitting people over the head, it's not a hard sell. It's simple reminders, and hopefully if we save a couple of people's lives it will have been worth it. Unfortunately, it's something that's going to take a long time."

For now, Country Music has made a contribution.

As Mattea poignantly writes in the cd's liner notes, "My hope is that through our expression of who we are as artists, we have put together a project that will not only help raise funds to fight the war against AIDS, but let these brothers and sisters of ours know that they are not alone in their struggle." **CU**

(*Denotes birthdays)

FEBRUARY

- 16** ***JO WALKER-MEADOR**; Orinda, Tennessee
- 17** •Johnny Cash earns his first number one record with "Ballad Of A Teenage Queen", 1952
•Bill and Charlie Monroe's first recording session, 1936
- 18** ***PEE WEE KING**; Abrams, Wisconsin
•Dan Seals' "Big Wheels In The Moonlight" hits number one, 1989
•**STORMS OF LIFE** by Randy Travis certifies multi-platinum with sales of three million, 1992
•Collin Raye earns a gold album with **IN THIS LIFE**, 1993
•"Honky Tonk Superman" by Aaron Tippin debuts on the Country charts, 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
•Kitty Wells is honored by the National Academy of Recording Arts & Sciences with a Lifetime Achievement Award, 1991



- 21** ***MARY CHAPIN CARPENTER**; Princeton, New Jersey
•Jimmie Rodgers records "Any Old Time" and "Desert Blues" at Victor Studios in New York City, 1929
•"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
•Porter Wagoner joins the Grand Ole Opry, 1957
- 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
•Kathy Mattea's **COLLECTION OF HITS** certifies gold, 1991
•Toby Keith's first single 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

MARCH

- 1** ***JANIS GILL** *Sweethearts of the Rodeo*; Torrance, California
***CLIFFIE STONE** *Clifford Gilpin Snyder*; Burbank, California
•Chet Atkins and Merle Travis win a Grammy for Best Instrumental Country Performance with **THE ATKINS-TRAVIS TRAVELING SHOW**, 1975
•Reba McEntire's **GREATEST HITS** goes multi-platinum with sales of two million, 1994
•Pearl Butler dies, 1988
- 2** ***ARTHEL "DOC" WATSON**; Deep Gap, North Carolina
•The Whites join the Grand Ole Opry, 1984
•John Conlee's "As Long As I'm Rockin' With You" enters the charts, 1984
•David Houston wins Grammy for "Almost Persuaded", 1967
•K.T. Oslin takes home a Grammy for "80's Ladies", 1987



- 3** ***LARRY STEWART**; Paducah, Kentucky
•Kenny Rogers and Dottie West's "Everytime Two Fools Collide" enters the charts, 1978
•"Kiss An Angel Good Morning" named Best Country Song at Grammy Awards, 1973
- 4** •The Desert Rose Band hits the top of **BILLBOARD's** Country chart with "I Still Believe In You", 1989
•**24 GREATEST HITS** by Hank Williams certifies platinum, 1994
- 5** •Patsy Cline, Hawkshaw Hawkins and Cowboy Copas die in a plane crash, 1963



- 6** ***SKIP EWING**; Redlands, California
***BOB WILLS**; Limestone County, Texas
•**THE BEST OF BUCK OWENS** certifies gold, 1968
- 7** •Jack Anglin of Johnny and Jack killed in an auto accident en route to Patsy Cline's memorial service, 1963
•**HANK WILLIAMS JR. GREATEST HITS VOLUME 2** certifies platinum, 1990
•The Nashville Network premieres, 1983
- 8** •Willie Nelson's "My Heroes Have Always Been Cowboys" hits number one on Country charts, 1980
•**LOVE CAN BUILD A BRIDGE** by The Judds certifies gold, 1991
•Little Texas earns a gold lp with their debut album, **FIRST TIME FOR EVERYTHING**, 1994
- 9** ***JIMMIE FADDEN** *Nitty Gritty Dirt Band*; Long Beach,

California
***MICKEY GILLEY**; Ferriday, Louisiana
•Grand Ole Opry moves from Ryman Auditorium in downtown Nashville to Opryland Park, 1974

10 ***RALPH EMERY**; McEwen, Tennessee
***KENNETH C. "JETHRO" BURNS**; Knoxville, Tennessee

11 •Ronnie Milsap hits the top of BILLBOARD's Country chart with "Don't You Ever Get Tired Of Hurting Me", 1989
•John Michael Montgomery's KICKIN' IT UP earns a platinum lp, 1994
•Neal McCoy scores his first number one with "No Doubt About It", 1994

12 •CHISELED IN STONE by Vern Gosdin certifies gold, 1990
•Grand Ole Opry clog dancer Ralph Sloan dies, 1980
•"Little Green Apples" wins Grammy for Best Country Song, 1969
•Alan Jackson's debut lp, HERE IN THE REAL WORLD, certifies platinum, 1991

13 ***JAN HOWARD**; West Plains, Missouri

14 •Marty Robbins makes chart debut with "I'll Go On Alone", 1953
•Sammi Smith wins Grammy for "Help Me Make It Through The Night", 1972

15 ***CARL SMITH**; Maynardsville, Tennessee
•Roger Miller takes home six Grammys, topping the record he set the year before, 1966
•Mary Chapin Carpenter's STATE OF THE HEART goes gold, 1994

16 ***JERRY JEFF WALKER**; Oneonta, New York
•George Strait's OCEAN FRONT PROPERTY lp certifies gold, 1987
•Ray Price wins Grammy for "For The Good Times", 1971

17 •Keith Whitley goes number one with "I'm No Stranger To The Rain", 1989
•Anne Murray's COUNTRY lp certifies gold, 1987
•Eddy Raven's first number one single, "I Got Mexico", enters the charts, 1984
•Hugh Farr of the original Sons of the Pioneers dies, 1980

18 ***CHARLEY PRIDE**; Sledge, Mississippi
•John Anderson's "Swingin'" enters the charts, 1983
•Mary Chapin Carpenter's "He Thinks He'll Keep Her" hits

number one, 1994

19 ***MARTHA CARSON**; Neon, Kentucky
•"Blame It On Your Heart" by Patty Loveless debuts on the charts, on its way to number one, 1993



20 ***JERRY REED**; Atlanta, Georgia
***TOMMY HUNTER**; London, Ontario, Canada

21 •Jessi Colter's "I'm Not Lisa" debuts on the Country charts, 1975

22 ***BOB HOMAN**; Tiffin, OH
•Garth Brooks' "Two Of A Kind" is the number one single on the R&R Country chart for the second consecutive week, 1991
•Uncle Dave Macon dies, 1977
•Stoney Cooper dies, 1977



23 ***GEORGE FOX**; Cochran, Alberta, Canada
***"FIDDLIN" JOHN CARSON**; Fanin County, North Carolina
•Emmylou Harris' QUARTER MOON IN A TEN CENT TOWN lp certifies gold, 1988
•Maybelle and Ezra Carter wed, 1926

24 •Elvis Presley sworn into the U.S. Army; his pay drops from \$100,000 to \$78 a month, 1958
•Diamond Rio's debut lp, DIAMOND RIO, certifies platinum, 1993

25 ***HOYT AXTON**; Comanche, Oklahoma
•Alan Jackson scores another number one with "Who Says You Can't Have It All", 1994

26 ***RONNIE McDOWELL**;

Portland, Tennessee
***CHARLY MCCLAIN**; Memphis, Tennessee
***DEAN DILLON**; Lake City, Tennessee
•Rodney Crowell's DIAMONDS & DIRT goes gold, 1990
•Clint Black hits number one with "When My Ship Comes In", 1993

27 ***LEON EVERETTE**; Aiken, South Carolina
•Brenda Lee makes her debut on the Country charts with "One Step At A Time" at age 12, 1957
•Wynonna Judd earns her first number one single as a soloist with "She Is His Only Need", 1992
•Alabama's GREATEST HITS VOL. II certifies gold, 1992

28 ***REBA MCENTIRE**; Chockie, Oklahoma
***CHARLIE MCCOY**; Oak Hill, Virginia
•Tom T. Hall employed at the Grand Ole Opry, 1980

29 •Tootsie's Orchid Lounge opens in Nashville, 1960

30 •Ronnie Milsap's first number one record, "Pure Love", enters the charts, 1974
•Bobby Helm's "Fraulein" enters the charts, where it remained for 52 weeks, making it the longest running chart record of the decade, 1957
•Garth Brooks' ROPIN' THE WIND certifies multi-platinum with sales of 7 million, 1992

31 ***LEFTY FRIZZELL** William Orville Frizzell; Corsicana, Texas
***JOHN D. LOUDERMILK**; Durham, North Carolina
***HOYT HAWKINS** The Jordanaires; Paducah, Kentucky
***ANITA CARTER**; Maces Springs, Virginia
•Alabama's GREATEST HITS lp certifies gold and platinum, 1986

[Factfile is compiled from the *Illustrated Country Almanac* by Richard Wootton (Dial Press), *The Illustrated History of Country Music* by the editors of COUNTRY MUSIC magazine (Doubleday/Dolphin Books), *The Encyclopedia of Folk, Country and Western Music* by Irwin Stambler and Grelun Landon (St. Martin's Press), and the Country Music Foundation's OFFICIAL 1994 COUNTRY MUSIC CALENDAR, as well as from original research.]

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DATEBOOK

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March 26 Switzerland / Contact
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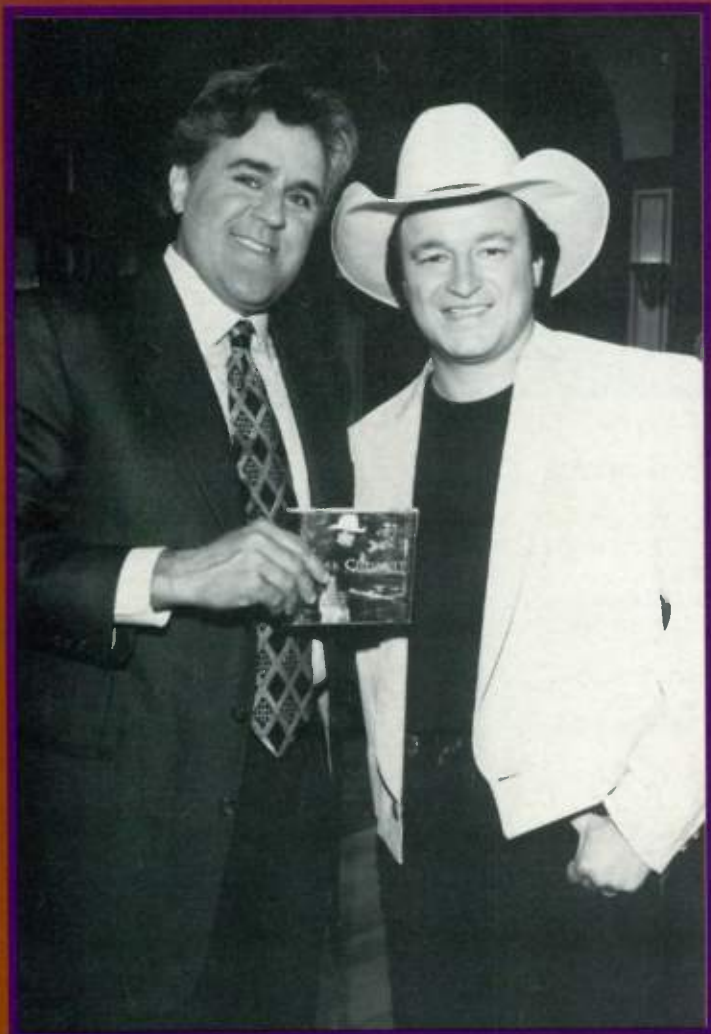
22-25 37th Annual NARM Convention /
San Diego Marriott & Convention
Center

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



Jay Leno (left) asks Mark Chesnutt, "Exactly what is the Big D?" following a recent appearance on "The Tonight Show".