

APRIL 1997

Close UP



Tracy Lawrence

LeAnn Rimes

**Mary Ann
McCready**

Chas Williams



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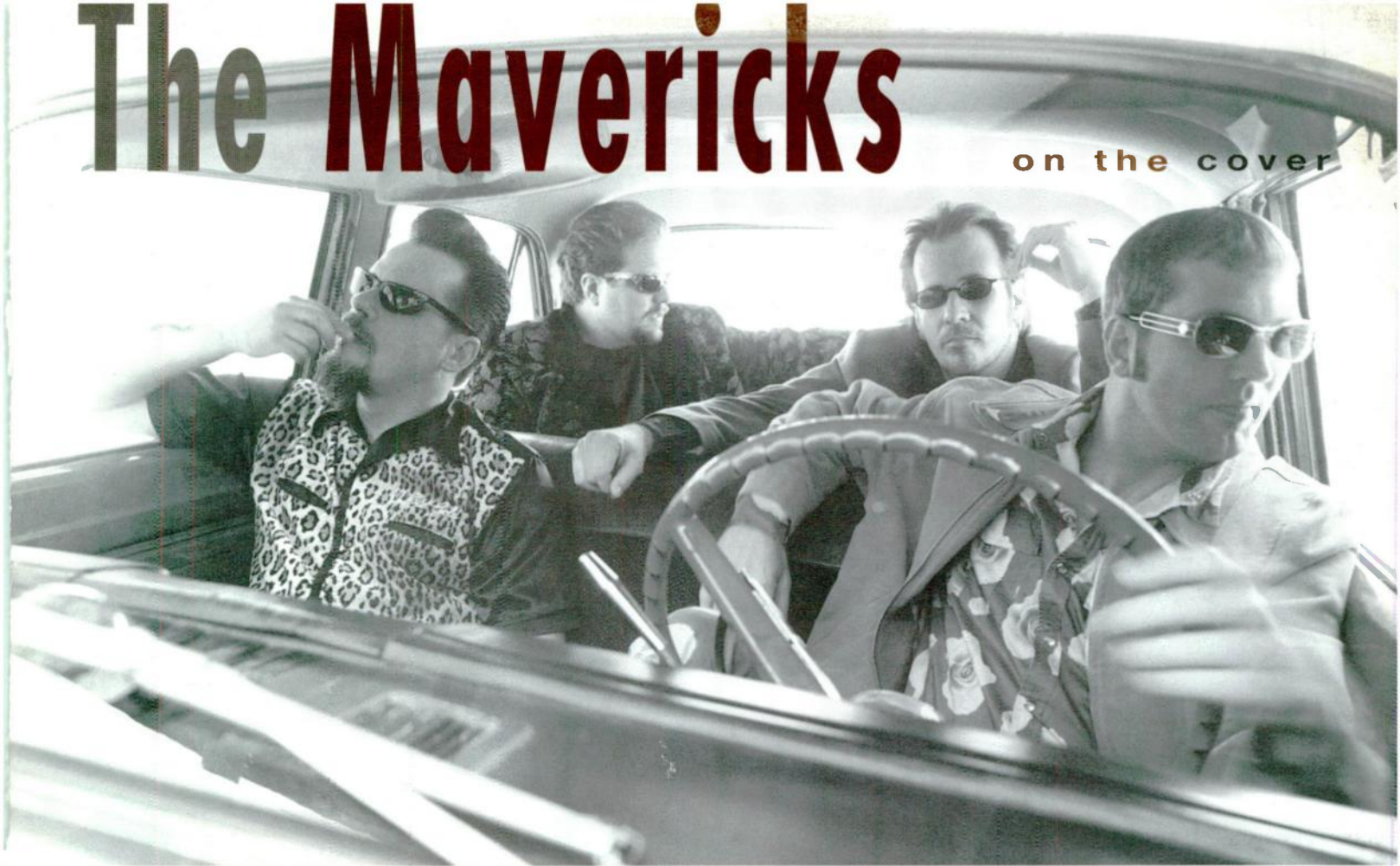
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The Mavericks

on the cover



Whenever we make an album, we try to conjure up images for the listener," says Raul Malo, lead singer for The Mavericks. "Our current lp, *MUSIC FOR ALL OCCASIONS*, is as close to a concept album as we've seen in a while. The concept is to have a good time. It was definitely a more mellow album than some of the other stuff we've done."

And these days, The Mavericks are taking a more mellow approach to their career as well. As CMA's Vocal Group Of The Year in 1995 and 1996, the band has been going full force trying to fulfill all the demands of its fame. But as Raul Malo and Robert Reynolds told *CLOSE UP*, they, along with band members Nick Kane and Paul Deakin, are taking time off to reassess some of their personal goals and work on independent projects.

There are no tours planned in the next year, and although Raul continues to write songs, other group members haven't discussed any material for their next project.

"There's no intention of getting together to play songs yet, and there's a reason that we're not talking about the songs amongst one another," Robert says. "It's because we really wouldn't be on a good break if we were playing songs, thinking about the record and making calls to studios to set up rehearsals. I think the fact that there really isn't much to say about the direction means that we're doing what we really set out to do, which is take a breather."

As a new father, one of Raul's main priorities is spending time with his children, a 15-month-old son and a three-month-old son. "They're exactly a year apart," Raul says with a laugh. "We're pretty productive around my house."

Aside from spending time with his children, Raul also has several other projects in the works.

"I've got this big band/jazz thing that I like to play locally in Nashville. I'm also gonna work on scoring some films and record a Spanish solo album. My wife wants to open a restaurant, so it's a pretty ambitious year. It's hard sometimes, because the kids take up a lot of time, but at least with most of the stuff I can work out of the house."

Robert also has some interesting projects in the works. He has a cut on an upcoming Cheap Trick album and is mainly focused on songwriting.

"...as close as we've been for seven years, there's still that place where you feel naked." - Robert Reynolds

"I could spend this whole year in just a development period for myself," Robert says. "It would be mostly about songwriting. Unfortunately, I haven't really taken care of that side of things. If you don't take time to develop that sense of comfortable expression on the guitar, it doesn't come out right."

"Raul knows what it's like to successfully write songs, and I've got a

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up close

Tracy Lawrence

NASHVILLE'S
BEST-KEPT
SECRET?



Most people just think of Tracy Lawrence as a Country singer. After all, his four studio albums for Atlantic have been certified platinum (with ALIBIS going double-platinum). He's scored 15 number one records since 1991 and last year was the 10th most programmed artist on U.S. radio across all formats. No doubt about it, the Arkansas native is a singer.

But he's also a songwriter. A record producer. A businessman. A music publisher. In short, an entrepreneur. As such, Tracy Lawrence just might be Country Music's best-kept secret.

"Sometimes I have a tough time trying not to do too much, because I like to be very busy," Tracy says of his hectic pace. "It seems like I get real gung-ho the first part of the year. I want to do all these things, and about the summer, I start getting burned out. I'm trying to learn what my breaking point is at this point. I've got a lot of irons in the fire, and I've had to learn that I can't do them all at once.

"I'm capable of everything but, right now, I couldn't write a song to save my life. I've got too many things I'm trying to work on. I go back in and start working on our Civil War project (a theatrical production for which he's producing a soundtrack), then I start producing Rich McCready, and

of course, we've got all the setup to do for my new album (THE COAST IS CLEAR, released in mid-March), so till early fall I won't even try to write. It's just impossible for me to focus and be creative in that aspect. I've had to learn how to juggle it and know what hat to put on and function with at one particular time. It's a lot to balance, but I guess how it works best for me is I have a

lot of good people around me that pull the slack."

He's appreciative of the team he's assembled, particularly Laney, his brother, and Tina Smith, who takes care of Tracy Lawrence Enterprises. They're just two of the people he depends on for input.

**"Sometimes you can get more
from the school of hard knocks than
you can from an accounting degree."**

"I turn to Rick (Blackburn, president of Atlantic Nashville) sometimes. I trust his judgment a lot. But even Rick doesn't understand the artist perspective all the time. Sometimes he's too caught up in looking at it just from the label standpoint of what is beneficial to the record label. I can talk to a couple of my close lawyer friends that I know, but they're always gonna give me the legal angle on it. I can talk to Laney and Tina at the office. Laney gives me the perspective of what he's learned road managing and booking tours. I have a pastor friend back in Arkansas that I'm very close to who gives me spiritual guidance as well.

"If I have a real serious problem, I'll consult with several people and then I ponder. A lot of times what I miss more that anything is just a couple of days by myself to really think. Sometimes that does me more good than anything else, because a lot of times there's too much coming at me, and I just have to say, 'Everybody has got to stop and leave me alone.' I have to think through things and get my priorities back in line."

Over the past few years, Tracy has taken full control of his career. Unbeknownst to many, he might be

one of the most business-minded artists in the industry. Rick Blackburn has asked each artist on his roster, "What will you do when your recording life is over?" He says Tracy's reply absolutely caught him off-guard: "I want your job."

"Ultimately, I want to run a record company. I'm not ready to do anything like that yet, but 10 years can season somebody a lot. Sometimes you can get more from the school of hard knocks than you can from an accounting degree. I have just as much opportunity as anybody else, depending on how bad I want it. What I have more of a problem with than anything is the political side of the industry. I don't know if I could be as hard-nosed as sometimes you have to be to run a record label."

In the meantime, he's working toward building career longevity.

"There's a lot more to building a long-term image for an artist than just putting out music. Imaging is so important, and just putting an album out does not create an image around an artist. Anything you can do to separate

that artist from the rest of the pack... Encouraging the creative side of that artist. There's a lot of people in this industry that make music that aren't artists. That's not to say that it's right or wrong - everybody has a different goal in their mind of what they want to achieve. It's just that a guy that has a paintbrush and some paint doesn't make an artist or a painter. There's many different facets to it. It comes from age and seasoning and life and evolving as an artist.

"There are a lot of new kids coming out in this industry now that may not be out in a year or so. They might sing great, but you can't take some guy in the studio that doesn't have any idea who he is or where he wants to go or what to sing and just make him sing whatever you want him to sing and expect him to blossom into an artist. An artist comes from an identity, and you can't create an identity."

These days, Tracy's visual identity has undergone some changes. Short hair and a missing mustache have both fans and the industry doing a double-take. In his latest video, "Better Man, Better Off", he even forsakes his trademark cowboy hat for a few scenes.

"Truthfully, it's a marketing tactic. With all the young kids in the industry these days, I feel like shock treatment is good for the public every now and then to make them wake up and go, 'Wow! That's the same guy!?!' I don't want to lose my young fans. This could add five years to the demo that I'm trying to target right now and continue to build that fan base. If I can stay targeting that young demo, they're the people that are going to be my fans for 10, 15, 20 years down the road after they grow up. A lot of those people mature with these young artists. I'm competing against people like Bryan White now, all these younger guys that are coming out. Five or six years ago I was the baby, but I'm not anymore."

From STICKS AND STONES in 1991 to THE COAST IS CLEAR in 1997, Tracy has evolved from merely singer to singer/songwriter/producer. On his latest release, he co-produced six cuts with Flip Anderson (Don Cook produced the other four). In addition, the versatile singer cowrote five songs. Throughout his artistic evolution, his audience has grown.

"With the fan base I have, I can have a platinum record every time because of the groundwork and foundation. If I had a big career record right now, I would be able to maintain and hold that status not just from the fan base but from the seasoning and knowledge that I've learned from the industry. If I had known a few years ago what I know now, I would be twice as far as I am, because I wasn't ready for it when it hit. I worked my tail off, and it felt like the wheels fell off. There's been a lot of ups and downs in the last few years, but I am the kind of person that I want to draw something positive from it. Anything is a learning experience, no matter how difficult it is. I may never have a million dollars in the bank, but I don't care. I'm doing what I love to do. The respect of my peers and in the industry is much more important than a big bank account."

At the rate Tracy's going, it won't be long before his peers think of him as more than just a Country singer. If things work out the way he hopes, he could be the one signing "the next Tracy Lawrence" to a record deal.

-Janet E. Williams

"...a guy that has a paintbrush and some paint doesn't make an artist or a painter."

"Anything is a learning experience, no matter how difficult it is."

CMA TAKES COUNTRY MUSIC TO CAMPUS



Those who doubt Country Music's appeal to young adults would change their minds having seen the enthusiastic crowd of college students who gathered to learn more about bringing Country acts to their campuses. Trisha Yearwood, Marty Stuart and Robert Reynolds and Paul Deakin of The Mavericks recently traveled to the National Association for Campus Activities' annual convention in Philadelphia. The group was part of CMA's educational session, "Promoting Country Music on Campus". Throughout the convention, CMA also had an exhibit booth to show the latest Country videos and distribute product on behalf of CMA-member record labels.

As Rick Murray, CMA's marketing manager, explained to the students, "When you book a Country Music artist on campus that is on a major label, you'll get full support from the industry. That means the record label's publicity and marketing departments will work with your local radio stations, local record retailer and newspaper and local media to help support that day. You'll get the artist's publicist working. You'll get an infrastructure that will supplement what you're doing on campus that will ensure that people will show up to your event. When you're thinking about spending \$3,000 to \$5,000, think, 'I can get a Nashville act for that amount of money and the support that goes with them.'"

About 200 students attended the session, querying the artists on a variety of topics.

If a person is interested in the music business, how can they get started?

TRISHA YEARWOOD: Learn as much about what you want to do as possible. I'm an artist and a creative person, but I'm also a business person. I wanted to be as informed as I could about the business that I wanted to be in. A lot of times people think, "Yeah, you got a college degree, but they didn't ask you to show your diploma when you got your record deal," which is true. But the more you can know, the better...

There is a value in what you're doing now, too. You never know what is going to come out of that. There were seminars I took at Belmont College where I had to stand up in front of a class and sing, and I was critiqued for singing, which I got no college credit for. And I was thinking,

"Why am I in here?" I met a songwriter who hired me to come and sing a demo, and it was the first thing I did, so then I had something on tape. I didn't get paid for it, but it got me in the door. I didn't realize that little tape was going to lead to this, but in a roundabout way, it did. Anything you can do is going to help you.

How has Country Music changed?

MARTY STUART: I think the biggest change in Country Music is the mainstream acceptance. Ten years ago, it was very unpopular. If you admitted that you liked Country Music, you probably were a total outcast. When I was a kid, my hero was Johnny Cash and he still is, so it was really unpopular to admit that. But I think it's OK to go along the schoolyard next to someone who likes Marilyn Manson and say, "Well, that last George Strait record didn't suck either." Mainstream acceptance is finally what's happened. It's the subtotal of an American art form that's tried and true and valid - that finally has a real 'hip' factor, thanks to you guys.

**"You're taste-makers...just go check with Jay Leno or David Letterman."
- Marty Stuart**

We're small - less than 1,000 students at our school - and we have a budget \$50,000 that has to last all year long. How do we bring you to our campus?

MARTY STUART: The reality of real life touring in Country Music has grown into an arena status. We all got caught up in this thing that you have to have gobs of tractor trailer trucks filled up with lights and things that explode and catch fire - all those kinds of things - production. You get to a point where you're chasing just to keep up. Tractor trailer trucks don't draw the people. The music draws people. It's very refreshing sometimes to be able to strip back - be able to take our meat-and-potato dates that you actually go out and make big money on - but also understanding where you're coming from. You have a budget to work with. As long as we have great sound and a decent light show and a crowd, we're gonna have a show and treat it like it's the Astrodome. That's what it's all about. A lot of acts are in a position to tilt their budgets to work with you instead of just hitting you with the full thing.

We're a small school with a venue for maybe 1,000 people. Is that too small?

ALL: No, that's a great audience.

PAUL DEAKIN: In those venues, you can connect a little bit more, so there's definitely an advantage to that.

ROBERT REYNOLDS: The fees we're paid are kind of like airline tickets. If you were to poll everybody on an airplane, you'd see that everybody paid a different price. And it is like that in this business - there isn't a set fee. Backing up what Marty said, if you're sharp at booking these dates by working with the routing of an artist, you can get somebody at a price that works for you because you happen to fall between a couple of major points in their travel. Sometimes playing the market becomes more important than what you make there because you wanna get established. There's a way to be competitive on your end and on our end so it makes good sense for us to work together.

TRISHA YEARWOOD: You have to work with booking agents too, because the artist has to let the booking agent know if this is an interest. There may be some artists who aren't interested, if they're just interested in what the money is. But if you take it on a day-per-day basis and you tell your booking agent, "Hey, I know you won't take anything under this amount, but I wanna do this"...It's a cooperative effort.

When someone wants to book you, do you hear about all those offers, no matter what the cost is?

MARTY STUART: Any artist that really pays attention knows his or her business. I think everybody on this panel is in control of their careers. And when the final decision comes down, all of us have great advisors to suggest that we do or don't do things. We've been around long enough to know what works and what doesn't work for us.

In New Jersey, we lost our Country radio station. What kind of position does that leave us in now that we can't turn to a radio station as far as promotions?

MARTY STUART: That's a great question. There are other ways. We've all had our share of hit records, and we've also had our share of hit records that flopped at

radio too. Any artist that depends on one particular medium for success is doomed whether it be video or radio or whatever. I think that's where you get creative, that's where you get smart and outsmart the posse whether it is something with a local record store or a college radio station. Combine efforts there; there's ways around it.

How common is it for people to come to schools to lecture?

TRISHA YEARWOOD: (Trisha visits campuses as part of her sponsorship deal with Discover Card.) I try to go to schools that have music business programs or at least schools that are interested in the music industry, so that people will show up for the seminars. Basically it's an open forum where you can ask anything from how much does it cost to go on the road to what was it like to sing with Don Henley. When I go and speak to these schools, it's so refreshing to me because I've been out of college for 10 years, but I'm not that old yet so it's fun for me to go back. I find out how much you guys really know - a lot more than I did at that stage in the game, which is really good.

MARTY STUART: I don't think a lot of people have ever been asked, because my God we've got a lot of experts around here...Country Music is a history, it is a

course within itself. If there is an opportunity to speak at a campus during the afternoon, I think that's a wonderful thought to be included into the realm of the concert that evening. There's a lot of different things that I'm sure the CMA and the Country Music Hall of Fame could put together in a video or audio presentation. There's so much beyond concerts that could be done regarding Country Music on campus. One of the things that I love most about campus activity is that you guys do know that you are in the position - you're taste-makers. You really are, just go check with Jay Leno or David Letterman and a lot of mainstream people out there in the big world now. The training ground was college, and it was somebody that took a shot on some underdogs. You guys aren't afraid to fly with underdogs, and to me that's the charm of campus activity.

-Shannon Heim

"Learn as much about what you want to do as possible." - Trisha Yearwood

"There's a way to be competitive on your end and on our end so it makes good sense for us to work together." - Robert Reynolds

In the past year, LeAnn Rimes has become a household name. She's sold close to four million albums in the U.S. alone, appeared on countless national tv shows, won two Grammy Awards, debuted at the top of the pop album chart, has her own special coming up on the Disney Channel and has just signed a book deal - all at the ripe old age of 14. The media favorite is happy to live her life in the spotlight - as long as that spotlight is focused on her because folks like her music.

"It is a little bit frustrating for people that always concentrate on my age when it comes to my music. I want them to think of me as an artist and not as, 'Oh, she's 14. She's so cute.' Just listen to my music, judge me as an artist. I have to concentrate on making the music and doing the best show I can, just because they're gonna judge me more. It's gonna put a little more pressure on me, but that's good pressure"

For all intent and purposes, LeAnn is living an adult's life. She's the cornerstone of a thriving entertainment corporation, having as much input in her career decisions as Reba McEntire has in hers.

"I'm very involved in the business part of it. I'm making decisions right now that are going to affect me forever. I'm starting now so that when I am old enough and everybody's wanting to slow down, I'm still going. I want to be able to not have to think about it and learn it then. I want to be able to know it.

"Probably the closest person I have to my age is 23. I've grown up in an adult world all my life and had to grow up fast. I'm in a business - I have to handle myself in that way. I get to stay out late and do basically whatever I want to. I have a lot of freedom with my parents. I really have no desire to do the things that I'm not supposed to do. Basically, I'm content with the life that I lead. But it's kinda frustrating - I can't even drive yet. I wanna go here and I wanna go there, and I have to find someone to take me everywhere. In August, I'm gettin' my permit so it's like, I'm gonna be drivin'!"

That's a moment that might be as big as winning Best New Artist at the Grammys.

"Yeah, right! I'm lookin' forward to that Lexus, ya know. I can't wait."



With so many accomplishments to her credit already, many wonder what lies ahead for LeAnn.

"I'm sure there's ups and downs in everyone's career, but I'm gonna try to do all I can do. You've just gotta go with your gut instinct. I wanna try to make the best music I can for everybody, and hopefully everybody will agree with what I do. I can't please everyone, but I'm gonna try my best.

"If I'm happy with it, I think it shows. If I'm not, it's definitely gonna show. Some people aren't going to agree

I'm making decisions right now that are going to affect me forever.

with some of the music I put out or some of the decisions that I make, but I've gotta accept that. If you try to please everyone, I don't think you're gonna get anywhere. I'm just tryin' to do what I love."

Luckily, LeAnn's parents, Wilbur and Belinda, have always supported her dreams of stardom.

"I told them at age 5 this is what I wanted to do. Nobody ever pushed me into this. Right now, things have happened so fast, I'm trying to slow myself down a little bit because it's just going crazy. I don't think I even had a week off since the first of June of last year.

They've never ever tried to slow me down at it. They've always been behind me and very supportive, so I'm very lucky."

LeAnn admits to being a perfectionist.

"If I had to compare myself with anybody on that level, it would probably be Barbra Streisand. If it doesn't sound good, like if I'm on stage and I know that I'm sick and I don't sound good, I don't wanna go out there and do it. I don't want someone to come to my concert and say that's *not* one of the best things they've ever seen. I don't want someone to listen to an album and say, 'It's okay - not great.' It's my goal to have people thinking, 'She keeps that album sounding great. Every time we see her, she sounds great.' It's one of those things that I have to have just for personal achievement."

She aspires to make music which defies definition.

"Whether I'm doing trendy music or classic music or pop Country, whatever it is, I just wanna do the music that I like. If it happens to be different from everything that's out there, if it's something that's me, then I'm gonna do it. I guess I just wanna do LeAnn music."

-Janet E. Williams



AND THE WINNER IS... CMA AWARDS VOTING PROCEDURE

Although the 31st Annual CMA Awards are still several months away - scheduled to take place on Wednesday, September 24 - questions about the voting procedures abound. The most frequently asked: "How are the winners chosen?"

CMA Award winners are selected by the combined votes of approximately 7,000 individual members of CMA. Since only CMA members vote for the prestigious honors, it is important to contact CMA's membership department at (615) 244-2840 if you have any questions about the status of your individual membership.

The eligibility period for all 12 award categories runs from June 1, 1996 through May 31, 1997. The first (nominating) ballot will be mailed to all CMA individual members on May 19. Each member may write in one nominee per category on the first ballot.

After the results from the first ballot are tabulated, any act, record or song receiving 10 or more nominations will appear on the second ballot, which will be mailed on July 2.

Upon receiving the second ballot, members vote for their top five choices in each category. After these results are tabulated, the five receiving the most votes in each category will be announced at a press conference on August 5 and will appear on the final ballot, which will be mailed on August 19. On this final ballot, members vote for one nominee in each category.

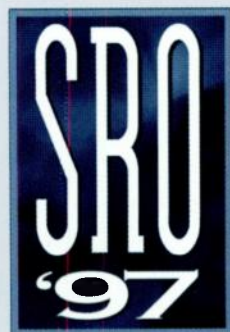
Winners will be announced during the live broadcast of "The 31st Annual CMA Awards" on Wednesday, September 24. The gala telecast will begin on CBS-TV at 8 p.m. EDT.

The entire balloting process is conducted and certified by the international accounting firm of Deloitte & Touche.

Staff members of CMA do not vote for the awards, nor do they handle or tabulate any of the three ballots.

Following is the 1997 CMA Awards schedule:

May 19	First ballot mailed to all CMA members in good standing
June 16	Deadline to return first ballot to Deloitte & Touche
July 2	Second ballot mailed to all CMA members in good standing
July 31	Deadline to return second ballot to Deloitte & Touche
August 5	CMA Awards finalists announced at press conference
August 19	Final ballot mailed to all CMA members in good standing
September 17	Deadline to return final ballot to Deloitte & Touche
September 24	Winners announced on live CMA Awards telecast, CBS-TV, 8 p.m. EDT



REMINDER: SRO SET FOR SEPTEMBER 29 - OCTOBER 1

Don't forget: SRO '97 takes place Monday, September 29 - Wednesday, October 1 at the Nashville Convention Center. The annual event, which traditionally began the day after the CMA Awards, will now take place the following week.

"We feel that moving SRO to the week following the CMA Awards is a positive decision," said CMA Executive Director Ed Benson. "CMA hopes to attract more artists and promoters by making it easier for them to participate in a Monday through Wednesday timeslot. Thursday, Friday and Saturday are the busiest touring days in the week. We also believe our industry associates will appreciate a break from the hustle of CMA Awards week activities."

Now celebrating its 19th anniversary, SRO is an all-encompassing music industry conference designed for professionals in the live entertainment and touring business. As one of the most respected and diverse conferences in the Country Music industry, SRO provides a pro-active learning environment which addresses the current industry status and the direction it's headed. Industry members are given the opportunity to share and explore their views on the trends, issues, opportunities and challenges facing Country Music and encouraged to strengthen and improve the profitability of Country Music.

1997

c m a

C o u n t r y

M u s i c

R a d i o

D i r e c t o r y

Now Available

Report shows Country radio stations out number other formats

CMA's annual Country Music Radio Directory is now available to CMA members as well as to the general public. The volume was compiled for the fifth year in partnership with M Street Journal, the highly respected organization which tracks the formats of all radio stations. The publication provides the most comprehensive list of stations broadcasting Country Music in the U.S., Canada and around the world.

"Radio is the backbone of the industry because it connects the creators to the consumers," said Ed Benson, CMA executive director. "In continuing our partnership with M Street Journal, CMA has taken every possible measure to assure that the annual CMA Country Music Radio Directory is the most accurate, informative source of its kind concentrating on Country radio, America's most listened-to format."

There are 2,285 full-time Country radio stations in the U.S. In addition, 328 more stations play Country Music along with programming of sports and talk. Country radio has more stations than the next biggest format News/Talk (1,272 stations).

The 1997 CMA Country Music Radio Directory is available to CMA members for \$15. Non-members may obtain the directory for \$65. To order copies, contact the CMA membership department at (615) 244-2840. All organizational members have received complimentary copies per their membership level.

In conjunction with the CMA Country Music Radio Directory, M Street Journal also provides mailing labels which can be customized by state, region, market, reporting stations and many other configurations. For information on mailing labels, see page 11.

Order Form

MAIL CMA'S 1997 COUNTRY RADIO DIRECTORY TO: (PLEASE PRINT)

NAME _____ PHONE () _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CMA Member Price: \$15 / Non-Member Price: \$65

CMA Membership Number _____ (required for member price)

Please send _____ copies. Total payment due _____ Check or money order enclosed

You may charge your payment to : Visa Mastercard American Express Card No.

Expiration date _____ Signature _____

(Required for charge authorization)

All orders must be prepaid. Price includes postage & handling.

Send order form to: CMA Country Music Radio Directory

One Music Circle South, Nashville, Tennessee 37203

THE MAVERICKS

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taste of it, and it feels good. He's certainly encouraged me. I played him some stuff, and as close as we've been for seven years, there's still that place where you feel naked."

Besides songwriting, Robert also hopes to spend time with wife Trisha Yearwood.

"More often than not, she's traveling as part of her own career when I get home," Robert says. "So sometimes I add to my travel days by jumping on a plane to go see her. This year, I'm going to go on the road with her some. But I'll be selective on that."

As for band members Nick Kane and Paul Deakin, Robert reports both are pursuing individual projects during this break.

**"The concept is to have a good time."
- Raul Malo**

"Paul has become a pretty popular drummer for a lot of the recording sessions in town. He's been working with Steve Earle, Lucinda Williams and Ray Kennedy on various projects, so I think he's gonna stay busy. Nick has also been working with some other artists. He just played South By Southwest with Jim Lauderdale and Sara Evans, who's a new artist on RCA."

All in all, Robert and Raul agree that the time off for the band will be very beneficial to them creatively, and they think other acts would be wise to do the same.

"People need to learn to pace themselves a bit," Raul says. "Before we got a record deal, we'd go see Country Music shows, and the act would look miserable and sound like crap. But they were some of our favorites and truly great artists. Then we realized after being in the business ourselves what it is. If you're doing 250 shows a year, you don't have the energy for a really good show. You're just kind of running on air."

"I think Country Music could learn some things," Robert says. "We could learn some things about the way artists run so aggressively in their career and then wonder why people go, 'Well, the third record wasn't as good as the first.' Well, you didn't give them *time* to make a third record that was as good. I think Country Music needs to relax a little bit."

-Mandy Wilson

1997 Country Music Radio Station Mailing Label Service

CMA, in partnership with M Street Journal, provides the most comprehensive list of radio stations broadcasting Country Music in the U.S. and Canada.

Label Service features:

The data for these labels comes from the M Street Database, considered to be the radio industry's standard for accurate station data. Over 500 changes per week are posted to the database, marking it the choice of hundreds of record companies, managers, radio network and syndicators.

You can customize your list to be sent to any combination of states, regions, markets, reporting stations or station types. Labels are high quality pressure-sensitive (self-sticking) type or cheshire type printed on continuous form backing. Mailing lists can also be ordered on disk.

Label format includes:

1. Station call letters
2. Choice of station manager, program director or sales manager's name on label or a simple title.
3. Complete station mailing address.

Lists can be based on any number of criteria, including:

- geography (state, city or region, both U.S. and Canada)
- Reporting Stations (BILLBOARD, GAVIN, R&R, all)
- Format (Full-time Country, Satellite Country, etc.)
- Station Band (AM, FM or both)
- Market Size (Arbitron markets, M Street markets, unmeasured)

Labels can be used for one mailing and cannot be copied, sold, re-sold or re-distributed.

CMA members may order as many sets of labels as they want, in as many categories as they like. Customized reports in different categories are also available for reference and office use and may be ordered along with the labels. As an added feature, reports can include fax numbers, phone numbers, station owners, markets served and other valuable information.

For complete rate information, contact:

CMA Radio Lists
c/o M Street Corp.
P.O. Box 1579
Madison, TN 37116
(800) 248-4242
(615) 865-1525

CRS DIARY - A GOOD TIRED

Ever wonder what it's like to be go to the annual Country Radio Seminar? CLOSE UP was fortunate to shadow two CRS veterans at this year's event.

"The Diary of A Young CRS Attendee"

Donna Dunkel, known to radio listeners as Polly Wogg, has been coming to the Country Radio Seminar for five years. In addition to her on-air responsibilities, she is also program director for WFGY, the 30,000-watt station in Altoona, Pennsylvania, which has ranked number one in the market since switching to Country in 1991.

Donna attended CRS solo so she could dedicate her time solely to learn about the state of the industry and what other radio stations are facing.

Tuesday, March 4

Donna eagerly arrives at the Opryland Hotel to a pleasant surprise. Her room is not only in the newly added Delta Gardens, but right around the corner from all the meeting space. What a stroke of luck!

"Opryland is a great place because it is all under one roof. I think that it is so intense, that people don't see any of Nashville," she says.

Wednesday, March 5

Donna girds for a day of waiting...first the registration line, then on to the lines of the Artist Radio Taping Session.

"Everybody makes every attempt to make the artist taping session as smooth as possible. The problem is the artists and the labels want to be nice to the radio people doing liners, that they max out their timers. Some may not know that that timer is the maximum amount of time, so people tend to chat. I did get Mila Mason, Big House, Sara Evans, MC Potts and Sons Of The Desert."

After catching some of the Super Faces Dinner & Performance with Patty Loveless and Bryan White, Donna continued her day in the infamous hospitality suites.

"The suites are fun to go to until they get really crowded. You get to see some of the new talent perform in an intimate setting. I saw Arista's new act Sherrie Austin. She was wonderful, as were John and Audrey Wiggins in the Mercury suite."

Thursday, March 6

It's CRS' first full day of panels, and Donna has quite a lot to choose from.

"I come back to CRS each year to attend the panels. They made some great additions this year with more technology-oriented sessions. Our station did not jump on the bandwagon and get on the Internet. With some servers having problems, we opted to wait a while."

Donna opts to check out the *Radio Vision* panel.

"Most of the panelists were group owners or general managers. I enjoyed that they explained the acquisitions from both sides. How to be successful and still acquire all these stations. What you should do if your station is being bought by a company who already owns other stations. This panel went well with The 'New Telecom World: How to Survive and Prosper' panel in the afternoon."

**"I worry about the direction that Country takes sometimes."
-Donna Dunkel**

Donna soon realizes she'll need to re-charge if she's to continue this hectic pace. It's back to the room for a quick nap. Refreshed, Donna heads to a dinner hosted by Arista/Career.

"Both BlackHawk and Lee Roy Parnell were wonderful. They played acoustically and also played cuts from their new projects. This gives you a chance to really see how entertaining they can be."

No suites for Donna, as she makes it an early night.

Friday, March 7

Even though she skipped the suites, Donna may not have gotten enough r&r (rest and relaxation) last night, so she rises for some more at the R&R (RADIO & RECORDS) breakfast. She samples the *Live Focus Group* then heads to *Changing Careers: Moving Up, Over, or Out*.

"The Changing Careers panel talked about if you are employed with a company that owns several stations, how you can move up or switch positions within that company. They offered advice on how you make yourself visible for new positions and changing jobs completely."

On to *The Future of Country Music* with Mary Chapin Carpenter as one of the panelists.

Apparently the Columbia singer/songwriter was the major draw. According to Donna, a lot of people left after Chapin spoke. Next on Donna's agenda - a Rising Tide dinner with the Buffalo Club and Kris Tyler. Donna sums up the evening with, "Kris Tyler was just awesome!"

Saturday, March 8

Donna, being the "effective" person she is, finds herself engrossed in the *Covey Leadership Seminar: First Things First*.

"I got the most out of this panel than any other during the entire seminar. They passed out an organizer to guide you through and really made the whole trip worthwhile."

Peeking in on CMA's Acoustic Café, Donna finds the lineup exciting. Later that night, the New Faces Banquet and Show brings Donna's whirlwind, panel-attending week to an end.

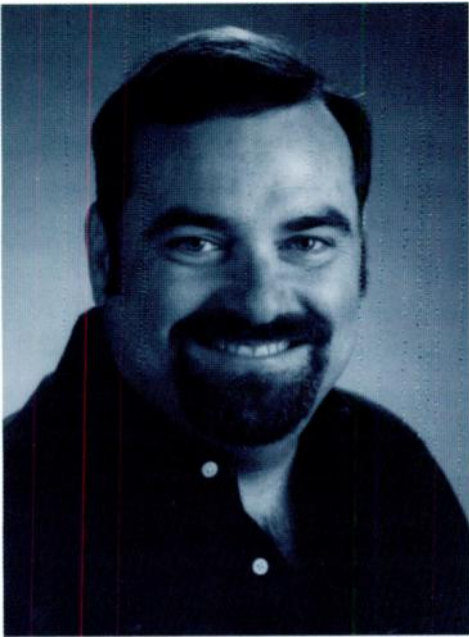
"The New Faces show had a strong lineup and moved along very quickly. Trace Adkins did a great job, as did David Kersh. And you can hardly not say that LeAnn, Deana and Mila were fantastic."

After soaking up a lot of information and talent over the past few days, the state of Country Music and radio are at the forefront. Donna offers her perspective.

"I think album sales within the whole industry are down. I don't think you can point the finger at Country. Programmers share the concern that radio does not have the 18-49 age group that they did when Country had its big boom. I am not a consultant who follows trends, if that is a trend. I worry about the direction that Country takes sometimes. I realize the labels are trying to test the waters to find new directions, but I like the more traditional sounding stuff. Of course I like to play what my audience likes to hear!"

Donna is ready to go home. After crossing the miles from panels to panels to suites to dinners, Donna may have Hank Snow's song in mind as she flies out of Nashville..."I've been everywhere man, I've been everywhere man...I've traveled and I've done my share man...I've been everywhere."

-Lyn Aurelius



CRS In The Shoes Of Dene Hallam

VICE PRESIDENT OF PROGRAMMING,
KKBQ-FM, HOUSTON

Wednesday, March 5

6:30 a.m. Dene calls the station, monitors KKBQ and its competitors on "listen line".

11a.m. - 12:30 p.m. *Artist Taping Session #1*

"It's nice to talk to the record folks and the managers that I haven't seen in a while. Not only is it a great format from the standpoint of artists and listeners, it is a great format for the people in the industry. Most of these folks are working hard to try to get their artists played. I can't play everything, but I feel I owe them the respect of talking to them."

12:30 - 5 p.m. Private lunch with Alabama to listen to their new album

Dene meets with Tim Clawson (Chancellor Media), Joel Raab (consultant), Jeff Garrison (KMLE/Phoenix) and Thompson Creative to discuss jingles for KMLE, a station he consults.

"I think that no matter what it says in the program for CRS, part of the seminar is that a lot of other business is getting done that is not exactly the panels."

Dene drops by Chancellor's Country Suite. Then it's back to the ARTS session to check with assistant PD, John Trepane, who's waiting to get liners from Garth.

7 - 10 p.m. *Artist/Attendee Welcome Reception and Super Faces Dinner and Performance*

Dene makes it a point to check in with daughters, Samantha and Elizabeth, to tell them about his day.

10 p.m. - 1 a.m. *Nikki Nelson/Columbia Casino Night suite*

Tammy Graham/Career Records suite

Mercury Nashville suite/Terri Clark, Toby Keith, Mark Wills and John & Audrey Wiggins

Atlantic Records suite/John Michael Montgomery and Tracy Lawrence

1 - 2:30 a.m. Dene relaxes in the hallway outside WSM-AM studios with Joey Lee (Buddy Lee Attractions), Daryl Singletary (Giant), Jeff Moore (Curb) and songwriter Randy Boudreux. Moore - a certified chiropractor as well as a recording artist - treats the group to a chiropractic "fix".

**"We can't just forget about the station when we come here."
-Dene Hallam**

"At 1:30 in the morning, Jeff had me on my back on the floor straightening me out, putting my arms around me and cracking my back."

Thursday, March 6

9 a.m. Dene joins old friend Victoria Shaw and her husband, manager Bob Locknar for breakfast. He'll miss the keynote speech but has a contingency plan.

"I will be getting a tape of the Lou Holtz opening session, which you sometimes have to do because you can't be at two places at the same time. That's the only way I can stretch the seminar."

10:30 a.m. - Noon. *Radio Visionary Panel*

Noon - 2 p.m. *CMA's America's Sold On Country luncheon & Decca Records luncheon* - It's tough to be in two places at once. Dene wants to support CMA's private luncheon, but he also wants to see Lee Ann Womack. Thankfully, he gets to the Decca luncheon just as she goes on.

2:30 p.m. Up to the room to check in with the station and return calls.

"You still have a radio station that is on 24 hours a day. There are decisions that have to be made. We can't just forget about the station when we come here."

4 - 5:30 p.m. *The Demo to the Master: How a Hit Single Is Made*

6 - 11 p.m. After a quick stop on Alabama's bus to get liners, Dene heads over to the RCA Label Group dinner on the General Jackson with Sara Evans, Ray Vega, Lonestar, Clint Black, Alabama and Mindy McCready.

"At my table, along with my colleagues, were Eddy Arnold and Kenny Chesney. When I was working in New York, I took my Dad to see Eddy. I had the opportunity to take him backstage, and Eddy Arnold treated him like the most special person in the world. My dad died suddenly after that, so it is always emotional to see Eddy Arnold because I miss my dad so much."

12:30 - 5:30 a.m. Schmoozing with old acquaintances in the hospitality suites and Pickin' Parlor.

Friday, March 7

7:45 a.m. There's no rest for the weary at CRS. Just two hours after wrapping up Thursday's activities, Dene kicks off his Friday with breakfast with Erica Farber and Lon Helton of R&R.

9 a.m. - Noon After checking out the CRS Exhibit Hall, Dene heads to his room to take care of business with "Mother Ship" KKBQ.

Noon - 2 p.m. *ASCAP lunch* with Kentucky HeadHunters

Live Focus Group "What Listeners Really Think About Country Radio!"

Pre-panel preparation meeting

Arbitron Program Director focus group

Recharge time! Dene calls daughters Samantha and Elizabeth.

2:30 - 4 p.m. Panelist on *Programmer's Winners Circle*

7 p.m. Dinner at Valentino's

"I had a beautiful dinner. There wasn't one note of Country Music. I love Country Music, and I love live performances, but one of my criticisms of the seminar is you get over-exposed and drunk on too much Country Music or any kind of music."

9 p.m. - 4:30 a.m. *Columbia Acoustic suite/Deryl Dodd*

continued on page 27...

AMERICA'S SOLD ON COUNTRY

"AMERICA'S SOLD ON COUNTRY" TOUR HITS NEW YORK AND CHICAGO

CMA Brings Information And Entertainment
To Key Advertising Hubs

As part of its ongoing corporate marketing initiative, CMA will present "America's Sold On Country" in New York at The Plaza Hotel on April 2 and in Chicago at the Marriott/Downtown on April 17. The unique half-day seminar combines information and entertainment to introduce ad agency personnel, corporate marketers and those involved with sales promotions on why Country Music works for marketers and how to effectively use it in an integrated marketing campaign. Along with CMA, primary sponsors for "America's Sold On Country" include Interep and Adweek Magazines. Secondary sponsors include CMT/TNN, COUNTRY AMERICA and COUNTRY WEEKLY.

Craig Reiss, vice president/editor-in-chief for Adweek Magazines, will deliver the keynote address for both dates. Bob Lobdell of the Cold Spring Harbor Group is scheduled to do a presentation on the Country Music audience. Nikol Osborn, Event Marketing Manager of Kraft General Foods, will present a case study of Kraft in Chicago, and Warner/Avalon CEO Marc Oswald will present a case study of Fruit of The Loom at the New York event.

Proving that the music speaks best for itself, several top artists will provide entertainment during the event. Capitol Nashville recording artist John Berry will perform in New York. Also in New York, Suzy Bogguss and Matraca Berg are scheduled to perform together as part of CMA's Acoustic Café. BNA recording artist Mindy McCready is slated to perform in Chicago. Bogguss and Berg will reunite in Chicago as part of CMA's Acoustic Café, along with Jim Lauderdale and The Mavericks' Raul Malo.

CMA has targeted a list of 200-300 potential registrants for each event. In addition to the information presented during "America's Sold On Country", attendees will receive a workbook which includes music industry contacts and other useful information.



john
berry



matraca
berg



jim
lauderdale



suzy
bogguss



mindy
mccready



raul malo
of the Mavericks

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Jeff Green, senior director of international and new business development

INTERNATIONAL:

Katie Dean, international coordinator; Nadine Walker, international assistant; Bobbi Boyce, European operations manager



As this issue of **CLOSE UP** went to press, final preparations were at hand for **MINT: Music Industry & New Technologies**. We'll give you a complete update in the May issue, but here's a capsule look at some of the action at this new conference:

- Noted technological thinkers including Chris Tobey, Warner Music Group; two-time Grammy winner George Massenburg; Jerry Shereshevsky of Yoyodyne Entertainment and others delve into issues concerning bandwidth, selling music and multimedia on the Internet and more.
- Demonstrations of exciting technological advances including Digital Music Video Editing, Sony Digital Betacam, Web Construction Software and The Connected PC. Presenters include representatives from Adobe Systems, Apple Computer, Electric Picture Co./Sony, Intel, Lighthouse Publishing and others.
- BellSouth Business Systems demonstrates video conferencing as songwriters collaborate electronically to compose songs.

Terms to help get you caught up **IN THE WEB**

BUG A problem or incompatibility in hardware or software.

CHAT Two or more users communicating in conversation through their computers. As one person enters text, it appears on the other person's screen almost instantly.

COOKIES Small pieces of personal information sent to your browser when you access a site. They are also a way of tracking which Web pages you visit. This info is used to facilitate session-to-session connections to streamline and personalize your WWW surfing experience.

FAQ Frequently Asked Question: Many Usenet groups and bulletin board systems maintain a file of questions to avoid repeating answers which waste time and space.

FIREWALL Software or hardware that limits certain kinds of access to a computer from a network or other outside source. Firewalls are commonly used to thwart would-be hackers from infiltrating computer systems.

FLAME An angry and often witty response to someone's post (sometimes personal) "Perhaps if you had a brain you would know that..."; Any type of junk mail you send companies because they're posted on a newsgroup.

HOME PAGE The first screen or "jumping off point" for a web site. Often used interchangeably with "web site" to

mean the entire location.

ISDN **I**ntegrated **S**ervices **D**igital **N**etwork: A set of international standards that guide the establishment of networks in which different types of data, including voice, information, and video, are sent over telephone wires.

LURKING Reading online messages or chat room conversations without taking part in the discussion. Users are encouraged to lurk in newsgroups or chat rooms until they have some idea what the discussion is about and the style is like.

NET POTATO Similar to a couch potato. Someone who spends a great deal of time surfing the net. You might even know one.

NEWBIE A new participant of a particular newsgroup or the Internet as a whole. "Listen you newbie, read the FAQ before you post..."

SNAIL MAIL Reference to the relative speed of postal mail.

SURFING THE NET The action of traveling the World Wide Web for one's own self-interest.

TECHIE Someone who knows about and is interested in the technical aspect of the Internet.

CHAT SHORT HAND

LOL Laughing Out Loud

ROFL Rolling On The Floor
Laughing

AFK Away From Keyboard

BAK Back At Keyboard

BRB Be Right Back

TTFN Ta-Ta For Now

WB Welcome Back

GMTA Great Minds Think Alike

BTW By The Way

IMHO In My Humble Opinion

WTG Way To Go



awards

Rick Trevino accepted the *Nova Award* from the American Society of Young Musicians during this year's annual gala award ceremony on February 18 in Los Angeles. The award was received in conjunction with his second consecutive number one single, "Running Out of Reasons to Run", topping the charts.



media

Larry Gatlin hosts "Yesterday And Today", a weekly, one-hour series on TNN: The Nashville Network, which debuted on April 1. Each program will address a single topic and feature guests including Marty Stuart, Dwight Yoakam, Mickey Gilley, Porter Wagoner, Bryan White, Neal McCoy, Rhett Akins and more.



new companies

Artist Development Network (ADN) has been opened in Nashville with new president Cathy Lemmon. The company will provide affordable master quality demos, image consulting, photos, videos, press kits, publishing and showcases for artists and songwriters, with the goal of preparing them for major label presentation. The company can be reached at (615) 883-0960/(615) 883-8955; fax (615) 885-0260; P.O. Box 271087, Nashville, TN 37227-1087.

Peter Janett and Donna Tighe have announced the formation of *Tour Merchandise*, an Internet marketing company. The firm specializes in the sale of officially licensed artist tour merchandise, both outdated over-stock and current merchandise, via the Internet. They can be reached by phone or fax at (615) 354-0635, by mail at 2020 Erin Lane, Nashville, TN 37221 or visit the company's web site at <http://www.tourmerchandise.com>.

San Antonio-based company, *Bill Green Music*, announces its expansion to Nashville. The company can be reached at 1110 17th Avenue South #3, Nashville, TN 37212; (615) 321-4688; fax (615) 321-4873.

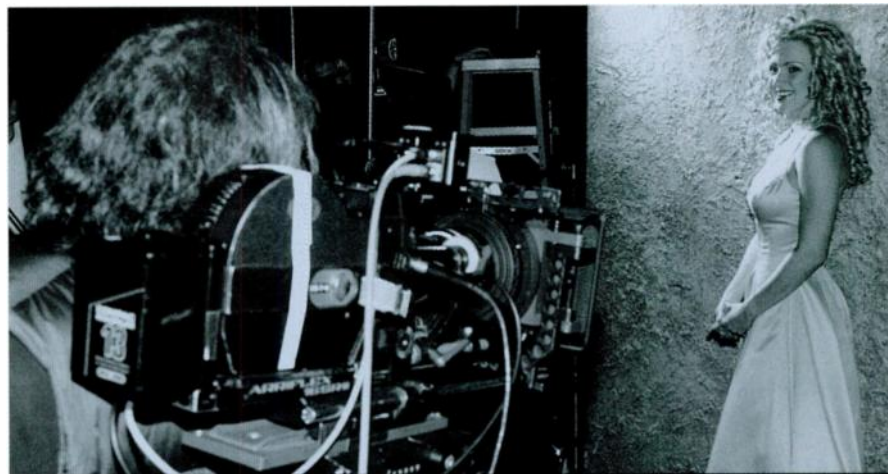


newsline

Fruit of the Loom announces the addition of MCG/Curb's LeAnn Rimes to its artist roster for CountryFest '97, the largest single-day, ticketed event in music history. The concert, set for Texas Motor Speedway in Fort Worth on June 14, also features Vince Gill, Wynonna, Randy Travis, Bryan White as well as Country Comfort Tour artists Hank Williams Jr., Travis Tritt and

singer Chrislynn Lee, keyboardist John Deaderick and guitarist Charlie White. The group is working on an album for Intersound Entertainment.

L.D.J., Incorporated has purchased the former Civil War Museum in Branson, MO and is converting it to the *Positive Country Theater*. Scheduled to open May 1, the theater plans to feature daily shows (*The Positive Country Show* and *Country Express*)



Mila Mason strikes a pose under the scrutiny of the camera's eye while filming her current Atlantic video, "Dark Horse". Jim Shea directed the clip.

The Charlie Daniels Band. Tickets are available through mail-in order forms at participating retailers including Blockbuster music and video and select Country magazines. Concert goers can also obtain tickets through Ticketmaster in the Fort Worth/Dallas area at 647-5700 and out-of-state at (214)373-8000. Additional information can be found on the Fruit of the Loom website at <http://www.countrycomfort.com>.

For the first time in the 164-year history of The Martin Guitar Company, two special CEO's Choice Limited Edition guitars will be offered for sale for one year only. Martin Guitar dealers will begin to take orders for the CEO-1 and the CEO-1R immediately and will continue to do so through 1997. For information, contact Ronnie Lippin at the Lippin Group (213) 965-1990 or <http://www.mguitar.com>.

Highway 101 has revealed a new lineup. Original band members Curtis Stone and Cactus Moser are now joined by lead

and special Sunday programs (*Branson Gospel Hour*). For more information call (417) 334-7272 or fax (417) 334-1861. They are located at 3069 Shepherd of the Hills Expressway, Branson, MO or P.O. Box 6700, Branson, MO 65615.

The Nashville Songwriters Association International (NSAI) presented a "Nashville Songwriters Showcase" to an international audience at the 31st Annual Midem '97 Festival, held in Cannes, France. Performances by Nashville's Mark D. Sanders, Bob DiPiero, Angela Kaset and Paul Craft were part of the five-day festival. Altogether more than 150 bands from 27 different countries performed for more than 37,000 fans during this year's event.

Hit songwriters Bill Anderson, Mark Collie, Doug Johnson and Mac McAnally will appear at The Buckboard in Smyrna, GA on Saturday, April 12 as featured panelists for The Nashville Hit Songwriter Seminar & Guitar Pull. The goal of the

NHS Seminar & Guitar Pull is to bring a taste of Music Row's creative community to other parts of the country. For more information or to register for the seminar, contact: The Nashville Hit Songwriter Seminar & Guitar Pull, P.O. Box 128512, Nashville, TN 37212; (615) 298-1684.

First American Corporation's music industry division has opened the doors of its new office on Music Row. In 1983 the company began its second century of service in Nashville by opening an office on Music Row but began operating out of the company's Hillsboro office in 1989. Due to a tremendous growth in the financial needs of music industry clients, First American has moved "back to the Row". The new location is 33 Music Square West; (615) 748-2078; h\fanb\media33music.rel.

Chrysalis Music Group has relocated to 1204 16th Avenue South, Nashville, TN 37212. The staff and writers can be reached at (615) 327-4797; fax (615) 327-1903.

Borman Entertainment Nashville has moved to 1208 17th Avenue South, Nashville, TN 37212. Phone and fax numbers will remain the same: phone (615) 320-3000; fax (615) 320-3001; E-mail: bormanTN@aol.com.



on the move

Page Kelley has been appointed to the newly created position of senior director, business and legal affairs for Arista/Nashville. After graduating from the University of Virginia in 1982 with a law degree, he began legal practice with the firm of Brown and Wood in New York. In 1990, Kelley joined the New York firm of Marshall, Morris, Wattenberg and Platt where he began working in entertainment law. Two years later, Kelley joined Arista Records in New York as director, business and legal affairs where he spent four years before relocating to Nashville in 1994 and joining the firm of Wyatt, Tarrant & Combs. There he represented Arista/Nashville in contractual matters.

Lisa Wahnish has joined the staff of Mercury Nashville's publicity department as manager, media relations. Wahnish was previously employed by FORCE and has also worked for Rogers & Cowan. Bob



The members of BR5-49 arrive via helicopter for a WKIS/Miami chili cook-off. The Arista group hit the ground 15 minutes before they were due to hit the stage. In order to make the show, the band traveled via bus from Sault Sainte Marie, Michigan to Detroit, then flew from Detroit to Fort Lauderdale, then caught the chopper to Miami.

Goldstone has also joined the staff as national director of field marketing. Goldstone, previously vice president of sales for Capricorn Records, will be responsible for the sales and marketing of the artist roster outside the Country market for Mercury Nashville.

Kim Fowler has joined the publicity staff of Network Ink. Prior to the launch of her own company, Kim Fowler Media, Fowler had been manager of media relations at Mercury Nashville.

Two-year MCA/Nashville veteran Steve Armstrong has been promoted to director of advertising and creative marketing for MCA/Nashville. Armstrong, most recently manager of advertising and creative marketing at MCA/Nashville, will continue to conceive and develop consumer and trade advertising for MCA/Decca. In addition, he will instigate cooperative relationships with national advertising. Prior to joining MCA, Armstrong spent 10 years at Wax Works/Video Works as advertising director. Jim Roe, most recently regional sales manager, has been promoted to director of regional sales. Roe will continue to be responsible for key accounts and will remain in Atlanta, GA. Prior to joining MCA two years ago, he was a country specialist with UNI Distribution. He previously spent five years with Wax Works and four years with The Musicland Group. David Sanders has

been promoted to director of inventory control where he will continue to manage finished goods inventory of MCA/Decca and will handle sales tracking and forecasting on all MCA/Decca product. Prior to joining MCA two years ago, he held marketing and sales positions with Jive/Silverstone Records and spent 13 years at Super Club Music. Eight-year veteran Phil Hart has been promoted to associate director of field marketing for the label. Previously manager of field marketing, in his new position he will continue to oversee design and production, administer retail ticket allocations, conceive and implement country nightclub promotions. In addition, Hart will oversee the label's Internet operations. Julie Hall, most recently marketing coordinator, has been promoted to marketing manager. In her new position, she will continue to create marketing plans, oversee mailings of marketing materials, maintain a retail hotline and write copy for most marketing communications. In addition, she will communicate with Universal Distribution about label priorities and act as liaison between the label and the regional country marketing managers. Prior to joining MCA two years ago, she worked in public relations for PLA Media and TNN: The Nashville Network. Guy Floyd has joined the staff as manager of product development where he will serve as liaison between the MCA/Decca marketing and promotion departments. In addition, he will be responsible for securing tour and promotion

sponsorships and developing promotions for enhancing catalogue sales. Floyd was most recently associate manager at Mike Robertson Management.

Ellen Caldwell has been appointed to the position of director, media relations and publicity for Rising Tide. Caldwell will be responsible for all public relations functions for the label, including the direction of artist and corporate publicity. She was previously director of media relations for the Recording Industry Association of America.

Marie Revenew has joined Scene Three as account executive. Revenew brings over 15 years advertising, marketing and sales experience to her new role in which she will

Betty Rosen has been named vice president/publishing and film music at Magnatone Entertainment. Prior to joining Magnatone, Rosen ran Nashville-based publishing company Crossfire Entertainment. Before relocating to Nashville in 1993, Rosen was a music supervisor at Third Stone, the Los Angeles-based publishing and record company owned by film actor/producer Michael Douglas.

Rosemary O'Brien has joined CBS Cable as director, public relations where her responsibilities will include trade and consumer relations efforts for TNN: The Nashville Network. Previously, O'Brien had been director, press relations and director, original movies and special project publicity

tor of human resources at Opryland for 16 years, Wright held human resources positions at First American and First Continental Mortgage Co. She also worked for five years as an equal opportunity compliance officer with the U.S. Department of Defense.

In conjunction with the company's expansion to Nashville, Bill Green Music has added recent Belmont graduate Brandon Kinney to its Nashville staff as creative director.

Harrah's Laughlin Casino & Hotel recently signed an exclusive agreement with North American Tours, naming C.K. Spurlock as exclusive promoter. Spurlock, who brought Kenny Rogers to Harrah's Laughlin in 1996 has already booked and confirmed performances by Lorrie Morgan and Kenny Rogers for the 1997 concert lineup.

Chris Parr, a 10-year Country Music industry veteran, has joined CMT: Country Music Television as program director of CMT's U.S. network. Parr most recently served as vice president of label relations at MOR Music Television. Prior to joining Mor Music Television, Parr was vice president of video promotions at AristoMedia.

Jennifer Rose has been appointed director, media & artist relations for Rick Alter Management. Rose was previously the general manager of Midtown Tone & Volume Recording Studios.

Ben Vaughn has been promoted to professional manager at Big Tractor Music.

Amy McKeehan has been promoted to the position of associate creative director at Sony/ATV Tree. Where she was formerly executive assistant to the creative department. McKeehan joined the staff in 1993.



signings

BOOKING: Ronna Reeves to Bobby Roberts Agency... **MUSIC PUBLISHING:** John Bohlinger and Cary Stone to Maypop Music... **RECORDING:** Eddie Rabbitt to Intersound Entertainment ... **The Ranch to Capitol Nashville...** **MANAGEMENT:** Lisa Daggs to LIKAZOO... **PUBLICITY:** Terri Clark to Network Ink.



Magnatone's Caryl Mack Parker takes a break while filming her current video, "One Night Stand". Director Jeffrey Phillips of Studio Productions takes a cue from the singer, stopping the action for a breather.

head sales activities for the award-winning company. Prior to joining Scene Three, she headed the overall coordination of CAN Insurance's mid-south advertising division and also served as senior account executive for corporate communications firms and as an audio producer in Chicago. Scott Neumann has joined Scene Three as senior art director, computer graphics where he will oversee all graphic decisions for the company. Previously Neumann developed special effects for "Lunker Lake", (a soon-to-be-released film) as well as working in animation and graphic design for ESPN, CBS, TNN and CMT.

for Lifetime Television; press manager, entertainment and news, for NBC; publicist for Fox Broadcasting Company; a freelance publicist for entertainment companies as well as a writer/producer and talent executive for projects including "Women of the World". After graduating from the University of Southern California, she worked in programming for ABC.

Patricia Wright has been appointed vice president, human resources at BMI where she will assume responsibility for all employee relations and act as liaison with all other departments. Prior to working as direc-

artist/label

Collin Raye/ Epic
Royal Wade Kimes/Asylum

title

"On The Verge"
"Another Man's Sky"

producer/director

Norry Niven/Stone Core Films
Norry Niven/ Stone Core Films



Katie Haas met actor Patrick Stewart, most well-known in the U.S. as Capt. Jean-Luc Picard on the "Star Trek: Next Generation" TV series, while in London recently. Haas was hosted a Boot Scoot line dance night at Fairfield Halls in Croydon (outside London). Stewart, who was shooting a movie in London and learned how to line dance for his role, reportedly is a CMT and TNN viewer and said that through CMT, he "fell for Reba McEntire", his favorite Country artist. Haas was in London for a party to celebrate CMT Europe re-launching as a 24-hour service. BNA artist Mindy McCready and Capitol artists The Delevantes were also in town to celebrate CMT's full-time success.



International Update

- Trisha Yearwood, Suzy Bogguss, Alison Krauss & Union Station and Dale Watson will be performing for BBC Music Live 97's Country Music Spectacular, a concert extravaganza on May 25 in Manchester, England. The Country Music Spectacular will be recorded for broadcast on BBC Radio 2 and is one of over 90 events staged in Manchester during BBC Music Live 97.
- CMT: Country Music Television has reached a marketing ad distribution agreement in Mexico with P.C.T.V. Its 94 cable operators reach a total distribution of 1.2 million households surrounding Mexico City.
- Confederate Railroad will be in Brazil this month for performances at the 3,000-seat RED Eventos club in Jaguarina-Sao Paulo, Brazil. The group also is working on their fifth album, UNLEASHED, for Atlantic Records.
- CMT: Country Music Television sponsored LeAnn Rimes' Australian concert tour in March. The visit was Rimes' first international concert tour, as she traveled to Australia earlier this year on a promotional trip. The nine-city tour began in Adelaide on March 13 and ended in Cairns on March 29, with stops including Melbourne, Newcastle, Sydney and Brisbane.
- The Canadian Country Music Association is seeking groups and artists to participate in Showcase '97 during Country Music Week in Hamilton, Ontario from September 5-8. The deadline for submission is April 30. CCMA also announced the "Canadian Country Tour Support Program" - a series of grants designed to encourage Canadian country artists to increase their ability to take their music throughout the country. The program will be administered by the CCMA with funding from the "Country Talent Development Fund", which is supported by contributions from Canadian radio broadcasters. In addition, the organization also announced plans to honor independent Country artists for the first time during this year's Country Music Week. The Canadian Indie Citation Awards will be presented in five categories - male, female, group or duo, single and song. For more information, call the CCMA at (905) 850-1144; fax (905) 850-1330.
- Jill Morris was named female singer of the year for the fourth year in a row at the German American Country Music Federation Awards Show. She also garnered album of the year for her BMG Ariola release, JILL MORRIS. Frank Milam, know as "The Country Drifter", was the recipient of the 1997 Ambassador Award. Milam is credited as the first American to bring traditional Country Music to Germany while serving in the US Air Force in the 1960s.

datebook

*denotes international telephone number with country code in parentheses

May

2-3 13th Annual International Country Music Festival / Country Rose Ranch / Niestetal, Germany / (49) 561-525391; fax (49) 561-527538; www.blitz.de/egrn/rose.jpg

June

25-28 NACA Contemporary Concert Production Workshop / presented by the National Association of Campus Activities / Vanderbilt University / Nashville, TN



Country great Waylon Jennings made a surprise appearance during a recent Chet Atkins show at Nashville's Caffe Milano. It was a reunion for the two legendary performers, as Atkins was responsible for signing Jennings to RCA Records in the early 1970s. In the audience: Sheryl Crow and Jakob Dylan. Atkins performs at the club every Monday night.

An Irish Superstar Inspires The World Over



International singing sensation and Irishman Daniel O'Donnell celebrated St. Patrick's Day in the States preparing for his upcoming U.S. tour. His latest CD, "Songs Of Inspiration", debuted simultaneously at number one on the UK Country Chart and # 11 on the pop charts.

O'Donnell is considered the most successful easy-listening and Country entertainer in the U.K. All 14 of his albums have reached platinum or gold status, with sales exceeding 3 million, and his concerts routinely sell out in a matter of hours. He also is a successful businessman, owning the Viking House Hotel nestled in beautiful Donegal.

During a visit to the U.S. in March to promote an upcoming North American tour, O'Donnell met with New York City Mayor Rudolf Giuliani, participated in Chicago's St. Patrick's Day Parade and was proclaimed a Tennessee Colonel by the governor's office. The June tour will include stops in Boston, Canada, Florida and New York City's Carnegie Hall. He recently signed with domestic label Honest Entertainment and will have a release in May.

O'Donnell says his rural upbringing keeps him grounded.

"I am from a very rural town in Ireland, a little village called Kincasslagh, on the northwest coast of Ireland in County Donegal. Everybody knows everybody. And because of that, people are more important than anything. In our house, there were people always coming in and out without phoning to say, 'I'm coming over to see you.' Because of that, meeting people is something that's very enjoyable to me; not meeting people that are larger than life, meeting people that are true to life. I meet people after every show. The difference between me and them is that I sing and most of them don't. And that's really the only difference. You know, when I get up in the morning I have to stretch too."

O'Donnell made his American debut on the Fan Fair stage in 1988. Following that, he returned to the States to record an album with prominent producer Allen Reynolds.

"It was a different approach in the fact that they have a different way of doing things musically. Everyone made me feel that what I was doing was so worthwhile. It could have happened that I came here and the majority of the people wouldn't know anything about me here, so it would be very easy to be dismissed. But Allen was not a person to do that....At home I would probably be looking at songs for longer. I would be listening to songs all the time. The studio experience was good."

His style of music hasn't changed a lot in all these years, he says. "I still love the traditional Country. That's what I love to sing. I haven't changed an awful lot in that respect."

O'Donnell's recordings are a mixture of traditional and contemporary Country songs as well as Irish music and easy-listening tunes. His albums are constantly crossing over from Country charts.

"I never consciously decided that I would be Country. I just sang all of the songs that

I liked. Some of them were Country. The Irish songs that I sing are ballads really that would be similar to Country.

I think you need to be lucky in the music business, and I have been very fortunate...I have a great team around me. I have a great record company. It's small in relation to the big, big companies, but they're very much on the pulse of the market. A good band, good management."

What has he learned from his international career?

"Number one, that people are the same the world over, within reason. I think that people like to be entertained, that they like to enjoy. I am very much like the person that comes to see my shows. I don't go to see what's wrong. I go to see what's right. I also realize that I enjoy singing. The show business side of things is not what makes me happiest. And that's a lot to do with the way I was brought up. It doesn't matter what you do, it's more important what you are. I think that always runs true with me."

And O'Donnell still spends as much time as possible with his family.

"I lived in Dublin for 16 years and just moved back home. My mother lives there, and my sister and her husband and four children and me. We're kind of like the Ewings - we all live together," he says with a laugh. "There's always somebody in the house. If I had a day off, I would get up and my mother's usually making pancakes, so that's not good for the waistline. Then I would meet people wherever. I have a hotel at home, too, so I spend time there. I play a lot of cards. I love going to ceiles, where people gather and dance to traditional Irish music, a bit like the bluegrass music."

O'Donnell brings a bit of the Irish traditional dancing to his shows "just for fun," he says. "I'm not as good as 'Riverdance'."

-Shannon Heim

For the last nine years, Mary Ann McCready has been helping high profile clients like Vince Gill, Wynonna, Mary Chapin Carpenter and Carmen manage their money. But the tips she gives (see box on page 26) can help just about anyone.

CU: As a vice president (of national sales and marketing) of Columbia Records, why did you want to get out before you were 40?

MM: I always hoped that I would find a career that I really loved where I could grow old gracefully. I couldn't see myself on the road, running around visiting accounts and radio stations and attending concerts on a full-time basis when I was 55 years old. I thought that would look silly. This, I can use everything I ever learned, and I can learn new things every day, so I never get bored. I work with people I love and that have the same values I have. It's great.

CU: What is the hardest thing for someone managing their own money?

MM: Spend less money than you make.

CU: On your list is "Pay your taxes." That seems so obvious.

MM: I have met with some new artists who wind up with a hit record, a good publishing deal, good manager, good attorney, and we discovered they are behind on their child support payments, they haven't filed tax returns for a couple of years, they are over-paying their band and crew, that they have been through messy divorces that were never clear which spouse was responsible for the credit card debt. You need to pay your taxes. You would be amazed the people who just let April 15 walk on by.

CU: "Invest in assets that you understand." Does it have to be ones artists understand?



Mary Ann McCready

Founding Partner
Food, Bunstead, McCready & McCarthy, Inc.

"...if you have money, you are a target for your buddy next door who wants to start a bottled water company..."

MM: Generally, if you have money, you are a target for your buddy next door who wants to start a bottled water company, a bus driver who has a great idea to start a bus company, a brother who sells life insurance, a sister who has a friend who wants to start a dog grooming business or somebody wants to start a restaurant. Our clients are constantly being swarmed with people who are giving them ideas on how they should invest their money. Our job is to review those opportunities and nine times out of 10 say, 'No' as graciously as possible. The same mindset that lets or lets an artist have a smash hit that causes their album to go double platinum... once you experience that sort of overnight success, why wouldn't you expect to have those same opportunities in the investment world. Their tendency is to think, 'I can put \$100,000 in a restaurant and, according to what they say, I'm at \$1 million in a year.' Our job is to explain the risks associated with that.

CU: Is it hard to talk to people realistically when they are on top of the world, making a zillion dollars and maybe at the peak of their earning power at 25?

MM: That is what we do. Our clients are really only people who either have a high net worth or are making a lot of money, and they need to manage it right, get in shape and stay in shape. We explain at the outset, here's the mission. The mission is to maximize your success and for us to be your voice of truth and reason

while everyone around you is creating opportunities and telling you all the good news. Our job is to say, "Here's what can go wrong."

CU: Do they call you from the car dealership?

MM: Yes, and I usually say, "Can you live without this car for five more days?" Speak to the salesman, have him fax me the dealer

continued on page 26...

NAMES IN THE NEWS

NEWS MAKERS:

Junior Brown found himself rubbing elbows with an eclectic bunch during a recent trip to New York. Fellow Country artists **The Mavericks** and **Trisha Yearwood** turned out for one of Brown's shows, as did legendary bluesman **Clarence "Gatemouth" Brown** and members of heavy metal's **Metallica**.

UNDER THE WEATHER:

Terri Clark was under doctor's orders to give her voice a rest, causing her to cancel her performance at a luncheon sponsored by ASCAP during CRS. She bravely faced the 1,500+ audience and informed them that her doctor had told her that morning that if she sang at lunch, she might not sing for weeks after. Luckily, Terri's back out on the road, knocking audiences dead with her hits like "Emotional Girl" and "Poor, Poor Pitiful Me".

Neal McCoy pinch-hit for **Patty Loveless** and **LeAnn Rimes** at the San Antonio Stock Show and Rodeo. Loveless was forced to cancel her appearance due to illness and was going to be replaced by Rimes, who in turn fell victim to a minor ailment. McCoy saved the day, hustling from his afternoon performance at the Houston Livestock Show just in time to hit the stage for an evening appearance in San Antonio. Both Loveless and Rimes recuperated and were back on tour within days.

Kim Richey had to miss CMA's NACA panel plus a show at the NYC's Bottom Line when she was ordered to get some vocal rest. Her recovery was speedy, as a week later she was using her pipes once more.



Garth Brooks and wife Sandy (left) surprised Melinda and Ricky Huffman of Charleston, WV by presenting them with a new car and a Caribbean vacation. The Huffmans purchased the two-millionth ticket to Brooks' recent world tour - and were sitting in the last row of the Charleston Coliseum when crew members asked them to come backstage, where they were showered with gifts. They drove home in a 1997 Chevrolet Tahoe laden with a Sony video camera, an Olympus still camera and Brooks' merchandise. Mrs. Huffman's reaction: "We thought it was a joke...I'm still waiting for someone to pinch me."

GOOD WORKS:

Tracy Lawrence played a bigger-than-life action hero in his video "Is That A Tear?". Last month at CRS, he took on the role of real-life lifesaver when an event security guard began choking on a piece of broccoli. The quick-thinking Atlantic Records artist performed the Heimlich maneuver, saving the man's life.

A fan of **Trace Adkins** was so impressed with the Capitol artist's moves during a recent performance in Chattanooga, Tennessee that she tossed a dollar bill onto the stage. Other ladies in the audience followed suit, perhaps trying to convince Adkins to remove an article or two of clothing. By the end of the show, he had \$200 at his feet, which he promptly donated to St. Jude's Children's Hospital.

Northern California native **Kevin Sharp** offered his talents to an American Red Cross benefit for flood victims of that region in March. The Asylum artist was happy to help the American Red Cross Disaster Relief Fund, American Airlines and KSAN Radio work toward raising their goal of \$7.5 million for the estimated 7,000 victims.

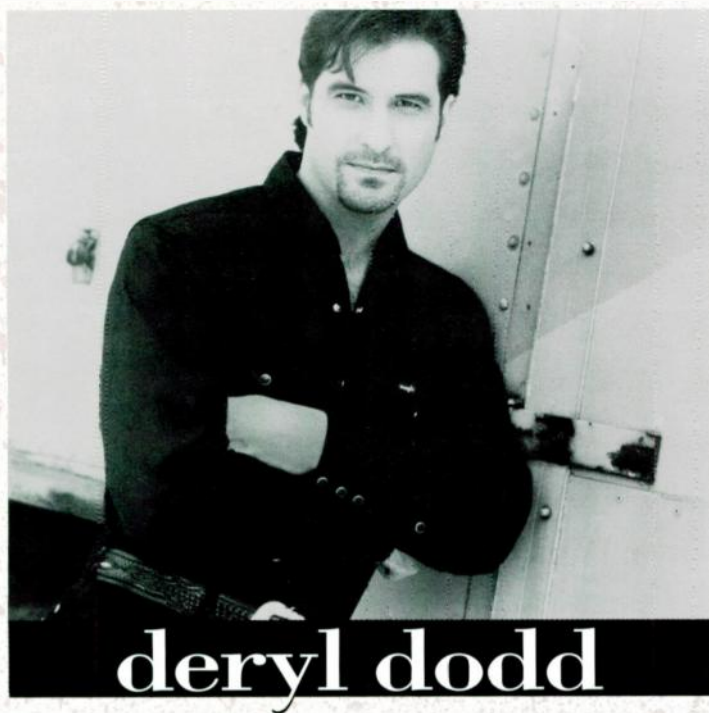
BIG SCREEN SMALLSCREEN:

During a visit to "Good Morning America", **Garth Brooks** and **Martina McBride** offered tips on weekend video viewing and reading. McBride suggested the book "Organizing For The Creative Person" as a book worth looking into, while Brooks recommended the classic Gregory Peck flick "To Kill A Mockingbird" as a video rental idea.

Randy Travis recently shot a new movie. He'll star in a western titled "The Shooter", portraying a bad guy named Kyle Tapert. Wonder if he got any tips from movie-heavy Jack Palance?

Don Williams provides the voice-overs for the two-hour Dukes of Hazzard movie, "Reunion In Hazzard". Stay tuned to CBS, where the TV flick is scheduled to air in May.

Wynonna is featured in a segment of the popular PBS children's cartoon, "The Magic School Bus". She plays Molly Cule - referred to as Miss Cool - a famous red-haired singer who comes to town to do a concert. Typecasting? Sure looks like it. **Lily Tomlin** is the voice of Mrs. Frizzle, the schoolteacher.



deryl dodd

Record Label: **Columbia Records**
 Management: **Jim Beavers Management**
 Booking Agency: **William Morris Agency**
 Album: **ONE RIDE IN VEGAS**
 Singles: "Friends Don't Drive Friends...",
 "That's How I Got To Memphis"

Deryl Dodd sings pure Country Music by presenting a traditional Country sound with a contemporary feel. His passion for the simple small-town ways of a rural Texas past and his deep-rooted love of traditional Country Music define both his personal and artistic style.

While Deryl took the back seat when his family-made trio (dad, mom and dad's twin brother) sang out, his main interest was mastering stringed instruments. After graduating from college, his vocal talent began to shine though, as he found himself fronting bands on the Dallas club circuit. Urged by singer/songwriter Dean Dillon to move to Nashville, Deryl joined Martina McBride as album harmonizer on *THE WAY THAT I AM* and back-up musician touring with Garth Brooks.

By 1993, the versatile singer landed a publishing deal with BMG. With a host of original songs, he began attracting major label attention. After playing some tunes for producer Blake Chancey at Sony Nashville headquarters, a deal was struck on September 1995, and the delicate process of picking songs for the album began.



big house

Record Label: **MCA Nashville**
 Management: **Al Bunetta Management**
 Booking Agency: **William Morris Agency**
 Album: **BIG HOUSE**
 Single: "Cold Outside"

The story of Big House sounds too good to be true: six musicians, all experienced and accomplished players who have known each other for years, were brought together to find instantaneous musical magic. Some say the band's sound is so different that it can only be described as the Big House sound that goes straight to the soulful center of Country Music.

Hailing from the Bakersfield, California music scene, Big House includes Monty Byrom on guitar and lead vocals, David Neuhauser and Chuck Seaton on guitar, Sonny California on harmonica and percussion, Ron Mitchell on bass and Tanner Byrom (Monty's brother) on drums.

Big House has the harmony and sound of a group that has been together for years - and they have been, in a way. All of the members have been interconnected in various Bakersfield bands, finally getting together in the Big House combination in January 1994.



Chas Williams

Chas Williams studied at the Berklee College of Music for two semesters, before the itch to play music got the better of him. He moved to Nashville in 1979 and began to look for work. After auditioning for Opryland a couple of times and then moving to Branson for six months, he finally got a gig back in Music City. Since then, the Birmingham, Alabama native has made Nashville his home, playing sessions and touring. He also made a significant contribution to the community by writing a book on the Nashville Number System, the lifeline for Nashville session players.

"At Berklee, I used the Roman Numeral System. When I first moved to town and heard about the number system, I assumed it was Roman Numerals. My first charts I was using Roman Numerals, and I started seeing the number system. So I started writing charts from this."

The Nashville Number System is a standard method of writing music in Nashville with the idea of substituting numbers for notes so that a song can be understood and performed by musicians. According to

Chas' book, "The Nashville Number System", there is no one definitive version of the number system. In a recording session, each musician may have his/her own style of chart for the exact same song.

"Neal Matthews, one of the Jordanaires, is pretty much given credit for the Nashville Number System. In the late 50's and early '60s, the Jordanaires were doing a lot of sessions, and they had to come up with something because they couldn't memorize all the music they were singing. Neal just started doing numbers for notes. Charlie McCoy and David Briggs were doing a lot of sessions back then. They looked over Neal's shoulder and thought, 'Hey, this is cool. We can use this too.' They adapted it to the instrumentalist version.

It's really evolved into a great system since then. The best thing about the Nashville Number System is you don't have to know what key it is in. If the singer changes the key on you, you still have the same chart that works. Whereas if you've written out a formal notation chart, you have to transpose it in your head. Some people are good at that, but as for me, I would have to write the whole thing out again."

**"I usually end up tossing the words
and keeping the instrumental."**

The idea of writing a book on the Nashville Number System came after working in session after session where shows had to come together with little or no rehearsal. "Back in 1988, I was working with Steve Bivins. He had a writer's night at the old Hall of Fame Shoney's on Division. We had a small band that backed up songwriters who wanted to come in and do original material. With no charts, we were getting killed. The best we could do, with an original song we'd never heard before, was watch their hands and change chords with them.

"So the drummer and myself decided we could teach some of these people how to write charts and maybe save ourselves some grief on the bandstand. We set up some classes, and found we had nothing to teach from. I wrote a three-page pamphlet on the number system - something they could take with them and have as a reference. I wrote about three pages and started getting some ideas, and it turned into about 10 pages. Since there were a lot of different styles of chart writing around town, I thought it might be interesting to get some renowned musicians to write their versions of the same songs. I got about seven classic Country singles and had six or seven different people chart the same single. That kind of completed my book, 'The Nashville Number System'. It all grew from the need for teaching material."

"With no charts, we were getting killed."

"The Nashville Number System" includes handwritten charts by some of Nashville's most legendary musicians, including Charlie McCoy, Jimmy Capps, Lura Foster, Barry Beckett and Eddie Bayers. "These are the players I contacted that I thought would represent a certain segment of chart writing. For instance, Jimmy Capps is the staff guitar player at the Opry, and I wanted to have some Opry charts in there. Charlie McCoy, at the time, was the 'Hee Haw' band leader. I got him to write some charts so you could see what the 'Hee Haw' guys were reading. Lura Foster has always written for the TNN shows like 'Nashville Now', 'Crook & Chase' and 'Prime Time Country'. Barry Beckett is one of the top producers in town. Also, a big interest to me, was he was part of the Muscle Shoals sound that developed through the '70s. On the studio side, there is Eddie Bayers and Brent Mason. They have their own style. You have the charts that Barry Beckett is writing for someone else to read, and then with Eddie Bayers and Brent Mason, you have the charts that they are writing for themselves."

Chas' book has been praised by such influential musicians as Mark O'Connor and Brent Rowan and heralded as one of the most informative and complete works on the Nashville Number System. The volume is being used in classes at the Berklee College of Music in Boston and at Belmont University in Nashville, where Chas has also taught a couple of seminars.

Currently, the number system is used mainly in Nashville by the city's own musicians. But with so many artists from other genres of music coming to Nashville to record albums - and using local musicians - the Nashville Number System may not be far away from spreading to the recording centers of Los Angeles and New York.

"In the last five or so years, Nashville has really swelled up. Hopefully, when all of the people come here and see this system in use, they will see how they can benefit and take it back with them. A lot of people coming to town are getting exposed to the number system. The last couple of years I have sold more books than ever. I think it is just because so many people are moving here and seeing how cool Nashville is. They see it as not just Country."

"The best thing about the Nashville Number System is you don't have to know what key it is in."

Aside from having a full understanding of the number system and writing thousands of charts for other musicians, Chas is also a musician himself. He toured with Wynonna for three years playing guitar and has worked with Atlantic recording artist Mila Mason. Most recently, he's been working with The Buffalo Club, a new group on Rising Tide. Being a freelance musician is something he truly enjoys.

"I really like the variety of working with different people. You can do something like the Nashville Night Life on the weekends, and during the week work on demo sessions with some different songwriters. Everyday is different."

Not only is music his work, but music is his hobby. "I have two kids. Any free time I have is pretty much theirs, but I've got a band of my own called Big Timbre. We play music that I write, which is all instrumental stuff. That is a lot of fun and a great hobby just playing music. When I am not doing something for somebody else, I like to write music for myself.

"I used to try to write a lot of songs when I first came to town. I just couldn't compete with anything that was anywhere close to the quality of writing around here. I usually end up tossing the words and keeping the instrumental. I've had some songwriters want to take my instrumentals and add words to it. I feel lucky everyday. It is a great feeling being able to play music. Compare yourself to ever having a bad day you think, 'I could be out roofing or framing or something like that.' I have been fortunate to find people who like what I play."

"When I am not doing something for somebody else, I like to write music for myself."

Musicians, performers and the rest of the musical community can look forward to the next updated version of "The Nashville Number System", coming out in just weeks. "One of my hopes is that people outside of Nashville will start to pick up on the system, because it is a great system of notating, taking dictation and ear training. There is no reason why some band in the Midwest working out of their parents' house can't communicate in numbers just beyond the 1, 4, 5 which you will generally hear. It is a great system of communicating."

- Dixie Weathersby

*If you are interested in ordering the latest edition of "The Nashville Number System", send \$12.95 + \$2.00 S&H to:
Chas Williams, 1424 Robert E. Lee Lane, Brentwood, TN 37027*

invoice so I can really see what they paid for the car and then negotiate a profit. That takes about five days, and it definitely takes the client leaving the dealership pretending like they don't care if they end up with the car or not. Some are willing to do that, and some aren't. If the client clearly can't afford the car, we tell them, "You can buy the car, but here's what it's going to do." Usually our job is not to say what they can and can't do, it's to say, "Here's what taking this action will do. Here's the end result it will create... You decide." Generally, I am impressed with what good decisions they make if they are given the facts.

CU: *Do some clients want to know every detail, while others don't?*

MM: We have a client who actually calls and goes through her reports and asks really great questions. She can digest our reports now in about 20 minutes. We have other clients who we have to jump on the bus and drive to the next city with them to get them to look at reports. Then other clients send us all their mail, and we get returned to us unopened our reports, which usually means we need to get on an airplane and have a meeting.

CU: *Do you have a box that says, "Here is your goal, and here is how far away you are?"*

"...once you set a precedent with lavish gifting...it's hard to stop."

MM: We do. We compare the actual with what we projected and what we planned for, so we can analyze what was over and under...Our clients all have personal accounts that we fund X amount of dollars a month. If they need more money, they call us. But the rest of it is really out of sight.

CU: *Is it hard at Christmas?*

MM: For clients who are really in good shape cash-flowing, it's not even a discussion topic. But for new artists or people who are struggling with cash flow, we usually try to make some allowance for Christmas. We start to talk about it in late October, and we set a budget and figure out where the money will come from.

CU: *In Country Music, does the artist have to have a new pickup and buy Mom a Cadillac?*

MM: Once you put your family on the payroll, once you set a precedent with lavish gifting, once you set a precedent of bailing your brother out of his tax problem, it's hard to stop. The first time we see a client heading toward that direction, we will do whatever we have to do to get in front of them and say, "This is fine, but look down the road here. How will you go about saying 'No' next time without feeling really guilty?"

The real problem is you look today at athletes and recording artists who are in their 20s and \$5,000 a night sounds like a lot, but they are lucky if they are netting 20% of that before taxes. Their families don't know that. They don't know they have to pay for hotels, bus, drivers,

crew, musicians, insurance, legal fees and wardrobe, production, equipment. So there is a guilt complex that goes on with people that are young whose parents have raised them, and suddenly they are making a million dollars a year, and their family is barely getting by. It's a tricky situation that we have to deal with delicately, but we deal with it.

CU: *If you were going to give the average person some advice what would it be?*

MM: Make a living doing what you enjoy. Surround yourself with good advisors who will tell you the truth, and the money will come.

CU: *What do you enjoy most about your job?*

MM: What I enjoy most is having a relationship with a new artist where you get to start at the beginning and watch them realize their potential...To be on that team and see that translate to financial well-being for them and to be able to make the call and say, "Hey, guess what, you just hit your saving target. You can do whatever you want.

You can stop. You can keep going." But the amazing part about that is every time I've gotten to make that call, the client has chosen to continue doing what they are doing. They just

continue doing it with a lighter heart. They are having even more fun because they know they have the freedom to make the decisions to make the record they want to make...to start a publishing company, go sign with a publishing company, to be a sports announcer instead of a baseball player, to consult companies instead of run one. There is no more joy than watching a client achieve their goals.

- Teresa George

KEYS TO FINANCIAL WELL BEING

- Eliminate debt.
- Establish an emergency fund for personal and business needs.
- Spend less money than you make. Live behind your income.
- Prepare a spending plan and track what you spend.
- Thoroughly review your risk management program annually.
- Save a specific amount of money every month, quarter or year.
- Invest in assets you understand. Diversify.
- Don't invest for tax reasons. Invest to create wealth and security.
- Don't take big risks with money you can't afford to lose.
- Clearly establish your short and long range goals.
- Pay your taxes.
- Conscientiously prepare an estate plan.
- Be involved in your financial success strategy. Have a plan.

CRS DIARY - A GOOD TIRED

continued from page 13

Dene heads to the *MJI Broadcasting cigar reception*, where he met with program directors for about three hours.

Afterward, it's back to the Pickin' Parlor.

Saturday, March 8

7:30 a.m. Pre-panel breakfast

9 - 11 a.m. Panelist on the *The State of Country: Trend Report*

12 p.m. - 2 p.m. *CMA's Acoustic Café* with Suzy Bogguss. Raul Malo of The Mavericks, Lee Roy Parnell, Randy Scruggs, Brady Seals and Pam Tillis.

2:30 - 3:30 p.m. *Niche Country: A Fragment of Our Imagination*

3:30 - 5 p.m. *WCRC Live!* with Matraca Berg, Clint Black and Bobby Braddock

"I definitely want to go WCRC Live mainly to see if Charlie Monk does a put down on me. I know I am still thought of in Country Music if he zings you. I will be crossing my fingers, hoping he puts me down."

6:30 - 10 p.m. *New Faces Cocktail Reception, Banquet and Show*

10 p.m. - 5:30 a.m. Hospitality Suites

Sunday, March 9

Back to reality of the station - KKBQ

CLOSING REMARKS:

"I am really disappointed at the attendance at the sessions. I think people forget about why they are here. Record companies, in their zeal to get adds Monday morning, distract people a lot. I always think if I come back from CRS with one or two great ideas, it was worth the trip. With all the hard work that the agenda committee puts into it, I am disappointed most of them don't take more advantage of the information that is here. I don't see why people don't want to make their stations as good as they want them to be.

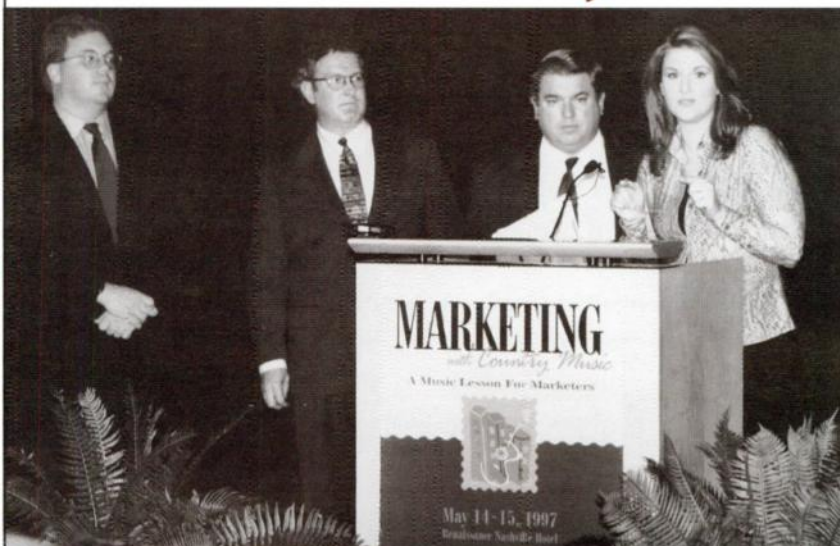
"As a CMA board member, I am worried about the scope and breadth of Country Music and its popularity. I don't go to every session, but I try real hard to go to a lot of the music stuff. I try to see what the next new thing is. Overall, it is a really productive week. I am tired, but it is a good tired. Now we have to get back to the reality of the station."

- Dixie Weathersby



MARKETING

with Country Music



Trisha Yearwood answers a question from the media during a luncheon announcing details for CMA's forthcoming Marketing With Country Music conference. Standing by for more questions were (l to r) CMA's Rick Murray, Bill Furlong from ADVERTISING AGE and AristoMedia's Jeff Walker, chairman of the Marketing With Country Music Task Force. The second annual event, presented in conjunction with ADVERTISING AGE, takes place May 14-15 at the Renaissance Nashville Hotel. During the event, Yearwood will perform for registrants at the Ryman Auditorium. Sponsors for Marketing With Country Music include American Airlines, CMT: Country Music Television; TNN: The Nashville Network and Warner/Avalon.

welcome

CMA WELCOMES THE FOLLOWING
NEW ORGANIZATIONAL MEMBERS:

Lea County Cultural Center, Hobbs, NM
Mystery Creek Events Center, Hamilton, New Zealand
Simba Entertainment, Nashville, TN
Terre Bonne Civic Center, Houma, LA

Don't forget CMA's website at
www.countrymusic.org.

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cma events

April

- 2** America's Sold On Country Tour / Plaza Hotel / New York, NY
- 3-6** Country Music Association Quarterly Board Meeting / New York, NY
- 17** America's Sold On Country Tour / Marriott Downtown / Chicago, IL

May

- 14-15** MARKETING WITH COUNTRY MUSIC / presented in conjunction with ADVERTISING AGE / Renaissance Nashville Hotel

June

- 16-21** 26th International Country Music Fan Fair / co-sponsored by the Grand Ole Opry / Tennessee State Fairgrounds / Nashville

July

- 17-18** Country Music Association Quarterly Board Meeting / Washington, DC

August

- 5** CMA Awards Press Conference / Nashville

September

- 24** 31st Annual CMA Awards / Grand Ole Opry House / Nashville
- 29-October 1** SRO / CMA's International Entertainment Expo / Nashville Convention Center

FOR INFORMATION ON CMA EVENTS,
CALL (615) 244-2840; FAX (615) 726-0314.
FIND CMA ON THE WORLDWIDE WEB AT
www.countrymusic.org.



CMA Executive Director Ed Benson congratulates Mindy McCready on the platinum certification of her debut lp, TEN THOUSAND ANGELS.