

OCTOBER 1997

CloseUp



**Clint Black
Deana Carter
Lila McCann
and
CMA Award Winners**

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George Strait Top CMA Award Winner: Garth Brooks Named Entertainer Of The Year

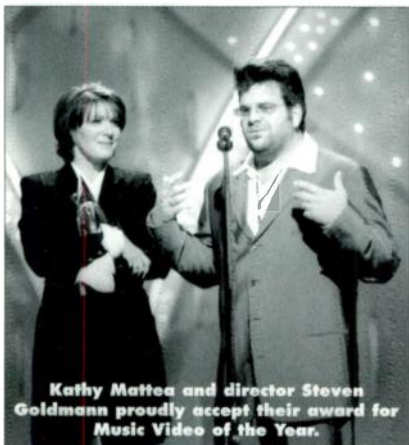


CMA Awards host Vince Gill warms up the audience with his humor and quick wit.

Multi-platinum, multi-talented superstar **George Strait** was the top award winner with two CMA Awards. Strait won Album of the Year for CARRYING YOUR LOVE WITH ME and Male Vocalist of the Year. **Garth Brooks** took home the prestigious Entertainer of the Year trophy, his first win in that category since 1992, during "The 31st Annual CMA Awards" on CBS September 24.

Trisha Yearwood was named Female Vocalist of the Year after receiving a standing ovation for her performance of "How Do I Live" from the blockbuster movie ConAir. She graciously accepted the award reflecting, "Thank you. I accept that this is what I have wanted ever since I saw Reba McEntire win Female Vocalist of the Year and stand on this stage and say into the TV set, 'If you have a dream, you can make it come true.' I believed you Miss Reba, and I'm here."

For the sixth consecutive year, **Brooks & Dunn** received the Vocal Duo of the Year Award. Kix Brooks remarked, "Once again we thank you... We realize someday, probably sooner than later, someone else



Kathy Mattea and director Steven Goldman proudly accept their award for Music Video of the Year.

will stand up here and take this. I hope you have the opportunity to have as much fun as we've had."

Deana Carter, nominated for the first time in her career, won Single of the Year for her number-one hit "Strawberry Wine". She acknowledged the writers by saying, "I have to say thank

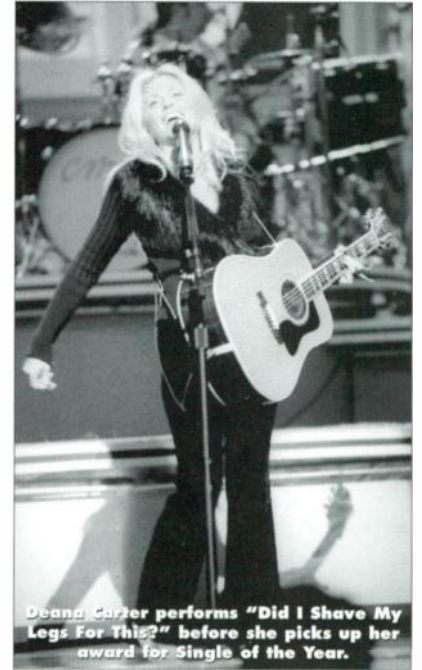
you to **Matraca Berg** and **Gary Harrison** for the most awesome song." The writers went on to take the Song of the Year Award for Carter's breakthrough single.

LeAnn Rimes, another first-time CMA Award winner, in accepting the prestigious Horizon Award said, "This award means so much to me. I've always dreamed about walking up on the CMA stage." LeAnn is the youngest artist ever to win a CMA Award.

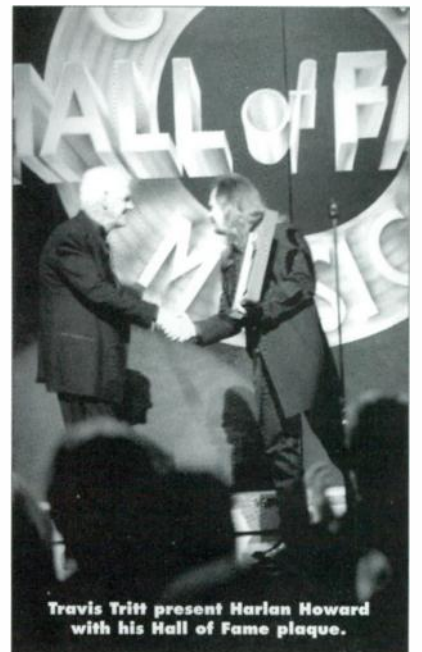
Harlan Howard, **Brenda Lee** and **Cindy Walker** were inducted into the Country Music Hall of Fame. Howard, who was honored by Travis Tritt, proudly stated, "...37 years on Music Row... and this is my first CMA Award." Cindy Walker left the audience in tears with her heartfelt poem explaining that she was wearing the dress her late mother bought in the '80s and asked her to wear for this particular night and this particular honor.

The three-hour CBS telecast featured more than 25 performances by a stellar lineup of Country artists.

George Strait took the stage for "Carrying Your Love With Me", and host **Vince Gill** was joined by **Shelby Lynne** for a performance of his hit single "You and You Alone". **Toby Keith** and rock star **Sting**



Deana Carter performs "Did I Shave My Legs For This?" before she picks up her award for Single of the Year.



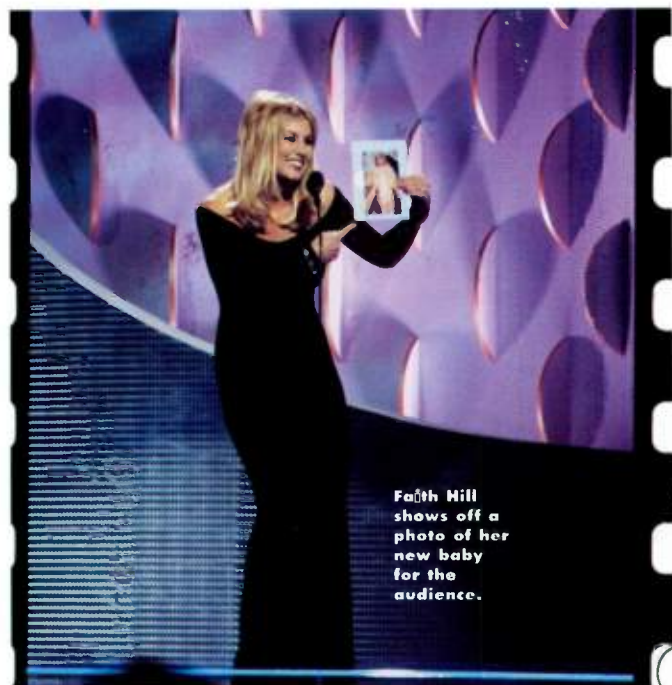
Travis Tritt present Harlan Howard with his Hall of Fame plaque.



Sting teams up with Toby Keith and the five Musician Of The Year nominees for "I'm So Happy I Can't Stop Crying".



Cindy Walker thanks her mother as she shows off her dress after a poignant acceptance "poem".



Faith Hill shows off a photo of her new baby for the audience.

teamed up with Musician of the Year nominees for the Sting-penned tune "I'm So Happy I Can't Stop Crying". Other highlights included **Shania Twain's** first public performance this year, **Clint Black** and **Martina McBride's** first television performance of "Still Holdin' On" and a musical finale featuring **Alabama** and the whole cast singing "Make A Miracle".



Shania Twain gives her first performance of the year.

"The 31st Annual CMA Awards" was produced by **Walter C. Miller** and directed by **Paul Miller**. **Donald K. Epstein** wrote the script. A stereo-radio simulcast of the gala event was satellite-delivered by **MJI Broadcasting** and **BBC radio**. The program will be televised via tape around the world, including the UK by BBC 2.

Winners of "The 31st Annual CMA Awards" are:

- ENTERTAINER OF THE YEAR: **GARTH BROOKS**
- FEMALE VOCALIST OF THE YEAR: **TRISHA YEARWOOD**
- MALE VOCALIST OF THE YEAR: **GEORGE STRAIT** ✓
- HORIZON AWARD: **LeANN RIMES** ✓
- SINGLE OF THE YEAR: **"Strawberry Wine", DEANA CARTER**



Song of the Year winner Matraca Berg performs a song she wrote after a conversation with her mother and grandmother, "Back When We Were Beautiful".



Wynonna performs her latest single, "When Love Starts Talkin'" from her upcoming album.



Mindy McCready, Lorie Morgan and Michael Peterson pay tribute to Hall of Fame inductee Brenda Lee.

VOCAL DUO OF THE YEAR:
MUSIC VIDEO OF THE YEAR:

BROOKS & DUNN
"455 Rocket",
KATHY MATTEA

Directed by

STEVEN GOLDMANN
"Strawberry Wine"
MATRACA BERG and
GARY HARRISON

SONG OF THE YEAR:

VOCAL EVENT OF THE YEAR:

"It's Your Love",
TIM MCGRAW
(with **FAITH HILL**)

ALBUM OF THE YEAR:

**CARRYING YOUR
LOVE WITH ME,**
GEORGE STRAIT ✓

MUSICIAN OF THE YEAR:

BRENT MASON (Guitar)

VOCAL GROUP OF THE YEAR:

DIAMOND RIO

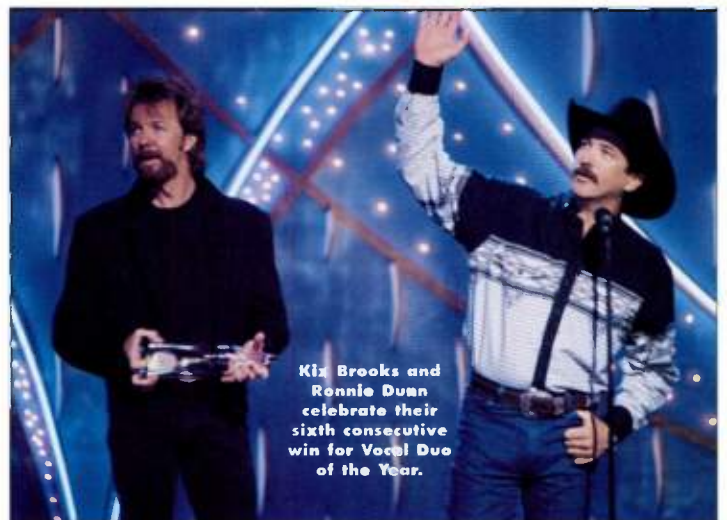


George Jones and Patty Loveless perform their duet "You Don't Seem To Miss Me".

For more information on the CMA Awards, Internet users can locate the CMA website using the address <http://www.cma-awards97.com>



Diamond Rio greets the press backstage after their Vocal Group of the Year win.



Kix Brooks and Ronnie Duan celebrate their sixth consecutive win for Vocal Duo of the Year.

Photos by Lee Cahn, Chris Hollo and C.J. Shelker

"The heart of the music starts with the musicians," Lee Roy Parnell says. Producer Chuck Howard says "all the nominees for Musician of the Year bring more to a record than just the instruments they play." Artists and producers all over Music Row agree. This year, to pay tribute to the players who give their hearts, souls, and talents to make the music behind the hit songs, we asked producers and performers to tell us more about these gifted individuals.



Eddie Bayers, Drums

"Eddie is such a solid player, but more than that, for me, he's got such a sweet spirit about him. It's always fun working with him."

-- Trisha Yearwood

"Eddie knows how to give the perfect feel to a song. The ultimate singer's drummer."

-- Barry Beckett

"Eddie is a player who brings to a recording session the adhesive for laying the most perfect mosaic."

-- Jerry Crutchfield

"Eddie brings heart and soul to every song he plays."

-- Chuck Howard



Paul Franklin, Steel Guitar

"Steel guitar and soul are synonymous with Paul Franklin."

-- Barry Beckett

"Paul's technical command of the steel guitar is matched only by his soul, which makes for a very creative musician. He also plays that dang thing in tune."

-- Rodney Crowell

"Paul plays the steel like it's a part of him -- amazingly musical and effortless."

-- Chris Ferren

"His mastery makes his steel guitar more than just another instrument."

-- Chuck Howard

—nominees



Brent Mason, Guitar

"A great player who always brings his best to a session." -- Barry Beckett

"Most producers and artists owe him their careers." -- Tony Brown

"Brent is a producer's dream: he can handle any musical style or situation, with a knack for playing just the right lick with just the right tone...and he has a great sense of humor." -- Rodney Crowell

"Brent epitomizes the ultimate description of a hired gun. Ready and fast, he continues to find a new and exciting way to do it." -- Jerry Crutchfield

"Brent Mason plays so effortlessly...he makes the hardest lick look so easy."
-- James Stroud



Matt Rollings, Piano

"Matt has a special kind of x-ray vision, which allows him to play the music he finds in my heart just by looking in." -- Mary Chapin Carpenter

"No one should be this good. He's the consummate keyboardist." -- Tony Brown

"My favorite times in the studio with Matt are when we record the piano/vocal tracks. His playing and my singing seem to weave back and forth like a dance. He's an inspiring player." -- Trisha Yearwood

"Matt Rollings is the greatest piano player I have ever heard." -- Lyle Lovett



Brent Rowan, Guitar

"Great sounds and the ability to use them make Brent a very valuable guitarist. His timing and feel makes the recording process so much easier. And he's such a great guy. -- Rodney Crowell

"Brent is a musical innovator whose playing can make your record sound much better than you'd planned on." -- Jerry Crutchfield

"Brent always gives you 100 percent, and adds a tremendous spirit to the session. His ideas are fresh, and he has great sense of song." -- Chris Ferren

"I've probably done less than 10 sessions over the last 15 years without Brent Rowan. That basically says how I feel about him as a musician and a friend."
-- Mark Wright



CLINT BLACK

When he went into the studio to work on his first album in three years, *NOTHIN' BUT THE TAILLIGHTS*, Clint Black took with him more than a roster of top notch musicians and a roster of great songs. He took with him a refreshed outlook, fueled by some time off the road. That luxury, so hard to come by in a superstar's life, allowed the RCA artist to spend more time preparing for the studio sessions. In addition to collaborating with steadfast writing partner Hayden Nicholas, Clint also found time to collaborate with some of Music City's best: Skip Ewing, Steve Wariner, Matraca Berg, Kostas and Marty Stuart.

"In three days, Hayden and I can normally write at least two songs," Clint says of his creative process. "Most of the time, three. We'll have sheets of legal paper out on the coffee table, three to five ideas sitting there, and we'll work on one until we're stumped, and then we'll go over here and see if we can throw ourselves a curve and go in a different direction. If we get

stumped there and there and there, we'll go out and ride horses or ski or go sailing or fishing, whatever distraction we've surrounded ourselves with.

"Hayden and I are close friends, so we can plan a trip off for a week, go to a cabin to write. We're comfortable with each other and plus, he didn't have anything going on in his life either. With other people, it's more like you get together for the afternoon. When you have somebody who's not necessarily a close friend, then you get together for a day or a night. Skip came and stayed at the house for a couple of days in L.A., and so did Steve. We got together once out at his house here.

"The interesting thing is Skip is a great artist. He's, with the exception of Don Henley, the most particular person that I've written with. When I write with Hayden, I'm really the maniac about the 'ifs', the 'ands', the 'buts', the 'yets'. What do you say, 'but or yet?' 'Yet' changes the meaning

so 'but' would be better. 'And' would be even better. Skip is just like me in that regard. Once we realized that we were both so particular, then we worked together. Before, we were sitting there, and each of us was doing the same thing. We were analyzing right down to the 'and' or 'yet'? That's the sort of thing that with the wrong people working together will never produce anything, but with the right people and the right attitude, two very particular people coming together produced a beautiful song."

He collaborated with Matraca Berg and Marty Stuart for "Still Holdin' On", his popular duet with labelmate Martina McBride. In addition, he and Stuart finished another tune that didn't make the album. Clint is hoping to

"I don't have to be meteoric. I don't have to be the biggest. I just want to be around..."

use it for his next project. "We've got 12 songs on this one, but we wrote a tune that I just think is gonna be so much fun. With Marty, it is fun. Marty's real laid back. Marty's great for me to talk to because I haven't spent so much time in Nashville when I was just hanging out. Marty's been here forever. So I get to learn about things from Marty. From his perspective, Nashville's completely different than it is for me or Tracy Lawrence or George Strait."

With an album due in stores on July 29, time was of the essence for Clint, yet he stepped out of the studio during Fan Fair to sign autographs for his

"...no matter what you do, you have no right to treat anybody less than you'd like to be treated yourself."

fans as well as to participate in other activities that took place that week. It's just one example of Clint's dedication to his fans. "I've never missed a Fan Fair. That's something for the fans. They can count on me to be there every year, count on me to be there consistently the same way. I do the same thing for everybody who comes through my line. I've got a policy of fairness, and I like to have fun with people and give 'em their money's worth and make 'em feel like I saw them and I'm not just signing something and saying hello and goodbye.

"The only real way that you can let people know that you care about them is by giving your time. Fan Fair's one of those things. I was gonna miss a

"If nothing else, even if I'm mediocre, if I'm consistent at it, I'll endure."

year once to go to China for this live world broadcast from Beijing - it was the one time that I was gonna miss. It would have been such an event that I think my fans would have understood. I think I'm pretty well in tune with what people think. My fan club can come to sound check, and I do a Q&A thing with them on the road. I think it's just about being consistent. And that's the way I am with my music - consistent. If nothing else, even if I'm mediocre, if I'm consistent at it, I'll endure. I keep my nose to the grindstone, and that'll pay off. I don't have to be meteoric. I don't have to be the biggest. I just want to be around, someone that people can rely on. If you buy a record, there's a certain quality that I expect from myself. I always put my best foot forward. I don't ever hold anything back."

That's a philosophy that has served Clint well. It dates back to his upbringing in Houston.

"When I was 18, I really believed this was all gonna happen for me. Most

18-year-olds probably believe that every dream they ever had was gonna come true, right? I would sing for everybody who would listen and people would tell me, 'You're gonna be a star. You're gonna make it.' In Houston, it's not like Nashville where everybody on the block is gonna make it because there's so much talent focused right here. In Houston, I was it in the neighborhood. There wasn't anybody running around singing like I was doing. So everybody that I would sing for, I was like a star, they were convinced, and they convinced me. In the same sentence, they would say, 'And don't let it change you. Don't you become an asshole.' They felt like they had to, and maybe they did. But for 10 years working in the clubs, I was able to develop my self-image to the point where I said, 'Okay. So I

do, so I don't. Whatever happens, I'm no better.' I always believed that no matter what you do, you have no right to treat anybody less than you'd like to be treated yourself. I was standing in a Harley Davidson shop here in Nashville, and there was a sign back in the shop that said 'Men should be judged on how well they work with other men.' That really summed it up.

"When I get to the end of my road, I really want for everybody to be able to look back and nobody say, 'I'm sorry I ever did anything for that s.o.b. There were times (early in my career) when I thought I was handling it all. I was pretty cool, but I was overwhelmed. It could get pretty stressful try-

ing to deal with all that success. I remember always be conscious of never snapping on anybody. I've always been the kind of person when I get really angry or upset about something, I get really quiet. So even at stressful times, I would get very quiet and think it through and try to be as articulate as I possible could."

These days, Clint doesn't seem to have any stress to deal with. Instead, he's embracing life with joy and passion and celebrating the release of **NOTHING BUT THE TAILLIGHTS**. "The thing that I pride myself on if you listen to my records, you'll hear Merle Haggard, Waylon Jennings, Bob Wills. Maybe you won't know it, but you are. You'll hear the Eagles,

Jimmy Buffett, Jackson Browne. On this new record, you'll hear the blues, Skip Ewing - all of the people that make up music that has influenced me. That's always been what I've wanted to do - to encompass all of the things that have been going on out there, from Bob Wills or Jimmie Rodgers to Alabama to Billy Ray Cyrus."

And speaking of Billy Ray... "I do have a silly song that would probably fit into the 'Achy Breaky Heart' category that I haven't had the nerve to cut," he says with a grin. "It's a little song that really would make somebody feel good, but the (other) writers out there would go, 'I don't think so.' When I'm writing, I'm really thinking about my peers and that includes Skip and Kostas as well as Don Henley and Paul Simon and Elton John and Bernie Taupin and John Williams. I want to write on a level and put stuff out there that those people won't tear apart - and that one, they would. But maybe some day...if you ever hear a goofy song, you'll know it's the one."

- Janet E. Williams

Video of the Year



"455 Rocket," Kathy Mattea

Directed by Steven Goldmann

Director Steven Goldmann captured the affection, whimsy and fun connected with "455 Rocket," Kathy Mattea's loving, upbeat ode to a memorable automobile. "Steven and I have made many videos together. He's got the closest thing I've found to a shared artistic vision with me," Mattea says. "He delights in making up zany, fun things for me to get into, and he has such a high standard, I know it's going to work. We had a lot of fun making this video, and I think it shows. The final product is always more than I imagined it to be."



"All The Good Ones Are Gone," Pam Tillis

Directed by Steven Goldmann

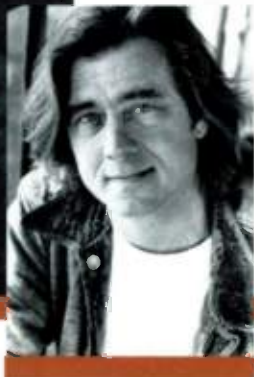
Pam Tillis' "All The Good Ones Are Gone" touches a cord with listeners and video audiences alike. Director Steven Goldmann bathed Tillis in blue as she sang the poignant, melancholy theme of a single woman looking for Mr. Right. "Working with Steven was, as it always is, wonderful, but making the video was tough because 'All The Good Ones Are Gone' is such a heavy song -- but it's an important song to share," Tillis says. "I think people like the video because it captures the mood of the song without getting in the way. It's understated, and it's beautiful."



"Every Light In The House," Trace Adkins

Directed by Michael Merriman

Director Michael Merriman and Trace Adkins traveled to Austin to shoot the video for "Every Light In The House," a song about a man leaving the house lights on in case his love returns to him. Adkins says, "The picture I had in my mind of what the video should be -- well, Michael and I must have shared the same brain, because everything I imagined, he did, too. We discussed leaving the video open-ended, where you didn't know if she'd be back, but then we thought, 'Man, let's just give this thing a happy ending, let's give it some closure.' The video says there's always hope. We're really happy that people saw what we wanted them to see and that they like it."





"It's Your Love," Tim McGraw *(with Faith Hill)*

Directed by Sherman Halsey



Tim McGraw and wife Faith Hill appear together in the video for "It's Your Love," directed by Sherman Halsey. Shot in a lush, magnificent old theater, the video eloquently demonstrates the love of a man and a woman. "It was an incredible feeling to look around the set and see my wife with me," McGraw says. "I think the video allows the viewer to see a small piece of the magic that Faith and I have found together -- and Sherman was responsible for that. This is the 11th video I've done with Sherman. We've become very close friends through this process -- he's an extraordinarily talented director. I'm proud for him to be nominated."



"Strawberry Wine," Deana Carter *Directed by Roger Pistole*



Roger Pistole's video vision of Deana Carter's hit, "Strawberry Wine," uses warm, sensual images to illustrate this story of first love and the loss of innocence. "Roger interprets the lyrics of the song and creates a visual that you can actually walk your way through. I love the 'movie' quality of his videos," Carter says. "His videos take you places. That's what "Strawberry Wine" and the rest of my music is about...it's about going back to where we've all been before, and enjoying the memory of what you learned from that experience. That's where Roger hits the nail on the head by putting those emotions in your face. That's why I love working with him."



awards

Nashville directors Steven Goldmann and Thom Oliphant of The Collective each received a Canadian Country Music Award at the ceremonies held in Hamilton-Ontario, Canada. Oliphant picked up Video of the Year for Paul Brandt's "I Do" clip. For the second year in a row, Goldmann walked away with 1997 Director of The Year. He was acknowledged for his music videos with Canadian artists Paul Brandt and Michelle

Wright. The following awards were presented during the telecast: CMT/Maple Leaf Foods Fan's Choice Award: Terri Clark; Female Vocalist of the Year: Terri Clark; Male Vocalist of the Year: Paul Brandt; Vocal Duo or Group of the Year: Farmer's Daughter; Single of the Year: "I Do" - Paul Brandt; Album of the Year: JUST THE SAME - Terri Clark; Vista (Rising Star) Award: Julian Austin; SOCAN Song of the Year: "I Do" - Paul Brandt, Top-selling Album (Foreign or Domestic): THE WOMAN IN ME - Shania Twain; Video of the Year: "I Do" - Paul Brandt; Vocal Collaboration of the Year: Duane Steele & Lisa Brokop - "Two Names On An Overpass".

Billy Ray Cyrus turned an honor bestowed upon him into recognition of Vietnam veterans, during ceremonies in Arlington, VA, when the Air Force Sergeants Association presented him with the Americanism Award for his patriotic and humanitarian contributions.

Jim Allison, president of AllSongs Inc., was recently presented with a BMI Millionaire Award for the song "What Am I Gonna Do About You," which was a number-one record



Asylum recording artist Bryan White recently asked several of his friends (including his mom) to help him record the "Will The Circle Be Unbroken/I'll Fly Away" medley. The medley is featured on AMAZING GRACE VOLUME II: A COUNTRY SALUTE TO GOSPEL.

for Reba McEntire. Allison and co-writer Anne Reves also were presented with a quadruple platinum award for sales in excess of 4 million units for their song, "Fade To Blue," as recorded by LeAnn Rimes on her BLUE album.



new companies

Lyric Street Records has opened the doors to its new offices located at 824 19th Avenue South, Nashville, TN 37203. They can be reached at (615) 963-4848; fax (615) 963-4846. Lyric Street Records is a division of Hollywood Records.

Reknown producer Hugh Padgham of Hugely Music and noted manager Dennis Muirhead of Famous Music have signed a worldwide joint venture to develop new talent with a focus on artists, artist/writers and producer/writers nurturing them for long-term careers. The announcement was made by Irwin Z. Robinson, chief executive officer and chairman of Famous Music publishing.

Bandit Lites has moved its Knoxville-based worldwide headquarters. The new facility

has over 20,000 square feet of office space and 65,000 square feet of warehouse space. The current Knoxville office will serve as a warehouse for the company. They are located at 223 Sycamore Drive, Knoxville, TN 37921; (423) 971-3071; fax (423) 971-3072.



media

Ed Morris has recently written and published *Edward Morris' Guide To Country Music Videos*. The book lists more than 3,500 titles along with their year of release, record label affiliation and video director and producer. The book also cites all the CMA, ACM and TNN/Music City News Video of the Year winners - plus the CMT Top 10 and Top 12 Videos of the Year from 1991 through 1996.



newsline

Plans are underway to enlarge operations at Loretta Lynn's Ranch at Hurricane Mills. It will house 35 years of memorabilia from Loretta's life, including the bus from the movie *Coal Miner's Daughter*. The museum also will have items of Loretta's husband,

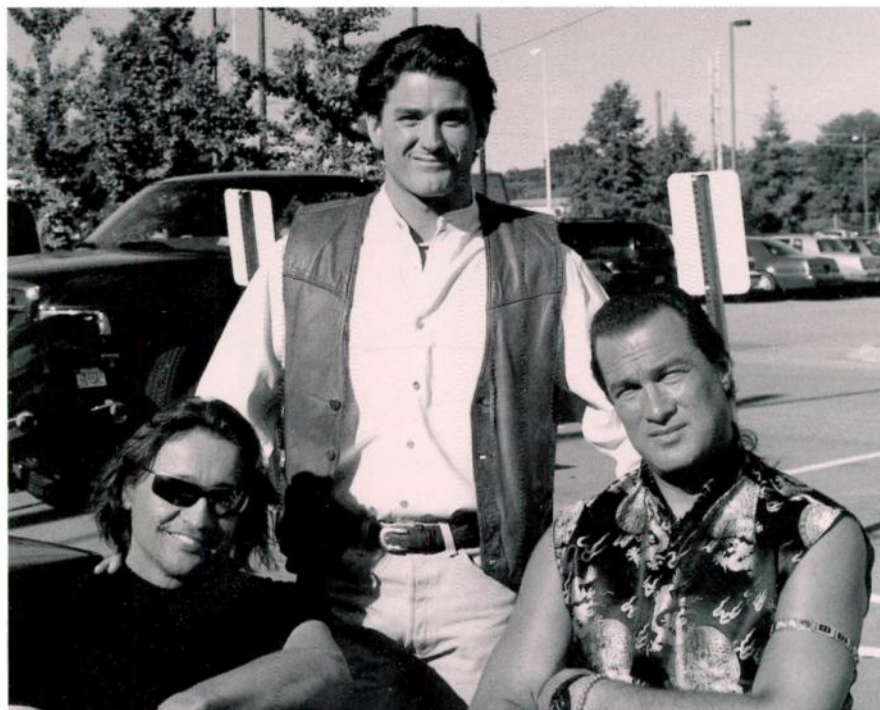
Mooney, such as his horses, his Jeep and personal items. The cabins on the ranch are also being remodeled and the Old Mill will be turned into an antique mall. Horseback riding will continue to be a major attraction as well as the annual barbecue cook-off.

Some of the top leaders in the music industry will participate at Musicwomen International's (MWI) Fourth Annual Global Conference October 17-19 in Nashville. Heading the list are Shelia Shipley Biddy, general manager of Decca; Dreamworks' new label chief, James Stroud; Disney's new Lyric Street label chief, Randy Goodman and Mercury Records Nashville president Luke Lewis. Showcases will feature everything from Country to rock to pop and blues. Open to men and women in the music industry, call (615) 860-4084 for more information.

The Buffalo Club will no longer be a trio. Drummer, John Ditrach, recently resigned from the band. The remaining principals, lead vocalist Ron Hemby and lead guitarist, Charlie Kelley, will continue as The Buffalo Club in a duo configuration.

BMI will distribute royalties for the performance of BMI music in cyberspace. Slated for 1998, the new distribution represents the culmination of a series of groundbreaking Internet initiatives which commenced more than three years ago when BMI signed the first agreement for the public performance of music in cyberspace. The distribution reinforces the company's commitment to insure that its writers, publishers and its licensees can fully realize the benefits of music on the world wide web.

Gene Autry celebrated his 90th birthday in September. The Western Heritage Museum held a month-long tribute with a Founder's Day exhibition from September 9 through October 6 to honor him. The public was invited to sign a large birthday card in the lobby and to view clothing, posters and other items focusing on Autry's career. In addition, the month of celebration included a performance by Don Edwards and Friends, a fund-raising Gala and a Gene Autry's Friends Fan Convention.



Steven Seagal appeared on TNN's "Prime Time Country" the day of the premiere for his Warner Bros. action-thriller "Fire Down Below". He was joined by Mark Collie, Aaron Tippin and Jeff Wood, who are featured on the soundtrack's first single, "Fire Down Below" (co-written by Collie and Seagal). Pictured (L-R): Mark Collie, (who co-starred in the movie opposite Seagal), Jeff Wood and Steven Seagal.

Crown Royal and MCA/Decca Nashville announced their first joint venture – the upcoming Crown Royal Untamed & Pure Tour. Premier Country vocalist Mark Chesnutt is joined by David Lee Murphy and Gary Allan in a seven-month, 44 city journey across the U.S. The tour kicks off in Charlotte, NC on November 6.

Clint Black, Johnny Cash, Merle Haggard, Waylon Jennings, Lyle Lovett, The Mavericks, Reba McEntire, Willie Nelson, Ray Price, Kenny Rogers, Mel Tillis, Dwight Yoakam and others will take the stage at the Opry House on November 12 to honor the memory of Roger Miller. The two-hour special will be telecast in March 1998 on TNN.

on the move

Tom Becci has been promoted to vice president of finance for Capitol Nashville. He will be responsible for tracking the finances and working in conjunction with department heads. He also will create budgets for marketing, sales, promotion and publicity and will report on the label's recording costs,

develop sales forecasts and oversee all information technology and office administration for the label. He previously held the position of controller for the label.

Capitol Nashville announced that Kim Gilbert has been promoted to the position of director of administration for the label. She was previously manager of administration. In her new position, Gilbert will oversee all administrative functions of the Capitol Nashville office, including building operations, security and office equipment. As the company prepares to move to Music Row this fall, Gilbert will oversee the transition to the new building.

Karen Conrad has been named vice president, country operations of BMG Songs/Nashville. Conrad will oversee the day-to-day activities of the company's Country division and will be responsible for the signing and development of Country Music writers and artists. Conrad's new position comes in conjunction with BMG's acquisition of AMR/New Haven Music, an independent Nashville music publisher which Conrad founded in 1986.



Recently, while in New York making several national television appearances Arista/Nashville recording artist Pam Tillis had the pleasure of meeting comedian Martin Short.

SJS Entertainment Marketing has named Dorothy Friedrichs marketing coordinator for the Nashville-based division. Friedrichs has previously held sales and promotion positions for Nashville-based record labels MCA, Mercury and Imprint. She also worked for the Top 40 promotion department at Atlanta Records in New York.

Brian Hill has joined Monterey Artists Nashville as an agent. His experience includes a stint at Creative Artists Agency in Los Angeles and as co-founder of the Progressive Global Agency in Nashville. He is a graduate of the University of California, Irvine.

Sarah Brock has been named director of program development for High Five Entertainment. She will be in charge of developing concepts and scripts. Jo Pincheck has been named director of music development and will oversee development and placement of new music projects. JuLee Brand has been promoted to creative director for the company and will head up the award-winning department designing opening show titles and graphics as well as all of High Five's marketing print materials.

Angie Brix has joined Gurley & Co. as a publicist. She is a recent Recording Industry graduate of Middle Tennessee State University and gained publicity experience at MCA Nashville and Starstruck Entertainment.

Mary Kate Hinds has recently joined the staff of Margaret Ann Warner Public Relations, where she will assist with clients in the entertainment industry. Hinds was formerly employed by the Alabama Heritage Magazine in Tuscaloosa.

Wayne Halper has been appointed head of label operations for DreamWorks Records Nashville. A music industry veteran, Halper previously served as chief financial officer/vice president of business development for Imprint Records. As head of label operations, Halper will supervise the day-to-day activities of the label, overseeing business affairs and administrative functions. He also will coordinate the efforts of the sales, marketing, media, promotion and video.

Jennifer Rainwater has been appointed to professional manager at Hamstein Nashville. Her duties include pitching mate-

rial for Hamstein Music and Hamstein Cumberland Music Group. She was most recently manager of administration for both companies.

Pecos Films announced the signing of director David Abbott to their roster. Abbott has directed artists including: Blake and Brian, Curb Records; Emilio, Capitol Nashville; Mark Wills, Mercury; and most recently, Victoria Shaw, Warner Bros. recording artist, whose video features "NYPD Blue" and "Fired Up" star, Sharon Lawrence.

Dave Miggo has been upped to associate director of administration for MCA Records Nashville. He has been with the label since 1991.

Refugee International management assistant Michelle Baker has left the company after six years. In addition to her artist management duties, Michelle was responsible for the international tour coordination. She can be reached at 615-591-4711.

Tom Molito, vice president of UST Enterprises Inc. and founder of Cabin Fever Entertainment Inc., has announced his departure from the company after 20 years of service to concentrate his efforts on marketing opportunities for software. Molito was named president of Cabin Fever Entertainment, a subsidiary of UST Enterprises upon its formation in 1987, and led Cabin Fever in its start-up through 1994. During his tenure, Cabin Fever expanded into both theatrical and television arena.



signings

BOOKING: Sammy Kershaw to Buddy Lee Attractions...Seminoles and Joy Lynn White to Monterey Artists...**RECORDING:** Paula MacAskill and Daniela Muhleis of Switzerland to Cornstock Records...**The Great Divide** to Atlantic Records...**MANAGEMENT:** Stephanie Ann to Mr. Brick & Co.

Big Tractor Music announces the addition of Coley McCabe to its staff writers.

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International Update

- Gretchen Peters spent early October touring the UK with concerts in Glasgow, Manchester, London and other cities.
- MCA/Rising Tide singer/songwriter Jack Ingram will visit the UK later this month for a mini-tour including stops in Glasgow, Manchester and London.
- Diamond Rio recently embarked on an extensive media and retail promotional tour of Germany. The Arista Nashville group will make retail appearances and do print, radio and TV interviews in Cologne, Berlin, Potsdam, Leipzig and Munich. This month, they will travel to Japan to perform at the annual Country Gold Festival in Kumamoto.

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

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PART 2



THE ODYSSEY OF HARLAN HOWARD (Be Careful Who You Love)

by Marty Stuart

*The old guitar picker had run out of liquor
So I sat down beside him and bought him a drink
I bought him another and finally some color
Returned to his cheeks, and he said with a wink
Son, I worked for Red Foley, knew Hank and Old Lefty
I worked on the Opry back when it was strong
But in showbiz you know, sometimes it gets slow
So buy us another and I'll sing you a song
Be careful who you love, for love can be untrue
Be careful who you love, be sure she loves you too*

Buried deep in a publishing catalogue alongside songs such as "I Fall To Pieces", "Life Turned Her That Way", "Heartaches By The Number", "I've Got A Tiger By The Tail", "Too Many Rivers", "Busted", "Why Not Me", "Above And Beyond", "Don't Tell Me What To Do" and "Blame It On Your Heart" there's another Harlan Howard song titled "Arthur's Song". It's never been a hit. It's not a song that immediately comes to mind when you think of Harlan's body of work.

It's a song that was lovingly written and dedicated to an old country songwriter named Arthur Q. Smith. Arthur lived around Knoxville, Tennessee and became famous for writing these classic country songs, "Wedding Bells Are Ringing In The Chapel", "I Overlooked An Orchid While Searching For A Rose", "Rainbow At Midnight" and with near positive proof even "I Can't Stop Loving You". He would sell them to publishers and hot radio singers for whiskey money. His era was the 1940s and early 1950s. Time has left his memory in the distance. Even though they bear other's names, these songs serve as a reminder that he did in fact walk among us.

By no means was the case of every songwriter the same as Arthur Q. Smith's. But in the hierarchy of the music industry in the early years, the songwriter was often thought of as a secondary citizen. Recently, 75 years after country's first commercial songs were recorded, the undisputed King of the Nashville Songwriters enters the Country Music Hall of Fame. Who better than Harlan Howard to forever lift and seal the status of the songwriter inside the world of country music?

As Country Music was losing one of its poets to sadness and tragedy, the spirit of its joy and new discovery made its way into the heart of another. Thanks to a 50,000 watt clear signal that broadcast WSM's Grand Ole Opry into a Philco radio at the family's Michigan farmhouse, a 12-year-old Harlan Howard was captivated by the sound of Ernest Tubbs' voice. "I'd try to memorize the words of his songs. What I couldn't remember, I'd make up. I had a squeaky kid's voice. I wanted to be Ernest Tubb. It didn't take long to realize, I can't be Ernest Tubb. He's there. I can never sing like that. But the songs, I was captured by the songs as much as the singer. They grabbed my heart. The reality of Country Music moved me. Even when I was a kid, I liked the sad songs. Songs that talked about true life. I recognized this music as a simple plea. It beckoned me. I knew I wanted to be a writer of that kind of music."

Now over 4,000 songs and too many awards to mention later, Harlan has left a three chord paper trail that leads all the way back to his first rhyme. His world is as eloquent and complex as a Shakespearean play, although it's been written in the ink of a man with a blue collar soul. He's a God-gifted master poet who's a textbook example and a living personification of the American dream.

After growing up on the farm and serving some time for Uncle Sam, Harlan started his career's journey as a factory worker in Detroit. "I was looking for a place to belong. I knew I had to make a living. But I couldn't ignore this feeling inside me concerning music. At the end of the day, sometimes, I'd have pockets full of paper with songs and ideas on them. I really didn't have a style, other than I loved the idea of originality coupled with simplicity.

"The factory and the people I worked around were a great vantage point for me as to who liked Country Music. It provided me with scenarios from real life to write about. Nothing can take the place of experience and reality. I knew at the end of a grinding week, I wanted to be taken away from the cares of daily life and the bills I was trying to pay. Music did that. I noticed we all experience episodes in our romantic lives and that's what I really loved to write about. Love that's precarious, love that's shaky. You know those 'I'm losing you and what can I do about it' songs. I love the edginess of romance. The man-woman thing and how tough it is to nail down. That period of time was a soul quest. I mainly noticed everything and everybody around me. It opened my eyes into the world. It was a time of transformation."

That is a reflection of the genius of Harlan Howard. He's always had his eyes on the world, but he's kept his ears tuned to the hearts of those who inhabit it. He's always had the ability to take the joy or despair of the guy who worked next to him, or the person at the next barstool over, and turn it into a story that we could relate to. If Harlan were President of the United States, he'd probably be more inclined to write a song about the maid in the kitchen of the White House who had her heart broken rather than compose a new National Anthem.

"I finally gave in to the fact that I was obsessed with songwriting. I wanted to find a way to make a living doing it. I thought about moving to Nashville, but there were no factories there. I knew



Harlan Howard, 1960

that California had a Country Music scene and lots of factories. So that's where I decided I should go.

"Deep down, I never thought I'd be able to quit the factory and make a living full time as a writer. After I got to Los Angeles, I found a job as a forklift operator. I did the same old thing. During breaks I'd write and fill my pockets with songs. The difference was, after I got to California, I immediately found the Country Music scene. I met Wynn Stewart and Skeets McDonald. They were big names. I'd go and hear them at clubs. There was also a popular Country Music television show that filmed each week called Town

Hall Party. That's where I met Joe and Rose Lee Maphis, Merle Travis, Freddie Hart and the whole gang. They welcomed me like a member of the family.

"It was bright lights and Country Music at night, set to the beat of a time clock by day. Everyday I'd get off work and go to a street in Hollywood called Selma. It had one publishing company after another. I never had an appointment. I got kicked out of so many publishing companies.

"One day, I walked down this other street and saw a sign that read Vidor and Red River Songs. It was run by Tex Ritter and Johnny Bond. I walked up the steps and went into their office. The door was open. Tex and Johnny had desks that faced one another. They were both sitting there with their boots up on their desks and they were wearing their cowboy hats.

"Tex said 'What do you want, kid?' I started trembling. I finally said 'I'm looking for a publisher for my songs.' They must have been in a good mood. Johnny said 'Come on in, pull up a chair and sing us a couple.' I sang them four or five. They said 'You're a pretty good writer. That's some interesting stuff.' They sent me out to rent a reel-to-reel tape recorder so I could make a tape and

HARLANISMS
from Marty

"I don't listen to the radio. Country Music right now is not real enough. It has nothing to do with my divorces."

mail them some songs for them to pitch to record producers. One of the early songs I sent to Johnny Bond was "The Blizzard". He sent it to Nashville for Chet Atkins to listen to. Chet played it for Jim Reeves who recorded it. It was a pretty good hit. But actually it was Wynn Stewart who did my first song. It was "Keeper Of The Key". Somehow my name didn't get on it. But that's OK. Let's call it my entry fee lesson. Wynn introduced me to Buck Owens. Buck and me had a lot in common. He was just as hungry for music as I was. I worked in a factory and so did he, except his was a musical factory. He played guitar on other people's records. He was working at this club called The Blackboard in Bakersfield. It wasn't his band at the time, but I noticed he was doing most of the work. We were both working for somebody else, but we were trying hard to find our own way."

If Hemingway were here, he'd probably acknowledge that a great story can't be stopped. If it's meant to be, it's bound to happen. But Hemingway and Harlan Howard both would probably agree that the combination of timing and who you know have a lot to do with success. "This bricklayer friend of mine also wrote songs. He'd come over to my house after work. I sang him two or three new songs I'd written. One of them was "Pick Me Up On Your Way Down". He liked it. He said, 'I've got this connection in Goodlettsville, Tennessee at a company called Pamper Music. They haven't got me any records yet, but they are very courteous. They listen as soon as the songs get there, and they write me little notes about them. I'm about to send them some new songs. Why don't you make up a reel-to-reel and I'll send it along with my songs.' That's how my association began with Nashville.

"I guess one of life's magic moments came one day at the factory shortly after that tape was sent. My boss came up to me and said, 'You have a phone call from Nashville, take it at my desk.' I picked up the phone, and in the middle of all of this factory noise, a voice I could barely hear said, 'Hey Harlan, this is Ray Price in Nashville. I love "Pick Me Up On Your Way Down". Me and Ernest Tubb both wanted to record it, but we have a good golfing buddy named Charlie Walker from San Antonio. We decided he needs a hit. I'm going to record in two weeks. Do you have anything new?' I said, 'Yes sir, I've got three brand new ones.' He said, 'Get them to me as fast as you can, and I'll check them out.' I made a tape at home that sounded awful and mailed it to him. To this day the biggest hit I've ever had was on that tape. The song is "Heartaches By The Number". Right as it was hitting for Ray, Guy Mitchell did a pop cover of it and it was a smash as well. It was big in Germany and England. I think Ray's record stayed at #1 in America for something like 44 weeks.

"I had this clunker of a car I named The Smoker. I had to put two quarts of oil in it every morning before I'd go to work. It smoked so bad people would pass me and give me the finger. But the Smoker had a pretty good radio. On the way home from work one afternoon, I hit all five buttons on the radio and heard "Heartaches By The Number" five times, three times by Ray Price and two times by Guy Mitchell."

Thanks to "Heartaches By The Number" and \$100,000 worth of royalty checks in the mailbox, Harlan traded The Smoker for a white-on-white sedan DeVille, bought a Martin guitar like Hank Williams had played and decided to take a leave of absence from the factory. The reality of any dreamer is as soon as a dream is realized it's time to dream on. "I felt like the luckiest guy in the world. I had started out wanting to write one song that got played on the radio. By now I'd gotten a few songs recorded and had one huge hit. Even though I had this hot streak going in California, I felt like Nashville was the place to be. My then-wife, Jan agreed. The day after school was out we loaded the kids in the cars and the TV in the U-Haul and headed to Nashville. The only sure thing that we had to count on was a house that June Carter had found for us with a \$100 deposit Jan had sent before we left California.

HARLANISMS from Marty

"They ought to lock every record producer in the basement of the Country Music Hall of Fame for two weeks and teach them about Hank and Lefty. Play them the source. Let them feel the passion and then turn them loose to do whatever the hell they want to. At least they'd leave there knowing about the foundation."

Harlan and family entered the city limits of Nashville at sundown on June 6, 1960, marking the arrival of perhaps the most prolific songwriter of quality the town has seen since the likes of Hank Williams. The first week he was in town, he had 12 songs recorded. A new era was dawning for Harlan Howard and Nashville.

In those days, the Country Music community was an extended family, but extremely clannish. Chet Atkins said Monroe's bluegrass players wouldn't even speak to the electric players around the Opry. The singers hung out together. The pickers were in their own world. But the ultra cool fraternity everybody wanted to join was the writers at Tootsie's Orchid Lounge.

Howard remembers "All of a sudden there was a need for a Tin Pan Alley-type scene. The top three producers in town, Chet Atkins, Owen Bradley and Don Law, were looking for songs for 20 to 25 singers. The songwriters filled that need then and they still do. Songwriters are such a part of Nashville's strength as a musical community. They're drawn here like flies to honey. In the days of Tootsie's, our gang was Willie Nelson, Roger Miller, Hank Cochran, Mel Tillis, Wayne Walker and a few others."

Nashville now had a new wave of literary brain power to merge with the strong emotions that the music always possessed. From the beginning of Nashville's musical output, there's always been

"I've got a helluva nose."

great writers. But the upstairs bunch at Tootsie's beer joint, or the 'tin can alley' crowd as one critic called them, laid the foundation for what has become one of the most respected songwriting communities in the world. They paved the way for free thinking, as they broadened the subject matter of Country Music, delivering it from its hay bale image.

Roger Miller went on to become a star, so did Mel Tillis. Willie Nelson became a folk hero and Hank Cochran drifted away into his world of insane mystique. The guy that has done his best to stay out of the spotlight and stay in the trenches of Music Row writing and pitching songs on a day-to-day basis since 1960 is Harlan Howard.

"The first year I was in Nashville I attended the BMI Awards dinner. I won 10 out of 40 awards. That night I remember thinking this is a piece of cake. I got very egotistical. The next year I barely scored any top-10 hits. I told my wife, 'It's over, that's it, I'm done.'

"That year, I wasn't up for a single award but they invited me to attend. I remember thinking, 'I can't go to that party. People will think I'm a failure after all the success I'd had last year.' Then a voice came up inside me and said, 'You egotistical son of a bitch. You went there last year, dominated the evening and made a hog of yourself over your buddies. This year it's your friends' turn. They're giving out 40 awards and you ain't getting none. So why don't you just go, relax, have yourself a good time and applaud your pals.' There's been other years I've won and lost. But that will always be my favorite night. The night of learning humility.

"If you stick around long enough you're going to go out of style. You can't be hot all the time. If your songs have a little flavor that hits and then goes away, look at it this way: That gives you a year off to do some thinking. The years when you're not hot, that's when a writer is the most dangerous. You have something to prove. Whoever's in your way when you resurface had better look out."

These words of wisdom come from a man who has placed over 100 songs in the top-10 in the 50s, 60s, 70s, 80s and 90s. He's still unpredictable, bulletproof and just as deadly with a pen as ever. When Harlan has a hit, it's like Babe Ruth knocking one out of the park. The whole town still cheers. He truly is the Dean of Nashville Songwriters. He is our Irving Berlin. His philosophy is simple... "It all goes back to the song." I've observed Harlan for a long time. He

If you really want to know who I am, sing "Pick Me Up On Your Way Down".

knows how to get to your heart. With each new crop of 'juveniles' as he calls us, he finds a way to dust you with his magic. Once you meet him, he's impossible to forget. He's cunning as a shark and as charming as a bunny. He can work a room better than a presidential candidate. It's easy to see that since the beginning he was lovable, likable, and the kind of guy you'd want to be around.

His songs have earned him the honor of being inducted into Nashville's Songwriters' Hall of Fame. Earlier this year, he was also inducted into the Pop Songwriters' Hall of Fame in New York. His acceptance speech showed a measure of the dignity of the man. He held up a list with all the names of the people previously inducted and quoted a verse that read:

A cigarette that bears some lipstick traces
An airline ticket to romantic places
Oh how the ghost of you clings
These foolish things remind me of you

He went on to say that "I don't even know who wrote it, but I'm sure it was somebody on this list. I've never written one this good. All I can say is 'Thanks.'"

Harlan prefers not to talk about it. But he is an icon. Before all is said and done, they'll probably name parks, streets, songs and some holiday after him. When I asked him how much it meant to him to be thought of in those terms, he grinned and said, "It's hard to find meaningful words to rhyme with icon and legend."

HARLANISMS from Marty

Once upon a time, when I was going through a divorce, I ran into Harlan at a Music Row watering hole. He asked me what was going on in my life. I told him. He said, "So what do you want, kid? A smooth life or some great experiences that you can turn into songs. If you'll handle it right, you can make hundreds of thousands of dollars off of that broken heart of yours. Just make sure when you write about your misery that you set it to a beat the world can dance to."

I pressed on. I reminded him that us juveniles are on the verge of being handed the responsibility of carrying on the standards he helped create into a new century. So many of us look to him for our inspiration as he looked to Ernest Tubbs and Hank. I asked him again, as I have on so many occasions, for yet another piece of divine guidance. Perhaps shine the light as to where we're headed with the music. His answer was, "Kid, it's all about evolution. New things and new faces in search of the truth. It's never gonna go away. Deep down inside everybody in this town wants some real Country Music. It's heart and soul stuff that will stick. Times may change, but that never will." There's a saying, 'When the pupils are ready, the master will appear.'" Tonight, he's being inducted into the Country Music Hall of Fame.

- Marty Stuart



BOB CARLISLE

"Butterfly Kisses"

Bob Carlisle & Randy Thomas

Though he may seem to be an overnight success thanks to his amazing crossover Christian/AC/Country hit "Butterfly Kisses", Bob Carlisle has actually been in the music business for 20 years, performing in Christian bands and then pursuing a solo career. Randy Thomas has been in the songwriting scene for years and has penned several hits for artists including Hank Williams Jr. and Ty England and is responsible for over a dozen top-10 Contemporary hits. He and Carlisle have collaborated on plenty of other hits in the past, including Dolly Parton's "Why'd You Come In Here Lookin' Like That". Though it has crossed all musical boundaries and touched hearts universally, "Butterfly Kisses" was written merely as a gift for Carlisle's teenage daughter. "It was never really intended for release by me or anyone else," he explained. "I was looking at pictures of my daughter one night, and it occurred to me she wouldn't be under my roof much longer. The song just poured out of me."



RANDY THOMAS

"All The Good Ones Are Gone"

Dean Dillon & Bob McDill

When Dean Dillon and Bob McDill teamed up to write a tune lamenting the singles scene of the '90s, the song was bound to find a home somewhere on the airwaves. Pam Tillis heard the song and was immediately struck by it. "Right after Dean played it for me, it hit me that I had the first single for my album. I knew it was a kind of 'tell it like it is' song, and I had to have the courage not to back away from it." Both Dillon and McDill have carved out brilliant careers from such truths set to music: Dillon is responsible for a dozen George Strait hits including "The Chair," and "Marina Del Ray", McDill has penned 30 number ones, including "Why Didn't I Think Of That", and the hauntingly beautiful, "Good Ole Boys Like Me".



DEAN DILLON



BOB MCDILL

"Strawberry Wine"

Matraca Berg & Gary Harrison

Matraca Berg and Gary Harrison have collaborated on several hits besides Deana Carter's smash hit "Strawberry Wine", including Martina McBride's anthem to crazy love, "Wild Angels" and Trisha

Yearwood's "Everybody Knows". Many of Berg's songs are inspired by events unfolding in her own life or those of her friends, and "Strawberry Wine" was no different. The song was prompted by memories of a summer spent on her grandparents' Wisconsin dairy farm during her teens and a boy she'll likely never forget. "There was just something about being away from home," she recalled. "The rolling cornfields, and the stary nights, and the bored and wild farm kids." Among Harrison's number-one records are "I Just Wanted You To Know" by Mark Chesnut, "Hey Cinderella" by Suzy Bogguss, "Wild Angels" by Martina McBride, "Wrong Side Of Memphis" and "Everybody Knows" by Trisha Yearwood.



MATRACA BERG

"Time Marches On"

Bobby Braddock

This is the second consecutive Song of The Year nomination for this Tracy Lawrence tune penned by Bobby Braddock. The decade chronicler is just one of a string of number ones for Braddock, who first came to Nashville as a piano player for Marty Robbins. Teaming with co-writer Curly Putman on hits like Tammy Wynette's "D-I-V-O-R-C-E" and the classic George Jones tearjerker "He Stopped Loving Her Today" helped land Braddock the distinction of being the youngest member elected to the Nashville Songwriter's Association International Songwriters Hall Of Fame. Braddock's discography includes a list of hits spanning three decades, from "Golden Rings", to the recent "Texas Tornado."



GARY HARRISON



BOBBY BRADDOCK

"Blue"

Bill Mack

The story of how a song that was originally penned for the inimitable voice of Patsy Cline found a more-than-suitable home with an 11-year-old singing sensation from Texas is definitely one for the annals of Country Music. When legendary disc jockey Bill Mack heard LeAnn Rimes sing the National Anthem at a Dallas Cowboys game, he was so taken with her that he went to see her perform. Realizing her raw talent, he dusted off the old song he'd written in 1958 for Cline, who never got to record it, and the rest, as they say, is history. Though Rimes' father initially rejected the song for its grown-up content, he eventually relented, and the song's runaway success has taken LeAnn to the top, garnering the 15-year-old numerous awards and crossover appeal and success.



BILL MACK

ong before Bryan White and LeAnn Rimes started the young Country movement, Lila McCann was following her own dreams. Almost 16, Lila is getting her own share of the spotlight with her hit single "Down Came A Blackbird" and her top-10 self-titled debut album.

At the tender age of 4, Lila boldly asked if she could get up and sing "You Are My Sunshine" with her dad's Country band, but when the moment came, she had to be coaxed out of the bathroom with the promise of a new Barbie doll. "I was so scared," McCann recalls. "When the people in the audience started clapping, I put my hands over my ears and told my dad to make them stop."

Despite such early jitters, Lila began performing regularly with her dad's band. By the time she was 12, Lila was doing her own dates in nearby towns. During one such performance at the Palomino Club in Los Angeles, Seymour Stein of Elektra Entertainment Group sat in the audience captivated by her vocals on "Down Came A Blackbird." In just two days notice, she flew to Nashville and got a band together for a showcase for Asylum Co-President Kyle Lehning. By December of that year, 12-year-old Lila McCann had her development deal with Asylum Records.

At a time where the genre is being immersed with new young talent, Lila doesn't mind her constant comparison to LeAnn Rimes. "It really doesn't bother me that much," says Lila. "People like her or my age or Bryan White's age, we're all pretty young, and we're out there doing what everybody else is doing. It's making a bigger entourage for teenagers, and I think it's great. I know so many people my age now that listen to Country that never did before because of LeAnn and because of Bryan."

In 1995, a talent contest put Lila up against young LeAnn Rimes. "We've been crossing paths since I was 10 or 11 years old," recalls McCann. "When I was in the seventh grade, there was a talent show in Las Vegas where I got the entertainer award and she got female vocalist. We've always been around each other, but we've only met once and we didn't get a chance to talk. I really would like to get a chance to talk to her and see what's going on in her mind, because things are moving so quickly with everybody."

Because Lila plans to continue attending public school this year, a tour has not been planned until next summer. She has gotten the chance to experiment with her stage show at Fan Fair and a few other fairs and festivals that she has played. "I love singing on stage," exclaims Lila. "I had so much fun at Fan Fair! I also sang at Lake Lanier in Atlanta and they did fireworks and stuff like that, which was really exciting to me because I've never done stuff like that. I try to have as much fun as I possibly can when I get up onstage and sing. I just try to be myself and get the audience into it."

Lila hopes to be able to play with her band when she goes on tour next summer, but she doesn't know how to read the music. "I was in band for two years in school and played the clarinet. The whole time I was pretty

good, but I could never read the music," admits Lila. "I played by ear for two years. I quit because I felt stupid when tests would come, and I'd have to fake it. I took piano lessons for a little while, too, but I got too busy to keep up with them. But I play a little bit of guitar, and I'd really love to play it onstage. I think I'm going to take lessons so I can play my songs."

One of Lila's most exiting experiences as a new artist was the annual Country Music Fan Fair. Not only did she get to meet Pam Tillis, one of her idols, but she was surprised to find out that she had admirers as well. "I'd never been to Fan Fair before and there were so many people there," exclaims Lila. "I met a lot of real cool people but the one thing that amazed me the most was that people actually knew who I was. My single had come out only two months before and the album wasn't out yet. I didn't think any of these people would know who I was. I actually had a line at the booth and people knew who I was, which made it even more exciting for me. I think it's great, too, because I think teenagers need people that they can look up to like me or LeAnn or Bryan."

LILA McCANN

"Right after Fan Fair was over, I was at the Bellevue mall and the coolest thing happened. These two little ladies came up to me and said, 'Excuse me, can we take your picture?' It was really nice to have people notice me. Also, I went camping in Idaho, and nobody goes out there. But these two little girls knew who I was and came up to me and asked for my autograph. That was great for me."

Although she is involved in cheerleading and drama at her high school, Lila wants to focus solely on her music and take one project at a time. "Things are just going awesome right now and I couldn't ask for anything more. I'm just trying to take things one day at a time because that works best for me. I don't like to look too far ahead because you get your hopes up and destiny takes its place and does something else."

-Shawna Newman

INTERNATIONAL WINNERS:

BARRY COBURN,

BR5-49,

ARISTA &

BMG

It may come as no surprise that Barry Coburn is this year's recipient of the Jo Walker Meador International Achievement Award, the first manager to receive the honor. In a year, Barry has guided BR5-49 on seven trips to Europe for performances at some of the world's largest music festivals and appearances on some of Europe's most widely watched TV programs. (BR5-49 was presented the International

Touring Artist Awarded at SRO '97.) In addition to his work as an artist manager, Coburn is active in international publishing through his company, Ten Ten.

Barry credits BR5-49's success to a really strong work ethic.

"When we were talking about management, I think they became drawn into the idea (of an international career), although three of them had never been overseas. They weren't easily scared by hard work and they, fortunately, don't have to pay road musicians where those costs mount up. BR5-49 had the ability to share rooms and go over and do it at a fairly low price..."

Arista Nashville and BMG Germany have been supportive throughout, particularly since witnessing the group's commitment and incredibly busy schedules. "The thing about it is that if you're gonna go and do it you have to put your heart into it.

"I don't think it matters if you're in Country or if you're in pop, so many people feel like they go and do one visit, do one set of interviews, go around to four or five places, then come home and go, 'OK, we've done Europe, now what's Europe gonna do for me?' I don't think Dallas ever opens up that way for you. I don't think Chicago or New York does. You've got to be willing to go back repeatedly.

It's more expensive, but it doesn't have to be outrageously expensive if you really get it down and you've got people working for you and with you who understand what needs to be done. I think you can make money there. We're at that point where we can actually go in and get out without any help from the record labels.

"It's reached a different level, so we can play bigger shows and just keep building it. We're thinking of buying certain equipment and leaving it in Europe...We've got offers right now to go back to Europe again, and we may still go. I think what we'll do, if all goes well, is go to Australia sometime later in the year and then we'll go back to Europe in March with the new album, tour there and then come back

here and tour. We'll probably go back to Europe in the summertime again next year. Europe is really tied to album releases."

BR5-49 is following in the footsteps of artists like Don Williams, Emmylou Harris and Charley Pride, who developed the European market early in their careers, Barry points out. "Those markets now are really important to their livelihood. They did it at the point when they didn't necessarily need to, and now they're really grateful. I believe that it's a big world out there, and I think it's really crazy not to focus on it if you can and you have that interest in it."

"Of course, time will tell, but I'd like to believe that five or 10 years from now BR5-49 will have a real fan base in Europe, Japan and Scandinavia. And, therefore, they will be able to survive and make money there, no matter what. Whatever happens here, they'll still have that base."

International touring is second-nature to Barry, whose experience goes back to the '70s when he took pop group Split Enz to Europe. "Every morning when I come in I'm on the phone to Europe, but I'm amazed at how many managers I've talked to who see it as a major barrier to break through and make an overseas call. I don't see any difference dealing with Nebraska or the Netherlands."



BARRY COBURN

I believe that it's a big world out there, and I think it's really crazy not to focus on it if you can...

International publishing is no different.

"I'm always thinking of what can we do anywhere. If there's a chance, we'll just chase it down, because it's just part of our world. We're just always looking for opportunities with songs and films, in Australia and wherever."

Barry is encouraged by developments in Australia (Trisha Yearwood and LeAnn Rimes) and Brazil (Billy Ray Cyrus) as well as Europe, and he would like to see more artists consider international careers.

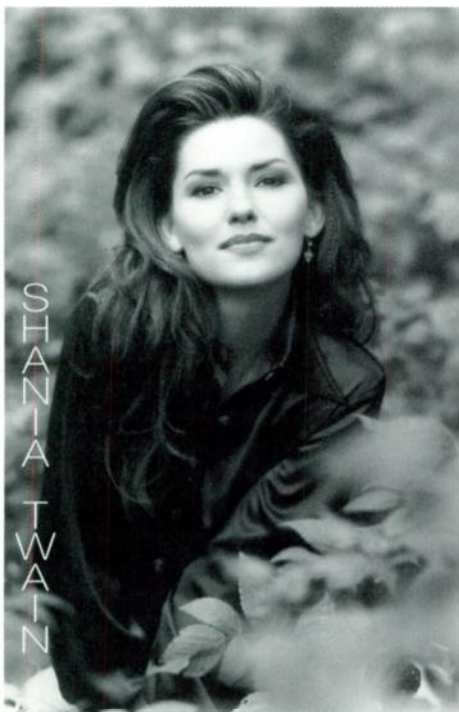
"It's foolish for those acts who have potential not to look at international. Having said that, I recognize that it isn't for everybody. It is intimidating to people, but you never know until you get out there and do it. If (artists and managers) have doubts about it, then don't go because you'll undermine the potential of a lot of other artists by moaning and groaning and not really be committed to doing it. You're going to stop those record labels over there from wanting to support others."

However, he encourages, "If people want to do it, they can get a lot of pleasure out of it. There's a lot of great music coming out of this town...It's a big world out there, let's enjoy it!" **-Shannon Heim**

NAMES IN THE NEWS

NEWS MAKERS:

Shania Twain recently made history with her single "Love Gets Me Everytime" when it debuted higher than any other single in history for a female artist (20 in R& R and 29 in BILLBOARD).

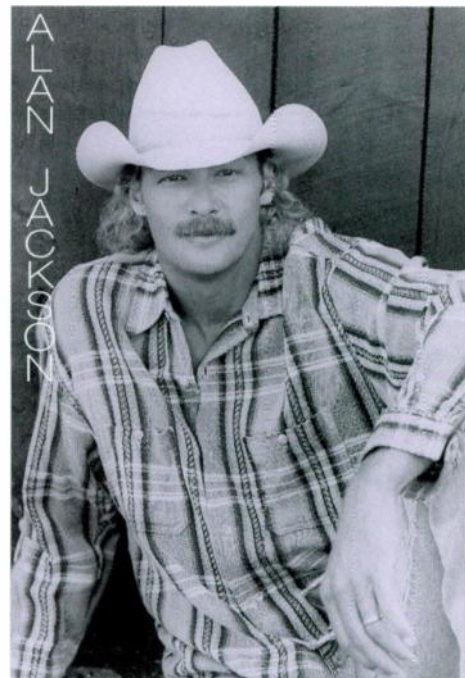


HOW NICE:

Alan Jackson surprised his band members with a trip to renowned designer Manuel's Nashville shop treating them each to a signature Manuel jacket to wear to the CMA Awards.

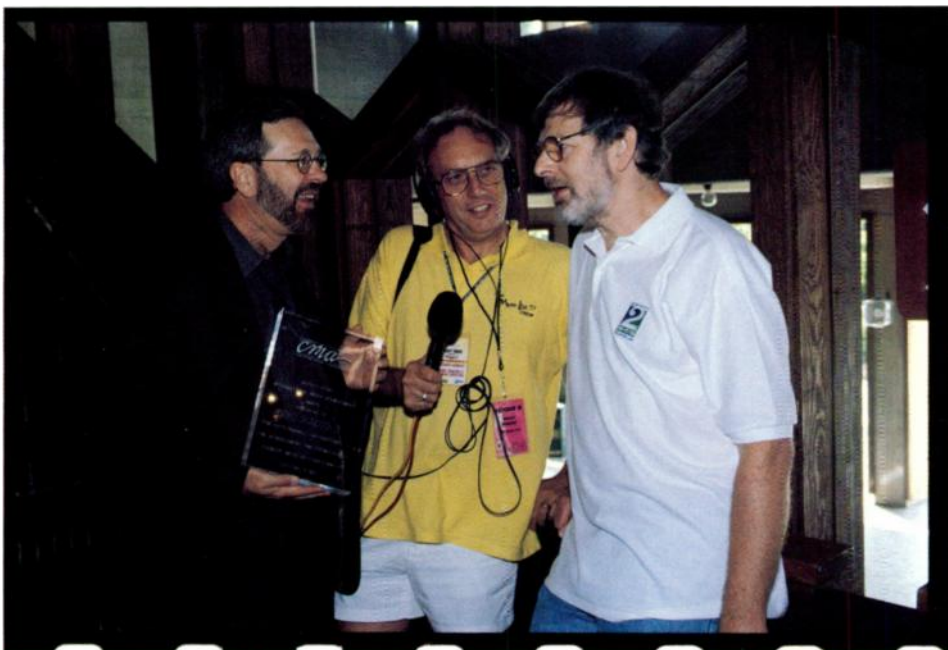
ALSO STARRING:

Randy Travis started filming *Black Dog*, a new movie in which he plays a truck-driving songwriter who transports a load of illegal weapons cross-country... Barbara Mandrell recently launched her made-for-tv-movie, *Get to the Heart: The Barbara Mandrell Story*, starring Maureen McCormick and Mandrell's daughter Jamie Dudney. Ashley Judd co-stars in *Kiss The Girl* with Morgan Freedman.



international

BBC RADIO 2 SCOOPS INTERNATIONAL MEDIA ACHIEVEMENT AWARD



CMA Executive Director Ed Benson presents the 1997 Wesley Rose International Media Achievement Award to BBC Radio 2 during an interview with producer Stuart Hobday and presenter David Allan. The interview was part of Radio 2's live coverage from Nashville during CMA Awards week. - Photo by Chris Hollo

BBC Radio 2 was honored during CMA Awards week with the 1997 Wesley Rose International Media Achievement Award. CMA Executive Director Ed Benson surprised BBC Radio 2 presenter David Allan with the award during an interview as part of the live broadcast of "Country Club" from Nashville.

"We are giving Radio 2 this award on their 30th anniversary," Benson said. "Wally Whyton and producer Ian Grant were there in the early days with 'Country Meets Folk' and then 'Country Club' with Whyton and longtime producer Colin Chandler. Sadly, Wally, Ian and

"THE 31ST ANNUAL CMA AWARDS" WINS WEDNESDAY NIGHT

CBS Wins Every Half-Hour In Households & Adults 25-54; Leads Among All Adult Demographics

Going head-to-head against premiere night on NBC and ABC, "The 31st Annual CMA Awards", placed first for the night in households, viewers and all adult demographics, when it was telecast live Wednesday, September 24 on the CBS Television Network.

The annual live CBS special broadcast 8-11 PM (EDT) won every half-hour among households and adults 25-54. The broadcast had a total audience 20.7 million viewers while an estimated 38 million persons watched all or part of the broadcast. The CMA Awards averaged a 13.3 rating / 21 share; 20,712,000 viewers. The special was first among adults 25-54 (8.7/21), adults 18-49 (7.3/19), women 25-54 (9.9/22), men 25-54 (7.7/20), women 18-49 (8.3/20) and men 18-49 (6.2/17).

For the night, the ratings were CBS

DEANA CARTER

the buzz



Far better it is to dare mighty things, to win glorious triumphs, even though checkered by failure, than to rank with those poor spirits who neither enjoy much nor suffer much because they live in the gray twilight that knows neither victory nor defeat." — Theodore Roosevelt (included in the liner notes of *DID I SHAVE MY LEGS FOR THIS?*)

"You either make dust or you eat dust." — Tillie Carter (Deana Carter's grandmother)

Deana Carter was clearly thrilled to be rewarded for her hard work and determination as she bounded onto the stage of "The 31st Annual CMA Awards" last month. She won Single of the Year for "Strawberry Wine", the unlikely radio hit that launched her seemingly overnight success. Though she performed on the CMA Awards in her trademark bare-foot style, when she sat down to visit with *Close Up* earlier that month, she donned flower-covered Doc Martin boots.

The daughter of respected Nashville session musician, Fred Carter, Deana first vied for a record deal at age 17. Unsuccessful on Music Row, she enrolled in college and threw herself into life as a co-ed. With a degree, odd jobs and a little life experience under her belt, she tried again and was signed in 1991 to (now) Capitol Nashville by the infamous Jimmy Bowen.

"Honestly, I think the change of lifestyle and the maturity, which has affected my songwriting is what made the difference. At 17, I was trying to get in the field as a writer. It just wasn't there. Then I went to college and did all these jobs and all the struggling that I went through. Then I had something to write about. Little things that made it a lot more interesting and real. So that became the focus for me, and I began again in the same way."

During that time, she kept the Theodore Roosevelt quote tacked to her refrigerator door as a "warrior's anthem" to keep trying. "It's like my grandmother always said, 'You either make dust or you eat dust.' There is no in between, and you either get out there and try to make a difference or you follow everybody else. I used that to get me there. The only way to be great is to strive to be different and great. That's all. So I had to put it in (in her liner notes) because I thought if anybody reads them, maybe it will help somebody else, help the cause."

For Deana, different worked. Her album *DID I SHAVE MY LEGS FOR THIS?* has sold 3 million units, produced three hit singles, and a fourth one is climbing the charts. She's shared the stage with the likes of Alan Jackson and George Strait and been invited on every major TV show around. She also shared top nominee status for the CMA Awards with Strait, each receiving five nods.

"I don't think it was a conscience decision to be different. I think I just started ignoring everybody else and doing what was in here," she says with her hand to her heart. "I've got the ears to do that. That's what Jimmy Bowen used to tell me. You're the one that this is starting from, so I need your input as to how you want this to be. He encouraged that independence so much for an artist. And he compared it to people like Reba and George Strait so that now I'm not imitating. Sometimes I wonder how things would be if he hadn't encouraged me to do that."

Star status keeps her away from her family and new husband, Chris, more than she would like.

"It's hard. You have to constantly remind people, I know we have things that we need to do that are very important, but let's keep the focus on family.

"I'm kinda like my mom, when things are in place I'm so scared that something bad is going to happen. I'm out there cruisin' and life's great. Oh my God, please don't let my parents get sick or anybody in my family get hurt, watch after Chris (her husband). I'm not here to physically contribute (to family) and that worries me a little bit. So it's yin and yang, total yin and yang."

While everyone anxiously awaits her next album, it seems Deana has clear skies ahead.

"I sit in awe, honestly, of what has transpired in the last year, and I constantly try to pay attention to the blessings. And that makes everything special, it really does. The other night we played our first gig in the rain in Michigan. I was on my little oriental rug, no shoes, and I couldn't walk out and touch the crowd. I had to stay in my space because I would get electrocuted. But the crowd was still there and the thunder and the rain. It was just like 'Wow'. I was so grateful to be there."

—Shannon Heim

Corporate America Drives Sales

Each year, CMA works with advertisers to develop promotions that will be mutually beneficial. According to CMA Executive Director Ed Benson, "We have two primary objectives with CMA Awards-related promotions. The first is to increase viewership of the telecast by raising awareness...the second is to meet the needs of the telecast advertisers and other companies interested in working with the Country Music industry."

The CMA marketing department fields inquiries and works with corporations to develop promotions that are unique and proprietary, while meeting the needs of both CMA and the marketing partner. Rick Murray, CMA director of marketing says, "The possibilities are endless and only limited by the creativity of the partners. We begin working on ideas immediately following the telecast and develop comprehensive, integrated promotions throughout the spring leading up to the broadcast of the CMA Awards."

Following are highlights from four promotions surrounding the 1997 CMA Awards.

Coca-Cola Brings CMA Awards to Texaco Stores



Throughout June, Coca-Cola Fountain consumers visiting Texaco stores in select markets were invited to 'Peel and Win' off specially marked 44 oz. cups to determine if they had won a trip to the CMA Awards or numerous other prizes. Coca-Cola produced 150,000 cups with the peel-off sticker that were available in 410 Texaco outlets in Texas, New Jersey, Pennsylvania, Louisiana, Mississippi, Alabama, Georgia, Tennessee, and Florida.

Coke officials "were thrilled" with the results of the promotion, reporting a 16% increase in volume sales of Coke fountain drinks over last year's promotion at the same time and a 7% increase in overall Coke sales. According to Frankie Nixon, National Account Executive for Star-Enterprises, Texaco's parent company, "the promotion drove traffic into the store and created excitement."

Crystal Springs Quenches Thirst For CMA Awards Tickets

Earlier this year, Crystal Springs teamed up with CMA and Opryland for a promotion conducted throughout the Southeast. The objective of the promotion was to increase sales of Crystal Springs bottled water and to promote the September 24th CBS broadcast of the CMA Awards.

The bottle cap sweepstakes awarded a grand prize trip for two to the CMA Awards (including passes to the dress rehearsal), accommodations at the Opryland Hotel, and special VIP passes to a Nashville recording session. Other prizes included trips to Opryland Theme Park, a collection of Country Music CDs and CMA Awards merchandise.

With Country Music's Biggest Night

Fruit of the Loom Franchises Association With Country Music

Fruit of the Loom, the world's largest manufacturer of underwear, T-shirts and fleece apparel, has used Country Music as its primary promotional vehicle since 1994. This year, in addition to sponsoring a 60-market tour of Country artists Hank Williams Jr., Travis Tritt, The Charlie Daniels Band and JoDee Messina, the company drove sales and generated excitement via CMA Awards promotions.



Accompanying the February through October 1997 tour, is the Fruit of the Loom experience, a 35,000 square-foot mobile midway. At an interactive technology pavillion dubbed the "Electric Cowboy", visitors can challenge their knowledge through a CMA Awards trivia contest or "present" the CMA Award for "Entertainer of the Year" to the 1996 winning duo, Brooks & Dunn. Attendees can also enjoy a variety of computer games or join in a virtual jam session with one of their favorite artists.

The Next Best Thing To Being There

Tickets to the CMA Awards are extremely limited, even for promotional uses due to the capacity of the Grand Ole Opry, especially after the seats are pulled for TV cameras and production. But that doesn't stop Nashville-based WSM Radio, who for the second year developed and implemented a local promotion with tickets to rehearsals.

This year, WSM joined with Wrangler and Acme Boot for a promotion designed to drive traffic to Acme locations by encouraging listeners to register to win a ticket to the 1997 CMA Awards Dress Rehearsal. In addition, the retailers used rehearsal passes as an incentive for their sales staff for various "contests" such as the person who moved the most product or made the best display.

In return for a limited number of rehearsal passes, WSM and Wrangler promoted the air date of the CMA Awards in 146 spots on-air during the critical September time period leading up to the telecast. In addition, the CMA Awards logo and viewer information appeared on-site at Nashville area Acme Boot locations.

According to Margie McGahey, account executive for WSM, "We certainly understand the seating capacity limitations for the CMA Awards. This promotion not only allows our listeners to be a part of Country Music's biggest night and share in the excitement that captures the Nashville community each fall, but also lets our listeners catch a glimpse of the stars behind the scenes."



For the third year in a row, CMA has made available to our membership Award merchandise to help promote the CMA Awards telecast. This year, as in the past, it has proven to be a tremendous success with over 40 member radio stations taking advantage of the CMA party packs consisting of hats, shirts and jackets to use for radio giveaways. Record numbers of individual members have ordered merchandise as well.

CloseUp

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www.countrymusic.org.



(top L to R) Bob Doyle, Ed Benson
and John Condon join Neil Thrasher
and Kelly Shiver for a photo op after
their performance for the CMA staff.