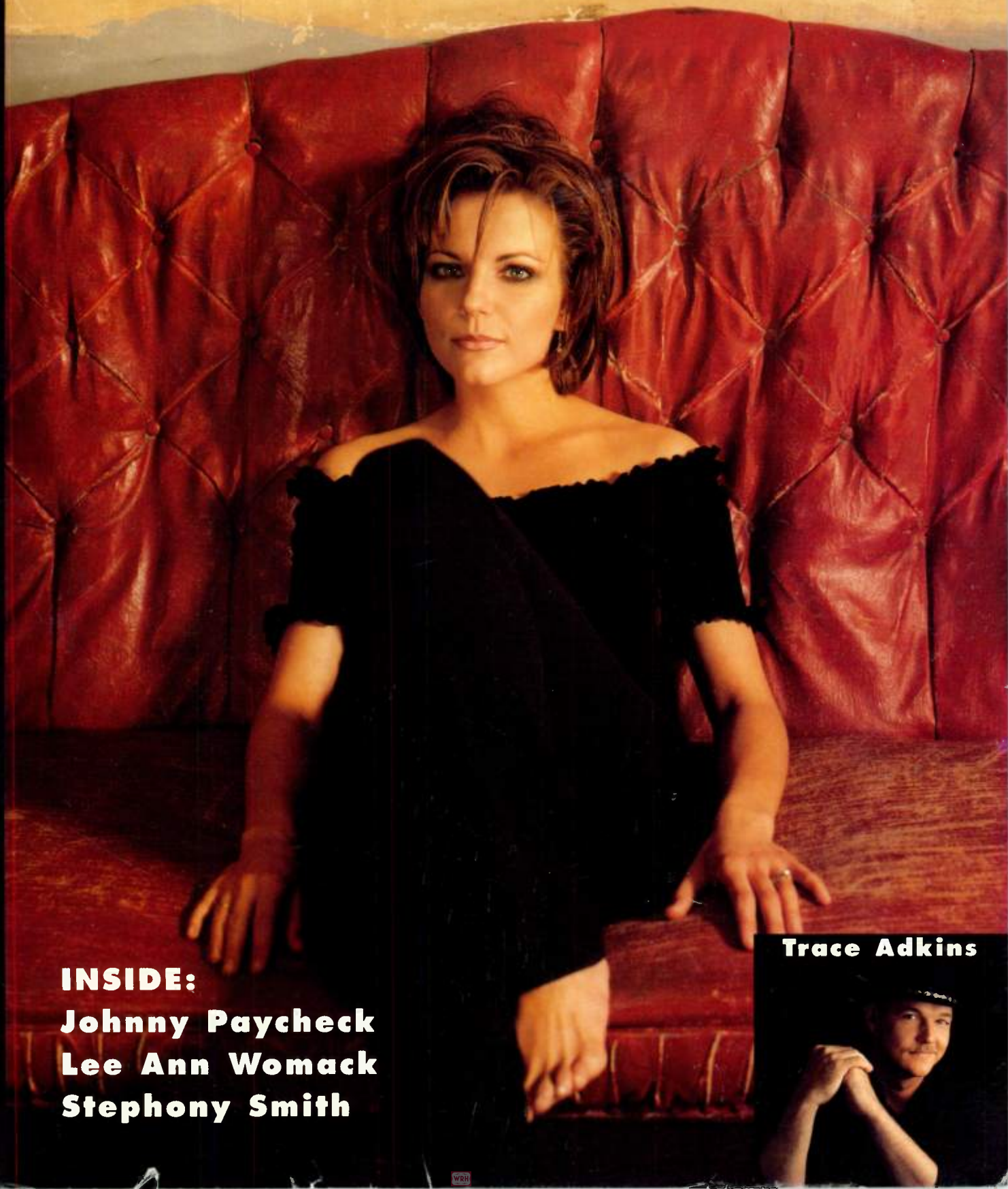


FEBRUARY 1998

# CloseUp



**INSIDE:**  
**Johnny Paycheck**  
**Lee Ann Womack**  
**Stephony Smith**

**Trace Adkins**



WDR

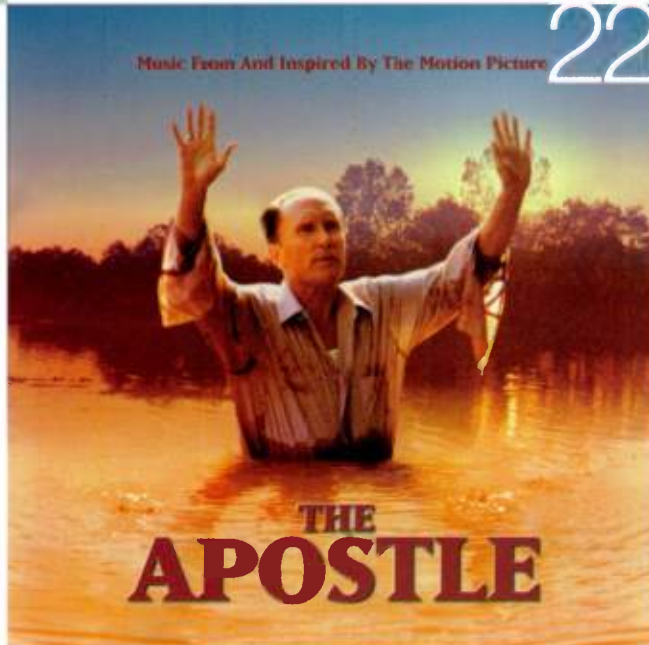




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**EVOLUTION** n. 1. A gradual process of change or development (Webster's Dictionary)

ON THE COVER

A portrait of Martina McBride with her hand in her hair, wearing a light-colored shirt and a necklace. The background is a textured wall with a circular hole.

# Martina McBride

**F**emale artists staked a claim to Country Music's multi-billion dollar industry in 1997, and RCA recording artist Martina McBride was at the forefront.

The week Martina's "Broken Wing" went number one on the Country charts, *CLOSE UP* sat down with her at the recording studio in between her eye doctor appointment, Christmas shopping for her family and re-mixing her next release, "Valentine", from her recently certified gold album *EVOLUTION*. To most people, juggling all of this probably sounds impossible. To Martina it is just another day. How does she do it all and remain so successful as an artist, wife and a mother?

"If I knew the answer to that I'd bottle it up and sell it. I don't really know how it all comes together. It's just the way I've chosen to do it. I really accept no other way. I've decided that these two things [family and career] are very important to me, and I'm going to try to balance them. I just take one day at a time and do what needs to be done. Meet it head on. I don't really think about it very often. I think if I ever thought about it I would freak out. I'd say 'How am I doing this all?' I just go, go, go. I have good people who help me do what I need to do."

Martina's fourth RCA release, *EVOLUTION*, had two hits even before its release in late August 1997. The album's first single, the CMA Award nominated "Still Holdin' On", with labelmate Clint Black, became a top 10 hit on the Country charts. "Valentine", with Windam Hill's pop pianist Jim Brickman, became a number one hit on the Adult Contemporary charts. *EVOLUTION* is also nominated for a Nashville Music Award for Best Country Album. Martina and company took a different route with this album.

"I am managed by Bruce Allen out of Canada, who has a slightly different approach to the business and has a different view because he came in from outside of Country Music. Truthfully, we have always done it a certain way. We have always toured and made albums, toured and made albums, and never stopped, never stopped, never stopped. Finally he said to me, 'This is crazy. Why don't you take some time off, be at home and focus on making your album. Then we will go out and tour to support the album.' It was really a great thing for him to do because, obviously, he makes money when I appear. For him to sacrifice that for the good of the music is really a cool thing.

continued on page 13...

**"One thing I've learned about myself is that I have to have a balance of home and on the road."**



# Johnny Paycheck

Tootsie's Orchid Lounge is one of the hot spots in Nashville to hear all types of Country Music, including the latest style, "alternative Country." Unsigned artists like Zack Taylor and A Wing and a Prayer band play that cool "alternative Country" every weekend. Labels are signing acts that have that cutting edge type music which will sell records. The music in reference is that of Johnny Cash, Waylon Jennings and Johnny Paycheck, to name a few. In other words, the innovative music of those artists from 30 to 40 years ago, has resurfaced in a new light. Cash's career was revitalized and it made his music hip. Now, Paycheck is on his second comeback, still playing his own distinguishable style, and has found himself categorized as "alternative Country."

"Those playing 'alternative Country' have gone back and have gotten my style of music. I can't be alternative

and be the roots of the music too. They can call my music anything they want, it is fine with me. I am just glad they have lumped me in there somewhere."

Paycheck was signed in 1958 to Decca Records after producer Owen Bradley listened to a demo. It was then in 1965, that he scored his first number one with "A-11." During the 1960s, Paycheck, with producer Aubrey Mayhew, created a raw and spontaneous sound.

"Aubrey was daring like me. For the '60s, there was not a better matched team than he and I. He was not afraid to try anything, right down to '(Pardon Me) I've Got Someone to Kill.' When we did that, everybody shunned us and said we couldn't do that. Aubrey gave me free reign, but I let producers produce. I think the artist who doesn't have input, doesn't have any salt."

After cranking out his biggest hits in the '70s, and a short-lived comeback in the '80s, Paycheck is back and saltier than ever.

"I am getting ready to sign with Sony (Lucky Dog label). I'll go into the studio in January with producer Blake Chancey who produced David Ball. I am writing with Max T. Barnes, Bill Anderson and Harlan Howard. We got about four or five songs written for the album that I either wrote or co-wrote. It will be the first time in my life that I will be a part of everything on the album."

In addition to the project for Sony, and collaborating with several top writers, Paycheck has a full calendar for 1998.

"This will be one of the biggest years I will ever have. I will be working with Alan Jackson, Tim McGraw, George Jones and Merle Haggard in the 'Working Man' concerts. I have a lot of TV and overseas work too. I will try to do everything that is presented to me if it is a good idea, that includes playing the Opry now that I am a member."

"I guess it's 'cause the truth is the hardest thing I ever faced. 'Cause you can't change the truth in the slightest way, I tried."

*from the song "Old Violin"*



Paycheck's music has always been unique and timeless. He integrates different sounds and genres of music to make that unmistakable sound.

Will there be a project that strays from Country Music in Paycheck's future?

"I found in the latter days that I can play just about any style of music that I want to. I just don't do much of it except blues. I do blues like my '11 months, 29 days,' but can then turn around and do an old Jimmie Rodgers tune. I love story songs of life, blues and western swing. I even took the rhythm section from a disco song and wrote 'Friend, Lover, Wife.'

"I am a man who knows my own musical limits. I stay in those limits and never look foolish. By not showing your dumb side, you look like you are really smart!"

Because Paycheck's sound attracts all kinds of music lovers, he has a broad fan base that keeps growing.

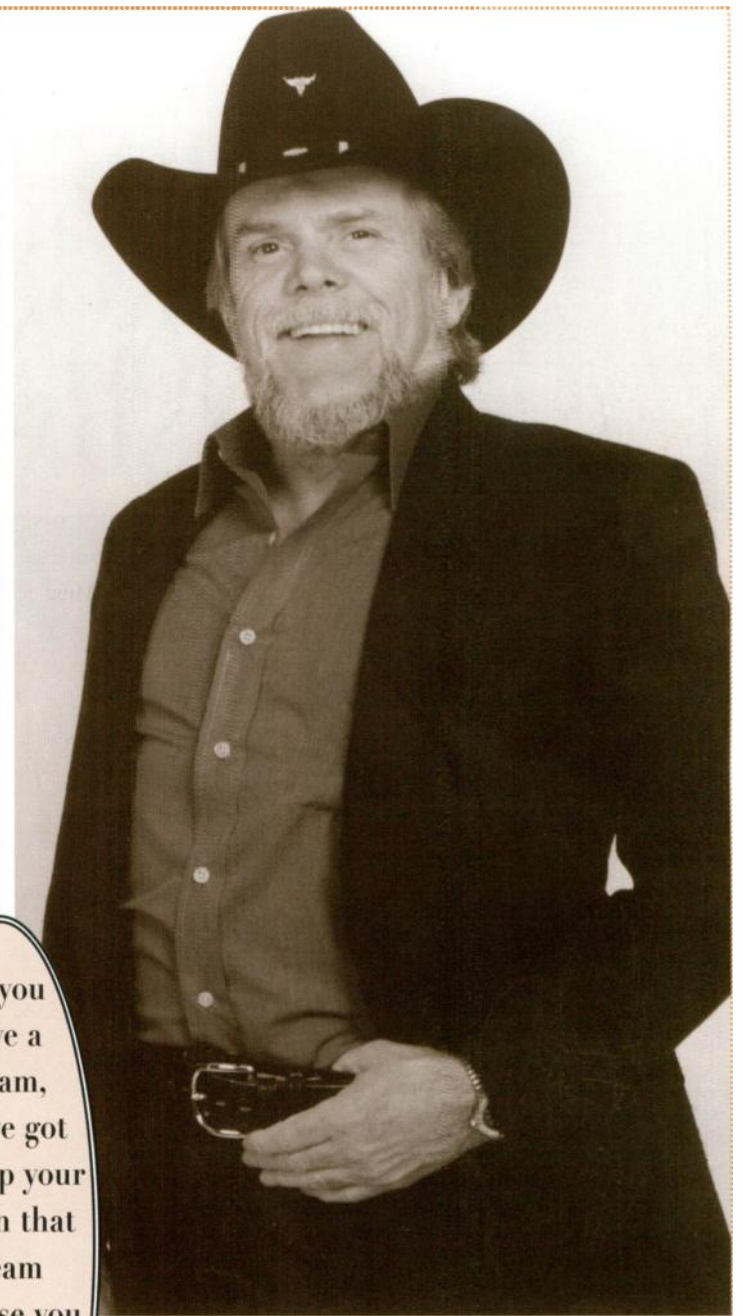
"I have been very fortunate that I have these fans. I have young children who know my music because their parents have told them about me. I have fans of all ages and consequently that has kept me working well and in the mainstream."

Paycheck is also popular with college kids. Not only for his music, but with his lectures against drugs.

"We are putting together a college circuit tour where I go and speak on drugs, then do a concert for the campus. It is a concept my manager, Marty Martell and I are trying to make happen. When I speak, most kids know who I am, so they know I am not just some guy up there who does not know what I am talking about. That makes a lot of difference in speaking to kids, because I do know what it is like.

"I tell them just like it is. I tell them how lucky and fortunate they are to see me up there. I am a perfect living example of not only what can happen to you on the down side, but on the up side as well. They must make up their minds whether they want to live or die, lose everything or make something out of themselves. Only you can change your life."

Changing his life was something that challenged Paycheck continually for most of his life. From growing up in Greenfield, Ohio listening to his idol Hank Williams, to forever fighting with himself not to lead the same destructive life that Williams did. Ultimately, singing and songwriting won out over violence and drugs. In fact, one thing that Paycheck is most proud of, besides his family, is an autobiographical song he penned in 1987 that shared his true soul-searching struggle with his listeners.



"If you have a dream, you've got to keep your eye on that dream because you can lose sight of it just like that."

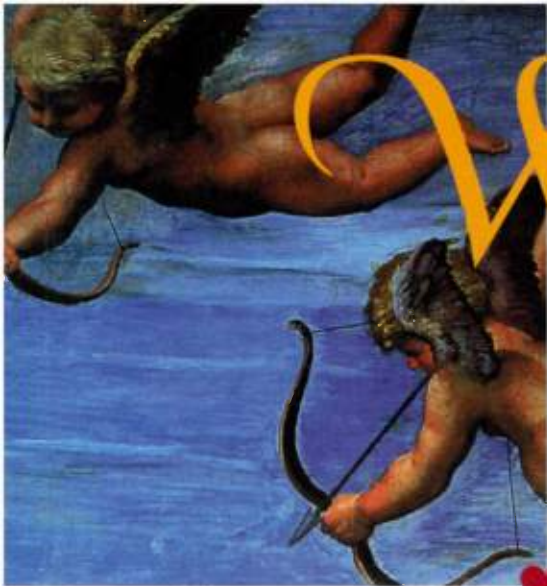
"I think 'The Old Violin' is probably my favorite of all my works. Being able to write that personal of a song, and have others identify with it too, is one of my greatest accomplishments. It took me almost five years to write that song. I picked it to death until it was as perfect as I could have written."

With the respect of the friends he made years ago, and that of the younger acts that have grown up listening to his music, Paycheck is finally reaping some personal rewards that have been missing for most of his life.

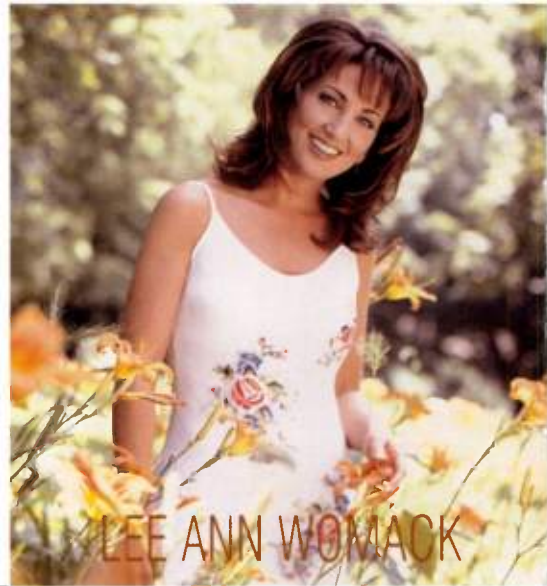
"I just want to say that I am proud to still be here and hopefully I can maintain my life and career in the highest caliber. After 10 years of just that, I can roll it across the finish line."

**-Lyn Aurelius**





# WHAT IS YOUR FAVORITE LOVE SONG AND WHY?



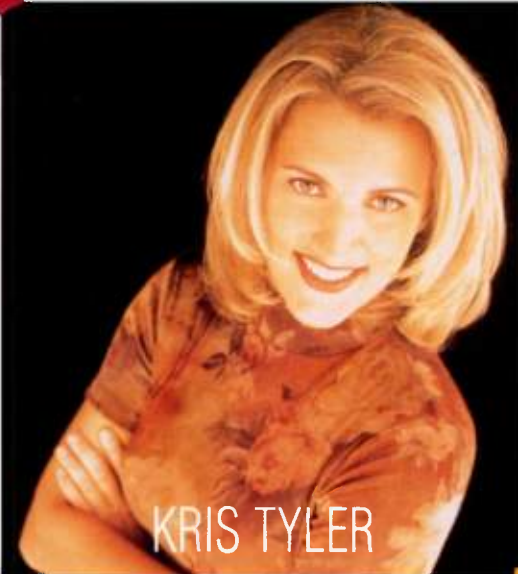
LEE ANN WOMACK

## RHETT AKINS

"If Tomorrow Never Comes" - "This song came out at the time I was getting married, and it always brings back the wonderful memories I have of our wedding."

## DEANA CARTER

"You Don't Know Me" - "Because my mother sang it to me as a child."



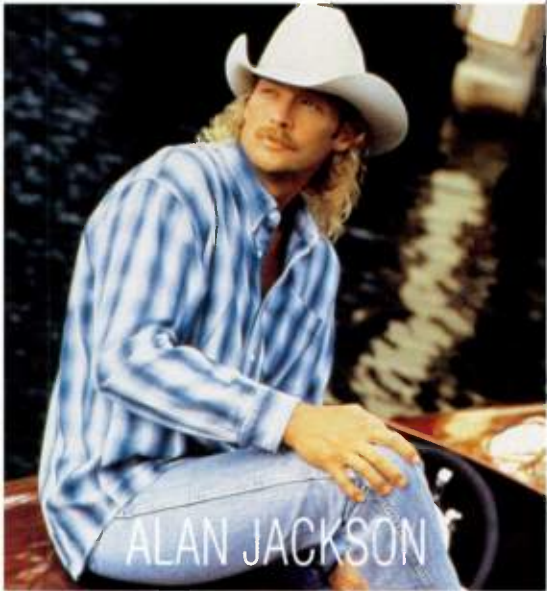
KRIS TYLER

## EDDIE KILGALLON

(of Ricochet) - "One Hand, One Heart" from West Side Story, because it was the first dance at his wedding.

## MATT KING

has two - "That's Where I Want To Take Our Love" - Keith Whitley and "Please Come to Boston" - Dave Loggins. "There's a little bit of me in both songs. They give my perspective of what my ideal relationship would be."



ALAN JACKSON

## JOE DIFFIE

"Forever's As Far As I'll Go" - "It says what I would like to say and I loved Randy's (Randy Owen of Alabama) performance."

## SKIP EWING

"My favorite love song is "When I Fall In Love" because the lyric is just the right blend of romance and reality, and the melody is timeless."

## JACK INGRAM

"Valentine's Day" by Steve Earle. "Just listen to it, and you'll know why."

## ALAN JACKSON

"He Stopped Loving Her Today". "Because it shows the ultimate love of a man for a woman. In order to get over her and stop loving her, he kills himself."

## DAVID KERSH

Merle Haggard's "Favorite Memory". "It's real and it's Country."



RHETT AKINS



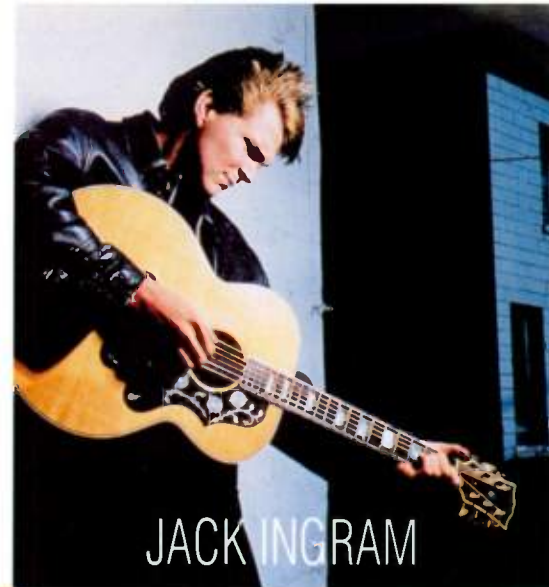


SKIP EWING



**STEPHONY SMITH**

(songwriter) - "Everything I Do, I Do It For You" - "It's a great simple message with a powerful melody and extremely powerful vocals behind it. It's a wish-I-had-written-it song."



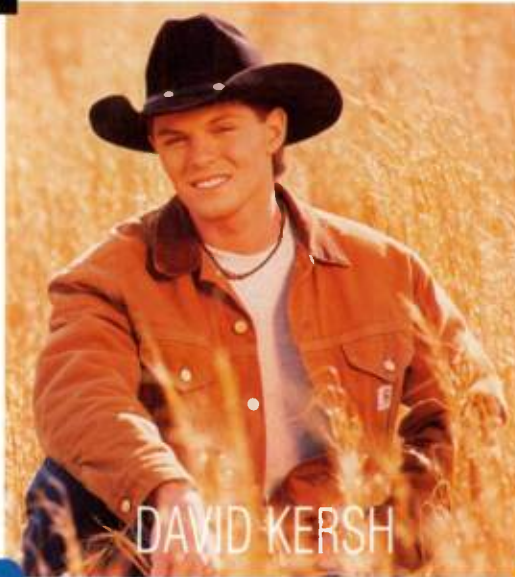
JACK INGRAM

**LEANN RIMES**

"Strawberry Wine" by Deana Carter because it is about young love.

**DARYLE SINGLETARY**

"My favorite love song has to be Keith Whitley's "When You Say Nothing At All". In fact, it's my wife's favorite as well. - We sang it to each other at our wedding."



DAVID KERSH

**HEATH WRIGHT**

(of Ricochet) says his favorite love song is "Connected at the Heart" because it describes unconditional love like that between father-son, brother-sister, husband-wife.



RICOCHET

**KRIS TYLER**

"It would have to be Willie Nelson's version of 'Moonlight in Vermont' from his STARDUST album. This is an album that played incessantly in our house growing up... I just love Willie's vocal on this song. I was familiar with the song before but when I heard Willie do it, I fell in love with it. It always brings back great memories for me."

**LEE ANN WOMACK**

"You know what is really, really sad, is I don't like love songs. I like heart-breaking songs—songs about lost loves. I really do like 'Make Memories With Me' though because it sounds sad, especially with Mark Chesnutt and me singing it."



DEANA CARTER



**CMA &  
BELLSOUTH  
CO-PRESENT  
2ND ANNUAL  
MUSIC  
INDUSTRY & NEW  
TECHNOLOGIES  
CONFERENCE  
MAY 13, 1998**

CMA and BellSouth are co-presenting the second annual MINT ("Music Industry & New Technologies") conference, hosted by the Nashville Arena May 13 from 8 a.m. to 6:30 p.m. MINT '98 is designed to bring music industry insiders up to speed in a day on the latest developments in technology as they relate to music marketing and intellectual property. 1997's inaugural event was a sell-out with more than 400 participants.

"CMA is extremely excited about having MINT '98 at the new Arena, one of Nashville's premier venues, and to be working with BellSouth as a primary sponsor," said David Ross, chairman of CMA's Future Markets Task Force and founder of MUSIC ROW magazine.

With the theme "Maximizing The Multimedia Marketplace", MINT '98 will feature panel sessions, roundtable discussions, keynote speakers, presentations and workshops. The conference will cover many topics including music piracy on the Internet, multimedia rights for artists, licensing music for the Internet, getting the most from a Website, publicity on the Internet, advertising and sponsorships, webcasts and much more. The event will bring top experts in the fields of audio/video, on-line public relations, electronic commerce, marketing, intellectual property rights and music together in Nashville to share cutting-edge information with the music community. In addition, registrants will have an opportunity to experiment in a high-speed Internet lab and see exhibits of some of the latest developments in technology.

"This conference will help bring the music industry closer to the technologies necessary to be successful in this rapidly changing world. BellSouth is committed to the services, support and innovation required to help our music industry do what

it does better than anyone else in the world," said Bill Hatmaker, vice president and general manager of BellSouth Business Systems.

"Our close ties with Nashville's music community combined with the fact that the Nashville Arena is a state-of-the-art facility make it very appropriate that we support MINT '98," said Russ Simons, vice president of Leisure Management, Nashville.

Two experts have already signed on to play a key role in the event. Noted Internet marketing scholar Donna Hoffman, named by NEWSWEEK as one of the "Net 50 People Who Matter Most On The Internet", will do a presentation. An associate professor of management at Vanderbilt University's Owen Graduate School of Management, Hoffman founded and directs the school's masters of business administration program on electronic commerce. She also co-directs Project 2000, through which she studies the commercialization of emerging media like the World Wide Web on the Internet.

Speaking on cybersmuggling and intellectual property piracy will be Bonni Gail Tischler, assistant commissioner of the office of investigations for the US Customs Service in Washington D.C. A federal officer for more than 23 years, Tischler became a special agent with US Customs in 1977. She is working to bring cybersmuggling and intellectual property piracy under the US Customs investigations that already include cases involving narcotics, money laundering and child pornography.

MINT '97 was the first Nashville conference to untangle the web of using the Internet, websites, on-line transactions, hardware and other technologies to successfully market Country Music.

**MINT '98 WILL  
BE LIMITED TO  
300 REGIS-  
TRANTS. AN  
EARLY-BIRD  
REGISTRATION  
FEE OF \$175  
IS AVAILABLE  
THROUGH  
MARCH 27,  
FOLLOWED BY  
REGULAR  
REGISTRATION  
OF \$225.  
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INFORMATION  
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615-244-2840.  
THE  
REGISTRATION  
FEE INCLUDES  
CONTINENTAL  
BREAKFAST,  
LUNCH AND A  
CLOSING  
COCKTAIL PARTY.**



## CMA Hits Hollywood

**T**he CMA Board of Directors will have its first meeting of the year in Los Angeles February 5-6. A cocktail reception with entertainment by Trisha Yearwood, Pam Tillis, Mary Chapin Carpenter, Kim Richey, Marty Stuart and Randy Scruggs highlights the event. Talent directors from some of Hollywood's hottest television shows, music supervisors, agents, film and television producers and directors as well as some key corporate marketers are expected to attend. Paramount Pictures, 20th Century Fox and Universal Pictures are sending representatives, as are ABC, CBS and NBC. Also expected to attend are top talent buyers. Record label executives, actors and recording artists.

"CMA's board traditionally seeks out key cities other than Nashville for its meetings to address opportunities in a particular market or to take advantage of the resources a city has to offer," said CMA Executive Director Ed Benson. Going to Los Angeles, we hope to become better acquainted with the key players in the film and television industry. Country is already finding more acceptance here as evidenced on numerous blockbuster soundtracks and in the number of Country artists invited on to the most popular TV programs. We hope to enhance the use of America's favorite musical format in America's favorite entertainment mediums.

Another highlight will be a visit to Disney Studios and a reception hosted by the Walt Disney Co. and its new Nashville-based label Lyric Street Records.

The board meeting follows CMA's "America's Sold On Country" stop in Los Angeles on Wednesday, February 4. This unique educational and entertainment event targets corporate marketers and advertising executives with information about the marketing and promotion effectiveness of Country Music.

CMA board members serve gratis and pay their own expenses to attend board meetings.



### Winners Announced In Annual CMA Awards Point-Of-Purchase Contest

Winners have been announced in two divisions in the annual CMA Awards point-of-purchase display contest, held in conjunction with NARM. Retail winners are: Tower Records #926, Trump Tower, New York, NY, first place; Off The Record, Yakima, WA, second place; Tower Records #122, Campbell, CA, third place.

Claiming honors in the Rackjobber division are: Dart Distribution, Inc., GrandPa's #14, Farmington, MO, first place; Dart Distributing, Inc., GrandPa's #11, St. Genevieve, MO, second place; Handleman Co. (Little Rock branch) KMart #3984, N. Little Rock, AR, third place.

Cash prizes totaling \$2,000 were distributed.





# TRACE ADKINS

**T**race Adkin's latest Capitol Nashville lp is appropriately titled **BIG TIME**. According to Trace, "Big Time", written by Paul Nelson, Larry Boone and Kenny Beard, is the perfect title cut. "There's no other song on the album that expresses what I feel has happened for me better than this."

As a nominee for the Horizon Award at the 1997 CMA Awards, Trace caught the attention of music industry members and fans with the success of his debut lp **DREAMIN' OUT LOUD**, which spawned the hits "There's A Girl In Texas," "Every Light In The House," and his first number-one single, "(This Ain't) No Thinkin' Thing". "Every Light In The House" also captured a CMA Music Video Of the Year nomination.

**DREAMIN' OUT LOUD** was certified platinum in September 1997. Trace says it was important to him that this album had a chance to prove itself before he released **BIG TIME**.

"I wanted it to be platinum before this one came out. It was important perception-wise, because I didn't want people to say, 'Well, his first album didn't do well so they followed it with another one.' I felt like after it went platinum they couldn't say that."

A native of Louisiana, Trace spent many years working in oil fields before his musical career really took off. During that time, Trace experienced both personal and job-related injuries that make his rise to fame all the more poignant. But despite the traumas that threatened his life, Trace says in some way or another they all taught him valuable lessons.

"I've had my share of character-building incidents. I've had some rough

jobs that were very dangerous, and I got hurt on a few of them. I've broken a lot of bones, got cut and shot. I've wrecked most every vehicle I've ever owned. It's been a wild ride up to this point. But scars build character they say, so I ought to be a character now."

Growing up in Louisiana, Trace says his first singing idol was his grandfather.

**"Scars build character they say, so I ought to be a character by now."**

"My grandad was a great bass singer. I would stand by him in church, and he would sing bass on congregational hymns. I wouldn't even sing, I would just stand beside him and think that I wanted to sing like him. My uncle was a singing evangelist that traveled all over the country. He made a bunch of albums. I had another uncle who was a honky-tonk boogie-woogie piano player. My mother sang alto in the choir and trios in church."

When Trace was 10, his father bought a guitar for him and paid for lessons. Over the years he began playing at various functions, which ultimately led to his first public singing experience.

"There was a male trio in our church and they were singing. I was going to back them up at this church banquet. We were rehearsing one day, and I stood back behind them and sang the bass part. The lead singer stopped the whole thing and asked if it was me singing. I said, 'Yeah. Sorry. I won't do it anymore.' He said, 'No. Come on up here. Grab a microphone and sing the bass part with us.'"

That performance led Trace to a full-time position in the group.

"We started singing together a lot. Eventually, the people in our church wanted us to make an album. They took up a collection and sent us off



to Shreveport. We recorded an album there at Southern Star Studios. It was terrible.

“But we kept working and made a better album. It was decent. I did that for about five years or so. We were all real young when that started. We all lived in the same town and went to the same church. As I got older and went to work offshore, it just kind of died a natural death.

“We were all going our separate ways and couldn’t keep it together. Of course we weren’t making any money at it. We never did. With the money that we made, we either bought more gear or put it in a savings account to make another album. It wasn’t really about money. It was just about loving music and loving to sing for people. Really that’s what it’s still about for me.”

Along with helping to instill that philosophy in him, Trace’s gospel music roots have also influenced him in other ways.

“There’s a couple of songs on this album that we’ve got out now that I purposely told Scott Hendricks that I wanted to keep the music at a minimum. I wanted it sparse and in the background with the vocal on top. I’m not afraid to be judged on my voice. I think that’s because I love music. I like it in its purest form, which is harmony and vocals.”

Trace also wanted to clear up some misconceptions about his start in Country Music.

“People think that I started in gospel music and I didn’t like it, so I moved on to Country. But that’s not the truth. Starting to sing bass in a quartet enabled me to get past the shyness.

“The quartet singing gave me enough self-confidence to take those years that I’d been playing the guitar to start going around to those little hayrides and jamborees.

“When the quartet disbanded and I went to work offshore, I would take my guitar out there and write songs and sing. I met a couple of guys that knew some people in a band in Lafayette, Louisiana. On one hitch when I was off for two weeks I went down there and played some songs. They wanted me to be in their band. That was my next opportunity.

“I took a six-month leave of absence and went on the road playing beer joints in Texas and New Mexico. About four years later, I went back to work in the oil fields. I did it for so long, travelling all over the place, nonstop. I was trying to keep groceries on the table and learn all the lessons of stuff you’re not supposed to do. Learning what you can get into and the pitfalls - all the stupid stuff you can get into. I got burned out on it and went back to the oil fields.”

Trace was ready to give up on a musical career until an old acquaintance persuaded him to move to Nashville.

“I didn’t have any intentions of doing it anymore. But after I’d been back out in the oil field for a couple of years, a guy that used to be my book-

ing agent out in Texas called me on the phone one day and asked me if I was singing anymore. I told him I wasn’t even singing in the shower anymore. He said, ‘Well listen, you just never were in the right place. But one of these days you’re going to have to look at yourself in the mirror and ask yourself what would have happened if you’d really applied yourself and gotten serious. What would have happened if you’d moved where the action is - Nashville. You need to take a leap of faith. You’ve never done that. You’ve just thought it was going to happen for you.’”

Taking his friend’s advice, Trace moved to Music City in 1992, where he worked in construction and honed his stage show in clubs before a chance meeting in the airport changed his life.

“I met Scott Hendricks at baggage claim. I was introduced to him as a singer. He asked me if I played around town anywhere, and I invited him out. I didn’t expect him to come, but that weekend he came out to see me. I played one set, and he was onstage before I took my guitar off. He walked up there and said he’d give me a record deal. Just like that. There wasn’t any offers to go to lunch or call his secretary.”

And though he’s one of today’s hottest new Country performers, Trace says sometimes he still finds it difficult to measure his success.

“Sometimes in this business the days turn into weeks, and the weeks turn into months, and you still can’t look behind you and see that you’ve really done anything. You just really don’t know if you’ve done any good. You can go onstage for 60 minutes and give every ounce you’ve got to the people. They’ll yell for a little while, but then it dies. You have to wonder if you’ve left any lasting impression on those people. Are they going to remember this a week or two from now?”

“It’s hard to know whether you’ve done a good job or not because there’s nobody to immediately pat you on the back and tell you what you’ve accomplished. For me, I still need to be able to do things like gardening or carpentry. I have to have something tangible to show at the end of the work.”

When asked if he has any personal goals for 1998, Trace says he’ll face the new year and newest chapter in his career with the same attitude that’s always helped him persevere.

“I know that I’m gonna continue to do my job to the best of my ability. I’m gonna do what I hired on to do, and what I told them I would do. I’m gonna work hard. I’m gonna do everything that they (Capitol) ask me to do, and I’ll do it as professionally and proficiently as I can.

“My work ethic and philosophy will just take care of it anyway. It’s always been the same. It’s that old roughneck mentality - oil field work ethic where you know you get up today and work hard, but you get up tomorrow, and you’ve got the same job to do all over again. It’s right there staring you in the face. You just work from day to day and let the future take care of itself. As long as you give your 100 percent today, tomorrow and the next day, six months down the road will take care of itself.”

- Mandy Wilson



**“I’m not afraid to be judged on my voice.”**



AWARDS

**LeAnn Rimes** is the top recording artist of 1997 according to the **Recording Industry Association of America (RIAA)**. She was awarded three multi-Platinum albums, a multi-Platinum single and a Gold single. **Garth Brooks'** SEVENS was certified at 5 million, making it one of the top-selling single disc albums released during 1997. SEVENS is the fastest certified album for the year, garnering 5 million shipments within 30 days of its release.

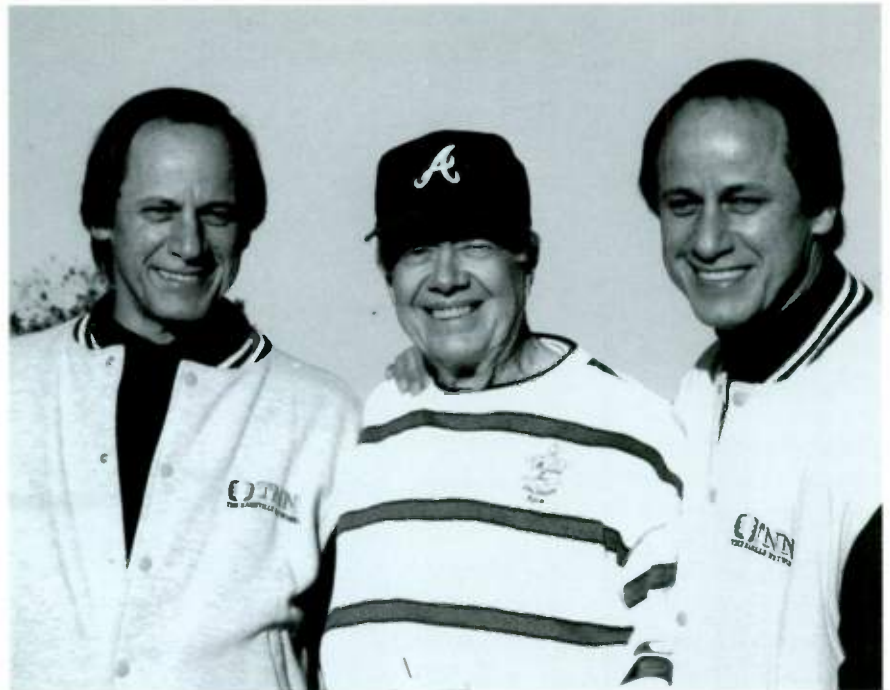
**David Lee Murphy** was recently the recipient of two awards from **AwardNet** and **Starting Point** for his Internet homepage, **davidlee.com**. The awards honored the site for its design, ease of use and content.

**Silver Dollar City** has been chosen as one of three theme parks as a finalist for the 1998 Applause Award, the top award for theme parks worldwide. The award is presented every two years and will be announced at the **International Association of Amusement Parks and Attractions** this November.

NEW COMPANIES

**Ramona E. Simmons** has formed **Global Eyes Entertainment, Inc.**, an international marketing and consulting firm. The company will focus its development of projects on a worldwide level. Simmons was formally with **Arista/ Nashville**. Correspondence regarding **Arista's** international development can now be sent to **Global Eyes Entertainment, Inc.** at PO Box 270033, Nashville, TN 37227; (615) 883-6334; fax (615) 883-5301; e-mail [globaleyes@mindspring.com](mailto:globaleyes@mindspring.com).

**MPL Film & Video** and **Henninger Elite Post** companies of Nashville have merged. The company offers regional post-production talent and technology. **MPL Film & Video** at 621 Mainstream Drive, Nashville,



The Hager Twins of Hee Haw joined their old friend President Jimmy Carter while doing a benefit concert for Secret Service Agent Dennis Tanner who has been diagnosed with a brain tumor. (L to R) Jim Hager, President Jimmy Carter and Jon Hager.

**TN and the Henninger Elite** at 1025 16th Ave. South, Nashville, TN will continue their operations at both places for customer convenience.

**Bandit Lites** has opened a new warehouse and office facility in London. The company can be contacted at +44-01462-731-739; fax +44-01462-731-570.

NEWSLINE

The 29th Annual **Country Radio Seminar** has announced the artist line-up for the **New Faces Banquet and Show**. **Sherrié Austin, Big House, Anita Cochran, Dixie Chicks, Matt King, The Lynns, Lila McCann, The Ranch, Sons of the Desert,** and **Kris Tyler** are all slated for the four-day event. Comedian **Jeff Foxworthy** will host this year's show at the **Nashville Convention Center**. The seminar will take place February 25-28. For more information, please contact at (615) 327-4487; website [www.crb.org](http://www.crb.org).

The **National Association of Recording Merchandisers** has announced that their 40th Annual Convention is scheduled for March 14-17 in San Francisco, CA. Highlights for this year's event will include: business sessions, live performances, showcases, seminars and a trade show.

St. Lucia's first Country Music festival has been reported as "a complete success", according to tourism officials. The festival took place December 4-6, and featured such artists as: **Neal McCoy, Jo Dee Messina, Connie Smith, Tammy Wynette**, among others. Some of Nashville's most predominant songwriters including **Gary Burr, Bob DiPiero, Vince Melamed, and Jim Photoglo** were also on hand for the event.

ON THE MOVE

**Ben Kline** has been named national director of sales for **Mercury Nashville**. Kline joins Mercury from **Island Records** in Boston, where he served as East Coast director of sales in New York.



**Tom T. Hall and wife, Miss Dixie show off the sweet potato pies made by Miss Dixie to celebrate the release of the Hall's latest CD, HOME GROWN.**

**StarKeeper Public Relations** recently announced the signing of publicist **Jacquelyn Marushka** to the company. She will be working with director of publicity. Marushka was previously director of publicity for Pecos Film Company.

**Scene Three** has announced the addition of director of photography **Scott McCullough** to their staff. McCullough and Scene Three will work together not only developing major broadcast properties, but also on commercials and music videos in the Southeast.

**Paul Lapin** has been appointed manager, affiliate relations, Eastern division for **CBS Cable**. Lapin was formally the Eastern division representative for CBS. He will handle affiliate relations for TNN, CMT, CBS Eye on People and CBS TeleNoticias in the US.

**Stephanie Kidd** of **Third Rock Entertainment** has been promoted from receptionist to the position of director of office administration and projects coordinator. Kidd will be overseeing the daily business activities for Third Rock as well as coordinating daily details for Joe Diffie.

**Brad Howell** has been appointed as the vice president of promotion at **Warner Bros.** Howell was most recently the director of promotion for the label.

**Tim Rand** has joined Gary Jones of **Jones Film & Video** to develop music videos. The Little Rock, AR based company can be found on the web at [www.jonesinc.com](http://www.jonesinc.com)

**NEW ENGLAND COUNTRY** has relocated their offices. The new address for the company is 7 Rackliffe Street, Gloucester, MA 01930. The phone number (800) 973-5528 and fax number (978) 282-9966 remain the same.

**Intersound Country** has relocated to their new address 1227 16th Avenue South, Nashville, TN 37212. The phone number (615) 327-0770 and fax number (615) 327-1214 remain the same.

**Jack Purcell** of **Reprise Records** has been named the new vice president of promotion. Purcell previously held the position of senior director of promotion for the label.



**Reba poses with AV Squad director John Lloyd Miller on the set of her latest music video "What If".**





**BOOKING:** Cledus T. Judd to Buddy Lee Attractions...Baillie and the Boys to Prestige Entertainment...Kitty Wells and Johnny Wright to Carlton Entertainment...Grand Funk Railroad to The Bobby Roberts Company...

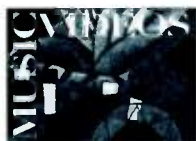
**RECORDING:** Waylon Jennings to Ark 21...Andy Griggs to RCA...The Long & Pardue Band, The McLain Brothers and Jeff Autry to Pinecastle Records... Grant Peterson to Comstock Records...

**PUBLISHING:** Tammy Smith to Hookline East (BigFish Entertainment)... Camille Harrison to Hamstein Publishing...Rick Barron to Balmur Entertainment...Rock Killough to Song Island Publishing/ EMI/ Blackwood Music, Inc....Danny Steagall and Kristi Manna to Mop Up Music, Inc...

**MANAGEMENT:** Pam Tillis to Moress Nanas Entertainment...Baillie and the Boys to Mascioli Entertainment Corporation... John Berry to Firststars Management.



Angel Tess (series star Della Reese, left) and Ada (guest star Barbara Mandrell) break for the cameras on the set of 'Touched By An Angel.'



artist/label

Mila Mason/ Atlantic  
Reba McEntire/ MCA  
Brooks & Dunn/ Arista

title

"Closer to Heaven"  
"What If"  
"He's Got You"

producer/director

David Abbott  
John Lloyd Miller/Selby Miller  
Steven Goldmann/Susan Bowman



Atlantic Records artist Mila Mason, road manager and band leader Dino Zimmerman and steel guitar player David Windsor (right to left) prepare to board a C-141 and return from her first US Air Force European Holiday Tour. Mason and her band performed with the Air Force's 25-piece orchestra in Germany, Turkey, Italy and England.

- Jan Garich, CMA's representative in Germany/Switzerland/Austria, has moved. He can be reached at Gleueler Strasse 43, D-50931 Koln, GERMANY. Ph. +49 221 940 2244 Fax. +49 221 940 2245
- MC Potts spent six weeks overseas this past Fall, performing for US Military Forces in five countries. Her 60-plus concerts included Naval bases and the USS Simon Lake in the Mediterranean as well as Army and UN troops in Germany, Macedonia and Croatia. Another European tour is planned for early spring.
- Berlin, Germany will host its third Country Music fair February 21-22. For more information contact +49-30-412-8800 or +49-30-687-2432.

## Martina McBride.....continued from page 3

"I think sonically it is the best sounding album we have ever made. That was my goal. Other than that I didn't really approach it any different way. It was pretty relaxed actually. I think my life, at the time, was and is really calm and focused, and it really carried over to the album."

*Martina will hit the road again after the birth of her second child in April.*

"One thing I learned about myself is that I have to have a balance of home and on the road. I don't deal with it well if I am gone longer than three weeks. I miss *my* washing machine, I miss *my* dishes. Clint Black said once he wanted to get his socks out of *his* own drawer. I want to sleep in *my* bed. I want to take a shower in *my* shower. Those kind of things. You just miss your home. As long as I can keep that balance going I love it. I like the diversity of it.

"I don't think you ever really know how it looks from the outside. I don't think you ever feel truly where you are. I feel like I am in so many ways just beginning. People come up and use the 'Star' word, the 's' word. I am like 'Who are you talking about?' Because I don't feel like a star. I feel like the same me that I've always been. It's weird. I don't think that you see it the same way other people do."

*One last comment to her industry peers....*

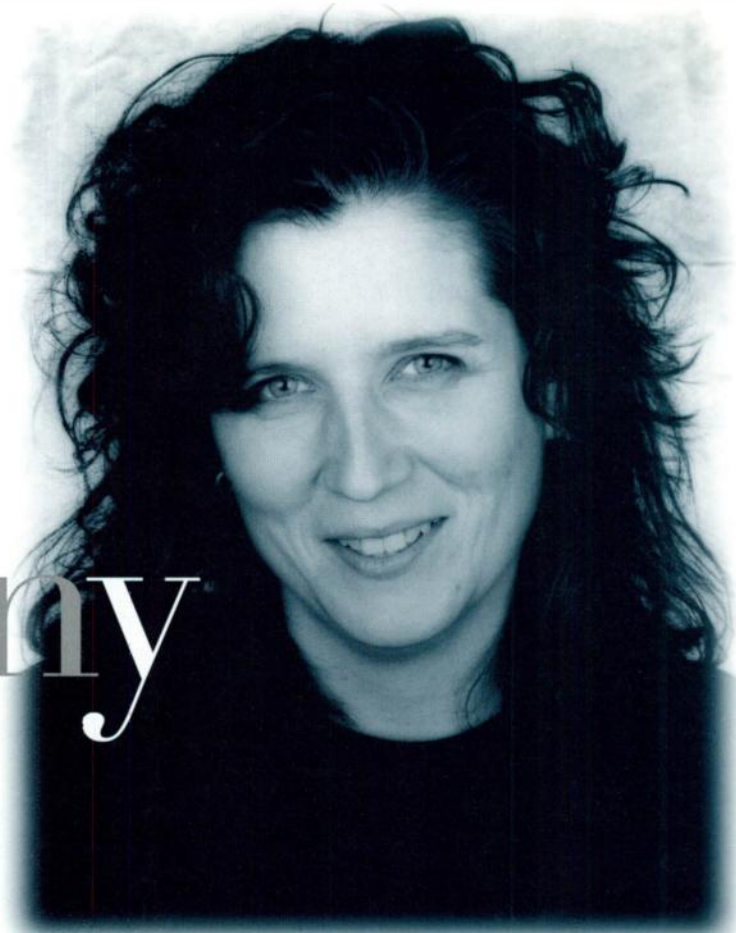
"I am pretty much what you see is what you get. I think everyone gets that sense. One thing I am most proud of is the support I have been given from this industry and this town. It makes me feel really good and it's important to me. If I can have a number one record or a big selling record and still hold my head up high when I go down Music Row, that is cool. I would never trade one for the other. There are just a lot of people in this town who have been really supportive and every little compliment and every little comment is just so nice to hear, and it matters a lot to me. I just wanted to say thank you for that."

**-Dixie Weathersby**

"If I can have a  
number-one  
record or a big  
selling record and  
still hold my head  
up high when I  
go down Music  
Row, that is cool."



# Stephony Smith



“**T**his is so cool.”  
 “This just freaks me out!”  
 “That’s just wacky.”

Stephony Smith couldn't help but be amazed as she flipped through the pages of *BILLBOARD* and realized she had landed the second slot on *BILLBOARD*'s list of Hot Country Singles Songwriters (behind Vince Gill) and that her song, "It's Your Love", topped the year-end charts of *BILLBOARD*, *GAVIN* and *R&R*.

"It is an exciting time. It's almost unbelievable to me. There was a time, I guess two and a half or three years ago, that I really entertained the thought of going home and hanging it up. I just thought it's not going to break, I'm doing something that people really don't want."

But something happened at the end of 1995 to this aspiring songwriter to keep her feet planted firmly in Nashville soil. A new band, by the name of Ricochet, made their debut with a single she co-wrote, "What Do I Know."

"But not even off of that success, instead, at the same time, the shoe fell. All of these cuts started happening. Then Ricochet did well and it all started rolling," Stephony explains.

Rolling right into a number-one single for Reba McEntire ("How Was I To Know"), a number-one song six weeks running for Tim McGraw and Faith Hill ("It's Your Love") and a top-10 hit for Lorrie Morgan ("Go Away, No Wait A Minute").

"During that time, you're at this place where you see the music business in one way like a big dream. You know it's going to happen, but you're not sure and you're always walking this timeline. Some of it's good and some of it's not so good, so that whole six weeks (that "It's Your Love" was number one) I was going I can't believe this is happening! I believe if you put it out there, if that's what you want, then you better be careful what you ask for or you'll get it."

As if this wasn't enough to keep her plate full, she has had a hand in producing new Asylum artist Melodie Crittendon, making her one of only a handful of female Nashville record producers.

"I didn't know this was what I wanted to do. My mom told me, 'Stephony, you always wanted to do this, did you forget?' When I was writing jingles, that's kind of what I was doing. I'd write the jingle and then we produced the jingle and we produced the singers that worked full-time as staff. So, I was doing it, I just didn't realize it."

Landing her first role as a producer came as a bit of a surprise.

"In working at EMI, I met Melodie and called her for a session for 'What Do I Know'. She came in and listened to it once, wrote down the numbers and sang it back and says, 'Is this how it goes?' Then she got on the microphone and it took the third take and that was it. She just floored me. So, then I started trying to get EMI to sign her. Six months later Pat Finch over at EMI took her in. We started writing together and went in the studio and produced the demos and that worked so well. We were just a great team. So, she signed with EMI productions and Jimmy Gilmer came to me one day and said, 'Hey, how'd you like to cut a record.' And I was like 'What?' He says, 'Basically, you're already doing this stuff with Melodie, why don't you think about it and cut some sides and see if we can get her a deal.' I walked away from him and started crying because this is what I wanted to do and what a great opportunity for someone to offer me that."

Stephony credits a few landmark moments for putting her where she is today. One, is the day her brother Phain presented her with her first guitar. She was eight-years-old at the time and says she wanted to play because her brother played. He told her years later that she really didn't start playing until she was 12. The next landmark moment happened when she was just 14.

"I was watching 'Midnite Special' and saw Jim Croce singing 'Time In A Bottle'. I thought 'I want to do that'. And I did. I went upstairs that night and tried to write something. Then I just kept going. I always had an office set up, and I was real diligent about going in there and writing. I just recently moved, and I ran into some of those tapes. You can see some potential. Most of the potential was in the melodic part of it."

Stephony moved to Nashville in 1988, but made a little detour on the way.

"I thought right after high school I wanted to move up here. I thought about New York and I thought about Los Angeles. I looked at both of them and thought Nashville was it. I went to college for one semester and took a few music courses, but I thought I wanted to be a theatre major. Then I went to another college and majored in theatre. None of it was moving fast enough for me. So I went to work and sold men's clothes until I could really figure out what it was that I wanted to do. While I was working there this man came in, and I fitted him for a shirt. He was an actor that was doing a video shoot in town. He asked me what I wanted to be, and I told him a songwriter. He asked me if I was any good, and I told him 'damn good'. So he says, 'Okay, show up at the Holiday Inn tonight and bring your guitar.' I showed up with my guitar and a friend, just for safety, and played a little bit for him. He stopped me and opened the door to the next room and there was this whole suite of typewriters and people running around and camera men and directors. He says, 'This is Gary Wells and you need to play for him.' So I played two songs and when I got through he clapped, handed me his card and told me to come and see him next Thursday to see if I could write a jingle. I went over and he hired me that day. I was 19 years old. I stayed seven years. I really probably stayed too long, but it was great experience. It was just like this, I was writing everyday, doing the 8:30 to 5. You just never know what's behind door number two."

"I believe if you put it out there, if that's what you want, then you better be careful what you ask for or you'll get it."

-Angie Crabtree

## on writing...

Do you prefer to co-write or write alone?

"I love to co-write. It's a lot of fun. It's not as lonely of a job. But writing by myself, you don't have to compromise as much and you don't have to have interruptions. You're involved and you're in this space and inspiration is happening, and there are no interruptions taking you away from that moment. When I write by myself that usually happens around 10:30 or 11 at night. I'll turn on David Letterman and put it on mute. I sit there in front of the television, I guess the visual keeps my mind going. It calms my brain. It gives me something to focus on and then this other side of your brain relaxes. So when that happens is when I start writing. I'll do half and then finish the rest in the morning."

Where do you find your source of inspiration?

"I tend to write most everything from the heart. Unless I'm in a co-writing situation where they have an idea that they've lived. And usually, it's kind of like an actor - he or she can find something in their life to bring into it whether they are directly affected by the character that they are playing. They can take something and use it in there to make it a part of them."

What do you do when a co-writer comes up with a bad line?

"I took a class a long time ago, and Rory Burke, who is a very successful songwriter, put this class on through ASCAP. He had eight writers he really believed in that they were kind of up and coming. He told me this great line. I guess saying it now will let everybody know. He said there are two words that really work in a situation like that and it's "wonder if". Wonder if we said so and so as opposed to so and so? I wonder if that would work. You're making that person think instead of saying 'I don't like your line. That's not going to work.'"

## on reading...

"I read a quote once, I think the quote said, and I don't know who said it, 'reading keeps us from feeling lonely'. You feel like you're with someone because there's this voice, I guess it's your own voice talking to you, feeding to you. I think it's true. I think it makes you feel comfortable in some ways."



# CMA TAKES DELEGATION TO AUSTRALIA

**T**he Country Music Association forges ahead in its international development initiatives with a delegation trip to Australia February 6-14. More than 20 members of Nashville's music community - including record label executives, music publishers and artist managers - travel to Sydney and Melbourne for an exchange of ideas and trade opportunities.

The trip was spurred by a growing mutual interest in the artists and music offered from the opposite corners of the world. Alan Jackson, Trisha Yearwood and Shania Twain all scored gold albums in Australia this year, while LeAnn Rimes has been certified Triple Platinum for sales of over 210,000. Arista Nashville's Sherré Austin and Capitol Nashville's The Ranch are just two examples of Australian artists who have landed major label deals in Nashville. In addition, it was recently announced that guitar virtuoso Tommy Emmanuel is a 1998 Grammy nominee for a collection with Chet Atkins.

The delegation will kick off the week in an exchange with the Country Music Association of Australia. In addition to the CMAA, meetings have been planned with ARIA (Australian Record Industry Association), AMRA (Australian Music Retailers Association), APRA (Australasian Performing Rights Association) and AMCOS (Australasian Mechanical Copyright Owners Society), as well as key TV executives and concert promoters. The group will hit the renowned Taronga Park Zoo to join an industry party celebrating the release of ABC/EMI recording artist Lee Kernaghan's new CD and attend a multi-label showcase of Australian artists at renowned Sydney club The Basement. In addition, a special

luncheon is planned with Australian Ambassador to the US Rawdon Dalrymple. Senior Gaylord executives traveling with the group will take advantage of the opportunity to make a special announcement in Sydney about CMT International.

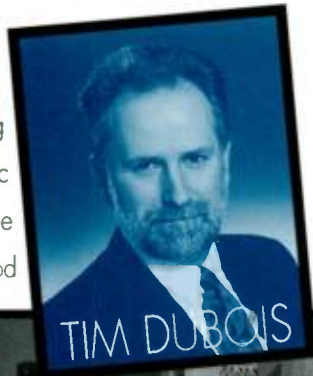
"The number and caliber of individuals participating in this trip is a strong indication of the commitment that CMA and the Nashville music industry have made toward advancing relationships with the Australian music industry," said native Australian Jeff Walker, president of AristoMedia and chairman of the delegation committee. "A tremendous amount of ground-work has been laid by CMA Australian representative Trevor Smith and

other key business people. The week is packed with opportunities to share ideas."

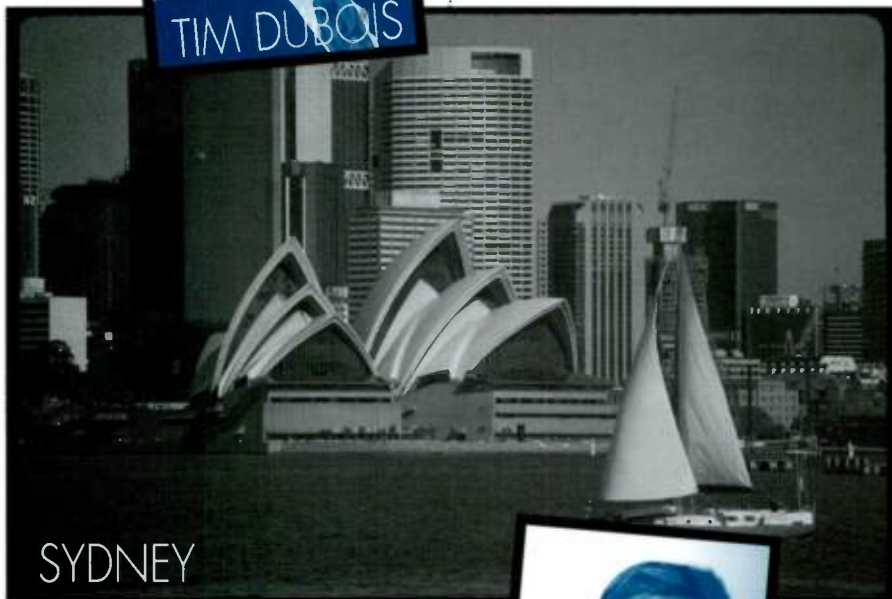
"Developing new outlets is integral to the continued growth of Country Music, and Australia has proven to be a key market," added Tim DuBois, president of Arista Nashville and of CMA's board of directors,

who is part of the delegation. "Not only are Australians receptive of Nashville's music, but they have produced some very talented artists who have enjoyed success in the States."

Last summer, CMA appointed Trevor Smith as its first representative in Australia in an effort to develop opportunities there. Since then, "The 31st Annual CMA Awards" have been scheduled to air on the Seven Network, and Smith has initiated a companion compilation CD and retail campaign being developed by BMG and Sony in Australia.



TIM DUBOIS



SYDNEY



JEFF WALKER

-Shannon Heim

# 27TH ANNUAL INTERNATIONAL COUNTRY MUSIC FAN FAIR TICKETS NOW ON SALE



**T**ickets for the 27th International Country Music Fan Fair, which takes place June 15-20 at the Tennessee State Fairgrounds, are now on sale. Sponsored by CMA and the Grand Ole Opry, Fan Fair brings devoted Country Music fans from around the world together with their favorite artists.

“The annual event has sold out in advance for seven years proving its immense popularity with Country Music fans. Last year Fan Fair featured almost 40 hours of live shows with over 95 different artists appearing. There’s nowhere else to go to see so much talent in five days,” says Ed Benson, CMA executive director.

The registration fee for 1998’s Fan Fair remains the same as last year’s at \$90 and includes live stage shows featuring top Country artists; admission to the exhibit halls where artists sign

autographs; one-day admission to the Country Music Hall of Fame and the historic Ryman Auditorium; plus two meals prepared on-site by the world famous Odessa Chuck Wagon Gang from Odessa, TX.

Fans may register to attend Fan Fair through the Grand Ole Opry. For ticket information, contact the Fan Fair office at (615) 889-7503, or write Fan Fair, 2804 Opryland Drive, Nashville, TN 37214. Information on Fan Fair exhibit booths and media requests is handled by CMA.

Net proceeds from Fan Fair go into a special fund used by CMA to advance the growth and popularity of Country Music. The first Fan Fair was held in 1972. The event regularly attracts more than 600 media representatives from around the world.

## CMA Announces Date For “The 32nd Annual CMA Awards”



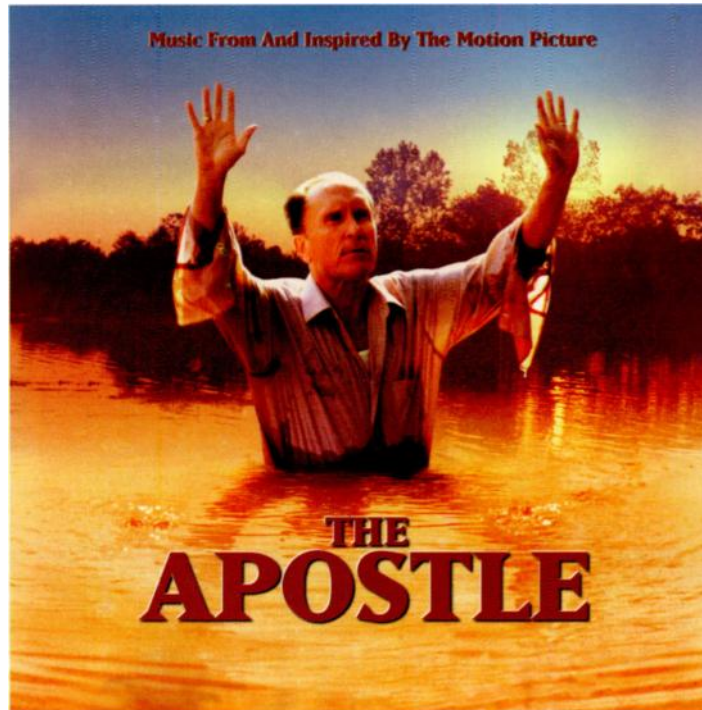
**T**he 32nd Annual CMA Awards” have been set for Wednesday, September 23. The gala event will be broadcast live 8 - 11 PM EDT on the CBS Television Network from the Grand Ole Opry House in Nashville.

The telecast will again take place during the new television season’s premiere week. This follows the highly successful live broadcast of “The 31st Annual CMA Awards”, which aired this past September during premiere week. The special topped the night in ratings, edging out stiff competition with new programming from ABC and NBC. “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, 1997. For the night, the ratings were CBS 13.3/21, NBC 10.2/16, ABC 9.5/15, FOX (8-10 p.m.) 7.9/12.



# NASHVILLE MEETS HOLLYWOOD

Rising Tide President Ken Levitan Talks About The Soundtrack for "The Apostle"



In early February Rising Tide Records will release the soundtrack to "The Apostle", the critically-acclaimed Robert Duvall film opening nationally this month. As Euliss "Sonny" Dewey, a Pentecostal preacher who must start life over after committing a crime of passion, Duvall gives a triumphant performance, as well as serving as the film's writer, director and producer. Duvall is also joined on screen by two-time Oscar-nominee Miranda Richardson, Academy Award-winner Billy Bob Thornton, Country Music legend June Carter Cash and Emmy-nominated actress Farrah Fawcett.

The completion of the film represents more than a decade of work for Duvall, who says he knew he wanted to make a film about a Pentecostal

preacher after visiting a small Arkansas church. Duvall was concerned that the music for the soundtrack add to the realism of the story just as much as the other elements of the film production.

Rising Tide President Ken Levitan, a veteran at pitching soundtracks, joined renowned music supervisor Peter Afterman to collaborate on "The Apostle" soundtrack, which features several Country and Christian artists performing an eclectic mix of traditional hymns and modern gospel music. Ken says he believes the soundtrack represents an important step in the Country Music industry's relationship with the film establishment, and he hopes it will bring more attention to Nashville's vast array of talented artists and musicians.

"I actually missed the movie when it was screened and sent someone in the

"I Will Not Go Quietly"  
**STEVEN CURTIS  
CHAPMAN**

"Two Coats"  
**PATTY LOVELESS**

"I'm A Soldier In The Army  
Of The Lord"  
**LYLE LOVETT**

"Softly And Tenderly"  
**REBECCA LYNN  
HOWARD**

"There Is A River"  
**GAITHER VOCAL  
BAND**

"In The Garden"  
**JOHNNY CASH**

"I Love To Tell The Story"  
**EMMYLOU HARRIS  
and ROBERT DUVALL**

"Far Side Banks Of Jordan"  
**THE CARTER FAMILY**

"Victory Is Mine"  
**SOUNDS OF  
BLACKNESS**

"Power In The Blood"  
**LARI WHITE**

"Ain't No Grave"  
**RUSS TAFF**

"I'll Fly Away"  
**Gary Chapman and  
WYNONNA**

"Softly And Tenderly"  
(Instrumental Reprise)  
**DINO**

office to see it," Ken says. When I got a copy, I just fell in love, because it's just tremendous. Robert Duvall is a tour de force.

"There were a lot of opportunities for music in the movie, or music to be inspired by the movie. There was already a lot of music performed by local choirs who were actually in the film. We just wanted to be creative. In the soundtrack album we did, there are some songs that are actually in the movie. We just covered songs that the choirs did. But there are also songs that are inspired by the movie. It's a little bit of both. This is a trend these days. A lot of soundtracks are going that way."

According to Ken, musical diversity was very important, and they went through a lot of material before deciding on the final album cuts.

"We wanted to do a mix of genres, from Country to contemporary Christian to gospel. We sat down with Peter Afterman and John Huie, who was also one of the producers on it, along with myself and Robert Duvall and went through the different artists to see what was available.

"What we did is we sent the movie out to a lot of artists. We did showings in Nashville and LA and got feedback on who wanted to do it. That was a big part of it.

"Steven Curtis Chapman wrote a new song for the soundtrack titled 'I Will Not Go Quietly'. It's the only new song. Patty Loveless did an old hymn by the name of 'Two Coats'. Rebecca Lynn Howard did 'Softly and Tenderly'. We remixed a Gaither Vocal Band track called 'There Is A River'. Duvall did 'I Love To Tell The Story' with Emmylou Harris. We licensed an old Carter Family track called 'The Farside Banks of Jordan.'

June Carter is in the movie, and she sings this. Lari White did 'There's Power In The Blood'. This was on the AMAZING GRACE lp. Gary Chapman and Wynonna did a duet on 'I'll Fly Away'."

The soundtrack also boasts the talents of Lyle Lovett and Johnny Cash and gospel artists Dino, Sounds of Blackness and Russ Taff.

According to Ken, Robert Duvall was just as much a part of the soundtrack as he was the film.

"Robert Duvall was very involved. We brought him ideas, and he would say yea or nay. He's been wonderful to deal with. He came to Nashville to cut a track with Emmylou Harris, and then he came back in and did a video with Steven Curtis Chapman.

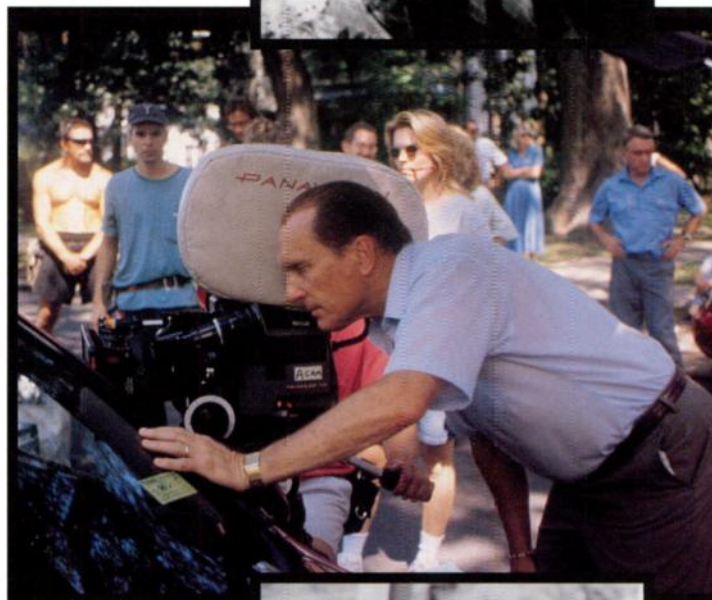
"The experience with Emmylou Harris was a lot of fun. Vince Gill played mandolin on that. Robert is a wonderful singer. He and Emmylou had actually sang together before somewhere at a concert that Emmylou did, so they had a relationship already. It was a natural pairing that went extremely smooth. Emory Gordy put the band together to do it."

Ken says he's always enjoyed being involved with the soundtrack process.

"This is something I've always really loved doing. We've pitched songs for soundtracks for a couple of artists. We're trying to do some things with Jack Ingram. He's got a song in the new Sandra Bullock movie, 'Hope Floats'.

"It seems to me that companies really are starting to do more screenings in Nashville. I think the Nashville music community has gone through so much growth in the past few years that LA and New York want to do a lot more."

continued on page 24...



TOP: "Jessie" (Farrah Fawcett) (t), "Jesie Jr." (Christina Stojanovich) (c) and "Mrs. Dewey, Sr." (June Carter Cash) (b), in a scene from THE APOSTLE.

CENTER: Robert Duvall, writer, director and star of THE APOSTLE.

RIGHT: Billy Bob Thornton in a scene from The Apostle.



...continued from page 23

He also believes that Nashville has a lot of talented musicians who should be adding film scoring to their list of credits.

"That's where a lot of filmmakers may be missing out. We have so many amazing musicians and arrangers in Nashville. From my sense, I don't know how much that's really pitched out there. We as an industry need to be looking at more pitching."

Another area that Ken says the Country Music industry should be more proactive in is film festivals.

"I think we should get the CMA or someone to really represent us at film festivals. More and more managers are starting to take part in the Sundance Film Festival and the Telluride Film Festival just to make their presence known. That's where a lot of scoring opportunities can develop with independent films.

"When I worked with Mark Isham, who's one of the top Hollywood composers now, he really started by doing some small independent films. He's done everything from the movie 'A River Runs Through It' to the television show 'Chicago Hope'. The same thing happened with Los Lobos. They took on some small films initially. From there, they proved they could do great scores, so their profiles really increased.

"I've made contact with a lot of the music supervisors. It's just a matter of making people aware. A lot of it is casting. You have to be prepared for a lot of rejections. We need to read the script and try to cast things. It's wonderful to try to get to know people. The community has to open its arms and let them know that we want to do things."

- Mandy Wilson

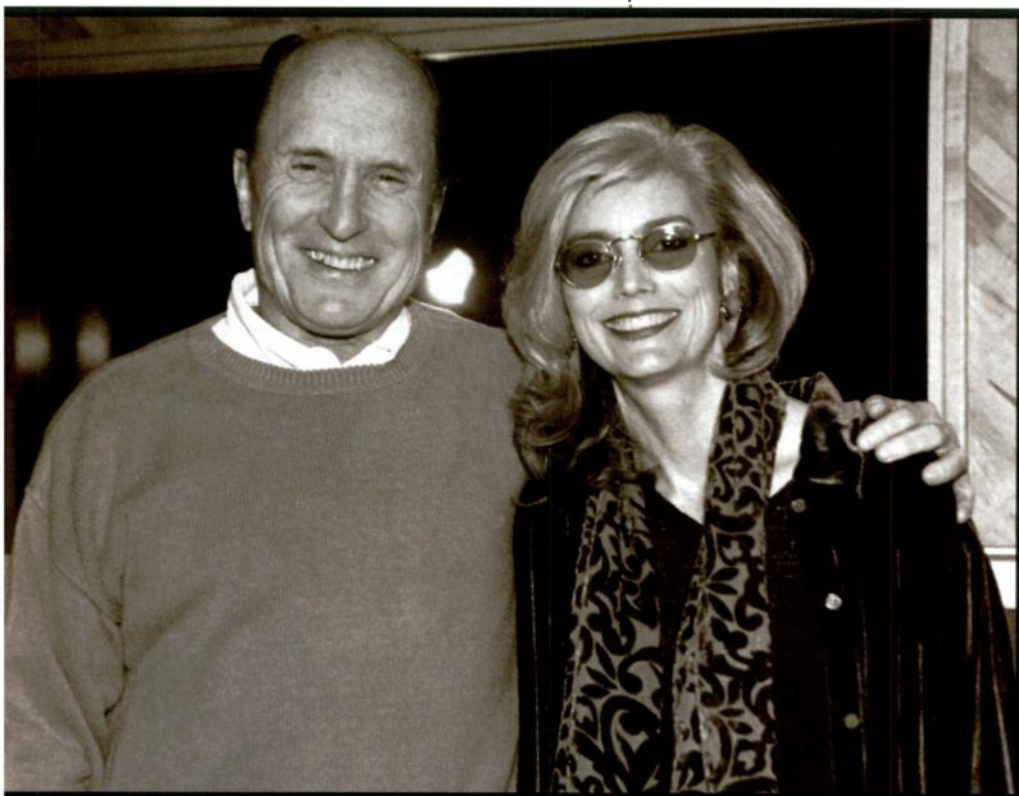
## FILM MUSIC WORKSHOP INC.

If you'd like to know more about getting music in films, Film Music Workshop Inc. is an excellent resource. Founded in 1993 by project coordinators Betty Rosen and Steven Gladstone, the Film Music Workshop Inc. is a non-profit organization located in Nashville dedicated to educating members of the motion picture and music communities on how each industry works on a daily basis and improving the effectiveness of the artistic and commercial use of music in motion pictures.

In the past, Film Music Workshop Inc. has hosted several successful events featuring some of Hollywood's top film and television executives participating in panel discussions and offering perspectives on their work.

Upcoming plans for the organization include an event with Billy Bob Thornton, star and Oscar-winning screenwriter of the film "Sling Blade".

For more information contact: Film Music Workshop Inc., PO Box 24629, Nashville, TN 37212; (615) 297-4646.



Robert Duvall and Emmylou Harris teamed up recently to cut their version of "I Love To Tell The Story", a song featured on the soundtrack for THE APOSTLE.

# NAMES IN THE NEWS

news makers:



**John Rich**, bass player and vocalist for BNA Records' **Lonestar**, has left to pursue a solo career. Rich has been with the band since its formation in 1993 and was co-writer on the band's number-one hit, "Come Cryin' To Me."

**Matraca Berg** was joined by close friends and many of those who've had number-one hits with her songs - **Suzy Bogguss**, **Faith Hill**, **Patty Loveless**, **Martina McBride** and **Trisha Yearwood** - for the filming of her new video for "Back In The Saddle." **Steven Goldmann** directed the women through the final moments of a girls' night on the town gone extreme, taking them from the paddy wagon to mug shots, finger-printing to the line-up.

**Travis Tritt** and **Clint Black** are participating in a new radio campaign in which men tell men to stop violence against women. The public service announcements ask men not to be the source of violence and urges guys not to be silent bystanders when other men abuse

women. Several pop and R&B artists have also cut similar spots.

**Lee Ann Womack** recently had the chance to hang out with one of her idols, **Buck Owens**, before her performance at the Crystal Palace in



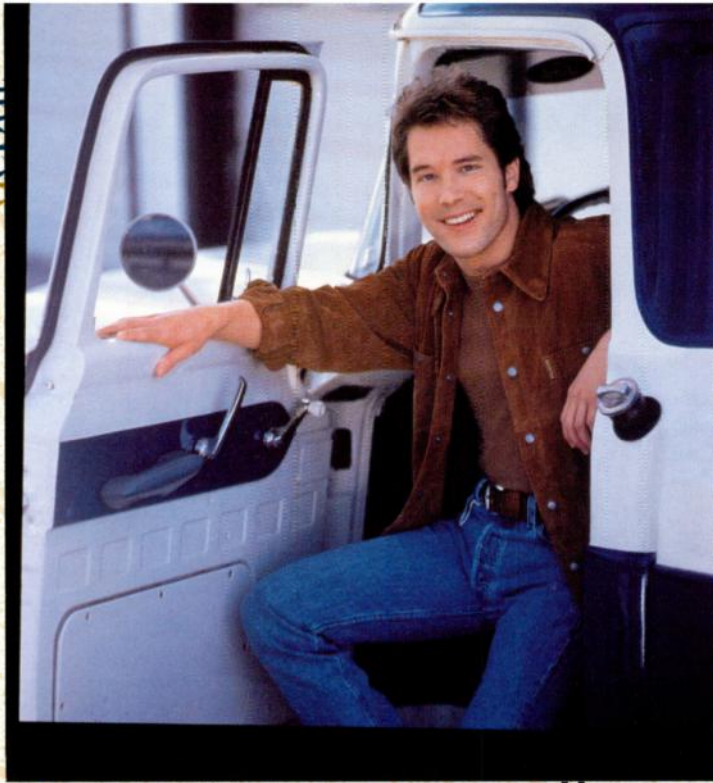
Bakersfield, California. He surprised Lee Ann by giving her one of his trademark red, white and blue guitars.

**Clint Black** recently wrapped up the filming of his upcoming TV movie based on the life of rodeo star Cadillac Jack Favor. The shoot was completed in 19 days and will air in the first part of the year.

A publicity leak is partially responsible for KFC nixing a multimillion dollar tour sponsorship deal that **LeAnn Rimes** and **Bryan White** were negotiating. A previously published story on Rimes resulted in repeats in other publications, which pre-empted talks before they ever concluded. An executive for Warner/Avalon that was involved with the talks with KFC said that sponsorship prospects still remain for the 90-concert tour, which began New Year's Eve.







## jason sellers

Record Label: BNA Records  
 Album: I'M YOUR MAN  
 Single: "That Does It"  
 Influences: Merle Haggard, Ray Price,  
 George Jones, Bonnie Raitt,  
 Bryan Adams, John Conlee

From the time he was old enough to talk, Jason Sellers wanted to sing. He spent his childhood on the road with his family's gospel group playing bass and singing 200 days a year. "Music was just a way of life for us, and there wasn't anything peculiar about it to me because I didn't know any other way. It wasn't like I had been taken from a regular routine - the road was always the routine for us growing up," he explains.

At 19, Jason followed his heart to Nashville to seek his place in the music business. He got the idea to phone one of his influences, Vince Gill, for advice on how to break into the business. Through Gill, Jason got a job playing for Billy Joe Royal. After two years, Jason landed a gig playing with Ricky Skaggs. He began focusing on his songwriting during this period and attracted the attention of Starstruck Writers Group. In 1997 RLG chairman Joe Galante took notice of his abilities and signed him to BNA Records.



## the lynnns

Record Label: Reprise Records  
 Album: THE LYNNNS  
 Single: "Nights Like These"  
 Influences: Everly Brothers, Patsy Cline, Ernest Tubb

As children, Peggy and Patsy Lynn would spend their time at Tootsie's while their mother, Loretta Lynn, was appearing at the Opry. "The first mistake our father made was putting us up on the bar in the back room of Tootsie's to sing when we were kids," explains Patsy Lynn. "My mom would be appearing at the Opry, and Dad would take us across the alley, where Tootsie would give us Cokes and a pack of gum, while Dad had drinks with Ernest Tubb and watched us try to learn Ernest's latest songs."

The sisters began two years of steady gigs at Tootsie's under the band name "The Honk-A-Billies." It was one of those gigs that caught the attention of Warner/Reprise. "When Reprise offered us a deal, they had no idea about our lineage. They just liked what they heard. That was so important to Patsy and me," states Peggy. "It has to be about the music, not about some marketing opportunity."



# Close Up

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# next month



## The Thompson Brothers Band

## Faith Hill



## Kris Tyler



## Gary Allen

february 1998



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cma events

## February

- 4** America's Sold On Country / Beverly Hills Hotel / Los Angeles, CA
- 5 - 6** Board Meeting / Four Seasons Hotel / Los Angeles, CA
- 6 - 14** CMA Delegation Trip to Sydney and Melbourne, Australia

## May

- 13** MINT (Music Industry & New Technologies / Nashville Arena / Nashville, TN

## June

- 15 - 20** 27th International Country Music Fan Fair / co-sponsored by the Grand Ole Opry / Tennessee State Fair Grounds / Nashville, TN

## September

- 23** 32nd Annual CMA Awards / Grand Ole Opry House / Nashville, TN

Don't forget CMA's website at [www.countrymusic.org](http://www.countrymusic.org)

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FOR INFORMATION ON CMA EVENTS,  
CALL (615) 244-2840; FAX (615) 726-0314.  
[www.countrymusic.org](http://www.countrymusic.org)

datebook

## February

- 14 - 17** NARM / San Francisco Marriott / San Francisco, CA
- 14 - 18** NACA (National Association For Campus Activities) / Indiana Convention Center / Indianapolis, IN
- 21 - 22** 3rd Country Music Fair / Berlin, Germany / Phone & Fax: +49-30-412-88-00 or +49-30-687-24-32
- 25 - 28** CRS (Country Radio Seminar) / Convention Center / Nashville, TN
- 6-March 22** Country Festival / Albisguetti, Switzerland / Ph: +41-1-461-0066 Fax: +41-1-462-7030

## March

- 18 - 21** South By Southwest / Austin Convention Center / Austin, TX



Matraca Berg was joined by (l to r) Trisha Yearwood, Martina McBride, (Matraca Berg), Faith Hill, Patty Loveless and Suzy Bogguss for the filming of her new video "Back In The Saddle", directed by Steven Goldmann.

Photo Credit: Glen Rose