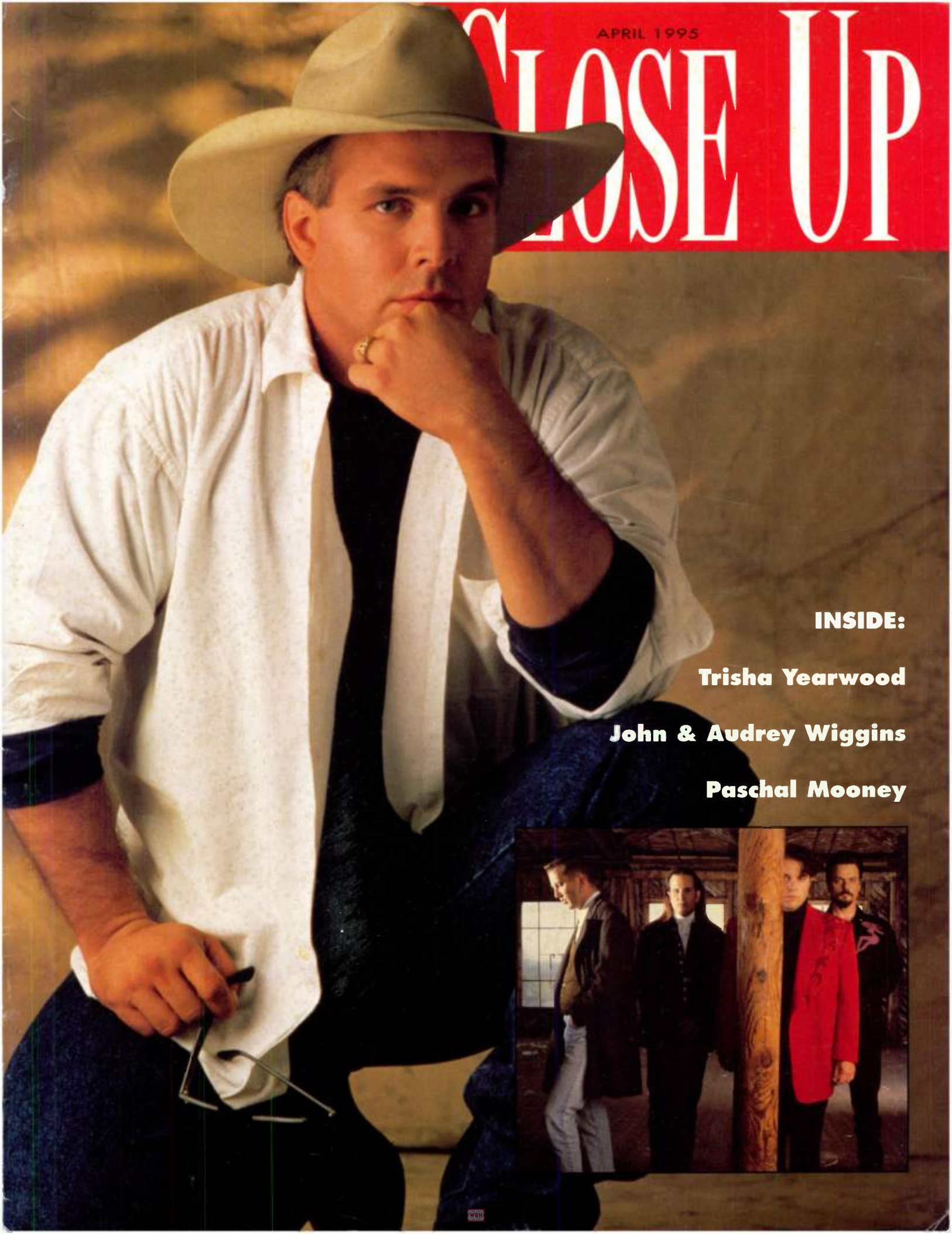


APRIL 1995

CLOSE UP



INSIDE:

Trisha Yearwood

John & Audrey Wiggins

Paschal Mooney





"...I am doing something that I love to do."
- TRISHA YEARWOOD
page 16

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Last year, superstar Garth Brooks made sharing his music with the world his top priority. Playing 37 concerts in Ireland, England, Scotland, Germany, the Netherlands, Switzerland, Sweden, Norway, Denmark, Spain, Australia and New Zealand, the Liberty singer/songwriter looks back on his global experience.

It's impossible to sum up my first world tour in just a few words, but if you'll bear with me, I'd like to share a few things I learned. To travel around the world and have your music accepted by people with different backgrounds than yours is one of the highest compliments I've ever received. We were fortunate to have great audiences everywhere we went, though I must admit, I lost my heart in Ireland. The Irish people are among the most polite and fun-loving people you will ever meet.

We as artists must educate the rest of the world on what Country Music is. Many of the journalists I spoke with felt like Country Music was hats, fringe jackets, hay bales, cry-in-your-beer lyrics and "Yee haw!" I urge every artist who has the desire to tour overseas to try it. The only way to erase the Hollywood image of Country Music is to bring the real thing to the rest of the world.

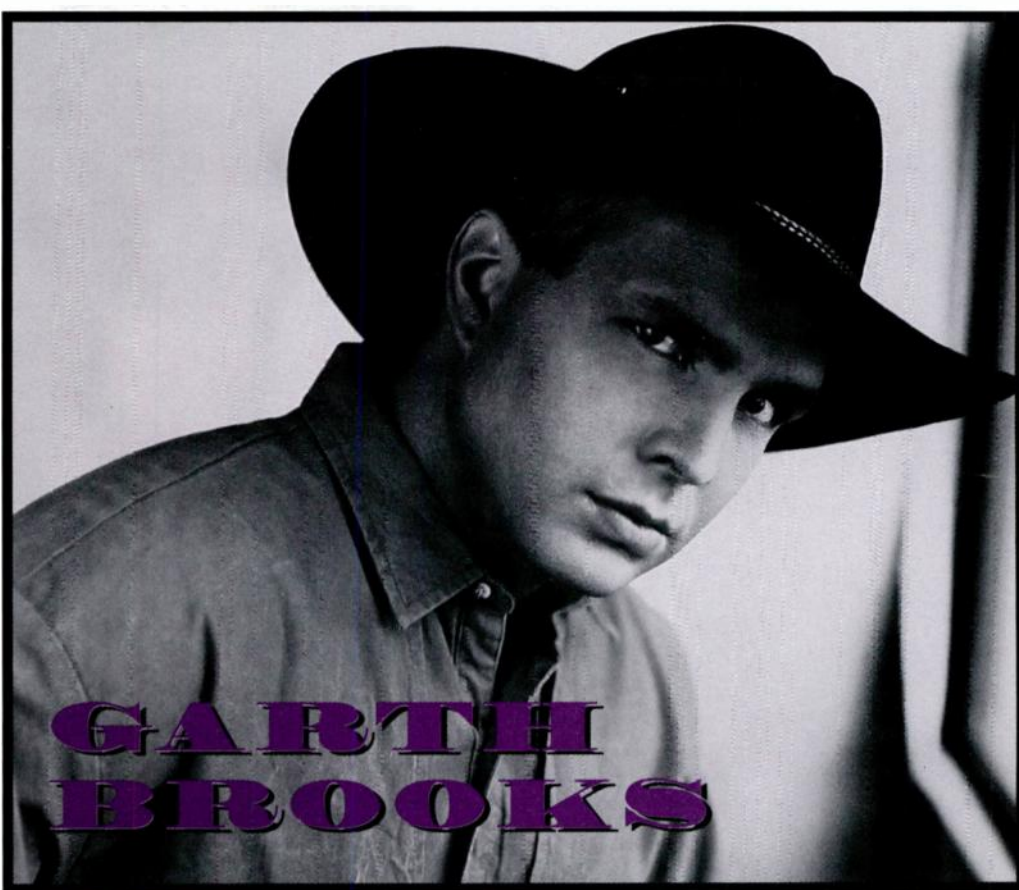
We quickly established the policy that all journalists had to see our live show before they were granted an interview. This way, the reporters could see first-hand what our music was all about. I was told by several reporters

"I urge every artist who has the desire to tour overseas to try it."

that Country Music was a conservative, racist music. On the first European leg of the tour, one of the back-up singers (Vicki Hampton) was black - this was a source of constant questions. Many journalists couldn't believe that a Country artist would have a black person in their band or sing about treating all people equally.

To be fair, I must mention that several of the journalists were well-researched and treated us with nothing but respect. "Kenny Live" in Ireland, MTV Europe's "Most Wanted", "The Holmes Show" in New Zealand and "Kirsty" in Scotland were among the best television experiences I've had.

We are fortunate in the United States to have a couple of thousand full-time Country radio stations spreading our music from coast to coast. Europe has two full-time Country radio stations. Some stations will feature an hour of Country



music here and there, but full-time exposure is a rarity.

I've been asked if we had any problems with translations. Prior to our live show, we always announced that the audience can stand up during the show as long as they don't stand in their chairs and potentially hurt themselves or someone else. We want everyone to know that this is their show and that they should have as much fun as they want. In Rotterdam, Holland, we had someone who spoke Dutch make the announcement. During the first several numbers, I noticed that the audience would sit politely during the songs, stand briefly and applaud in between songs and then return to their seats when the music started up again. I was sure we were dying and that the crowd hated us. I tried everything to get the audience on their feet. Finally about halfway through the show, the

"We as artists must educate the rest of the world on what Country Music is."

crowd began to respond; by the end of the show, they were on their feet, and it was great. I learned that the Dutch translator had mistakenly told the audience to remain in their seats during the show instead of asking them not to stand in their seats. We made sure that future translations urged crowds to stand up and enjoy themselves.

Language barriers can also be a problem when you are in restaurants. While most Europeans can speak conversational English, many citizens

in Germany and Spain cannot. One term that has universal meaning is "Coca-Cola". There were many times I was unsure of the food I had ordered, but at least I knew I was getting a "Coke".

Speaking of food, let me mention that I ate eels in Spain and haggis in Scotland for the first and last time. What I kept looking for was a Taco Bell; unfortunately, there were none to be

"...I ate eels in Spain and haggis in Scotland for the first and last time."

found. We had a ray of hope in Melbourne, Australia because our bus driver mentioned that Taco Bell was around the corner from the hotel. The band and I were all excited until we found the restaurant - Taco Bill's. Not quite what we had in mind.

Having the chance to play my music for new audiences around the world was something I'll never forget. I made many new friends and had the opportunity to visit places I had only read about before. I hope to make the rest of the world as regular a stop as Los Angeles or Dallas on our future tours. The main thing I learned from talking with people all over the world is that we're all alike. Everyone wants to take care of his family and find happiness. Music is another common bond - it is a way to bring people together, to heal wounds, to share joys and to enrich our lives. **GU**

- Garth Brooks



The rancid aroma of decades-old perspiration and mildew pervades the Ventura Theatre, where the Mavericks - Raul Malo, Robert Reynolds, Paul Deakin and Nick Kane - are running through their nightly soundcheck. Unlike most Grammy nominees, who choose to take the night before the prestigious ceremony off, the Mavericks prefer to be on stage instead of working the schmooze scene in L.A. They are, after all, true mavericks, a breed apart from other Country Music entertainers.



Although they draw upon some of the most traditional influences the format has to offer, this band's music has a distinctive sound that defies the conventional definition of Country Music. The Mavericks make Country Music that's a little beyond Country Music. They are a Country band that is a different type of Country band. Labeling their music is challenging - and in some ways, limiting.

"Sometimes you say 'a Country band', and people say, 'Uggghh!' If anything, it's because they haven't come over and listened to

Country Music in the past couple of years, where there's a lot of cool hip music happening," explains Raul. "On the other hand, who cares? If they don't wanna listen to it because it's Country, then the hell with them. We've got everything on this bus. We're not gonna stop listening to something just because it's classical. There's wonderful classical music, great reggae music, great jazz and pop and whatever. We listen to all kinds of music because we love music."

"WE WANT TO BE THE FORREST GUMP OF COUNTRY MUSIC." - NICK KANE

"The idea that you set us apart even though we have very traditional values as far as what we listen to and what our common ground is...it should be that way with everybody," adds Paul. "You're gonna get something different out of a set of four other different people who may be quoting the same influences. You have all your influences and your idea of how to play it. I think one thing that's unique is this band didn't necessarily have a formula to follow. As I think about what makes us different...it's not that we're from Miami. It's that

we weren't in a place where Country Music was going on everywhere, so we had no role models to follow or somebody to tell us what to do. So this is what we came up with."



"If we listed our top five or 10 Country Music artists of the past, everyone of them would probably have come from somewhere besides Nashville," Robert says. "And they would have themselves had very diverse influences. In the old days of recording Country Music, they did a lot of those recordings in the field, as they called it.

"They would go out to places in Texas or California or into the South, Southeast, and they would record the people there. People understood Country Music to be from different regions. People that were in the know could hear the different regional distinctions, so it's okay to be from somewhere like Miami and be in Country Music. It's okay to bring in a lot of influences, because Country Music was never absolutely pure."



About a year ago, Robert told *US Magazine* that the Mavericks didn't want to be the Vincent Van Gogh of Country Music. They wanted respect in their lifetime. "We're not gonna cut our ears off anymore!" Paul quips.

The ever-silent Nick speaks up, to the amusement of his bandmates. "We want to be the Forrest Gump of Country Music!"

With a platinum album, a Grammy nomination and critical acclaim nationwide, they've definitely earned a fair share of respect. And, like the lead character in Winston Groom's novel, they've discovered their own box of chocolates, never knowing what they're going to get. At this stage of their career, the Mavericks might be considered the Andy Warhol of Country Music.

"I believe that in a way we've made at least a little dent in securing a part of 1994," Robert asserts. "If you spoke of Country Music and of Country Music bands, I don't think we'd be overlooked. Without being too bold, I think we would probably get a nod."



"I saw an article on the Flatlanders, Joe Ely's old band with Butch Hancock and Jimmie Dale Gilmore," he reflects. "I saw this article roughly 20 years after that album was made. They were talking about how great that musical collaboration was, and I thought how interesting that those guys probably didn't get that much press right then and there, but got it 20 years later. The business can be that way."

"IT'D BE A TERRIBLE YEAR TO GO AROUND AND JUST SWEAT OVER TOP 10 THAT, NUMBER ONE THIS."

- ROBERT REYNOLDS

"Three great artists came out of that," Paul says. "With this band..Raul's gonna go on and sing..."

Raul interrupts in a jesting tone. "Paul's gonna be at the Holiday Inn."

"Yeah, that's right," Paul concedes. "I was gonna give you a little compliment there, and give the punch line to myself, you jerk!"

Their camaraderie is sincere, their jesting and joking delivered with the affection that comes from working side by side, through good times and bad, for years. The four share an esprit de corps that bonds them in an exclusive brotherhood devoted to making the best music they can.



"Artists and record companies put so much emphasis on singles and radio that they forget to make records," Raul explains. "They forget to make albums for the music-buying public. That is our main concern - to make an album. Now we know that chances are, when we make an album, at least a million people will like it. Or at least we hope so."

"Raul's onto something really significant," Robert emphasizes. "First, you make your music. You can't possibly go into a recording studio and, taking all this scientific data that we use today to measure - top 10 that, number one this - there's no way you can pour it into a computer and have it make your perfect record."

"And if you rule out the barometers and the different measurements while you make your music true, then you don't have to put such emphasis on those things during your career. It'd be a terrible year to go around and just sweat over top 10 that, number one this. Just go out and play the music with the same passion that you wrote the song, the same passion that we got down in the studio."



Raul concludes, "In essence, if you take care of the music, it'll take care of you, and it'll reward you with radio play and fan acceptance and more gigs and that kind of thing. But you have to take care of the music first for the sake of it. Not for any other reason or because some producer or record company guy tells you to. Listen to your inner voice. That's the barometer. If you like it, then you can perform it, write it, live with it everyday."

They've already taken care of the music for their third MCA Nashville album, slated for release in September. What will the evolution of the Mavericks be on the forthcoming lp?

"Walking upright," Paul says, straight-faced.

"This year, Nick has finally got his knuckles to quit dragging the ground," Robert jests. "It's done wonders, because you should see the Band-Aids and Neosporin he goes through."

Raul joins the fun. "Paul lost his webbed feet already, so swimming isn't as good."

"They no longer call me Robert 'Tadpole' Reynolds," Robert adds somewhat proudly. "Robert 'Full-fledged Frog'."

"LISTEN TO YOUR INNER VOICE. THAT'S THE BAROMETER." - RAUL MALO

"Full-fledged amphibian," Paul agrees before getting serious. "We all have ideas. On every record, we try to get closer to what we are live."

"It's really a performance record," Raul says. "With modern technology, we kind of put the performance of the artist or the man aside and just worry about getting a good kick drum track instead of capturing the whole thing in all its imperfections. That (the imperfections) is what makes it perfect. That's what this next record does."

"We're striving for imperfection," Paul summarizes cryptically.

Raul grins and adds, "Anarchy within."



With that, the Mavericks head for the stage at the Ventura Theatre, a former movie palace transformed, at least for this night, into a haven for four talented non-conformists who, in true maverick fashion, strive to remain independent and unbranded by the labels so often applied to others.

- Janet E. Williams

and the
winner is...

CMA AWARDS VOTING PROCEDURE

Although the 29th Annual CMA Awards are still several months away - scheduled to take place on Wednesday, October 4 - questions about the voting procedures abound. The most frequently asked: "How are the winners chosen?"

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

The eligibility period for all 12 award categories runs from June 1, 1994 through May 31, 1995. The first (nominating) ballot will be mailed to all CMA individual members on May 26. Each member may write in one nominee per category on the first ballot.

After the results from the first ballot are tabulated, any act, record or song receiving 10 or more nominations will appear on the second ballot, which will be mailed on July 7.

Upon receiving the second ballot, members vote for their top five choices in each category. After these results are tabulated, the five receiving the most votes in each category

will be announced at a press conference on August 16 and will appear on the final ballot, which will be mailed on August 23. On this final ballot, members vote for one nominee in each category.

Winners will be announced during the live broadcast of "The 29th Annual CMA Awards" on Wednesday, October 4. The gala telecast will begin on CBS-TV at 8 p.m. EDT.

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

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

FOLLOWING IS THE 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

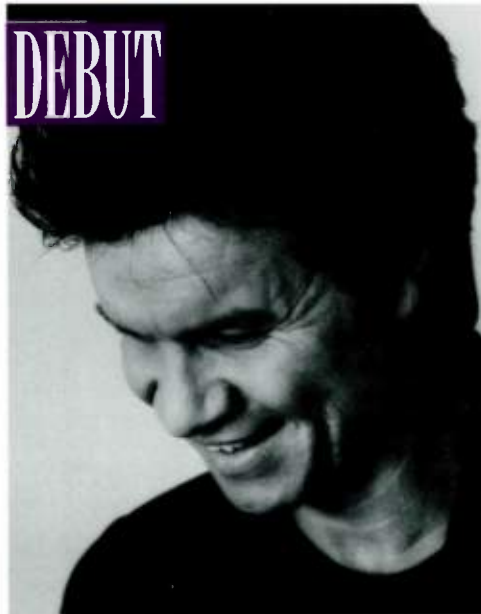
AUGUST 15 ♦ CMA Awards finalists announced at press conference

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

DEBUT



RUSS TAFF

Record Label: Reprise Records

Debut Album: WINDS OF CHANGE

Singles: "Love Is Not A Thing",
"One And Only Love"

Management: Glickman Quinn
Management

Booking Agency: Creative Artist
Agency

Publicist: Susan E. Niles,
Warner/Reprise Nashville

Influences: Merle Haggard, Elvis,
Blackwood Brothers, Hank Williams

A native of Little Rock, Arkansas, Russ made his musical debut as a gospel artist, getting his first break with the Imperials. After embarking on a solo career, Russ found himself the proud winner of five Grammy Awards and counting album sales of over two million. The talented songwriter and incomparable singer has played his music everywhere from European festivals to New York's famed Bottom Line. Described by musician/producer Randy Scruggs as "Bill Monroe meets Mahalia Jackson", Russ broadens the spotlight surrounding him with his critically-acclaimed Country Music debut, WINDS OF CHANGE.



It's a well-documented fact that Country Music has been America's favorite music for several years. Continuing CMA's basic mission - to enhance and promote the popularity of Country Music - it seems only natural to look outside the boundaries of the U.S.A. And in the years I've served on the CMA board of directors, I've never seen more interest, more enthusiasm for exploring the international marketplace than we've got right now. Our leadership is totally focused and committed to expanding our borders.

Just this past January, the board unanimously adopted as one of CMA's major strategic objectives the global development of Country Music. The organization's European development office in London, established in 1982, was expanded last year by adding regional representatives serving the U.K./Ireland, Germany/Switzerland/Austria and the Benelux nations. Future representation also is planned for Scandinavia. These regional reps work with CMA's Nashville-based international staff to help facilitate activities such as radio airplay, artist tours and an extensive communications network utilizing advisory groups in target markets, teleconferences, research projects, databases, cd service and targeted publications such as COMMUNIQUE.

From our industry's initial efforts and research, we know that the global community is anxious to be a part of the Country Music community. Just consider the success of Country concerts such as Garth Brooks' record setting European tour, increasing record sales, the launch of Europe's first 24-hour radio station, Country 1035, and the increased viewership of CMT Europe - now reaching an estimated 8 million European television homes - to know the momentum is gaining steam, and we're at literally the tip of the iceberg.

It's been a tradition for the board to meet in cities around the country, and every two years, internationally. In the course of its 37-year existence, CMA's board of directors has met in 15 overseas cities to advance Country Music's cause. At our January 1995 conclave, the board enthusiastically agreed to step up our overseas meetings to an annual basis, beginning with our gathering in Dublin, Ireland this month. Hamburg, Germany in 1996 and Oslo, Norway in 1997 are the next two international stops for the CMA board.

Board meetings are traditionally a hectic time for CMA's directors and officers, and our Dublin trip is no exception. In addition to our regular meeting agenda, we'll be bringing Country Music to the Ireland for four full days. Singer/songwriters Kieran Kane and Kevin Welch will share the stage with their Irish counterparts at several performing opportunities, and Marty Stuart will host a luncheon cosponsored by CMA and the Nashville Convention & Visitor's Bureau for record retailers, press and top travel executives.

One of the highlights of the Dublin trip will be a special taping of "Kenny Live", one of the most popular shows on RTE, the Irish national television network. Can you imagine super-musicians Bela Fleck, Harry Stinson, Glenn Worf, Tammy Rogers and Jerry Douglas sitting in as the house band, backing the diverse sounds of Clint Black, Trisha Yearwood, Martina McBride and Rodney Foster? Add to the mix newcomers Deana Carter and George Ducas, both rapidly rising stars, and you've got a tv show that's certain to garner critical acclaim while showcasing to the people of Ireland America's most popular music.

Our international focus actually just begins in Dublin. Additional activities being developed include a series of six promotional cds called "Music City Now", featuring new songs from artists representing all of the major record companies in Nashville. These cds will be sent worldwide to radio, tv, magazines, newspapers, industry executives and top corporate marketers. Major sponsorships for artists touring internationally are also underway, as are seminars and workshops for both international and Nashville-based music and media executives.

It's an exciting time for CMA - and for Country Music - as we strive to make Nashville's music the music heard around the world. Dublin, here we come!

- Kitty Moon
 Chairman, CMA Board of Directors

PASCHAL MOONEY

An Irish senator and father of four children, Paschal Mooney still finds time to be one of Ireland's most known radio personalities, hosting "Both Sides Now" on RTE, Ireland's national radio/television network.

OF PUBS AND HONKY TONKS

When Paschal started his career as a Country Music connoisseur in the late 1960s, little American product or information was available. Nonetheless, there was a ready-made Irish audience.

"Ireland was, and still is to some extent, a little like Texas. Bands emerge through the dance halls and are then picked up by the record company. So in order to acquire a knowledge, I went to where the music was being performed. This was an exciting atmosphere, and I found that I liked the music.

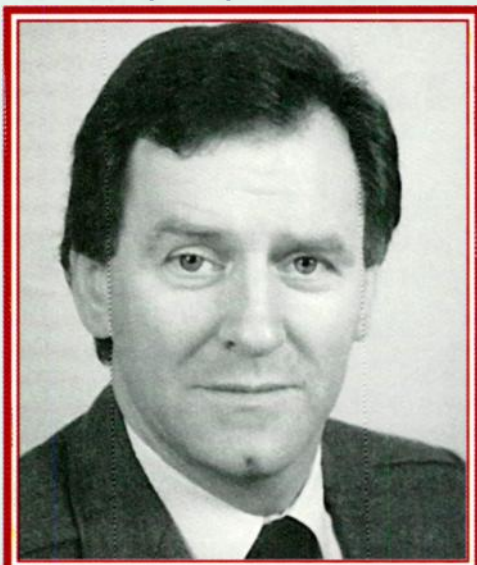
"Increasingly, singers and bands that were performing in the Irish dance halls started playing Country Music. They were recording cover versions of American hits, which at that time were not available in their original form in Ireland because the record companies weren't releasing them here...When the fans heard a cover version, they asked who did it, where did they get it, where can I get his album. So they started demanding that the albums become available."

FLYING THE FRIENDLY SKIES

"When I was offered the job of reviewing the top five American Country Music singles in the mid-'70s by RTE, I couldn't figure out how I was going to get them, because at that time communications weren't as good as they are now. I was flying back to London that day, having met with these guys in Dublin, and suddenly I became aware of the fact that air hostesses travel to America all the time."

So he asked a flight attendant for some help.

"I used to hand her the list every week, and she would bring the records back from Gimble's department store in New York City - for about three or four months until I was in a position to develop a direct link with Nashville. She admitted to me a long, long time afterwards that she didn't realize what she was getting into. But she was happy to help.



Drum Shambo, Ireland

NO HAT, NO BOOTS, NO SERVICE

Though Ireland and America historically have strong social and cultural ties, the lifestyles are not one and the same.

"It's perfectly normal for an artist to be marketed in (the U.S.) wearing a cowboy hat, jeans and buckskin jacket...People in Europe do not go around wearing cowboy hats. That is a distinct American attire, and it fits in easily (in the U.S.). That perhaps has been part of the reason why the music has not been as successful in its marketing.

"Paschal was Country in Ireland before it was cool," says publicist Kathy Gangwisch, who has been friends with Paschal since meeting him in the '70s in London at the Wembley Music Fest.

"I was talking to some industry people who were analyzing the impact that CMT Europe was making. It has proven to be very, very positive. They were saying that of the artists that were being marketed through CMT Europe, it was the female artists who seemed to be making a greater impact than the male artists, and that the reason for it was that in the public mind, all of the male artists looked the same. They all wore hats,

whereas the female artists were much more creative in their dress. They identify differently in the public mind."

Some of that may change as America's fascination with Country dance finds its way across the Atlantic.

"Line dancing has become extremely popular in Ireland. The hats and the dresses have come along with the dancing. And there are now line dancing clubs all over Ireland. As a result, (radio) requests now tend to be...for the dance music and for some of those artists who have been real successful in that."

THE STATE OF MUSIC

Like his father and grandfather, Paschal is a senator in the Irish Parliament.

"I got involved in journalism and Country Music not so much waiting to get involved in politics, but the two complement each other as far as I'm concerned in Ireland. The three great passions in Ireland are sports, politics and music."

Though a government-appointed executive board oversees RTE, Paschal says he has not run into many instances where he would feel a conflict of interest as a senator and RTE employee because the board is not involved in the day-to-day running of the station.

"We don't have a content rule, but there is a strong movement toward having a content ruling and the wider debate that's going on in Europe right now about the Americanization of Europe in culture...In that context, there is a view in Ireland that the Irish music industry should be protected to a degree not so much from Americanization ... it's more the Hollywood style of programming."

LOVE, AMERICAN STYLE

Paschal calls himself a "committed 'Americanophile'."

"My favorite country after Ireland would be America. Perhaps it's because of the strong social and cultural ties between our two countries...I find the people that I meet here are at a similar disposition to the people back home. They have a warmth about them which I can relate to." **GU**

-Shannon Heim

CMA PUBLISHES ANNUAL COUNTRY MUSIC RADIO DIRECTORY

CMA has published its Annual Country Music Radio Directory. The directory is available to CMA members as well as to the general public.

The 1995 CMA Country Music Radio Directory was compiled for the third year in partnership with M Street Journal, the highly respected organization which tracks the formats of all radio stations. The CMA Country Music Radio Directory provides the most comprehensive list of stations broadcasting Country Music in the U.S., Canada and around the world.

This year's CMA Country Music Radio Directory has been expanded to include a new section which lists nearly 200 International Country Music programmers. The directory also includes full-time International stations, U.S. and Canadian stations sorted by call letters, markets and cities within states.

"Radio is the backbone of the industry because it connects the creators to the consumers," said Ed Benson, CMA executive director. "In continuing our partnership with M Street Journal, CMA has taken every possible measure to assure

that the annual CMA Country Music Radio Directory is the most accurate, informative source of its kind concentrating on Country radio, America's most listened-to format."

The 1995 CMA Country Music Radio Directory is available to CMA members for \$15. Non-members may obtain the Directory for \$65. To order fill out the form below and return with payment enclosed to: CMA Country Music Radio Directory, One Music Circle South, Nashville, TN 37203.

ORDER FORM

MAIL CMA's 1995 COUNTRY RADIO DIRECTORY TO: (Please print)

NAME _____ PHONE (____) _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

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

CMA Membership Number _____ (required for member price)

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

You may charge your payment to: Visa Mastercard Card No. _____ Expiration date _____

Signature _____

(Required for charge authorization)

All orders must be prepaid. Price includes postage & handling. Organizational members may request a complimentary copy.

Send order form to : CMA COUNTRY MUSIC RADIO DIRECTORY
ONE MUSIC CIRLE SOUTH, NASHVILLE, TENNESSEE 37203

NORMAN NAMED CMT INTERNATIONAL ARTIST OF THE YEAR

Chris Norman, a veteran of the U.K. music scene as a hit singer and songwriter with artists including Suzi Quatro and Smokie, has been named CMT Europe's International Video Artist Of The Year for 1994. Three of his videos - "Jealous Heart", "The Growing Years" and "Red Hot Screaming Love" - became viewers' favorites.



CMT Director/Programming Tracy Storey Rogers comments, "Chris' skill at mixing British rock with Country Music has made him very popular with the viewers. It's our policy to spotlight European artists and their videos, and Chris' music works well alongside today's new Country hits from America."

Norman, who is based on the Isle of Man, says, "I couldn't be more pleased. Now that Country Music has broadened so much, it has allowed rockers like me to become part of the musical mix. CMT Europe has opened up an interesting new area for me, and I hope viewers will continue to like my music and videos."

WAYLON PROVIDES DUTCH TREAT

Nearly 50 Dutch radio and retail representatives crowded into national broadcaster NCRV Radio's "Media Cafe" recently for the taping of a mini-showcase by Waylon Jennings for the station's "Route 66" program. Jennings was accompanied during the set by longtime band member Jerry Bridges, and his wife, singer Jessi Colter, joined the duo for the backup harmony on two songs.

The showcase was one element in a non-stop day of Dutch promotion which included various national radio interviews as well as major daily newspapers and music press. Jennings' stop in Holland was part of a whirlwind northern European promo tour that also included Scandinavia, Germany and the U.K.

BRITISH COUNTRY AWARDS SET NOMINEES

Marty Stuart served as co-host for the Great British Country Music Awards, held March 23 in Birmingham. The gala event was broadcast by BBC Radio 2. Nominees for several international categories involved Nashville talent. Nominated for Male Vocalists were Garth Brooks, Vince Gill, Alan Jackson and George Jones. Female Vocalist candidates were Mary Chapin Carpenter, Nanci Griffith, Tanya Tucker and Trisha Yearwood. Group/Duo finalists were Brooks & Dunn, Confederate Railroad, Diamond Rio and the Mavericks.

Composer nominees were Alan Jackson and Jim McBride for "Chattahoochee", Bernie Nelson and Dave Gibson for "Daddy Never Was The Cadillac Kind", Grammy winners Frank J. Myers and Gary Baker for "I Swear" and Mary Chapin Carpenter for "Stones In The Road". The shortlist for Album included Garth Brooks's IN PIECES, Mary Chapin Carpenter's STONES IN THE ROAD, ASLEEP AT THE WHEEL TRIBUTE TO THE MUSIC OF BOB WILLS AND THE TEXAS PLAYBOYS and WAITIN' ON SUNDOWN by Brooks & Dunn.

Video nominees included Confederate Railroad's "Elvis & Andy", Carlene Carter's "I Love You 'Cause I Want To", Martina McBride's "Independence Day" and Joe



Kathy Mattea recently joined Lee Williams, managing director of London-based satellite/cable broadcaster Country Music Radio for the official re-launch of the station. The kickoff attracted several artists, advertisers, music executives and various media and was filmed by ITV for its "South Bank Show".

Diffie's "Prop Me Up Beside The Jukebox". Finalists for Best Touring Act were Garth Brooks, Vince Gill, Nanci Griffith and Emmylou Harris.

BELFAST TAKES PRIDE IN CHARLEY

Charley Pride was recognized at a special civic ceremony in Belfast on March 1 at the request of Northern Ireland deputy Lord Mayor Dr. Ian Adamson. The tribute focused on Pride's touring efforts in the early '70s when the area was beset by religious and political violence. He was brought to Northern Ireland by veteran promoter Jim Aiken at a time when other artists turned down performance opportunities.

"We want to recognize the contribution Mr. Pride made to entertainment here when people had little to look forward to because of the violence," says Dr. Adamson. "He came many times and became one of our favorite stars."

The event preceded two Pride concerts in Belfast, which launched a 23-date tour in the U.K. and Ireland throughout the month of March and coincides with the Ritz Records release of the VERY BEST OF CHARLEY PRIDE cd.

COUNTRY RALLIES FOR KOBE QUAKE

Over \$40,000 was raised by more than 40 musicians who donated their time to help the 300,000 survivors of the Great Hanshin Earthquake that devastated Kobe, Japan in January. After the standing-room-only concert for 1,100 ended with an encore of "Will The Circle Be Unbroken" featuring all the performers, a charity auction was held, with proceeds going to the Red Cross. Some of Japan's top names in Country Music participated, including Jimmy Tokita, Kenji Nagatomi, Teramoto Keiichi and Kosaka Kazuya.

Concert organizer Kenny Nagatomi commented, "I would like to offer my deepest appreciation for everyone's help. Going far beyond our original expectations, the stage was wrapped in the warm-hearted love of so many people from so much great music that even my deepest thanks are inadequate."



Now in its 11th year, the Country & Western Festival Zurich in suburban Albisguetli kicked off with nearly 1,000 fans dancing and dining on American food. Running for six consecutive weeks and broadcast by Radio Eviva, it is the world's longest Country Music Festival, and this year's lineup features dozens of artists including Deborah Allen and Chely Wright. Headliners for opening night were former Warner Bros. artists Molly & The Heymakers; at Molly's left and surrounded by her band is longtime festival promoter/agent Albi Matter.



Songwriters (l to r) Ralph Murphy, Hugh Prestwood, Alex Harvey and Richard Leigh share a laugh on the MIDEM '95 stage. CMA co-sponsored the guitar pull, which was presented by the Nashville Songwriters Association International.

MUSIC EVENTS HIGHLIGHT CMA BOARD TRIP TO IRELAND

CMA's Board of Directors heads to Dublin this month for its quarterly board meeting, and several music activities are part of the April 4-7 schedule. Certain artists are still pending, but here are some of the high notes at presstime:

- All of the major Irish record companies have collaborated on NASHVILLE COMES TO IRELAND, a mid-priced compilation cd with a full retail marketing campaign. The album features a variety of Nashville talent including some artists who are signed to Irish labels. The project was coordinated by Warner Music Ireland Marketing Director Peter Kenny and is distributed by Sony Music.

- A special gathering of well-known Irish singer/songwriters will convene at nightclub Whelan's in Dublin on April 4 with colleagues from Nashville, including Radney Foster, Kieran Kane and Kevin Welch for a cross-cultural guitar pull sponsored by ASCAP, BMI, SESAC and Irish performing rights society IMRO.

- National television broadcaster RTE is shooting a special edition of "Kenny Live" on April 5 featuring popular personality Pat Kenny hosting several performances by Nashville artists backed by an all-star lineup including Irish guitarist Philip Donnelly, Jerry Douglas, Bela Fleck, Tammy Rogers, Harry

Stinson and Glenn Worf. They will be featured separately with Irish and American instrumental compositions.

Among the artists planning to perform with them are Clint Black, Deana Carter, George Ducas, Radney Foster, Kieran Kane & Kevin Welch, Martina McBride, Marty Stuart and Trisha Yearwood. There will also be a special salute to Garth Brooks, recognizing sales achievements in excess of 500,000 units. RTE is planning a separate special on Brooks as well.

- A dinner on April 6 at Trinity College for the CMA board and Irish record company executives will offer several performances by top Irish musicians with selected appearances by Nashville artists.

Other activities include a lunch co-sponsored by the Nashville Convention & Visitors Bureau for record retailers and local media, featuring guest speaker (and Nashville spokesman) Marty Stuart, a reception at Ambassador Jean Kennedy Smith's residence, co-sponsored by peermusic, and a meeting of the CMA Irish Advisory Group. The week concludes with MCA International's "New American Music" European tour debut at The Point, starring Emmylou Harris, Trisha Yearwood, Marty Stuart and Rodney Crowell.

JOHN JARRARD

With an ironic twist, John Jarrard's greatest tragedy in life has also been his greatest gift. In less than nine months in 1979, John went blind - permanently - due to complications from diabetes. With the loss of his sight, he also lost his independence. He could no longer hop in a car and take a road trip, shoot a three-pointer in a basketball game or see his daughter's face when she was born. Life, in so many ways, got harder.

"I'm real sad I don't know exactly what Amanda looks like. But there are greater gifts, and I think that just the keener sense I've developed of what life is all about as a result of not having visual distractions is worth it to me.

"I had to tune into myself more emotionally, mentally and spiritually. This is going to come out real strange, but for that very reason, losing my eyesight has in a lot of ways been a real gift and maybe the best thing that has ever happened to me."



John came by music later than most, but he fell in love with music when he fell in love with a certain girl.

"I knew to stay with this woman I was going to have to do my homework and get up to speed, so I started buying a few Country records. I discovered people like Kris Kristofferson,

Willie and Waylon Jennings had a lot to do with it. Mickey Newberry, Guy Clark, Billy Joe Shaver, for sure. And I thought, 'Man, this is really cool.' Then she and I came to Nashville in '74 for the the disc jockey convention...I had been working part time at a radio station in Gainesville (Georgia), and I swiped some stationary and sent off for some credentials. She had an old rattle-trap Ford Capri. On the way up, we stopped and bought a bushel basket full of apples and lived on those apples and all the free beer and hot coffee we could drink for about three days. We sneaked in to some stuff, and I got to stand next to Porter Wagonner and Dolly Parton. I was hooked."

"...LOSING MY EYESIGHT HAS IN A LOT OF WAYS BEEN A REAL GIFT AND MAYBE THE BEST THING THAT HAS EVER HAPPENED TO ME."

The writer of such hits as "You've Got The Touch", "Sure Can Smell The Rain", "We Can't Love Like This Anymore", "There's No Way" and "My Kind Of Girl" didn't always view his blindness in such rosy terms.

"I didn't slide easily into this. It was a long time wrestling with it before I could go on with life. I'm just thankful at this point I did."

The romance didn't last, but his affection for Country Music did. He later married and moved to Nashville.

"I went to work at the (Quality Inn) Hall of Fame motel as a desk clerk. I was taking my responsibility as a husband real seriously, and I sort of put music on the back burner. I was still writing songs. At lunch, I would go and pitch a few songs and come

**"YOU HAVE TO HAVE
A BURNING DESIRE TO
ACCOMPLISH YOUR GOALS."**

back to work in the afternoon. And basically, I started climbing the ladder at the motel. Within a year, I was the assistant manager."

That's about the time he started having trouble with his eyes. Within seven months, he was blind. His career options dwindled back to his songwriting. "I had a kidney and pancreas transplant, which effectively cured me of diabetes," which he says was pretty much a miracle.

"Somebody had sent me some motivational books, and they always talk about a burning desire. You had to have a burning desire to accomplish your goals. I spent several sleepless nights worrying that I didn't have the burning desire to be a songwriter...I'd get up every morning, walk about half a mile down Charlotte Pike to the bus stop with my cane, get on a bus out there, ride to downtown, change buses, whether it was rain, sleet, snow, whatever, carrying my guitar with me. Change buses downtown, ride out to Music Row, and then walk up and down the streets of Music Row with my cane. I had intimate knowledge of every telephone pole, every curb, I had banged myself up. Other times I was bleeding from things I had run into. I went to publisher's offices and rode the bus home in the afternoon. It was just day after day for about a year. Then go home and worry if I had the

desire to be a songwriter. I've since concluded that I probably did."

That desire helped keep him going as one of hundreds of hopefuls who made the trek to Nashville and gave him strength when his marriage crumbled, although he credits his ex-wife Beth with being a "real trouper". Now, he says life is good. He even appeared with Bill Anderson on TNN's "Music City Tonight" recently.

"In 1974, a buddy of mine and I had sort of hitchhiked to Hawaii, and we ran out of money out there and ended up having to spend five or six weeks picking pineapples to make enough money to come home. I was sitting there in the dressing room (at 'Music City Tonight') getting ready, and this woman comes in and says, 'I need you to sign this.' And I said, 'Sign what?'. And she said, 'It's so you'll get paid. You're playing the guitar tonight. If you play the guitar on the show, we have to pay you \$262.50.' And the thought just hit me that the first G chord I struck on that show, I made more money than those two weeks picking pineapples, which was a lot of awful work. I thought, 'Man, this is the coolest thing in the world.' I dearly love this career and this life, and I'm making more money than I ever imagined."

His 80-year-old mom is proud of him too, especially when she saw the video for "Money In The Bank".

"She called me and said, 'I was watching TNN last night, and they showed the little movie they made about your song. I liked it. But I can't wait to hear the record though.'"

When he's not cowriting, John hammers out songs by dictating into a pocket tape recorder - an idea, a verse or a line. If he's having trouble with a song, he takes a walk and tries to forget about it for a while.

"To me, that is how I kind of imagine a farmer to be. Do a lot of preparation, a lot of tilling the soil and hoeing, plowing and fertilizing and then you have to get away from it. Let the seeds come up on their own and

then you can harvest it." Some of that toil and tilling came in the wee hours of the morning at a Days Inn in Gainesville in an empty hotel room in the early '70s. His friend Bruce Burch ("It's Your Call", "Rumor Has It", "I Got It Honest") was also a wanna-be songwriter and a night auditor for the hotel. When Bruce would get through with his auditing at 3 or 4 in the morning, he and John would find a room someone had checked out of and try to write songs.

"We read in some kind of guitar magazine that the room in a house that most closely resembled the acoustics of a studio was the bathroom." The two of them huddled around the toilet and made demos.

"A few years ago, I found one of those tapes, and it was the most awful howling that you could ever imagine. I determined at that point no matter how bad something was, I would never tell anyone that they couldn't make it in this business. And after hearing that tape, if I can make it, anybody can."

He says one of the reasons he made it is because of the people who helped him along the way - David Conrad from Almo-

"I DEARLY LOVE THIS CAREER."

Irving Music, publisher Chuck Neese and his attorney David Maddox among others. John has been amazed at the influence his songs have had, especially the hit "There's Nobody But You", a song he cowrote with J.D. Martin. "Two or three months after that (when it was released in the U.S.), we saw that it was the number one record in Zimbabwe. And I'm thinking, 'This is the strangest thing that two hillbillies can sit around a kitchen table in Nashville, Tennessee in a tiny apartment and make up something that people will hear all around the world.'...This is really something." **CU**

- Teresa George

The annual Country Radio Seminar, staged March 1-4 at Nashville's Opryland Hotel, attracted a record number of radio stations - 480 - at the event's annual Artist Radio Tape Session. For the artists who participate in CRS, it's a chance to say thanks for the support - both past and future. A few of Country Music's stellar performers share their reasons for being at CRS.



"There's an opportunity on the road - say we do 175 days, and we get to visit our sponsoring radio station and maybe half again more radio stations that are in town and may not be reporters or may not be sponsoring the show, but we may get to speak to half of those. So maybe 250 stations we get to see, but here (at CRS), we get to really shake their hands and say thanks. The music business is about relationships. This is camp. We're at camp, and we get to meet 'em and know 'em a little bit. Then we go home from camp, and hopefully we've made some friends and stay in touch, and we get to see 'em on the road. And every year we get to come back to camp, so it's a pretty cool thing."

- John Berry

John Berry became a radio favorite at the 1994 CRS with his phenomenal performance of "Your Love Amazes Me". This year, his performance on the CRS showcase stage coincided with the release of his new Patriot album, STANDING ON THE EDGE.



"This is the one time of the year when absolutely the entire functioning part of this industry is here - all the radio people. This is probably one of the most important times to at least do a couple of things at CRS and be seen by the people that make our careers do what they do, because without radio, we wouldn't be able to have our music heard around the country. It's a real big honor to perform for the ASCAP luncheon. This is probably one of the premier spots to be in if you're gonna perform. You can get a lot of exposure and let everybody know that you appreciate all the support that they've given you and give a little bit of it back, so to speak."

- Tracy Lawrence

Atlantic's Tracy Lawrence performed along with Little Texas at the annual ASCAP luncheon during CRS. His latest number one record is "As Any Fool Can See".



"I think the biggest importance is to make sure these radio folks see that we're growing and progressing. That was our big goal, to show some of the steps that we've made musically. It's always nice to get back here and see everybody. We don't ordinarily get to see everybody in radio during the year when we're touring, but I think the biggest deal is we're trying to show everybody that Diamond Rio is still here, and we're still growing and still real into the music."

- Marty Roe, Diamond Rio

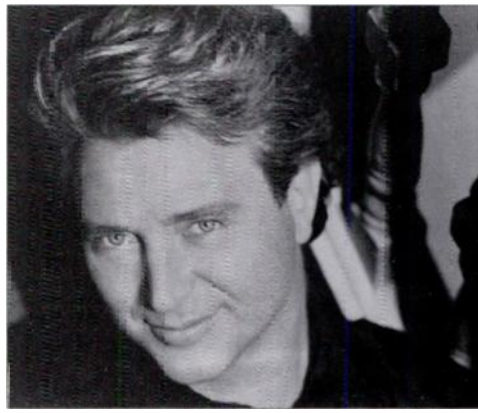
Diamond Rio was the featured artist at CMA's annual Fire Up Your Playlist session at CRS. Their list of number one records began with their debut Arista single, "Meet In The Middle".



“It was a lot of fun. I’d been told it wouldn’t be. I was told I wouldn’t have any fun in front of these jaded radio people, and I tell you what, I had a blast!”

- Brett James

Newcomer Brett James performed on the CRS showcase stage. His first Career Records single is set for release in June.



“I’m at CRS to meet all the radio people, the media people and hopefully make a bunch of good friends - which I have done, thank goodness. It’s really important to get to know the people who are promoting your product. I haven’t been really nervous, which surprises me, ‘cause I normally am. I’ve had a great time, and everybody’s been so nice, which made it really easy.”

- Wesley Dennis

Newcomer Wesley Dennis previewed his debut single, “I Don’t Know (But I’ve Been Told)” in the Mercury Records hospitality suite.



“On the road, we don’t get to spend much time with radio people. We’re always in a hurry to get to the next town. By the time you set up and rest and do your soundchecks, you just can’t get around to everybody. I think this is a good time for us to all get together and not do business but just cut up a little bit. We do all the liners and the taping and all the stuff, but I think the most important thing is that we all get together and hang out and get to be friends. I’ve made a lot of new friends at these things, and it’s real important in this business.”

- Mark Chesnutt

Decca artist Mark Chesnutt visited with his radio friends in the Westwood One hospitality suite, thanking them for taking tunes like “The Big D” to the top of the charts.



“I’m here to get to know the people that hopefully will play your records, and I love that because I love people. There’s a lot of really good people. They’re very important in our lives. We want to get ‘em to hear us and find out what we’re all about, and I want to find out what they’re about. I’ve been out on the golf course with a few of them. Getting to know each other on a basis away from music is always a good thing.”

- Steve Azar

Newcomer Steve Azar prepped CRS registrants for his July 9 debut single by performing in the River North Nashville hospitality suite.



“I’m here to get reacquainted with the people I met this summer on the radio tour and just to let ‘em know how much I appreciate ‘em. Because I really do. I guarantee I wouldn’t be here without them.”

- Wade Hayes

Singer/songwriter Wade Hayes celebrated the chart-topping status of his debut single, “Old Enough To Know Better”, with an intimate performance in the Columbia Records hospitality suite.

CRS HONORS

ARTIST HUMANITARIAN AWARD

- Vince Gill

◇

RADIO HUMANITARIAN AWARDS

Small Market

- WQCB, Bangor, ME

Medium Market

- WKHK, Richmond, VA

Large Market

- KMPS, Seattle, WA

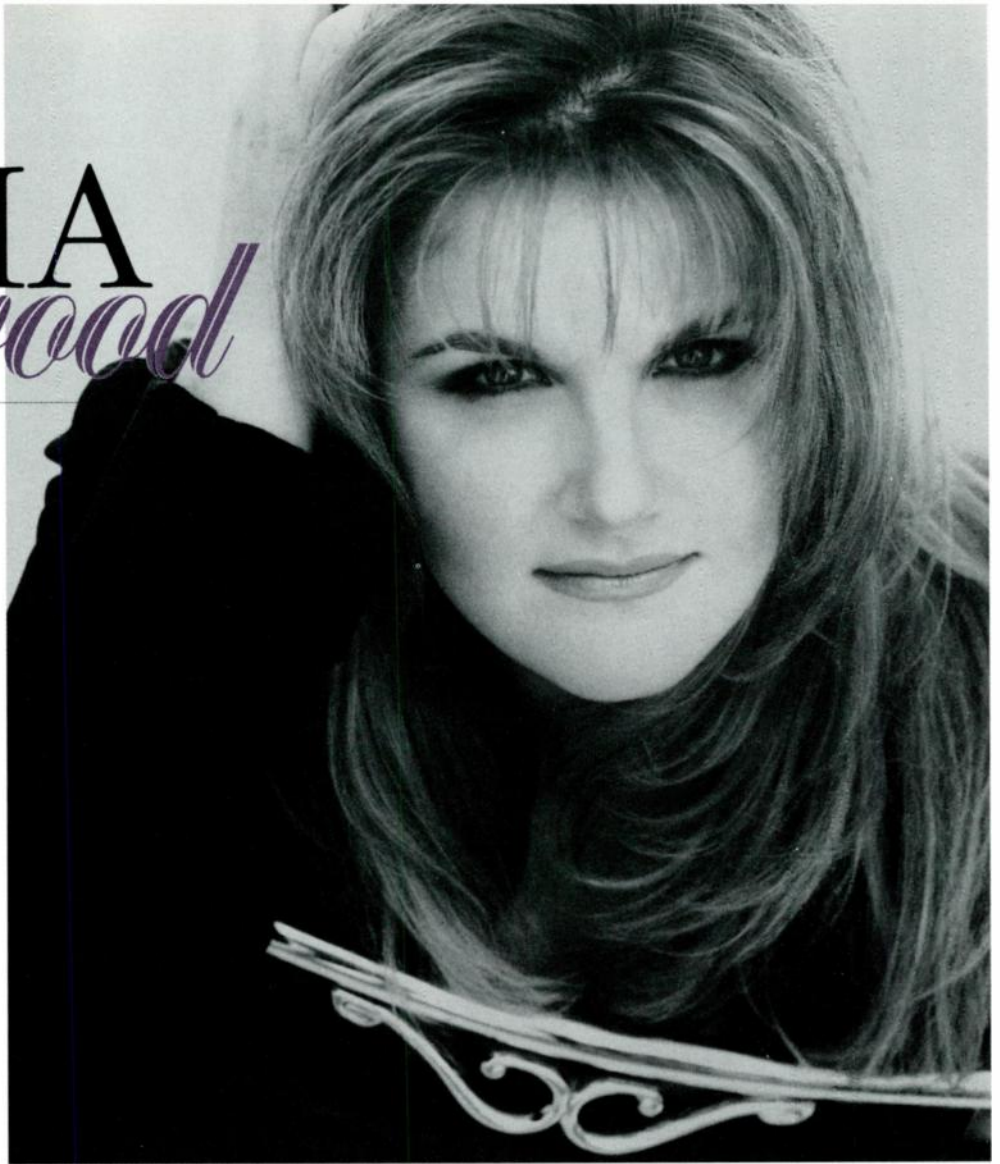
◇

DJ HALL OF FAME INDUCTEES

Charlie Douglas,
WSM, Nashville

Slim Willett,
KCAT, Abilene, TX (posthumous)

TRISHA *Yearwood*



*On a bus to St. Cloud, Minnesota
I thought I saw you there
With the snow falling down around
you
Like a silent prayer*

Trisha Yearwood and her husband, Robert Reynolds of The Mavericks, both nominated for Grammys, headed to the West Coast for the festivities - on separate flights, headed for different destinations.

*And once in a street in New York City
With the jazz and the sin in the air
And once on a cold L.A. freeway
Going nowhere*

Trisha had obligations in L.A., Robert had to be in San Diego for a few days and then Ventura, a mere 80 miles away from his wife, playing a gig before finally meeting Trisha about 2 a.m. one morning at the West Hollywood hotel where she was staying. Over a thousand miles from home and still not together. The life of two performers.

Only a couple of days later, she's at the Opryland Hotel during the Country Radio Seminar. Her suite is littered with flowers, bouquets of congratulations on her Grammy win with duet partner Aaron Neville. Robert, this time, could be within a stone's throw - if you had a good arm.

"Now he is somewhere in the Opryland Hotel, which means I may never see him again," she says with a grin.

*W*HAT AM I DOING?
WHAT IF I HATE
THIS GUY?"

Trisha says being apart has been harder for them lately, because they had so much time together for a while. But if she can, Trisha jumps on a bus and goes with him, and he does the same with her.

"Even though I miss Nashville, I miss being at my house, I would rather be

with him on a tour bus than at home - by myself.

"What I have to do is just psych myself up to know that, number one, I am doing something that I love to do.

"It's a short-term thing you know. We are not going to be traveling 200 days a year when we are 50 or 60 years old. We're not. It's going to slow down. It is going to change."

One thing that probably won't change is the happy memories they have of CRS.

"CRS is romantic for us, as crazy as that sounds. Last night we came to the hotel, and we're like, 'Oh, this is where we

met. Look, we walked through there, and we sat on this bench.”

Three weeks after they met, she was playing Miami and decided to spend a couple of extra days.

“I just thought, ‘What am I doing? What if I hate this guy?’ I thought, ‘Well, that’s O.K. I can always get on a plane and go home if it’s horrible.’ And from the moment we met, we hit it off, and it just got better and better. Not that I never had any fears or while we were planning

“IT’S DEFINITELY NOT PAST THE HONEYMOON STAGE.”

the wedding I didn’t go through anxiety attacks...But it was the right thing, and it’s been even better since we got married.”

Trisha says that may be because of their age. She’s 30. He’s 32. “We had realistic expectations of what marriage is about.”

In a church in downtown New Orleans

I got down on my knees and prayed

And I wept in the arms of Jesus

For the choice you made

We were just getting to the good part

Just getting past the mystery

Oh, and it’s just like you, it’s just like you

To disagree

Trisha says, in some ways, she and Robert are getting past the mystery.

“You don’t know about all of the quirks and habits that you are going to complain about later. Like the toothpaste and stuff, you know. But you also don’t know a lot of the really good things about that person, and we are in that

part of our relationship. We are starting to really do things like - that I have never done in my life - where he’ll say, ‘Did you...’ and I’ll go, ‘Yeah, I did.’ Before he asks the question, I’ll know exactly what he is talking about, and it’s not something we’ve been talking about or related to. We find ourselves doing that more and more, and there is a neat mystery in that. How do you get to that point with somebody? It’s definitely not past the honeymoon stage.”

Trisha’s did she know Robert was The One.

“I knew when I found somebody that I care about the way my mom cares about my dad. You know, my mom and dad have been married 35 years this June, and they are genuinely in love with each other. It’s not just that they have been together so long that they are just used to each other. They are romantic. They are crazy about each other. They can’t live without each other.”

Her new album THINKIN’ ABOUT YOU, produced by Garth Fundis, has been released to rave reviews.

One song, “I Want To Go Too Far” she picked “because it’s me. “I have been the risk-taker in my family.” That’s because of what she does for a living, Trisha says. But compared to other people she knows, Trisha is the “safe” one.

“Even growing up, in high school and college and coming to Nashville, I always felt like I was the responsible one. When everybody else was losing their heads or deciding they were just going to go nuts or not worrying about whatever, I am the one who is going, ‘O.K., do we have everybody with us?’ and ‘We can’t leave so-and-so inside.’ I am the one who always, no matter what’s going on, feels responsible...I

wish that I didn’t worry about everything like I do. I wish that I didn’t care you know if something didn’t get done because I’d probably be a lot happier if I didn’t worry about every detail, but I do. That song is kind of the wish that you could just let it all go and not be responsible - just one time.”

The demands of fans can make her feel more responsible - sometimes. An exception for her was at a McDonald’s drive-through.

“There is one out near my house that just got built, and I have only been there twice. The first time I went I had taken Robert to like a 6 o’clock flight so I had my hat on, no makeup, and I am totally not even awake. I am driving through there, and the woman says, ‘Do I know you?’ And I said, ‘No, I don’t think so.’

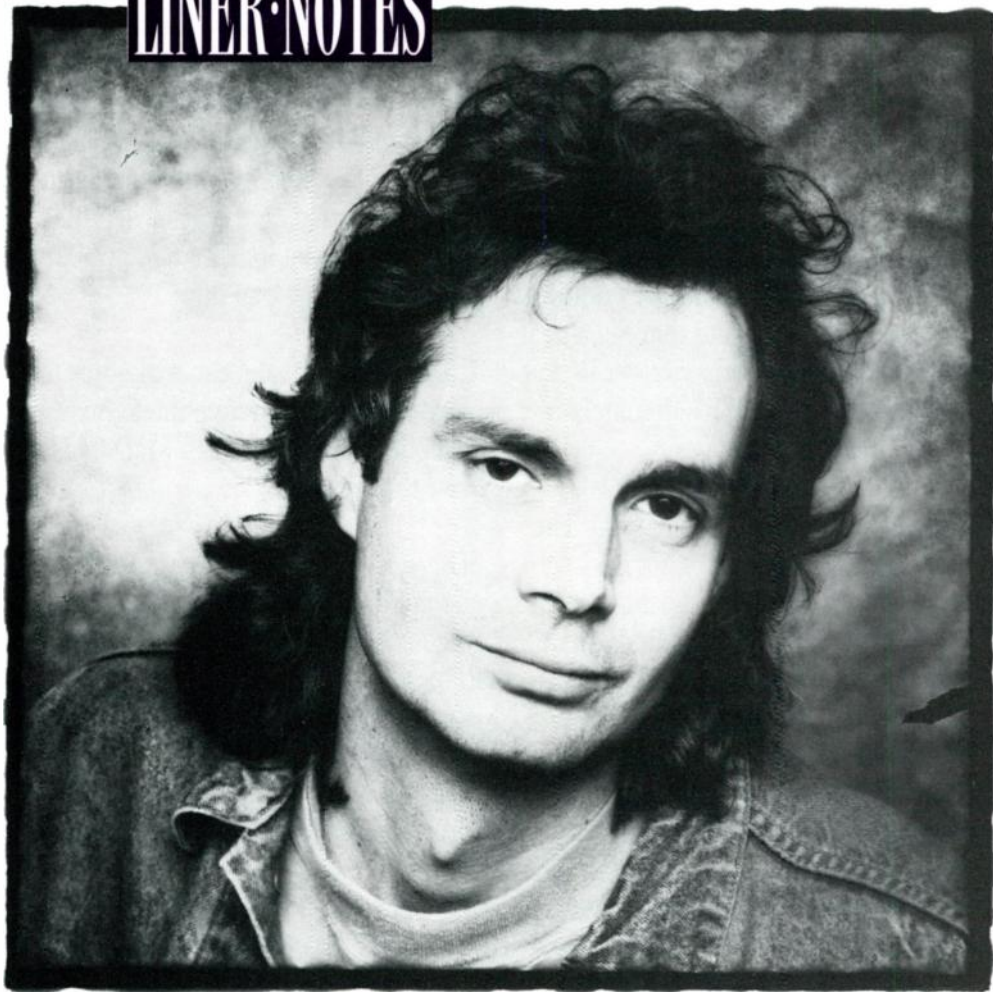
“I’D PROBABLY BE A LOT HAPPIER IF I DIDN’T WORRY ABOUT EVERY DETAIL...”

And she said, ‘Did you used to work here?’ I said, ‘No.’” Finally, after a few more questions, Trisha told her she was in Country Music.

“The second time that I went, by the time I got to the window, the girls were like...‘You come here all the time, don’t you?’ I said, ‘Well, I’ve been here once before.’ And she said, ‘Sing us a little something.’ And I said, ‘No, I’m not gonna sing.’ She said, ‘Well, we’ll give you an apple pie.’

She’s thankful for fans here - even if she doesn’t sing for them through a drive-through speaker - and looking forward to making more people fans of her

continued on page 27...



M
GLENN
W
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F

Some people have a gut-feeling about what they want to do for the rest of their lives. For Glenn Worf, it was more of a stomach-shake.

The often-called-upon session musician says he started playing bass at age 12 "kind of by default." He explains, "Everybody in my neighborhood was a great guitar player or a great drummer, and nobody played bass. And I wasn't a great guitar player, so I thought (by playing bass) I could still be in a band with these guys. Plus, I remember standing in front of a bass player one night, and every time he played a note, my tummy shook. And I thought, 'That might work. I like that.'

So began his musical career at home in Wisconsin.

"I played with a lot of basically no-name lounge bands, rock 'n' roll bands and blues bands. I played a lot of Country. I just knocked around the country, and I didn't seem to be going anywhere. I decided I'm going to have to move to a music center - draw a line in the sand and make some kind of stand. Originally, I was going to go to L.A., but I had some friends down here, and I came to visit. This seemed like a much more civilized town to live in."

Since the 1979 move, Glenn has grown alongside Nashville's music industry.

"I'm glad I got here when I did, because I got to see and work with a lot of the people that I really revere - the people that were among the pioneers that built this place, that built this industry.

▼
"Music is the international language."
▲

"It was kind of that weird transition where most of the artists that were established in those days already had producers and players that they had worked with forever, and when I came to town, it didn't take too long to realize that I probably wasn't going to get in with that generation of artists, players and producers. They were already established. They'd worked together forever. I had nothing to offer them that they didn't already have.

"Finally what I came to realize was that I was going to have to look for the next generation, try to catch the next wave so to speak. And in doing that, I just started trying to work with local, young musicians,

writers, young artists. It literally was like riding a wave. We all got into this pool together, and as my friends became more successful in the business, they, fortunately for me, took me along with them.

"...It was a very long, very exasperating process of playing in every circumstance I could. Any style of music, whatever. Just trying to make people aware of me. You would call it networking now. I don't know what we called it then," he says and adds jokingly, "We called it desperation."

After hitting local clubs, Glenn went on the road with Terri Gibbs ("Somebody's Knockin").

"...I actually at one time called myself a songwriter. I had a couple minor hit singles with Terri ('Mis'ry River' and 'Baby I'm Gone'). While they were not big hits by any stretch of the imagination, they put enough money in my mailbox to where I could kind of step off the bus and start building my session career. I really had intentions of being a songwriter and kept up with it for several years after leaving the road. I can hardly call myself one anymore because the session career has gotten so busy."

But he's not complaining.

"I absolutely love what I do for a living. I love playing, I love being with the players. I love being part of the creative process. But I do miss being part of that other element of the creative process where you're by yourself or sitting down with one or two other people and starting from scratch. Going through the big birthing experience of writing a song. I miss that, and I have every intention of going back to it. I'm trying to create time to do that now.

"But doing session work is sort of a draining process, as far as you give a lot of input and hopefully some creative ideas. And sometimes after you do that all week, and you get home and my wife's there and my kids are there - it's kind of nice to have a life."

His two daughters and twin sons have yet to show an interest in following in their father's footsteps.

"Our house is littered with musical instruments - there's stuff everywhere. My feeling has been if any one of them wants to pick something up, I'd be right there to help them. But I have never put anything in their hands. It's difficult enough to make a living in this business that I think the business belongs to the people who really don't feel like they have any choice but to do it. They want it so bad that nothing else will suit them. If any of my kids were to come to me and say, 'Dad, this is how I feel,' I'd say, 'I understand. Here's everything I know or have done, and here's

"I absolutely love what I do for a living."

every mistake I've made.' I would offer that to them. But I would never try to talk any of them into it." Glenn's name can be found in liner notes on albums of everyone from Alan Jackson to Joan Baez to Dolly Parton. He also contributed to compilation albums like MAMA'S HUNGRY EYES, RED HOT + COUNTRY and a recent Beatles tribute.

"There's nothing I love more than being called to do an album with somebody. Going in three or four days and setting up camp. You get to know the artist a little bit, get to know what they're trying to do, and there's sort of a sense of a group effort there. A common goal. "On the other hand, the single things that come around like MAMA'S HUNGRY EYES, those are interesting. You're only there for a few hours. You're only doing one or two songs that day. Often times it's a remake of some song maybe you grew up hearing, and it's like now it's your turn. How are you going to make it different, or how are you going to make it the same, whatever they want you to do. There are challenges to both.

"One thing I love about Nashville and one of the things that Nashville's unique in, is that they typical-

ly hire the musicians here to come in and make up their own parts on the spot. Unlike a lot of recording centers and a lot of other kinds of music where maybe you have an arranger who sits down and writes everything out...or you have a few people get together and do it all with computer synthesizers.

"Nashville's very unique in that they still hire a band of players to come in, and by and large, we kind of help produce these records. We put our own ideas into them. Sometimes the producers or artists one will come in with a demo tape that is very complete, and they want us to just kind of duplicate it. Other

"The (music) business belongs to the people who really don't feel like they have any choice but to do it."

times they come in and sit there with a guitar or the piano and play you the song. It maybe the first time anybody's heard it, and there's nothing there but the skeleton for you to flesh it out.

"I think most guys are happy either way. It's fun, though, to feel like you can put something of yourself into somebody's work.

"I'm very fortunate in that I don't have to take everything that comes in now...I always try to let the music be the main reason for doing it. I don't like to put myself in a circumstance where I'm saying, 'I'm here, and I'm watching the clock, and I can't wait until this is over.' If I see those coming ahead of time, I really try to find something else, because I don't feel like it's fair to the people involved."

Sometimes work is just plain fun.

"I've had a ball doing John Anderson's records the last few years. As much as anything, because we laugh until we hurt. He's a great guy to work with, a great group of musicians that they use. It's one of those things that you sit there and say literally, 'I can't believe I'm having this much fun and making a living at it too.' You would be there for nothing if that's what it took to be there.

"I did a good portion of the George Jones Bradley Barn sessions about a year ago, which was great fun, because I got to work with some artists that I otherwise probably never would have worked with. Keith Richards was there one day...It was amazing. He was the sweetest guy. I asked him if he'd worked with George before, and he said 'No, imagine me.' He said, 'Mick (Jagger) said, I'm the bloody singer not you. How come you get to go singing with George?' He (Keith) was a kid in a candy shop.

"I'm not the kind of player that could do the same thing day in and day out. It sounds sort of corny to say I guess, but I got into music because it was such a passionate thing with me. It spoke to me as a kid. And as the years go by and you climb into the business and the more business you do, there are so many exit ramps you can take that just kind of lead you off the main path. I have to remind myself sometimes why I do this. I have to go back to the very first reasons that got me into it as a child and say it's still about the music. It's great to make a living, and it's a wonderful way to make a living. And for my family's sake, I better darn well make a living. But I don't ever want it to be such a business that I can't recognize the music and tap into that. That's what makes it possible to do this. That's what makes it worthwhile.

"You've got to pace yourself and listen to other kinds of music or things that you didn't have a hand in yourself and almost reinvent yourself on a daily basis as a session player. As soon as people begin to think, 'He's played everything he's ever going to be able to come up with,' that's when they're going to start looking for somebody else, because everybody wants creativity."

Glenn is hoping a trip to Ireland in April will spawn some ideas. He is one of several Nashville musicians who will perform on RTE's "Kenny Live" during CMA's board meeting in Dublin.

"I can't wait. I did a record this last year with an Irish woman named Mia Cavanaugh (who did vocals for the movie 'The Commitments'). John Jennings...produced the record. She's just a wonderful, wonderful singer. She lives over in Dublin. I have every intention of having her drag me through the clubs. I want to hear what they do, I want to see what they do. As much as we want to go and share what we do, the other big reason is to have it applied to us.

"...I got into music because it was such a passionate thing with me."

"...Music is the international language...Obviously it doesn't do all things, but it is a magical thing to watch. I've seen it happen - a room full of people from around the world that could not write or speak a sentence of each other's languages, yet somebody will start playing something on a particular instrument, and a guy from the other end of the world will add something to it, and you have musical conversation there. Nobody completely understands, and yet you participate. It's a joyful thing. It's music at its most magical state." **GU**

-Shannon Heim

AWARDS

Tim McGraw's latest Curb recording, **NOT A MOMENT TOO SOON**, was recently named *Best Selling Country Recording* during the 37th Annual Convention of the **National Association of Recording Merchandisers** in San Diego, CA. Winners were based on SoundScan figures for the sales period between February 7, 1994 and February 5, 1995.

MEDIA

"**Willie Nelson: Lyrics 1957-1994**" is the inaugural publication of **St. Martin's Press'** *Country Poets*, a new series collecting the words of Country Music's greatest songwriters. **Don Cusic** edited the publication, which includes a foreword by Nelson.

"**Looking for #1: Portraits & Passions of Nashville Songwriters**", a collection of photographs by **Dee Davis** and

biographies by **Annie Price**, has been published by **Eggman Publishing Inc.** The book features 60 songwriters who run the gamut from the unpublished and uncut to successful writers **Amanda Hunt-Taylor** ("Your Love Amazes Me") and **Verlon Thompson** ("You Say You Will"). The book is available in bookstores nationwide.

"**The Country Company Oldies Show**", a two-hour weekend show highlighting Country Music radio hits of 1965 to 1985 premiered nationwide April 1. The show, a production of **The Country Company**, is distributed on a broadcast quality cassette copied in "real time". Depending on market size, there is a nominal service fee of \$5 to \$20 per show. **WYNY** personality **Steve Warren** serves as host. For more information, call (800) 827-1722.

NEW COMPANIES

Tim DuBois has announced the formation of **Career Records**, the sister label of **Arista Records Nashville**. The label's flagships artists are **Lee Roy Parnell** and newcomer **Brett James**. **Denise Nichols**, formerly director of field promotion for **Arista**, has been named to

head **Career's** promotion staff. Other departments will be staffed by existing **Arista** personnel. **Career Records** is located at 7 Music Circle South, Nashville, TN 37203; (615) 780-9100; fax (615) 780-9190.

Travis Tritt's artist relations manager **Gary Falcon** has opened **Falcon Management**, specializing in personal management and artist relations. **Falcon**, who handles **Tritt** in association with **Ken Kragen** of **Kragen & Co.**, has signed **Steve Conn** to a management agreement. Currently scouting new talent, **Falcon** can be reached at (615) 662-0708.

Mitch Schneider has departed **Levine/Schneider Public Relations** to open **The Mitch Schneider Organization**. The company is located at 14724 Ventura Blvd., Suite 410, Sherman Oaks, CA 91403; (818) 380-0400; fax (818) 380-0430. **Tresa Redburn** serves as vice president.

Liberty Media Corporation has formed **American Television Productions**, a production company which will produce and distribute television shows for the cable, satellite and broadcast market as well as home video and audio. The company has acquired the video library of the now-defunct **Americana Television Network**. **Stan Hitchcock** is the company's president. **American Television Productions** can be reached at P.O. Box 398, Branson, MO 65615; (417) 339-2783.

Terry Jennings has opened **Vance Management Company**. He also heads **Vance Productions** and **T-Vance Publishing**. The companies can be reached at P.O. Box 24371, Nashville, TN 37202; (615) 790-8465.

Lloyd T. Kelso has opened his law office at 800 18th Avenue South, Suite B, Nashville, TN 37203.



Kris Kristofferson (third from left) was the recipient of the first **Roger Miller Award**, presented during the recent **MUSIC CITY NEWS Songwriters Awards**. Joining the singer/songwriter on stage for an all-star version of "Why Me?" were (l to r) **Waylon Jennings**, **Mary Miller**, **Willie Nelson**, **Shelby Lynne**, **Tanya Tucker** and **Ray Price**

NEWSLINE

Vince Gill's annual pro-celebrity golf invitation, **The Vinny**, will take place July 10-11 at the **Golf Club of Tennessee** in Kingston Springs, TN. The event has raised over \$180,000 for **Tennessee Junior Golf** in the past two years. Pro golfers already confirmed to participate include **Phil Mickelson, Tom Purtzer, Billy Mayfair, Lanny Wadkins** and **Andrew Magee**. Celebrity participants include **Kix Brooks, Sammy Kershaw, Chet Atkins** and **Faith Hill**.

◆ ◆ ◆

Ricky Lynn Gregg will host his second annual **Celebrity Golf Tournament** on May 15 in Longview, TX. The event benefits the **Texas Department of Human Services**, with all proceeds going to the aged and disabled in a 23-county region of the state. For more information, contact **Jolene Mercer** at (214) 368-5699; fax (214) 368-5199.

◆ ◆ ◆

Donna Hilley, president and CEO of **Sony Music Publishing Nashville**, **Tim DuBois**, president of **Arista Records Nashville**, and **Mike Curb**, chairman of **Curb Records**, will co-chair a \$2 million fund-raising campaign within the music industry to raise funds for **Belmont University's** music business program. They will be targeting funds for studios, equipment and endowment for the nationally recognized music business program, located in Nashville.

◆ ◆ ◆

The overnight visitor count during **Branson, MO's Ozark Mountain Christmas** was up a dramatic 30 percent from 1993, according to tourism officials at the **Ozark Marketing Council**. Attendance overall for 1994 climbed to almost 6 million, exceeding the 1993 record by 3.6 percent.

◆ ◆ ◆

Nashville-based **Affiliated Publishers, Inc.** has broadened its ability to represent its catalog nationwide by entering into a business agreement with



Ken Mellons (seated, center) recently dropped by to visit with the CMA staff, performing a few tunes from his current Epic album.

Los Angeles-based **CBK Music Affiliated Publishers, Inc.** includes **Texas Wedge Music, Songwriters Ink** and **Sla/More Music**.

◆ ◆ ◆

Los Angeles-based **COUNTRY FEVER Magazine** has a new phone and fax number. The phone number is now (213) 651-5400; fax (213) 651-1289.

◆ ◆ ◆

Gary Overton Management has moved to 1101 17th Avenue South, Nashville, TN 37212. The phone and fax numbers remain (615) 321-0111 and (615) 321-2112, respectively.

◆ ◆ ◆

Real West Productions, 'Roundtown Productions, Warner Western, O'Neil Management Company and **Randscape Music** have moved to 800 18th Avenue South, Nashville, TN 37203; (615) 742-1392; fax (615) 742-1536.

◆ ◆ ◆

Murrah Music Corp. and Castle Street Music, Inc. have moved to 1109 16th Avenue South, Nashville, TN 37212.

◆ ◆ ◆

In the March issue of **CLOSE UP**, the fax number for **Rocket Science Media** was incomplete. The correct number is (214) 580-8601.

ON THE MOVE

Connie Baer has been appointed vice president, marketing and artist development for **Epic Records Nashville**. She was formerly vice president, marketing for **Sony Music Nashville**.

Tom Gibson has been named vice president, marketing and artist development for **Columbia Records Nashville**. He was formerly director of product marketing for **Sony Music Nashville**.

◆ ◆ ◆

Steve Goetzman, formerly the drummer in the highly acclaimed band **Exile**, has joined **The Bobby Roberts Company** as co-manager of former bandmate **Paul Martin** and as an agent booking dates for the West Coast region of the country.

◆ ◆ ◆

Rob Lindsay has joined Nashville's **Scene Three, Inc.** as a staff director. His directing credits include numerous commercials as well as music videos by **Reba McEntire, Travis Tritt, Clint Black, Kathy Mattea** and others.

◆ ◆ ◆

Karen Oertley, publisher and editor-in-chief of **AMUSEMENT BUSINESS**, has been named vice president of the **Billboard Music Group**, which consists of eight weekly publications, 19 directories, five conferences and two electronic on-line systems. **Adam White**,



Mark Collie (left) and James Stroud take a break between tunes while working on Collie's upcoming Giant Records lp. Stroud is producing the project, set for release in July. - Photo by Beth Gwinn

international editor-in-chief of **BILLBOARD**, and Michael Ellis, associate publisher of **BILLBOARD**, have also been name vice presidents for Billboard Music Group.



Brian Hughes has been promoted to director of programming for **TNN: The Nashville Network**. He was formerly manager of special programming. In his new position, Hughes will be responsible for all programming on the network including specials and daytime, primetime and weekend programming.



Diane B. Johnson has been named head of planning for the **Country Music Foundation**. Johnson, who departed the post of CMF associate director in 1989, returns to the organization after a stint as vice president and director of museum services for 1220 Exhibits.



Tracy Gershon-Fishell and Dan Wilson, both formerly directors of creative services, have received promotions at **Sony Music Publishing**. Gershon-Fishell has been named senior director of talent acquisition. Wilson has been

appointed senior director of creative services.



Teresa Stafford has been promoted to vice president of group sales at **SESAC**. She joined the staff in 1986 as a general licensing administrator and was most recently director of general licensing.



Kevin Lane and Kim Fowler have each been promoted manager of media relations at **Mercury Nashville**. Lane, a

graduate of Middle Tennessee State University, joined the staff in 1994 as publicist. Fowler has been with the label since 1990, most recently as publicist. Theresa Durst has been named coordinator, national **GAVIN** promotion. She has been with the label since 1993.



Staff announcements for the **Showboat Branson Belle**, a division of **Silver Dollar City, Inc.**, have been announced. Oscar Fittipaldi will serve as captain for the ship. A native of Argentina, he will also serve as liaison with the U.S. Coast Guard and as the ship's safety specialist. Larry Schmitt has been named director of operations. A veteran of **SDC, Inc.** properties, Schmitt was formerly director of operations at the company's White Water property. Wanda Nicol is the showboat's food and beverage manager. She was formerly with Silver Dollar City theme park. Marty Reilly joins the staff as entertainment manager following five seasons in the entertainment division of Silver Dollar City.



Bill Eason has been named manager of creative services at **Magnatone Records**. He was formerly director of film and television licensing for **CMI** in Nashville.



New Epic artist Ty Herndon practices signing autographs on the KEBC/Oklahoma City banner during the 1995 Country Radio Seminar. - Photo by John Lee Montgomery III

◆ ◆ ◆
Eric Nordhoff has joined the marketing team at **615 Productions** as account manager. He was formerly account executive at **WHCU-AM/WYXL-FM** in Ithaca, NY.

◆ ◆ ◆
Mike Sebastian has been promoted to director of creative services at **MCA Music** in Nashville. He joined the staff in 1993 as associate director following a stint as professional manager at **Starstruck Entertainment**.

◆ ◆ ◆
Jim Hester and **Ashley Ollinger** have joined the publicity staff of **Network Ink** in Nashville. Hester's background includes 10 years in political campaign management and fundraising. Ollinger, who has relocated from **Mobile, AL**, brings five years experience as an entertainment publicist to her new position.

◆ ◆ ◆
Beth A. Heming has joined **Musicland Stores Corporation** as director of planning and analysis. She was formerly managing director and senior research analyst at **Jaffray Inc.** in Minneapolis.

◆ ◆ ◆
John Griswold has been promoted to director of operations at Nashville's **Emerald Entertainment Group**. He was previously communications division manager.

◆ ◆ ◆
Gary Duffey has joined the staff of **Quantum Music Group** as professional manager. He previously worked as a songplugger for **Bull's Creek Music** and **Thompson Station Music**.

◆ ◆ ◆
Mike Cloer is the new national promotion director for Miami-based independent label **Playback Records**. His extensive background includes stints at **Liberty Records** and **Word/Benson**.

◆ ◆ ◆
Gary Moss has been named program director of **KIKK Country 95.7 FM** in Houston. A native of Nashville, he was formerly with **KWNR** in Las Vegas.



MCA's Terry McBride (right) chats with Brian Norton of Jones Satellite Network during the 1995 Country Radio Seminar. - Photo by John Lee Montgomery III

Jessika Reyna has joined the station's on-air lineup. An eight-year veteran of Houston radio, she takes the 7 p.m. - midnight shift.

◆ ◆ ◆
Carrie Moore has been promoted to vice president/television and creative services at **World Class Talent**. She was formerly an agent.

SIGNINGS

Mark Luna to Polydor Nashville...
Marty Stuart to Warner Chappell Music...
Riders In The Sky to Rounder Records...
Wesley Dennis to Chief Talent Corp...
Lisa Stewart to Bobby Roberts Company for booking...
Danny Orton to MCA Music Publishing...
Jesse Dayton to Justice Records.

VIDEO

Brother Phelps debut their latest **Asylum** single, "Anyway The Wind Blows", in a video set made to resemble an abandoned radio station. **Michael McNamara** directed the clip.

◆ ◆ ◆
New Curb Records group **Dallas County Line** called on numerous celebrities including **Bo Jackson**, **Chet Atkins**, **Ralph Emery**, **Mark Collie** and **Bobby Allison** to make cameo appearances in its debut video, "Honk If You Love To Honky Tonk". **Marc Ball** directed the clip. **Anne Grace** produced for **Scene Three**.

◆ ◆ ◆
Steve Kolander flew into Nashville recently to film his latest video, "Black Dresses". **Chris Rogers** directed the **River North Nashville** clip for **Pecos Films**.

◆ ◆ ◆
New Patriot singer **Deana Carter** travelled to London for her debut video, "Angel Without A Prayer", which is currently in release in Europe only. **Roger Pistole** directed the clip for **Studio Productions**.

◆ ◆ ◆
Holly Dunn tapped director **Thom Oliphant** for her latest video, "I Am Who I Am". The **River North Nashville** clip was produced by **High Five Productions**.

◆ ◆ ◆
Mark Chesnutt travelled to the **Acadian Village**, a national historic

landmark in Lafayette, LA, for his new video, "Gonna Get A Life". Director/producer **Sherman Halsey** also included a cameo by Louisiana entertainer **Rockin' Dopsie**. Performance footage for the **Decca** clip was filmed at the **Heyman Auditorium** in Lafayette.



John Berry braved a wind chill of 24 below zero during the filming of his latest video, "Standing On The Edge Of Goodbye". Producer/director **John Lloyd Miller** shot the **Patriot** clip in Boston, MA for **Scene Three**.



Doug Stone included a vocal choir in his new video, "Faith In Me, Faith In You". **Deaton Flanigen Productions** produced the clip for **Columbia Records**.



Wade Hayes reveals his tender side in the new video, "I'm Still Dancin' With You". Director **Steven Goldmann** shot the **Columbia Records** clip on location in Austin, TX.



Columbia singer Doug Stone makes his mark on a couple of guitars at the request of a KAYD-FM/Beaumont, TX air personality during the 1995 Country Radio Seminar. - Photo by John Lee Montgomery III

MEMBERSHIP RECRUITERS

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

Eve Abdo, David Dawson, Ben Farrell, Michael Owens, Tina Smith, Patsy Wells and Cindy Wilson.



Diamond Rio performed at CMA's "Fire Up Your Playlist" presentation during the 1995 Country Radio Seminar. Celebrating the Arista group's standing room only performance are (l to r) manager Ted Hacker, International Artists Management; Jimmy Olander; Dan Truman; Brian Prout; Ed Benson, CMA executive director; CMA President Tony Conway, Buddy Lee Attractions; Marty Roe, Dana Williams and Gene Johnson. -Photo by John Lee Montgomery III

BACK·TO·BACK

From their debut single, "Fallin' Out Of Love" to their recent hit "Has Anybody Seen Amy", John and Audrey Wiggins have earned critical acclaim nationwide. Just days before heading into the studio to start their second Mercury album, the brother/sister duo chatted with **CLOSE UP** about their journey to stardom.

CU: You in Nashville several years before you got a record deal.

AUDREY: John and I were turned down by everybody in Nashville more than once. Sometimes you do step back and think, "God!" It's hard to explain, but we just never gave up, never gave up.

JOHN: That really does something to your confidence, when you make the rounds with your product and every record label says no. Then you've really got to reach deep down in there to stick around and say, "Well, we'll try it again," even though you know it might take another year to put it together and go back in fresh. There are so many people that got turned down that never did get a record deal, and that's in the back of your mind.

**"YOU HAVE THAT INNER VOICE THAT TELLS YOU TO JUST STICK WITH IT."
- JOHN WIGGINS**

CU: Did you ever think maybe you should look for solo deals?

JOHN: A couple of record labels mentioned that to us, that maybe we should split and try it as individuals.

AUDREY: But we worked too hard together.

JOHN: We started singing together as children 17 or 18 years ago. Our daddy (John Wiggins, who found fame as Ernest Tubb's Singing Busdriver) always wanted us to be a duo. We said, "Why should we let one person say what we ought to do?"

AUDREY: So it was together or nothing. I remember those meetings so vividly. Scared to death every time we went in. It was all I could do to sing. They really liked our music, but they said, "Ma'am, you sing really well together, but this brother/sister deal...I don't know."

JOHN: I think that we always knew in our gut that it was going to happen. You have that inner voice that tells you to just stick with it.

AUDREY: Our daddy knew how tough the music business can be. "This ain't easy what you are



JOHN & AUDREY WIGGINS

fixin' to go into. You're gonna have a lot of heartache."

JOHN: A lot of heartache.

AUDREY: And a lot of hard work. Daddy preached patience all along.

JOHN: Success in any business means hard work, and Daddy knew that. He really taught us the fundamentals for what we needed to do - patience and perseverance, hard work and having a focus. Singing might have been a hobby or something. He taught us how to pursue it and turn it into a profession.

CU: Since he gave up his own career to be with his family, do you think he was so supportive of your dream so he could live vicariously through your career?

AUDREY: I know that without a doubt. That's one of the hardest things to deal with about losing Daddy (who was killed in a car accident in 1993). He did give up his dream just to give us a home and a daddy. He left his career when he was about the stage we are in. He did live his love for music through us in every way, shape and form.

CU: You're starting work on your next album. Is it difficult to find songs for a male/female duo?

AUDREY: That is tough! We'll listen and listen and listen. Once we find a song we all really believe in, then John and I will bring it home, work it up. Some of them, we'll work up in a male perspective and a female perspective.

JOHN: '94 was real hard on my songwriting. I just didn't have time to write. I was so exhausted from the schedule we were trying to keep up, just out promoting the record. I have got a couple of songs going on this next album, and I'm really proud to have that many. What we do is a little different, and we have to find the right song that lends itself to being a little different, a little left of center, I guess. Something that we can harmonize on.

CU: When you were growing up, did you dad give you advice about songwriting?

JOHN: Our daddy was my biggest critic! He broke my heart so many times critiquing my material, but he made me a better songwriter. I really appreciate that now.

AUDREY: I remember you'd come out and say, "Okay, Daddy, I am going to sing you this verse." John would sing his heart out. Daddy said, "Son." Boy, he'd tell you straight up. Pat you on the back, you're doing good but ..

JOHN: "That melody ain't bad, but, boy, them words don't make a whole lot of sense to me. You need to go back in there and do this or do that."

AUDREY: And you'd wilt!

JOHN: Well, naturally, when you are trying to impress your daddy! I kept whittling away at it and finally gained his respect or his approval after a while. I could look at him and know just the second I looked into his eyes whether he liked it or he didn't. And then he'd give me this 15-minute speech. It was the best thing that ever happened to my songwriting.

**"DADDY PREACHED PATIENCE ALL ALONG"
- AUDREY WIGGINS**

CU: Last year, you were promoting the first album, making videos, doing interviews, perhaps more often than singing. Were you prepared for all the things that go into building a career?

AUDREY: Yes and no. There were times when we literally didn't have time to eat. We would just run, run, run, run, run. There was so much to get done, and we met so many people, so many press and media. Going back to CRS this year was totally different from last year when I didn't know a soul. Now we recognized all of the friends that we made, so '94 was a great year. Shooting videos and stuff, it was a great experience. I hope '95 is half as good as '94 was! **CU**

- Janet E. Williams

COUNTRY MUSIC ASSOCIATION

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COUNTRY MUSIC RADIO STATION

Mailing Label Service

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

LABEL SERVICE FEATURES:

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

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

LABEL FORMAT INCLUDES:

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

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

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

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

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

For complete rate information, contact:
**CMA RADIO LISTS,
C/O M STREET JOURNAL,
304 PARK AVENUE SOUTH,
NEW YORK, NY 10010
(800) 248-4242**

GARTH BROOKS BECOMES FASTEST-SELLING ARTIST IN HISTORY

Superstar Garth Brooks set another career milestone by becoming the fastest-selling artist of all time, with sales of 50 million albums in just six years, according to the Recording Industry Association of America. He celebrated the feat with a visit to EMI Manufacturing (USA) in Jacksonville, Illinois, the plant where all 50 million copies were produced.

Brooks thanked the plant's personnel for making his career possible, singling out their willingness to work over the Thanksgiving holiday to rush production of THE HITS in time for the Christmas season.

In addition to selling 50 million records spanning seven releases in only six years, Brooks is the best-selling Country artist of all time. He is also the best-selling artist of any genre in the 1980s and 1990s. THE HITS is the best-selling greatest hits album of the 1990s and the second-biggest selling greatest hits package in Country Music history. NO FENCES, now certified at 13 million, is the top-selling Country album in history and is also among the five best-selling albums of all time in any genre.

At 50 million, Brooks ranks third behind the Beatles (27 albums/68 million over 31 years) and Billy Joel (14 albums/55 million over 20 years) on the list of best-

selling artist of any genre. Significantly, his album sales have surpassed those of Elvis Presley (48.5 million), Barbra Streisand (48 million), Aerosmith (47 million), Led Zeppelin (46 million) and Michael Jackson (44 million).

The Oklahoma native is now the only male artist in any genre to have two solo albums top the 10 million mark (NO FENCES and ROPIN' THE WIND). In addition, THE GARTH BROOKS COLLECTION, compiled for and sold only at McDonald's to benefit Ronald McDonald Children's Charities, sold 4 million copies. These sales are not included in Brooks' 50 million total, which also represents only domestic figures.

TRISHA *Yearwood*

...continued from page 17

music with another European tour. Trisha will be joining Emmylou Harris, Rodney Crowell and Marty Stuart for a European tour this month, where they will play Dublin, Ireland the same week CMA is having its Board of Directors meeting.

"It sounds so simple, but really you have to make a commitment to go there and tour there like you would in America." And she balances that commitment to the many others she has - including the one to Robert. But she says that with Robert she's learned more than the art of compromise.

"I'm learning about me by being in this relationship."

And that's also part of the mystery. **CU**

- Teresa George

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CMA'S NARM GUITAR PULL A RESOUNDING HIT!

CMA's participation in the annual NARM convention, held in late February in San Diego, included a star-studded guitar pull featuring Grammy nominees Raul Malo of The Mavericks and John Berry as well as MCA singer/songwriter Joe Ely and Mercury newcomer Kim Richey. By all reports, the guitar pull, in conjunction with CMA's marketing presentation by Fred Knipe - in the guise of Dr. Ludiker, presenting his own innovative theories about the Country Music buyer - was one of the highlights on the convention.

"It was the highlight of NARM," said Hazel Smith, columnist for COUNTRY MUSIC Magazine. "Everybody who

talked to me said they were just blown away and that each of the acts was really powerful."

"It was terrific," agreed Jack Eugster, Chairman and CEO of Musicland Group. "At this very well-attended session, these four Country artists manifested their amazing talent and voices in an open and friendly way. The audience was sincerely impressed with the ease with which the artists displayed their professionalism."

"Kim Richey seems to have the ability to win over any audience she gets in front of," says Luke Lewis, president of Mercury Nashville. "To have her play before the principals of the largest accounts in America, and in the compa-

ny of talent like Raul Malo, John Berry and Joe Ely, was a wonderful opportunity. Overall, I think the CMA presentation was entertaining, informative and well-received - a well-executed play which reflected well on the active Country Music community."

NARM representative Jim Donio added, "We've heard nothing but positive comments so far. It was certainly a unique event in that it combined information with great entertainment. Anytime you can successfully combine those two things, you have a winning event."



F E B R U A R Y
A L B U M S

GOLD:

THE HITS

Garth Brooks...Liberty

THE JOHNNY CASH SHOW

Johnny Cash...Columbia

GREATEST HITS 1979-1989

Rosanne Cash...Columbia

MIDNIGHT WIND

Charlie Daniels Band...Epic

HAVE I GOT A DEAL FOR YOU

Reba McEntire...MCA

GREATEST HITS VOLUME III

Marty Robbins...Columbia

WHAT'S YOUR MAMA'S NAME

Tanya Tucker...Columbia

WOULD YOU LAY WITH ME

Tanya Tucker...Columbia

STRONG ENOUGH TO BEND

Tanya Tucker...Liberty

GREATEST HITS

Tanya Tucker...Liberty

TENNESSEE WOMAN

Tanya Tucker...Liberty

IF I COULD MAKE A LIVING

Clay Walker...Giant

GREATEST HITS, VOLUME II

Tammy Wynette...Epic

PLATINUM:

ACES

Suzy Bogguss...Liberty

THE HITS

Garth Brooks...Liberty

THE JOHNNY CASH PORTRAIT

Johnny Cash...Columbia

STRAIGHT AHEAD

Larry Gatlin...Columbia

BEST OF VINCE GILL

Vince Gill...RCA

WHAT A CRYING SHAME

The Mavericks...MCA

TAKE THIS JOB AND SHOVE IT

Johnny Paycheck...Epic

THE BEST OF

Dan Seals...Liberty

GREATEST HITS 1990-1992

Tanya Tucker...Liberty

MULTI-PLATINUM:

NO FENCES

Garth Brooks...1.3M...Liberty

ROPIN' THE WIND

Garth Brooks...1.1M...Liberty

THE CHASE

Garth Brooks...6M...Liberty

THE HITS

Garth Brooks...5M...Liberty

GREATEST HITS

Patsy Cline...6M...Decca/MCA

WHO I AM

Alan Jackson...2M...Arista

PLATINUM VIDEOS:

"Greatest Hits"

Reba McEntire...MCA Music Video

J A N U A R Y

GOLD:

GREATEST HITS, VOL III

Alabama...RCA

NO ORDINARY MAN

Tracy Byrd...MCA

STORM IN THE HEARTLAND

Billy Ray Cyrus...Mercury

LEAD ON

George Strait...MCA

PLATINUM:

NOTORIOUS

Confederate Railroad...Atlantic

THIRD ROCK FROM THE SUN

Joe Diffie...Epic

YOU MIGHT BE A REDNECK IF

Jeff Foxworthy...Warner Bros.

TAKE ME AS I AM

Faith Hill...Warner Bros.

STICKS AND STONES

Tracy Lawrence...Atlantic

LEAD ON

George Strait...MCA

MULTI-PLATINUM

PICKIN' ON NASHVILLE

The Kentucky

HeadHunters...2M...Mercury

LIFE'S A DANCE

John Michael Montgomery...2M...Atlantic

KICKIN' IT UP

John Michael Montgomery...3M...Atlantic

WYNNONNA

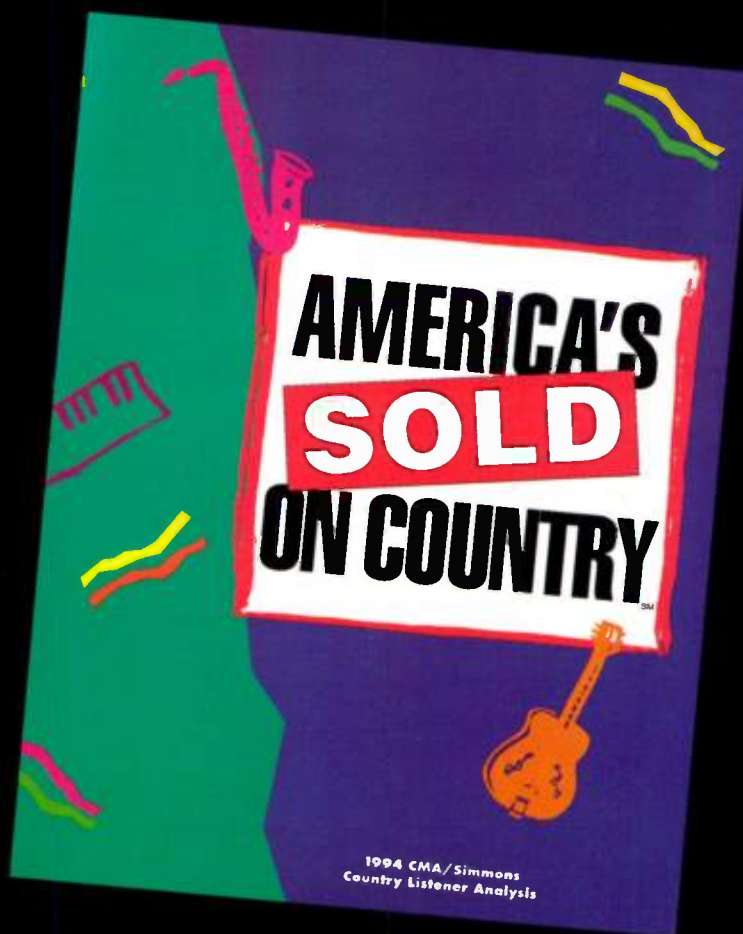
Wynonna...4M...Curb/MCA

MEMBER BENEFIT: NEW LEAVE-BEHIND FOCUSES ON COUNTRY RADIO LISTENER

CMA'S MARKETING DEPARTMENT HAS COMPLETED A NEW LEAVE-BEHIND, HIGHLIGHTING KEY DEMOGRAPHICS OF THE COUNTRY RADIO LISTENER AS COMPILED BY THE SIMMONS MARKET RESEARCH BUREAU.

ONE SAMPLE COPY IS AVAILABLE TO ALL CMA MEMBERS. PACKS OF 25 COPIES MAY BE PURCHASED FOR \$10 PER PACK. FOR MORE INFORMATION, CONTACT CMA'S MARKETING DEPARTMENT AT (615) 244-2840.

FOLLOWING IS A SAMPLE OF SOME OF THE INFORMATION FOUND IN THE NEW CMA LEAVE-BEHIND.



OVER 37% OF THE U.S. POPULATION TUNES TO COUNTRY RADIO.



EACH WEEK, 69,918,000 AMERICANS LISTEN TO COUNTRY RADIO STATIONS NATIONWIDE, LEADING THE SECOND LARGEST FORMAT (ADULT CONTEMPORARY) BY ALMOST 19 MILLION.



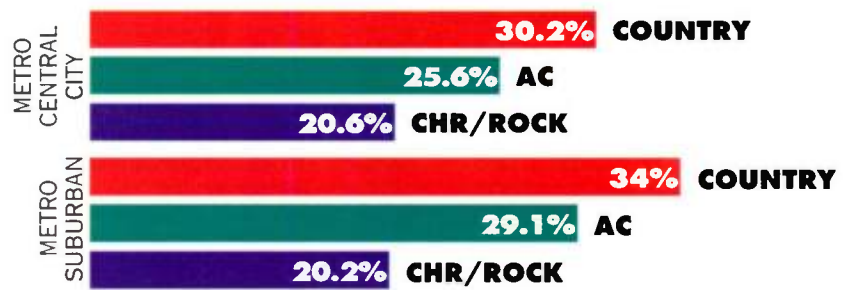
DURING 1994, COUNTRY RADIO STATIONS WERE RATED NUMBER ONE IN 42 OF AMERICA'S TOP 100 MARKETS, INCLUDING CLEVELAND, PORTLAND, DENVER, BUFFALO, SEATTLE, SAN DIEGO AND ALBANY, NY.



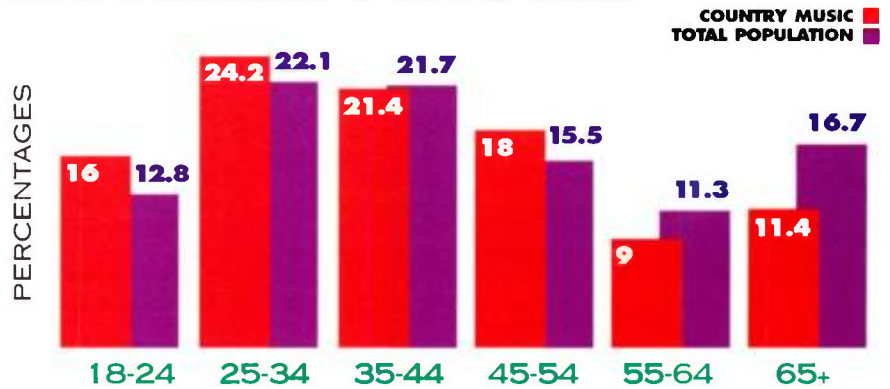
26% OF PEOPLE RESIDING IN THE TOP 20 ADIS ARE COUNTRY MUSIC LISTENERS. THEY ACCOUNT FOR ALMOST ONE-THIRD OF THE COUNTRY RADIO LISTENING AUDIENCE NATIONWIDE.



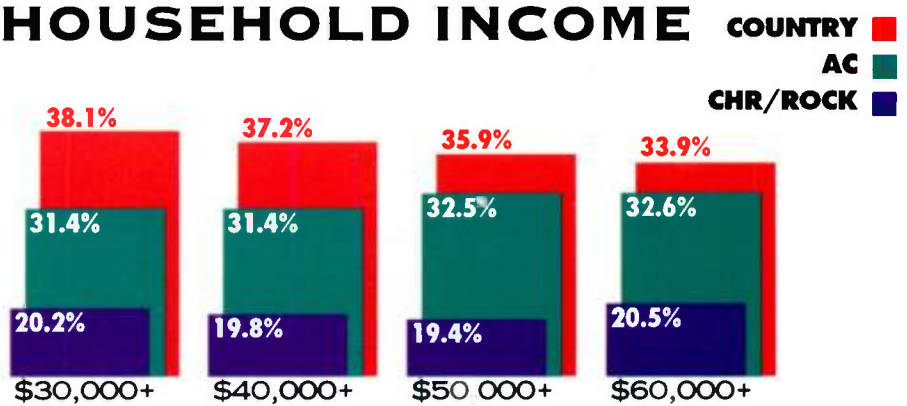
LOCALITY BREAKS



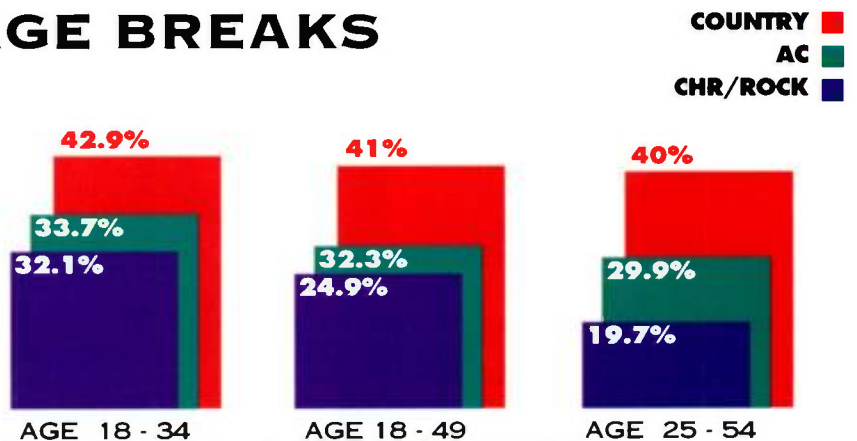
LISTENER PROFILE



HOUSEHOLD INCOME



AGE BREAKS



APRIL

- 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 an 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
 - WHAT AM I GONNA DO ABOUT YOU by Reba McEntire goes gold, 1987
 - Confederate Railroad's NOTORIOUS earns a gold lp, 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 Country charts 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
- "Rockin' Years", Ricky Van Shelton's duet with Dolly Parton, hits number one on the Country charts, 1991
- "Point of Light" by Randy Travis and "The Moon Over Georgia" by Shenandoah debut on the Country charts, 1991

27

- Johnny Horton's "The Battle of New Orleans" makes its chart debut, on its way to topping both the pop and Country charts, 1959
- 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

30

- BEYOND THE BLUE NEON by George Strait goes gold, 1989
- WILLIE NELSON; Abbott, Texas
- Alan Jackson's "Tonight I Climbed The Wall" hits the top of the charts, 1993

MAY

1

- SONNY JAMES; Hackelburg, Alabama



2

- LARRY GATLIN; Seminole, Texas

3

- DAVE DUDLEY; Spencer, Wisconsin
- Alabama's lp, THE CLOSER YOU GET, certifies gold, 1983
- RHYTHM, COUNTRY & BLUES earns a platinum lp, 1994

4

- RANDY TRAVIS *Randy* *Traywick*; Marshville, North Carolina

5

- TAMMY WYNETTE *Virginia Wynette Pugh*; Itwamba County, Mississippi
- RONI STONEMAN; Washington, D.C.
- Ronnie Milsap's GREATEST HITS VOLUME 2 certifies platinum, 1989
- Rodney Crowell goes number one with "After All This Time", 1989

6

- The Delmore Brothers record "Blues Stay Away From Me", 1949
- Randy Travis hits number one with "Before You Kill Us All", 1994

7

- GEORGE RILEY PUCKETT; Alpharetta, Georgia

8

- Reba McEntire makes her chart debut with "I Don't Want To Be A One Night Stand", 1976
- George D. Hay dies, 1968



9 ***HANK SNOW**; Liverpool, Nova Scotia, Canada
 • Songwriter Jimmie Davis becomes governor of Louisiana, 1944
 • Keith Whitley dies, 1989

10 ***MAYBELLE CARTER**; Nickelsville, Virginia
 • The Carter Family records "Wildwood Flower", 1928
 • Dwight Yoakam's GUITARS, CADILLACS, ETC. lp certifies platinum, 1989
 • "Beneath Still Waters" by Emmylou Harris reaches number one, 1980

11 ***MARK HERNDON** *Alabama*; Springfield, Massachusetts
 • Faith Hill's debut album TAKE ME AS I AM earns a gold lp, 1994
 • Lester Flatt dies, 1979

12 ***WHITEY FORD** *"The Duke of Paducah"*; DeSoto, Mississippi
 ***JOE MAPHIS**; Suffolk, Virginia

13 ***JOHNNY WRIGHT**; Mt. Juliet, Tennessee
 ***JACK ANGLIN**; Columbia, Tennessee
 • Hank Williams Jr.'s GREATEST HITS VOLUME 2 lp certifies gold, 1986
 • John Berry scores his first number one record with "Your Love Amazes Me", 1994
 • Bob Wills dies, 1975

14 • Tanya Tucker makes her chart debut with "Delta Dawn" at age 13, 1972



15 ***EDDY ARNOLD**; Henderson, Tennessee

16 • George Strait makes his chart debut with "Unwound", 1981
 • Reba McEntire's GREATEST HITS certifies platinum, 1989
 • Tanya Tucker earns another gold album with SOON, 1994
 • Diamond Rio charts a number one hit with "Meet In The Middle", 1991

18 ***GEORGE STRAIT**; Pearsall, Texas
 ***JOE BONSALE** *Oak Ridge Boys*; Philadelphia, Pennsylvania

19 Clint Black tops the Country charts with his debut single, "A Better Man", 1989
 • "King of the Road" by Roger Miller certifies gold, 1964

20 • Alabama scores a number one hit with "If I Had You", 1989
 • Jerry Reed makes his chart debut with "Guitar Man", 1967
 • Toby Keith's "Wish I Didn't Know Now" tops the Country charts, 1994

21 • Waylon Jennings tops the Country charts with "Luckenbach, Texas", 1977
 • George Strait's THE CHILL OF AN EARLY FALL certifies gold, 1991
 • Dwight Yoakam scores a number one record with "Ain't That Lonely Yet", 1993

22 ***DANA WILLIAMS** *Diamond Rio*; Dayton, Ohio
 ***RALPH PEER**; Kansas City, Missouri
 • Ricky Van Shelton's "Backroads" tops the Country charts, 1992

23 ***MAC WISEMAN**; Waynesboro, Virginia
 ***SHELLY WEST**; Cleveland, Ohio
 • The Judds' GREATEST HITS and K.T. Oslin's 'BOS LADIES certify platinum, 1989

24 • Mark Chesnutt's "Blame It On Texas" hits number one, 1991

25 ***RICH ALVES** *Pirates Of The Mississippi*; Pleasanton, CA
 ***TOM T. HALL**; Olive Hill, Kentucky
 THIS TIME by Dwight Yoakam certifies platinum, 1993



26 ***HANK WILLIAMS, JR.**; Shreveport, Louisiana
 Jimmie Rodgers dies, 1933
 • Willie Nelson makes his first chart appearance with "Touch Me", 1962
 • BRAND NEW MAN by Brooks & Dunn certifies gold, 1992

27 ***DON WILLIAMS**; Plainview, Texas
 • John Conlee enters Country charts for the first time with "Rose Colored Glasses", 1978
 • Tanya Tucker's "Hangin' In" debuts on the Country charts, 1994

28 ***CHARLIE McCOY**; Oak Hill, West Virginia
 • Kathy Mattea's "Eighteen Wheels & A Dozen Roses" stays at number one for the second consecutive week, 1988

29 Billy Ray Cyrus scores a phenomenal number one record with his debut single, "Achy Breaky Heart", 1992

30 ***JOHNNY GIMBLE**; Tyler, Texas
 ***WYNONNA JUDD**; Ashland, Kentucky
 • Johnny Cash's "I Walk The Line" enters the Country charts, 1956
 • THE BEST OF DAN SEALS certifies gold, 1991

31 "If The Devil Danced In Empty Pockets" by Joe Diffie tops the charts, 1991

[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

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 / Worb, Switzerland / Contact Jürg Moog at (41) 31-839-1143
- 28-30** Country Rose Festival / Contact Country Rose at (49) 561-525391; fax (49) 561-527538

MAY

- 7-9** GAVIN Country Seminar / Burbank Hilton / Burbank, CA / (415) 495-3200
- 11-14** Music West '95 / Hotel Vancouver / Vancouver, British Columbia / (604) 684-9338
- 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

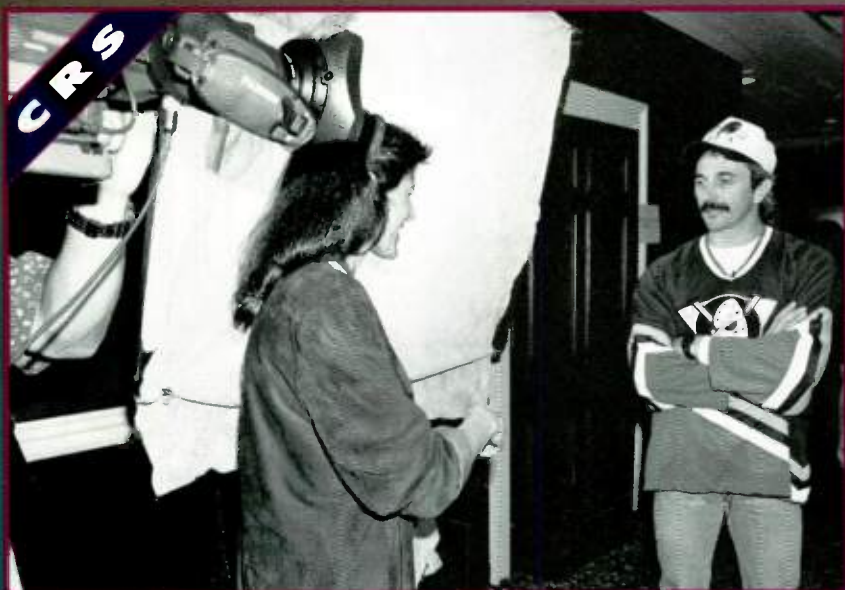
- 12-13** CMA Board of Directors Meeting / Four Seasons Hotel / Boston
- 14** Americana International '95-Country In The Park / Donington Park / Castle Donington Derby, UK / Contact Christopher Jackson at (44) 60-239-0595

AUGUST

- 15** CMA Awards Nominee Press Conference / Grand Ole Opry House / Nashville

OCTOBER

- 4** 29TH Annual CMA Awards / Grand Ole Opry House / Nashville
- 5** CMA Annual Membership Meeting / Nashville
- 5** CMA Board of Directors Meeting / Nashville
- 5-7** SRO / Nashville Convention Center / Nashville
- 15** Country Gold Festival / Aspects / Kumamoto, Japan / Contact Judy Seale, Refugee management at (615) 256-6615; fax (615) 256-6717



Aaron Tippin discusses the Country Music industry with ABC's "Day One" reporter Katherine Freed during the 1995 Country Radio Seminar.

Photo by John Montgomery