

MARCH 1995

# CLOSE UP

**INSIDE:**

**Doug Stone**

**Harold Shedd**

**Dave Nichols**





"Every dream  
I have ever  
had already  
came true."

**DOUG STONE**  
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## PAM TILLIS

In early February, Pam Tillis had been looking forward to having some time off. Her son Ben would be out of school for a week, and the reigning CMA Female Vocalist of the Year had instructed her management to block out those seven days. No one would interfere with her quality time with Ben.

Except David Letterman. On Ben's first day home, Pam got the long-awaited call to appear on "The Late Show with David Letterman" - in just two days.

"That's the grand prix," Pam says. "There are certain shows, and we've done all of them now." An appearance on "The Tonight Show with Jay Leno" preceded Letterman by a week or so.

"The only thing I haven't done is 'Saturday Night Live', and they are not into Country. It just felt like a big milestone. I took some of my band members but working with that show, Paul Shaffer and that band, it was really unbelievable!"

The morning following her appearance, Pam had planned to take a 7 a.m. flight home to devote some time to Ben. But Mother Nature had a different plan - heavy snow, keeping Pam in the Big Apple for another day. Once she did get home, she was able to relax. Sort of. The talented singer/songwriter is in the early stages of preparing her next album, listening to songs as well as writing some. Then there are the five specials she'll be hosting for TNN: The Nashville Network. Preproduction, in the form of meeting after meeting, has begun.

And then there's her first priority, Ben. With a famous mom, award-winning songwriter Bob Dipiero for a stepfather, and Country legend Mel Tillis for a grandfather, there's a chance he'll want to carry on the family tradition of a musical career. And that's okay with Pam.

"Music was a saving grace for me. Music kept me from really messing up because I was truly a wild child, so I'll be happy if Ben has something he feels passionate about. I think that's what keeps some people together - finding their worth in life, what they were meant to do. Ben is still searching. I always felt like I knew what I want-

ed to do. And I would like that for him, that he finds what he is most interested in. As a parent, that's one of the things I most want for him." Pam knows firsthand what it's like to have a famous parent. "Back then in school, it wasn't



that everyone was going around saying, 'Your dad's famous.' They were not aware of Country artists. It was more personal. Missing him, not feeling closeness. The hardship is sacrificing family - that's where it came in."

Now that Pam's in the spotlight herself, her recollections of her father's celebrity have given her a better understanding of what life in the fast lane is all about. "I think that has been nice for

"MUSIC WAS A SAVING GRACE FOR ME."

my relationship with Dad. Our understanding of each other has been furthered through all of this. I do feel like I can understand him better and commiserate with him and ask him for his advice on things I'm going through. I have the benefit of his years of experience."

Pam's current Arista lp, SWEETHEART'S DANCE, has been both a fan and critic's favorite. She

earned a co-producer credit and is pleased that the album achieved everything she hoped it would. "I love it when a plan comes together! What's interesting about it is I did cut a lot more outside songs, but I've had more luck as a writer on this album. I had two out of four singles, so that's been cool. In some ways, I held back on material, but I put in what I thought was my best stuff.

"It felt like we had a real solid plan. Mike (Robertson, her manager) was saying, 'This album has brought you a lot of critical acclaim. It's really nice that you got credit for doing what you do.' But I said, 'All the credit in the world wouldn't have meant anything if the album had stiffed.' A lot of things have to happen, and some of it is timing. I wanted to be totally involved. It made me feel more secure instead of backing off and trusting somebody to run with it. I knew that I did everything I knew to do. There's a security in that, and then I can live with the outcome."

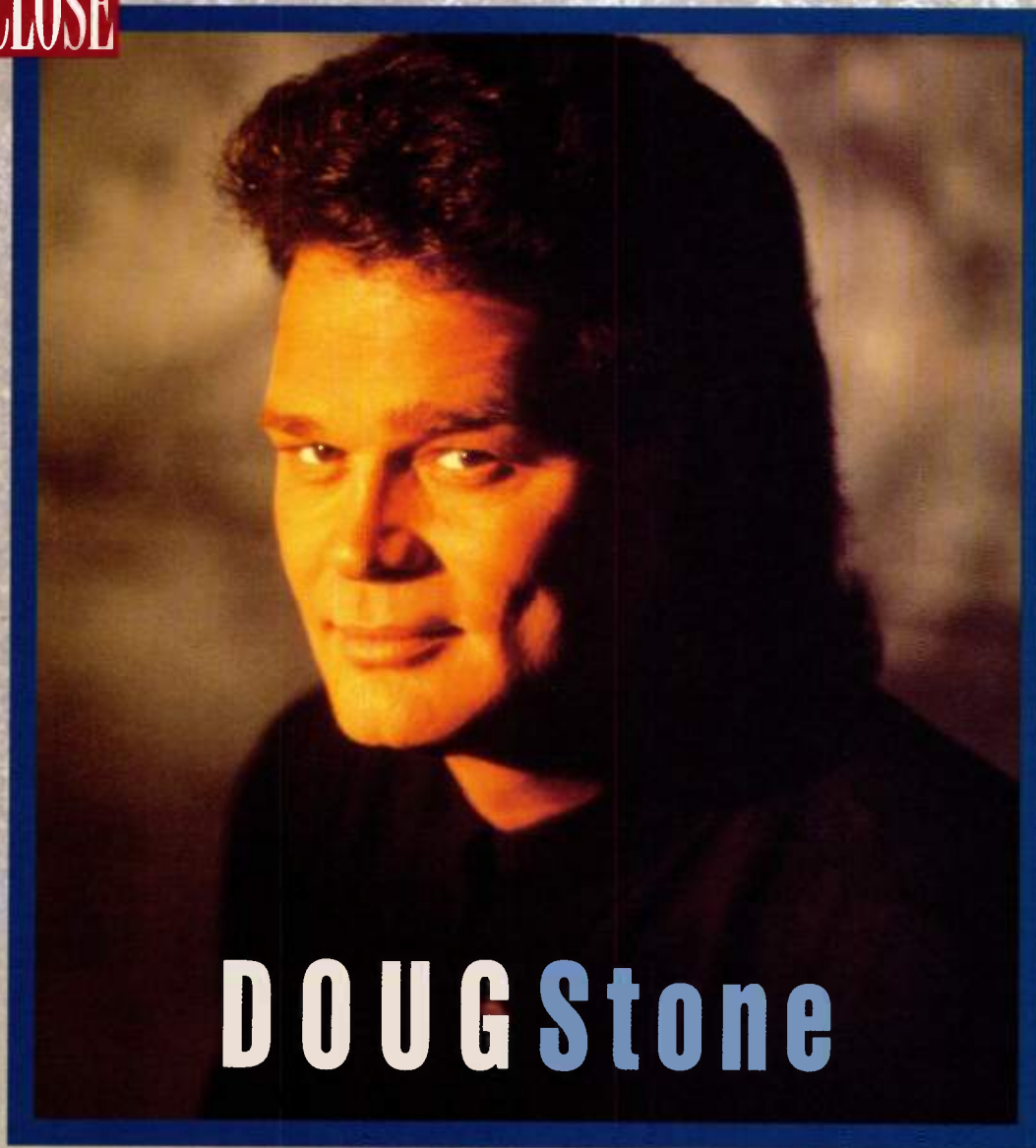
She's already got the game plan for her next lp. "There's another level

I'll be aspiring to, but it's real hard to put that into words. I will mentally take stock of everything that didn't happen on this album. That will be my stepping up point. What didn't I still achieve? I look at my albums and say, 'What's different about this album and (Bonnie Raitt's) NICK OF TIME?' I'm happy at where I am and doing good work, but as long as there is something great to aspire to, that's what I guess I'll have to do.

"I really want to try and make some fans out there. This is coming from a person who spent a lot of time on the flip side of this. I got to be artistic for years and years (without commercial success). If you had no commercial considerations, your music was just purely your own private thing and you didn't make money with it...Been there, done that, thought up the t-shirt. So it's really great for me now to make wonderful music as a commercial artist." **CU**

- Janet E. Williams





**DOUG** Stone

**D**oug Stone could be a physical trainer's biggest headache. Doug had quadruple bypass surgery but still sneaks his smokes. Jogging? "I tried that, and it hurt my knees." Weight lifting? "Just wears me out." Aerobics or the stairmaster? "I hate to exercise." Other options? "Bought the Nordic Track."

He's re-dedicating himself to a New Year's resolution to work out more.

"I am not motivated. Now if I was as motivated to exercise as I am toward music, I would look like Arnold

Schwarzenegger. I really would. Because that is how much I am into music. I can only get one love going here."

**...if I was as motivated to exercise as I am toward music, I would look like Arnold Schwarzenegger.**

A former diesel mechanic, Doug now puts his full energies into being on stage.

"Now if I had a job that I was working

manual labor, that would be another thing. And that is what I am thinking of doing - maybe starting a cabin. To swing a hammer...you know *work*. Instead of just working my brain, I would work my body."

One benefit of his surgery, he says, is a different attitude.

"I want to live. What I came up with is dying is going to be easy because that is what is going to happen anyway whether it is now or 50 years from now.

"What I am worried about is living, so I am really enjoying myself. I do just



about everything that I want to do. Matter of fact, I sat down the other day, and I was thinking about that. Every dream I have ever had already came true."

Is that scary for him?

"Yes, because I do not have any more dreams. Instead of having dreams to work toward, I have goals. To sell the most records, to do the best albums, stuff like that....As far as the dreams, I have already lived the dream."

One aspect of his musical success he could do without is life on the road.

"Willie Nelson said he loves the road, but I am a family kind of person. If I could be like the Star Trek guys you know, beam me there and beam me back. I would do that. I am still waiting on that to happen. It probably won't happen in my lifetime. Doggoned, I'll miss it. I am like Daddy now. When he was a kid, he would pump gas, and

**"...dying is going to be easy..."**

then when he got old, he still has to pump gas 'cause there is no one to pump it for him (with self-service). He said he missed his turn. I'll be that way."

One thing Doug does miss is being "one of the guys".

"I don't want to be the boss. The boss is not fun. It's hard because you can't be friends. It is almost like you have to be stern and hard with people, because they don't respect you if you don't. I have noticed that more with my band, like the more friendlier I get with them, the more I give, the more they want to take advantage of me. That is the only thing that bothers me about being the boss, because I want to be one of the guys. And it is really weird because I have not seen me change, but I have

watched everyone around me change. I know I have not changed because I am doing the same thing that I always did, and I'm a giver; I am not a taker. It seems like the more you give somebody, the more they take, and I don't get that."

Doug says his choice in record material comes a lot easier than some of the other decisions he faces.

"I am not a business man. Garth (Brooks) is a business man, I heard. He seems to be doing really good with his business. But I think it is just one of those things that you gotta have the right people with you, and you got to have the right team that looks after things.

"I mean, there is no way in the world that I could run this whole thing. All I want to do is sing. I want to have a good time at what I am doing. I don't want it to be a burden. When it quits being fun, I'm taking my toys and going home. There have been a few times that I have thought about doing it. It just gets so hard, and you stay gone so long, you think 'What am I doing?' Am I doing this to have fun, or has the machine run over me?"

Doug is learning moderation even in performing.

"You know, if you really want to go out and get rich at this and your body will take it, you can go. I mean just run yourself to death. But I have to turn down days 'cause I don't want to work but three days a week, at the most four because that is about all that I am really good for. I can give the people what the pay for. If I am doing five, six or seven dates a week, I can't give them the show they deserve. They went out and spent anywhere from \$20-\$40 to come see the show, and I want to give the best I can give them. I feel like I am cheating them. If I don't go out there and sing, I feel like I cheated them out

of their money. I still survive. I am not getting rich, but I don't have to worry about them cutting off my lights anymore. I have had that done."

What business advice has he learned along the way?

**"When it quits being fun, I'm taking my toys and going home."**

"There is a bunch of lessons. Watch what you give away, what your percentage is! As an artist, watch it as you are going in. Watch what you are doing. 'Cause you want it so bad, you will just about do anything. Then after you get into it, then it is too late. So you really have to watch that going in. Course I didn't know anything about nothing going in. In the first year I worked - I worked nearly 200 days and made \$19,000. That is all I cleared. And worked. My daughter was born, and I couldn't even be there when she was born because I was working."

Doug says he's took his Dad's advice to heart and put "legs" on his dream.

"He said, 'Son, it is okay to dream as long as you work your ass off while you are dreaming.' I think that is what happens to a lot of people. They dream, but they don't work toward it. I think that what he actually meant was that you better get out of here and work your mechanic's job, or you are going to starve to death. But go ahead and dream. When he said it, I took it a different way. It was like, 'Okay, I'll work the diesel mechanic job, and I'll work this other one at night. So I'll work both jobs.' And finally it paid off. I'm not getting paid for what I am doing now, I am getting paid for what I did then. That 26 years that I worked to try to get here."

Now, if he'd only get motivated to work that hard on his new Nordic Track. **CU**

**-Teresa George**



# CMA AWARDS ELIGIBILITY PERIOD CHANGED

The CMA board of directors voted to change the annual eligibility period for the CMA Awards at its January meeting in Phoenix. Effective with the 1995 CMA Awards, the eligibility period for the annual honors will begin June 1 of the year before the event and end on May 31 of the current year. For example, the eligibility period for the 1995 CMA Awards, scheduled for live broadcast via CBS-TV on Wednesday, October 4, is June 1, 1994 through May 31, 1995.

The change was enacted so that the eligibility period would better coincide with the balloting schedule. The first ballot for the 1995 awards will be mailed to all CMA members in good standing on May 26 and is due to be returned to Deloitte & Touche, the official accounting firm of the CMA Awards, no later than June 22.

"In order to announce the finalists as we must by mid-August, the balloting process has to begin earlier," explains Ed Benson, CMA executive director. "In recent years, the first ballot had to be returned a week prior to the end of the eligibility period. This gave rise to the possibility that albums and singles released during the last week of June might be overlooked by CMA voters."

## CMA LAUNCHES MEMBERSHIP CAMPAIGN FOR RADIO

CMA has launched a new individual membership recruitment program targeted to full-time employees of Country radio stations.

Plans for the program include a video, hosted by Pam Tillis, which outlines the benefits of membership in CMA.

As an incentive for current CMA member stations, any member station recruiting five or more individual new members from their staff will qualify for a CMA Awards contest promotion valued at \$2,000. In addition, the member station recruiting the most new individual members from their staff will win a CMA Awards radio promotion.

Current member stations will receive a detailed mailing regarding this recruitment effort.

A separate recruitment drive is planned for non-member stations. For more information, contact CMA's membership department at (615) 244-2840.

### FOLLOWING IS THE 1995 CMA AWARDS SCHEDULE:

#### MAY 26

First ballot mailed to all CMA members in good standing

#### JUNE 22

Deadline to return first ballot to Deloitte & Touche

#### JULY 7

Second ballot mailed to all CMA members in good standing

#### AUGUST 10

Deadline to return second ballot to Deloitte & Touche

#### AUGUST 15

CMA Awards finalists announced at press conference

#### AUGUST 23

Final ballot mailed to all CMA members in good standing

#### SEPTEMBER 26

Deadline to return final ballot to Deloitte & Touche

#### OCTOBER 4

Winners announced on live CMA Awards telecast, CBS-TV, 8 p.m. EDT



*Lari White enjoys a laugh with director Steven Goldmann while filming her latest RCA clip, "That's How You Know (You're In Love)". High Five Productions produced the clip.*

# Warner/Reprise Nashville Posts Solid International Growth

There are no drums beating, no trumpets sounding. But if you search through the streets of Music Row for news on the international growth of Country Music, the sounds of success can be heard at the offices of Warner/Reprise Nashville. In simple terms, 1994 was a good year - in fact, the best ever - with international revenues rising 13 percent over 1993, excluding the U.S. and Canada; the labels were up 16 percent overall. But studying the factors leading to the improvement is a far more complex matter than the successful marketing of internationally favored artists such as Take 6, Faith Hill, Dwight Yoakam, Tish Hinojosa, David Ball, Victoria Shaw and others.

Senior Vice President/Marketing Bob Saporiti, who oversees Warner/Reprise Nashville's international efforts, believes that the growth comes from a company philosophy to have a partnership with key affiliates. He says, "It's important to learn the best ways to proceed internally while offering the 'tools' - our artists and their music."

Senior Vice President/General Manager Eddie Reeves cautions number-crunchers against crediting the Nashville office with being solely responsible for the growth, noting there are numerous global gravitational forces leading to the high-water mark. "You have to take into consideration the overall activities of Warner/Reprise Nashville and the various international offices. It's important to examine the releases for a particular year in conjunction with the company's



**BOB SAPORITI**

*"We try to take advantage of every opportunity - no matter how small - and we're now beginning to get greater international support."*

- Bob Saporiti

international partners and their own perceptions, positions and agendas. One must also study how Country Music itself is doing internationally."

With so many variables, there are bound to be cross-currents, and consequently the sailing has not always been smooth: international sales outside the U.S. and Canada were down in 1992 and 1993 after a huge year in 1991. Reeves explains, "The nature of our releases has an effect, and the perceptions of the international offices toward the entire global roster of talent also have effects. The European recession over the past two years put an emphasis on mainstream acts."

But label president Jim Ed Norman's steady support of Saporiti's pioneering efforts on behalf of the industry at large in recent years has ultimately created favorable winds for the Nashville ship, which has discovered it can make headway overseas alongside such supercruisers as Madonna, Eric Clapton and R.E.M. "There's more awareness now of the potential for Country Music, and that's led to the pursuit for success and increased energy at Warner Music Europe and in individual



**EDDIE REEVES**

territories," Saporiti said. "We try to take advantage of every opportunity - no matter how small - and we're now beginning to get greater international support."

Canada has long been and remains the stronghold for Warner/Reprise Nashville's international sales; Canadian sales were up 21 percent in 1994.

However, one of the rising stars among the label's key territories is Japan, which in 1990 ranked fifth with 4.6 percent of international revenues. Japanese sales have improved every year since, and by 1994 ranked second only to Canada with 15.9 percent. Both executives point to the contributions of Take 6, hits packages and Warner/Reprise Nashville International Manager Yumi Kimura as key components in advancing business in the world's second-largest music market.

Germany, the U.K., Norway/Denmark and Australia round out the top six international territories for Warner/Reprise Nashville, but, "The level of cooperation we're getting is also extremely positive now in many other territories, including France, Ireland and Scandinavia," adds Saporiti.

Asked to identify a key tactic that's made a difference, he reports, "The road is full of detours and short cuts, but supplying product and information to the international offices and media is very important. It has always been our obligation to present this music to them, and it still is." **CU**

**-JEFF GREEN**



# DAVE NICHOLS

*If not for the arduous task of loading and unloading equipment to which every road musician can attest, Dave Nichols may never have found his way to the Country Radio Broadcasters.*

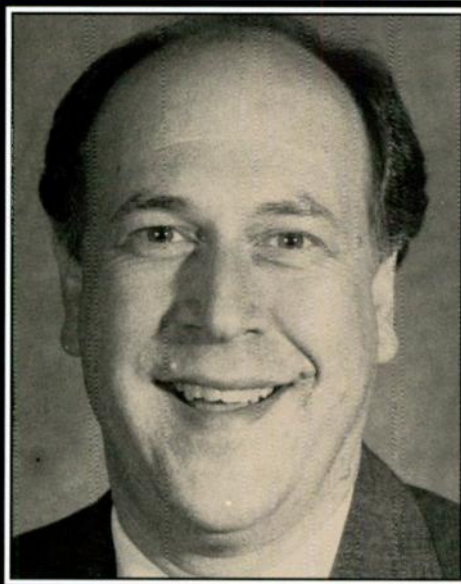
"I had ideas of becoming a musician, but I really hated the lifestyle," he says. "I was in a band in high school, and you spend two or three hours schlepping equipment around to play for 30 minutes. I couldn't get into that. And along about that time my voice changed. I actually had a pretty acceptable singing voice, and one day it became a pretty acceptable talking voice. So when I started college at University of Tennessee in Martin, they were just starting a campus radio station. I got into that and was part of the original staff that put that station on the air."

*After a variety of radio jobs - including stints at Nashville's WSM and WSIX and Film House Inc. - Dave became executive director of the Country Radio Broadcasters in 1993.*

"There's not another job like this," he says. "(CRB) really had been an evolutionary process. It started out as this small gathering of people who felt like not enough was being done to improve the status of Country radio, and they came up with this idea of doing the Country Radio Seminar as a way to improve that status. They started this thing with the whole idea that if all the people would get together and concentrate on getting better, that it would have some impact.

"I really think almost 26 years later, you can look back and make a strong case that the Country Radio Seminar has played a significant role in the ascension of Country radio from the number eight format to the number one format. Certainly the changes that happened on Music Row in terms of the records that were being made and the artists that were being signed had a huge impact on that, but I think the Country Radio Seminar can take a lot of credit as well...It tapped into a very real difference that Country radio has when compared to other types, and that is there's an incredible openness and willingness and realness among the people. Country basically has had a history of much less posturing and much more willingness for people to talk and to share what they know and to help other people."

*The emergence of more than 2,000 Country Music stations operated by some of the best profes-*



**EXECUTIVE DIRECTOR,  
COUNTRY RADIO  
BROADCASTERS**

*sionals in the business has not come without some growing pains.*

"The bigness and the change of the competitive environment have both helped Country radio a lot, and it has created a whole new set of issues and problems that broadcasters have to deal with," says Dave. "It's also having a tremendous impact on the relationships between radio stations and labels and between artists and radio stations. That particular relationship is undergoing a great deal of stress right now.

**"Country radio and the Country Music industry are basically Siamese twins that are joined at the chart."**

"I have said jokingly that Country radio and the Country Music industry are basically Siamese twins that are joined at the chart. They are two different industries that have two very different objectives. The objective of the music industry is to sell product. The object of radio industry is to attract an audience that they can sell to advertisers.

"The days for a radio station to be programmed just on someone's golden ears have sort of gone by the way - not because there weren't people

that could hear the hits, but because there's so much money at stake for whoever owns the station.


"The paradox of Country on the radio right now is that it has a greater range of sound than any other format. From Mary Chapin Carpenter to Dwight Yoakam to the Tractors to Travis Tritt - a tremendous range of sound, but the audience is pretty unanimous that they like it. Whereas in CHR, for example, there's a very real sameness to the records being played, but you have a lot of fragmentation as to what radio stations play from one part of the country to another...We look back at the last five or six years and what we have seen is this emergence of Country as the mass appeal format...At such time as another format begins to effectively compete with Country on that basis, I think things will pretty much hang in there."

*Dave does not see segmented stations playing Country oldies or Country/rock as the wave of the future.*

"(Segmentation) takes a certain amount of hatred," he explains. "Country so far doesn't seem to have that emerging. There's an older audience segment that does like a lot of the artists that are not current in Nashville right now - they're very loyal to Willie Nelson and Waylon Jennings and Glen Campbell - but they don't really hate Faith Hill or Randy Travis or any of the younger artists.

"I think it's more likely that we will see Christian Country grow as perhaps a viable offshoot of Country...It's very, very acceptable to your upper demographic level...and it's an economically attractive package in small and medium markets... Many of the same artists that would be involved in an older Country format are very viable in a Christian Country format."

*Dave says he hopes CRS will continue to be an invaluable tool that puts record label executives in touch with radio broadcasters and programmers and in turn, help the Country Music flourish.*

"If the seminar ever loses that spirit of involvement or cooperation, it would be very difficult for it to continue...As long as the seminar is a place where people can come and take different sides of issues but listen to each other and then leave afterwards and have dinner together and respect each other as professionals, then I think we're in good shape." 

**- SHANNON HEIM**



**BILL BOYD**

Country Music executive Bill Boyd died at his Burbank, California home from a heart attack on February 7. He was 64.

Raised in Jackson, Tennessee, Boyd's radio career was launched in 1960 with a stint on Armed Forces Radio Network, where he conducted over 1000 on-air interviews with Country entertainers. In the mid-'70s, he became involved in television, serving as talent executive or consultant on almost 50 tv specials. He also produced a number of programs, including "Hank Williams Jr. Live".

Boyd was named Executive Director of the Academy of Country Music in 1981. He had also served as President and Chairman of the Board for the organization.

He is survived by his wife, Fran; one daughter, Shari; and one son, Bill, Jr. Funeral services were held privately.

In lieu of flowers, memorial contributions can be made to the Bill Boyd Memorial Fund, c/o The Academy of Country Music, P.O. Box 508, Hollywood, CA 90078.

**JOE NIXON**

Retired radio personality and songwriter Joe Nixon, 70, died February 2 in La Crescenta, California. The cause of death was leukemia.

Nixon, a native of Signal Mountain, Tennessee, began his radio career as a disc jockey at Knoxville's WIVK. Following a stint at WMAK in Nashville, he moved to California where he enjoyed a 40-year career at five different radio stations.

The talented songwriter had 25 tunes recorded by such artists as Kenny Rogers, Waylon Jennings, George Jones, Dean Martin and Ann-Margret. He also wrote Freddy Hart's 1977 hit "The Pleasure's Been All Mine".

Nixon is survived by his wife, Liz; two sons, Joseph Jr. of Los Angeles and Kevin of Ithaca, New York; and one daughter, Mary of Los Angeles.

**ORAL VERNON "CURLEY" RHODES**

Oral Vernon "Curley" Rhodes, a former member of Roy Acuff's Smoky Mountain Boys, died December 28, 1994. He was 83.

A native of Tomahawk, Wisconsin, Rhodes formed his first band, The Rhythm Ramblers, soon after high school graduation. In 1936, he joined Pee Wee King's band, The Golden West Cowboys. As a member of that band, Rhodes joined the Grand Ole Opry and appeared in the Gene Autry movie, "Gold Mine In The Sky".

Upon joining the Smoky Mountain Boys, Rhodes played upright bass, fiddle and guitar and was also featured as Odie the comic. His musical career was interrupted briefly for a four-year tour of duty in the military. Upon his discharge, he returned to Nashville to join Milton Estes and the Musical Millers. After leaving that group, he toured internationally with Roy Acuff, appeared on Kate Smith's television show and appeared in movies.

In 1956, he was appointed promotion director for Cedarwood Publishing, where he remained until his 1983 retirement. He was named to the Denver Hall of Fame and received 10 trophies for Promotion Man of the Year. Rhodes was inducted into the Alabama Country Music Hall of Fame in 1992.

Rhodes was a member of the East Nashville Masonic Lodge for 50 years, the Shrine Club's Al Menah Clown Unit, Disabled American Veterans, the American Legion and the Reunion of Professional Entertainers. He was also a lifetime member of the musicians' union.

Survivors include his wife, Mary Claire Jackson Rhodes; three nieces, Judy Knighten-Stratton of Wisconsin, Teresa L. Jackson of Nashville and Sherry Jackson Oakley of Hendersonville; and one nephew, James William Jackson, Jr. of Goodlettsville, Tennessee.

**VIC WILLIS**

John Victor "Vic" Willis, member of the Grand Ole Opry, died on January 15 from injuries sustained in a car accident. He was 72.

The singer/accordionist, who formed The Willis Brothers with siblings Guy and Skeeter, was returning from a funeral for his godson in

Mississippi when his van ran off the roadway on the Natchez Trace Parkway near Hohenwald, Tennessee.

For the past 13 years, Willis had served as secretary of the American Federation of Musicians, Local 257, in Nashville. A member of the union's executive board since 1974, Willis first joined the local in 1946.

With his brothers, Willis first appeared on the Grand Ole Opry in 1946 as the Oklahoma Wranglers. Their career began in the early '30s with appearances on KGEF Radio in Shawnee, Oklahoma, KMBC in Kansas City and WLW Radio in Cincinnati. They also pioneered Country Music on television as featured performers on "The Ozark Jubilee" in Springfield, Missouri.

During World War II, Willis was among the soldiers who landed at Normandy on D-Day, where he was injured, earning a purple heart and a bronze star. Following the war, the brothers changed their billing to the Willis Brothers and joined the Grand Ole Opry. They backed Hank Williams on his first recording session in 1946 and served as Eddy Arnold's band from 1946-53, making Country Music history when they appeared with numerous artists on the first Country concert held at Washington D.C.'s Constitution Hall.

Recording for RCA Victor, Coral, Mercury and Starday, the Willis Brothers scored numerous hits, including "A Six Foot Two By Four" and "Give Me 40 Acres (To Turn This Rig Around)".

Following Skeeter's death from cancer in 1976 and Guy's death in 1981, Willis formed the Vic Willis Trio and continued to perform on the Grand Ole Opry. His last Opry appearance was December 24, 1994.

Willis is survived by two daughters, Victoria Ragan and Peggy Goad; and two grandchildren, Natalie and Russell Myers, all of Nashville.

Contributions may be made to the Vic Willis-created Local 257 Emergency Relief Fund, P.O. Box 120399, Nashville, TN 37212. **CU**



The National Association of Broadcasters recently announced its "Best of the Best" awards for radio's top 1994 sales promotions. It recognizes and honors creative and effective radio promotions submitted by stations from across the country.

Four Country stations were among the honorees. Here's a look at the promotions which not only took NAB accolades, but more importantly, made the stations some money.

**WUSY'S "ONE HOT COUNTRY NIGHT"**

WUSY/Chattanooga took NAB's top overall honors, winning the Grand Prize plaque for all market sizes.

Its promotion centered around the annual Country Music Association awards night. WUSY GM Sammy George outlines the goals: "We wanted a promotion that would further enhance our image in the market and give us a unique way to showcase our on-air personalities. Because our share is so large, we're unable to enter into a duopoly or an LMA. We needed an alternative revenue source and a way to satisfy our clients' needs for additional promotional exposure."

George adds that another goal was to outflank a direct format competitor and position WUSY as the premiere Country station in Chattanooga.

The first step in the plan to create "One Hot Country Night" was to own the event. Explains George, "We told the CBS-TV affiliate (the network airs the awards show) we wanted control of its spot inventory from the time the early local news ended until the late local news began. We wanted control of every local avail, which we bought. We wanted to produce a live, one-hour TV show to air from Nashville, which was then followed by the CMA Awards

show. And that's what we did.

"We then went to our advertisers and offered them a multimedia package - radio, tv and newspaper. They all loved the fact they could go to one place and buy into the entire event."

WUSY and the tv outlet cross-promoted the event with heavy promotion schedules, remotes, news packages and appearances. The station maximized its

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**"We really emphasized the family aspect of the event..."**  
**-Leslye Amber, WHKO**

---

investment by securing tickets to the live telecast and marketing those tickets to retailers, which produced additional revenue, audience awareness and involvement in the program. The event was also supported with newspaper and point-of-sale materials.

George estimates WUSY realized \$60,000 in additional revenue from the broadcast. However, when additional monies from ancillary promotions - which generated extra retail promotional dollars that wouldn't fit into the station's normal spot inventory - were added, the total jumped to \$90,000-95,000.

**WHKO'S BABY FAIR & FAMILY EXPO**

NAB's Large Market award went to WHKO/Dayton for its "Baby Fair & Family Expo". More than 20,000 people attended the free, one-day event, which featured area businesses selling and demonstrating their merchandise or services targeted to families.

The event included free children's activities such as face painting, puppet

shows, a play area, kids karaoke and carnival rides. And of course, contests for "Cutest Baby", "Parent-Child Look-A-Like" and "Crawling". The community services included immunizations, the Fire Safety House, "Ident-A-Kid" and bicycle safety. A number of community organizations were on-site to distribute educational information and answer questions.

Many stations do similar promotions, so I asked WHKO Director/Special Projects Leslye Amber what separated WHKO's efforts from all the rest. "We really emphasized the family aspect of the event and had a lot of activities for kids - many of which the parents were able to join in as well. That makes it a more complete event, not just a trade show. Within the family atmosphere we created, one parent could shop while the other took the kids to the games. Also, everything - all the games, contests and even admission - was free.

"The contests were also important elements of the event. They're a lot of fun, and people love to participate. Finally, we really encouraged clients to actually sell at the event site. So we were able to tell listeners that every kind of service and merchandise for babies and families would be available to them under one roof. This attracts more people than unmanned or static display booths. You get a bigger draw when vendors are there selling and offering discounts.

"Plus, we encouraged service-oriented clients to have something in their booths for kids to do while the parents shopped. Some had play areas, others made coloring books available. It really helps the entire event when clients have active booths."

**KSSN'S WAVES, WINGS & WHEELS**

"Waves, Wings & Wheels" was



KSSN/Little Rock's major summer promotion, so it was designed around taking the promotion to the public through numerous personal appearances at sponsor locations.

A key element was the KSSN "Guide To Summer Fun", an eight-page booklet that outlined fun summer ideas, KSSN's concert schedule at a local theme park, sponsor coupons and ads. It also included the game card which listeners needed to play the promotion's major contest.

Each card contained five pictures of the promotion's three primary prize symbols: a wave runner, a plane and a car. To win a small prize and qualify for the grand prizes, a puzzle holder had to match the combination of symbols read during the morning show.

For instance, a plane and two cars would have to be among the five pieces on a game card for the person to win. The symbols represented the game's top prizes of a wave runner and a trip to Hawaii, a trip to Hollywood to watch the taping of the NBC-TV show "Wings" and a Toyota Celica. The "Wings" portion of the contest also facilitated a relationship between KSSN and the local NBC affiliate. During its nightly news, the TV station displayed winning combinations to be claimed when announced the next morning.

Three days per week during the eight-week promotional period, KSSN personalities drove the Celica to "Fun Stops" at various sponsor locations to distribute game pieces, guides and sponsor product samples. The appearances were heavily promoted on-air in approximately 40 promo spots per week.

KSSN utilized existing clients and new business development funds to generate \$72,000 in new business. KSSN VP/GM Jay Werth says, "The key to getting incremental dollars was the 'Summer Fun Guide'. It was something the advertisers could hold in their

hands, which made it easier to get them involved and give us radio dollars."

Werth notes the Fun Guide also helped procure some of the prizes. Since some of the goodies were provided in exchange for promotional mentions and brochure ad panels, it didn't take up valuable on-air inventory.

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**"It's really important to get those who work in sales support positions involved in the sales and marketing process."  
- Jay Werth, KSSN**

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He credits KSSN's Director/Creative Services Al Kidwell for the concept and name of the promotion. "It's been a good example of how great ideas can come from someone not directly involved in sales. It's really important to get those who work in sales support positions involved in the sales and marketing process. They come up with great ideas."

## **KLAW INTRODUCES NEW MORNING SHOW**

KLAW/Lawton, Oklahoma won NAB's Station Enhancement award for its unique promotion surrounding the arrival of a new morning team. In March '94, GM Bob Payton was faced with an interesting dilemma. He felt the 10-year-old morning show needed some freshening.

Even though it had long been dominant in the market, there had been some erosion, particularly in the younger demos. But he was in a quandary over whether to make the change before or after the spring book. Since Lawton is a one-book-a-year market, Payton decided it was better to do it before the book rather than have disastrous results he would have to live with for a year. Rather than just hope for the best, he

set in motion a huge promotion centered around the arrival of "Frank 'n' Friends In The Morning" - OM Frank Seres, who had been with the station 15 years, radio newcomer Kimmy Daly, who had been working parttime on the air, former ND Stacy Brown and Payton. (Payton phased himself out of mornings over a few months.)

The new morning show was on the air for about a month when the major promotion - "The EZ GO/Blockbuster Video Screen Test Get-Away" - kicked off the first day of the Spring '94 Arbitron. The contest was simple. Each morning five seconds of a movie clip was played. The contestant had to name the movie title and the actor/actress speaking. Prizes included five free video rentals, cash, T-shirts and belt buckles. Winners qualified for the grand prize of \$500 and a trip for two to Hollywood. Listeners could also register to win at local EZ GO convenience stores and then listen for their names to be read on KLAW.

Payton couldn't put a precise dollar figure on the promotion, because the promotion was done in conjunction with three major advertisers with which the station had annual agreements.

The promotion, which was supported by \$30,000 of local TV time, was scheduled for eight weeks. However, it proved so popular that the "Screen Test" remains a regular part of the morning show.

The second half of the success story came with the release of the ratings. In spring '93, KLAW's morning shares totaled more than the next three stations combined. Its spring '94 shares totaled more than the combined shares of *all* 12 other outlets in the Lawton Arbitron.

**- Len Helton**

*Excerpted with permission from the February 3, 1995 issue of RADIO & RECORDS.*



## ANOTHER SELLOUT!

For the fifth consecutive year, the International Country Music Fan Fair has sold out in advance. The 24th annual event, sponsored by the Country Music Association and the Grand Ole Opry, will feature 30 hours of concerts June 5-10 at the Tennessee State Fairgrounds in addition to the Grand Masters Fiddling Championship at Opryland USA.

"Another advance sellout of Fan Fair indicates the continued excitement surrounding Country Music and its artists," says Ed Benson, CMA executive director. "While Fan Fair features shows by Nashville's major record labels, no announcements have been made regarding which artists will appear, validating how much Country Music fans love this unique event."

Each year, more than 24,000 people attend the week-long event. Tickets are purchased through the Grand Ole Opry and go on sale the first working day of each year.



"We are excited to be part of an event that generates such enthusiasm year after year," said Jerry Strobel of the Grand Ole Opry. "No other event can compare when it comes to the number of Country Music artists involved and the abundance of live performances and personal contact with artists available to ticket holders for this event."

This year's Fan Fair show schedule sees some changes in show times and lengths, as some record labels, which share the same distribution network has chosen to combine their shows in extended time blocks.

"Through the past several years, we've seen most of the record companies bringing their sales and distribution executives to Fan Fair," explains Benson. "We are happy to be able to adjust the Fan Fair schedule, at the record labels' request, which allows us to accommodate some new labels while also providing more star power for the fans."

### THE OFFICIAL 1995 FAN FAIR SHOW SCHEDULE IS:

#### Monday, June 5

7 - 10 P.M. ♦ BLUEGRASS SHOW

#### Tuesday, June 6

10 A.M.- NOON ♦ CURB RECORDS

2:30 - 4:30 P.M. ♦ MERCURY NASHVILLE

7 - 10 P.M. ♦ MCA NASHVILLE & DECCA RECORDS

#### Wednesday, June 7

10A.M.-12:30 P.M. ♦ LIBERTY RECORDS & PATRIOT RECORDS

2 - 4:30 P.M. ♦ WARNER/REPRISE NASHVILLE & ASYLUM RECORDS

7 - 10 P.M. ♦ RCA RECORDS & BNA RECORDS

#### Thursday, June 8

10 A.M. - 12:30 P.M. ♦ ATLANTIC RECORDS & GIANT RECORDS

2:30 - 4:30 P.M. ♦ ARISTA RECORDS

7 - 10 P.M. ♦ COLUMBIA/EPIC RECORDS

#### Friday, June 9

10 - 11:30 A.M. ♦ POLYDOR NASHVILLE

#### Saturday, June 10

10 A.M. - 6 P.M. ♦ GRAND MASTERS FIDDLING CHAMPIONSHIP  
(OPRYLAND USA)

*Net proceeds from Fan Fair go into a special fund used by CMA to advance the growth and popularity of Country Music.*



# COUNTRY MUSIC: STILL AMERICA'S FAVORITE

*The year-end figures for 1994 are in, and Country Music remains the top format nationwide.*

- Country album sales in 1994 were up slightly according to SoundScan's tracking of major record outlets throughout the U.S.

- Country is the top music choice in car radio listening with 27.7 percent of drivers choosing a Country station, followed by rock/classic rock (18.9 percent) and pop (15.5 percent). (*USA Today/USA Snapshots*, December 13, 1994)

- Reba McEntire was among the Top 10 Touring Acts of all genres according to AMUSEMENT BUSINESS' 1994 Year End Report. It should be noted that Reba accomplished this in a year with blockbuster tours by The Eagles, Rolling Stones, Pink Floyd, Barbra Streisand, Elton John, etc. Country ticket prices are generally in the \$15 - 35 range, making Country concerts much more affordable for the average consumer. (AMUSEMENT BUSINESS)

**"Country maintained its position as the nation's dominant radio format in 1994.**

*Despite some share consolidation, the year's ratings showed no signs that*

*Country was in any danger of giving up the crown it's held for the past few years."*

-Lon Helton, *RADIO & RECORDS*, December 9, 1994

## RADIO

- Country has far more radio stations than any other format. The number of Country stations has increased almost 200 since 1989, totaling 2,642, with 1,600 more stations than News/Talk, the second leading format at 1,028 stations.

- Each week, over 69 million Americans listen to Country radio stations nation-

wide, leading the second largest format (Adult Contemporary) by almost 19 million. (1994 SMRB)

## TELEVISION

- CMT: Country Music Television increased its subscriber universe to 25.2 million households in the United States in October of 1994, an increase of 10 percent over 1993. According to Nielsen, the average viewing household spends 2 hours and 35 minutes watching CMT each week, while VH-1 viewers average 1 hour and 11 minutes and MTV viewers average 2 hours and 11 minutes.

- In 1994, all three major television networks continued programming featuring Country Music artists, and syndicated Country Music shows, including the critically-acclaimed "The Road", made programming lists nationwide. The trend continues in 1995 with top-rated shows such as Garth Brooks latest NBC special and the Dottie West bio-pic starring Michele Lee.

## SPONSORSHIPS

Corporate America is coming to the Country Music party as more and more key decision-makers realize the reach and diversity found in the format.

- In June 1994, Keebler and Clint Black united for the \$6 million campaign, "The Unbeatable Wheatable Tour".

- Fruit of the Loom recently announced a \$40 million Country Music campaign, including a tour sponsorship agreement with Alan Jackson.

- Frito Lay currently has sponsorship deals with Reba McEntire and Mark Chesnutt.

- DiscoverCard has signed on as the major sponsor for Trisha Yearwood's 1995 tour.

## LISTENERS ARE UPSCALE:

- 26.7 percent of Country concert attendees have a household income of \$60,000+. (1994 SMRB)

- 25 percent of Country Music record buyers have a household income of \$60,000+. (1994 SMRB)

- 73 percent of Country Music record buyers and 68 percent of Country Music concert attendees won their own residence.

**"Never before in its history has Country Music had such a firm toehold in the economy and public esteem. It has been prosperous and prominent long enough to attract the best artistic and marketing talent... It may- and almost surely will - fluctuate in relative popularity. But it is too well entrenched to be shattered by a precipitous fall."**

- Ed Morris, *BILLBOARD*, December 17, 1994

## INTERNATIONAL

- Sales of Country releases have jumped 400 percent since the introduction of CMT: Europe, reports Jeff Strothers, album buyer for the HMV retail chain in the U.K. (*BILLBOARD*)

- Stops on Garth Brooks' record-setting European tour included Dublin, Ireland, where he scored the 14th highest grossing worldwide concert event of 1994. (AMUSEMENT BUSINESS)

- In response to its popularity, CMT expanded its programming to the Asia-Pacific region in September of 1994 and will expand to Latin America in 1996. CMT reach an estimated 8 million European television homes. **CU**



To give credit where credit is due, Country Music fans everywhere should thank Walt Disney and Ed Sullivan for recruiting one of Country Music's hottest writers.

"I just got hooked on music at an early age," says Gary Baker, cowriter of hits like John Michael Montgomery's "I Swear" and Alabama's "Once Upon A Lifetime" and "TLC ASAP". "I know this is crazy," he says hesitantly, "but my mother took me to see '101 Dalmatians', and the guy in there who owned the dogs was a writer. I thought, what a great job." That and "I saw the Beatles on Ed Sullivan," he says with a laughs.

"That's really always what I wanted to be, a songwriter. I never dreamed I'd be successful at it. I still have to pinch myself everyday to remind myself that I've done something."

Baker says he never expected "I Swear" to be one of the biggest songs of the decade, reaching number one not only on the Country charts but also on pop charts as recorded by the group All 4 One.

"I had an idea, and Frank Myers was coming down to write. So I told him before he left, 'I have this idea, I don't know if it's any good. Kick it around in your head.' It was just plain ole I swear. You know, I swear I won't blah-blah, I swear I'm gonna blah-blah."

When he and Frank got together later that day, Gary says, "He pretty much just sang the chorus to me, almost like it is...So we wrote that thing in about two and a half, three hours."

Several years and two demos later, the song was cut on Montgomery's second Atlantic album.

"I really got a tear in my eye when Al Cooley (Atlantic Nashville's Vice President of A&R) played it for me in his office. It really moved me, and apparently it's moved a lot of people. There's just no way it could have been any better, any better production. It was unbelievable to be involved in a Scott Hendricks production of a killer singer/artist with a great label. It's the marriage that you dream about in the music business."

But "I Swear" was not the starting point of Gary's music career.

A native of Niagara Falls, New York, Gary moved to Muscle Shoals, Alabama, in 1977 to be part of the pop group The LeBlanc and Carr Band, who had a top five hit with "Falling". He moved on to work as a session musician before helping form The Shooters,

"We're living right here  
 where the best songs in the  
 world come from."

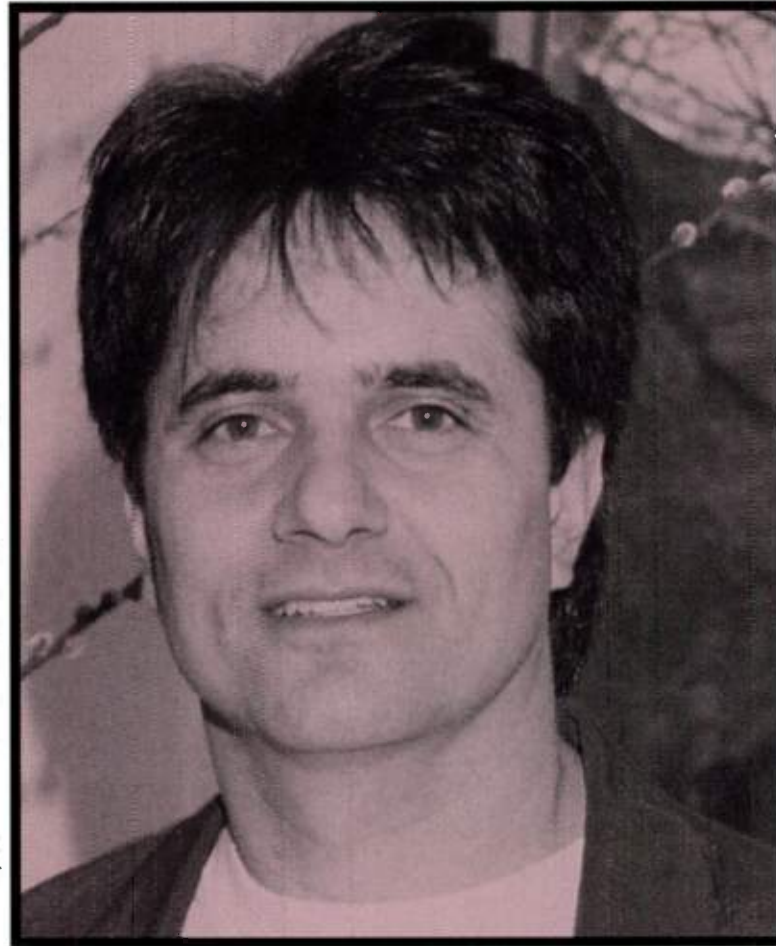
a band signed to Epic Records in the late '80s by Rick Blackburn, currently president of Atlantic's Nashville office. Gary says

being a Shooter was one of the all-time highs of his career.

"That was my first real endeavor to see what was really going on in the Country Music business. When we recorded our records, and I started hearing them on the radio and getting calls about lives that I was touching, it was unbelievable. I'm not just saying this because I'm here in Nashville and it sounds like what I'm supposed to say, but the Country fan is so different. They're really caring people who stick to the bitter end. People would bring us food and bring us gifts. It was really wild. I loved it."

Though the group had seven chart hits, it eventually dissolved.

It was then that his friend Frank - with whom he already had written "I Swear" - invited him to join Marie Osmond's band.





# Baker

"At the time, I was going through the worst part of a divorce, and I figured it was a way to make some money, get away for a while and see what happens. It turned out we roomed together, and we started writing like crazy. And now we're starting to kind of see the results of all that writing that we did on the tour bus and in the hotel rooms.

"About two months after I got the job with Marie, I went and saw Josh (Leo, a good friend), who was the head of A & R for RCA, and he gave me a developmental deal. Every time we'd go in and cut master sides, he'd call me a week later and say, 'Hey, this is great. I think we can do it. I don't know when we can release your album, but if you'll give me this song, I'm pretty sure it'll be a number one record.'" Gary remembers. "I'd had a lot of songs cut, but I'd never had one that I thought could be a number one. So he took 'Once Upon A Lifetime', and it went right to number one."

Leo also suggested "TLC ASAP" to Alabama, who made it a top 10 hit.

Baker says it was thrilling to have his songs become hits for successful artists even though it sidelined his solo career. "I love it," he says. "It's so amazing for me. I still hear those songs a lot."

Gary credits his publisher, Mike Hollandsworth of Zomba Enterprises, with helping him get where he is today.

"Since I've met him, my whole life has changed as far as believing in myself and all that kind of stuff. I never had a lick of success before then. Even though I have songs that were written before then that have become successful, he instilled in me the ability to really believe in myself, which has made a big difference."

Gary is a big supporter of the talent found in Nashville.

"We're living right here where the best songs in the world come from. I think we're going to see a lot more of this kind of thing hap-

"I want to clarify one thing,  
and that is  
I am not writing  
pop songs."

pening," he says referring to the recent Country songs that have made the pop as well as Country charts.

"I've got a single coming out on a (pop) group called 4 P.M. ...They are really talented, and the cut is awesome...But I want to clarify one thing, and that is I am not writing pop songs. All these things have come about by Country demos that my office (Zomba) thought could be crossed over."

"But I don't want to ever lose  
what I feel most and what  
got me here, and that is the  
Country roots."

"I sure get a lot of people that say, 'I've got a great pop idea.' I say get away from me. I mean I'm glad that this is happening and

that a lot of things that I'm writing people like hearing in other markets. But I don't want to ever lose what I feel most and what got me here, and that is the Country roots."

In fact, he points out, "Years From Here", the cut by 4 P.M., and "These Arms Won't Let Your Heart Break" a new cut by All 4 One, already have been recorded for the debut album by a new Country duo - Baker & Myers. Gary says the album - to be released on Curb Records - is half-done.

"Mike Hollandsworth and Nelson Larkin are producing it together. I'm the lead singer, and Frank sings background and plays some guitar. I play acoustic guitar. We wrote all the songs. So it's complete Baker & Myers.

"It's Country. But it's more...even though George Jones is probably one of my all time favorites, I'll never be able to sing like him, and I know that. Whatever it is, it's Country, and it's honest. It's songs we've been writing for years and a sound that developed for a long, long time."

And if Walt Disney's genie will grant Gary just one more wish, it would be that the duo has a hit record. "I want it to be successful. That is the next plateau for me. That's my biggest dream right now as far as my career goes.

"It's overwhelming for me. I do not still understand why it's happening to me or am I really deserving of it...But maybe that's good because I'll just keep busting my tail to make sure that it's supposed to be right, that I'm supposed to be here. Maybe one day I'll look back and say, 'Wow, I've had a hell of a run.'" **CU**

- SHANNON HEIM



# DEBUT

This month,  
CLOSE UP  
introduces a  
new feature  
focusing on  
artists whose  
debut albums  
are currently in  
release.



## WADE HAYES

*Record Label:* Columbia Records  
*Debut Album:* OLD ENOUGH TO KNOW BETTER  
*Singles:* "Old Enough To Know Better"  
*Management:* Mike Robertson Management  
*Booking Agency:* William Morris Agency  
*Publicist:* Ronna Rubin, Rubin Media  
*Influences:* Merle Haggard, Gene Watson, Lefty Frizzell, Willie Nelson, Waylon Jennings and Gary Stewart.

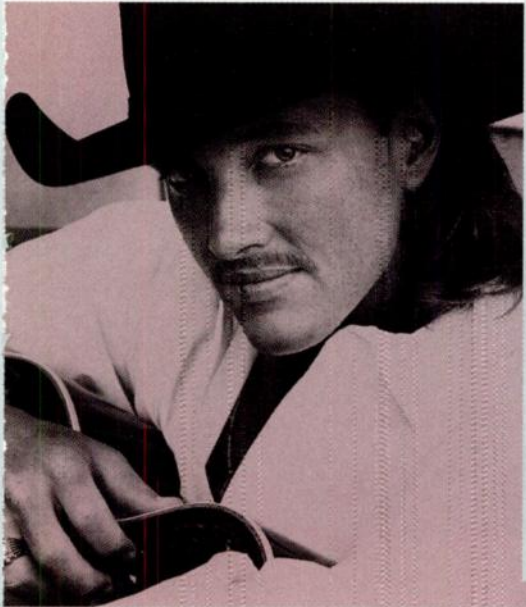
A native of Bethel Acres, Oklahoma, Wade's first single topped the Country charts in early February. Although he dabbled at playing bluegrass mandolin, Wade got his first "real" guitar at age 11. As a teenager, he played in a Shawnee, Oklahoma club four nights a week with his father's band, Country Heritage. Wade's Music City roommate is Warner Bros. artist Greg Holland. In 1995, he'll be touring with Aaron Tippin and Tracy Lawrence.



## RHETT AKINS

*Record Label:* Decca Records  
*Debut Album:* A THOUSAND MEMORIES  
*Singles:* "I Brake For Brunettes", "What They're Talkin' About"  
*Management:* Starstruck Entertainment  
*Booking Agency:* Creative Artists Agency  
*Publicist:* Stacey Boyd, Starstruck Entertainment  
*Influences:* Hank Williams, Hank Williams, Jr., George Strait, Rolling Stones, Allman Brothers

Although this Georgia native once aspired to be an NFL quarterback, he experienced his career epiphany while driving his father's fuel truck. He realized he wasn't content to just listen to the radio; he wanted to be on it. His first Nashville performance was appearing on the Grand Ole Opry with Roy Acuff in 1992. Married with two children, Rhett will be touring in 1995 with Reba McEntire. He enjoys football, baseball, hunting and the Civil War era.



## KEN MELLONS

*Record Label:* Epic Records  
*Debut Album:* KEN MELLONS  
*Singles:* "Jukebox Junkie", "Lookin' In The Same Direction"  
*Management:* Sound & Serenity Management  
*Booking Agency:* Monterey Artists  
*Publicist:* Sharon Allen, The Brokaw Company  
*Influences:* Keith Whitley, Lefty Frizzell, Merle Haggard, George Jones, Vern Gosdin, Hank Williams

Ken is a rarity - a Country singer who actually grew up in Nashville. His frequent visits to the Grand Ole Opry, bluegrass festivals and tapings of Porter Wagoner's television show instilled in him a deep love of traditional Country Music. He was a regular at grade school talent shows, later moving up to the professional level as a performer at Opryland USA. Past day jobs include stocking grocery store shelves, selling carpet and working in a shoe store. Newlywed Ken and his wife Stephanie were married in January.



## LISA BROKOP

*Record Label:* Patriot Records  
*Debut Album:* EVERY LITTLE GIRL'S DREAM  
*Singles:* "Take That", "Give Me A Ring Sometime"  
*Management:* Mascioli Entertainment Corp.  
*Booking Agency:* Monterey Artists  
*Publicist:* Susan Collier, Patriot Records  
*Influences:* Wynonna, Billy Dean

Born in Surrey, British Columbia, Canada, Lisa began performing in her family's band when she was just 7 years old. At the age of 15, she joined the ranks of professional musicians as singer, rhythm guitarist and keyboard player for the Marty Gillan and Sweetwater band. In the following few years, she formed her own band, released her own independent album, racked up a slew of awards from various Canadian Country Music organizations and landed a feature role in the highly-acclaimed film "Harmony Cats".

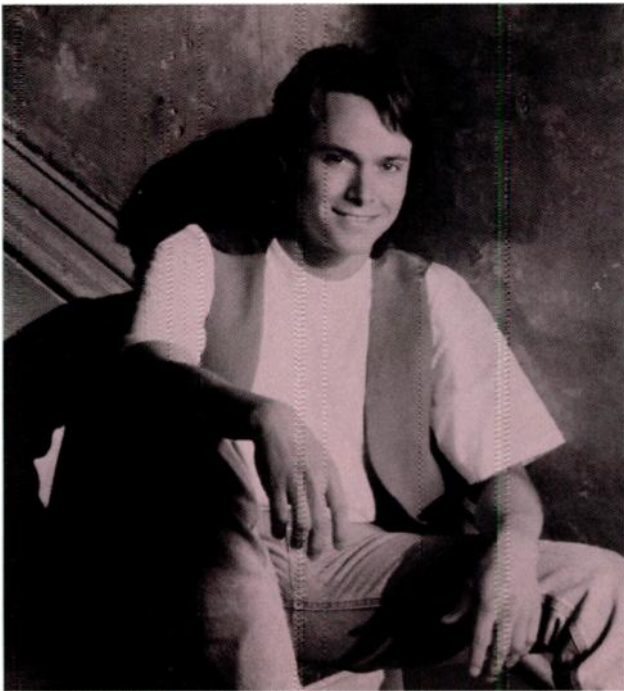


## CHELY WRIGHT

*Record Label:* Polydor Nashville  
*Debut Album:* WOMAN IN THE MOON  
*Singles:* "He's A Good Ole Boy", "Sea Of Cowboy Hats"  
*Management:* International Management Services  
*Booking Agency:* Dale Morris & Assoc.  
*Publicist:* Wes Vause, Polydor Records  
*Influences:* Connie Smith, Loretta Lynn, Wanda Jackson, Buck Owens, Bill Anderson, Porter Wagoner

Kansas native Chely Wright grew up performing with her musical family, who now own and operate the Flint Hills Opry. Following her junior year in high school, she joined the cast of the Ozark Jubilee in Branson, Missouri. One year later, she was performing alongside Ken Mellons at Opryland USA, a gig that lasted five seasons. Chely also got some road miles under her belt as a member of Porter Wagoner's band.





## BRYAN WHITE

*Record Label:* Asylum Records

*Debut Album:* BRYAN WHITE

*Singles:* "Eugene You Genius",  
"Look At Me Now"

*Management:* Glen Campbell Music

*Booking Agency:* William Morris  
Agency

*Publicist:* Wendy Pearl, Asylum  
Records

*Influences:* John Conlee, Merle  
Haggard

Raised in Oklahoma City, Oklahoma, Bryan started playing drums when he was just 5 years old. He sharpened his performance skills in his father's Country band as well as his mother's R&B group. Content to keep the beat on the skins, Bryan was literally forced to sing when his mother heard his voice coming over the drum microphones. The song was "Stand By Me", and Bryan's voice was broadcast loud and clear when his mom swung the drum mic in front of his mouth.



## GREG HOLLAND

*Record Label:* Warner Bros. Records

*Debut Album:* LET ME DRIVE

*Singles:* "When I Come Back (I  
Wanna Be My Dog)", "Let Me  
Drive"

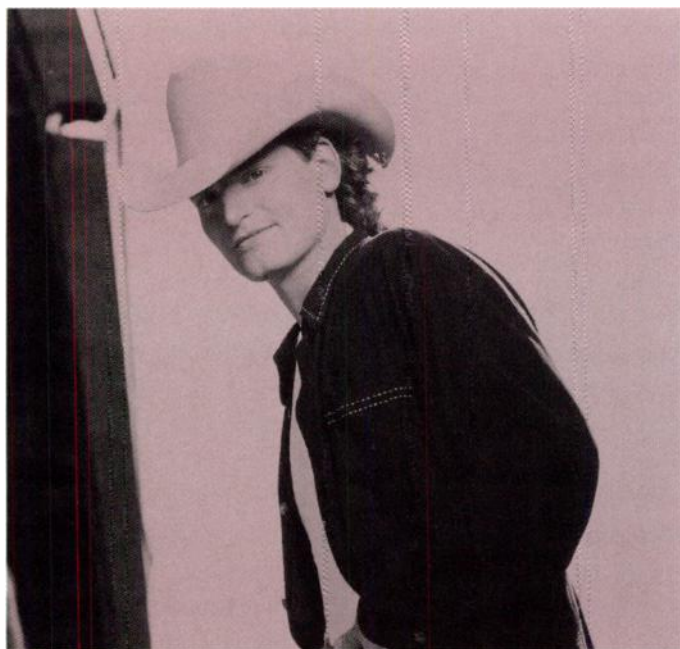
*Management:* Don Light Talent

*Booking Agency:* Chief Talent  
Agency

*Publicist:* Susan E. Niles, Warner  
Bros. Records

*Influences:* Gospel music, Everly  
Brothers, Elvis Presley

A musical virtuoso, Greg spent four years in his high school band playing trumpet, french horn and baritone sax. He also found time to perform in a Southern rock band as lead singer and rhythm guitarist before joining the Army for three years. While stationed in Hawaii, the Georgia native was a member of the 25th Infantry Division Chorus and was selected from 1,500 applicants for one of 40 slots in the All-Army soldiers show. He was discovered at Miss Kitty's in Marietta, Georgia, the same club where Travis Tritt, Alan Jackson and Confederate Railroad appeared early in their careers.



## GEORGE DUCAS

*Record Label:* Liberty Records

*Debut Album:* GEORGE DUCAS

*Singles:* "Teardrops", "Lipstick Kisses"

*Management:* Ten Ten Management

*Booking Agency:* Chief Talent Agency

*Publicist:* Nancy Russell, Shock Ink

*Influences:* Willie Nelson, Buck Owens, Roy Orbison, Merle Haggard, Jerry Jeff Walker, Chuck Berry

Growing up in Texas City, Texas, George's first ambition was to be a superhero! After receiving a degree in economics from Vanderbilt University, George experienced what he calls "the worst year of my life" while launching a career in Atlanta's corporate banking world. He returned to Nashville, supporting himself for four years by playing rib joints, private parties and landing a regular gig at a local club. His first cut as a songwriter came as cowriter of Radney Foster's hit, "Just Call Me Lonesome".



## ARCHER/PARK

*Record Label:* Atlantic Records

*Debut Album:* ARCHER/PARK

*Singles:* "Where's There's Smoke", "We've Got A Lot In Common"

*Management:* Hallmark Direction

*Booking Agency:* Monterey Artists

*Publicist:* Kathy Stephens, AristoMedia

*Influences:* Merle Haggard, Vern Gosdin, George Jones, Willie Nelson, Waylon Jennings and gospel music

Randy Archer, a native of Swainsboro, Georgia, and Johnny Park, hailing from Arlington, Texas, teamed up while working as staff songwriters at a Nashville publishing company. Randy learned to play guitar so he could accompany his gospel-singing mother and aunts, while Johnny honed his performance skills playing in rock 'n' roll clubs in Texas, Louisiana and Oklahoma.



## AWARDS

Vince Gill was named *Outstanding Nashvillian Of The Year* by the Kiwanis Club of Nashville in late January. He is only the fourth entertainer, following Roy Acuff, Barbara Mandrell and Mrs. Henry Cannon aka Minnie Pearl, to receive the honor since its inception in 1980. The MCA singer/songwriter was recognized for his philanthropic and charitable endeavors.

Brooks & Dunn are the latest recipients of the *Ampex Golden Reel Award*. A \$1,000 donation was made on the Arista duo's behalf to the Children's Hospital of Vanderbilt University Medical Center. More than \$1 million has been donated to charity since Ampex initiated the Golden Reel Awards.

## MEDIA

Larry Gatlin makes his dramatic feature film debut in the epic Western "The Legend Of O.B. Taggart", starring

Mickey Rooney, fellow Country crooner Randy Travis, Ben Johnson, Ned Beatty, Ernest Borgnine, Nicholas Guest and Gloria DeHaven. Gatlin, Travis and Guest play Rooney's sons in the flick, which premiered at the National Cowboy Hall Of Fame in Oklahoma City on February 14.

The Country Radio Broadcasters will host a "CRS Southeast" seminar in Charlotte, NC on October 20-21 at the Marriott Executive Park. The agenda includes radio sessions and discussion panels, board meetings, receptions and performances by several Country artists. For complete information, contact CRB at (615) 327-4487.

## NEW COMPANIES

Frank Callari, manager of The Mavericks, has announced the formation of his new artist management company, Frank Callari Corporation. The firm is located at 209 10th Avenue South, Suite 322, Nashville, TN 37203; (615) 742-6300; fax (615) 742-6333.

Former MCA Nashville director of publicity Lorie Hoppers Lytle has opened Rocket Science Media, a full-service

publicity firm. The company's flagship client is MCA recording band The Mavericks. Rocket Science Media is located at 5313 N. MacArthur Boulevard, #2035, Irving, TX 75038; (214) 580-3324; fax (214) 580-860.

Kieran Kane, Harry Stinson, Kevin Welch and Tammy Rogers have pooled their resources and talents to form Dead Reckoning Records. The label's debut releases, Kane's DIRTY LITTLE TOWN and Rogers' IN THE RED, are scheduled for mid-March. The label will be distributed by Bayside Distribution and also will operate a mail-order company. Dead Reckoning Records can be reached at P.O. Box 22152, Nashville, TN 37202; (800) 442-DEAD.

Lisa Roy has opened Studio A, a booking and referral service. Studio A is located at 23 Music Square East, Suite 103, Nashville, TN 37203; (615) 259-0068; fax (615) 259-0087.

Brenda Golden has opened Brenda Golden Media Relations, an independent public relations and marketing firm representing Curb recording band Boy Howdy. The company can be reached at P.O. Box 1795, Hendersonville, TN 37077; (615) 264-1640; fax (615) 264-2536.

Bumper Bookkeeping Service has been launched by Barry M. Myers. The firm oversees the day-to-day needs of small companies and individuals, specializing in publishing companies, independent record labels and songwriters. The company is located at 3201 New Towne Road, Antioch, TN 37013; (615) 367-6777 phone/fax.

New York-based Entertainment Travel has opened a Nashville branch, headed by Nick Gold. Entertainment Travel is located at 1102 17th Avenue South, Nashville, TN 37212; (615) 329-0200; fax (615) 329-0606.



New father Mark Chesnutt demonstrates his diaper-changing ability on a recent edition of "Music City Tonight". Lorianne Crook, co-host of the popular program, encourages the audience to applaud the Decca artist's feat.



◆ ◆ ◆  
 Arkansas-based concert promoter **Darrell Welch** has opened **Welch Entertainment Group** in Nashville. **Cathi Hrynik** will head the office and handle artist relations. New Atlantic artist **Woody Lee** is the company's first management client. **Welch Entertainment Group** is located at 1207 17th Avenue South, Suite 302, Nashville, TN 37212; (615) 329-9787; fax (615) 329-9597.

◆ ◆ ◆  
**TW Productions**, an audio production company specializing in cd one-up type duplication, has relocated to Nashville from Key West, FL. **TW Productions** is located at 3919-C Brighton Road, Nashville, TN 37205; (615) 297-3816 phone/fax.

## NEWSLINE

Keyboardist **Stan Thorn** has left the group **Shenandoah** to pursue other interests. One of the original members of the band, he was part of the award-winning group for more than a decade. A replacement for Thorn has not been named.

◆ ◆ ◆  
**Discover Card Services** will sponsor **Trisha Yearwood's** 1995 concert tour, which hits 70 cities nationwide and includes a performance with the **London Symphony Orchestra** in Daytona Beach, FL. In addition, the MCA singer will visit select college campuses in conjunction with her concert appearances. The sponsorship agreement also includes a national television special; radio appearances, ticket and merchandise giveaways; personal appearances at retail outlets; and a special Discover Card **Trisha Yearwood** sampler album available by mail to 42 million Discover cardmembers free when they purchase the singer's new **THINKIN' ABOUT YOU** lp with the Discover Card.

◆ ◆ ◆  
**Travis Tritt** and **Willie Nelson** are two



*The Oak Ridge Boys feted former president George Bush and his wife Barbara in honor of their 50th wedding anniversary. The gala event was taped at the Grand Ole Opry for broadcast on TNN: The Nashville Network.*

of the headliners for the 1996 Olympic Arts Festival, scheduled to kick off Summer Olympic Games in Atlanta. Also slated to participate in the festival are **Asleep At The Wheel**, **Riders In The Sky**, **Trisha Yearwood** and **Alison Krauss & Union Station**.

◆ ◆ ◆  
**George Strait** has ventured into a new field with a line of pet products manufactured by **South Texas Pet Products**. The MCA superstar's signature line will feature dog food and treats, horse feed and treats and animal care products including natural scented shampoo and conditioner for horses.

◆ ◆ ◆  
**Tin Pan South '95**, sponsored by the **Nashville Songwriters Association International**, takes place April 17-22 in Nashville. More than 300 hit songwriters from all fields of music will showcase their talents during the event, sponsored by **American Airlines**, **Arby's**, **Loews Hotels** and **Washburn Guitar**. The annual event adds a songwriting contest called "**It All Begins With A Song**" to its agenda this year. The contest is open to anyone who does not derive his or her primary source of income from songwriting and will be judged by a panel of top

music industry professionals. For entry forms and rules, call (615) 259-0100 or send a self-addressed stamped envelope to **Tin Pan South, Attention: Contest**, P.O. Box 129002, Nashville, TN 37212-9002. Entries must be post-marked by March 25. The winner will perform his/her entry during **Tin Pan South** and will also receive a three-hour writing session with a professional hit songwriter.

◆ ◆ ◆  
**Wal-Mart** and **Anderson Merchandisers** have teamed up with some of Country Music's hottest new artists for the "**Wal-Mart Country Music Tour Across America '95**". The tour offers fans an exclusive preview of the superstars of tomorrow in Wal-Mart parking lots nationwide. Participating artists, including **Rhett Akins**, **Lisa Brokop**, **George Ducas**, **Wade Hayes**, **Ken Mellons**, **David Lee Murphy**, **Daron Norwood**, **Russ Taff**, **Rick Trevino** and **Bryan White** will perform each night for one week of the 29-week tour. Performers will be on hand to sign autographs inside the Wal-Mart store immediately following the concert. Each artist's current release will be featured in all-inclusive marketing campaign in each of the 1,400 Wal-





*Ricky Lee (center) and Doug Phelps (left) - better known as Asylum Records' duo Brother Phelps - take a break on the set of their latest video, "Anyway The Wind Blows". Joining the festivities are Larry Boothby (second from left) and director Michael McNamara (right) of High Five Productions and Susan Johnson, Asylum Records.*

Marts served by Anderson Merchandisers.



The second annual **Country Dance Music Seminar** takes place April 2-5 at the Music City Sheraton in Nashville. Organized by **Country Club Enterprizes**, the event provides a forum for executives within the music industry and Country dance clubs to exchange ideas and learn from one another. For more information, contact PLA Media at (615) 327-0100.



**Corlew-O'Grady Management** has relocated to 1503 17th Avenue South, Nashville, TN 37212. The new phone number is (615) 297-1995; fax (615) 292-1985.



The corporate office of **Country Star Restaurants** has moved to 11150 Santa Monica Blvd., Suite 650, Los Angeles, CA 90025. The new phone number is (310) 268-2200; fax (310) 268-2208.



**Praxis International** has moved to 1815 Division Street, Suite 101, Nashville, TN

37203; phone (615) 320-1200; fax (615) 327-9455.

## ON THE MOVE

**Frances Preston** has been elected president of the **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research**. She has served on the organization's board of directors since 1992, most recently as executive vice president. During her term as president, the BMI executive will oversee the dedication of the **Frances Williams Preston Research Laboratory** of the T.J. Martell Foundation at Nashville's **Vanderbilt University Hospital**.



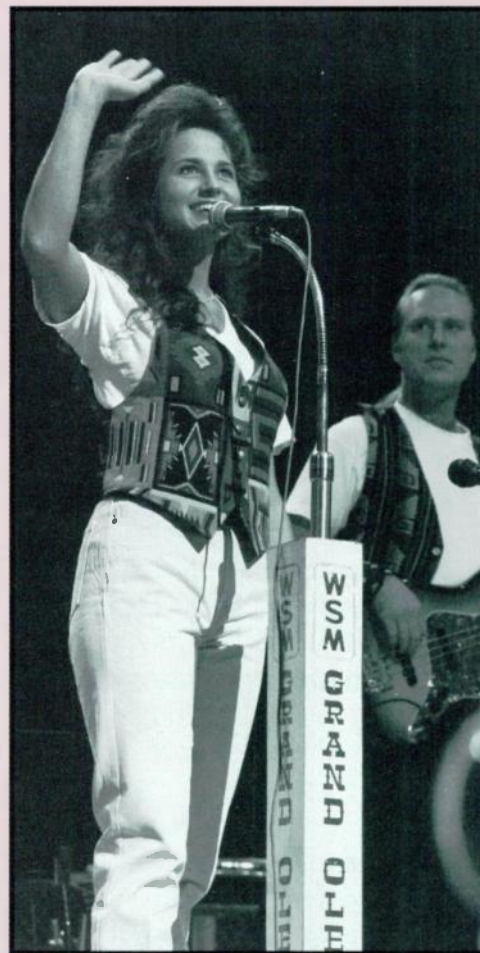
**Jeff Allen** has been named vice president, finance at **Sony Music Nashville**, where he will oversee the accounting and controlling of finances for the company. He was formerly vice president, finance at **Liberty Records**.



**Kevin Neal** has been promoted to vice president at **Buddy Lee Attractions**. A 14-year veteran of the booking industry, Neal has been with Buddy Lee for seven years.



**Dianna Maher, Debe Fennell, Nina Rossman, Bob Burwell, Don Kamerer and Allison Pitsinos** have joined the staff of **Magnatone Entertainment**. Maher has been named vice president of **Magnatone Music Publishing**, formerly known as **Moraine Music Group**, where she had been employed since 1989. Fennell signs on as vice president of promotion. She was formerly with **BNA Entertainment**. Rossman, formerly national promotions manager at **Marco Promotions**, has been appointed director of national promotion. Burwell serves as Magnatone's vice president of marketing. Most



*Chely Wright fulfills one of her lifelong dreams with a recent appearance on the Grand Ole Opry. The Polydor artist grew up listening to Opry mainstays including Connie Smith, Porter Wagoner and Bill Anderson.*



recently, he ran his own management company.

Kamerer joins the staff as West Coast promotion manager. He was formerly with Sony Music Nashville. Pitsinos has been named manager of finance. She was previously with Masterfonics.



Jennifer Tindall has joined the staff of **The John F. Kennedy Center for the Performing Arts** in Washington, D.C. as special events coordinator. A former CMA employee, she was most recently with the Recording Industry Association of America.



Greg McCarn has been named to the newly-created position of marketing manager at **RCA Records**. He has been with the label for several years in the publicity department. Heather McBee has been appointed product manager. She was formerly with BNA Entertainment.

Jenny Shields is the new West Coast promotion manager for **Atlantic Records Nashville**. She was formerly national marketing director at Premiere Radio Networks. Greg Sax is the label's new Southeast promotion manager. His experience includes stints at a variety of radio stations, including **WACO** in Waco, TX, where he served as music director.



Jack Purcell has been promoted to national promotion director at **Warner/Reprise Nashville**. He joined the company in 1985 and was most recently national promotion manager. Ian Duthie has been promoted to administrative services manager. He has been with the label since 1992, most recently as mailroom coordinator.



Shari Reinschreiber has been promoted to Northeast regional promotional manager for **Asylum Records**. She joined the label in 1994. Kristi Brake, formerly with **RADIO & RECORDS** in

Nashville, joins the staff as promotion coordinator.



James Bolosh has joined Nashville-based **Scene Three Inc.** as special projects producer. He was formerly with Ericson Marketing Communications.



Lisa Lethcoe has been named executive producer at the Nashville office of **Pecos Films**. She will represent film/video directors Michael Merriman, Chris Rogers, Wayne Miller and Mark Shuman.



Juanita Duthie has joined the staff of **Tracy Lawrence Enterprises**. Formerly with Mercury Nashville, Duthie will preside over Lawrence's fan club.



Tim D. Carter has been promoted to Operations Manager of **Roadworx** in Nashville. Formerly sales representative in the company's Greensboro, NC headquarters, Carter will coordinate sales and operations.



Linda Deckard has been promoted to managing editor at **AMUSEMENT BUSINESS**. Relocating from Los Angeles to

Nashville, she has been with the publication since 1976, most recently as West Coast editor. Debra Lawson has been promoted to production director. Most recently production manager, she has been with the company since 1987. Sandra Kitchens has joined the staff as production coordinator. She was formerly a graphic arts technician with the Clarksville, TN *Leaf-Chronicle* newspaper.

## SIGNINGS

Bob Dylan and Neil Diamond to SESAC ... Dallas County Line to Curb Records ... Lisa Stewart to Kelly Junkerman for management ... Charlie Kelley to Blue Eye Records ... Riders In The Sky, Claire Lynch and Illrd Tyme Out to Rounder Records ... Steve Kolander to International Management Services ... Kenny Chesney to BNA Records ... Anita Perras to Allen Zarnett for management ... Mark Nesler to MCA Music Publishing ... Sam Gay to Bluewater Music.



George Strait saddles up for a new long-term contract with MCA Records/Nashville during a celebration of his 14 years with the label. MCA's Tony Brown and Bruce Hinton joined Strait and his wife Norma to celebrate his first quadruple platinum album for **PURE COUNTRY**. They also presented Strait with a 3 1/2-year-old Palomino quarter horse to commemorate sales of more than 30 million albums, including his latest, **LEAD ON**.



# VIDEO

Diamond Rio called on Hollywood actor JM J. Bullock for some comic relief in their current "Bubba Hyde" video. Deaton/Flanigen Productions produced the Arista clip.



Steve Kolander filmed his latest River North Nashville video, "Black Dresses" under the guidance of director Chris Rogers. Jamie Amos produced for Pecos Films.



Radney Foster teamed with director Jim Shea for his recent video, "Willin' To Walk". The song is on Foster's current Arista lp, LABOR OF LOVE.



Liberty newcomer Noah Gordon tapped Chris Rogers to direct his current video, "I Need A Break". Jamie Amos produced the clip for Pecos Films.



Polydor's Chely Wright called on Houston-based Bill Young Productions for her latest video, "Sea of Cowboy Hats". Wright cowrote the tune, which is on her debut release, WOMAN IN THE MOON.



Ricky Lynn Gregg called on Pecos Films' Michael Merriman to direct his recent "To Find Where I Belong" video. Bryan Bateman produced the Liberty clip.



Tracy Lawrence takes another trip through time in his new video, "As Any Fool Can See". The Atlantic artist finds himself on a pirate ship in the clip, directed by Marc Ball. Anne Grace produced the video for Scene Three.



Raul Malo (left) of The Mavericks strikes an impromptu tune for director Steven Goldmann on the set of the MCA band's current video, "I Should Have Been True". The video was produced by High Five Productions.



New Asylum artist Terry Radigan performs against a backdrop of dripping pipes and hardware in the cramped boiler room of the Nashville Municipal Auditorium in her debut video, "Half A Million Teardrops". Pete Delasho of Taxi Films Inc. directed the clip. Radigan's debut album, PAWNBROKER'S DAUGHTER, is due in May.



## BACK·TO·BACK

The past year has been a whirlwind for Lari White. In addition to getting married, she found commercial success with her second RCA lp, *WISHES*, as well as a home on the radio with hits including "Now I Know", "That's My Baby" and "That's When You Know (That You're In Love)". Even during the so-called "slack" month of February, Lari found herself on the go, dashing to New York for an appearance on "Late Show With David Letterman", squeezing in a photo session and spending some quality time with her husband, songwriter Chuck Cannon. Just 12 hours before hopping on a bus to head to her next gig, Lari relaxed over a cup of tea in her manager's office to take stock of her burgeoning career.

**CU:** As you prepare for your next album, writing songs and listening to others, how do you find the balance between what's artistic and what's commercial?

LARI: I don't think the two are necessarily exclusive of one another. It's real easy to trap yourself as an artist who is trying to do something artistic and have integrity into thinking that if too many people like it, there must be something wrong. But I think you can get past that to the reality that something that is classic and universal by its very nature is going to appeal to a lot of people. That's

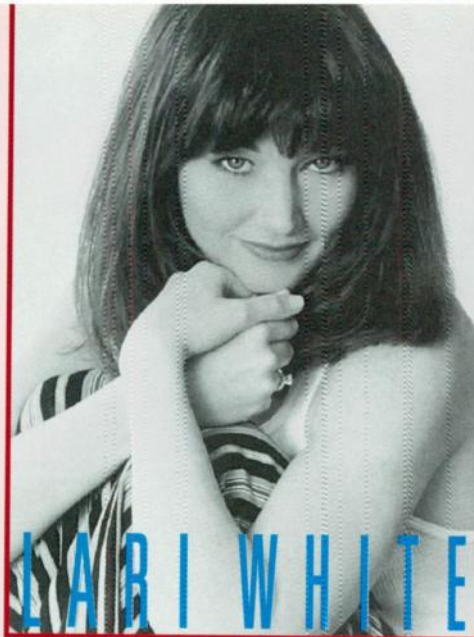
**"I want to take a large audience on a long trip."**

the challenge for me as an artist...to find that place as a writer and as a performer where it is artistic and true to my creative sensibilities but is so universal that it speaks in a real way to people, strangers that I will never meet.

Basically, I want to find my niche, to make my niche in the music world. I can't say that I want to be the next Reba McEntire or the next somebody. I just want to keep growing and keep living and creating music. The audience will guide you. If I wanted to do it just for myself, I could do that, but when you are creating it for an audience, they become a part of the creative process. I want to move them, and I want to excite them and entertain them. I want to always be listening to what they need and what would they like to hear, and find a way that I can say it and make it happen in a way no one else can. I want to take a large audience on a long trip.

**CU:** How do you make sure it's a long trip?

LARI: The most important thing is always to grow. When you find your voice and that voice connects, you want to keep speaking in that voice. You don't want to lose that connection, but



at the same time you do not want to get stale or stagnate or just start spinning your wheels.

**CU:** In what ways have you grown since you came to Nashville?

LARI: I think the biggest evolution has happened as a songwriter, becoming more committed to the craft of songwriting. It's almost impossible not to get absorbed into that in this town, because there is something in the air and the water that just has to do with this weird little task of communicating to someone, moving them, changing their life somehow in a two-and-a-half minute Country song. It wasn't until I moved to Nashville and became part of the songwriting community that I started finding really my own voice, my own style and my own objectives. I've been performing and entertaining on stage since I was a little child so a lot of that I had already tucked under my belt, but it really didn't all come together and really bloom until songwriting became so vital to me.

**CU:** Since you've found the spotlight, what sacrifices have you had to make?

LARI: The biggest sacrifice is time - privacy and control of your own time. I didn't really notice that much until I got married last year. Not controlling my own time didn't really bother me until I had this other person in my life that I wanted to be spending my time with. That is the hardest part about it.

**CU:** You collaborate with Chuck on a lot of songs. You must have a great sense of trust to write songs about your life together, then put them on a record.

LARI: One of the reasons that I focus on the positive things is because it makes me very uncomfortable to look at the negative things and to be honest about them. As a writer, I feel like in a lot of ways I'm just starting to give myself permission to give a voice to some of those negative

things. Some of the songs that I've written lately for the next album are kind of my first baby steps into some of that territory. Chuck has really been a motivator and a support in me doing that. We are able to be completely vulnerable and honest and open even about the most awful things that we think and feel and fear. He has really helped me a lot as a writer to be able to start looking at some of that stuff and be honest about it, which you have to be to grow. You have to continually shed those facades.

**CU:** What do you think that your music says about you?

LARI: That is really hard to answer. I can tell you what I try to say. Again, I would rather focus on positive things than dark things. Overcoming loss than crying about losing. I love human beings. I love people. What a marvelous creation they are! I guess more than anything, I would like people to get that from my music.

**CU:** Your music projects a lot of strength.

LARI: That's funny, because the older I get, the more I realize how not in control I am and how much better it is that I not try to control everything. There is a lot of strength that comes out of

**"...the older I get, the more I realize how not in control I am."**

that. Knowing that you have to take responsibility for your own life and make your own choices and decisions. You can't blame anybody else for the results of those. You just try to deal with every day and try to make the best decisions that you can. The more I realize that, the more comfortable and happier I feel.

**CU:** You're touring with George Strait in 15,000-seat arenas, yet a lot of the music industry first saw you playing writer's nights in clubs like Douglas Corner Cafe and The Bluebird in Nashville. That's quite a difference.

LARI: Writer's nights in those little tiny clubs prepares you better than anything else for what I am doing with George Strait. There is nothing more naked and more vulnerable than a writer and a guitar or a piano and nothing but the song, with people sitting right in your lap and breathing down your neck. You are completely exposed, and so is the song. There's no rhythm section to hide behind, no smoke and lights, no production. It's just you and the song, and if you can get comfortable with that, then 15,000 people in an arena is nothing, because you have the production and all of this support. By then you're comfortable with letting it all hang out and just really being yourself. **CU**

- JANET E. WILLIAMS





## ALAN JACKSON TOPS LIST OF NOMINEES FOR TNN MUSIC CITY NEW COUNTRY AWARDS

**A**rista Records superstar Alan Jackson tops the list of nominees for the 29th TNN MUSIC CITY NEWS Country Awards with seven nods. The fan-voted honors will be presented in 14 categories during a live broadcast via The Nashville Network on Monday, June 5. Jackson is the reigning TNN MUSIC CITY NEWS Entertainer of the Year.

**N**ominations for the awards were selected in a two-step balloting process conducted in the

November and February issues of MUSIC CITY NEWS. The final votes for the winners in each category will be cast via ballots published in the April issue of MUSIC CITY NEWS and via 900 telephone numbers announced during TNN telecasts.

**I**n addition, the MUSIC CITY NEWS Living Legend Award and the Minnie Pearl Award will be announced during the June telecast.

### **ENTERTAINER OF THE YEAR**

Vince Gill  
Alan Jackson  
Reba McEntire  
Ricky Van Shelton  
George Strait

### **FEMALE ARTIST OF THE YEAR**

Patty Loveless  
Reba McEntire  
Lorrie Morgan  
Pam Tillis  
Tanya Tucker

### **MALE ARTIST OF THE YEAR**

Vince Gill  
Alan Jackson  
Ricky Van Shelton  
George Strait  
Marty Stuart

### VOCAL BAND OF THE YEAR

Alabama  
Confederate Railroad  
Diamond Rio  
Little Texas  
Sawyer Brown

### VOCAL GROUP OR DUO OF THE YEAR

Brooks & Dunn  
Oak Ridge Boys  
Sweethearts of the Rodeo  
The Statlers  
John & Audrey Wiggins

### VOCAL COLLABORATION OF THE YEAR

Suzy Bogguss/Chet Atkins, SIMPATICO  
Amy Grant/Vince Gill, "House Of Love"  
George Jones/Alan Jackson, "A Good Year For The Roses"  
Conway Twitty/Sam Moore, "Rainy Night In Georgia"  
Trisha Yearwood/Aaron Neville, "I Fall To Pieces"

### ALBUM OF THE YEAR

LOVE AND HONOR, Ricky Van Shelton  
NOT A MOMENT TOO SOON, Tim McGraw  
READ MY MIND, Reba McEntire  
WHEN LOVE FINDS YOU, Vince Gill  
WHO I AM, Alan Jackson

### SINGLE OF THE YEAR

"I Swear", John Michael Montgomery  
"Livin' On Love", Alan Jackson  
"The Man In Love With You", George Strait  
"When Love Finds You", Vince Gill  
"Your Love Amazes Me", John Berry

### VIDEO OF THE YEAR

"Independence Day", Martina McBride  
"Livin' On Love", Alan Jackson  
"Summertime Blues", Alan Jackson  
"When Love Finds You", Vince Gill  
"Why Haven't I Heard From You", Reba McEntire

### STAR OF TOMORROW: MALE ARTIST

David Ball  
John Berry  
Tracy Byrd  
Tim McGraw  
Clay Walker

### STAR OF TOMORROW: FEMALE ARTIST

Linda Davis  
Tareva Henderson  
Faith Hill  
Alison Krauss  
Lari White

### STAR OF TOMORROW: VOCAL GROUP OR DUO

BlackHawk  
Darryl & Don Ellis  
Terry McBride & The Ride  
John & Audrey Wiggins  
The Tractors

### COMEDIAN OF THE YEAR

Jeff Dunham & Walter  
Jeff Foxworthy  
Steve Hall & Shotgun Red  
Mike Snider  
Ray Stevens

### CHRISTIAN COUNTRY ACT

Alison Krauss & The Cox Family  
Susie Luchsinger  
Paul Overstreet  
Ricky Skaggs  
Ricky Van Shelton



J A N U A R Y  
A L B U M S

**GOLD:**  
**LEAD ON**  
George Strait...MCA  
**STORM IN THE HEARTLAND**  
Billy Ray Cyrus...Mercury  
**GREATEST HITS, VOL III**  
Alabama...RCA  
**NO ORDINARY MAN**  
Tracy Byrd...MCA

**PLATINUM:**  
**NOTORIOUS**  
Confederate Railroad...Atlantic  
**STICKS AND STONES**  
Tracy Lawrence...Atlantic  
**TAKE ME AS I AM**  
Faith Hill...Warner Bros.  
**YOU MIGHT BE A REDNECK IF**  
Jeff Foxworthy...Warner Bros.  
**LEAD ON**  
George Strait...MCA  
**THIRD ROCK FROM THE SUN**  
Joe Diffie...Epic

**MULTI-PLATINUM:**  
**LIFE'S A DANCE**  
John Michael Montgomery...2M...Atlantic  
**KICKIN' IT UP**  
John Michael Montgomery...3M...Atlantic  
**PICKIN' ON NASHVILLE**  
The Kentucky  
HeadHunters...2M...Mercury  
**WYNONNA**  
Wynonna...4M...Curb/MCA

### MEMBERSHIP RECRUITERS



*Thanks to the following  
CMA members who  
recently recruited new  
members:*

**Eve Abdo**

**Linda Angelakis**

**Tony Byworth**

**Jacques Dufour**

**Kip Krones**

**Amy Schragg**

**Kai Ulatowski**

**Melissa Ward**



**T**he bigger the gamble, the bigger the take” could be Harold Shedd’s motto. By working with artists who were considered too far out of the mainstream to be marketable by other Country Music producers and label heads, he’s established himself as a risk-taker. From Alabama to K.T. Oslin to the Kentucky HeadHunters to Toby Keith, Harold’s ability to turn someone “different” into a gold - and often platinum - artist is legendary on Music Row.

“I like taking the risks. The HeadHunters to me was so natural. When I first saw them, the first song they did that night was ‘Only Daddy That’ll Walk The Line’, the old Waylon song. When they started ‘Walk Softly’ and got to the chorus of the song, I knew I was going to do that. It really didn’t make a lot of difference (what people thought). I was going to do it regardless. It proved to be a really good thing. It was a Grammy winning record and it won them Vocal Group of the Year, plus it sold close to the two million now, I guess.”

Although Harold is considered one of the top producers in Country Music today, he didn’t begin his music career in the A&R side. He started out as a disc jockey, launching a 14-year stint in radio that included engineering, sales, marketing and ownership. He then moved into jingle and commercial production, making the move to Nashville. By 1979, he was the co-owner of a recording studio.

“I started doing independent engineering stuff, a lot of custom work, hit on a few things that did fairly well. One thing led to another. Betty and Joe Gibson turned me on to the Alabama project. They told me about this band, and I went to Myrtle Beach to see them. And that’s how all that came about. It’s just something that evolved out of the studio situation - getting to know players, getting to know engineers and producers, and artists that were coming in trying to get some kind of spark in their career. It was really kind of an accidental thing more than a planned program of any sort. Once the Alabama thing was successful so



## Harold Shedd

quickly, naturally that brought other interests from other artists. It just evolved out of that.”

Harold worked with Alabama for 10 years. The list of artists he produced during his tenure as an independent is a veritable “Who’s Who” of Country Music - Reba McEntire, Mel Tillis, K.T. Oslin, Louise Mandrell, Dobie Gray. In the late ‘80s, a call from PolyGram turned him into a record executive, first at Mercury Nashville, then his current post as president of Polydor Nashville. “That seemed like the next natural step for me to take if I wanted to keep trying to develop acts. And that was where my main talent was, if I had such a thing.”

**“Each album should be some sort of an original creation for that particular person, whoever it is.”**

When Rodney Crowell accepted his recent Nashville Music Award, he implored the denizens of Music Row, “Before you go out and find the next Garth Brooks, go find a new Mark Luna.” It’s a philosophy Harold firmly believes in. In fact, he just signed Luna to a record deal with Polydor.

“I’d rather people look for something that I had rather than me going to look for something somebody else has. That’s not really what we do. And it’s also a negative in so far as finding the base and the scope of Country Music to think in the terms of pawning another act. That’s really not what it’s about. I know if you relate it just to a product, that if this sells, let’s get some of that and sell some of it. But I don’t really relate it to the product.

“Each album should be some sort of an original creation for that particular person, whoever it is. And I think radio, if they don’t close the window of opportunity too much, then we’ve always got an opportunity to have another Billy Ray Cyrus, a Kentucky HeadHunters, a K.T. Oslin, an Alabama, a Garth Brooks. There’s room for all of these things in the scope of what we do as long as we keep exploring the boundaries. There’s several guys that are good at that. Tony Brown (president of MCA Nashville) is good at that.”

Although he and Tony have sometimes vied for the same artist, Harold doesn’t view that aspect of the business as competition. “We’ve looked at some of the same acts. I’ve kind of realized that if it’s supposed to happen, it will come together. I have people everyday that say, ‘So and so’s interested.’ And that’s cool. But that would not sway me one way or the other. I would either like it, or I wouldn’t. That’s the way I operate.”

Looking at his track record, it seems the best way to get Harold’s attention is to be a little on the offbeat side. “The HeadHunters thing was obvious to me that this was really unique, and these guys need an opportunity to be heard. They were different. K.T. Oslin was different. The thing about Chely Wright that really



intrigued me was she was really persistent. I finally agreed to meet with her for a few minutes and wound up spending a great deal of time that day. Not only was she focused, but she was knowledgeable about what we do. She had really done a lot of research and had studied music. She sought my services out. She was totally focused on what she wanted to do and the way she wanted to do it and how she wanted it to sound. And the most important thing to me was that her influences were not Bonnie Raitt. Her influences were Connie Smith, Loretta Lynn, Tammy Wynette, Dolly Parton, big Country singers who had made a living singing traditional Country Music."

Harold enjoys the challenges that come with trying to break a new artist. "It's a challenge, but also you have to look at it as a door of opportunity. The newest thing that we're working on right now, we've got a group called 4-Runner. It's like a Country quartet. There's really not a four man group out there right now doing this. So we think that even though it's a challenge to break a new thing through like that, maybe it's also an opportunity. Radio, if

### **"I like taking the risks."**

they're looking for something unique and really different and looking to expand and cause their audience to grow, then they have to keep presenting new and exciting things. They're always open to things that really are happening. Billy Ray Cyrus is a great example of that in that nobody ever thought Billy Ray would be played on Country radio."

When Harold made the transition from Mercury to Polydor, he brought platinum singer/songwriter Toby Keith with him. "The thing that intrigued me was that this guy was singing all of his original songs. It was almost like Randy Owen all over again. His music is so unique and different, compared to stuff that we hear everyday. It's very difficult to find a guy that can write so well and yet not be mainstream and not be influenced by what we do everyday here. Totally an outside view and approach from a guy that's not in Nashville everyday.

"When we released 'Should've Been A Cowboy', it was just a big instant success and really showed that Toby not only was a clever songwriter, but also a commercial type of songwriter. Toby will have a long, successful career. He will be like Alabama and George Strait, people who have long careers. Toby is that caliber of artist as well as that caliber of person. He's a very high class gentleman."

With the number of major record labels almost doubling in the past few years and some of the independents finding record levels of success, many Nashville executives believe the industry might reach a saturation point. Harold, true to form, sees it from a different perspective.

"I think it's good, because there is so much really good new young talent out there now. Some of them are desperately searching not just for a format for their music but a place in the business and the industry. There will be a reckoning day. There's only room for so much stuff. That doesn't mean that a label won't stick with an artist that they really believe in. But you can get a pretty quick read on how successful this is going to be and how far it's going to go. Thus, you can know how much money you want to put into it, or how much time or how much effort.

"What we have been trying to do is to develop some of these young acts. Some of them we've been working with for a long time - Amie Comeaux, The Moffats. We believe Davis Daniel is a big star, and we finally got that record on him now, that new song, 'Tyler'. It's a realistic piece of life. It's written from a true experience of his, so it makes it a viable quality piece of product. We're going to stay with those kinds of things. But we're going to pursue some of the young things too - Shane Sutton. He was a big Star Search winner in the junior division. He's an incredibly talented young man. We're going to stay focused on some of these young traditional Country acts and help them find their place out in the marketplace."

In addition to his concentration on the youth market, Harold convinced Clinton Gregory to move over to Polydor from his independent deal.

"Clinton is one of the real 'what you see is what you get' guys in this business. He's really one of the best Country singers around, not to mention that he's also one of the best musicians around. We think the new album is going

**"( Toby Keith) was almost like Randy Owen all over again. His music is so unique and different..."**

to be a big turning point in his career. We've got a new single coming out on him this month, and we feel like it's going to be a career record. He's going to be a big asset, not only to Country, but to the roster."

Since opening Polydor's doors just over a year ago, Harold has quickly filled his roster with unique artists that offer something new to the Country audience. "We've already submitted our business plan through '96, and we're real focused right now on our current roster. I'd never say we wouldn't sign a new act if the right thing came along, but it would have to be more than just a great singer. It would have to be something that we felt was unique and different enough that we could take it and make some waves with it.

"Our goal here is to have the best Country Music record label in Nashville. I don't mean the biggest company necessarily. I mean the best company. The company that can really take an artist and develop wherever it fits in the marketplace and figure out new ways to expose it and to market it. And that's what we're doing. If we establish a reputation for being able to not only promote music but to market it and sell it in new and different ways, then we will have accomplished what we've set out to do. And that is to be a very successful record company." **CU**

**- Janet E. Williams**



## MARCH

16

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

17

- Keith Whitley hits the top of R&R's Country chart with "I'm No Stranger To The Rain", 1989
- Anne Murray's *COUNTRY* lp certifies gold, 1987
- Eddy Raven's first number one single, "I Got Mexico", enters the charts, 1984



18

- \***CHARLEY PRIDE**; Sledge, Mississippi
- John Anderson's "Swingin'" enters the charts, 1983
- Mary Chapin Carpenter's "He Thinks He'll Keep Her" tops the Country charts, 1994

19

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

20

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

21

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

22

- \***BOB HOMAN**; Tiffin, OH
- Hank Williams, Jr. makes stage debut in Swainsboro, Georgia, 1958
- K.T. Oslin's lp '80'S LADIES certifies gold, 1988
- Garth Brooks' "Two Of A Kind" is the number one single on the R&R Country chart for the second consecutive week, 1991
- Uncle Dave Macon dies, 1937
- Stoney Cooper dies, 1977

23

- \***GEORGE FOX**; Cochran, Alberta, Canada

24

- \*"**FIDDLIN'** **JOHN CARSON**; Fannin County, North Carolina
- Emmylou Harris' *QUARTER MOON IN A TEN CENT TOWN* lp certifies gold, 1988
- Maybelle and Ezra Carter wed, 1926

25

- Diamond Rio's debut lp, *DIAMOND RIO*, certifies platinum, 1993

- \***HOYT AXTON**; Comanche, Oklahoma



26

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

27

- \***LEON EVERETTE**; Aiken, South Carolina
- Brenda Lee makes her debut on the Country charts with "One Step At A Time" at age 12, 1957
- Wynonna Judd earns her first number one single as a soloist with "She Is His Only Need", 1992

28

- \***REBA MCENTIRE**; Chockie, Oklahoma
- \***CHARLIE McCOY**; Oak Hill, Virginia
- Tom T. Hall employed at the Grand Ole Opry, 1980

29

- Tootsie's Orchid Lounge opens in Nashville, 1960

30

- Ronnie Milsap's first number one record, "Pure Love", enters the charts, 1974
- Garth Brooks' *ROPIN' THE WIND* certifies multi-platinum with sales of 7 million, 1992

31

- \***LEFTY FRIZZELL** *William Orville Frizzell*; Corsicana, Texas
- \***JOHN D. LOUDERMILK**; Durham, North Carolina
- \***HOYT HAWKINS** *The Jordanaires*; Paducah, Kentucky

- \***ANITA CARTER**; Maces Springs, Virginia
- Alabama's *GREATEST HITS* lp certifies gold and platinum, 1986

## APRIL

1

- \***BOB NOLAN** *Sons of the Pioneers*; New Brunswick, Canada
- \***JIM ED BROWN**; Sparkman, Arkansas
- Country Music Hall of Fame opens in Nashville, 1967
- Reba McEntire earns a platinum lp with *RUMOR HAS IT*, 1991
- Crystal Gayle's "Ready For The Times To Get Better" hits number one on the Country charts, 1978



2

- \***EMMYLOU HARRIS**; Birmingham, Alabama
- \***SONNY THROCKMORTON**; Carlsbad, New Mexico
- \***WARNER MACK** *Warner MacPherson*; Nashville, Tennessee
- \***LEON RUSSELL**; Lawton, Oklahoma

3

- \***DON GIBSON**; Shelby, North Carolina
- \***JOHNNY HORTON**; Tyler, Texas
- Restless Heart earns gold album for *BIG DREAMS IN A SMALL TOWN*, 1990

4

- \***STEVE GATLIN**; Olney, Texas
- Bobby Goldsboro's "Honey" awarded gold record, 1968
- Sylvia's "Drifter" becomes her first number one hit, 1981
- Red Sovine killed in Nashville auto accident, 1980
- Ernest Tubb makes his first record for Decca, 1940
- Alabama's *SOUTHERN STAR* certifies gold, 1989

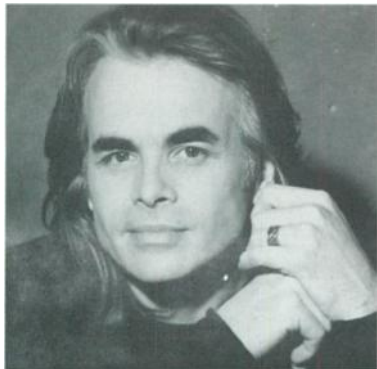
5

- \***TOMMY CASH**; Dyess, Arkansas
- \***COWBOY JACK CLEMENT**; Memphis, Tennessee
- The Bellamy Brothers reach number one on charts with "Sugar Daddy", 1980

**6** \***VERNON DALHART** *Marion Try Slaughter*; Jefferson, Texas  
\***MERLE HAGGARD**; Bakersfield, California

**7** \***BOBBY BARE**; Ironton, Ohio  
\***JOHN DITTRICH** *Restless Heart*; Union, New York  
\***CAL SMITH** *Calvin Grant Shofner*; Gans, Oklahoma  
•Kris Kristofferson's "Why Me" enters the Country charts, 1973

**8** •Ricky Van Shelton's *RVS III* earns a platinum lp, 1991  
•Lee Roy Parnell hits number one with "I'm Holding My Own", 1994



**9** \***HAL KETCHUM**; Greenwich, New York  
\***CARL PERKINS**; Tiptonville, Tennessee  
\***MARGO SMITH**; Dayton, Ohio  
•Patty Loveless earns her first gold album for *HONKY TONK ANGEL*, 1991

**10** \***FIDDLIN'ARTHUR SMITH**; Humphries County, Tennessee  
\***SHEB WOOLEY**; Erick, Oklahoma

**11** •Ricky Van Shelton's *WILD-EYED DREAM* lp goes gold, 1988  
•**HANK WILLIAMS JR's** *GREAT-EST HITS III* is certified gold, 1989

**12** \***VINCE GILL**; Oklahoma City, Oklahoma  
•Radio station WLS begins broadcasting in Chicago, 1924  
•Marty Robbins wins a Grammy for "El Paso", 1961  
•Dwight Yoakam's *HILLBILLY DELUXE* certifies platinum, 1994

**13** •Buck Owens enters the Country charts with "Act Naturally", 1963  
•Roger Miller wins five Grammys, to date the most ever to be won in one year, 1965

**14** \***LORETTA LYNN**; Butcher Hollow, Kentucky

**15** \***ROY CLARK**; Meaherrin, Virginia  
\***BOB LUMAN**; Nacogdoches, Texas  
•Trisha Yearwood's *HEARTS IN ARMOR* certifies platinum, 1993

•Travis Tritt's "Foolish Pride" debuts on the Country charts, 1994  
•The Statler Brothers earn a gold lp for *PARTNERS IN RHYME*, 1994

**16** •Waylon Jennings' "Luckenbach, Texas" first enters the charts, 1977  
•"Hey Baby" by Marty Stuart debuts on the Country charts, 1993

**17** •Johnny Cash performs at the White House for President Nixon, 1970  
•Aaron Tippin racks up a number one hit with "There Ain't Nothin' Wrong With My Radio", 1992

**18** •Gene Autry records "Back In The Saddle Again", 1936

**19** •Travis Tritt takes over the number one spot on the Country charts with "Drift Off To Dream", 1991  
•*SLOW DANCING WITH THE MOON* by Dolly Parton certifies gold, 1993

**20** •"All Shook Up" by Elvis Presley begins eight-week stay at top of the charts, 1957  
•*ALIBIS* by Tracy Lawrence earns a gold album, 1993

**21** \***IRA LOUVIN**; Rainsville, Alabama  
•Porter Wagoner and Dolly Parton perform their last show together in Salina, Kansas, 1974  
•Confederate Railroad earns a gold lp with *NOTORIOUS*, 1994

**22** \***GLEN CAMPBELL**; Delight, Arkansas  
•George Strait's lp *IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')* certifies gold, 1988  
•Faith Hill tops the charts with "Piece Of My Heart", 1994

**23** \***ROY ORBISON**; Vernon, Texas  
•Tracy Lawrence scores a number one record with "Alibis", 1993  
•Reba McEntire's *RUMOR HAS IT* certifies multi-platinum with sales of two million, 1993

**24** \***RICHARD STERBAN** *Oak Ridge Boys*; Camden, New Jersey  
•Emmylou Harris tops Country charts for first time with

"Together Again", 1976  
•Tracy Lawrence tops the R&R Country chart with "Today's Lonely Fool", 1992

**25** \***ROB CROSBY**; Sumter, South Carolina  
\***VASSAR CLEMENTS**; Kinard, North Carolina

**26** Ernest Tubb records "Walking The Floor Over You" at Biggs Studio in Dallas, 1941  
•"Point of Light" by Randy Travis and "The Moon Over Georgia" by Shenandoah debut on the Country charts, 1991

**27** \***HERB PEDERSEN** *Desert Rose Band*; Berkeley, California  
•Johnny Horton's "The Battle Of New Orleans" makes it chart debut, on its way to topping both the pop and Country charts, 1959  
•Opryland USA theme park opens in Nashville, Tennessee, 1973  
•Brooks & Dunn's *HARD WORKIN' MAN* certifies platinum, 1993

**28** The Judds' first number one hit, "Mama, He's Crazy", enters the charts, 1984  
•"Behind Closed Doors" by Charlie Rich tops the Country charts, 1973  
•John Michael Montgomery earns a gold album with his debut lp, *LIFE'S A DANCE*, 1993

**29** \***DANNY DAVIS**; Randolph, Massachusetts  
\***DUANE ALLEN** *Oak Ridge Boys*; Taylortown, Texas  
•*BEYOND THE BLUE NEON* by George Strait goes gold, 1989

**30** \***WILLIE NELSON**; Abbott, Texas  
•Alan Jackson's "Tonight I Climbed The Wall" hits the top of the charts, 1993

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

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## DATEBOOK

### MARCH

- 1** Grammy Awards / Shrine Auditorium / Los Angeles / NARAS / (310) 201-8816
- 1-4** 26th Annual Country Radio Seminar / Country Radio Broadcasters / (615) 327-4487
- 8** MUSIC CITY NEWS Songwriters Awards / Grand Ole Opry House / Nashville
- 15-19** SXSW Music and Media Conference / Austin, TX / (512) 467-7979

### APRIL

- 5-7** CMA Board of Directors Meeting / Shelbourne Hotel / Dublin, Ireland
- 17-22** Tin Pan South '95 / Nashville Songwriters Association International / Nashville / (615) 251-3472
- 28-30** Country Festival / Worfb, Switzerland / Contact Jurg Moog at (41) 31-839-1143

### MAY

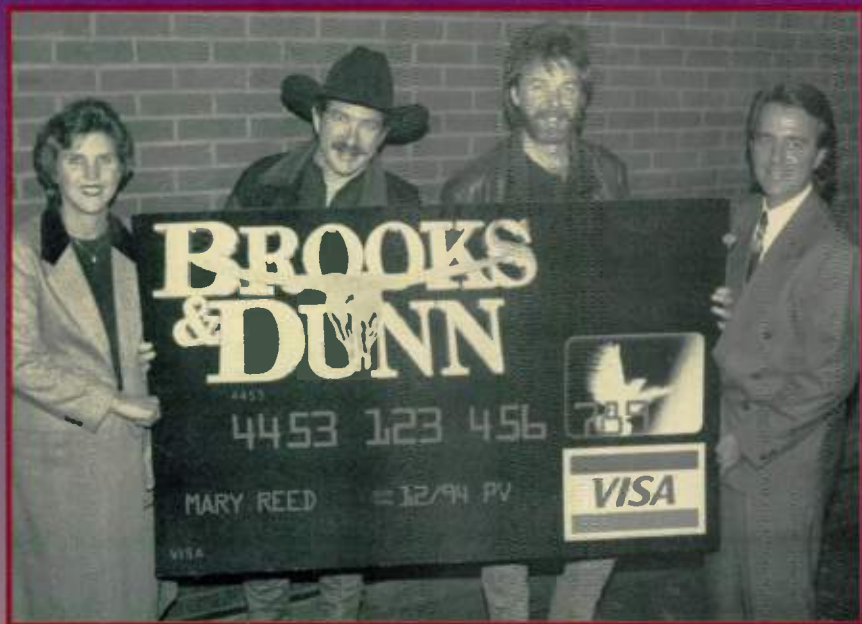
- 26-18** International Singer-Songwriter Festival / Frutigen, Switzerland / (512) 327-5084; fax (512) 327-4628

### JUNE

- 5-11** 24th International Country Music Fan Fair / Tennessee State Fairgrounds / Nashville
- 5** TNN/MUSIC CITY NEWS Country Awards / Grand Ole Opry House / Nashville

### JULY

- 12-13** CMA Board of Directors Meeting / Four Seasons Hotel / Boston
- 14** Americana International '95 Country In The Park / Donington Park / Castle Donington Derby, UK / Contact Christopher Jackson at (44) 60-239-0595



Kix Brooks & Ronnie Dunn (center) give credit to their fans - in the form of the Brooks & Dunn Visa Card, available through the Arista duo's official fan club newsletter or by calling (800) 327-8600. Margaret Callihan (left) and Brian Williams (right) of Third National Bank's Music Industry Division celebrate the introduction of the card with the reigning CMA Vocal Duo of the Year. Visa and Third National invited Brooks & Dunn to be the first Country act to offer this opportunity to their fans. In addition to the privileges of a traditional bankcard, the Brooks & Dunn Visa offers sizeable discounts on all Brooks & Dunn catalog merchandise.