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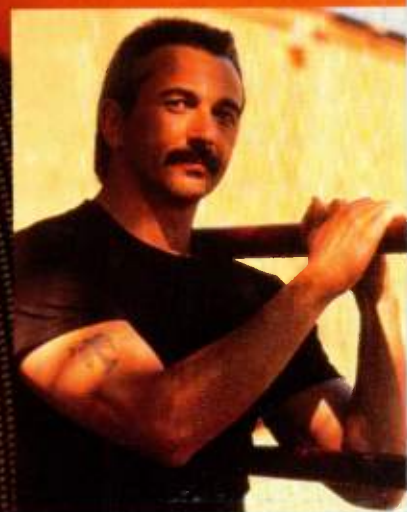
David Lee Murphy

Neal McCoy

Joe Galante

MARCH 1996

CLOSE UP





**"I think we
found our
niche out
there in
radio..."**

**-Neal McCoy
page 24**

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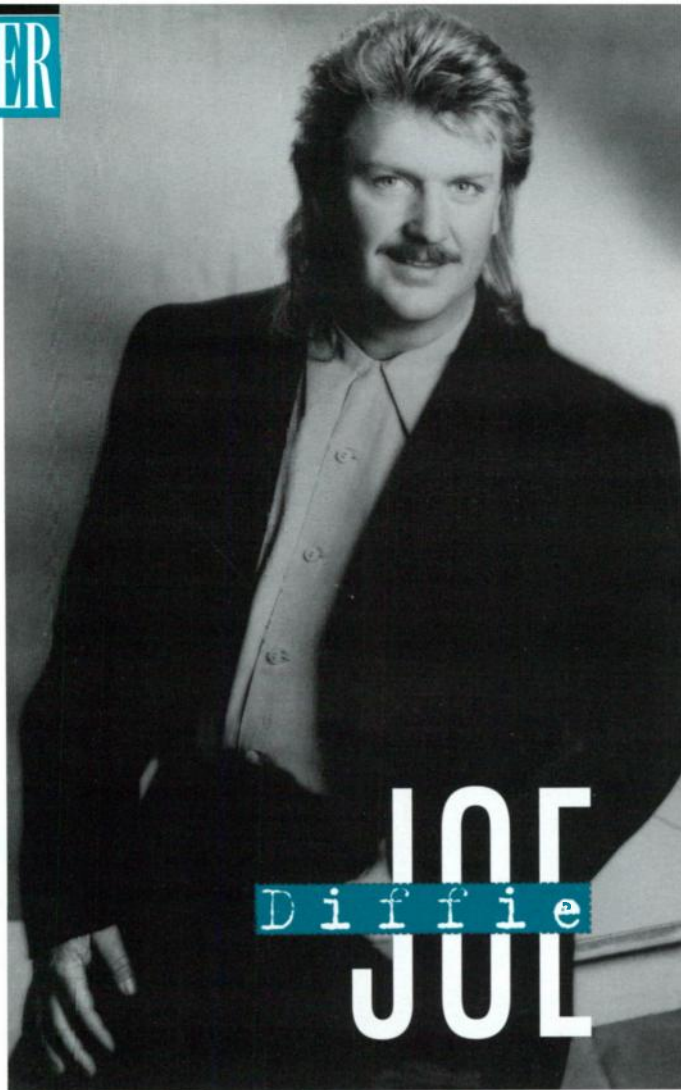
What does it take to be a "superstar"? With number one hits on platinum albums, quotes like "one of Nashville's most classic Country singers" in USA Today and praise from fellow performers, Joe Diffie certainly seems to possess the key elements. Yet, the Oklahoma singer/songwriter says a certain level of success has eluded him - at least for now.

"I feel underrated sometimes, but on the other hand, it is really reassuring to have the praise or whatever you want to call it from the artists. It's just one of those unknown things. Why, for one person, do people go crazy and buy 10 million of their records and for another person they don't? I could beat my head against a wall for a long time trying to figure that out.

"I'm not complaining. I think we all want to be considered the best or the biggest. Certainly, I fit into that category. If you don't have a goal to aim at you'll never hit it...For instance, I'd like to be Entertainer of the Year. But I don't exactly know how to go about getting that. I'd like to sell 10 million records on LIFE'S SO FUNNY. How do I do that, I don't know."

Sales have been building for the artist since the 1990 release of his first Epic album, A THOUSAND WINDING ROADS. That project and the follow-up, REGULAR JOE, certified gold, followed by HONKY TONK ATTITUDE in 1993 and THIRD ROCK FROM THE SUN in 1994, each of which scored as a million-seller. Releasing beautiful love ballads alongside novelty tunes seems to be the secret element.

"A lot of our song selection admittedly in some way reflects what sells. That's the bottom line in our quote, unquote business. I'd been selling records in the mediocre range until 'John Deere Green' came out, and all of a sudden people started buying records. And so it was like, hey, well, there's something interesting. Let's find another one like that. So we found another one. And it sold more records. We put out a ballad and record sales kind of leveled off a little bit. So we put out another uptempo, and we sold again. That kind of dictates it sometimes.



"I try to do something of everything in there. You know, chocolate cake is good, but if you eat it everyday it gets old. We just try to do a little bit of everything - whatever songs appeal to me when we're looking for them. It's more fun to do the upbeat songs. And I love singing ballads. They each have their own charm to them."

"Chocolate cake is good,
but if you eat it
everyday, it gets old."

Joe and his producer, Johnny Slate, go through the song selection process together. "Sometimes it's the lyrics. Sometimes it's the music, the feel of it. Sometimes it's both. I don't know. Some of them you just know. I knew 'Bigger Than The Beatles' was gonna be a hit. I had a feeling about it. It's all kind of a big crap shoot, you know. You just throw it out there and hope somebody likes it."

Even with a growing list of chart-topping hits, Joe doesn't take his success for granted.

"I still get chill bumps (when I hear myself on the radio). One day, I'll never forget this, I flipped to three different stations, and my song was playing on three different stations. I thought, now that is cool."

Joe's personal life was the focus of media coverage for much of the past two years, reporting details of divorce proceedings and linking him with Liz Allison, widow of race car driver Davey Allison. Joe is ever ready with a smile, but the media blitz appears to have left its scars. He mentions Liz in casual conversation and says as far as his personal life goes these days, "Everything's cool...I think I was a little too open on that subject before, and I got burned a couple of times by people writing things that got taken out of context. I've just quieted myself down. It's not fair to the people that live around me."

Three loved ones are his children, Parker, Kara and Tyler. Just like their father, they love Country Music, Joe says.

"They can sing every song. They know every word. Parker reminds me of myself when I was a kid, 'cause I knew every song on the radio. Male, female, it didn't matter. Loretta, Dolly, I sang right with 'em."

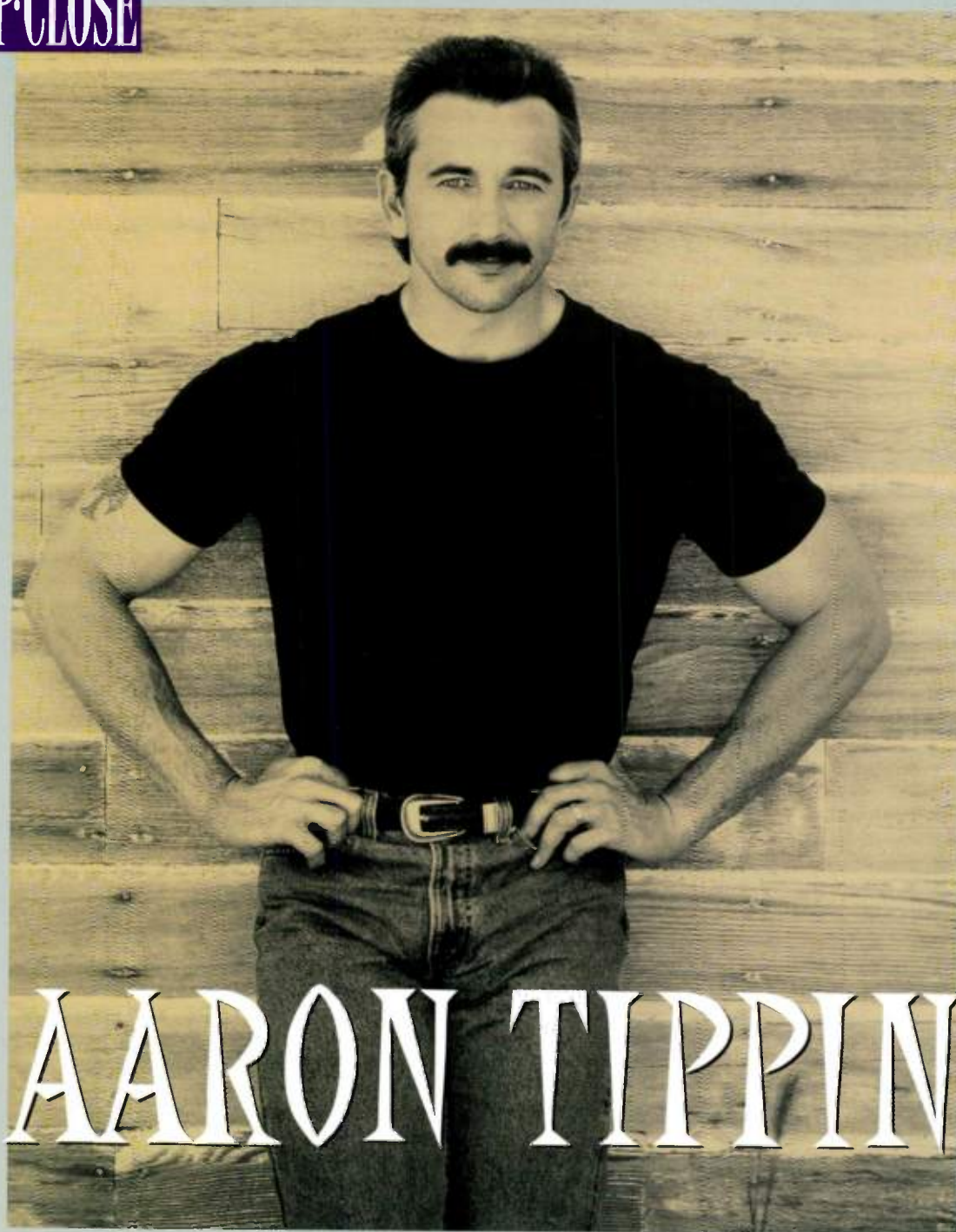
So what advice would he give the youngster if he chose to follow in his footsteps?

"Pace yourself. When I first started - I'm probably telling on myself here - but the first week I was out, we were just so happy that we were out there doing it, me and the band, we were having a blast, staying up late, drinking beer, screaming and hollering, laughing. After about two weeks I couldn't sing. My voice was gone. I said, 'Wait a minute. I've got to slow down a little bit here.'

"Now my routine consists of getting up, finding a golf course, playing a little golf, doing a sound check, doing the show, meet and greets, going to the next town and playing golf. It's a lot easier.

"It's a great business...It's real tough on you, but, hey, there's a lot worse things you could do." **CU**

-Shannon Heim



AARON TIPPIN

If Country Music had its own version of Tim "The Tool Man" Taylor, the lead character from the hit ABC sitcom "Home Improvement", it would be Aaron Tippin. Dressed in jeans and workboots, Aaron has driven to Nashville from his 350-acre farm in Dowelltown, Tennessee, where he's been working on the road.

"I get a big kick out of running crawling machines, bulldozers and truck-loaders, stuff like that. It's kinda part of the life that I left behind when I got into the music business.

"I'm trying to position the road so we can move all the music and road equipment to the farm. What we're doing

"When
I'm
not
working,
I'm
working."

right now is a lot like what they're doing out on I-40...major highway construction. You know those big cranes that are off the road? That's what's sitting on my property right now. I rented it because we've got a lot of rock to dig out."

It's easy to see why his fifth RCA lp, TOOL BOX, is aptly titled. Aaron is a man with many projects who's never been afraid of hard work.

"When I'm not working, I'm working. It's fun, and I think it's good for me to go out and bust my knuckles and my butt just to remember what it's like for those people that come see my show, that get out and do work like that every day. I was in bed last night

by nine o'clock, and I was whipped. I'm still whipped, but I got a few more days work before I can take a nap. I think it's good for me."

Besides his construction skills, Aaron is known foremost for his song crafting ability, a talent he began to develop as a teenager.

"I'm very influenced by the cornerstones of this music. Hank Sr., without a doubt, was one of my first influences. After that, I got into Jimmie Rodgers. I think they got all the great lyrics. When I started listening to Hank Sr., hearing such a powerful message so simply put was just out of this world to me. I couldn't understand why the rest of the teenagers around me couldn't see it. They could not see how powerful this was.

"When I was a teenager in the '70s, it wasn't cool to like Country. When I came through the parking lot with Conway and Loretta playing wide open in my Jeep, I was *the* redneck of a hillbilly high school. They were all rock 'n' roll. I was pushing that Country stuff. I thought, 'A song cannot be written better than this.' That sparked me, and then I started trying to write."

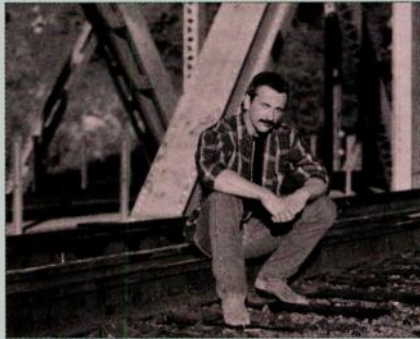
With his sights set on songwriting, Aaron began the long journey to Nashville. He got his start at Opryland Music, where he commuted each morning from Kentucky after working the night shift as a mill mechanic. But even after he started writing songs in Nashville, he felt a bit out of place.

"After I got to Nashville, I struggled again because in the '80s, it was more of a pop/Country thing. When I tried to write like that, I immediately hit a stone wall. The guy that brought me back around and started my songwriting success was Mark Collie. Mark would always say, 'What you are is what you are. You can dress it up and paint it up any way you want to, but you basically have to be what you are.'

"The other guy that influenced me was Terry Brown. Terry was more from that pop/Country world. One day I was at Opryland back there chunking away, and there was knock at the door. I thought, 'Here comes somebody else to tell me to shut up. I'm singing too loud, and they can't think..' It was Terry at the door. Terry said, 'Man, you've got a way with that Country stuff. I would love to learn how to write that Country.'

"That started a friendship. We've done a lot of writing together, and now he's my tour manager. It's been a great friendship. He's also one of those people that helped me see the other world. I was denied the opportunity to play big

"I'm
a
songwriter
at
heart."



"You're
the
man
when
you
can
call
a
turkey."

clubs, because I wouldn't play anything but Country. You had to play top 40 music to play the big places. I guess I felt like that world had wronged me so it didn't deserve my respect. He's one of the guys that helped me see that it's broader than that, and that's what makes Country Music great. It's everything from bluegrass to rock."

These days, Aaron has someone else who plays an important role in both his personal and professional life. He married Thea Corontzos in July 1995.

"Thea is the light of my life. I think when all this business really gets to you, having somebody to discuss it with is real valuable. She's a good friend. I enjoy her company. We write together, play golf together, shoot together, lift weights together. With no more off time than I generally have during the year, it's nice when I get home, that I can still do the things that I like to do and with somebody that likes to do it with me.

"Thea is very responsible for quite a few things in our organization. She's a main link, I would say, between the highway and the office when I'm on the road."

When Aaron's not on the road and he manages to take a break from all his other projects, he's also an avid hunter.

"I like to hunt. This business has kept me so busy that I just haven't had time. In December I spent almost every morning in the woods and tried to make it in the evening hunt too if I could.

"I like to hunt deer. It's very popular in Middle Tennessee. I also like quail. I haven't gotten to do any bird hunting this year, but I'd like to. When turkey season opens up, I might try my hand at that. John Anderson is the big turkey caller and great turkey hunter. That's the thing, trying to call a bird, that's the ticket. You're the man when you can call a turkey."

With all his hobbies and projects, what does Aaron enjoy most?

"The songwriting thing never leaves me. Whether I'm out there doing a show, playing or riding down the road out on the farm on a tractor, that's something that never goes away. I'm always listening. I did it this morning. I saw something on a billboard and thought it would make a great song. Over the years, I've found out I'm a songwriter at heart. That's probably the thing that's the strongest to me, that I love the most...finding a great idea and writing a song about it." **CU**

-Mandy Wilson

FAN FAIR
CELEBRATES
25TH YEAR
WITH SIXTH
CONSECUTIVE
ADVANCE
SELLOUT

For the sixth consecutive year, the International Country Music Fan Fair is sold out in advance. Since its inception 25 years ago, this unique event has brought fans from around the world face-to-face with their favorite Country Music artists. Sponsored by CMA and the Grand Ole Opry, Fan Fair 1996 will feature 30 hours of concerts from June 10-15 at the Tennessee State Fairgrounds in addition to the Grand Masters Fiddling Championship at Opryland USA.

"The popularity of Fan Fair continues to be an indication of the excitement surrounding Country Music and its artists," said Ed Benson, executive director of CMA. "In fact, although Fan Fair features concerts by Nashville's major record labels, no announcements have been made regarding which artists will appear. This validates the dedication and love Country Music fans have for this unique event."

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

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

A \$90 Fan Fair registration includes 10 live stage shows; admission to the exhibit halls where artists sign autographs; tickets to the Opryland USA theme park, the Country Music Hall of Fame and the



historic Ryman Auditorium; plus two meals prepared on-site by the world famous Odessa Chuck Wagon Gang.

Fan Fair was created to relieve some of the excessive congestion during the annual Country Music DJ convention in Nashville, which took place in October. Because of the large number of artists attending the convention, a great many fans converged upon Nashville, hoping to catch a glimpse of their favorite stars. CMA and the Grand Ole Opry concluded that if a festival was created especially for fans at a different time during the year, it would undoubtedly be well attended and successful. Thus, Fan Fair was born.

The first Fan Fair, held April 12-15, 1972 at Nashville's Municipal Auditorium, hosted some of Country Music's most noted artists performing during more than 20 hours of live entertainment. Featured during the handclapping, footstomping concerts were artists such as Roy Acuff, Loretta Lynn, Tom T. Hall, Freddie Hart, Nat Stuckey, Billy "Crash" Craddock, Ernest Tubb, Del Wood, Wilma Lee and Stoney Cooper and Pee Wee King.

In the more than 100 exhibit booths, 5,000 fans could indulge in picture taking and autograph sessions with their favorite artists. The Odessa Chuck Wagon Gang of Odessa, Texas, served up twice their "Texas Menu" of barbecue, beans, slaw, onions, pickles, bread and beverages, a tradition which continues.

The first Fan Fair was scarcely started before fans and artists alike began inquiring about the date for the next year. Fan Fair 1973 was moved to June, a peak travel month which provides better weather conditions than April. Over 10,000 fans - twice as many as the first year - attended.

With the exploding popularity of Country Music, Fan Fair continued to grow. In 1982, the event was moved to the Tennessee State Fairgrounds to accommodate more fans, where attendance is capped at 24,000.

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

1996 CMA BROADCAST AWARDS CALL FOR ENTRIES

The best of Country radio is honored each year by CMA with Broadcast Awards presented to the Broadcast Personality of the Year and the Station of the Year in four market categories. Any full-time Country radio station or broadcast personality in the U.S. and Canada is eligible to enter.

Market sizes are determined by Arbitron ranking: Major market, Arbitron 1-25; Large market, Arbitron 26-50; Medium market, Arbitron 51-100; and Small market, all others. Canadian markets are ranked by a population equivalency.

Following are the guidelines for entry:

- All entries must be submitted in a standard (10 1/2" x 11 3/4") three-ring binder not to exceed one inch in thickness.
- Market category/ranking must be displayed on the front of each entry.
- There must be five copies of each entry for Station of the Year and five copies of each entry for Broadcast Personality of the Year.
- Entry events must have occurred between June 1, 1995 and May 31, 1996.

Entries must be received by June 14, 1996 and are not returnable. Previous Broadcast Personality of the Year winners are ineligible. However, if a previous winner has changed market size, then he/she is eligible to enter again in the new market size.

Materials required for Station of the Year entries are:

- 20-25 minute aircheck with all dayparts represented. No specially produced tapes accepted. Judging is based on the overall sound of the station, its flow, production, entertainment value and cohesiveness.
- Station should exhibit its community involvement, including news and public service as well as responsiveness to the needs

and problems facing its marketplace.

- Describe the competitive position of your station with ratings information. Indicate overall position among adult shares and how station ranks among the Country competitors in the market.
- Describe station's impact on the Country radio / Country Music scene on a national and local basis.
- List any awards or accolades received.
- Include media kit, coverage kits, sales kits, etc.

Broadcast Personality of the Year entries should include:

- Aircheck not to exceed 10 minutes which demonstrates strong entertainment value, technical value of show, ability to communicate, sense of community, pride of association with station and Country Music; knowledge of Country Music.
- Briefly describe your show's ratings for the past 12 months. Any statistical survey is acceptable.
- Provide details of community involvement which may include any awards or recommendations from community leaders.
- List how many years you have been involved in Country radio, the Country stations where you have been employed, how many years employed at each station and membership in Country Music organizations.

Broadcast Personality teams will be judged as a single entry.

Judging takes place in two rounds for each award category. The first round determines the finalists, and the aggregate score of the first round and second round judging will determine the winners. Each judge used in the voting procedure is considered an expert in the broadcasting industry. The judges' decisions will be tabulated by the international accounting firm of Deloitte & Touche.

Entrants must follow all rules and determined criteria. For more detailed information, contact CMA's Membership Department at (615) 244-2840.

DAVID LEE MURPHY



When MCA Nashville titled David Lee Murphy's debut album *OUT WITH A BANG*, few could have predicted it would spell out the artist's career prophecy. The gold-certified cd sent the singer/songwriter to the top of the charts with hits like "Dust On The Bottle" and "Party Crowd", named the most-played song of the year by RADIO & RECORDS. But the "overnight success" was 10 years in the making.

LONG TIME COMIN'

David Lee first moved to Nashville in 1983 and met up with famed musician and producer Harold Bradley at Forest Hills Music. "Harold sent me to a couple of publishing companies and stuff to help me try to get a deal as a writer. Nothing happened 'cause my songs really weren't good enough. I just needed to season a little bit."

A Reba McEntire cut in 1985 was about the only light during a dim time. "I spent about five years on the 'lean cuisine' circuit, more like the 'macaroni and cheese and how many different ways can you cook potatoes circuit,'" Murphy jokes. "I never ever thought about quitting or doing something else just because it's really all I know how to do. I worked as a staff writer for a small publishing company, and that was enough to keep me right at the poverty line to where I could still keep going and do what I wanted to do. It's the starving artist mentality. I didn't want to get another job, because if I'd gotten another job I couldn't have sat around and written songs all day, which is what I did. My career hasn't really taken off too fast. It kind of got a jump start there when it was looking grim."

WHAT COMES NATURALLY

David Lee is making his mark with honky-tonk romps rather than of broken hearts ballads ballads.

"I write stuff that I know about. I don't naturally sit down and write love songs. I do write songs about relationships and stuff like that, but as a songwriter I don't try to write a certain song that I think would be a commercial idea, I just write what comes out...And the other thing is I don't think - this may be wrong but this is what I think because this is the way I would be - if I was a woman and I was listening to a song that sounded like an obvious kind of suck-up-to-the-women song, I wouldn't like that. I mean I hear songs all the time and I think, 'Man, if I was a woman I wouldn't buy that'. I think subtlety is better from a romantic standpoint. I might be full of it too, but that's what I think."

On his next album, currently being recorded, David Lee says he'll have two ballads but his overall style won't change. "It's a lot of the same style, real visual lyrics and melodic kind of hooks. I think I've got some songs this time that are a little bit deeper than on the last album. I think it's a step or two up. It's still gonna be a fun album.

"If I was doing other people's stuff, I don't really think I'd be here. I'd probably

just be a songwriter...No, I take that back, I would too. It's just easier for me to sing my songs, because I do things that I would do."

NO TIME FOR THE DUST TO SETTLE

Though David Lee had 10 or 11 songs chosen for his debut album, his most recent number one was written during the recording process.

"'Dust On The Bottle' I wrote the second day of the recording. We started on a Monday and I wrote it on Tuesday. Monday, I was real excited because everything went so well in the studio. I'm a coffee addict, and I got up on Tuesday morning and picked up a guitar and started playing that opening riff of 'Dust On The Bottle'. I wish it was like that every time."

I NEVER EVER THOUGHT ABOUT QUITTING OR DOING SOMETHING ELSE JUST BECAUSE IT'S REALLY ALL I KNOW HOW TO DO.

REDNECK DREAM COME TRUE

MCA/Nashville sponsored a race car in the Daytona 500. David Lee's name as well as the *OUT WITH A BANG* logo will decorate Joe Ruttman's Ford Thunderbird.

"I've been a racing fan since when I was a kid. I can remember going to the state fair and watching dirt track racing - everything from midgets to supermodified. This project between me and MCA and Blockbuster sponsoring a car is kind of a redneck dream come true. To have your face on the hood of this car...It's cool, it really looks cool. The whole hood is this album cover and then on the rear-quarter panel on each side it's got the logo. And then on the very back of it, when Dale Earnhart is following the car across the finish line or Jeff Gordon, or whoever's in second place at the time," David Lee jokes, "they'll look up and it says, 'David Lee Murphy Out With A Bang' across the back of it. It's just a lot of fun to be involved with it. I'm gonna be down in Daytona, right down in the pits, right down in the middle of it."

WHEN ALL IS SAID AND DONE

If the party should ever end, David Lee wants to be known as a "credible" songwriter and performer. "I hope people will someday look and go, those were well put together records, well-written songs, just high-quality music. I hope when they listen to it in about 10 years, it still sounds good." **CU**

-Shannon Heim

MARKETING

with Country Music

UPDATE!

KEITH
REINHARD
TO
DELIVER
KEYNOTE
ADDRESS

Keith Reinhard, chairman of the board and chief executive officer of DDB Needham Worldwide Inc., will deliver the opening keynote address at the first annual Marketing With Country Music conference. The seminar, presented by ADVERTISING AGE and CMA, takes place May 8-10 at Nashville's Opryland Hotel.

"CMA is very honored to have Keith Reinhard as the opening keynote speaker for Marketing With Country Music," said CMA Executive Director Ed Benson. "Throughout the planning process for this conference we have strived to find participants whose expertise will spark other industry leaders' interest in what Country Music has to offer. With his know-how and enthusiasm for Country Music, Keith Reinhard is the perfect person to set the tone for the seminar."

"I am delighted to be part of the impressive

roster of speakers and events scheduled for this important seminar," said Reinhard. "More and more, Country Music is proving its vitality and strength as an effective marketing tool for a wide range of advertisers. At DDB Needham, our experience in helping to build client brands through associations with Country Music in advertising and special events has been gratifying and productive. I look forward to exchanging ideas with the bright and talented participants involved with Marketing With Country Music."

In his role as Chairman of the Board and CEO, Reinhard has helped DDB Needham become the second largest advertising agency in the United States and the fifth largest in the world. Known for his hands-on participation in the ad-making process, Reinhard made history with two classic campaigns for McDonald's: "You deserve a break today" and "You, you're the one."

Reinhard remains closely involved with the agency's creative product for key clients including Anheuser-Busch, Digital, General Mills, McDonald's, State Farm, Frito-Lay and others.

DDB Needham has demonstrated a great interest in Country Music by using it in advertising campaigns for clients such as Discover Card, Frito-Lay and PepsiCo. In addition, the trend-setting agency has also helped foster tour sponsorships between its clients and Country Music artists.

Sponsors for Marketing With Country Music include TNN: The Nashville Network, CMT: Country Music Television, Warner/Avalon and American Airlines. Early-bird registration for the seminar is \$375. The deadline for early registration is April 1. For more information, contact CMA at (615) 244-2840. **CU**



EUROPE IS A LONG WAY TO TRAVEL TO PLAY BEFORE PEOPLE WHO MAY NOT EVEN HAVE A COUNTRY MUSIC RADIO STATION IN THEIR LISTENING AREA. THE FOOD IS DIFFERENT. PROFITS USUALLY ARE NOT SEEN IMMEDIATELY. SO IS IT WORTH THE EFFORT? WOULD ARTISTS WHO HAVE TOURED ABROAD RETURN?

ABSOLUTELY, SAY THE MAVERICKS, ALISON KRAUSS & UNION STATION AND MARCUS HUMMON, WHO RECENTLY RETURNED FROM OVERSEAS TOURS.

The Mavericks swept through nearly 20 European cities, selling out virtually every show during the four-week tour. Those involved in the undertaking attribute the incredible success story to cooperation and planning on behalf of all the essential elements - artist, record label, management, publicity staff, booking agency and promoter.

"It exceeded my own dreams," says Mavericks bassist Robert Reynolds. "It's one of those things where you felt at any turn you were gonna hit some place that wasn't going to work, and that just never was the case."

Audiences from Amsterdam to Spain were enthusiastic.

"I'd be cautious of generalizing it too much, but there is a certain kind of vibe that I get from the European audience that is a little less hit-oriented," Reynolds recalls. "We were basically touring on the momentum of our videos on CMT there, word of mouth, print (and some radio airplay). In Belfast, Northern Ireland, it felt as though the whole audience knew every lyric to every song we played, including album cut stuff that we never have released as a single, stuff that dates back to our earliest records."

Mavericks manager Frank Callari recalls exceptional crowds as well. "This band in particular feeds off the energy of the crowd," he explains. "It was

From Cracker Barrel To Van Gogh With The Mavericks, Union Station And Marcus Hummon

amazing to watch as the night went on how much they would be enthused. They were playing night in and night out, traveling from country to country in a different tour bus, and at times they would think, 'OK, we're set to do 90 minutes'. Then two and a half hours later, it didn't matter. But that's from the excitement of the crowd generating back to them. It happens in the States, so they're used to it. To see that it happens there, too, was a thrill...People just went bananas. Especially in Spain, where Raul (Malo) spoke Spanish to them. It was just great."

Still, there are obvious differences in domestic and international touring.

"To me, the most difficult challenge for any artist starting a career in Europe would be the ability and willingness to start over again, because that's essentially what you're going to do," Reynolds says. "You're going to go do TV shows and press that will remind you a lot of your first day. You will tour venues and see crowds that are going to remind you of the leaner, more modest times. But there are two ways to look at that: one is to think of it as a small crowd and the other is to think of it as an intimate crowd. I prefer to see it as an intimate crowd. A crowd that's no less eager to see you and no less excited, but it's just fewer numbers.

"I feel that there are some people who, through a lack of understanding, don't realize that they indeed could have wonderful

careers abroad," Reynolds continues. "Just because they're playing traditional American Country or roots music doesn't mean that it rules out careers elsewhere.

"Another part is the lack of desire to go outside because it is foreign territory and a fear of what is not known...The accommodations in Europe are different and that would go from hotels to the touring coaches that we used while we were there. When you go over there, you will not have your coach, so you will not have certain luxuries that you have come to depend on.

"THIS IS ENSEMBLE PLAYING AT ITS BEST, WHERE EACH OF HER FOUR ACCOMPANISTS - WHETHER ON GUITAR, BANJO, MANDOLIN OR UPRIGHT BASS - RELISHES THE INTERPLAY WITH THE OTHERS."
- THE INDEPENDENT ON ALISON KRAUSS & UNION STATION (U.K. NATIONAL DAILY NEWSPAPER)

"TO HAVE SEEN THIS SHOW AND THE MAVERICKS (BOTH SELLOUTS) WITHIN A 10 DAY PERIOD SAYS MUCH FOR THE DIVERSE HEALTH OF OUR INDUSTRY."
- THE TIP SHEET (U.K. MUSIC INDUSTRY WEEKLY)

"It can be done, and it can be done by a lot of people, but it will take the investment. No matter how successful the group or the individual is in the United States, it's not necessarily going to translate immediately to a European audience."

To avoid problems, Callari says, it is essential to work closely with the record label's international office and an international promoter throughout the planning process. He recommends "getting an artist's feet wet" with a short tour of four or five dates (as The Mavericks did in 1994) before launching into a month-long tour. Most importantly, he adds, "Be prepared to go back. I think you have to be there at least once a year. It takes time but it's worth it...It's a question of long-term vision. If you want to look at a quick fix to make bread, then stay here. If you want to try to build a new market and a new audience, then you have to take that step and make that effort and commit. Sometimes that commitment will be a two-year commitment before you see profits, but in the scheme of things, it's well worth it. You'll make the profits financially, and you'll gain so much more.

"Half the tour was paid for by fees that we generated and the other half was paid for by tour support, which we split with MCA. And to me that's a worthwhile investment...You're not going to create a situation for yourself unless you're willing to spend the time and money and effort to get there...When we went there touring WHAT A CRYING SHAME in '95, we ended up selling about 5,000 or 6,000 records in the U.K.. This time out we're approaching 20,000 units of the new album. We've charted in England. We've charted in Belgium. We've seen increases everywhere we've played."

Not to mention ancillary rewards, like sightseeing, says Reynolds.

Paul Fenn of Asgard Promotions worked on both tours and was pleased with the outcome all the way around. "There was tremendous press and tremendous reaction from the audience...Marcus did himself a lot of good on the tour," adds Fenn. "It was a good investment for him."

Hummon agrees. This was the first international tour for the singer/songwriter who just domestically released "God's Country, USA". He took along only a fellow musician to accompany him.

"THE MAVERICKS ARE PROBABLY THE FINEST COUNTRY BAND IN THE WORLD."

- THE INDEPENDENT, (U.K. NATIONAL DAILY NEWSPAPER)

In the end, the music transcends international boundaries.

"It was really amazing," Bales says. "The crowds were familiar with what we did and knew the songs when we would introduce them before we played them...Not so much in Ireland, but everywhere else, the audiences are a lot more reserved during the show. There were three or four shows where half way through we thought, 'Man, they hate us. We are dying.' And

then at the end of the show, they just go crazy, two encores."



The Mavericks and manager Frank Callari celebrate backstage at London's Shepherds Bush Empire after receiving plaques in honor of two sold-out shows in London from Paul Fenn of Asgard Promotions Ltd.

Hummon likened the audience to a familiar Nashville club. "Imagine 2,000 people at the Bluebird and Amy (Kurland, owner) doesn't have to go by and tell people to be quiet. People kept telling me, 'Don't interpret this as lack of interest. Interpret this as intensity.' That's exactly what I did, and I had a great time with it.

"I did a lot of interviews, a lot of TV, a lot of radio. We really tried to focus on penetrating the market with an eye towards the future," Hummon adds. "The key thing is, and everyone told me over and over, if you make the commitment to us with the affection with folks have for Country Music, we will make a commitment to you. But you must come back.

"I had a day off in Amsterdam, and I got to see the Van Gogh museum, which was within walking distance of our hotel. That was incredible. I spent several hours finding favorite little restaurants and pubs and experimenting with food and the local sights and sounds. I make the most of it. I feel like the value of my trip was increased because of what I got to see and do."

"It was fabulous to have the opportunity to work some of the most beautiful rooms in the U.K. and Ireland, and at the same time to be in the same company as Alison Krauss was a real honor. It spoiled me, because we played in some halls with the finest acoustics I've ever experienced."

"My main focus is to establish a place for myself in Country here in the U.S. this year. But, unless they bar me at the border, I will be back."

-Shannon Heim

"THE HALL WAS COMFORTABLY WARMED BY MARCUS HUMMON, ANOTHER OF THE ARTISTS HELPING TO STIR SOME FRESH FLAVORS INTO THE NASHVILLE STEW."

- THE TIMES (U.K. NATIONAL DAILY NEWSPAPER)

Alison Krauss & Union Station recently returned from a two-week tour in which Columbia artist Marcus Hummon opened. They played several shows in England as well as shows in Ireland and Holland.

Union Station bassist Barry Bales has traveled to Europe with the group several times during the past six years. He says differences in cultures should not discourage other artists from touring abroad. "You've just got to get your mindset before you go over there that you're not in Georgia, and you can't pull off to a Cracker Barrel," he points out.

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One morning about 3 a.m., you wake up, can't go back to sleep, then struggle through the day and fall asleep exhausted around 9:30 that night in a recliner in front of the tv. You've just made it through an endurance test with your eyelids. For Gerry House, it's a typical day. Up at 3 a.m., to bed at 9:30 p.m. Does the sparse amount of sleep get to him? "No, but I'm only 20."

For many Nashvillians, Gerry is the first voice they hear in the morning on WSIX radio. He may also be the last one they hear at night, if you count his songwriting credits on George Strait's "The Big One" and "The River And The Highway", Pam Tillis' current hit, or "Three Words, Two Hearts, One Night" by Mark Collie.

Gerry works another radio job, then gets to WSIX at 5, goes off the air at 10 a.m. and often schedules a writing appointment about 10:30. "I'm rockin' sometimes when I get there." Afterward, he writes the next day's radio show and records his characters like Makk Trukk at his home studio. He also tries to find time to collaborate on script ideas with producer and sometimes cowriter

Devon O'Day ("The Big One") or a myriad of other projects including running a music publishing company, Housenotes. Gerry says he used to be a driven, Type A personality. "Gradually, I'm sliding into an A-... You know, letting go is the greatest thing you can do."

"...letting go
is the
greatest
thing you
can do."

His previous "odd jobs" have included stints hosting "P.M. Magazine, "You Can Be A Star" and writing jokes for Roseanne, which she used in her HBO specials. "Joke writing is a dangerous way to make a living unless you're on a staff. You can't make any money because like Phyllis Diller used to pay five dollars a joke, and Joan Rivers paid five dollars a joke. And you can't copyright a joke. It's not like a song. As soon as you

tell it, 50 other guys can tell it, and there's nothing you can do about it. Rodney Dangerfield said it's like watching somebody beat your kids when somebody steals your material. There were fights all the time at the Comedy Store."

When Gerry was 10 years old, he began putting together make-believe radio shows on an old reel-to-reel in his room in

Independence, Kentucky. But when he moved to Nashville, it was to write songs. Still, he finds writing jokes for his radio show and penning hit songs have similarities. "The joke's got to have a hook, just like the song does...But I try not to write really funny songs much anymore because that's what people expect. Sometimes I'll turn in what's a fairly serious song, and people will be laughing, and I'll go 'Wait a minute.' I used to watch my friend Ray Stevens go through that. People forget that Ray Stevens wrote 'Everything Is Beautiful', which is one of the all time great songs. But people think of him as 'The Streak'."

Where does he get the material for all those radio characters and songs?

"We take, at my house, maybe 60 or 70 magazines, newspapers, watch television constantly, carry a note pad, carry a little recorder. All day long, I'm writing down ideas. It was from watching tv that he got one of his biggest hits when on an awards show, former "Cheers" actress Kirstie Alley thanked for her husband for "the big one." And after Reba McEntire recorded "Little Rock", he began calling his new home "Rebawood" in her honor.

Gerry says he thought his name recognition from his radio work might help him as a songwriter. "Much to my chagrin, it doesn't mean a damn thing.

"I sat down once and played songs for (MCA President) Tony Brown and thought I was going to have a heart attack. And rightfully so because he hated me and drove me from his office with whips, and there was gunfire!"

Gerry has recorded a couple of comedy albums for MCA and years ago sang in plays and musicals. He avoids singing on

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his own demos for one reason: "Sounds like Robert Goulet with banjos. It's horrible."

Another thing he avoids is public speaking. "I quit going because people would be oddly disappointed because I would come and just talk. But of course, it wouldn't be that rolling thunder review of all the stuff, and the calls, and the records, and the characters and all that. And so, it's hard to match that. I don't have any hidden agendas or anything, except for those years I was a nurse. Well, I dressed as a nurse."

Gerry manages to work in time for his passions, which have included traveling to Russia, China and Egypt with his wife Allyson (He says they met when they were 10 or 11. She disputes it.)

"This will sound terribly mercenary, but money cannot buy happiness. But to quote David Lee Roth, 'You can buy a big boat and pull right up next to it.' And once you are not worried, and I'm not financially independent believe me, but once you're not worried about the electric bill and those things, I find from my own psyche I can do more, and I can be more mellow."

With that in mind, his goals for the year?

"I'm going to finish up my tv idea. And I'm going to try to write a truly classic song by myself again. But ultimately, my goal is to break 78 on the golf course. If I did that, I could chuck songwriting and give up the radio career and live in an Airstream Trailer out by the golf course, and I'd be mighty happy. Eat boiling bags of Cheez-Whiz. Burn my guitars for fuel. I'd be a very happy man." 

-Teresa George

TOP FILM EXECUTIVES ATTEND THE THIRD ANNUAL FILM MUSIC WORKSHOP



"Making a film is like creating Frankenstein," says Dawn Soler, senior vice president of music for PolyGram Filmed Entertainment. "You find a leg here and an arm there, and you sew it together. But it's not until the electricity hits the heart that you have something that lives. That electricity is music."

Soler, along with top film industry executives Sharon Boyle, Seth Lichtenstein, Pilar McCurry, and Dana Sano helped get the current flowing when they took part in a panel discussion at the third annual Film/Music Workshop held at Belmont University in Nashville.

Founded by Nashville entertainment lawyer Steven Gladstone and Crossfire Entertainment's Betty Rosen, the workshop is designed to be an educational and networking seminar to expand the musical reach of Nashville's artist and songwriting community to all visual projects.

"Like carving out any new niche, laying the foundation to exploit songs and music in other markets takes time," Rosen explains. "We've tried through the workshop to arm the Nashville publishers, songwriters, managers, record labels - even those with affiliated companies in Los Angeles and New York - so they could be of more use in presenting their catalogues when called upon for song suggestions or locally generated projects. We've also been successful in educating the panelists from out of town as to the breadth of musical talent and resources that are available in Nashville."

This year's seminar covered a wide variety of topics associated with successfully placing songs and compositions into films. The following questions from attendees and answers from panelists illustrate some of the most important points to remember when trying to break into film.



Members of the Nashville music industry listen to a presentation at the third annual Film/Music Workshop held at Belmont University in Nashville.

Europe quite a bit. Directors from America would call at 3 or 4 o'clock in the morning. This is good because they tend to rely on you. The music supervisor is the main liaison between the film director and the record label, artists and publishers.

Q: *What are some of the most important issues you should consider before trying to get your song placed in a film?*

Seth Lichtenstein: You should look at several things when getting your song placed. First of all, what is the overall film budget? Next, how much is the music budget? Will there be a soundtrack album? And last, where is the film being distributed?

Q: *When selecting songs for film, are you more concerned with lyrics or the artist performing it?*

Pilar McCurry: For me, it depends on each individual project. If it's a high-profile project, a lot of times they want high-profile artists. I'm working on a project now where the director doesn't care if he's ever heard of the band before. He's like, 'Just send me good songs.' He sends all his friends' songs in too and is insistent that we use them. We still have a soundtrack album to

make, and no one's going to care about his friends. It depends on if you're doing a soundtrack album. A lot of times you want to have some marquee value attached to that, otherwise you're kind of spinning your wheels. It's nice to have an album with big names and new names so you can break new acts.

Q: *When looking for music for a film, do you send scripts to publishers so that they'll have a better idea of the director's vision for the music?*

Dana Sano: A lot of times we'll take three really crucial scenes and send them out to

Q: *What is the role of a music supervisor on a film?*

Sharon Boyle: I wear a lot of hats as a music supervisor. I get tons of phone calls a day. It could be a director, studio head, agent, a producer. I've done as many as 12 films at one time. I find a lot of material and co-supervise with my staff. There's often an outside attorney, so I deal with them. For us in Los Angeles, you're not always stationary. The directors want access to you at all times. It's not unusual to get calls in the middle of the night. You have to travel. I used to travel to

give an idea of the film's mood and see what comes back. I actually brought in a music consultant for a recent film I was working on. Between us, we contacted about 40 sources for music. You have to be really prepared, because you'll go in to the director with what you think are great ideas, and he can shoot them all down in five minutes.

Q: *Do any of the music supervisors ever hold meetings with the publishers or do you prefer to have material sent directly to you?*

Pilar McCurry: Sometimes I'll go to a publisher's office when they know I'm looking for a particular thing, instead of them making all those tapes and sending them to me. That helps them focus more on what I'm looking for when I can give them an automatic response. I like going to publishers and listening to what

they can follow up. It gets very political. If you can get some type of representation or get your tapes to the right people at the studio that's great.

Q: *What is the best advice for songwriters/composers hoping to break into film?*

Dawn Soler: Remember you're pitching to people who are doing a film first. As a songwriter, you have to decide if you're willing to get into that arena. You'll be asked to change lyrics and instrumentation. You'll have to compromise and realize that your song is only one element of the film. If you're willing to deal with that, you'll have a career.

-Mandy Wilson



Participants in the third annual Film/Music Workshop included (l to r) moderator Derek Alpert, Almo/Irving; Dana Sano, New Line Cinema; Seth Lichtenstein, Gendler, Codikow & Carroll; Sharon Boyle, Sharon Boyle & Associates; Dawn Soler, PolyGram Filmed Entertainment; and Pilar McCurry, Immortal Records/Sidewinder Music.

they have right there. Then they have their whole library at their fingertips. If they send things to me, they've already had to edit the list down. I get material from all sources, but I only have that relationship with about 10 publishers in Los Angeles.

Q: *How does a songwriter make the transition to film scoring?*

Sharon Boyle: Film scoring is a very big business. Right now it's controlled mostly by agents in Hollywood. These agents have the studio contacts and relationships. They make suggestions of composers that they can pretty much guarantee will deliver. They're there throughout the process so if there's a problem

Film Terms

The following terms were included in materials used at the Film/Music Workshop. They are taken from "Principles of Adaptation For Film And Television" by Ben Brady. For a complete catalog of books on film studies, write to: University of Texas Press, P.O. Box 7819, Austin, TX78713-7819.

Storyboard - A series of sketches of key incidents in a film's proposed action that is arranged on a board with captions to indicate the visual development.

Synchronization (SYNC) - Matching the audio to the video so that dialogue or sounds occur at the same moment as their visual counterparts.

Transition - Any effect - music, sound, or optical - that links the sequential elements of a film.

Music Track - A track on which music alone is recorded.

Mix - Rerecording on one track a balanced combination of the three separate tracks of voice, effects, and music and giving each the desired level of volume.

Dub - The application of sounds to the film that were not recorded at the same time the film was shot.

Panelists

Dawn Soler - Senior Vice President of Music, PolyGram Filmed Entertainment. Soler's most recent project includes working on the soundtrack of the Tim Robbins' film "Dead Man Walking", which includes Mary Chapin Carpenter, Steve Earle and Johnny Cash.

Sharon Boyle - Founder, Sharon Boyle & Associates. Boyle's work includes music supervision for Jonathan Demme's "Silence Of The Lambs" and 1996 Best Picture Oscar nominee "Mr. Holland's Opus".

Seth Lichtenstein - Partner, Gendler, Codikow

& Carroll, an entertainment law firm with offices in Los Angeles and New York. In addition to representing recording artists, producers, songwriters, publishers and record companies, he has negotiated soundtrack agreements and handled music licensing in connection with motion pictures such as "Pulp Fiction".

Pilar McCurry - Founder, Sidewinder Entertainment. McCurry has served as music supervisor on over a dozen films, including Robert Altman's "Ready To Wear".

Dana Sano - Vice President of Music for New Line Cinema. Sano has overseen a number of commercially successful films, including "Seven" and "Don Juan DeMarco".



Joe Galante

When Joe Galante returned to Nashville in January 1995 following a five-year stint as president of the RCA Records Label/U.S., he found himself once more entrenched in an industry undergoing constant change. Considered one of Country Music's most knowledgeable leaders, Joe has spent the past year facing the challenges and enjoying the opportunities he's encountered as chairman of RCA Records Nashville Label Group.

"Obviously the label competition has increased. I've seen it move from an artist format to a balance of song versus artist, which is a big change for what we're doing because anybody can have a hit, where before you really had to be able to be a singer. Now you don't even have to sing in tune to have a hit. In the year I've been back, I've seen us go from a media friendly community to, in terms of TV and print loving Country Music,

to them wanting more of whatever is mainstream. Mainstream not so much as far as the music, but let's put the people from 'Friends' on as opposed to Pam Tillis.

"The competition on finding songs is a lot tougher. I've also seen the change from having probably seven or eight great independent pro-

"That's one of the reasons that I came back, because I missed the art."

ducers to losing them to become heads of the labels or staff producers. Artistically, it has been a loss in terms of creativity. I've seen people grow very quickly, in terms of jobs, without a real underlying foundation of what this business is really about. I have also seen the average age of artists continue to drop down. Pretty soon we'll be signing them in high school!"

Joe is prepared to deal with all those factors as he leads RCA into the 21st century. "There are certain principles that we have built this label on, regardless of whether it be (former label heads) Chet (Atkins), Jerry Bradley, Steve Sholes, Thom Schuyler or myself. There is a quality level that you have to maintain. It's about purpose and not about quantity. The environment has gotten tougher, so that philosophy is even more important now. You have to be more conscious of competition in terms of how far you plan. You had a more open running and playing field before, and now you have a lot of players coming in and out, so you have to be on top of the game all the time."

Is the competition healthy? "Competition encourages the song segment as opposed to the artist segment. I don't believe the song will drive the format to grow by another 10 million units.

It's about the artists. We have to give people something that they want to gravitate towards, and they'll go buy the next four albums. If we do that six or seven times, the format will grow. We're also up against a format, with Sheryl Crow, Hootie & The Blowfish, who are singer/songwriters...That stuff could work in our format. Maybe not on every single radio station, but it's adult, not kid, not dance. It's not Ace Of Base. We have some stiffer competition in other formats that we didn't have before. We have to open our eyes to the fact that what's driving those formats are people like Alanis Morissette and Hootie & The Blowfish. They're artists.

"Anybody can sign an act, anybody can make a record, but developing an artist and building a career and crafting an album and developing a catalog is being lost to a certain degree."

With artists breaking so quickly in the '90s, does career longevity still exist?

"I think the environment that allows you to do that is still there if you have the right artists and the right executives and manager around that artist. I'm still selling Eddy Arnold records and Dolly records and even old Vince Gill records. The value of a catalog is still important. It's not quite as important as it was five years ago, because you can sell a couple million units on a catalog, or you can sell four million units on Shania Twain.

"There is a dynamic change in the structure of a company where you can go through and sell six million units (on one artist), which is almost \$50 million, as opposed to having a winning team where you have six or eight really strong players that are always hitting. You are on this mentality of a one-hit wonder. Some people like to play that game.

"When I was here last, I probably would have

never signed anybody that I thought wouldn't have a career 15 or 20 years. As a businessman, you can't do that and survive, because sometimes it takes too long to do that. So you have to have the balance between the two. If I start tak-

"You cannot ever decide what the American public will and will not like."

ing those one-hit wonders...we did that in New York on dance records and rap records. It's like hitting a grand slam - they run around the bases, you come home and there's nobody left. That's part of the business now.

"I don't want to do that, for the simple reason that we have some very legitimate artists here that are trying to develop a career. We have to do what we can to support that. The good news is we are doing that, the bad news is that you gotta have all the other guys hitting all these flings out there. Is that good or bad for the format? I don't think it's wonderful, but I don't think you're gonna see the residual effects of it for five years, when these guys go to test their artist loyalty and people are just punching buttons because they don't know who this format is about. We've got some great singers and per-

"You have to be more conscious of competition in terms of how far you plan."


formers in the town. It would be nice to be able to focus on that. But I understand the economics of what these guys are trying to do in radio. They're competing against top 40 radio stations, alternative radio stations and the snap, crackle and pop that they have to have where you gotta give them that tempo, gotta give them that sizzle.

"There is a part of me that wonders if you had George Jones walking through the door right now, what would happen. I'm not quite sure that if Alabama started today that Alabama would

have the run that they did. The other part of me looks at it and says look at the numbers - this is phenomenal in terms of what we've been able to do in the last five or six years. People are talking about it and want to be a part of it. There is an art form here, there is a heart here. That's one of the reasons that I came back, because I missed the art. There is a lot of great tradition and great music. You can play 'He Stopped Loving Her Today', and people will go, 'Wow!' because there's still a purity, still a tradition. That's what makes it great.

"Everybody's got their own opinion of what's going to be next. Our consumers, they're button-pushers. They're an MTV generation, a cable generation. They're open to so many things, but both the radio industry and the record industry continue to put up those little things that we have to jump over. 'They will not accept this, they will not accept that.' I don't know about that.

"When we were in New York, we did a movie (soundtrack) called 'Dumb and Dumber'. We went to our A & R meeting, and everybody said this is stupid. They said, 'We shouldn't be doing this.' People kept saying the American public won't buy this (movie), it's too stupid. It was one of the top 10 grossing movies of the year. Our soundtrack was a platinum soundtrack.

"You cannot ever decide what the American public will and will not like or underestimate to what level they will go. Sometimes we do that as an industry. What we're supposed to do is have an educated guess in all the experience that we have here. I think those folks who have been through this a number of times, watching the change and knowing what they're doing, will not strike it rich once, but will continue to do it again, which will be good for the industry, good for the artists and good for the town." 

- Janet E. Williams

AWARDS

Riders In The Sky will receive the distinguished Wrangler Award for Outstanding Traditional Album for their latest Rounder release *ALWAYS DRINK UPSTREAM FROM THE HERD*. Group members Woody Paul, Too Slim and Ranger Doug as well as producer Joey Miskulin will be honored during the 35th Annual Western Heritage Awards at the National Cowboy Hall of Fame in Oklahoma City on March 16.

MEDIA

The Country Music Foundation has published an updated edition of "Sing Your Heart Out, Country Boy: Classic Country Songs and Their Inside Stories, by the Men and Women Who Wrote Them". The book, written by Dorothy Horstman, contains the complete lyrics of 360 of the most popular and lasting Country songs for the past 100 years. Each song is preceded by introductory comments by the songwriter, friend or heir, explaining how the songs were created. For more information, call the Country Music Foundation Press at (800) 255-2357.



Billy Dean makes his acting debut in the ABC hit "Lois and Clark: The New Adventures of Superman" on February 18. Dean plays a character who comes to the aid of Lois Lane in an episode titled "Double Jeopardy".



Jeff Walker, president of Marco Productions, has announced the development of a new roster of Impact Stations. In addition to its regular promotion work with BILLBOARD and R&R stations, the company will concentrate on record promotion to a list of non-reporting stations that have a defined



Producer Norro Wilson (left) corrals MCA's Marty Stuart (center) to lend some mandolin assistance on newcomer Keith Gattis' upcoming RCA debut album. Stuart can be heard on two cuts on the project.

"impact" on the marketplace. The station must be located within the overall top 100 BDS/Sound Scan markets, ranked in the top BDS/Sound Scan market by Country sales and/or the CMT market penetration must exceed 50 percent of the total TV households within the marketplace.



Boxcar Publishing has released "What it Was Was Rockabilly" by former disc jockey Richard Jandrow. The book takes music lovers through the complete story of the beginning of the rockabilly segment of rock 'n' roll. For more information, call (508) 754-1500; rjan@boxcar.ma.ultanet.com.

NEW COMPANIES

Bob Titley has entered into a partnership agreement with former Titley & Associates management representative Clarence Spalding to form Titley/Spalding & Associates. The firm currently rep-

resents Kathy Mattea and Brooks & Dunn.



Waylon Jennings is teaming up with his son Terry Jennings and Schatzi Hageman to form Dreamcatcher Entertainment Inc. The multi-service management firm will handle Jennings and California-based artist Shawn Jones. Dreamcatcher Entertainment Inc. is headquartered at 1117 17th Avenue South, Nashville, TN 37212 and can be reached at (615) 329-9184.

NEWSLINE

The Third Annual Ricky Lynn Gregg Celebrity Golf Tournament, Concert and Silent Auction will take place at the Maud Cobb Convention Center in Longview, Texas on Monday, May 13. The proceeds will benefit the East Texas Aging Charity, which assists aged and disabled persons in a 23-county region. For more informa-



BlackHawk's self-titled debut lp recently received a Canadian platinum award for sales in excess of 100,000. Celebrating the accomplishment were (l to r) manager Rick Alter, Dave Robbins, Van Stephenson, Henry Paul and Jill Snell, BMG Music Canada.

tion, contact White Horse Enterprises, Inc. at (615) 350-8970.



Gerry House and Devon O'Day's Housenotes Music has entered a co-publishing venture with Hamstein Music. The primary song-plugging of the Housenotes catalog will be handled by Kim Jones, director of creative services for Hamstein's Nashville office.



Western Swing Promotions, Inc. is presenting its 9th Annual Legends of Western Swing Music Festival at the Scurry County Coliseum in Snyder, Texas from June 26-29. The talented lineup includes Hank Thompson. For ticket information, write Western Swing Promotions, Inc. at 14201 S.W. 65th, Mustang, OK 73064.



Gaylord Entertainment Company's Music Industry Relations has moved to One Music Circle South, Nashville, TN 37203. C. Paul Corbin, Suzanne Wyatt and Shauna Mosley can be reached at (615) 321-8330; fax (615) 321-8338.



Red Dog Productions has moved to 1314 16th Avenue South, Nashville, TN 37203. The mailing address is P.O. Box 24716, Nashville, TN 37202; phone (615) 383-6674; fax (615) 383-8954.

ON THE MOVE

Pat Rogers has joined SESAC as senior vice president, writer/publisher relations. Rogers previously served as the executive director of the Nashville Songwriters Association International for seven years.



Paul Compton has been promoted to senior vice president at Murrah Music Corporation. Fran Damer has been named vice president/administrative affairs. Lissa Murrah will be the company's new finance director.



David W. Stebbings has been appointed to senior vice president of technology for the Recording Industry Association of America. Stebbings joins RIAA from Sony

Music Entertainment Inc., in New York, where he has been one of its leading scientists for 14 years. In his new position, he will evaluate all aspects of existing and emerging technologies as they pertain to the U.S. sound recording industry.



Stephen McCord has been promoted to senior director of A&R Artist Development for MCA Records/Nashville. McCord, most recently director of advertising & creative marketing for the label, will focus on product management and artist development.



Alexis Kelley has been named national director of sales for Mercury Nashville. Kelley, formerly regional director of field marketing for the RCA Label Group, spent 16 years with Capitol Records in sales and marketing. Chad Schultz has joined the staff as national GAVIN promotion coordinator. Schultz was formerly with Insight Management in Scottsdale, AZ, where he worked on tour marketing and promotions.



Heather McBee has been promoted to manager of sales at RCA Label Group RLG/Nashville. McBee most recently was product manager for RCA Records and has been employed with BMG for three and one-half years.



Mark S. Hendricks has become a partner in the industry consulting and business management firm, O'Neil Hagaman Professional L.L.C.



Bob Young will be joining Radio Equity Partners as program director of WNOE-FM, in New Orleans, LA. Young was formerly program director of KZDG in Denver, CO.



Music video director Ken Carpenter has signed an exclusive contract with Pecos Film Company. He will work with com-

pany principles Bryan Bateman and Michael Merriman.



Robbie S. Mathis has joined Ernest Tubb Record Shops, Inc. as a partner in the corporation. Mathis will oversee the daily operations of all six record shops.



Guy Floyd has joined Mike Robertson Management. Floyd, formerly of Vector Management/V SOP associate manager, will bring Asylum recording artist Jerry Kilgore to the company.



Chad Williams has been appointed to Flood, Bumstead, McCready & McCarthy, Inc. as a business manager. Williams, formerly president of Williams & Associates, will be responsible for the business affairs of the company's entertainment clients.



Patrick L. McNew has joined Group W Satellite Communications as Detroit sales manager. McNew joins the company from Petry, Inc., where he was vice president/regional manager since 1984. Cheryl Constantino has been named affiliate representative, western division. She previously handled the central region for the company.



Tom Hawley has been named managing director for CMT: Country Music Television in Europe and Asia. Hawley, a 15-year veteran of Group W Satellite Communications, most recently was vice president of international distribution and special markets.

SIGNINGS

MUSIC PUBLISHING: Steve Earle to Warner/Chappell Music Inc...Trey Bruce renews with Big Tractor Music...Daryle Singletary signs with ASCAP and Giant Music Publishing...Gary Harrison re-signs



Linda Davis is all attention as director Steven Goldmann discusses the action for her latest Arista video, "Some Things Are Meant To Be". -Photo by Peter Battistoni

with Patrick Joseph Music...Monty Criswell to Hamstein Cumberland Music Group...Garth Brooks and Sandy Brooks re-sign to ASCAP...Major Bob Music and No Fences Music to ASCAP...Jeff Williams to Murrah Music Corporation...**MANAGEMENT:** Hank Williams III to McFadden Artists Corporation...Keith Stegall to Morris, Bliesener and Kates...**BOOKING:** Keith Stegall to Chief Talent...Sylvia Hutton to Third Coast Talent...**RECORDING:** Trace Adkins to Capitol Nashville...Danielle St. Pierre to Comstock Records.

VIDEO

Arista Texas artist Joel Nava shot his latest video utilizing Nashville's countryside for the song "I Do". Bob Gabrielsen directed the video for Scene Three, Inc. Dee Butler produced the clip.



The Delevantes recreated a 1950's motel room for their latest Rounder video, "Driving at Night". Director Chris Rogers incorporated past guests of the hotel room to add a colorful twist to the video. Pecos Films producer Hunter

Hodge collaborated with Rogers on the project.



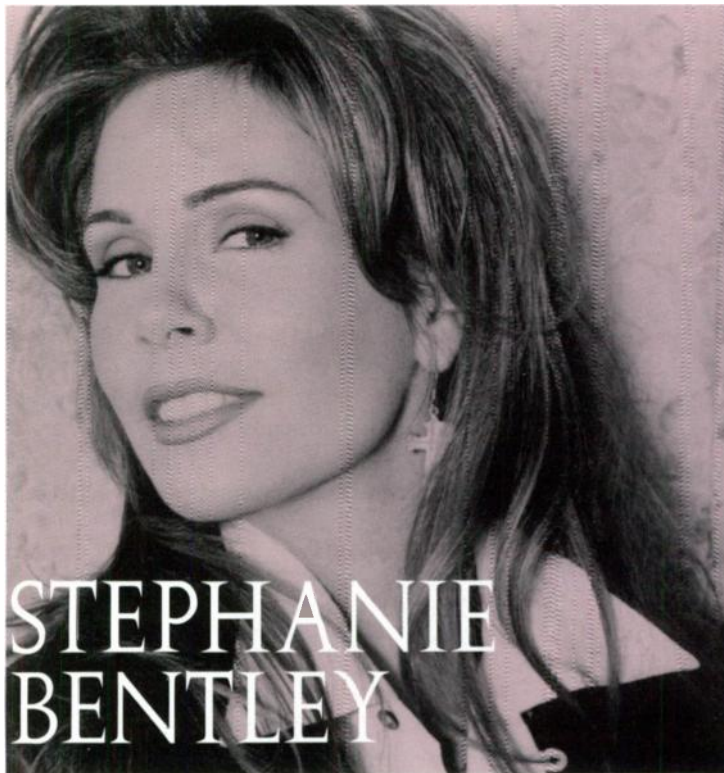
Steve Azar completed his debut River North Nashville clip, "Someday". Director Steven Monroe shot the video on location in Dickson, TN. Actress Crystal Bernard, a partner in August 1st Productions, served as executive producer.



THANKS!

CMA thanks the following members who recently recruited new members:

Jenny Bohler, Charlene Bordonaro, Wayne Halper, Gail Healy, Rhonda Johnston, Susan Myers, Faith Quesenberry, Amy Schragg, Roger Sovine, Bob Sterling, Graceanne Svendsen and Renate Tobolka.



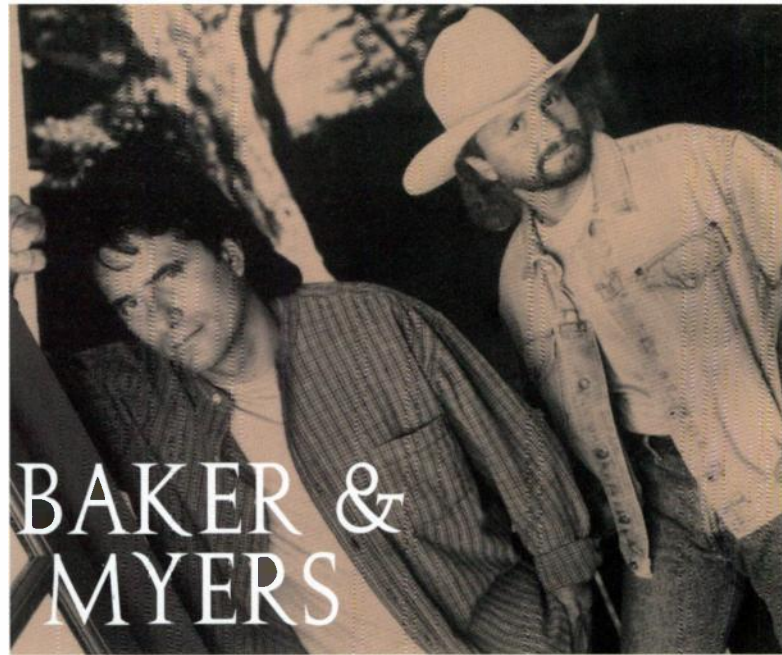
STEPHANIE BENTLEY

Record Label: Epic Records
Album: HOPECHEST
Singles: "Heart Half Empty" (duet with Ty Herndon)
Management: Bobby Roberts, The Bobby Roberts Co.
Booking Agency: The Bobby Roberts Co.

Growing up in Thomasville, Georgia, Stephanie always dreamed of being a singer. "I used to listen to the radio and mimic whoever was singing the songs that I liked. I would get together with my little friends, and we would pretend we worked at a radio station and sing the current songs. We would even do the commercials!"

After a short stint at college, Stephanie moved to Atlanta and paid the bills by performing with a Top 40/Oldies band. She also used her considerable vocal gifts for commercial jingles for Hardee's, the Yellow Pages and C&S Bank.

Once she moved to Nashville, the talented singer/songwriter found herself in demand as a demo singer, providing the vocals on demos of "Thinkin' About You" and "Walking Away A Winner", among others. Her commanding vocal presence on the demo of "Shake The Sugar Tree" convinced producer Paul Worley to use her as a background vocalist on Pam Tillis' recording of the song.



BAKER & MYERS

Record Label: MCG/Curb Records
Album: BAKER & MYERS
Singles: "These Arms"
Management: Gary Falcon, Falcon Management
Booking Agency: William Morris Agency
Influences: The Eagles, Merle Haggard, Elvis Presley, Johnny Horton, Ricky Nelson, Marty Robbins, The Beatles

If Gary Baker and Frank Myers look familiar to Country Music fans, it's probably because avid listeners recall seeing the talented twosome on television picking up one award after another for writing "I Swear", the megahit recorded by John Michael Montgomery as well as All-4-One.

Gary, a native of Ransomville, New York, has called Sheffield, Alabama home for the past 16 years. This isn't his first stint as a recording artist. As part of the pop group LaBlanc & Carr Band, he scored a top five hit with "Falling" in 1979. He was also lead singer for The Shooters in the late 1980s. In addition, his songwriting has put him at the top of the charts with tunes including "Once Upon A Lifetime" and "T.L.C.A.S.A.P."

Hailing from Dayton, Ohio, Frank has been a professional performer since he was a teenager. At the age of 14, he appeared on Porter Wagoner's syndicated tv show. He scored his first hit as a songwriter with "You And I" in 1982. A multi-talented performer, Frank also toured with Eddy Raven for 10 years (cowriting many of Raven's hits, including "I've Got Mexico") and played guitar with Marie Osmond for three years.

PATSY

Patsy Bruce has come to many crossroads in her life, each time taking the correct turn. Though Patsy doesn't know if she'll have to make another life-changing decision, she is always prepared for the next turning point.

"Many times in your life you come to Oak Street, and you have to decide whether to turn right or left. Which way you turn is going to be important to the rest of your life."

Patsy is the owner of PAB Corporation, which includes Events Unlimited, Imagine That!, Casino Games Unlimited, EU Rents, Nashville Scenic and Lyric Springs Country Inn. In her spare time, she is a songwriter - an award winning songwriter. Patsy, with former husband Ed Bruce, penned the immortal hit "Mamas Don't Let Your Babies Grow Up To Be Cowboys".

The multi-talented executive began her career in 1973 as a restaurateur and a music publisher and also operated a talent agency that represented artists in commercials.

"I was in the beauty shop reading REDBOOK's article on the top 10 advertisers in the world and the products that they represented. I tore it out and went to New York. I called to set appointments after I got there! I established relationships with six of the 10 and within two years, we were working with all 10."

Patsy found herself at "Oak Street" in the late 1970s when she was asked to be the casting director for "This Is Elvis". The project was exciting, as it allowed the first film crew to be let into Graceland.

"It was a house that somebody just died in. The costumes were in boxes and thrown on the floor. People would walk up to us and hand us cards that read: 'Joe Blow' ...Elvis' cousin. Elvis' bedroom was a mess. Dark with lots of fake fur and TVs."

In 1984, Patsy had to decide if she wanted to continue working away from home months at a time as a casting director or stay close to home and family. She made another right turn, establishing Events Unlimited, a special events planning company, which "grew by leaps and bounds".

With only eight permanent staffers and four free-lancers, Patsy searches for the best person for each aspect of a party.

"If you are the best person to arrange roses, why would I have you do sunflowers? In Nashville, people think of lighting as Wynonna walking out on stage and getting hit with a spotlight. Special events lighting has got to be done with smoke and mirrors."

The company specializes in the unusual. Patsy never loses sight of the main reason why she creates such elaborate settings.



BRUCE

"No matter how great you are at your job, if you don't make every person there feel like the party would not have been as good if they hadn't come, you haven't done your job. Make people have a good time, and your party is a success. That is when they will talk about how pretty the flowers were and how great the fireworks were. If they didn't have a good time, they won't remember. What is the key ingredient? To have them feel special and that they contributed to the party. This is 50 percent entertainment and 50 percent military."

What makes Patsy the happiest is her home. Lyric Springs Inn, a bed and breakfast facility, is nestled in a tranquil setting 23 miles from her Nashville office.

"I love waking up there. I try to talk brides into candlelight weddings in this little 150-year-old church. We turn all the lights off and burn hundreds of candles with just wildflowers, nothing fancy. With a single guitar, it is just unreal."

With all the twists and turns her life has taken, Patsy could easily write a "how to" manual of Life 101.

"I would like to work on a book, a series of books, but they will be fiction. They probably will involve my experiences. One doesn't need a cowriter to do that, but I probably will have one. We is twice a bigger word than I, and it's more fun."

"We is twice a bigger word than I, and it's more fun."

Collaboration is something she obviously enjoys. Patsy will soon join forces with Donna Hilley and Tree Productions to produce "Soul Mates", a new program on TNN. Still keeping her hand in at songwriting, she teamed with R.C. Bannon to write the show's theme song. In fact, she keeps a guitar in her office just in case a writer drops by to get an old friend's opinion. Now she is back cowriting "every third Friday, from three to four", whether she has to or not.

"I am forever in love with the courtship stage of everything."

"I don't want to give up anything I am doing because my favorite party is tomorrow night or my favorite song is the one we are currently working on. The inn, I just can't imagine not running it. I admire the tenacity of someone to go on stage every night and do the same show night after night. I am forever in love with the courtship stage of everything."

Patsy is no stranger to recognition. Events Unlimited has won the coveted Gala Award for "Event of the Year" eight times. With each event that she produces, she strives toward the goals that she has set for herself and her company.

"I think people should chase excellence, and the awards will come. That is where my heart and soul is today. And when I get to Oak Street, I will know which way to go."

- Lyn E. Aurelius

RCA'S HISTORIC STUDIO B TO UNDERGO RESTORATION

As part of an ongoing effort to provide historically accurate and interesting exhibits, the Country Music Hall of Fame, operated by the Country Music Foundation, has completed the first two phases in the restoration of Studio B, the oldest surviving recording studio in Nashville.

Utilizing historical photographs and interviews with professionals who worked Studio B, the Hall of Fame staff selected floor and wall coverings which duplicate those in place during the 1960s, when RCA's entire Nashville operation was housed in the building. Tuck-Hinton Architects and The Parent Company carried out the restoration.

The brainchild of Country Music Hall of Fame member Chet Atkins, Studio B was built by Nashville financier Don Maddox and leased to RCA Records in 1957. Credited as

the birthplace of the Nashville Sound, Studio B boasts hit records by the Everly Brothers, Dolly Parton, Hank Snow, Roy Orbison and many others. Maddox donated the facility to the Foundation four years ago.

The first two phases of restoration include the installation of soundproof windows between the studio and the area viewed by tourists. The Foundation is currently finalizing arrangements with Javalina Studios that will allow the company to conduct recording sessions in Studio B.

Phase three of the restoration is slated for completion in late 1996 and will include the installation of the restored 24-input recording console, a permanent audio-visual program on Studio B history and final painting and landscaping to return the studio exterior to its 1960s appearance.

INTERNATIONAL UPDATE

CMT: Country Music Television has expanded its global reach. The network launched in Australia via Foxtel, Optus Vision and Communications & Entertainment Television (CETV). Programming will include both Australian Country Music as well as American Country Music. In addition, CMT has reached a distribution agreement with Asian Cable Communications Association, to market and distribute CMT to Philippine cable operators. The agreement will bring an additional 300,000 subscribers to the network. CMT and TVA Brazil have reached an agreement to form an equity partnership in CMT Brazil, a new Portuguese-language network dedicated to both American and Brazilian Country Music. CMT Brazil is the second multi-language feed done by CMT. A Spanish-language feed was launched in January.

The second annual North by Northeast Music Festival & Conference (NXNE) will be in Toronto June 13-15. Combining a three-night, street-

wise music festival, with a two-day industry smart conference, NXNE attracted over 1,000 music industry and media professionals as delegates and 15,000 music fans in its inaugural year. The conference will feature panels, mentor sessions, celebrity interviews and a music industry trade show and showcase more than 300 bands in more than 20 of Toronto's music venues. For more information, contact Andy McLean in Canada at (416) 469-0986; fax (416) 469-0576, or in the U.S., contact Jo Rae Di Menno at (512) 467-7979; fax (512) 451-0754.

Lisa Stewart, Boy Howdy, Molly & The Heymakers and Wild Honey will perform at Country Jamboree in Geneva, Switzerland on April 27.

Ricky Lynn Gregg will perform in Zurich, Switzerland on March 14 as part of the International Country and Western Festival, February 9-March 24. Rhonda Vincent and James House are among other American artists performing.

Robert Ellis Orrall To Lead ASCAP Country Workshop



Hit songwriter Robert Ellis Orrall will moderate ASCAP's 16th Annual Country Songwriters' Workshop, sponsored by the ASCAP Foundation, beginning April 3 at the Nashville office of the performing rights society. The workshop meets on six consecutive Wednesday nights from 7 to 9 p.m. and will feature guest panelists covering all aspects of the Country Music industry, including composers, lyricists, publishers, producers, performers, arrangers and others. Panelists will discuss various topics of interest to songwriters and will review material of workshop participants.

VERITAS MUSIC ENTERTAINMENT BECOMES IMPRINT RECORDS

Veritas Music Entertainment, a publicly-traded Country Music record label launched by Roy Wunsch and Bud Schaezle in 1995, has changed its name to Imprint Records.

"After starting operations as Veritas, we learned of a problem in legally clearing the name. This problem was not originally revealed in the clearance process which any new business must go through," Wunsch reported. "Although an annoying situation, nothing has changed except our name."

Imprint's roster includes CMA Award winning songwriter Gretchen Peters and singer/songwriter Bob Woodruff.



Neal McCoy

"If it ain't broke, don't fix it" might very well be Neal McCoy's motto. Since teaming up with producer Barry Beckett, the Texas native has struck gold - and platinum - with a string of chart-topping tunes.

"I think we found our niche out there in radio, if there is such

"...if
it's love, it
will work."

a thing, in that radio, with a few exceptions, has come to expect a certain sound from me. That's Country, a little R&B, just a little off the straight-ahead traditional stuff. I'm not that good a singer at that (traditional) stuff. We came up with groove songs, like 'No Doubt About It', which was our first big hit. It worked, and we have gone from there."

Now working on his fifth Atlantic album, Neal can relax in the studio, knowing what his fans expect of him. "On this album, with a couple of exceptions, we pretty much stay with what has worked so far."

But Neal does admit to some evolution as a recording artist. "I would like to think I've gotten better as a vocalist. It's probably only because, as that old cliché goes, 'there's no substitute for experience.' I have been in there more often. I feel more comfortable in there. When I first went in the studio, it's just like any artist, it's a pretty nerve-wracking thing. Now as its grown, the fifth time, it is definitely much easier. This is my third album with Barry Beckett, who is absolutely terrific at making me feel at home. I don't think I've gotten to be a better singer - I hope I have - but I definitely have gotten more at ease in the studio, and that probably helps me come across as a better singer."

The decision to work with Beckett was one that had a colossal impact on Neal's career. Their friendship began over dinner, at the behest of Atlantic chief Rick Blackburn.

"We just hit it off. We just...personalities and everything kind of seemed to go together, and when we went into the studio, it went further. It has been a wonderful marriage."

Relaxed in the studio, relaxed during an interview, relaxed when he's on stage performing for thousands of fans - that's Neal. He makes it all look effortless.

"It really is. Just this morning I was watching some morning show, and there was an actor - I've also heard a lot of singers asked if they ever got nervous before they went on - and he said, 'Oh, yeah, every show,' every time he takes stage. I've heard people echo that same feeling and say if you don't get nervous, you're just not going to do a good job or something. That 's hog wash! Or at least it is for me. Maybe it works for some people, but I'll never get nervous. It doesn't bother me. I want out there. It's a chance to show off!"

One area Neal has yet to tackle is songwriting. But just because he hasn't done it so far doesn't mean that there isn't a songwriter lurking inside of Neal McCoy. "I think there is, but I think there is a lot of laziness in Neal McCoy. I think I would really be capable of doing it, but when I have off-time, I use that time to do things I want to do or that I need to do when I am home. Things I need to do with my family. I spend time with my wife and kids. I mean *all* my time. So I think there is a songwriter if I ever made myself sit down and make myself spend the time to do it. I think I would come up with something. I don't know if it would be

any good or not, but I could definitely write a song. Right now, though, the desire is not tremendous in that area."

So for the time being, he'll spend as much time as possible with his wife Melinda and their two children. "The credit for keeping a family together, at least in our situation, is my wife. She deserves all the credit. She does the best she can when I'm not there, which is quite a lot. I'm just not home very often. I do set aside time, but you know a lot of the time you actually set aside, somebody wants to do a video or something. You end up going to your wife and saying, 'They want me to go do this,' and if she was to ever say no, then I probably wouldn't go. But she never does that. She'll say, 'You've got to do what you've got to do.' Just having someone that is that supportive really makes it so easy on me. All the work comes from her and the kids. They are the ones without a husband and without a father. I would like to think that she thinks she's got a pretty good husband when he gets home. To manage a house and raise kids is a very tough thing to do. Raising kids is so much harder then singing, believe me!"

"Raising kids is so much harder than singing, believe me!"


"The credit for keeping a family together, at least in our situation, is my wife."

Their 15-year marriage has endured the constant ups and downs a singer's career entails. "It's got its good times and bad times, but if it's love, it will work."

He believes the key is sharing the same goal. "Our goal when we met was to love each other, hopefully eventually make a kid or two and then have a nice family and a nice easy life. Work everyday and play on weekends. When she met me, I was not a singer. I always tell people that she actually did like me for me and not what I did or anything. I think it's one of the things that has kept us together."

In fact, Neal considers his 15-year marriage his greatest achievement. "My parents were married for a lot of years and ended up getting a divorce. You always heard, 'People who are getting divorced are people who have divorced parents.' In this industry, it is so tough, especially on a marriage. That is my greatest achievement - that, and two wonderful kids."

"I would like to think I've gotten better as a vocalist."

What about the professional end of the spectrum? "Obviously the first number one record was a big key. I've got a platinum record. That's a big deal, and all those accolades are real good. I'll tell you what, just a lot of times at the end of the show every night is pretty dang rewarding. 'Cause I work very hard on that stage, and when I leave - not every time, but a lot of times - it is to a very good response. That's a pretty dang good achievement, I feel like. I'm pretty proud of that." 

- Janet E. Williams

DID YOU KNOW?



Asleep At The Wheel

Nitty Gritty & Dirt Band



Did you know that 1996 marks anniversaries for two of Country Music's most popular vocal groups?

Asleep At The Wheel celebrates 25 years of playing Western Swing around the world, while the Nitty Gritty Dirt Band revels in its 30th anniversary.

Five-time Grammy Award winning Asleep At The Wheel, led by founder Ray Benson, kicked off its silver anniversary with a January 27 appearance on "Austin City Limits" with special guests Willie Nelson, Charlie Daniels, Delbert McClinton, Wade Hayes, Tracy Byrd and Johnny Gimble. Past Wheel members Chris O'Connell, Lucky Oceans, Johnny Nicholas, Floyd Domino, Leroy Preston and Larry Franklin also joined in the musical celebration.

The group has undergone a bevy of personnel changes since its launch in 1969, with only Benson remaining as an original member. Asleep At The Wheel was born when Benson, Preston and Oceans got together on a farm near Paw Paw, West Virginia. They played bars and lodge gigs throughout the region and were soon joined by O'Connell. The group moved to San Francisco in 1971 and recorded its first album in 1973. One year later, they moved to Austin, Texas, still considered the Wheel's home base.

The Grammy-winning Western Swing band has been featured in movies, doing soundtrack work on "Liar's Moon", "Alamo Bay" (in which they also appeared) and "1918". In addition, that famous Asleep At The Wheel sound was heard on Budweiser commercials in the 1980s.

For the Nitty Gritty Dirt Band, a 30th anniversary means a 1996 tour and several special projects. The group - originally called the Illegitimate Jug

Band - made its debut on May 13, 1966 at the Paradox Club in Orange, California. Less than six months later, in the review of the band's first performance at the world-famous Troubadour, VARIETY hailed the group as "an outrageously clever and uncommonly adept musical aggregation."

The original line-up included current members Jeff Hanna and Jimmie Fadden as well as Leslie Thompson, Bruce Kunkel, Ralph Barr and Jackson Browne. Today, Fadden and Hanna are joined by Jimmy Ibbotson and Bob Carpenter.

Highlights of the Nitty Gritty Dirt Band's career are as diverse as they are numerous. The group appeared in the Clint Eastwood/Lee Marvin film, "Paint Your Wagon", performing, among other songs, a rambunctious romp titled "Hand Me Down That Can Of Beans". They've played Carnegie Hall, jammed with Dizzy Gillespie and opened for Bill Cosby. And during the mid-70's, their opening act was a comedian/banjo player named Steve Martin who occasionally dueted with then-band member John McEuen.

Their recordings of WILL THE CIRCLE BE UNBROKEN in 1972 and WILL THE CIRCLE BE UNBROKEN VOLUME TWO in 1989 mark watershed achievements in Country Music history. **CU**



AN EVENING OF COUNTRY GREATS



The Country Music Hall of Fame recently taped the third edition of "An Evening Of Country Greats: A Hall of Fame Celebration". The gala, two-hour special, paying tribute to numerous Country Music Hall of Fame legends, will air on TNN: The Nashville Network on April 30. A stellar lineup of some of today's most popular entertainers, including Joe Diffie, Mark Chesnutt, David Ball, Emmylou Harris, Trisha Yearwood, Shelby Lynne, Steve Wariner, Riders In The Sky and Aaron Tippin were on hand to acknowledge the artistic and historic contributions made by Hall of Fame inductees Chet Atkins, Gene Autry, Jim Reeves, Bill Monroe, Eddy Arnold, George Jones, Willie Nelson, Boudleaux & Felice Bryant and others.



NEW ORGANIZATIONAL MEMBERS

CMA welcomes the following new organizational members:

KJEF, Jennings, LA
 KMAX, Fresno, CA
 WHSL, Greensboro, NC
 WNPQ, Canton, OH
 WQTE, Adrian, MI
 WRFK, Mechanicsville, MD
 WSRN, Hillsboro, OH
 WXBM, Pace, FL
 WYTY, Benton Harbor, MI
 Belden Enterprises, Nashville, TN
 Bill Silva Presents, San Diego, CA
 Bizzy Music, Nashville, TN
 Calgary Stampede, Calgary, Alberta, Canada
 CEMA Special Markets, Hollywood, CA
 Clair Brothers Nashville, Nashville, TN
 International Entertainment Buyers Association, Nashville, TN
 Omega Artists, Charlotte, NC
 Pillsbury, Minneapolis, MN
 Pro Call, Nashville, TN
 Trans Financial, Inc., Bowling Green, KY

PATSY MONTANA TO BE HONORED

The Patsy Montana International Fan Club is raising money to erect a life-sized bronze statue of the legendary performer in her hometown of Hope, Arkansas. Sculptor Theresa Martin of Lubbock, Texas, has been commissioned for the work.

Montana stepped into the record books with her recording of "I Want To Be A Cowboy's Sweetheart", recorded in 1935 with producer Art Satherly. The song was the first million-selling record for a woman in Country Music.

The fan club is soliciting funds with a goal of \$55,000. Donations can be sent directly to Patsy Montana Statue, Citizens National Bank, P.O. Box 599, Hope, AR 71801-0599.



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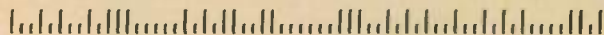
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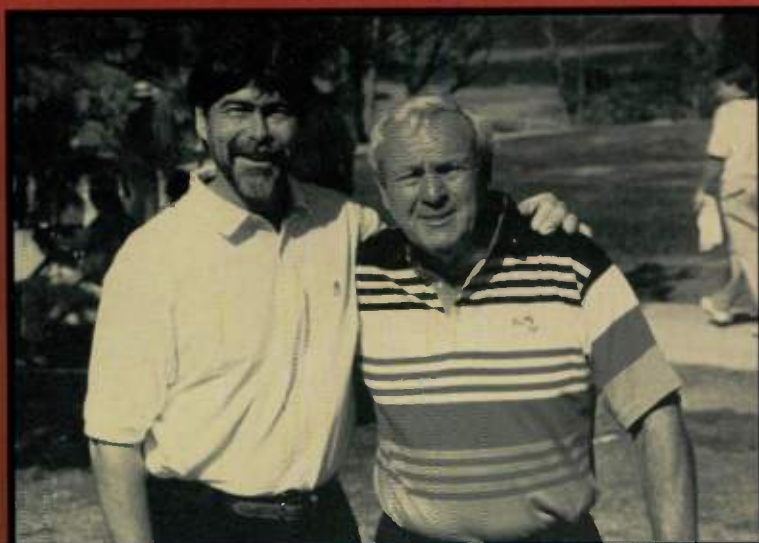


DATEBOOK

*denotes international telephone number with country code in parentheses

MARCH

- 13-17** SXSW '96 / Austin Convention Center / Austin, TX / (512) 467-7979; fax (512) 451-0754
- 22-25** 38th Annual NARM Convention / Sheraton Washington Hotel / Washington, DC / (609) 596-2221



Alabama's Randy Owen takes time off from his musical career to get some golf tips from the legendary Arnold Palmer.

APRIL

- 7-10** Country Music Dance Seminar / Stouffer Nashville Hotel / Nashville / Country Club Enterprises (615) 256-5600
- 16-20** Tin Pan South / Nashville / Nashville Songwriters Association International / (615) 251-3472
- 18-19** CMA Board of Directors Meeting / Toronto, Ontario, Canada
- 26-28** Country Festival Worb / Worb, Switzerland / Contact Jurg Moog at (*41) 31-839-1143; fax (*41) 31-839-7728

MAY

- 8-10** Marketing With Country Music Seminar / co-sponsored by CMA and ADVERTISING AGE / Opryland Hotel
- 22-26** National Association of Independent Record Distributors & Manufacturers Convention / Baltimore, MD

JUNE

- 7-10** IEBA 1996 Annual Meeting / International Entertainment Buyers Association / DoubleTree Hotel / Nashville / (615) 244-0628; fax (615) 244-4466
- 10-16** 25th Annual International Fan Fair / Co-sponsored by CMA and the Grand Ole Opry / Tennessee State Fairgrounds / Nashville
- 13-15** Second Annual North by Northeast Music Festival / Toronto, Ontario, Canada / Contact Andy McLean at (416) 469-0986