

NOVEMBER/DECEMBER 1995

CLOSE UP



1995 CMA AWARDS



**"I think we're working harder all the time."
-Gregg "Hobie" Hubbard, Sawyer Brown
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First-time CMA Award nominee Alison Krauss won all four awards for which she was nominated, including the prestigious Horizon Award and Female Vocalist of the Year at the 29th Annual CMA Awards. In addition, she combined with her band Union Station to take Single of the Year honors for "When You Say Nothing At All" and earned Vocal Event of the Year for her critically acclaimed duet with first-time winner Shenandoah, "Somewhere In The Vicinity Of The Heart". When accepting the latter honor, Krauss thanked fellow nominees George Jones and Tammy Wynette for "creating a great duet standard."



Reba McEntire (second from right) got some vocal assistance from (l to r) Linda Davis, Trisha Yearwood and Martina McBride for "On My Own".

Alan Jackson took home his first CMA Award as Entertainer of the Year. After receiving his crystal trophy from Johnny Cash, the Arista singer/songwriter recited a few lines from "Job Description", which he wrote for his daughters.



Marty Raybon accepts the Vocal Event of the Year award on behalf of Shenandoah and Alison Krauss.

Vince Gill, who hosted the live telecast from the Grand Ole Opry House, took home a record fifth consecutive Male Vocalist of the Year Award. With 15 CMA Awards to his credit, the MCA singer retains his title as the leading CMA Award winner of all time.

Album of the Year honors went to Patty Loveless for her platinum lp WHEN FALLEN ANGELS FLY. When accepting the honor, the teary-eyed Epic Records singer thanked her absent husband/producer Emory Gordy, Jr. who was working on an album and unable to attend the ceremony. "I'm sure he's about to fall over, too," Loveless said.

Brooks & Dunn wrapped up their fourth consecutive Vocal Duo of the Year Award. During the show, they performed two of their chart-topping hits, "She's Not The Cheatin' Kind" and "You're Gonna Miss Me When I'm Gone".



Dwight Yoakam previews his new single, "Nothing".

ALISON KRAUSS Dominates



First-Time Nominee Wins Four Awards

Singer Trisha Yearwood presented the Song of the Year Award to Gretchen Peters for her stirring anthem "Independence Day". Peters was another first-time nominee and winner.

Travis Tritt fronted the Musician of the Year nominees for "Dixie Flyer", then presented the award to super musician Mark O'Connor, his fifth consecutive CMA Award for Musician of the Year. When accepting the honor, he quipped, "It seems like it's a good night for fiddlers," acknowledging fellow fiddle-player Alison Krauss' numerous awards.

Following their performance of "Here Comes The Rain", The Mavericks were named Vocal Group of the Year, their first CMA Award. Lead singer Raul Malo spoke on behalf of the group, acknowledging the commitment they received early on from MCA Records.

The Tractors also picked up their first CMA Award, winning Music Video of the Year for "Baby Likes To Rock It". Fresh from a recent European tour, Steve Ripley and Jamie Oldaker represented their bandmates. Michael Salomon directed the video.

The late Roger Miller was inducted into the Country Music Hall of Fame during an emotional tribute by Dolly Parton, Willie Nelson, Merle Haggard, Dwight Yoakam and Marty Stuart. His widow, Mary Miller, told the audience, "Roger was a dreamer, and this would have been his wildest dream come true."

Former CMA Executive Director Jo Walker-Meador was also inducted into the Hall of Fame. "I am proud to have played a part, however small, in Country Music's success," she said modestly.

The three-hour CBS telecast featured outstanding performances by a stellar line-up of Country artists. George Strait hit the stage with "Check Yes Or No", and host Vince Gill joined Dolly Parton for a stirring rendition of "I Will Always Love You". He also called upon Mark Knopfler, Ricky Skaggs and Patty Loveless for some assistance on "Go Rest High On That Mountain".



Mark O'Connor accepts his fifth consecutive Musician of the Year award.

Shania Twain opens the live broadcast with "Any Man Of Mine".

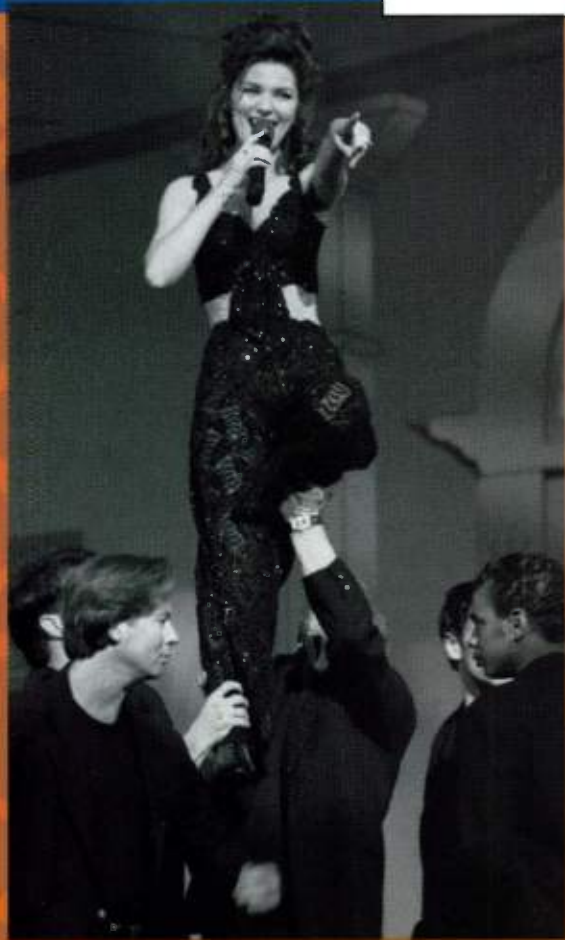
John Berry, performing "If I Had Any Pride Left At All" with only an acoustic guitar, earned a standing ovation, as did Faith Hill and Shelby Lynne, backed by the Music City Mass Choir on "Keep Walkin' On". Other highlights included a reunion of George Jones and Tammy Wynette as well as Shania Twain's high-energy "Any Man Of Mine". Reba McEntire called on Linda Davis, Trisha Yearwood and Martina McBride for some vocal assistance on "On My Own", while Dwight Yoakam performed "Nothing" backed by a 20-piece orchestra.

Mary Chapin Carpenter turned in an elegant performance of "Where Time Stands Still", and Russ Taff enjoyed a few minutes in the spotlight with an homage to radio personalities. In addition, Horizon nominee David Ball performed his Song of the Year-nominated number one hit, "Thinkin' Problem". Last year's Horizon Award winner John Michael Montgomery performed his number one smash hit, "Sold".



Vince Gill congratulates former CMA executive director Jo Walker-Meador on her induction into the Country Music Hall of Fame.

Pam Tillis dons a striking pose during "You Can't Have A Good Time Without Me".



Dolly Parton and Vince Gill get together to sing "I Will Always Love You".





T amy Wynette and George Jones reunite for a medley of hits.



L isbon Krauss beams as she holds her four CMA Awards.



P atty Loveless wipes a tear from her eye while accepting her Album of the Year award.



J ohn Berry earns a standing ovation with "If I Had Any Pride Left At All".



G retchen Peters shows off her Song of the Year award during the backstage press conference.



T he Mavericks celebrate their Vocal Group of the Year honor.

- Photos by Chris Hollo, Kay Williams and Alan Mayor.

SRO AWARDS

HIGHLIGHT

RECORD

SETTING



Entertainers Reba McEntire and Tim McGraw were two of the winners at the fifth annual SRO Awards, sponsored by the Country Music Association, honoring outstanding professional achievement in the Country Music touring industry.

Comedian Bill Engvall hosted the awards ceremony, held Friday, October 6 at the Wildhorse Saloon in Nashville. The annual SRO Awards were part of SRO '95, CMA's yearly international entertainment expo. This year's record-setting event, held October 5-7 at the Nashville Convention Center, was enjoyed by over 1,000 registrants, sponsors, exhibitors and guests, who viewed talent showcases by 27 Country Music entertainers and explored the largest exhibit marketplace in the history of the event. The all-time high registration is more evidence of Country Music's continuing growth and popularity.

Engvall, the popular comedian who played "Buck" on the ABC series "Delta", entertained the SRO Awards audience with his popular "Stupid People" routine while presenting the honors.

The 1995 winners of the SRO Awards are:

Artist Manager of the Year

NARVEL BLACKSTOCK,
Starstruck Entertainment

Radio Station of the Year - Small Market

WWYN,
Jackson, TN

Club of the Year

CRAZY HORSE STEAKHOUSE,
Santa Ana, CA

Radio Station of the Year - Medium Market

WIVK,
Knoxville, TN

Concert Venue of the Year

with a Capacity of Less than 6,000
RYMAN AUDITORIUM,
Nashville

Radio Station of the Year - Large Market

WSIX,
Nashville, TN

Concert Venue of the Year

with a Capacity of More than 6,000
STARWOOD AMPHITHEATRE,
Nashville

Record Label of the Year

ARISTA RECORDS,
Nashville

Concert Promoter of the Year

STEVE HAUSER,
*Pace Concerts Southeast/
Starwood Amphitheatre,
Antioch, TN*

Road Manager of the Year

TERRY ELAM (Vince Gill)

Festival/Special Event of the Year

FAN FAIR,
Nashville, TN

Support Services Company of the Year

TOMKAT'S CATERING,
Nashville

International Concert Promoter of the Year

KIERAN CAVANAGH,
Kieran Cavanagh Productions

Talent Agency of the Year

WILLIAM MORRIS AGENCY

New Touring Artist of the Year

TIM MCGRAW

Talent Agent of the Year

RICK SHIPP,
William Morris Agency

Publicist of the Year

EVELYN SHRIVER,
Evelyn Shriver Public Relations

Talent Buyer/Producer of the Year

GEORGE MOFFETT,
*Variety Attractions,
Zanesville, OH*

Touring Artist of the Year

REBA MCENTIRE



Nominee Dan Malyburton of KPLX in Dallas is ready to find out the winners of the 1995 SRO Awards!



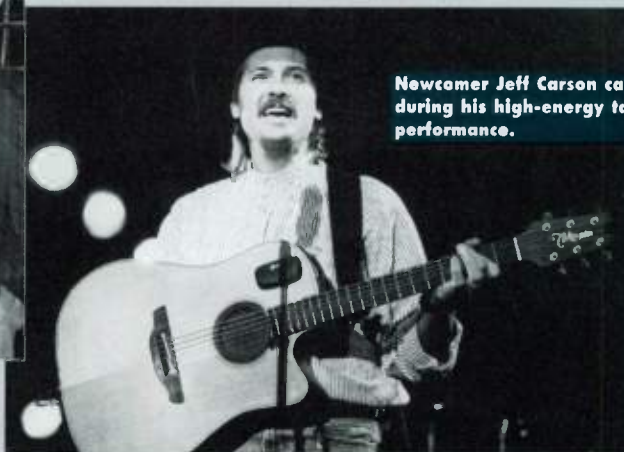
Kim Richey showcases before an audience of talent buyers, promoters and more.



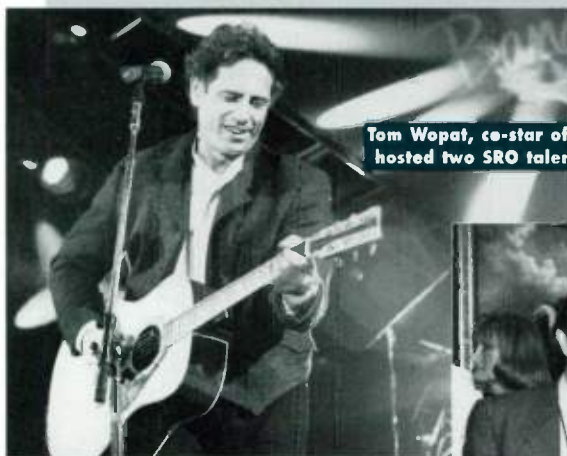
Comedian Bill Engvall presents the SRO Award for Support Services Company of the Year to Tom and Kate Morales of TomKat's Catering.



Leroy and Gladys Van Dyke conduct some business from their booth in the SRO exhibit marketplace.



Newcomer Jeff Carson captures the SRO crowd during his high-energy talent showcase performance.



Tom Wopat, co-star of the CBS hit "Cybill", hosted two SRO talent showcases.



SRO Chairman Barry Coburn and CMA Executive Director Ed Benson congratulate SRO Award nominees Larry Fitzgerald and Vince Gill.



David Lee Murphy revs up the SRO audience with "Dust On The Bottle".

Photos by Kay Williams



It's a late October Monday morning, and Sawyer Brown lead singer Mark Miller has just walked into the headquarters of T.K.O. Artist Management, Burger King breakfast in hand. Inside, keyboardist Gregg "Hobie" Hubbard awaits his bandmate's arrival before the scheduled interview begins. Hobie, ever the affable gentleman, who along with Mark, handles most of the band's interview requests, is ready to go. Mark arrives shortly thereafter, and in a morning voice offers part of his breakfast while signaling to Hobie that he's way too alert for 9 a.m.

As members of the group Sawyer Brown, both Mark and Hobie have shared the glory with bandmates Jim Scholten, Joe Smyth and Duncan Cameron of selling more than 11 million records since signing with Curb Records in 1984. The group has just released its 13th album, *THIS THING CALLED WANTIN' AND HAVIN' IT ALL*, and they feel it is one of their best projects yet.

"I think we're working harder all the time," Hobie says. "Certainly for this album, we've spent more time writing and more time in the

studio than we have for any other album in years. There's never been any extra time in getting ready. We had several extra months on this one, so we spent it writing and working on the record. Hopefully, we came up with stronger songs than ever."

"I think we cut 24 songs and then had to pick," Mark relates. "If you look at that, it's over two albums worth. I think in the past, because of scheduling, we've gone on to other albums when there was still some good songs left for us. We've got a commitment from the label that they're going to see this one through."

Mark co-produced the album with singer/songwriter Mac McAnally, who wrote the hit "All These Years", among others for the group.

"Mac's wonderful," Mark reflects. "He also did the last album with us. One of the pleasures of the business is working with people like Mac. Going in and making a record that sounds the way you think it should when you're writing the song is wonderful. Mac helps us get that down."

Is there a certain process in the studio that Sawyer Brown members feel works best for them?

"Some songs we hear immediately," Mark continues. "With others, we get in there and experiment. I think some songs have come along that mean a whole lot to me lyrically. They'll kind of tell you what they want to say."

"If we have an uptempo song, we'll do a little more experimenting using different instruments. We'll do that just to keep us fresh. Some of us have had to go in and play different instruments to do that."

"It's to Mark's credit as a producer," Hobie adds. "He can hear through some pretty rough stuff. I started writing 'Nothin' Less Than Love' on the mandolin, which I barely play. I know about three chords, and I used all of them. This little idea I had for the song seemed to really call for this instrument."

"In hindsight, I realize that out of cruelty, Mark had me put it down on tape that way so he could play it for Mac. Not since Abbott and Costello has anything caused Mac to laugh quite like that. It drove cats and dogs out of the house."

In the end, bandmate Duncan Cameron played the mandolin on "Nothin' Less Than Love", and Hobie's reputation as an instrumentalist remained unscathed. As usual, Hobie admits the band adjusted to the situation with little difficulty.

"Working on the music is too much of a good thing to make that an argumentative area. That's the best part."

Mark adds, "The best part of the process is actually getting in the studio. We feel like the hard part is coming up with the songs to get you there."

"I think we had albums early on where we worked with a producer who maybe wasn't quite right for us," Hobie says. "That made being in the studio pretty tough, because we weren't making the music that we wanted to do. It shouldn't be like that."

"When you first start writing a song, you're doing it for sheer pleasure," Mark agrees. "You're not thinking of it as a job. That's the way we think it should stay. It should be for your enjoyment and hopefully that of the listener."

After all the years of delivering hits, does Sawyer Brown have a career song?

"That's a tough one," Mark muses. "There's a couple of songs that get the same response every night. Then we'll get surprises. Like with 'Some Girls Do', you know you're going to get a great response from the crowd because the show kind of builds to that point. There are some nights that they'll go wild in the stands after 'The Dirt Road'."

"The fastest songs seem to get that sort of built-in response," Hobie surmises. "I think it's been cool over the past few weeks to see how the last single, '(This Thing Called) Wantin' And Havin' It All' has been received. It's a very wordy song. We're sure that Dave Loggins and Ronnie Samoset were paid by the word."

"It means a lot to people because it's about the little guy. It's about the hardworking person who does what's right and comes out on top. It's kind of like goodness is its own reward. That's certainly the message that made us want to cut it. I definitely think that the song has found its audience."

"The reason we named the album after it was that we thought the song really has a lot of character," Mark explains. "Dave Loggins called me up and said, 'Man, I've got a song for you. Where do you live? I'll put it in your mailbox, and then you won't see me for a few days because I have to recuperate from writing it.'"

"They could probably do a sitcom on Dave's personality," Mark continues. "It's so over the top. When I first opened up the lyric sheet, I thought, 'We can't do this. Dave has written a 10-minute song.' Then I listened to it. I started walking around singing it, and I thought that was a really good sign. We spent 19 weeks on the chart with it. For an uptempo number from an established group, that says a whole lot for the staying power of the song."

Like the group's music, Sawyer Brown's stage show also has a lot of staying power. The band was named the Top Grossing Country Group by AMUSEMENT BUSINESS for its 1994 tour.

"We enjoy performing, and we get a lot of pleasure out of seeing people enjoy themselves in the crowd," Mark says. "I think the chemistry that the crowd has with us is infectious. We've been able to do this for years, and they still seem to want to come back."

"I think people in this business are patted on the back way more than they deserve," Hobie says. "It's amazing to think that people care that much about what you're doing. They've all got lives. To think that they take the time to come see you and take your picture or remember your birthday is genuinely overwhelming."

With sell-out shows, hit songs and a reputation as one of Country Music's most enduring acts, you might think that Sawyer Brown members are constantly wondering what to do next. But Mark says the key to succeeding and maintaining enthusiasm is remaining focused on their upcoming project - particularly their albums.

"I think our goal is always the next album," Mark confirms. "I don't think we've ever looked past the next album. I think the only thing that we wanted early in our career was longevity. We've still got so much energy. When people call us a veteran act, I don't think we feel like that. There's probably part of us that still feel like the new kids." **CU**

"It's what you're doing now that matters."

- Gregg "Hobie" Hubbard

"I think the only thing that we wanted early in our career is longevity."

- Mark Miller

- Mandy Wilson

key awards
presented at annual



membership meeting

Georges Lang, radio producer and presenter for RTL Radio France, was honored with the Wesley Rose Foreign Media Achievement Award during CMA's annual membership meeting, held October 5 at the Nashville Convention Center. Lang, who accepted the honor from MCA recording artist Trisha Yearwood, thanked CMA and the Country Music community, while encouraging more artists to journey to Europe. A frequent visitor to Nashville, he said, "It's good to be here. I'm very surprised, and I love Country Music."

Lang received the honor in recognition of his support of Country Music for many years. The Wesley Rose Foreign Media Achievement Award was established in 1990 to recognize outstanding achievements in the media, which contribute to the development of Country Music outside the United States.

In addition, Arista singer/songwriter Steve Wariner presented the Jo Walker-Meador International Achievement Award to CMT: Country Music Television for its crucial role in the expansion of Country Music internationally. While accepting the honor on behalf of CMT, Paul Corbin of the Gaylord Entertainment Co. promised that CMT would continue its successful international inroads. "We are very dedicated and very committed to the long-term development of CMT worldwide," he said.

The Jo Walker Meador Award was initiated in 1994 in honor of CMA's former long-time executive director and recognizes outstanding achievement by an individual or company in advocating and supporting Country Music's market development outside North America.

Producer Randy Scruggs was on hand to accept his CMA Award for the Single of the Year, "When You Say Nothing At All" by Alison Krauss & Union Station. "As long as we have great songs, great messages and neat performances combined with artistic originality, we will continue to grow and thrive as an industry," Scruggs said.

The Connie B. Gay Award, named for one of CMA's founders, was presented to Cindy Wilson, vice president of international at Capitol Nashville. Presented in recognition of an individual's outstanding service to CMA in the past year, Wilson received the honor in acknowledgement of her advancement of Country Music on a global level. After thanking numerous individuals, Wilson remarked, "The international effort is truly a team effort."

Outgoing CMA President Tony Conway presented the President's Award to Wayne Halper, formerly of Capitol Nashville, and Bob Saporiti of Warner/Reprise Nashville. The honor is presented only when CMA's president feels an



individual, through outstanding service to CMA, merits recognition. Saporiti, recognized by countless industry executives for spear-heading international efforts, said, "If you're doing what you like to do, it's easy, and I'm really lucky because I'm doing what I like to do. Henry David Thoreau said, 'Most men live lives of quiet desperation.' I don't, and I don't think most of you do either."

Halper, honored for his efforts in structuring the Country Music retirement center initiative as well as the invaluable business, legal and financial expertise he has provided to CMA for several years, was duly surprised by the award. "I'm speechless," he said. "I'm privileged to be a part of this. Thank you."

CMA's Broadcast Award winners also received their awards during the meeting. Recipients of the Broadcast Personality of the Year Award were: Stu Evans, KMLE, Phoenix (major market); Carl P. Mayfield, WSIX, Nashville (large market); Shores & Steele, WKKO, Toledo, OH (medium market); and Kelli & McCoy, KRMD, Shreveport, LA (small



CMA Executive Director Ed Benson presents "Entertainment Tonight" senior segment producer Clay Smith with the Media Achievement Award for 1995.

Kitty Moon and Tony Conway congratulate producer Randy Scruggs on his CMA Award for Single of the Year. - Photo by Kay Williams

Georges Lang accepts the Wesley Rose Foreign Media Achievement Award from Trisha Yearwood.

Cindy Wilson accepts the Connie B. Gay Award from CMA board members Tony Conway, Kitty Moon and Roger Sovine. - Photo by Kay Williams



market). Representatives from Broadcast Station of the Year winners WGAR, Cleveland, OH (major market); WSIX, Nashville (large market); WUSY, Chattanooga, TN (medium market); and WOGK, Gainesville/Ocala, FL (small market) were also on hand to pick up their awards.

Clay Smith, senior music segment producer for "Entertainment Tonight", received CMA's 1995 Media Achievement Award, recognizing outstanding accomplishments in the media as they relate to Country Music, from CMA Executive Director Ed Benson during a surprise party hosted by "ET" on September 28.



During his 12-year tenure with the nationally syndicated television program, Smith has been responsible for the national television debuts of Randy Travis, The Judds, Whitney Houston and numerous other superstars. Due in large part to his efforts, two out of every three music segments that air on the popular nightly program and its weekend edition feature Country Music.

Smith has said he considers his position with ET to be somewhat of an A & R representative as well as segment producer. "I'm responsible for staying on top of music business trends - who's hot, who's not - while trying to keep the show a little ahead of the game."

NEW CMA BOARD ELECTED

New directors and officers have been elected to serve on the 1995-96 board of CMA. Tony Conway, president of Buddy Lee Attractions in Nashville, has been named chairman of the board, and Kitty Moon of Nashville's Scene Three, Inc. has been elected president.

Directors, who serve two-year terms, were elected at the organization's annual meeting October 5 at the Nashville Convention Center. CMA members from throughout the world were present for the 37th annual membership gathering. Officers, who serve for one year, were elected by the directors at a meeting held Friday, October 6. CMA officers and directors serve gratis and pay their own expenses to attend meetings.

By category, new directors elected by CMA's members are:

AT-LARGE

- Connie Bradley, *ASCAP*
- Luke Lewis, *Mercury Nashville*
- James Stroud, *Giant Records*

ADVERTISING AGENCY/PR

- Jeff Walker, *AristoMedia*

ARTIST/MUSICIAN

- John Berry

COMPOSER

- Pat Alger

INTERNATIONAL

- Kip Kronos, *Columbia Records UK, London*

MUSIC PUBLISHER

- Tom Collins, *Collins Music*

PERSONAL MANAGER

- Bob Titley, *Titley & Assoc.*

PUBLICATIONS

- David Ross, *Music Row Publications*

RADIO MANAGEMENT

- Jay Werth, *KSSN Radio, Little Rock, AR*

RADIO PROGRAMMING

- Bob Moody, *WPOC Radio, Baltimore, MD*

RECORD COMPANY

- Joe Galante, *RCA Records Label Group*

- Stan Goman, *Tower Records, West Sacramento, CA*

TALENT AGENT

- Tony Conway, *Buddy Lee Attractions*

TALENT BUYER/PROMOTER

- Steve Moore, *Moore Entertainment*

TELEVISION/VIDEO

- Kevin Hale, *TNN: The Nashville Network*

Officers are:

PRESIDENT

- Kitty Moon, *Scene Three, Inc.*

EXECUTIVE VICE PRESIDENT

- Donna Hilley, *Sony Tree*

SENIOR VICE PRESIDENT

- David Conrad, *Almo/Irving Music*

VICE PRESIDENTS

- Bruce Allen, *Bruce Allen Talent, Vancouver, B.C.*

- Coyote Calhoun, *WAMZ Radio, Louisville, KY*

- Terry Cline, *Artist Concepts*

- Barry Coburn, *Ten Ten Management*

- Paul Corbin, *Gaylord Entertainment Co.*

- Larry Daniels, *KNIX, Phoenix, AZ*

- Dick Gary, *The Gary Group, Culver City, CA*

- Jimmy Gilmer, *EMI Nashville Productions*

- Steve Hauser, *PACE Concerts Southeast*

- Larry Hicks, *The Handleman Co., Troy, MI*

- John Huie, *Creative Artists Agency*

- Merle Kilgore, *Hank Williams Jr. Enterprises*

- Rich Krumme, *COUNTRY AMERICA, Des Moines, IA*

- Don Light, *Don Light Talent*

- Merlin Littlefield, *AVI Entertainment*

- Dick McCullough, *E.H. Brown Advertising, Chicago*

- Jack McFadden, *McFadden Artists Corp.*

- Stan Moress, *Moress Nanas Entertainment*

- Eddie Reeves, *Warner/Reprise Nashville*

- Bob Romeo, *The Don Romeo Agency, Omaha, NE*

- Peter Smyth, *WCBS Radio, Boston, MA*

- Roger Sovine, *BMI*

- Janice Wendell, *Ericson Marketing Communications*

- Tim Wipperman, *Warner/Chappell Music*

INTERNATIONAL

VICE PRESIDENTS

- Paul Fenn, *Asgard Promotions, London*

- Greg Rogers, *MCA Music Entertainment Intl., Hong Kong*

- Thomas Stein, *BMG Ariola Musik, Munich, Germany*

- Richard Wootton, *Byworth-Wootton, London*

SECRETARY

- Hal Durham, *Grand Ole Opry*

ASSISTANT SECRETARY

- Allen Butler, *Sony Music Nashville*

TREASURER

- Wayne Halper

ASSISTANT TREASURER

- Charles Anderson, *Anderson News Corp., Knoxville, TN*

SERGEANT AT ARMS

- Trisha Yearwood

ASSISTANT SERGEANT AT ARMS

- Dene Hallam, *KKBQ Radio, Houston, TX*

HISTORIAN

- Chet Flippo, *BILLBOARD*

ASSISTANT HISTORIAN

- Mike Curb, *Curb Records*

Directors serving the second year of their terms are:

AT-LARGE

- Rick Blackburn, *Atlantic Records*

- Bruce Hinton, *MCA Records Nashville*

- E.W. Wendell, *Gaylord Entertainment Co.*

ADVERTISING AGENCY/PR

- Evelyn Shriver, *Evelyn Shriver Public Relations*

ARTIST/MUSICIAN

- Brent Rowan

INTERNATIONAL

- Dave Pennefather, *MCA Records, Dublin, Ireland*

MUSIC PUBLISHER

- Jerry Bradley, *Opryland Music Group*

PERSONAL MANAGER

- Larry Fitzgerald, *The Fitzgerald-Hartley Co.*

PUBLICATIONS

- Lon Helton, *RADIO & RECORDS*

RADIO MANAGEMENT

- Dan Halyburton, *KPLX Radio, Dallas, TX*

RADIO PROGRAMMING

- Tim Murphy, *Tim Murphy Consulting, Seattle, WA*

RECORD COMPANY

- Tim DuBois, *Arista Nashville*

RECORD/VIDEO

MERCHANDISER

- Terry Woodward, *Waxworks, Owensboro, KY*

TALENT AGENT

- Rick Shipp, *William Morris Agency*

TALENT BUYER/PROMOTER

- Joe Sullivan, *The Sullivan Company, Branson, MO*

Due to Kitty Moon's newly elected status as president, she will resign from her position as a director in the television/video category. Robert Deaton of Deaton Flanigen Productions will serve the remaining year of Moon's term in that category. Harlan Howard has resigned from his directorship in the composer category for health reasons. Tom Shapiro will serve the remaining year of Howard's term in the category.

CMA's lifetime board members are J. William Denny, Nashville Gas Company; Ralph Peer II, peermusic, San Francisco, CA; Frances Preston, BMI, New York, NY; and Joe Talbot, Talbot Music Publishing, Inc.

CMA AWARDS RAISES ARTISTS' VISIBILITY

Taking home a coveted CMA Award is a goal many artists strive for, but an appearance - as a presenter, performer or "bumper" artist - on the live, national telecast can provide a boost in visibility whether an artist ends up with a trophy or not.

Alison Krauss, who surprised many with four CMA wins, is enjoying the benefits of CMA success. Joan Myers, president of Myers Media and Krauss' long-time publicist, states that media interest has heightened since the October 4 telecast, "insofar as people who have been trying to get her to be on their show called the first thing the next morning."

"Three days after the CMA Awards, our sales doubled." - David Corlew

In fact, she reports that just receiving multiple CMA nominations was a boon to the Rounder artist's media recognition. "Alison had already been on 'Letterman' and 'The Tonight Show' before the CMA Awards. Certainly the nomination process helped with that. We got quite a few calls after the nominations came through."

Since the awards ceremony, which won the night in the ratings race for CBS, Myers has been inundated with press requests for her popular client. "If Alison had the time to do all the press that she wanted to do, there's probably not much we couldn't get at this point. We've been approached by almost everyone, and unfortunately, there's not enough time. It sure is nice to have those big, national television shows calling you once or twice a day."

"The CMA Awards is the show that has the most impact for us." - Sandy Neese, Mercury Nashville

Perhaps the best indicator Myers has had on the impact of the CMA Awards? "We had to add more phone lines the next day!" She adds, "What really picked up was international interest (following the BBC-2, an edited version of the CMA Awards, which aired on October 7). That's been a big deal. The timing couldn't be better, since Alison's touring Europe in January."

For some, it's the performance that generates additional interest. David Corlew, manager of John Berry, believes the Capitol Nashville artist couldn't have turned in a better performance of "If I Had Any Pride Left At All" which he delivered with his guitar as the only accompaniment. "For John to have the opportunity to sing that song...not only for the tv audience, but in front of the industry, was incredible," he states.

"John's had some poignant moments in his career. One was when he did 'Your Love Amazes Me' at CRS. It changed his career - at that point, everyone knew who he was. For this, three days after the CMA Awards, our sales doubled. The week after that, sales increased another 50 percent."

"I think it took him to another level," Corlew says of Berry's CMA Awards performance. "It validated him. I think there were a lot of people in the Nashville community in the audience who had heard about John Berry, but who had

"I knew tv was powerful, but I never knew how much until this year." - Rhett Akins

never seen him live. I don't think we'll ever have a record that will match a live performance of John Berry. When you see John live, that's when you really see...it's a magic time for John."

Does Corlew foresee any immediate impact for Berry's career? "What does it mean for next year?" he responds. "I don't think there's gonna be any great magic wand that waves across the top of John Berry's career and things change overnight. I know all the talent buyers and promoters were watching that night. And all the headlining acts saw that performance. From that, I know good will come."

"All the tv shows we've been pitching to are calling us back and saying, 'Now we get it.' It was an opportunity that only comes once in a while for an artist. And John seized the moment. For a long time, people will remember that performance. It's one of the most important times of his career. And for John Berry, whose goal in life is to sing with Wynonna, for Wynonna to be the first one to stand for the standing ovation, it just thrilled him to death. It was his moment."

Shania Twain, the three-time nominee who opened the show with "Any Mine Of Mine", was yet another beneficiary. "The week after the CMA show, she increased almost 35 percent in sales," reports Mercury's Sandy Neese. "That is

almost directly attributable to the publicity surrounding the show and to her performance on the show."

"Sometimes when an artist does an entertainment type show, you can see a small bump," Neese explains. "It's kind of hard to tell when an artist appears on a major show, because they're out on the road doing other things. You know the show had some sort of impact, but you don't know to what extent you can attribute it directly to that show. With an awards show, and the CMAs in particular, that's when you usually see your big jumps. The CMA Awards is the show that has the most impact for us. That's why everybody fights so hard for performance slots and bumper slots, because it means so much for your artists, not only in sales but in terms of visibility."

In fact, the bumper slots - where artists sing a brief version of a hit song before taking the show into a commercial break - have proven to be beneficial to the newcomers who land the spots. For Mercury's Terri Clark, who had never been on national network television, and Kim Richey, the response has been immense, says Neese. "Basically, the feedback that we got - from just the general public - they all noticed the bumper artists. To my way of thinking, it really helped raise their visibility in the minds of the consumer."

Another bumper artist who has enjoyed increased visibility is Rhett Akins. "(Doing a bumper) has really helped me out a lot," says the Decca artist. "I've gotten a lot of comments on it. The other night, I was doing an interview with a radio station, and the first thing they said was, 'We saw you on the CMAs. That was pretty impressive.' Just to be on the CMA Awards is awesome. That's something I've been wanting to do ever since I can remember."

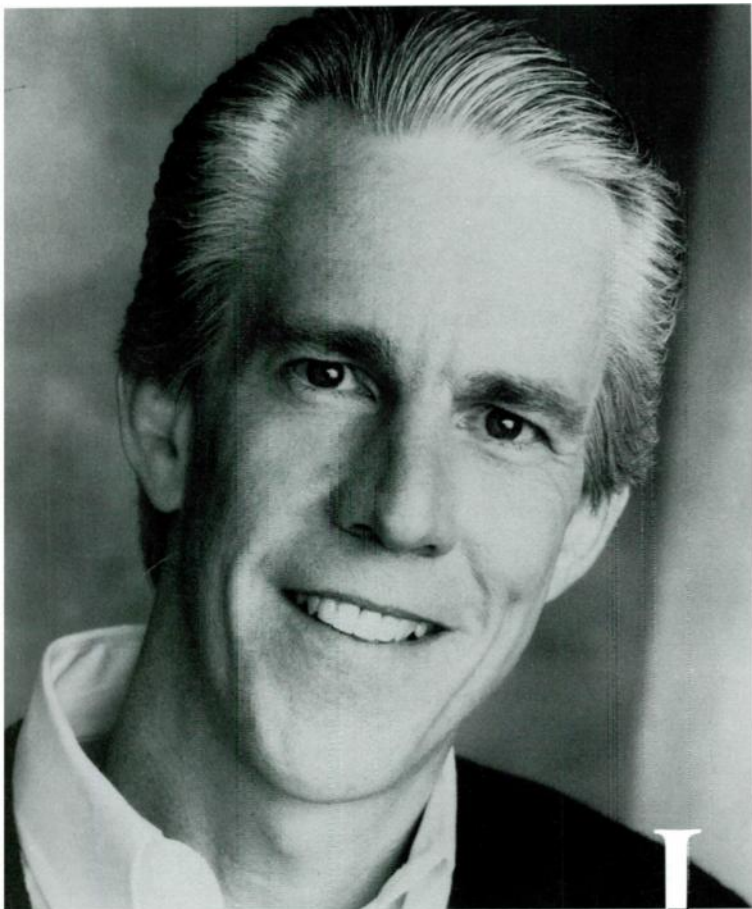
"I knew tv was powerful, but I never knew how much until this year...especially the CMA Awards," he continues. "Almost every night, there hasn't been a place we played where someone didn't say, 'That was great that you got to sing a chorus of 'That Ain't My Truck'.' I think that sets you apart just a little bit. It makes that person sitting at home go, 'I've been hearing Rhett Akins, and now

he's on the CMAs. If they give him a little time, maybe there is something to this boy. I'm gonna have to check him out."

And while Rhett's bumper spot certainly put him in the spotlight, he's discovering that sitting in the audience can bring an equal amount of notoriety.

"I think my biggest piece of press was Shania Twain sitting on my lap (during her number)," he says with a grin. "More people have noticed that Shania sat on my lap than noticed me singing!"

- Janet E. Williams



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Sit down for an hour with Jim Ed Norman of Warner\Reprise Nashville, and you might be enlightened by the philosophies of Emerson, Einstein, Edison and the Ultimate Philosopher - redneck style - Jeff Foxworthy.

Jim Ed is candid, but guarded, decisive but freely second-guesses himself and says he uses highlighting in books as a form of meditation. The one-time bandmate of Eagles' drummer Don Henley is so involved in community affairs, it's constantly rumored that he's going to run for political office, even as he juggles the recording careers of Travis Tritt, Randy Travis, Faith Hill, David Ball and Foxworthy.

"Not a week goes by that I don't have someone come up and say, 'Jim Ed, I hear you are running for...' I go, 'Where in the world did that come from? No way.' One hundred percent of my energy is professionally focused on what I do, my work. There is a part of my life that is devoted to the community, and the short form answer is that one need not run for political office and be involved that way to make a contribution to the community."

But he doesn't rule it out completely. "If some day, way down the road, the conclusion that I came to is that the best way that I can make a contribution to the community is to be involved in some specific aspect of public service rather than trying to do a lot of different things in the community, then I guess I would deal with that. But that is not something that I expect to happen for a long time."

He traces his inability to say "no" to worthwhile projects in part to his upbringing as the son of a trumpet-playing minister.

"I grew up in a family where no one said 'no'. My father's job is not about saying 'no'. It's about dealing with people who call in the middle of the night with some kind of trauma in their life, or showing up on the doorstep, the homeless person who would knock on the door because someone told him there was a minister living there. Those kinds of things happened to me all my life, so I was around it constantly. You don't say 'no', you go use your best efforts to try to help. (The late) Dale Franklin (founder and executive director of Leadership Music) was the first one who started on me with, 'Jim Ed, "no" is a complete sentence.'"

Lately, he's begun to rethink his struggle with the "no" word. "In overextending myself, I felt the pain in seeing all of the downside that comes with that overextension. I then began to attach to the word 'no' a responsible action as opposed to an irresponsible one."

But balancing all his responsibilities isn't easy. Jim Ed says he's gotten away from the idea that balance is "a state of perfectly harmonious stability, like books, balanced for years on a shelf. But I think balance is better described as being like a tightrope walker who moves a little one way and then the next to keep from falling off. In that regard, I think I do a good job, and I do it by being as open and responsive as possible to the changing world in me and the changing world around me. Actually, I keep two glasses of water on my desk. One of them is half full, and the other half empty."

Part of the reason Jim Ed can balance his work is the trust he has in the team at Warner\Reprise Nashville. His goals?

"Sell more records. I want us more successful in radio airplay. I want to see us more successful in every aspect of what we do in terms of the full breadth of what we are as a company artistically, musically and also how we link with the entire community...I want to see us be a great environment for the people who work here, so that they really thoroughly enjoy coming to work."

Jim Ed says that within the organization, "We are right where I would love for us to be - a team of people working together to achieve the best that we possibly can achieve every time out....Last year, we had the biggest year in our history, this Nashville division. It is all due to the leadership of the various functions in the company." He then goes on to extol the praises of his co-workers including Bob Saporiti, General Manager Eddie Reeves ("one of the smartest people I know"),

"It's okay to make mistakes, just don't keep making the same ones over and over."

Cindy Finch, Janice Azrak, Ian Duthie in the mailroom and many others.

"Thomas Edison was this incredible inventor, and that is what we hopefully have here as a company - people who are given this autonomy to go dream and to create and try things with a sense that they are going to have support even in failure as well as success."

He reflects a moment. "I am the luckiest guy in the world - first because of having a wonderful family and then an extended family here (Warner\Reprise Nashville)."

The native Floridian says he owes much to his parents. Although he was a preacher's kid, Jim Ed said his father supported him in spite of community pressure when the younger Norman began growing his hair long at the height of the rock 'n' roll era. "It was like, 'You are going to ruination here,' and my father's parishioners were quick to jump on that bandwagon." But he says with a touch of admiration that his dad "was the one of the first to say, 'What does this have to do with character and spirit?'"

Jim Ed also remembers the time when he was much younger his parents told him

"I am the luckiest guy in the world."

to go get his hair cut. "I said, 'I don't want to get my hair cut,' and they said, 'Well, go get your hair cut anyway.' So, I went and got on my bicycle and started riding it to town to get my hair cut, and I hear this 'Beep, beep,' and it's my dad who motions me over. He says, 'I talked to your mom, and we decided you don't have to get your hair cut if you don't want to,' and that happened to me all my life...My father was willing to adopt the attitude - and it has been one I've been able to persist with - is 'It's okay to make mistakes, just don't keep making the same ones over and over.'"

When asked what he likes to do when he has a few spare minutes, Jim Ed says, "I love to kiss my wife." He also likes to read and listen to music not work-related. One from music that he started listening to is Hawaiian, but that has turned into "work" of sorts. Hawaiian music?

Yes, the Hawaiian cowboys, possibly as part of Warner Western. That brings up the question, "Do people sometimes just roll their eyes at you and go, 'We want to make money, and how are you going to make money off singing Hawaiian cowboys?'"

Jim Ed's response initially was "No, we're left to our own devices, and if people are thinking that we should do it differently, they typically don't say it to my face - maybe under their breath."

But later he amended that. "What I remember most, for just a few examples, was that those questions were directed at artists like Randy Travis, Dwight Yoakam, Take 6 and, recently, Jeff Foxworthy."

So keep listening - the next new trend could be traditional Country music - Hawaiian style - or Einstein's unified theory set to music. And knowing Jim Ed, he'll somehow find a way to make it work.

- Teresa George

CMA AWARDS WIDENS INTERNATIONAL TV COVERAGE

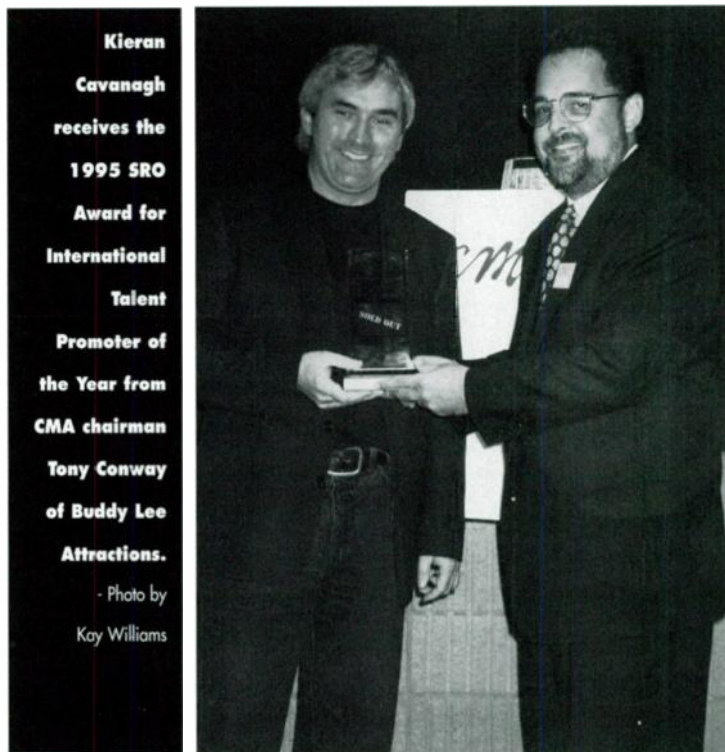
The CMA Awards have enjoyed visibility outside North America for several years, but more Country Music fans around the world will see this year's CMA Awards telecast than ever before. International coverage kicked off on October 7 with a 70-minute broadcast on BBC-TV2 and RTE Ireland; the BBC airing also reached Northern Ireland, Holland and Belgium via cable. The special, seen at 10:45 p.m. (prime time in the UK) averaged an impressive 1.5 million BBC viewers and reached the two-million mark at one point. London-area record retailers reported significant increases on several artists during the week following the telecast.

According to London-based agent Screen Ventures, Ltd., additional broadcasts include 90-minute airings in Germany and Austria for the first time via the Premiere Network, with at least three screenings scheduled. Also carrying the Awards for the first time is Swedish Television, with further deals secured in France (Canal Jimmy), Denmark (Danish Television), Switzerland (SF-DRS) and South Africa (SABC). Several other countries are close to inking contracts for 1996.

AMERICAN AIRLINES BOWS NEW INTERNATIONAL SCHOLARSHIP

American Airlines has endowed a 1996 International Recording Industry Fellowship enabling a student from Middle Tennessee State University's Department of Recording Industry program to work in the music industry in London and study in the music business administration program at the prestigious West Lothian College outside Edinburgh, Scotland. The venture will include an invitation for a student from West Lothian to participate in classes in MTSU's program, as well as to intern at a Nashville-based record label.

The scholarship was created by Nashville attorney and MTSU adjunct professor Deborah Wagon of The Law Offices of John Mason Ltd., in conjunction of with American Airlines' Nashville Managing Director Mike Dye and former American MD Art Victorine. Wagon says, "Art was enthusiastic about the opportunity for American Airlines to contribute to the future decisionmakers of the Tennessee entertainment industry. He agreed that it was crucial to provide experience on an international level, particularly if the Nashville music industry is to continue its growth as a world music center."



Kieran Cavanagh receives the 1995 SRO Award for International Talent Promoter of the Year from CMA chairman Tony Conway of Buddy Lee Attractions.
Photo by Kay Williams

AUSTRALIA SPOTLIGHT

AUSTRALIA RADIO GETS A NEW "KICK"

After the unfortunate recent demise over the past two years of Country broadcasters 4BC/Brisbane and 2SM/Sydney, Country Music radio in Australia has received new life with the introduction of hybrid Country/blues/rock radio station KICK AM/Sydney.

According to KICK AM CEO Trevor Smith, the former Gold 1269 has been transformed into an exciting station with a "unique and fresh" sound. "It's a merger of contemporary Country, rock and blues." He adds that major corporate advertisers have already committed their support and that the station will be exploiting the Internet with 24-hour broadcasting over the World Wide Web.

Meanwhile, among the Nashville-signed Country artists recently receiving significant airplay throughout Australia are Brooks & Dunn, Mary Chapin Carpenter, Vince Gill, Alan Jackson, Tim McGraw, Sawyer Brown, Doug Stone, Pam Tillis and Tammy Wynette/George Jones.

TOTAL COUNTRY HITS THE PRESSES

Australian Country Music fans are snapping up copies of a new, colorful glossy called TOTAL COUNTRY magazine. Issues can be found on newsstands, hotels and even buses traveling



During the SRO International Conference, managers (l to r) Alan Kates, Bonnie Garner, Bill Simmons and David Corlew present an overview of worldwide touring. - Photo by Kay Williams

around the continent. TOTAL COUNTRY editor David Latta reports response to his new magazine has been "little short of astounding. Telephone calls, faxes and letters pour in daily; most have been uniformly positive. At a time when Country Music in Australia is showing healthy growth (and the major record companies are seeing the sales of American product boom by way of line dancing), the way TOTAL COUNTRY has been welcomed to the marketplace is extremely encouraging."

The October issue (the publication's second edition) featured stories on Australian star Lee Kernaghan, as well as George Jones, the Tractors and Trisha Yearwood. One major project undertaken by TOTAL COUNTRY Country publisher Aim High Pty. Ltd. and MCA Music Publishing is their co-sponsorship of the Australian Black Opal International Country Music Songwriting Contest, with over \$32,000 in prizes. For more information on this event and the new monthly magazine, call +61-2-558-9329; fax +61-2-558-9514.

ELLIS RECEIVES CMAA HONORS

Max Ellis, chief executive officer and a founding member of the Country Music Association of Australia, has received the inaugural CMAA Industry Award. Ellis, who has spent more than two decades spearheading the growth of Country Music in Australia, was one of the small group who began the Australasian Country Music Festival in Tamworth in 1982 and has steadfastly supported and actively assisted Country Music through the decades since.

LEONARD T. RAMBEAU SCHOLARSHIP FOUNDED

The Leonard T. Rambeau Scholarship has been established by Saint Mary's University in Halifax, Nova Scotia, Canada, honoring the late Rambeau, Anne Murray's longtime manager, a 1967 alumnus of the university. The scholarship, which will be awarded annually, will financially assist students who aspire to work in the entertainment business.

For more information or to make a contribution to the scholarship fund, contact Leonard T. Rambeau Scholarship, Department of University Advancement, Saint Mary's University, Halifax, Nova Scotia, Canada B3H 3C3.

NASHVILLE STARS ARE LONDON BOUND

Steve Earle's November 19 surprise acoustic concert at Dingwall's in London coincided with an appearance on a "Later...With Jools Holland" TV show that also featured Emmylou Harris and Daniel Lanois on November 25. Earle's performance was promoted by Asgard, Ltd., which is also presenting Alison Krauss & Union Station and Marcus Hummon at the 2,500-seat Royal Festival Hall on February 3. Asgard joint managing director Paul Fenn reports, "Ticket sales for this show are going extremely well."

GERMANY'S ONYX-TV TO OFFER COUNTRY VIDEOS

ONYX-TV, a Germany property of London-based Excalibur Communications Ltd., has launched a new TV channel which will include specialist Country music video programs. Broadcasting initially for six hours a day in the Rhineland-Pfalz region via cable and direct reception, the densely populated Nordrhein-Westfalen territory will be added in early '96, providing a total potential reach of up to six million households and up to 18 hours of unscrambled programming, with national expansion expected later. The station's headquarters are in the Lizen area of Rhineland-Pfalz; the programming and production facilities will eventually be in Dortmund and the head office will be in Munich. For more information, contact publicist Elfi KÅster at +49-40 49 90 00; fax +49-40 49 90 024.

33RD ASCAP COUNTRY MUSIC AWARDS

Songwriter of the Year

GARY BURR

"I Try To Think About Elvis"
"Man Of My Word"
"More Love"
"One Night A Day"
"We Don't Have To Do This"
"What's In It For Me"

Publisher of the Year

SONY CROSS KEYS
PUBLISHING

"Chattahoochee"
"I Just Wanted You To Know"
"I Never Knew Love"
"I See It Now"
"Independence Day"
"My Baby Loves Me"
"Renegades, Rebels And
Rogues"
"She Dreams"
"(Who Says) You Can't Have
It All"

and

WARNER/CHAPPELL
MUSIC GROUP

"Chattahoochee"
"Every Once In A While"
"Hangin' In"
"I See It Now"
"If I Could Make A Living"
"Livin' On Love"
"Third Rate Romance"
"What's In It For Me"
"Whisper My Name"
"(Who Says) You Can't Have
It All"

Country Song of the Year

"I SWEAR",

written by Gary Baker and
Frank J. Myers
published by Morganactive
Songs Inc., Rick Hall Music, Inc.

Voice of Music Award

GEORGE STRAIT



SESAC 1995 NATIONAL PERFORMANCE ACTIVITY AWARDS

Country Songwriter of the Year

FRANK DYCUS

"Gonna Get A Life"

George Strait accepts the Voice of Music Award during the annual ASCAP Country Awards.



ASCAP Vice President Connie Bradley (left) and Marilyn Bergman (right), president and chairman of the board, congratulate Gary Burr, named Songwriter of the Year at the annual ASCAP Country Awards.

- Photo by Alan Mayor



Connie Bradley (right) welcomes (l to r) Alan and Denise Jackson and Michael McDonald to the annual ASCAP Country Awards.

- Photo by Alan Mayor

43RD ANNUAL BMI COUNTRY AWARDS

Robert J. Burton Award

(Most Performed Country Song)

"WINK",

written by Bob DiPiero and Tom Shapiro

American Made Music, Diamond Struck Music, Hamstein Cumberland Music, Little Big Town Music

Songwriter of the Year

VINCE GILL

"Tryin' To Get Over You"

"What The Cowgirls Do"

"When Love Finds You"

"Whenever You Come Around"

Publisher of the Year

SONY TREE

"I See It Now"

"If The Good Die Young"

"Little Rock"

"No Doubt About It"

"Now I Know"

"Renegades, Rebels And Rogues"

"She's Not The Cheatin' Kind"

"Spilled Perfume"

"Take Me As I Am"

"That Ain't No Way To Go"

"Untanglin' My Mind"



Kris Kristofferson and Kim Carnes were just two of the many singer/songwriters enjoying the reception before the annual BMI Country Awards.

BMI Vice President Roger Sovine (left) and President/CEO Frances Preston (second from left) congratulate (l to r) Bob DiPiero and Tom Shapiro, writers of "Wink", BMI's most performed Country song of the year; Vince Gill, Songwriter of the Year; and Donna Hilley, Don Cook, Jody Graham-Durwitz and Richard Rowe, all of Sony Music Publishing/Sony Tree, BMI's Publisher of the Year. - Photo by Kay Williams



BMI's Roger Sovine (center) welcomes honoree Clint Black and Mary Miller, wife of the late Roger Miller, to the annual BMI Country Awards.



NASHVILLE SONGWRITER'S HALL OF FAME

Hall of Fame Inductees

WAYLON JENNINGS

DICKEY LEE

DAVE LOGGINS

Maggie Cavender Award of Service

MARTHA SHARP

President's Award

HARLAN HOWARD



Wynonna enjoys a laugh with Dave Loggins during his induction into the Nashville Songwriters Hall of Fame. - Photo by Kay Williams

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Looking for some tunes to help you get in the Christmas spirit? Here's a list of new holiday albums guaranteed to banish that "Bah! Humbug!" feeling!



HOLY NIGHT • John Berry

Berry's vocal prowess is demonstrated in full measure on this collection of 10 holiday favorites. Selections include traditional carols such as "Joy To The World" and "Away In A Manger" as well as 20th century classics such as "I'll Be Home For Christmas" and "Little Drummer Boy". The Georgia singer co-produced the Capitol Nashville collection with Chuck Howard.



MR. CHRISTMAS • Joe Diffie

Co-producer Diffie wraps his velvet-like baritone around 11 songs including traditional favorites such as "Have Yourself A Merry Little Christmas", "The Christmas Song (Chestnuts Roasting On An Open Fire)", "Let It Snow, Let It Snow, Let It Snow" and "Silent Night". The Columbia singer adds six original tunes including the title cut, which he cowrote, as well as the light-hearted "Leroy The Redneck Reindeer".



HOW THE GRINCH STOLE CHRISTMAS •

Narrated by Boris Karloff

A long-time children's favorite, the Dr. Seuss classic hits record stores courtesy of Mercury Nashville. For the first time since the 1966 debut of the popular tv special, the soundtrack is available on cd, as the unique, haunting voice of the legendary Boris Karloff brings the Grinch to life.

PANCHO, LEFTY, AND RUDOLPH • Willie Nelson and Merle Haggard

Columbia Records releases this new compilation of previously released material by two recent inductees into the Country Music Hall of Fame. Traditional favorites ("Jingle Bells", "Frosty The Snowman", "Rudolph The Red-Nosed Reindeer" and "Blue Christmas") are featured as well as original tunes ("Pretty Paper", "If We Make It Through December").



A N AMERICAN CHRISTMAS •

Various Artists

Seven-time Grammy nominees Vassar Clements, Norman & Nancy Blake and Roy Huskey, Jr. lead an all-star cast of legendary acoustic musicians on this 14-instrumental collection. Songs on the Winter Harvest product include "God Rest Ye Merry Gentlemen", "O Come All Ye Faithful", "Star Of Bethlehem" and "Christmas Hornpipe".



CHRISTMAS TO CHRISTMAS •

Toby Keith

The Oklahoma singer/songwriter goes the original route with this 12-song collection. Keith wrote or cowrote four of the tunes, calling on songwriters including Jim McBride, Sam Hogin and Alan Rhody to round out the Polydor Nashville project.



COUNTRY CHRISTMAS EVE •

The Oak Ridge Boys

The Oak Ridge Boys return to the world of recorded music with a new outing on Capitol Nashville. The emphasis is on new material, with a couple of Christmas classics including "O Little Town Of Bethlehem" and "Santa Claus Is Coming To Town" thrown in to round out the mix.

WHAT CHRISTMAS REALLY MEANS • Peter McCann

The famed songwriter (who struck gold as a recording artist in 1977 with "Do You Wanna Make Love"), delivers 10 original songs on this RCA project. McCann, who co-produced the album, wrote seven songs in the collection solo, tapping collaborators Richard Leigh ("This Time Of Year") and Harlan Howard ("All I Want For Christmas Is You" and "The Best Christmas") for assistance on the remaining three.



LOOKING FOR CHRISTMAS •

Clint Black

The RCA singer/songwriter taps longtime collaborator Hayden Nicholas as well as Merle Haggard and Shake Russell to assist with four songs on this original collection, writing the remaining six by himself. He also co-produced the project with James Stroud.



A COUNTRY CHRISTMAS •

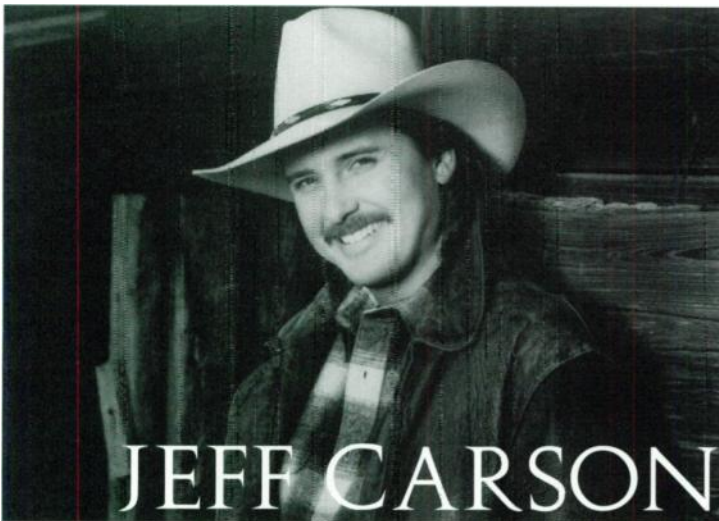
Various Artists

RCA Records presents an all-star selection of holiday hits. Aaron Tippin, John Anderson, Lorrie Morgan, Lonestar, Lari White, newcomer Ray Vega, Alabama, Clint Black, Peter McCann, Restless Heart and Don Charles' Singing Dogs (!) shine on this collection of Christmas classics.



HAVE YOURSELF A TRACTORS CHRISTMAS • The Tractors

The Tractors celebrate the holidays in boogie-woogie fashion with a rollicking mix of old favorites and new songs tailored for their unique musical talents. Bandmembers Steve Ripley and Walt Richmond produced the Arista project.



Record Label: MCG/Curb Records
Album: JEFF CARSON
Singles: "Yeah Buddy", "Not On Your Love", "The Car"
Management: Marv Dennis
Booking Agency: The Bobby Roberts Co.
Influences: Merle Haggard, James Taylor

Growing up in Arkansas, Jeff Carson was surrounded by music. His mother played banjo and guitar, while his sister played piano, and his older brother played bass. Inspired by his musical upbringing, Jeff entered a talent contest at a club called Ozark Mountain Music where he won first place. After this auspicious beginning, he played in the club's house band for four years.

Eventually, the talented performer would go on to play bass in the Ozarks for three years, all along hoping to land a record deal. From there, Jeff knew it was time to move to Nashville. He performed for about six months at the Opryland Hotel before landing a writing/development deal with a local publishing company. That marked a turning point in his career, as various publishing companies began recruiting Jeff to sing demo tapes.

The experience of singing demos prepared him for his own career, especially in picking songs for his current album. "During these past few years, I've sung for great writers and gotten to know them on a personal basis," Jeff says. "If I was a typical newcomer coming to town with a record deal, I wouldn't have had the opportunity to have some of the great songs I have on my album, but the camaraderie of knowing these writers really worked to my advantage."



DARYLE SINGLETARY

Record Label: Giant Records
Album: DARYLE SINGLETARY
Singles: "I'm Living Up To Her Low Expectations", "I Let Her Lie"
Management: Lib Hatcher
Booking Agency: Creative Artists Agency
Influences: George Jones

Daryle Singletary first landed a deal with Giant Records in 1994, but he travelled a long road to find the success he's now enjoying with singles like "I'm Living Up To Her Low Expectations". He first moved to Nashville in 1990 and began singing in local contests and "open mic nights".

He was so anxious to get a break, that no sacrifice seemed too much. "I would do anything to get up and sing in front of a crowd," Daryle recalls. Sometimes he would arrive at a club around 9 p.m. and wait until after midnight to sing.

But his luck began to change when members of Randy Travis' road crew bragged of his talent to the superstar singer. Travis' manager, Lib Hatcher, asked for one of Daryle's demo tapes. She liked what she heard and offered to oversee his career.

Daryle has been on the road this year with Travis, serving as a background singer in his new road band and also opening a few shows with a set of his own material.

AWARDS

Larry Gatlin & The Gatlin Brothers were named *1995 Entertainers of the Year* by the **South Carolina Music and Entertainment Commission**. The popular trio appears regularly at their 2,000-seat Gatlin Brothers Theatre in Myrtle Beach, SC. Previous winners of the award include **Aaron Tippin** and **Hootie & The Blowfish**.



Jerry Dahmen, creator and producer of the radio series "**I Love Life**", was presented an *EDI Award* by the **National Easter Seal Society** in October. The award, which stands for "Equality, Dignity and Independence", was presented by Academy Award winning actor **Cliff Robertson** and honors Dahmen for his outstanding efforts contributed via the series. The program airs on WSM-AM radio in Nashville.



Silver Dollar City has been chosen as one of six finalists for the *1996 Applause Award*, one of the most prestigious awards given in the theme and amusement park industry. The award is presented biannually to a park or attraction whose management, operations and creative accomplishments have inspired the industry with its foresight, originality and sound business development. The award will be presented during the **International Association of Amusement Parks and Attractions** annual convention in New Orleans in November 1996.



Vince Gill and **Garth Brooks** are the latest recipients of the **Ampex Golden Reel Award**, recognizing recordings that were recorded and mixed exclusively on Ampex audio tape and which have been certified by the **Recording Industry Association of America**.

Contributions were made to the **Vince Gill Event Music Business Scholarship** at Belmont University in Nashville and **St. Jude Children's Hospital** in Memphis.

MEDIA

Innerview, Inc. has announced a new, daily news feed, "**The New Country News**". The daily feed, providing accurate, breaking news stories about Country Music, is written by chief correspondent **Robert Colson** and faxed to member stations each morning, reaching approximately two million Country Music listeners daily. For more information on the program, contact **John Taylor** at Innerview, (800) 330-9420.



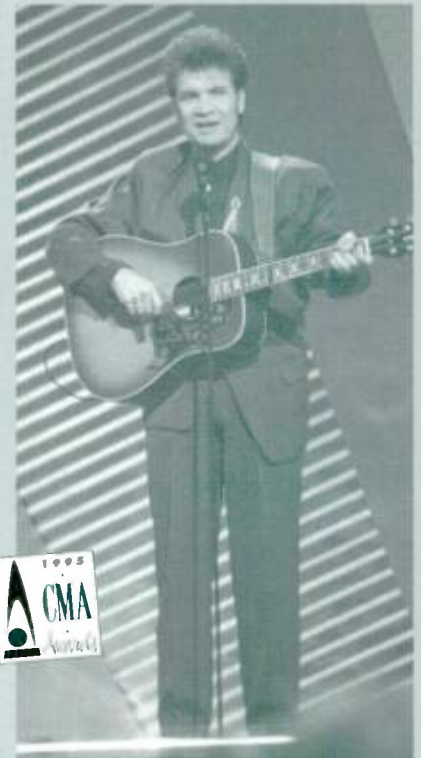
"**American Acoustic Country**" becomes the first syndicated bluegrass show to be distributed on compact disc on January 1, 1996. Hosted by **Tom Riggs**, the Orlando, Florida-based program, has aired since 1987. For more information, contact the American Bluegrass Network, 5108 S. Orange Avenue, Orlando, FL 32809; (407) 856-0245.



Radio One Network announces the launch of its new satellite-delivered format, "**Go Country!**". Targeted to the 18-54 market, the program plays current hits by proven core artists as well as recent past hits and new songs that have tested well in the marketplace. To receive a complete information packet and demo tape, call (800) 746-2141.



AristoMedia and **Marco Promotions** have released "**Starting A Country Video Show: A How-To Guide To Increased Radio Visibility & Listenership**". For a copy of the comprehensive manual, contact AristoMedia at P.O. Box 22765, Nashville, TN 37202; (615) 269-7071; fax (615) 269-0131.



Russ Taff introduces himself with "**For Mama**".

CMT: Country Music Television has crossed the 30 million cable household subscriber mark, reaching more than 47 percent of U.S. cable television households. Over 500 new cable systems launched CMT since last September, bringing the number of cable systems that carry the network to more than 6,100.



MacMillan Publishing has released "**Tattooed On The Tongues: A Journey Through The Backrooms of American Music**" by **Colin Escott**. The volume features the history and roots of Country Music and early rock 'n' roll via a series of profiles based on years of research, interviews and rare recordings and documents.



Jim Owens & Associates, Inc. will launch "**Crook & Chase**", a new, nationally syndicated daytime talk/entertainment show in January. The popular duo of **Lorianne Crook** and **Charlie Chase**, presently hosts of "**Music City Tonight**", will move into syndication after their year-end departure from **TNN: The Nashville Network**. The new program, origi-

nating from Nashville, will air Monday through Friday during the morning and afternoon viewing hours. In addition, Jim Owens & Associates has entered into development deals involving primetime specials for both **CBS** and **Turner Original Productions** on **TBS**. The company will also debut a radio syndicated, four-hour weekend series titled "**The Crook And Chase Country Countdown**" via **Jones Satellite Networks**.

NEW COMPANIES

Morris, Bliesener & Associates have opened a Nashville office in association with **AMK Management**. The new company is called **Morris, Bliesener, Kates/Nashville**. AMK's **Alan Kates** represents **Prairie Oyster** and **Charlie Major**. **Morris, Bliesener & Associates** represents **Nitty Gritty Dirt Band** and **Leo Kottke**, among others. The new company is located at 1222 16th Avenue South, Suite 21, Nashville, TN 37212; (615) 321-3205; fax (615) 320-9875.

Roger Murrah and **Danny Petraitis** have formed **Murrah-Petraitis Entertainment Corporation**, a full-service management company. MPEC is located at 1109 16th Avenue South, Nashville, TN 37212. The firm's mailing address is P.O. Box 128346, Nashville, TN 37212.

Susan Collier has opened **Susan Collier Public Relations**, currently representing **Jeff Carson** and **Baker & Myers**. The company is located at 6204 Jocelyn Hollow Road, Nashville, TN 37205; (615) 356-0375; fax (615) 352-7829.

Garth Shaw and **Jeffrey Alan Chase** have opened **PR by Fax**, a public relations company featuring a comprehensive data base of business fax numbers. Contact PR by Fax at P.O. Box 120672, Nashville, TN 37212; (615) 780-2997.

Tom Noonan, Steve Resnik, Howard Rosen and **Pete Schwartz** have formed **Remember Promotions**, an independent record promotion firm specializing in re-issues, hit compilations, greatest hits products and special packages that are aired on Country Gold, Gold and Classic Rock and Urban radio stations. Remember Promotions can be reached at 10036 McBroom St., Shadow Hills, CA 91094; (818) 566-3200.

Bandit Lites has opened its custom-built warehouse and office facility in Nashville. The 30,000-square foot complex has been designed to accommodate theatrical and film lighting needs, with two show rooms and a dedicated "hanging room", allowing lighting designers time for programming prior to rehearsals. Bandit Lites can be reached at 1600 J.P. Hennessy Drive, Lavergne, TN 37086; (615) 641-9000; fax (615) 641-9010.



Kix Brooks & Ronnie Dunn collect another Vocal Duo of the Year award.

Phil Kenzie has re-opened **The Bunker**, a 24-track ADAT studio, following renovation. The studio, located in Brentwood, TN, can be reached at (615) 377-9574.

NEWSLINE

Robert Reynolds of **The Mavericks** was appointed by U.S. Representative **Bob Clement** as a delegate to the first **White House Conference on Travel and Tourism**, held October 30-31 in Washington, DC. The conference was held to help formulate a comprehensive strategy to fulfill the potential of the travel and tourism industry.

The **2nd Annual Mark Collie Race for Diabetes Cure** raised more than \$400,000. Celebrities including **Kix Brooks, Ronnie Dunn, Tim Rushlow, T. Graham Brown, Alan Jackson, Marty Roe, Tanya Tucker, Billy Ray Cyrus** and numerous others participated in the race. A benefit auction was also held as part of the event. All proceeds raised go directly to the **Mark Collie Diabetes Foundation**, which distributes a large portion to a diabetes research grant at **Vanderbilt University**. Funds are also awarded to the **Juvenile Diabetes Foundation**, the **American Diabetes Foundation** and additional university research programs.

Billy Simon is the newest member of **Polydor** group **4 Runner**. He replaces group founder **Billy Crittenden**.

More than 50 Country and contemporary Christian music celebrities helped raise over \$300,000 for the **T.J. Martell Foundation** during events held in Nashville over the past four months. All funds raised remain in Nashville at the **Frances Williams Preston Laboratories** at the **Vanderbilt Cancer Center**. More than 90 percent of the monies raised during celebrity events is given

directly to researching cures for leukemia, cancer and AIDS.

◆ ◆ ◆

Hank Williams, Jr., Travis Tritt, and Charlie Daniels are just part of the lineup scheduled to appear at "**Rock The Smokies**", a 10-hour concert extravaganza sponsored by **Skool Music**. The show is slated for July 6, 1996 at Forks of the River Entertainment Show Park in Newport, TN. A national free-ticket giveaway is being conducted by U.S. Tobacco Sales and Marketing Co. via retail promotion and a print ad campaign.

◆ ◆ ◆

Martha White Foods has announced its sponsorship of **Alison Krauss & Union Station's** 1996 tour. The **Rounder Records** band will play approximately 100 dates on the tour and will be featured in Martha White print and radio advertising and promotional efforts. It is the first time the food company has sponsored a bluegrass group since **Flatt & Scruggs** and their **Foggy Mountain Boys** toured the country and performed on television under the Martha White banner in the 1950s-60s.

◆ ◆ ◆

Alan Jackson, Alabama, Pam Tillis and **Patty Loveless** are the featured performers for the **Fruit of the Loom All-Star CountryFest**, scheduled for July 13, 1996 in Atlanta. Tickets for the event, which will feature numerous other Country artists as well as an arts and craft fair, a merchandise mart and more, are free with the purchase of Fruit of the Loom product through special promotions beginning in January.

◆ ◆ ◆

The **Nashville Entertainment Association** is considering acts for "**Extravaganza 1996**", a series of live showcases spotlighting musical acts in all genres of music occurring February 14-17 in Nashville. For more information, contact NEA at (615) 327-4308.

◆ ◆ ◆

The Nashville office of **Myers Media** has relocated to 209 10th Avenue South, Suite 447, Nashville, TN 37203; (615) 244-4388; fax (615) 244-0616.

◆ ◆ ◆

Performance Design has a new mailing address, P.O. Box 41777, Nashville, TN 37204. The phone number is (615) 297-2220.

◆ ◆ ◆

Tandem Promotions has moved to 903 18th Avenue South, Nashville, TN 37212. The phone and fax numbers remain (615) 327-7949 and (615) 320-7203, respectively.

◆ ◆ ◆

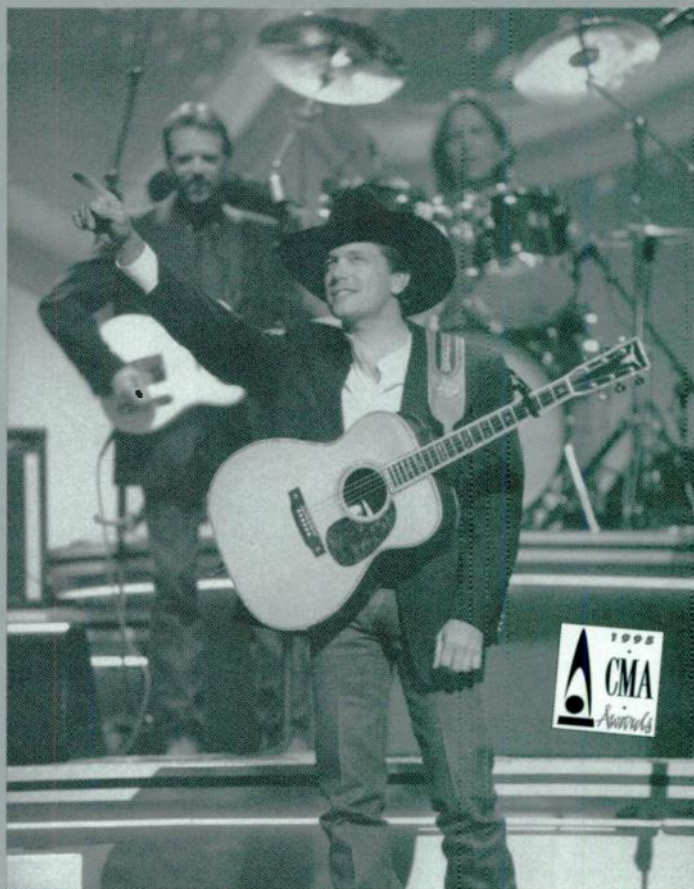
Marathon Attractions has relocated to 24 Music Square West, Suite 308, Nashville, TN 37203; (615) 248-8500; fax (615) 248-3244. The company's mailing address is P.O. Box 24272, Nashville, TN 37202.

◆ ◆ ◆

Barbara Orbison Productions has moved to 1625 Broadway, Nashville, TN 37203; (615) 242-4201; (615) 242-4202.

ON THE MOVE

Connie Bradley has been promoted to vice president of ASCAP. She will continue to direct and implement the signing of new and upcoming writers and publishers throughout a 20-state area, while serving existing ASCAP members. Bradley has been with the performing rights society since 1976. **Vincent Candilora** has joined the ASCAP staff as director of licens-



George Strait salutes the audience following "Check Yes Or No".

ing. He will oversee all aspects of the Society's domestic licensing operations and will actively seek to further expand its licensing of performance rights throughout the U.S. **Thomas Valentino** has been named director of planning. He will take an active role in ASCAP's strategic development and planning.

◆ ◆ ◆

Paul Allen is the new executive director of **Country Radio Broadcasters**. Formerly executive director/CEO of the Tennessee Public Service Commission, Allen's broadcast experience includes a stint as vice president with London Broadcasting and ownership/management of WAKM in Franklin, TN.

◆ ◆ ◆

Jerry Crutchfield has resigned as president of **MCA Music Publishing**, effective December 31. The veteran producer/publisher is expected to announce a major joint venture publishing operation immediately after the first of the year.

◆ ◆ ◆
Jack Lameier has been promoted to Senior Vice President, national Country promotion at **Epic Records Nashville**. He joined CBS Records in 1962 and was formerly vice president, national Country promotion. **Dean Broadhead** has been appointed vice president, marketing and artist development. He is responsible for the creation and implementation of marketing strategies for the label including various aspects of artist development.

◆ ◆ ◆
Connie Baer has been named vice president of marketing and artist development at **Veritas Music Entertainment**. Formerly with Sony Music Nashville, she is responsible for creating integrated, strategic marketing campaigns for the Veritas roster, overseeing advertising, consumer promotion, merchandising, publicity, creative services and video production for the label.

◆ ◆ ◆
Maude Gilman has been promoted to vice president, creative services at **Arista/Nashville**. Previously senior director, creative services, Gilman joined the staff of Arista's New York headquarters in 1978. She transferred to the Nashville office in 1993.

◆ ◆ ◆
Mary Hamilton has been promoted to vice president, creative services/video product for the **RCA Record Label Group/Nashville**. She joined the label in 1986 as art director and was most recently senior director. **Renee Bell** has been appointed senior director of A&R. She was formerly with Liberty Records and MCA Records Nashville.

◆ ◆ ◆
Ellen Pryor has been named vice president at Network Ink. Before joining the staff in 1990, she spent 14 years with First American Corp. In addition to her current administrative responsibilities, she manages the accounts of Marlboro Music, the

Nashville Country Club, Mark O'Connor and Ray Stevens.

◆ ◆ ◆
Ben Iannuzzi has departed his position as controller for **Starstruck Entertainment** to pursue independent business management. **Cliff Williamson**, formerly general manager of **Starstruck Writers Group**, has been promoted to chief of operations for Starstruck Entertainment, overseeing the day-to-day operation of the company's 11 divisions.

◆ ◆ ◆
Paul Jankowski joins the staff of **Trifecta Entertainment** as vice president, marketing & promotions. His background includes stints with MCA Records, SBK Records and, most recently, Gibson Guitars.

◆ ◆ ◆
Larry Pareigis has joined the staff of **Almo Sounds/Nashville** as head of the label's promotion department. His past experience includes five years as music director for WSM AM/FM, as well as stints at KRST in Albuquerque, NM; KNCL in Sacramento; and, most recently, KYCY in San Francisco.

◆ ◆ ◆
Joan Voukides signs on at **Group W Satellite Communications** as director of promotions, marketing services. She is responsible for developing and implementing advertising and affiliate sales promotions for **TNN: The Nashville Network** and **CMT: Country Music Television**. Voukides was previously with Cablevision Systems in Woodbury, NY. **Jama Bowen** joins the Nashville office as manager, publicity, CMT. She was formerly with NationsBank and has additional experience in both radio and television.

◆ ◆ ◆
Hugh Waddell is the new director of publicity and artist development for **Decca Records**. He leaves a long-time position as publicist for **Johnny Cash** and the House of Cash.

◆ ◆ ◆
John Van Meter has re-joined the staff of **Sony Music Publishing**

Nashville as director of creative services. He was most recently professional manager at Zomba Enterprises, following a three-year stint with Sony Music from 1987-1990. **Dale Dodson** has been promoted to creative director. Also a staff writer, he has been working the **Tree** catalog for the past three years.

◆ ◆ ◆
J.R. "Randy" Cudd joins the staff of **Polydor Nashville** as director of national promotion. He was formerly with Patriot Records and also brings experience in sound engineering, management, publicity and booking.

◆ ◆ ◆
Gary Harrison has been named director of A&R at **Mercury Nashville**. Currently a staff writer at Patrick Joseph Music, he has had over 300 songs cut by major label artists.

◆ ◆ ◆
Judy Wray has been promoted to associate director of administration at **EMI Publishing Company**. Prior to joining the staff in 1990, she was supervisor of administration for Capitol Records.

◆ ◆ ◆
Brooks Quigley has joined **Asylum Records** as Southeast regional promotion manager. Formerly with Polydor Nashville, he has also worked as an air personality and music director.

◆ ◆ ◆
Laura Charlton joins the staff of **Turner And Company** as publicist. She was previously with Network Ink Public Relations.

◆ ◆ ◆
Matt Williams has been promoted to national publicity coordinator at **Warner/Reprise Nashville**. He joined the staff in 1994 as publicity assistant.

◆ ◆ ◆
Rebekah Radisch is the new label publicist for **Sugar Hill Records**. Her background includes extensive experience in advertising, radio and the music business.



Dolly Parton, Willie Nelson, Marty Stuart, Dwight Yoakam and Merle Haggard induct the late Roger Miller into the Country Music Hall of Fame.

◆ ◆ ◆
Christy Crutchfield has been appointed marketing coordinator at **Magnatone Records**, assisting both the publicity and creative services divisions of the marketing department. She was previously A&R administration coordinator for the label.

◆ ◆ ◆
Leslie Barr has been named creative director of **Harlan Howard Songs**. Barr was formerly with Bug Music.

◆ ◆ ◆
Jeremy Palmer has joined the staff of **Buddy Lee Attractions** as agent. He was formerly with the William Morris Agency.

◆ ◆ ◆
Judy Lynn returns to the staff of **Balmur, Ltd.** as manager of artist relations. Following a seven-year stint with the company, she left in 1980 to pursue a career in marketing and communications at the management

level. **Ted Dekker** is now road manager for **Anne Murray**. He joined Balmur in 1992, working on the road in production and merchandising.

◆ ◆ ◆
Bob Danielle has been promoted to director of broadcast standards for **TNN: The Nashville Network**. Before joining the network in 1994 as manager of program scheduling, he was program director/operations manager at KSTW-TV in Tacoma, WA.

◆ ◆ ◆
Alan Petrucelli has joined the staff of **WORKING MOTHER** as contributing editor. Petrucelli, who brings 17 years of magazine and celebrity journalism experience, will be responsible for the magazine's entertainment coverage, including celebrity covers. He continues to contribute to *The New York Times* as well as host his

own radio and tv show, "**The Entertainment Report**".

◆ ◆ ◆
Jim Smerbeck has joined the staff of **Bandit Lites** as national sales director. Based in the Nashville office, Smerbeck was formerly with Lee Filters and Barbizon. **Richard Davis**, also working in the Nashville office, joins the staff as manager, technical products division. His background includes stints at Opryland, Teatronics Inc., Production Arts Lighting West Inc., and Ardee Design Group.

◆ ◆ ◆
Robyn Rivers joins the staff of San Antonio-based **Glenn Smith Presents, Inc.** as promoter assistant. She was formerly with the Dallas office of Ticketmaster in addition to past experience with WEA.

Bill Bachand has been named Country Music talent buyer for **Blockbuster Desert Sky Pavilion** in Phoenix, AZ. Bachand operates **Toolie's Country** in addition to booking Country Music talent for the Arizona State Fair.

◆ ◆ ◆

Jeanne Milewski has been named photo editor for **COUNTRY WEEKLY**. She was formerly with **SOAP OPERA DIGEST**. **Clif H. Dunn**, news editor, is now based in the magazine's Nashville office. **Bruce Honick** has been promoted to chief correspondent, Nashville bureau.

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Melissa Kij has been promoted to professional manager at **Maypop Music Group**. Prior to joining the company in 1994, she was with **William Carter Career Management**.

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Mason Dixon has been promoted to vice president/operations, **Radio Tampa**. He will oversee the future growth and goals of programming for Clear Channel Radio stations **WMTX-AM/FM** and **WRBQ-AM/FM**.

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Ann Chrisman has been named director of sales and marketing for **Country Club Enterprizes**. Her background includes extensive experience in retail management and record promotion.

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Don and **Susan Glaze** are the new morning team at **KAT Country 94.3**. The station is located in Jefferson City, MO.

◆ ◆ ◆

Ann Hofer has joined the staff of **WIFE** in Connersville, IN as midday air personality. She is also co-owner of **Calinoh Music Group** in Nashville.

SIGNINGS

BOOKING: **Wesley Dennis**, **Davis Daniel** and **Billy Joe Royal** to **Buddy Lee Attractions**...**Chris Cummings** to

Monterey Artists...**Daron Norwood** to **McFadden & Associates**...**Neal McCoy** to **Creative Artists Agency**...**Michael Twitty** to **Nashville's Best Entertainment**...

MANAGEMENT: **Mary Chapin Carpenter** to **Borman Entertainment**...**Baker & Myers** to **Falcon Management**...**Steve Maynard** to **Primetime Management/Clif Doyal Agency**...**Sean O'Brien** to **Nash-One Management**...**Jaye Sooter** to **Jiles-Beam Music/JBM Entertainment Group**...RECORDING: **BR-549** to **Arista/Nashville**...**Steve Maynard** to **Polydor Nashville**...**Jill Trace** and **Pam Ferens** to **Comstock Records**...PUBLICITY: **Ken Mellons** to **Holley & Harman Public Relations**...**Janie Fricke** to **Jozel-Wemus, Inc.**...MUSIC PUBLISHING: **Jon Ims** to **Little Big Town Music**...**Ed Hill** to **AMR/New Haven Music**...**Lisa Palas** to **Crossfire Entertainment**...**Lisa Graham** and **Tim Nichols** to **Maypop Music**...**Helen Walk Bowman** to **BeKool Music**...**Paul Jefferson** to **Bugle Publishing Group**...**Cindy Bullens** to **EMI Music Publishing**...**Ricochet** to **ASCAP**.

VIDEO

Mark Chesnutt got more "Trouble" than he bargained for when shooting his latest **Decca** video. Chesnutt, driving a vintage 1976 Eldorado Cadillac convertible filled with several dancers, was pulled over by the Los Angeles Police Department during filming. The policeman, who knew filming was underway, wanted the singer to slow down a little. Director **Sherman Halsey** managed to capture the real-life action and included it in the video.

◆ ◆ ◆

Wade Hayes travels back through time in his new **Columbia/DKC** video, "**What I Meant To Say**". Director **Steven Goldmann** unites the reverse motion of the scenery,

people and their actions to the forward motion of the singer/songwriter.

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George Strait shot the video for "**Check Yes Or No**" in his hometown of San Antonio recently. **John Lloyd Miller** directed the **MCA** clip. **Selby Miller** produced for **The A.V. Squad**.

◆ ◆ ◆

Ken Mellons tapped **Jon Small** to direct his new Epic clip, "**Rub-A-Dubbin**". The fun-filled clip has Mellons showing up at a wedding and concludes with a wedding party food fight. **Tom Forrest** produced for **Picture Vision**.

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MCG/Curb band **Smokin' Armadillos** recently wrapped its first music video, "**Let Your Heart Lead Your Mind**". **Mike Oblowitz** directed the clip.

◆ ◆ ◆

Ty Herndon introduces duet partner **Stephanie Bentley** in their "**Heart Half Empty**" video. The emotionally charged clip was produced by **Susan Bowman** and directed by **Steven Goldmann** for **Cloudland Filmworks**.

◆ ◆ ◆

Helen Darling journeyed to a farm in Fernvale, TN for her latest **Decca** video, "**I Haven't Found It Yet**". **Charley Randazzo** directed the clip.

◆ ◆ ◆

Jeff Carson chose a location in Franklin, TN for his recent video, "**The Car**". **Michael Salomon** directed the **MCG/Curb** clip.

◆ ◆ ◆

John Michael Montgomery tapped director **Marc Ball** to oversee the action for his latest **Atlantic** video, "**No Man's Land**". **Anne Grace** produced the clip for **Scene Three**.

WELCOME!

CMA welcomes the following new organizational members,
who were approved at the recent Board of Directors meeting in Nashville:

BRONZE:

Cheatham & Palermo, Nashville, TN
Chesapeake Management, Nashville, TN
COUNTRY HORIZON, Nirevag, Norway
COUNTRY CONNECTION, Alexandria, VA
KYCY Radio, San Francisco, CA
Marathon Attractions, Nashville, TN
Nice Man Merchandising, Nashville, TN
Rounder Records, Cambridge, MA
Spring Communications, Encino, CA
Sugar Hill Records, Durham, NC
WDSY Radio, Pittsburgh, PA
WINE Radio, Brookfield, CT
WNCY Radio, Green Bay, WI
WPX Radio, Springfield, MA
WVHR Radio, Huntingdon, TN
WXTU-FM, Bala Cynwyd, PA

SILVER:

Cowboys LaCage, Nashville, TN
The Crown Group, Nashville, TN
Dye Van Mol & Lawrence, Nashville, TN
WRKY Radio, Steubenville, OH

GOLD:

Almo Sounds, Inc., Nashville, TN

PLATINUM:

Management Associates, Dallas, TX
Veritas Music Entertainment, Nashville, TN

PATRON:

State Industries, Ashland City, TN

THANKS!



CMA thanks the following
members who have
recently recruited
new members:

Sandie Aaron, Buddy Bishop,

Narvel Blackstock, Alie Campbell,

Kieran Cavanagh, Gary Drake, Larry Frank,

Clay Myers, Brent Rowan, Amy Schragg,

Jeff Walker and Terry Woodward.

Postal Statement of Ownership



Statement of Ownership, Management, and Circulation (Required by 39 U.S.C. 3685)

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10. Owner (If owned by a corporation, its name and address must be stated and also immediately thereafter the names and addresses of stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If the publication is published by a partnership or other unincorporated firm, its name and address as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Do Not Leave Blank.)					
Full Name		Complete Mailing Address			
COUNTRY MUSIC ASSOCIATION		ONE MUSIC CIRCLE SOUTH, NASHVILLE TN 37203-4312			
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check here. <input checked="" type="checkbox"/> None					
Full Name		Complete Mailing Address			
12. For completion by nonprofit organizations authorized to mail at special rates. The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes. (Check one) <input type="checkbox"/> Has Not Changed During Preceding 12 Months <input type="checkbox"/> Has Changed During Preceding 12 Months (If changed, publisher must submit explanation of change with this statement.) (See Instructions on Reverse)					

13. Publication Name	14. Issue Date for Circulation Data Below	
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d. Free Distribution by Mail (Samples, Complimentary, and Other Free)	302	92
e. Free Distribution Outside the Mail (Carriers or Other Means)	0	0
f. Total Free Distribution (Sum of 15d and 15e)	302	92
g. Total Distribution (Sum of 15c and 15f)	7202	6925
h. Copies Not Distributed (1) Office Use, Leftovers, Spoiled (2) Return from News Agents	343 0	175 0
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16. This Statement of Ownership will be printed in the NOV/DEC 1995 issue of this publication. Check box if not required to publish

17. Signature and Title of Editor, Publisher, Business Manager, or Owner
Janet E. Williams Date 10/2/95

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including multiple damages and civil penalties).

Instructions to Publishers

- Complete and file one copy of this form with your postmaster on or before October 1, annually. Keep a copy of the completed form for your records.
 - Include in items 10 and 11, in cases where the stockholder or security holder is a trustee, the name of the person or corporation for whom the trustee is acting. Also include the names and addresses of individuals who own or hold 1 percent or more of the total amount of bonds, mortgages, or other securities of the publishing corporation. In item 11, if none, check box. Use blank sheets if more space is required.
 - Be sure to furnish all information called for in item 15, regarding circulation. Free circulation must be shown in items 15d, e, and f.
 - If the publication had second-class authorization as a general or requester publication, this Statement of Ownership, Management, and Circulation must be published; it must be printed in any issue in October or the first printed issue after October. If the publication is not published during October.
 - In item 18, indicate date of the issue in which this Statement of Ownership will be printed.
 - Item 17 must be signed.
- Failure to file or publish a statement of ownership may lead to suspension of second-class authorization

BACK·TO·BACK

It's been an interesting year for Epic artist Ty Herndon. His first two singles, "What Mattered Most" and "I Want My Goodbye Back", both topped the charts, but in between, the Alabama native faced a drug arrest and spent some time in rehab. His third single, a soaring duet with newcomer Stephanie Bentley called "Heart Half Empty", is climbing the charts. While in Music City, Ty took a break from his hectic schedule to talk about the many experiences he's had in 1995.

CU: What was it like when your debut single went number one?

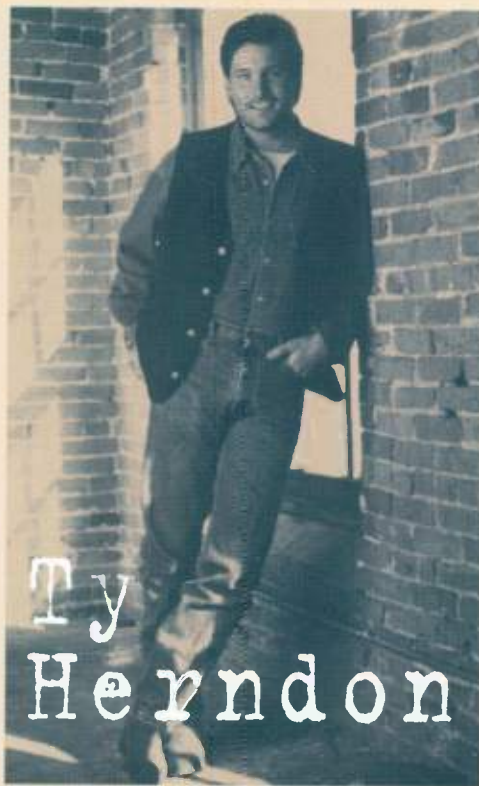
Ty: I was really hoping to get a top 30 record. When it hit the top five, I was thrilled. Shoot, when it hit the top 20, I was thrilled! I don't think it hit me until the next week. I got off the plane, got in my rental car, pulling down 16th Avenue about 11 at night. I just flipped on the radio, and Lon Helton's countdown was on with James House, a labelmate, and they were talking about "What Mattered Most". Then Lon said, "Here's our number one song this week." I slammed on the brakes, pulled into a parking lot, cranked the radio up, jumped on top of the car...the radio was blaring. I knew at that minute what a gold medalist felt like.

CU: How did the duet with Stephanie come about?

"The most dangerous part about being a celebrity is you subject yourself to things being blown out of proportion."

Ty: I have been involved with people singing with me my whole life. It's nothing new for me to sing with somebody. We had this song, "Heart Half Empty" - a really beautiful song. My producer, Doug Johnson, and I were listening to it, and he said, "I've always thought this song would make a great duet." The first thing that came out of my mouth was, "Can we get Patty Loveless or Mary Chapin (Carpenter)?" Doug said, "I'm looking at a young lady named Stephanie Bentley. I really think your voices would blend beautifully together."

We got together in the conference room at Sony, and Stephanie bounced in, all bubbly. All of a sudden, that very vibrant personality that she has, she was able to just turn that off and get lost in the song. It just blew me away. "Heart Half Empty" ended up being one of the most challenging and dynamic songs on my album. It's the only one where I get to stretch out as a vocalist. When we actually cut the tracks, I went in and sang my part, feeling really good about it. Stephanie came in the next day to sing her part.



Doug called me and said, "Stephanie sang circles around you. You're gonna have to come back in." The outcome was just incredible.

CU: It's been an up-and-down year for you. How does that prepare you for the future?

Ty: It's been a rollercoaster this year! Looking back, I've always been against drugs, never had anything to do with it except for a short 10 months. I saw in that 10 months what it can do to you. So now, I'm starting to speak to high schools and elementary schools about how you can be on top of the world, you can be the greatest kid in the world and these things can sneak up on you. Another thing I'm doing is talking to new artists, saying you cannot fit a 38-hour day into a 24-hour day. I know that you worked your whole life to get to this point, and that's great, but realize that you can say no, you can set up boundaries and say, "I need to rest." That doesn't mean they can't reschedule it, that your career's gonna go down the tubes. And that's what I thought. I had worked and sacrificed and given up a lot to get where I was, and I just didn't think that I could say no. That's what got me involved with the speed, the drug I was doing.

When all this happened, the first thing my grandmother said to me was, "It's getting too much for you. The Lord knocked your feet out from under you, but he didn't let you hit the ground." And that's so true. My dad taught me one thing - you're gonna get knocked down in life no matter what level you're on. And when you do, the only thing you can do is stand up, brush yourself off, walk forward and be as honest about the situation as you can be. It was scary, it was a nightmare, but I'm a stronger person now. I know that I can survive anything.

CU: What have you learned about yourself?

Ty: It taught me that my family was much more important to me than my career. For a long time, I never thought I could think that way. The treatment center I went to was one of the most spiritual, moving experiences of my life. I came out of there a completely different person. I've had religion my whole life. I learned to separate religion from spirituality. It's made a new man out of me, that's the truth. I'm not afraid to feel things anymore. For a long time, I wouldn't feel anything, because when my father died, I kind of shut off. A lot of families have secrets - there were secrets going on that I didn't know about. My father, as wonderful as he was...my mom opened up to me and let me know that he was an addict. He had a drug and alcohol problem. We just never saw it. It's eventually what killed him. It helped me to know that addiction is hereditary. It took some of the pressure of being the family hero off of me.

CU: You experienced a total loss of anonymity.

Ty: I'm better prepared to cope with that now. The most dangerous part about being a celebrity is you subject yourself to things being blown out of proportion. I stood up and took the blame for my drug thing. The rest of the stories that were going around were just so damaging to my family. I honestly can't tell you I understand it. I probably never will. One thing I learned is you have to let things go and move forward. I'm through holding things inside. I just can't do it.

For the first time in my life, I'm learning how to be happy. I can look in the mirror today and say I like you. I would avoid mirrors for a long time because...I made myself that way. We lose ourselves...when you want something so bad, it can be unhealthy.

"For the first time in my life, I'm learning how to be happy."

CU: You're taking all this in stride and moving forward with your life.

Ty: I went through something that was pretty tough, and I was able to survive it. I'm not talking about careerwise, I'm talking about me as a person. I'm grateful for the opportunity to keep my career intact.

CU: You'll be recording a new album in December.

Ty: It's amazing the type of songs you get for your second album. It's not as hard. I'm getting a lot of great really Country stuff, stuff with a rock and pop edge to it. People know I can do it. I want to stretch out a little bit, do something a little different, because I can do it. I like the growing process, because if I stop growing, I might as well get back on my little red tractor! **CU**

- Janet E. Williams

PROMOTIONS, NEW STAFF ANNOUNCED

CMA announces the promotion of Teresa George to senior director of Communications from director of public Relations and Tammy Genovese to senior director of operations from director of operations.

"I am absolutely thrilled to advance the roles and responsibilities of these two outstanding individuals," said Ed Benson, CMA executive director. "The CMA board of directors is continually strategizing to increase the efficiency and effectiveness of CMA, while expanding the organization's role in the Country Music industry worldwide. With Teresa, Tammy and Jeff Green (Senior Director of Strategic Marketing) in top-level positions, we have the staff leadership needed to enhance the growth and vitality of CMA."

George has been with CMA for seven years, following stints in media relations and politics and as an assistant producer for a nightly cable news show. She has a journalism degree and started her career covering city government and crime for a daily newspaper in Texas.

Genovese began with CMA 10 years ago as administrative services coordinator. In 1991, she was promoted to administrative services director and in 1992 was promoted to director of operations. She has a bachelor's degree in organizational/human resources management and a master's degree in business administration.

The organization has four new staff members as well. Lyn Aurelius has joined CMA as public relations assistant, maintaining media and public information and handling logistics for media events as well as other responsibilities. Aurelius was catering manager at Opryland Hotel before joining BMI for a short stint. She graduated with a bachelor's degree in journalism from Ohio University, in Athens, Ohio.

Jennifer Bishop has been hired as administrative services assistant, with general accounting and budgeting responsibilities. Formerly employed as computer analyst supporting accounting software at Private Business Inc. in Brentwood, she replaces Nancy Broadway, currently employed by Country Radio Broadcasters.

Diana Klein, a recent graduate of the University of Florida, has been hired as strategic marketing assistant. In this new position, Klein will work with Simmons Market Research and CMA's corporate development initiatives as well as assist with services and activities of the international department.

Daphne Larkin is CMA's new information systems coordinator, managing the organization's computer and communications. A graduate of Middle Tennessee State University, Larkin was previously marketing manager at the Vanderbilt University Computer Store. She replaces Beth Filipek, who has taken a position with BMI.

"We are fortunate to employ such bright and ambitious individuals at CMA," said Benson. "As Country Music expands to become one of the most popular entertainment industries in the world, the responsibility and professionalism of the CMA staff is more important than ever."

Performing rights organizations ASCAP, BMI and SESAC reached an agreement with The National Licensed Beverage Association on October 27 regarding music licensing legislation to amend and clarify the current U.S. Copyright Act. As a result, a more efficient and economical system will benefit songwriters and publishers, while improving the cost of business for bars, restaurants, liquor stores and other small retail establishments which play radios or televisions for the enjoyment of their customers.

The agreement encompasses changes in the copyright law, clarifying which types of businesses are eligible for exemption from music licensing liability for the performance of music over radio and television. As amended, the Copyright Law would establish clear and verifiable standards, so that both the copyright owners and the music users would have a better understanding of their respective rights and obligations. Exemption from a music licensing fee will be calculated on a combination of the size of the establishment and the type of equipment used.

Frances W. Preston, president and CEO of BMI, said of the agreement, "The NLBA has taken a leadership position and approached us with a workable compromise that both clarifies

MUSIC
LICENSING
ORGANIZATIONS
AND NLBA AGREE
TO AMEND
COPYRIGHT
ACT

licensing standards and maintains the original Congressional intent of exempting mom- and- pop retail and food and beverage establishments from copyright responsibility. Our agreement will increase efficiency for all parties by establishing uniform, verifiable standards and greatly reduce administrative costs and the need for litigation. We look forward to working with the NBLA in securing sponsorship and quick passage of this legislation."

"Small businesses will benefit while at the same time the rights and livelihoods of America's songwriters will remain protected," said Marilyn Bergman, president and chairman of the board of ASCAP. "We are delighted to have begun a new and productive chapter in our relationship with the NBLA, whose desire to resolve this longstanding disagreement is greatly appreciated."

On behalf of SESAC, Bill Velez, president and COO, remarked, "We are proud to have been instrumental in helping to bring about a new era of mutual respect and cooperation between the NLBA and the performing rights organizations in America."

1995 RIAA CERTIFICATIONS

S E P T E M B E R

GOLD ALBUMS: GREATEST HITS
 Lorrie Morgan...BNA
OLD ENOUGH TO KNOW BETTER
 Wade Hayes...Columbia/DKC
RICK TREVINO GREATEST HITS
 George Jones & Tammy Wynette...Epic
LOVE LESSONS
 Tracy Byrd...MCA
GAMES REDNECKS PLAY
 Jeff Foxworthy...Warner Bros.
SOMETHING UP MY SLEEVE
 Suzy Bogguss...Capitol

PLATINUM ALBUMS: JOHN BERRY
 John Berry...Capitol
GAMES REDNECKS PLAY
 Jeff Foxworthy...Warner Bros.

MULTI-PLATINUM ALBUMS: THE HITS
 Garth Brooks...8M...Capitol

J A N U A R Y - A U G U S T

GOLD SINGLES: "Whose Bed Have Your Boots Been Under"
 Shania Twain...Mercury

ALBUMS

GOLD: GREATEST HIT, VOL III
 Alabama...RCA
THE HITS
 Garth Brooks...Liberty
THE GARTH BROOKS COLLECTIONS
 Garth Brooks...Liberty
NO ORDINARY MAN
 Tracy Byrd...MCA
THE JOHNNY CASH SHOW
 Johnny Cash...Columbia
GREATEST HITS 1979-1989
 Rosanne Cash...Columbia
WHAT A WAY TO LIVE
 Mark Chesnutt...Decca

FROM YAZOO CITY (MISSISSIPPI TALKIN')
 Jerry Clower...MCA
STORM IN THE HEARTLAND
 Billy Ray Cyrus...Mercury
MIDNIGHT WIND
 Charlie Daniels Band...Epic
LOVE A LITTLE STRONGER
 Diamond Rio...Arista
NOW THAT I'VE FOUND YOU
 Alison Krauss...Rounder
YOU GOTTA LOVE THAT
 Neal McCoy...Atlantic
HAVE I GOT A DEAL FOR YOU
 Reba McEntire...MCA
JOHN MICHAEL MONTGOMERY
 John Michael Montgomery...Atlantic
GREATEST HITS VOLUME III
 Marty Robbins...Columbia
GREATEST HITS 1990-1995
 Sawyer Brown...Curb
GREATEST HITS
 Doug Stone...Epic
LEAD ON
 George Strait...MCA
YOU'VE GOT TO STAND FOR SOMETHING
 Aaron Tippin...RCA
LOOKIN' BACK AT MYSELF
 Aaron Tippin...RCA
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
THE WOMAN IN ME
 Shania Twain...Mercury
IF I COULD MAKE A LIVING
 Clay Walker...Giant
GREATEST HITS, VOLUME II
 Tammy Wynette...Epic
THINKIN' ABOUT YOU
 Trisha Yearwood...MCA

PLATINUM: GREATEST HITS, VOLUME II
 Alabama...RCA
THINKIN' PROBLEM
 David Ball...Warner Bros.
BLACKHAWK
 BlackHawk...Arista
ACES
 Suzy Bogguss...Liberty
THE HITS
 Garth Brooks...Liberty
THE GARTH BROOKS COLLECTION
 Garth Brooks...Liberty
NO ORDINARY MAN
 Tracy Byrd...MCA
THE JOHNNY CASH PORTRAIT
 Johnny Cash...Columbia
NOTORIOUS
 Confederate Railroad...Atlantic

THIRD ROCK FROM THE SUN
 Joe Diffie...Epic
YOU MIGHT BE A REDNECK IF
 Jeff Foxworthy...Warner Bros.
STRAIGHT AHEAD
 Larry Gatlin...Columbia
BEST OF VINCE GILL
 Vince Gill...RCA
TAKE ME AS I AM
 Faith Hill...Warner Bros.
NOW THAT I'VE FOUND YOU
 Alison Krauss...Rounder
I SEE IT NOW
 Tracy Lawrence...Atlantic
STICKS AND STONES
 Tracy Lawrence...Atlantic
WHAT A CRYING SHAME
 The Mavericks...MCA
THE WAY THAT I AM
 Martina McBride...RCA
THE LAST ONE TO KNOW
 Reba McEntire...MCA
REBA McENTIRE LIVE
 Reba McEntire...MCA
JOHN MICHAEL MONTGOMERY
 John Michael Montgomery...Atlantic
TAKE THIS JOB AND SHOVE IT
 Johnny Paycheck...Epic
IN THIS LIFE
 Collin Raye...Epic
EXTREMES
 Collin Raye...Epic
THE BEST OF
 Dan Seals...Liberty
LEAD ON
 George Strait...MCA
HOMEWARD LOOKING ANGEL
 Pam Tillis...Arista
SWEETHEART'S DANCE
 Pam Tillis...Arista
GREATEST HITS, VOLUME I
 Randy Travis...Warner Bros.
GREATEST HITS, VOLUME II
 Randy Travis...Warner Bros.
GREATEST HITS 1990-1992
 Tanya Tucker...Liberty
THE WOMAN IN ME
 Shania Twain...Mercury
IF I COULD MAKE A LIVING
 Clay Walker...Giant
BUENAS NOCHES FROM A LONELY ROOM
 Dwight Yoakam...Reprise

MULTI-PLATINUM GREATEST HITS
 Alabama...4M...RCA
NO FENCES
 Garth Brooks...13M...Liberty
ROPIN' THE WIND
 Garth Brooks...11M...Liberty
THE CHASE
 Garth Brooks...6M...Liberty
THE HITS
 Garth Brooks...5M...Capitol
THE HITS
 Garth Brooks...6M...Capitol

THE HITS
 Garth Brooks...7M...Capitol
THE GARTH BROOKS COLLECTION
 Garth Brooks...3M...Liberty
BRAND NEW MAN
 Brooks & Dunn...5M...Arista
HARD WORKIN' MAN
 Brooks & Dunn...4M...Arista
WAITIN' ON SUNDOWN
 Brooks & Dunn...2M...Arista
GREATEST HITS
 Patsy Cline...6M...Decca/MCA
MILLION MILE REFLECTIONS
 Charlie Daniels...3M...Epic
YOU MIGHT BE A REDNECK
 Jeff Foxworthy...2M...Warner Bros.
A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)
 Alan Jackson...5M...Arista
A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE)
 Alan Jackson...6M...Arista
WHO I AM
 Alan Jackson...2M...Arista
WHO I AM
 Alan Jackson...3M...Arista
DON'T ROCK THE JUKEBOX
 Alan Jackson...4M...Arista
PICKIN' ON NASHVILLE
 The Kentucky Headhunters...2M...Mercury
ALIBIS
 Tracy Lawrence...2M...Atlantic
FOR MY BROKEN HEART
 Reba McEntire...3M...MCA
READ MY MIND
 Reba McEntire...3M...MCA
GREATEST HITS
 Reba McEntire...3M...MCA
GREATEST HITS, VOLUME II
 Reba McEntire...3M...MCA
NOT A MOMENT TOO SOON
 Tim McGraw...4M...Curb
LIFE'S A DANCE
 John Michael Montgomery...2M...Atlantic
LIFE'S A DANCE
 John Michael Montgomery...3M...Atlantic
KICKIN' IT UP
 John Michael Montgomery...3M...Atlantic
JOHN MICHAEL MONTGOMERY
 John Michael Montgomery...2M...Atlantic
THE WOMAN IN ME
 Shania Twain...2M...Mercury
WYNONNA
 Wynonna...4M...Curb/MCA

VIDEO

PLATINUM (100,000 UNITS):
 Reba McEntire...MCA Music Video
GOLD/PLATINUM VIDEO SINGLE (50,000 UNITS):
"You Might Be A Redneck If..."
 Jeff Foxworthy...Warner/Reprise Video

TOM WOPAT TO HOST "PRIME TIME COUNTRY"



Tom Wopat, singer/songwriter/actor, will host "Prime Time Country", a live weeknight Country Music entertainment and variety series on TNN: The Nashville Network. The series, produced by Dick Clark Productions and premiering in January, will replace "Music City Tonight".

Wopat, currently seen on the hit CBS series "Cybill", was selected from a large field which was said to have included comedian Bill Engvall and game show host Chuck Woolery.

"As we and the people at TNN went through possible hosts, one name kept popping up in our deliberations, demanding our attention," Executive Producer Dick Clark

said. "It was Tom Wopat. His career has had a wide scope, wider than most realize. But through it all, his heart, his soul and his emotions have been Country. He brings to 'Prime Time Country' an abundance of engaging qualities: humor, warmth and remarkable musical sense and talent."

TNN's Kevin Hale remarked, "We believe Tom Wopat, whose multi-faceted career includes a strong track record in television as well as success as a Country Music singer and songwriter, brings a new dimension to TNN's primetime. He's warm, engaging, part of the Nashville music scene and also has broad national appeal."

ince his smash hit single and album *THINKIN' PROBLEM*, David Ball has often been called one of the few traditionalists in today's Country Music. But the king of Texas honky-tonks says he might have gone the folk music route if it weren't for catching the songwriting bug.

"There was a time when I thought I was just gonna really pursue the songwriting thing in Nashville," David explains. "But then I got lucky (with a record deal at Warner/Reprise). 'Cause I love to sing, that's what I do, I play and sing. If I didn't write, I would probably be doing more of the folk-type stuff. I'd probably still be playing that upright bass. Who knows. I just liked the singing and the harmony. Then I started writing, and it started really coming out. I fell in love with a lot of Country stuff here and in different places. I got real infatuated with Merle Haggard and his songwriting, and songs of that era.

"I love the format like that. It does something for me. It makes me smile. I hear it, I like it. Not that I don't have James Taylor influence in me, but it's not everything. I don't come at it from what he did - at all," he says and laughs at the comparison. "But I am a big fan of his. And if I didn't write, I would probably be doing that kind of music. But I just really fell in love with (writing). That's what I wanted to do."

So what does he make of this "traditionalist" title?

"Well, this is kind of my take on it," he begins. "I think of myself first of all as kind of a creative singer/songwriter guy, and this is just my slant. I hear a lot of people that are real pure Country - Keith Whitley, Lefty Frizzell, Merle Haggard. I kind of came up in a folk circuit and came at Country Music from the roots, which is what gives me that traditionalist sound. Back in the '70s, I was not listening to Kenny Rogers and Elton John. I was really getting into Jimmie Rodgers and Ray Price. I fell in love with that stuff. It was partly because it had upright bass on it, partly because it had real good fiddle playing. Out in Texas, you still hear that kind of music. I just got real caught up in it."

David spent the '70s playing Texas clubs with a trio called Uncle Walt's Band. In the late '80s, he made the move to Nashville. In search of a record deal, David hoped to have Chet Atkins as his producer.

"Because of all that work that he had done with the Everly Brothers, and I love their records. I thought they sounded great. I wanted to use upright bass and use Pig Robbins on the piano and Buddy Emmons on the steel.

The fiddle players back then just knocked me out. But it was just so apparent that that was not going on when I came here."

So is David a man caught in the wrong era?

"I got real infatuated with Merle Haggard and his songwriting, and songs of that era."

"I found this Bob Wills album, not knowing who he was, and looked at the cover and thought this is it!"

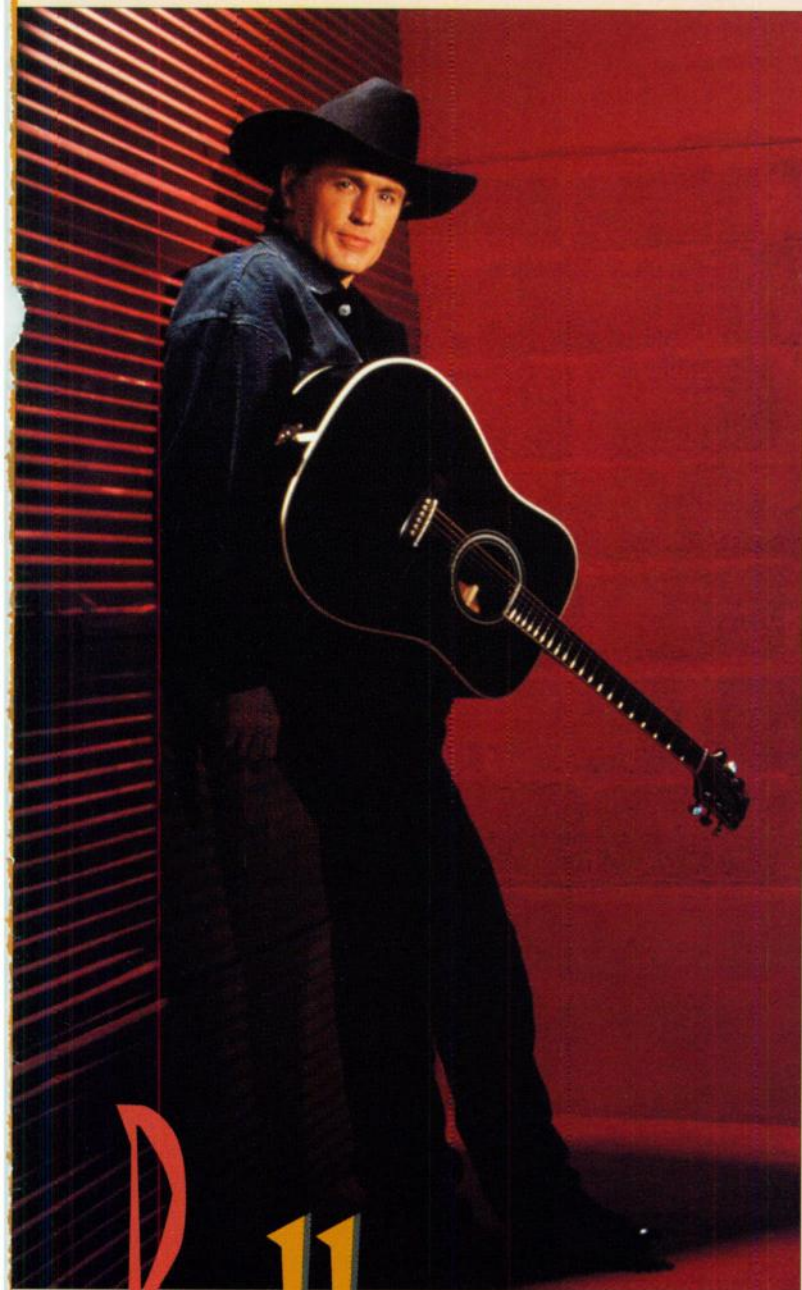
"In the '70s, I really felt that way. I did not identify that way with the music. Now there were some bands like Buffalo Springfield. That was a big music era. But I'm talking more about Nashville. It wasn't until like Ricky Skaggs and Randy Travis - I started hearing them on the radio. And Skaggs was right on what I was doing songwise. He was covering a lot of the same tunes I'd been singing in clubs, Webb Pierce stuff, and was having big hits with it. So I started thinking, you know, that's the kind of stuff I do, that's the kind of stuff I write, maybe there is a place for me in Nashville. I guess that would have been about '87, '86. Prior to that, I didn't care nothing about what was going on. I liked the old stuff. The 78 records. It was the music that I was looking for, and I was discovering it. It was brand new music to me. Before that, new albums would come out and...I could get into some of it, but when I really started finding some of those old cuts, Hank Williams and that stuff, and to hear that for the first time, that was it. I found this Bob Wills album, not knowing who he was, and looked at the cover and thought this is it!

"I was real lucky 'Thinkin' Problem' caught on. I didn't realize how different it was at the time when I put it out. I thought, 'Yeah, this is what I like to hear if I turn on the radio. This is the stuff right here. Shoot, yeah, this is great. People are gonna eat this up.' It met with some resistance at radio. And finally, it caught on."

More of the same is what he plans for the new album, likely to be finished in December.

"It's kind of along the same lines as (*THINKIN' PROBLEM*). There was a song on the album called '12-12-84' that never was a single. I've got a new song that kind of reminds me of '12- 12-84'. And then I've got also the other that are just good dancehall songs. I boil it all down to that. If it's dance music, I like it.

David



Ball

"A dance-hall band is a little bit sloppier and looser (than a traditional back-up band), to where when you're doing a song on stage you can call arrangements and changes back and forth. And nine times out of ten you're playing a great song and as soon as you got about 40 seconds left, here comes everybody to the dance floor to start dancing. It takes 'em a while. So you just say, 'Hey, another verse and a chorus.' Of course, you can't do that now. It's a little different environment. It's much more strict. It's just higher energy. It calls for a certain amount of professionalism, and that's all right."

Though you won't find him on the dance floor himself, David does a little shuffling on stage.

"I dance a lot up there. The floor's got to be just right though. And I found there are certain boots that I wear that I can't dance in - the heels are too high. I gotta wear them ropers, and then I'll start scootin' around. I like to two-step. If there's anything, that's the move I like.

"You know, the reason I really like those Texas clubs deep down was because the music sounded so good in there. It was such a joy back then to show up in a big club - a big club in Texas is going to have a nice PA. And that's what I really loved about it. With Brooks & Dunn, those big halls, the music sounded wonderful, better than I'd ever heard it. Some venues that are old, maybe 20 years old, it gets kind of funky. But these new places that they're building now are something else."

"I didn't realize how different it was at the time when I put it out."

Songwriting is now squeezed in between a hectic touring schedule.

"If I'm at home for at least four days, I'll get something going. And then that first or second day out on the road, I'm real rested. I can work on it, finish it up. But after that, throw it out. I can't work after that. It gets too hectic, too busy. Plus you're singing...and the last thing I want to do when I come off playing is sing. I need two days to shut down."

A relaxing game of golf when he gets home? Some fishing to take a break?

"I do whatever needs to be done around the house," says the husband and father. "Like I had to move like 30 peonies. It was two days worth of work. It had to be done. If it didn't have to be done, I wouldn't be out there digging holes in the ground. But I'll do it myself before I call someone else and have to wait two weeks and pay some ridiculous amount of money."

With a platinum album under his belt, several music award nominations including CMA's Horizon Award and Song of the Year for "Thinkin' Problem", it seems the world is an open book to David.

"Yeah, I think my only goal left now is to do a movie with Jim Carrey ('Ace Ventura: Pet Detective' and 'Dumb and Dumber'). Of course, I would have to play the opposite of him," David admits dryly. "I would have to be the real serious guy. Maybe I could be the Nazi or whoever he comes up against in his next movie. He's funny, though. Really funny."

-Shannon Heim

FACTFILE

(*Denotes birthdays)

DECEMBER

1

- Alan Jackson's A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) certifies triple platinum and "Chattahoochee" earns a gold single, 1993
- George Strait racks up another platinum lp with EASY COME, EASY GO, 1993

2

- Brooks & Dunn's BRAND NEW MAN earns a multi-platinum lp with sales of 2 million, 1992
- Dolly Parton and Porter Wagoner debut together on Country charts with "The Last Thing On My Mind", 1967

3

- *FERLIN HUSKY; Flat River, Missouri
- Bob Wills' last recording session, 1973
- Merle Haggard adds two more platinum lps, OKIE FROM MUSKOGEE and THE BEST OF THE BEST OF MERLE HAGGARD, to his list of best-sellers, 1991
- 20 YEARS OF DIRT: BEST OF NITTY GRITTY DIRT BAND goes gold, 1993

4

- *BRIAN PROUT *Diamond Rio*; Troy, New York
- Eddy Arnold's first recording session, 1944
- FOR MY BROKEN HEART by Reba McEntire certifies platinum, 1991

5

- Joe Diffie's HONKY TONK ATTITUDE and ONLY WHAT I FEEL by Patty Loveless go platinum, 1994



6

- *HELEN CORNELIUS; Hannibal, Missouri
- Lorrie Morgan's SOMETHING

7

IN RED and Dolly Parton's WHITE LIMOZEEN certify gold, 1991

- Mary Chapin Carpenter earns a platinum lp with STONES IN THE ROAD, 1994

- *GARY MORRIS; Ft. Worth, Texas

- *BOB OSBORNE *Osborne Brothers*; Hyden, Kentucky

- SEMINOLE WIND by John Anderson certifies platinum, 1992

- Lorrie Morgan's WATCH ME earns a platinum lp, 1993

8

- *MARTY RAYBON *Shenandoah*; Sanford, Florida

- *FLOYD TILLMAN; Ryan, Oklahoma

Marty Robbins dies from a heart attack, 1982

9

- *BILLY EDD WHEELER; Whitesville, West Virginia

- *DAVID HOUSTON; Shreveport, Louisiana

- Reba McEntire's GREATEST HITS lp certified gold, 1987

- CAN'T RUN FROM YOURSELF by Tanya Tucker earns a platinum lp, 1992



10

- *JOHNNY RODRIGUEZ; Sabinal, Texas

- The first appearance on the Country charts by Tammy Wynette, who debuts with "Apartment Number 9", 1966

11

- *BRENDA LEE; Lithonia, Georgia

- Hank Williams has his first recording session on Sterling Records, 1946

- Clint Black tops the charts with "Burn One Down", 1992

12

- *JOHN ANDERSON; Apopka, Florida

13

- *RANDY OWEN; Ft. Payne, Alabama

- Jimmy Dean's album BIG BAD JOHN is the first Country record certified gold, 1961

- Brooks & Dunn hit number one with "My Next Broken Heart", 1991

14

- *CHARLIE RICH; Colt, Arkansas

- Toby Keith earns a gold album with his self-named debut lp, 1993
- KICK A LITTLE by Little Texas goes gold, 1994

15

- *A.P. CARTER; Maces Springs, Virginia

- *ROSE MADDOX; Boaz, Alabama

- GREATEST HITS VOLUME II by Reba McEntire certifies double platinum, 1993

16

- Willie Nelson's lp THE TROUBLEMAKER certifies gold, 1986

- Don Williams debuts on Country charts with "The Shelter Of Your Eyes", 1972

17

- *NAT STUCKEY; Cass County, Texas

- Doug Supernaw earns a number one with "I Don't Call Him Daddy", 1993

- Doug Stone, Aaron Tippin, Tanya Tucker and Clay Walker earn gold lps with FROM THE HEART, CALL OF THE WILD, GREATEST HITS 1990-1992 and CLAY WALKER, respectively, 1993

18

- Sammi Smith's "Help Me Make It Through The Night" debuts on Country charts, 1970

- George Jones' STILL THE SAME OLE ME lp certifies gold, 1990

19

- *DOUG PHELPS *Brother Phelps*; Paragould, Arkansas

- *BILL CARLISLE; Wakefield, Kentucky

- *"LITTLE" JIMMY DICKENS; Bolt, West Virginia

- *JANIE FRICKE; South Whitney, Indiana

- *CHARLIE RYAN; Graceville, MN

- Trisha Yearwood's THE SONG REMEMBERS WHEN certifies platinum, 1994

20

- "The Devil Went Down to Georgia" by the Charlie Daniels Band earns a platinum single, 1989

•Collin Raye's "Love, Me" tops the R&R Country chart, 1991

21

***LEE ROY PARNELL**;

Stevenville, Texas

***FREDDIE HART**; Lochapoka, Alabama

22

***RED STEGALL**; Gainesville, Texas

***HAWKSHAW HAWKINS**;

Huntington, West Virginia

•Merle Haggard begins a four-week stay at the top of the Country charts with "If We Make It Through December", 1973

23

Hank Snow debuts on the American Country charts with "Marriage Vows", 1949

24

CHRISTMAS EVE

25

CHRISTMAS DAY

•***STEVE WARINER**;

Noblesville, Indiana

***BARBARA MANDRELL**;

Houston, Texas

***JIMMY BUFFET**; Mobile, Alabama

26

***BASHFUL BROTHER**

OSWALD *Beecher Ray Kirby*, Sevierville, TN

***BOB CARPENTER** *Nitty Gritty Dirt Band*; Philadelphia, Pennsylvania

***RONNIE PROPHET**; Calumet, Quebec, Canada

•Roy Acuff is the first Country performer lauded at the Kennedy Center Honors in Washington, D.C., 1991

27

•Merle Haggard makes first Country chart appearance with "Sing Me A Sad Song", 1963

•**THESE DAYS** and **GREATEST HITS** by Crystal Gayle earn gold lps, 1994

28

***MARTY ROE** *Diamond Rio*; Lebanon, Ohio

***MIKE MCGUIRE**

Shenandoah; Haleyville, Alabama

•Doug Stone earns a platinum album with **I THOUGHT IT WAS YOU**, 1994

29

***ROSE LEE MAPHIS**;

Baltimore, Maryland

***ED BRUCE**; Keiser, Arkansas

30

***SUZY BOGGUSS**; Aledo, Illinois

***SKEETER DAVIS** *Mary Frances Penick*; Dry Ridge, Kentucky

•Bob Wills and the Texas Playboys make first guest appearance on the Grand Ole Opry, 1944

31

***REX ALLEN**; Phoenix, Arizona

JANUARY

1

•NEW YEAR'S DAY

•Hank Williams Sr. dies, 1953

2

***ROGER MILLER**; Fort Worth, Texas

•Alabama's first number one, "My Home's In Alabama", enters the charts, 1980

•Tex Ritter dies, 1974

3

***LEON McAULIFFE**; Houston, Texas

•Ricky Skaggs' **HIGHWAYS AND HEARTACHES** lp certifies platinum, 1992

4

***PATTY LOVELESS**; Pikeville, Kentucky

•George Jones and Dolly Parton join the Grand Ole Opry, 1969

•Dwight Yoakam's lp, **BUENAS NOCHES FROM A LONELY ROOM**, certifies gold, 1989

5

•George Burns hits the Country charts with "I Wish I Was Eighteen Again", 1980

6

***EARL SCRUGGS**; Cleveland County, North Carolina

Alabama's **THE TOUCH** lp certifies gold and platinum, 1987

•Dwight Yoakam's **IF THERE WAS A WAY** earns a platinum album, 1993

7

***JACK GREENE**; Maryville, Tennessee

•WWVA Jamboree inaugurated, 1933

•Reba McEntire earns a platinum lp for **SWEET SIXTEEN**, 1993

8

•**POCKET FULL OF GOLD** by Vince Gill and **BY THE TIME I GET TO PHOENIX** by Glen Campbell certify platinum, 1992

•Garth Brooks goes number one with "Somewhere Other Than The Night", 1993



9

***CRYSTAL GAYLE**; Paintsville, Kentucky

***JACK McFADDEN**; St. Louis, Missouri

•Willie Nelson's **STARDUST** certifies multi-platinum, 1990

10

•Tracy Lawrences scores his first number one record with his debut release, "Sticks And Stones", 1992

11

***NAOMI JUDD**; Ashland, Kentucky

***GOLDIE HILL**; Karnes County, Texas

•Kenny Rogers' **HEART OF THE MATTER** album certifies gold, 1986

12

***RICKY VAN SHELTON**; Grit, Virginia

***TEX RITTER**; Nederland, Texas

***WILLIAM LEE GOLDEN**;

Brewton, Alabama

***RAY PRICE**; Perryville, Texas

•Marty Stuart earns his first gold album with **THIS ONE'S GONNA HURT YOU**, 1993

13

•George Strait adds another platinum lp to his collection with **DOES FORT WORTH EVER CROSS YOUR MIND**, 1992

•Clint Black's **NO TIME TO KILL** goes platinum, 1994

•Alan Jackson tops the charts with "Gone Country", 1994

14

***BILLY JO SPEARS**;

Beaumont, Texas

***BILLY WALKER**; Ralls, Texas

•**THE EXTRA MILE** by

Shenandoah certifies gold, 1994

15

•**THE JUDDS GREATEST HITS** certifies multi-platinum with sales of two million, 1992

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DATEBOOK

*Denotes international telephone number with country code in parentheses

NOVEMBER

- 4** Nashville Unplugged / Grand-Saconnex Town Hall / Geneva, Switzerland / Contact Sharon Eaves at (615) 322-9255; fax (615) 322-9500 or Roger Lehmann at (41) 22-786-8839 fax (41) 22-786-8822.

JANUARY

- 4** Grammy Award Press Conference / Vanderbilt Plaza / Nashville
- 24-25** CMA Board of Directors Meeting / San Francisco

FEBRUARY

- 28** 38th Annual Grammy Awards / Shrine Auditorium / Los Angeles, CA
- 28-March 3** Country Radio Seminar / Opryland Hotel / Nashville

MARCH

- 22-25** 38th Annual NARM Convention / Sheraton Washington Hotel / Washington, DC / (609) 596-2221

APRIL

- 7-10** Country Music Dance Seminar / Stouffer Nashville Hotel / Nashville / Country Club Enterprises (615) 256-5600
- 18-19** CMA Board of Directors Meeting / Toronto, Ontario, Canada

MAY

- 8-10** Marketing With Country Music Seminar / co-sponsored by CMA and ADVERTISING AGE / Opryland Hotel, Nashville

JUNE

- 10-16** 25th Annual International Fan Fair / Co-sponsored by CMA and the Grand Ole Opry / Tennessee State Fairgrounds / Nashville



CMA Executive Director Ed Benson (second from right) joins (l to r) Mike Curb, Mark Miller of Sawyer Brown and manager T.K. Kimbrell to celebrate the release of Sawyer Brown's latest Curb project, THIS THING CALLED WANTIN' AND HAVIN' IT ALL.

Photo by Kay Williams