



MAY 1996

CLOSE UP

Inside:

**Wade
Hayes**

**Diamond
Rio**

**Razor & Tie
Music**



**"I think I'm finally getting better at being a live performer."
-Wade Hayes
page 4**



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Circulation Assistant: **RAINEY SIMS**
Design: **EVAMARIE OGLANDER** of **McConnell & Associates**
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FEATURES

ON THE COVER: ALISON KRAUSS

From bluegrass to Bad Company **3**

HORIZON: WADE HAYES

Living his dream..... **4**

MARKETING WITH COUNTRY MUSIC

Panel presentations for the first annual conference **6**

BACK TO BACK BREAKERS:

DARYLE SONGLETARY

Keeping his priorities straight **8**

DEBUT: JO DEE MESSINA, PAUL BRANDT,

KEITH STEGALL, GRETCHEN PETERS

Meet some of Country Music's most popular newcomers..... **10**

LINER NOTES: RAZOR & TIE MUSIC:

PRESERVING COUNTRY'S HIDDEN

TREASURES

In search of Country Music's "lost" gems..... **12**

FAN FAIR

Celebrating 25 years..... **14**

TALENT POOL: MARC OSWALD

Creating Country Music marketing initiatives **21**

UP CLOSE: DIAMOND RIO

Keeping their edge and celebrating their success..... **24**



COUNTRY MUSIC ASSOCIATION

Departments

UPDATE: Awards, Media, New Companies, Newsline, On The Move, Signings, Video **16**

INTERNATIONAL: Martina McBride's UK journal **22**

IN MEMORIAM: Maggie Cavender / Ted Feazell **27**

DATEBOOK **28**

ALISON
KRAUSS

As Alison Krauss steps inside the conference room of her manager's office for yet another interview, the 1995 CMA Female Vocalist of the Year is hardly a publicity prima donna. Despite coverage in major magazines such as TIME, VOGUE, NEWSWEEK and PEOPLE, she's still bemused by the hoopla surrounding her double platinum lp, NOW THAT I'VE FOUND YOU: A COLLECTION, and her sweep of the 1995 CMA Awards.

"I've been amazed that people are interested in me," says the 24-year-old Champaign, Illinois native. "I hate having my picture taken. Pictures suck."

With that statement, Alison's self-deprecating sense of humor emerges. "Oh, my God, did you see all the pictures from the CMA Awards? I'm thinking, 'What are these faces that I'm making?'"

Those "faces" were captured by the national press as Alison took to the stage to accept all four awards for which she was nominated, including Female Vocalist, the Horizon Award, Single of the Year for "When You Say Nothing At All" with her band Union Station and Vocal Event of the Year with Shenandoah for "Somewhere In The Vicinity Of The Heart".

With each award acceptance, the first-time nominee displayed a wry humility which endeared her even more to the supportive audience of music industry notables. But even with the adulation of fans and musical peers such as Vince Gill and Garth Brooks, Alison's view of her career remains unswayed.



"It seems the same to me. We're just working on our record. It's more busy at home than when we're traveling. I guess because we spend so much time in the studio. Other than that, there's really no difference."

Perhaps one difference is that Alison is now getting calls from movie executives wanting her to perform on soundtracks. The latest offer came from Steven Spielberg's camp for the mega-producer's new movie "Twister", set for release this month.

"I've always wanted to do something like that. I think one of the guys at Warner Bros. read an article talking about how much I like rock music, and then I got a call from them saying they'd like for me to do a rock 'n' roll song for the soundtrack.

"The song is called 'Moments Like This'. My brother Viktor wrote the music, and Michael McDonald wrote the words. My brother's favorite person in the whole world is Michael McDonald, so it was amazing that we got the chance to do this."

Besides Michael McDonald, Alison rattles off a list of her favorite artists, which also includes Country icons Dolly Parton and Merle Haggard, along with heavy metal rockers Def Leppard. She admits she's not up on a lot of today's newer artists.

CONTINUED ON PAGE 26...

Wade

Hayes

For Wade Hayes, a gold album and self-penned hit singles mean his dreams have come true - literally.

"I dream songs," Wade explained from his parent's home near Shawnee, Oklahoma. "I wake up sometimes and have almost finished a song. I don't know how in the world it works. I thought I was a freak until I moved to Nashville and found out other people do it to.

"I can remember being 16, and I was in my mom and dad's room by myself, and I woke up and I could hear a song like it was playing on the radio or something. I jumped up and wrote it down. That was the first song I ever wrote. It was called 'Christine'. I don't know where

"I dream songs."

in the world that name came from. It was a goofy song."

Though Wade never recorded that tune, he has found chart success with a couple of others he wrote with buddy Chick Rains. "Old Enough To Know Better", the title track and first single from his debut album shot to number one, and "I'm Still Dancin' With You" was a top-10 hit. With these hits and others, Wade quickly rose above the crowd of debut artists and set out on a tour with Brooks & Dunn. Unfortunately, says Wade, the hectic schedule took a toll on his songwriting.

"I really wasn't prepared for being out on the road and trying to

write. Being on the road definitely throws a wrench in writing. I couldn't quite seem to get the time and focus to do it. It's getting better though. I'm getting use to it...And I love it. I would just as soon be on the road on my bus as anywhere. I don't know why. I've always been weird. I like to go. I don't like to be in any one place at one time."

Wade writes almost exclusively with Rains.

"Chick and I have an odd connection. He's about 28 years my elder, but we've become great friends. I spend more time with Chick than I do anybody. He's taught me a great deal about songwriting. We both like to take a more genteel approach at it and write slowly. It works for both of us."

Lately, Wade has spent his time in the recording studio, preparing his sophomore Columbia/DKC release. Three tracks from the new album, to be released in June, were written by the pair.

Wade also stuck to the winning combination of Rains and Don Cook as his producers.

"Those guys are great. I think the world of them. They're not only very talented guys, they're also great friends and heroes of mine. We hang out a lot together. We love to get together and laugh."

This time around, they went for more of what made the last album the only 1995 debut release to certify gold that year. "We might not be breaking into any new ground," Wade says, "but I think we're definitely discovering what I want my sound to be, and I think it's closer on this album. I can't really put it into words. It's something like maybe a modern-day Waylon would do.

I think it's got some really good songs on it. I was real fortunate because I had some friends bring me songs that I just love. I had known about some songs that I wanted to cut, and it really fell into place...We're doing most of the singles live already, and they're really going over well."

Wade's passion for the music stems from his father, who sought his own deal as an Country artist. When Wade was a child, his father moved the family to Nashville and signed a recording contract. Unfortunately, the contract was bogus, and the Hayes

"I would just as soon be on the road on my bus as anywhere."

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family lost its home. With such painful memories, it's hard to imagine how Wade could muster the courage to try it himself.

"I was terrified," he readily admits. "But it got to the point where I couldn't stay away. I figured out that I was just killing time here in Oklahoma, and I didn't need to be here. I needed to be in Nashville."

Is there anything left to fear now?

"Absolutely. Especially with this new album coming out, I'm terrified. There are so many good artists out there now, you have to take that into consideration although it's best to just do your thing and let it take care of itself. It's not good to be concerned with everybody else, but there's a lot of good ones out there. It crosses my mind - I'd be lying if I said it didn't."

Though Wade has found his way to the top and managed to keep his feet on the ground, he's not done dreaming yet.

"I would love to produce another act. I'd love to help a young act come along. That's just years down the road. I'm still trying to get my young act going."

On-stage performing is one part of the craft Wade has worked to improve with the help of some good teachers.

"I think I'm finally getting better at being a live performer. It's something that you have to learn, and I learned a lot from Ronnie and Kix last year. And I've learned a lot from Alan (Jackson, who he tours with this year). I guess it's finally coming together...I'm pretty shy by nature. But I get on stage, and it's like I get to be somebody else for a while.

"I don't feel like I'm the greatest at anything by any means. There are a lot of good singers. I think I have two things on my side. Number one, I've prayed about it a lot. I've been really fortunate and really blessed, and I know exactly why I'm here. I think that's one reason. And I also think that I have genuine love and that I'm totally into it the music. It's not something that I just decided to do yesterday. It's something that I've been doing since I was a baby. I've pretty much got my full attention on every aspect of it. I just love Country Music." **CU**

- Shannon Heim

MARKETING

with Country Music

U P D A T E

Bill Farley, CEO of Fruit of the Loom, has been added as the closing keynote speaker for the first annual Marketing With Country Music conference, sponsored by CMA and ADVERTISING AGE. The event takes place May 8-10 at Nashville's Opryland Hotel. The seminar is designed to familiarize corporate marketers and ad agency decision-makers on opportunities available within the Country Music industry to meet brand marketing objectives.

To date, registrants include representatives from some of America's leading companies, including AT&T, Eli-Lily & Co., Giorgio Beverly Hills, MCI, Monsanto Company, Proctor & Gamble, Time Inc., USA Today and Wrangler, among others. In addition, representatives from numerous advertising agencies such as Campbell-Ewald Advertising, Grey Advertising, The Martin Agency and William Douglas McAdams Inc. will be on hand.

Registrants will see live music by Wynonna, Lorrie Morgan, BlackHawk, Bryan White and other top Country talent. Panel presentations include:

THE COUNTRY MUSIC AUDIENCE: WHO THEY ARE

The Country Music audience is 100 million strong. Find out who these active consumers are and

how you can target the audience you need to market your product effectively. The panel presents a hard-hitting, entertaining outline of this growing consumer base drawn from Simmons Market Research Bureau and Los Angeles-based Strategic Record Research.

CORPORATE SUCCESS WITH COUNTRY MUSIC

Frito Lay, Coca-Cola, American Express and Tropicana Twisters are just a few of the successful corporate marketing efforts that have integrated Country Music in recent years. This panel examines specific campaigns that have successfully used Country Music.

DRIVING SALES AND TRAFFIC WITH COUNTRY MUSIC

This anatomy of a Country Music marketing strategy will describe the various elements of a successful promotion designed to raise brand awareness, further image enhancement and drive product sales through Country Music.

MATCHMAKING: MARRYING THE ARTIST TO THE PRODUCT

How does Corporate America select an artist? Once the selection is made, what expectations are placed on the artist? How do artists decide which product(s) to align themselves with? Both

the artist and marketer perspectives will be explored.

HOW TO TAP COUNTRY MUSIC MARKETING RESOURCES:

WHO TO CALL

(Part I: Country Music: The Industry)

In an industry burgeoning with new and unlimited opportunities, how do you identify the right point person? Learn the "hows" and "whos" essential to putting together a successful package integrating Country Music.

HOW TO TAP COUNTRY MUSIC MARKETING RESOURCES:

WHO TO CALL

(Part II: The Sponsorship/Promotional Agencies)

What services are provided by the various sponsorship and promotional agencies assisting Corporate America with the implementation of Country Music marketing? Find out what to expect before you pick up the phone!

Sponsors of Marketing With Country Music include American Airlines, CMT: Country Music Television, TNN: The Nashville Network and Warner/Avalon.

RIAA

UPDATE

- Jeff Foxworthy is the first comedian to land two multi-platinum albums. Both YOU MIGHT BE A REDNECK and GAMES REDNECKS PLAY are double platinum.
- Alabama earns their 18th gold album with IN PICTURES, the most gold lps of any other Country Music group.
- Alan Jackson has earned his fifth consecutive multi-platinum album with his GREATEST HITS COLLECTION, which is double-platinum. The combined sales of Jackson's five multi-platinum projects stands at 17 million.
- George Strait's STRAIT OUT OF THE BOX boxed set is the best-selling Country Music boxed set of all time with sales of three million. Strait also has the best-selling Country sound track of all time, PURE COUNTRY, which has racked up sales of five million. To date, Strait's cumulative domestic sales exceed 22 million.
- Shania Twain's THE WOMAN IN ME has reached sales of six million. With that total, the album ties with PATSY CLINE'S GREATEST HITS as the best-

selling Country album by a female artist.

- Garth Brooks 1989 self-titled debut album has reached the seven million mark, and his latest outing, FRESH HORSES, has been certified triple platinum. Brooks' combined sales now total 59 million, making him the best-selling solo male artist in history.

CERTIFICATIONS JANUARY - MARCH

GOLD ALBUMS

- IN PICTURES...**
Alabama...RCA
- FRESH HORSES**
Garth Brooks...Capitol
- SOUVENIRS...**
Vince Gill...MCA
- GREATEST HITS COLLECTION...**
Alan Jackson...Arista

TIME MARCHES ON...

Tracy Lawrence...Atlantic

WILD ANGELS...

Martina McBride...RCA

HYPNOTIZE THE MOON...

Clay Walker...Giant

BRYAN WHITE...

Bryan White...Asylum

GONE...

Dwight Yoakam...

Reprise

DWIGHT LIVE...

Dwight Yoakam...Reprise

PLATINUM ALBUMS

FRESH HORSES...

Garth Brooks...Capitol

SOUVENIRS...

Vince Gill...MCA

IT MATTERS TO ME...

Faith Hill...Warner Bros.

GREATEST HITS

COLLECTION...

Alan Jackson...Arista

YOU GOTTA LOVE THAT...

Neal McCoy...Atlantic

GREATEST HITS...

Lorrie Morgan...BNA

MULTI-PLATINUM ALBUMS

FRESH HORSES...

Garth Brooks...

3M...Capitol

GARTH BROOKS...

Garth Brooks...

7M...Capitol

GAMES REDNECKS PLAY...

Jeff Foxworthy...

2M...Warner Bros.

GREATEST HITS

COLLECTION...

Alan Jackson...2M...Arista

NOW THAT I'VE

FOUND YOU...

Alison Krauss...

2M...Rounder

JOHN MICHAEL

MONTGOMERY...

John Michael

Montgomery...

3M...Atlantic

STRAIT OUT OF THE BOX...

George Strait...3M...MCA

THE WOMAN IN ME...

Shania Twain...

5M...6M...Mercury

INTERNATIONAL UPDATE

- ★ More than 20 artists from Britain and Ireland will perform in seven different events during the 18th British & Irish Country Music Festival will be in Worthing, West Sussex, August 23-25. For more information, contact Kate Morkill at +44-903-239-999.
- ★ CMT: Country Music Television and Cable Plus, the largest cable television operator in the Czech Republic, have reached an agreement to launch CMT to 100,000 Cable Plus subscribers throughout the Czech Republic and Slovak Republic by April 1.
- ★ CMT: Country Music Television is making its foray into international inflight programming with Lufthansa German Airlines. A 30-minute block of Country videos supplied by CMT will be shown in business and first-class on all Lufthansa passenger flights world wide.
- ★ Emmylou Harris will make the music festival rounds this summer appearing in Copenhagen, Denmark on June 14; Hultsfred, Sweden on June 15; Oslo, Norway on June 16 and in Stockholm, Sweden on August 4.

BACK·TO·BACK

With a number one debut single, "I Let Her Lie", Daryle Singletary got his first taste of "stardom" last year. But the Giant Records artist prefers the simple life. Neighbors near his Hendersonville, Tennessee home might have been surprised to see one of Country Music's fastest-rising success stories tending to landscape, but on a beautiful spring day, that's exactly what Daryle chose to do.

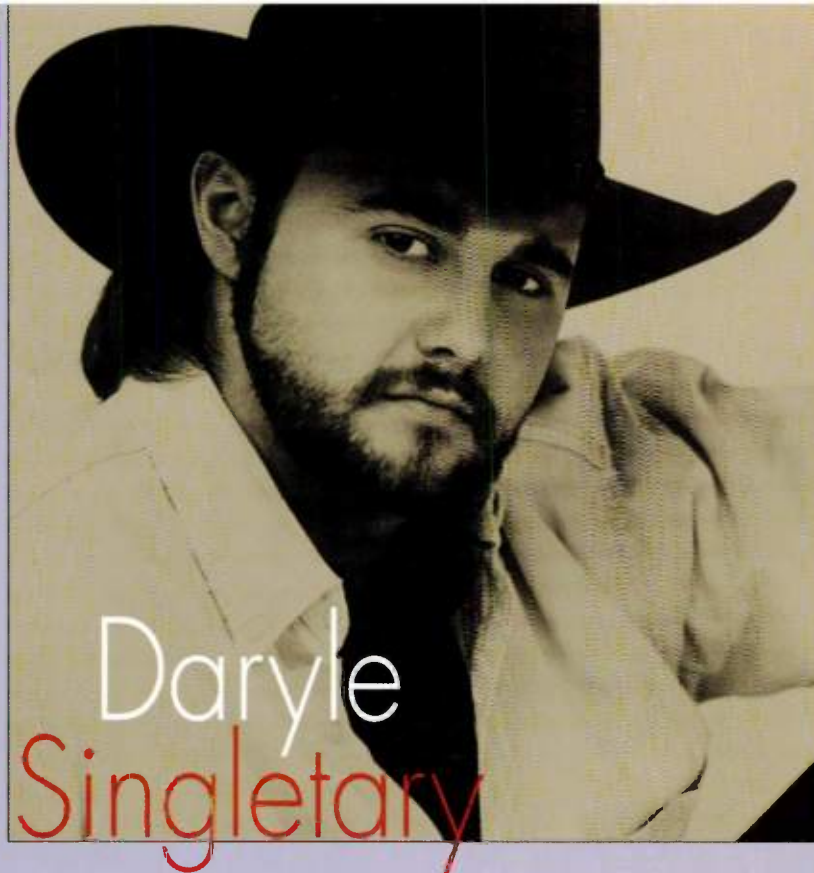
"I just bought this house, and I had to borrow one of my band member's lawnmower. It's cool that I can mow my own yard now, because I'd lived in an apartment so long. I got out last night, mowed my yard in the dark and then got up this morning and finished it."

The Georgia native has been putting the finishing touches on his second album. "I'm excited. I was excited about the first album. I'm really proud of this thing. The second album...I guess you strive to do better. Or at least equal to the first album. Thanks to James Stroud and David Malloy, we've accomplished that. I hope everybody else is as excited as I am."

Daryle learned that finding songs wasn't such a chore the second time around. "When you're a brand new artist, the songwriters kind of want to sit on the good stuff, I guess, until you get out there and prove yourself. The first album, we were culling bad songs. The second album, we culled great songs. That's a fortunate problem to have. I guarantee when a song is a hit or when a song means something, it'll jump out there and grab you. I look for songs that I wouldn't mind singing for the rest of my life. That's a criteria. A song that don't have very many words in it, but has a meaning. The body of the song is very powerful as far as lyrics and the content of it. It says something. That's what I look for in a song, whether it be a ballad or up-tempo. You can relate to it, you can live it in a way. I think that's the main thing for any hit song that's out there."

Throng of newcomers arrive in Music City every week. When asked for advice on how to make it in the music business, Daryle is prepared. The main thing is you've got to develop the talent. You've got to be seen. Being seen and being heard is the big thing. First of all, you need to be here. It's been done from other places. But the nucleus is Nashville. All the record labels are here. You have to be heard by as many people as you can. Get out and sing."

The earnest singer credits his family for his no-nonsense, down-to-Earth approach to life. "My family is very spiritually oriented. My upbringing was



real middle class, just a normal person, which I still strive to be. I was taught that all I had was my name. Every night I had to go to sleep with the name Daryle Singletary. Nobody else did. I will always strive to treat a human being like I want to be treated. My grandfather was a big influence on my life, musically and in other ways. He had morals and was a very strong man. His priorities were very impressive. Even if I was driving a trash truck, I would put the Lord first because without Him, I don't think anything that has happened to me could have

happened. My wife comes next, then my family, then my career. I've had 'em like that since day one."

Still, he's finding that being "regular ol' Daryle" is a tough job. A singer is always in the spotlight, even when he's not on stage. "Heck, I'd rather wear a pair of overalls than these tight jeans. But that's the life I've chosen. I've never griped about having to do one thing as far as promoting myself, because I'm the one that wanted to get in this business. I was not pushed to be in this business. This was my choice. I'm thankful to Giant Records for giving me the opportunity, and I kind of owe it to them to do stuff like this. I can't say what I feel sometimes. I can't give my real opinion about things, not knowing how it's gonna be taken or who might hear it. My wife's about the only one I really get deep with. I trust her. Once I go home, I'm a totally different person.

"Coming home to the sameness is what keeps me sane. It's only when I come home and I'm in the walls of my home in a secure environment...my wife is very encouraging. It's helped having someone I can talk to, that I can really confide in. If I want to cry, I cry in front of my wife. I was fortunate in finding a girl that loves me for what I am, not for what I do. I hadn't had any success when I met her, and that's a fortunate thing because she did fall in love with who I am inside. I did the same thing.

"The main thing is just seeing people enjoy what I love to do. I love being a singer. I love performing. We did a radio show and over 2000 people came. It was the biggest show I'd ever pulled myself. It was a blizzard, snow everywhere. I thought, "These people are here to see me." To see them enjoy it - that's another plus. I'm getting paid to do a job - and it's a job - that I love to do, and I'm seeing people touched or just happy." **CU**

- Janet E. Williams

W

hen the end of May draws close, be on the lookout for the first ballot for the 30th annual CMA Awards. CMA individual members in good standing will be sent the initial ballot on May 22. Each member may write in one nominee per category on the first ballot.

After the results from the first ballot are tabulated, any act, record or song receiving 10 or more nominations will appear on the second ballot, which will be mailed on July 8.

Upon receiving the second ballot, members vote for their top five choices in each category. After these results are tabulated, the five receiving the most votes in each category will be announced at a press conference on August 13 and will appear on the final ballot, which will be mailed on August 22. On this final ballot, members vote for one nominee in each category.

The eligibility period for all 12 award categories runs from June 1, 1995 through May 31, 1996.

Winners will be announced during the live broadcast of "The 30th Annual CMA Awards" on Wednesday, October 2. The gala telecast will begin on CBS-TV at 8 p.m. EDT.

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

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

Be on the lookout....



First ballot mailed May 22

Following is the 1996 CMA Awards schedule:

- May 22** First ballot mailed to all CMA members in good standing

- June 20** Deadline to return first ballot to Deloitte & Touche

- July 8** Second ballot mailed to all CMA members in good standing

- August 8** Deadline to return second ballot to Deloitte & Touche

- August 13** CMA Awards finalists announced at press conference

- August 22** Final ballot mailed to all CMA members in good standing

- September 25** Deadline to return final ballot to Deloitte & Touche

- October 2** Winners announced on live CMA Awards telecast, CBS-TV, 8 p.m. EDT

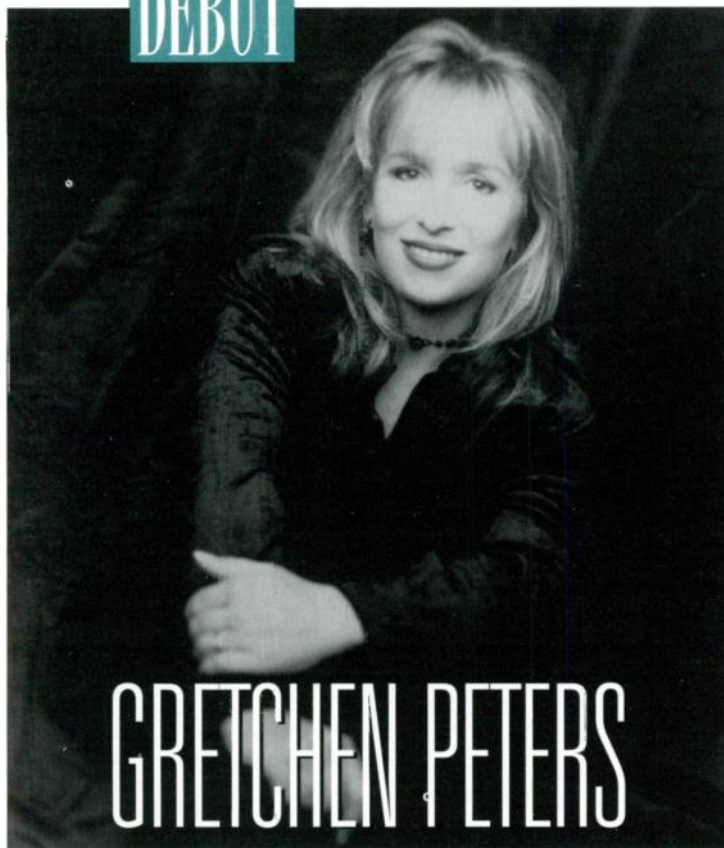
CMA BOARD AMENDS HORIZON AWARD CRITERIA

CMA's Board of Directors voted to amend the criteria for the Horizon Award during its April board meeting in Toronto. Previously, any artist who had previously won a CMA Award except Song of the Year was ineligible for the Horizon Award. Beginning with the 1996 CMA Awards, artists who have previously won Vocal Event of the Year honors will no longer be excluded from Horizon Award contention.

The Board of Directors realized that often, a new or lesser-known artist may participate in a collaborative effort with a well-known artist, and the resulting product could win Vocal Event honors. As it would seem unfair to penalize the lesser-known artist for having participated in a collaborative effort, the Board felt winners of the Vocal Event award should remain eligible for the Horizon Award.

The criteria for the Horizon Award is: *This award is the the artist, whether individual or a group of two or more, who has for the first time demonstrated in the field of Country Music the most significant creative growth and development in overall chart and sales activity, live performance professionalism and critical media recognition. Any artist who has previously won a CMA Award (except Song of the Year and Vocal Event of the Year) or who has twice been a final nominee for the Horizon Award is ineligible for nomination.*





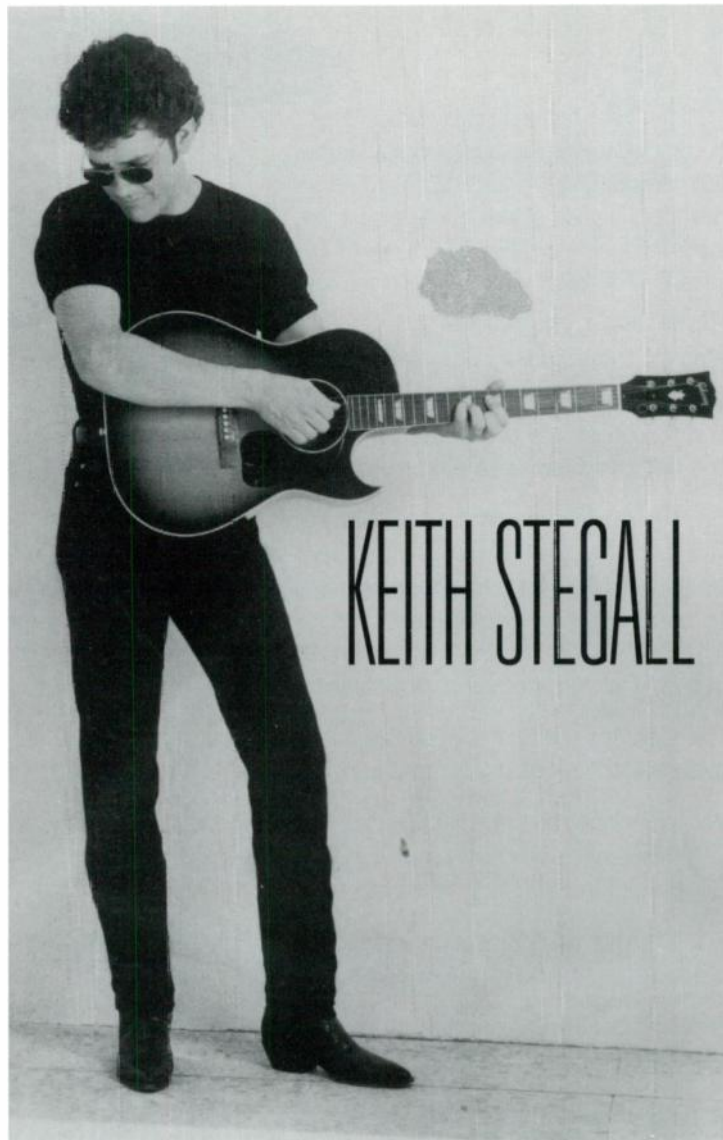
GRETCHEN PETERS

ALBUM: THE SECRET OF LIFE
RECORD LABEL: Imprint Records
SINGLE: "When You Are Old"
MANAGEMENT: Green Daniel / Purple Crayon Management
BOOKING AGENCY: Monterey Artists
INFLUENCES: Jackson Browne, Bonnie Raitt, Gram Parsons, Emmylou Harris, Joni Mitchell, Bruce Springsteen, Dolly Parton, Leonard Cohen

This CMA Award winning songwriter (Song of the Year in 1995 for "Independence Day") steps into the spotlight as a solo artist with her debut on Imprint Records, *THE SECRET OF LIFE*. And although Peters may be a new face to Country fans, her songs are familiar friends cherished by music lovers. The former Colorado resident has written numerous tunes for artists ranging from George Strait to Trisha Yearwood, including "You Don't Even Know Who I Am", "Chill Of An Early Fall", "On A Bus To St. Cloud", "Let That Pony Run" and "My Baby Loves Me".

Now, she's adding another element to her career by tackling the performance end. "Writing is slow, solitary and introspective," she says. "Performing is fleeting, collaborative and of-the-moment. But they both require the ability to trust your instincts and not think too hard."

The desire to perform came early on. "I think I wanted to perform from the moment I first got my family's attention by doing something amusing. You get a taste of that, and nothing else will do. I supposed I wanted to write because it helped me make sense of the world. When my parents divorced, I wrote a lot of poetry. I didn't realize it at the time, but it was my way of distilling my feelings."

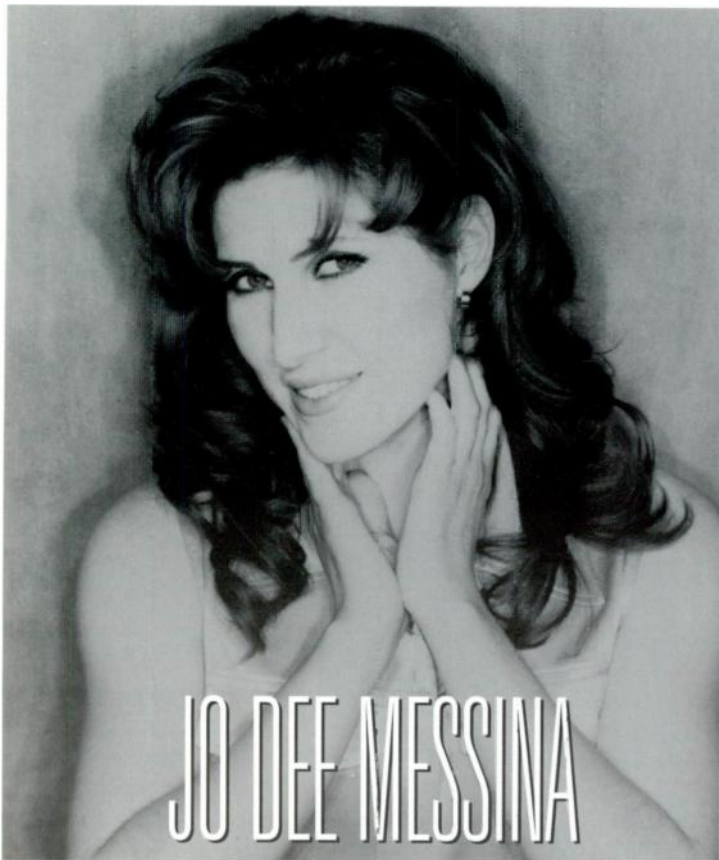


KEITH STEGALL

ALBUM: PASSAGES
RECORD LABEL: Mercury Nashville
SINGLE: "1969"
MANAGEMENT: Alan Kates / Morris, Bliesener & Kates
BOOKING AGENCY: Chief Talent

Ten years ago, singer/songwriter Keith Stegall turned his back on a performing career to produce records for newcomers Randy Travis and, later, Alan Jackson. He also continued to write hit tunes for other artists, such as Ronnie Milsap, Reba McEntire, Tanya Tucker, Conway Twitty, Travis Tritt, Clay Walker, Al Jarreau and The Commodores. But Stegall's creative urge refused to lie dormant, as he returns to the performance spotlight with *PASSAGES*.

He regards the album as the snapshot of a life in progress, a deeply personal work of a man looking back at lost innocence, gazing at an uncertain present and looking ahead toward the unknown. "I wish I could talk to that kid I was and tell him what's ahead of him," he says. "It seems like it took forever to get here, but looking back on my life, there had to be all that pain for me to become the writer that I am today. You get tired of hearing the phrase 'mid-life crisis', but I don't know what else to call it. It is a point in your life when you stand in the road to look at where you've come from and forward to where you're going."



JO DEE MESSINA

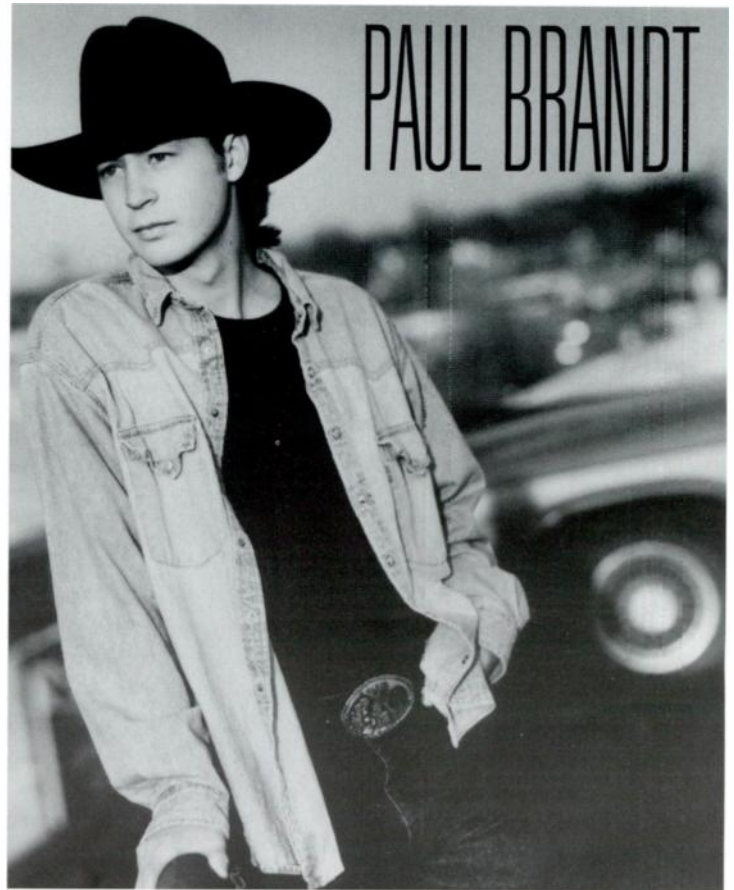
ALBUM: JO DEE MESSINA
RECORD LABEL: Curb Records
SINGLE: "Heads Carolina, Tails California"
MANAGEMENT: Narvel Blackstock, Starstruck Entertainment
BOOKING AGENCY: Creative Artists Agency
INFLUENCES: Dolly Parton, Loretta Lynn, Patsy Cline, Hank Williams Jr., The Judds

Passionate about her music and tired of trying to support herself by competing in talent contests, Jo Dee Messina decided to take a chance. When introduced to an executive at Curb Records at Fan Fair, she joked, "What you guys really need over there is a red-head." As fate would have it, that same executive later signed her to a recording contract.

Working with producers Byron Gallimore and Tim McGraw (an old friend from her demo-singing days), Jo Dee listened to more than 1,000 songs for her debut album. "I wanted depth," she explains. "I wanted songs that would mean something to other people and to me: songs that people have lived."

She started singing in Country bars at the age of 14, and was fronting her own band just two years later. At 19, she left her New England hometown to give Nashville a try. "I've always sung Country. I relate a lot more to 'Leavin' On Your Mind' than to 'Hit Me With Your Best Shot'. My music is very Country, but it's definitely a new breed of Country."

With her first single quickly becoming a fan favorite, she's staking her claim on the Country charts. "I've given my heart, soul and life to my music. For years and years, I've dreamed about this - about 'livin' the life'. Now, I feel my life's really begun."



PAUL BRANDT

ALBUM: CALM BEFORE THE STORM
RECORD LABEL: Reprise Records
SINGLE: "My Heart Has A History"
MANAGEMENT: Pete Fisher, Creative Trust Inc.
BOOKING AGENCY: William Morris Agency
INFLUENCES: George Strait, Dwight Yoakam, Clint Black

In 1992, Paul Brandt won \$1,000 at the Calgary Stampede talent contest and began entering other competitions in both the U.S. and Canada. At the same time, he pursued another career - nursing. As a pediatric nurse, he spent two years working at Alberta's Children's Hospital, often with terminally ill children. "You see a lot of things people never see in their whole lives," he says of that period, "and you're thrown into the human experience - you're sharing those emotions with those people. I think a lot of that comes through in my songs."

Winning Best Original Canadian Country Song honors in a contest sponsored by SOCAN, the Canadian performing rights society, Brandt hooked up with an executive from Warner Music Canada. In short order, a tape of his tunes found its way to Warner/Reprise Nashville. "I had a message on my machine from Paige Levy, who had signed Dwight Yoakam, saying, 'We're coming up to see you, so put a showcase together.' That's how I ended up getting my big break."

A native of Calgary, Alberta, Brandt grew up surrounded by cattle ranches and oil refineries. He recalls that his childhood upbringing and surroundings along with his love for the guitar made Country songs come naturally. "It just seemed natural with my voice and with who I was, and I decided to stick with it."

RAZOR & TIE

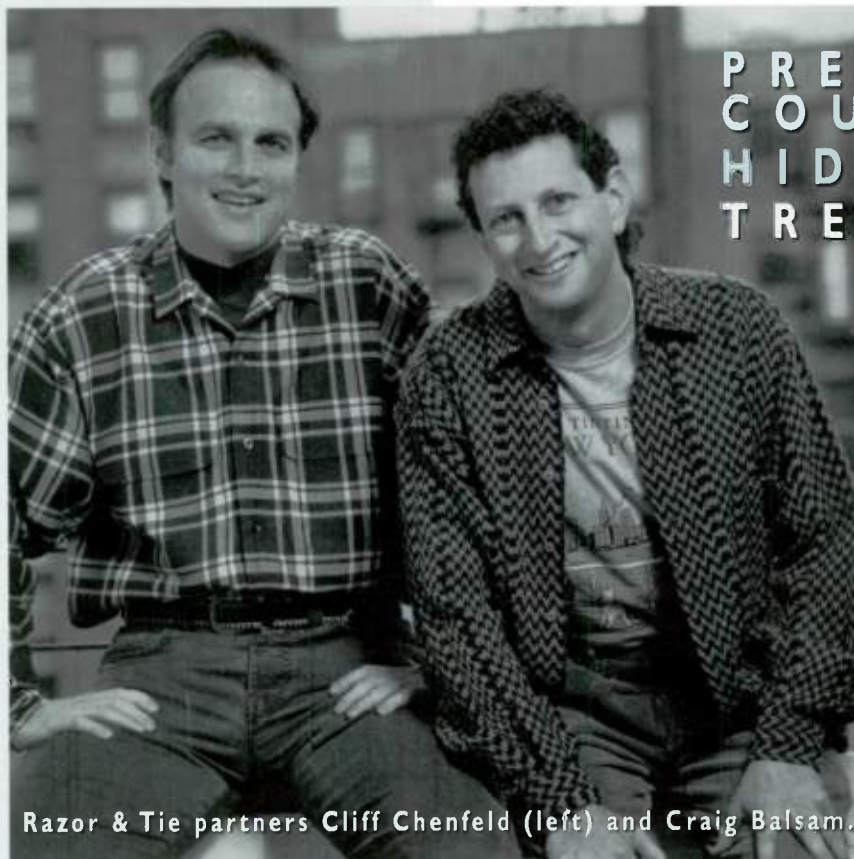
You're cruising the aisles of your local record retailer when a disc called **BAR-TENDER'S BLUES** by George Jones grabs your attention. Think this is the Country legends lat-

est release on MCA Records Nashville? Take a look at the fine print, and you'll discover that it's actually a re-release of a classic Jones album, brought to you by the folks at Razor & Tie Music.

Re-issues were the label's foundation when it was launched by partners Craig Balsam and Cliff Chenfeld in 1991. Although Razor & Tie now issues new releases as well, the re-issues remain a vital part of the company's marketing plan. Balsam spoke with **CLOSE UP** during the recent NARM convention.

CU: What made you get into the record business?

BALSAM: One of the reasons we started the label was because there were a lot of records we had out that we had on vinyl that were not out on cd, and we thought they should be out. We started licensing stuff from record labels, stuff that they didn't intend to put out. The first two records were Graham Parker's **THE UP ESCALATOR** and Little Steven's **MEN WITHOUT WOMEN**. Both were records that we just loved from the early '80s. From there we just kind of took the same approach and broadened our scope. Now we have about 120-some odd titles in our catalog, re-issued titles, ranging from classic R &



Razor & Tie partners Cliff Chenfeld (left) and Craig Balsam.

PRESERVING
COUNTRY'S
HIDDEN
TREASURES

From classic Country to rock and pop. By 1993, we started releasing music by new artists, such as Dar Williams, who's out of the folk circuit.

CU: How do you determine the titles you want to go after for a re-issue?

BALSAM: There's a lot of components to it. One is: is something available? The second is: is that thing that's available good? Is it of good quality or is some schlock 10-cut CD mastered from some record they've got in the garbage? Third: is it licensable? And fourth: can it sell? Not always do those questions have to be answered yes, but for the most part, that's what we try. Sometimes we run into brick walls. There's stuff that we've tried to license that the label has re-issued. That's fine, as long as it gets out there. There's some stuff that we've tried to license that for whatever reason is unlicensable.

CU: When you say something is unlicensable, what can that mean?

BALSAM: Sometimes it's so obscure as to who owns the rights that nobody is willing to license it to you, which is how it should be. You don't want to license something that potentially you are licensing to the wrong person, because that's not right either. The major labels are very careful about that. They won't just say

we own this and license it - they make sure they own it contractually. There is just some stuff that nobody can figure out who the hell owns it, and so it just sits there. It's too bad, but on the other hand, legally you don't want to expose yourself.

We've tried on Wanda Jackson. That's one of the ones we ran into roadblocks on and weren't able to pull off.

In the Country Music world, we've put out some stuff by artists who really deserve attention. Bobby Bare...we put out the first full cd compilation of his stuff, 21 cuts. We did a great job with the Louvin Brothers, did like a real nice historical package

"Sometimes we take a chance."

on them. We did a two-cd Merle Haggard set. We've done Speedy West and Jimmy Bryant; some George Jones records from the '60s - the Pappy Daily stuff that is just classic George Jones that wasn't available before. Individual albums like GEORGE JONES SINGS BOB WILLS, a record that a lot of people went out and bought once it came out on cd. Now we're starting to do some of the George Jones/Sony stuff from the early '70s as well.

CU: In comparison to George Jones and Merle Haggard, Speedy West and Jimmy Bryant are a little obscure, especially for today's younger cd consumers.

BALSAM: Sometimes we take a chance. Not a lot of people know who they were. They were certainly talented enough and cool enough to have some kind of compilation out on them. We did a very large book, and it caught on. People realized that this is great stuff. It got written about a lot, and we've done well with that. That's something we expected to lose money on, so you can't really tell exactly what to put out there.

CU: A lot of the major labels in Nashville are getting heavily involved in re-issues. What impact does that have on the product available to you?

BALSAM: I don't think there is anything wrong with the labels taking their own materials and treating it properly and putting it out there. One of the reasons that labels like ours have become successful is because that's what we're able to do, and that's what the fans want. I think that the majors are taking some control of their catalog and trying to treat it with reverence like it should be treated. That's a smart move for them. At some point it doesn't become profitable (for them) anymore, and at that point, it can be profitable for a company like ours.

CU: You have about 40 Country titles in your catalog. How is your distribution handled?

BALSAM: We're distributed exclusively by Koch International, and we pretty much cover the country pretty well. It's not major label distribution, but it's good in that we can really focus on where records are not and get them there, as opposed to putting records into the stream of commerce and hoping it gets all places. We're pretty good at getting it where it needs to be.

CU: So the average Joe in Cooperton, Oklahoma should be able to find Razor & Tie's Louvin Brothers cd or the Haggard set in his local area?

BALSAM: In all the major retail stores - Tower Records, Sam Goody, Wal-Mart, all the Music City one stops.

CU: Which Country titles have done well for you?

BALSAM: Bobby Bare did very well. The two-CD Merle set did extremely well, but I don't always label success by the number of units

either. I think the Speedy Wells and Jimmy Bryant collections are maybe our most successful in terms of turning on a lot of people to some music that otherwise would have been lost. I consider that to be very successful.

CU: Are you looking for more of those obscure artists?

BALSAM: We always are. There's so much stuff that has been recorded over the last 50-60 years, and the business is really starting to realize that there is a lot of great stuff that needs to be re-discovered. There's still a lot of stuff that needs to be discovered and, yeah, we're always looking for a Speedy West and Jimmy Bryant, because that's what turns people on to new and exciting music.

CU: Okay, how about some classic Homer & Jethro?

BALSAM: I'm working on it! One of our artists, Marshall Crenshaw, turned us on to that. He is very into Homer & Jethro and

wound up doing the liner notes.

CU: Who are some of your other Country artists?

BALSAM: We just put out a Billy Crash Craddock collection, and out of 21 songs, I think they were all top 10 Country hits. We just did a 20-track Moe Bandy thing. Not a lot is out on them, so we've gotten a really good response. We're putting out a collection by Little Jimmy Dickens, another guy whose music I think should really be out. We're doing a George Morgan collection in June, so we've got a lot of Country stuff coming out.

CU: What about new artists?

BALSAM: We have a Country artist who is a total goof...his name is Cledus T. Judd. He's a parody artist. He's got a new record coming out in May called I STOLE THIS RECORD, and it's a take-off on the whole

copyright infringement thing, how all these parody artists are being chased down by the song writers. This is something that people will love in the Country world because Country doesn't make enough fun of itself, especially today's Country. Cledus respects the music, but he takes a really kind of wild and wacky approach to the stuff. He's a screwball, and it works. **CU**

- Janet E. Williams

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Legendary Grand Ole Opry announcer Grant Turner and Country Music Hall of Famer Ernest Tubb got together for the Fan Fair crowd in 1980.

Country Music legend Merle Travis entertains fans in 1982.

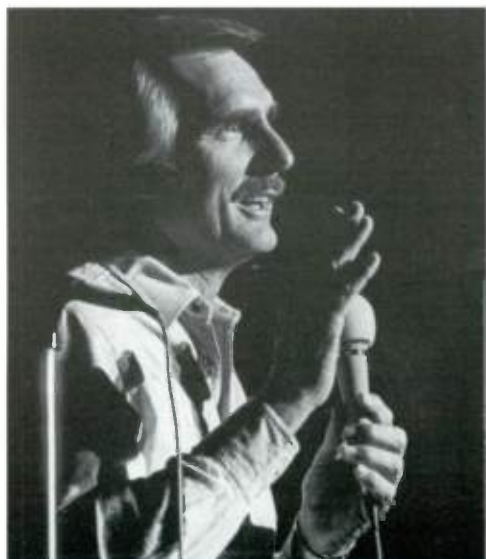
FAN FAIR CELEBRATES 25TH ANNIVERSARY WITH ADDITIONAL SHOWS

The International Country Music Fan Fair celebrates its 25th anniversary with an expanded show schedule and another all-star lineup. Opening ceremonies to launch the week-long event have been moved to Monday and will be followed by an exciting lineup of afternoon shows. On that day, fans will be treated to performances from Rounder Records, River North/Nashville, Step One Records and Sugar Hill Records. The popular Bluegrass Show is again set for Monday night. The sold-out event, co-sponsored by the Country Music Association and the Grand Ole Opry, takes place June 10-15 at the Tennessee State Fairgrounds in Nashville.

“When Fan Fair was initiated in 1972, it was obvious that a stellar talent lineup was crucial to the event’s success,” said Ed Benson, CMA execu-

tive director. “We’ve always been able to depend on the phenomenal generosity of Country Music performers, who dedicate the week to their loyal fans by participating in Fan Fair. This year, we look forward to more artist participation than ever before with an expanded lineup of shows as Fan Fair celebrates 25 years. Needless to say, we know we wouldn’t have an event without the artists, and we truly appreciate their continuing support of this unique event.”

In celebration of Fan Fair’s silver anniversary, CLOSE UP takes a look at memorable moments from the past 25 years.



Actor Dennis Weaver performed in 1980.



Charlie Daniels surveys the fans in 1980.



Mickey Gilley tickles the ivories in 1981.



Patti Page warmed the audience in 1981.



Mark O'Connor (second from right) wins the Grand Masters Fiddling Championship in 1980, receiving congratulations from (l to r) the Grand Ole Opry's Hal Durham; Porter Wagoner; and Dr. Perry Harris.



The Oak Ridge Boys make a spectacular entrance in 1982.



Ed Bruce hosted the International Show in 1983.



Vern "The Voice" Gosdin was one of the main attractions in 1982.



Keith Stegall - with a new "debut" release in 1986 - gave Fan Fair a try in 1982.



"Little Miss Dynamite" Bernda Lee exploded on the stage in 1980.



Bill Anderson shares a laugh with the audience in 1983.

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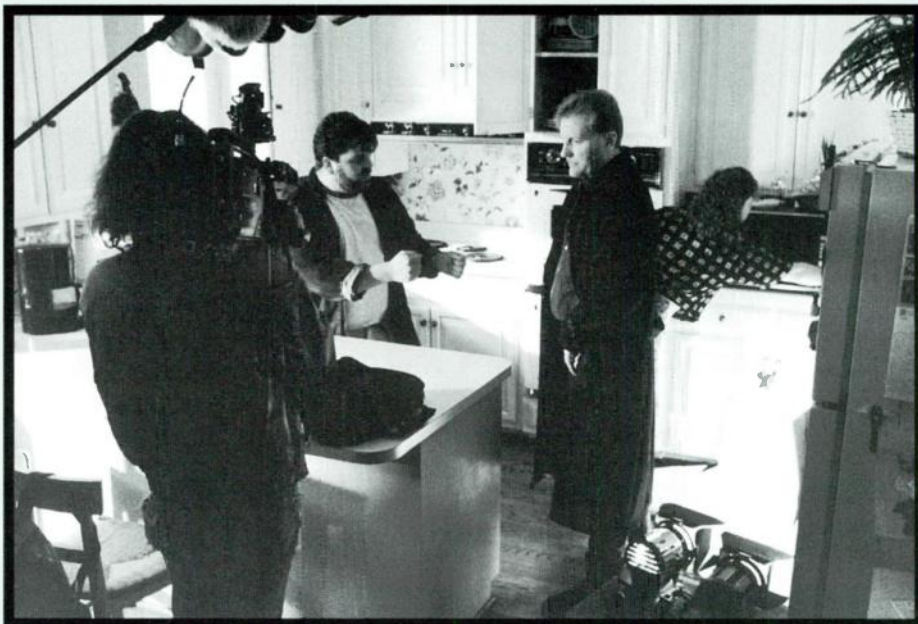
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Bateman produced the clip for Pecos Films.

Neal McCoy traveled to Alaska for his latest video, "Then You Can Tell Me Goodbye". Martin Kahan directed the Atlantic clip. Dave Pritchard produced.

Paulette Carlson & Highway 101 are putting the finishing touches on the video for their Willow Tree Records/Intersound release "It Must Love". Tom Bevins, director for Southern Exposure, utilized the Riverwood Mansion in Nashville for the video.

Trace Adkins collaborated with CMT's 1995 Music Video Director of the Year, Michael Merriman, for his first Capitol Nashville video, "There's A Girl in Texas". Bryan

James House (left) and Raul Malo of the Mavericks sport the latest in studio eyewear while recording a tune for House's forthcoming Epic lp, NO SURRENDER. The project is slated for release this summer.
- Photo by John Lee Montgomery





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AWARDS

Trifecta Entertainment received a Bronze Award at the ninth annual BRANDWEEK Sports & Event Marketing Awards held in New York City. The company received the honor in the category of "Entertainment/Media Event" for its Black Velvet Smooth Steppin' Showdown amateur dance competition, spearheaded by Tanya Tucker and sponsored by Black Velvet Canadian Whiskey.



Emilio garnered six honors, including *Male Entertainer of the Year* for the seventh time, at the XVI Annual Tejano Music Awards held March 23, in San Antonio, TX. The Capitol Nashville singer also took honors for *Male Vocalist of the Year*; *Country Song of the Year* for "It's Not the End of the World"; *Album of the Year* for his EMI Latin release "Sound Life"; *Vocal Duo of the Year* and *Tejano Video of the Year* for "Lucero de Mi Alma".



The National Association of Recording Merchandisers (NARM) announced the 1995-96 *Best Seller Awards* at the 38th Annual



Alabama's Randy Owen gets acquainted with baseball legend Ted Williams during the recent Hitters Hall of Fame ceremony held in Citrus Hill, Florida. Owen performed some of Alabama's hits for an audience comprised of baseball greats including Hank Aaron, Duke Snyder, Al Kaline, Pee Wee Reese and Steve Carlton.



CMA Executive Director Ed Benson (right) displays a brass plate commemorating Ricochet's recent visit to the organization. The Columbia band hosted a lunch for the CMA staff, then performed a few songs. The brass plate will be added to a plaque in CMA's atrium noting those artists who have shared the gift of music with the trade association.

- Photo by Lee Cahn

Convention in Washington, DC on March 25. Winners were based on SoundScan figures for the sales tracked between February 6, 1995 and March 3, 1996. Country Music winners were: *Best Selling Country Recording* - THE WOMAN IN ME, Shania Twain, Mercury Nashville and *Best Selling Comedy Recording* - GAMES REDNECKS PLAY, Jeff Foxworthy, Warner Bros.

MEDIA

Tom Wopat has departed TNN's "Prime Time Country." Wopat, who also has a recurring role on the CBS comedy "Cybill", will pursue other opportunities. TNN plans to use a series of guest hosts until a permanent replacement can be found.



AristoMedia has released its annual report on the *Status of Country Video*, which offers information on types of video outlets available to country artists and labels. For information, contact Dana Schneider at P.O. Box 22765, Nashville, TN; (615) 269-7071; fax (615) 269-0131.



WNAB-Channel 58 in Nashville has launched "Mornings", a live week-day morning show. Hosted by Julie Tello and Chuck Long, the program features lifestyle topics, including special events in and around Nashville.



Linda Davis kicked off a new show



Martina McBride (center) shares a laugh with Kathie Lee Gifford and accompanist Marty Schiff (left) during a recent appearance on "Live With Regis & Kathie Lee". Substitute co-host Bill Cosby lends a hand to guitarist Gary Wiley during the show.

- Photo by Steve Friedman

concept for **MOR Music Television** called "Artist's Choice". The program, which airs weekdays from 4-5 p.m. (Eastern), features all genres of music's hottest and up-and-coming acts, who choose favorite videos as well as a selection of their own. Producers chose Davis to host the first show and plan to feature a different artist each week.

NEW COMPANIES

Celia Froehlig announced the formation of **Froehlig-Palmer Music Group**, a co-publishing venture between Froehlig and **Famous Music**. The company can be reached at 65 Music Square East; (615) 329-0235; fax (615) 321-4121.



Dick McVey and **Lou Byrd** have announced their partnership in **ABM Recording Studio**, a 24 track facility set to open May 1. McVey is a Nashville producer and publicist, and Byrd is president of Lou Byrd Productions. The studio is located at 24 Music Square West, Suite 105; (615) 259-0701; fax (615) 259-0708.



Bernard Porter has announced the opening of **Big Fish Entertainment** and **Big Fish Management**. Porter, most recently of Williams, Bell &

Associates, brings more than 16 years of experience to the new companies. The company is presently coordinating the **Jerry Lee Lewis 40th Anniversary International Tour**. **Big Fish** can be reached at (615) 360-0955; fax (615) 399-3807.



Gary Lloyd and **Rich Lloyd** have opened **Soundscape Recording, Inc.**, a full service audio recording studio specializing in music production. The newly refurbished facility is located at 616 West Iris Street in Nashville's "Little Music Row" area in Berry Hill. For more information, phone (615) 460-0111.



Bob Younts has opened **Great American Talent, Inc.**, a booking agency whose roster includes **Eddy Raven**, **Sam Moore** and **Mel Tillis**. The company can be reached at 11 Music Circle South, 1st Floor, Nashville, TN 37203; (615) 244-1303; fax (615) 244-1307.



Epic singer **Collin Raye** and manager **Steve Cox** have opened **Britstar Music Publishing**, a **BMI** affiliate. **John Watkins** is the company's director of operations. Writers for the firm are **Kraig Hutchens**, **Gene Lesage** and **Scot Wray**. **Britstar** is

located at 1614 16th Avenue South, Nashville, TN 37212; (615) 297-9922.

NEWSLINE

River North Records released the first-ever heart-shaped cd in the U.S. to promote **Ronna Reeves'** new single "My Heart Wasn't In It". The limited edition cd, manufactured by **DiscArt** of Chestnut Ridge, NY, was shipped to radio stations and reviewers on March 25.



The Grand Ole Opry and **MCI** have collaborated on a seven-and-a-half minute video on the Opry's grand history to be shown prior to Opry performances on Friday and Saturday nights. The video was produced by **Ericson Marketing Communications** and **Scene Three**. For more information on how to see the show or to order tickets, call (615) 889-6611.



Ray Stevens, the two-time Grammy winning singer and composer, will headline 44 select dates this summer at the **Wayne Newton Theatre** located in Branson. For more show and ticket information, call (417) 33-WAYNE.



The International Bluegrass Music Association will hold its Fan Fest in Owensboro, KY on September 27-29, 1996. Over 30 bluegrass acts will perform during the three-day event, with tickets priced at \$45. For more information, please call (502) 684-9025; fax (502) 686-7863.



The first annual **Stringbean Memorial Bluegrass Festival** will take place in Gray Hawk, KY on June 21-22, 1996. The event will memorialize David "Stringbean" Akemon, the Grand Ole Opry member who was killed in 1973. For more information, write P.O. Box 359, Gray Hawk, KY 40434; (606) 287-0600.



More than 30,000 fans are expected to attend the third annual **Dottie West Music Fest**, scheduled for June 21-23 in McMinnville, TN. The non-profit event will feature live concerts, an arts and crafts fair, a talent competition and more. **Dr. Pepper/Sundrop** is the title sponsor of the event. For more information, call (615) 473-6535.



Hal Willis, chairman of **Global Music & Media**, announced that the company has acquired **Promotion Marketing Group (PMG)**, a sports and entertainment marketing company. **Jerry L. Gardner** will assume the duties of president & chief executive officer of Global. **Peggy Clark** will become the president & chief executive officer of PMG. PMG has relocated its office to Global's new headquarters at Scarritt Place South, Nashville, TN. For further information, call (615) 327-4235; fax (615) 327-4236.



Songwriter **Eddie Reasoner**, whose works have aired on ABC's "20/20" and the series "In The Heat Of The Night", collaborated with **Carol Connors** to compose "Violence Has No Color". The tune has been chosen by **Denise Brown**, chairperson



Faith Hill performs for children from Nashville inner-city child care facilities during a dedication ceremony for the NACA Educational Foundation's drive to establish children's libraries. The performance took place during NACA's recent national convention in Nashville.

of the **Nicole Brown Simpson Foundation**, as her personal anthem against world violence. **Reasoner and Connors** recently performed the song at the recent **Yitzhak Rabin Award Dinner** for **Lea Rabin**, widow of the slain Israeli Prime Minister.



Titley/Spalding & Associates has relocated to 900 Division Street, Nashville, TN 37203; (615) 255-1326; fax (615) 254-4267.



Gavin Nashville has moved to 209 10th Avenue South, Suite 510, Nashville, TN 37203; (615) 255-5010; fax (615) 255-5020.



Tracy Byrd's Inflyght Public Relations has been re-named **Star Keeper Public Relations**. The company can be reached at 2000 Grand Avenue, Suite 109, Nashville, TN 37212; (615) 329-0460; fax (615) 329-0416.

ON THE MOVE

Carol Harper has been promoted to vice president at **Mike Robertson Management**. Harper

will oversee artist development and manage the daily operations.



Ansel L. Davis has been appointed to vice president of business affairs at **Capitol Nashville**. Davis, formerly with **Neal & Harwell** law firm, will oversee all business and legal affairs for the label.



Debi Fleischer has been promoted to vice president, **National Country Promotion**, for **Columbia Records Nashville**. Fleischer, previously senior director **National Country Promotion**, will oversee the Nashville national and regional promotion staff in the attainment of their artists gaining airplay on radio stations. **Ted Wagner**, formerly director eastern regional promotion, was promoted to director, **National Country Promotion** for the company.



Cary Ryan has been named manager of manufacturing & distribution of the newly formed record production department for **Arista/Nashville**, **Arista/Texas** and **Reunion** labels. **Traci Samczyk** will be the new release product coor-

dinator, with **Cheryl Horkoff** as the new production coordinator for the department. **Deb Markland** has been promoted to manager of marketing and product development.



Brian Hughes has been promoted to vice president of programming for **TNN: The Nashville Network**. Hughes will oversee the TNN programming department, creative services and the traffic department. **Buddy Ragan** was named manager of program services for the network.



Julie Ballweg has been promoted to senior director of A&R administration for **MCA Records/Nashville**. Ballweg will be responsible for A&R administration for both **MCA** and **Decca Records**.



Anita Mandell has been appointed director of publicity and artist development for **Decca Records**. Mandell previously handled all of **Alan Jackson's** publicity.



Speer Communications, Ltd. has named several appointments to their production staff. **Debbie Wamsley**, previously operations manager of **PostMasters**, has been appointed to director of operations. **Bill Ball**, formerly president and general manager of **PostMasters** serves as production sales manager. **Phil Herring**, previously senior editor and technology advisor for **Henninger-Elite**, has been named senior editor. **Scott Neumann**, formerly a graphics artist supervisor with cable networks, signs on as graphics artist.



G.Gerald Roy has been appointed to agent in charge of the Northeast for Country clients at **Agency For The Performing Arts, Inc.** He will also procure sponsorships.



Cyndi Hoelzle is leaving her post of Country Editor and Nashville Bureau Chief at **GAVIN**. Hoelzle will continue with the company on a consultancy basis until a replacement can be found.



Steve Daniel has been named sales manager for **WMMU** in Nashville. He was previously with **Opus Media Group**.



Kathi Page has been appointed marketing manager for **The Great American Country** music video TV network. Page previously was marketing and promotion director of **KZDG Radio** in Denver. **Joni Salem** has been named affiliate relations manager for the network. Salem comes from the **Nostalgia Television Network**.



Aubrey Teeter has been added to the **Five Star Music** staff as song-plugger of their Country catalog.



Francie Leader Dampf has been promoted to vice president,

national accounts, affiliate relations for **Group W Satellite Communications (GWSC)**. **Dampf** will oversee the company's dealings with cable operators for the U.S. and Canada. **Carolyn Gossman** has been promoted to director, special markets and affiliate administration for the **GWSC**. Gossman will be responsible for handling distribution and subscriber revenue in the alternative technologies segment of domestic and international cable. **Lynn Wells** has been promoted to director, affiliate relations, Western division for the company. **Ken Mullane** has been promoted to director, affiliate relations, Eastern division for **GWSC**.



Tom Berry, previously an account executive with **WFMS/WGRL** in Indianapolis, IN, has been promoted to the station's national sales director. Berry, who has been with the station for five years, will carry a partial local account list and handle all aspects of National.



Pat Alger, president of the Nashville Songwriters Association International (left) and **Carol Fox**, new NSAI executive director (second from left) congratulate some of the winners at NSAI's 29th annual Songwriter Achievement Awards. Tunesmiths **Jennifer Kimball** and **Steve Diamond** (center) celebrate their Song of the Year Award for "I Can Love You Like That", written with **Maribeth Derry**, while Songwriter/Artist of the Year **Vince Gill** and Songwriter of the Year **Mark D. Sanders** display their honors. - Photo by Alan Mayor

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Neal McCoy traveled to Alaska for his latest video, "Then You Can Tell Me Goodby". Martin Kahan directed the Atlantic clip. Dave Pritchard produced.

Trace Adkins collaborated with CMT's 1995 Music Video Director of the Year, Michael Merriman, for his first Capitol Nashville video, "There's A Girl in Texas". Bryan

James House (left) and Raul Malo of the Mavericks sport the latest in studio eyewear while recording a tune for House's forthcoming Epic lp, NO SURRENDER. The project is slated for release this summer.
- Photo by John Lee Montgomery

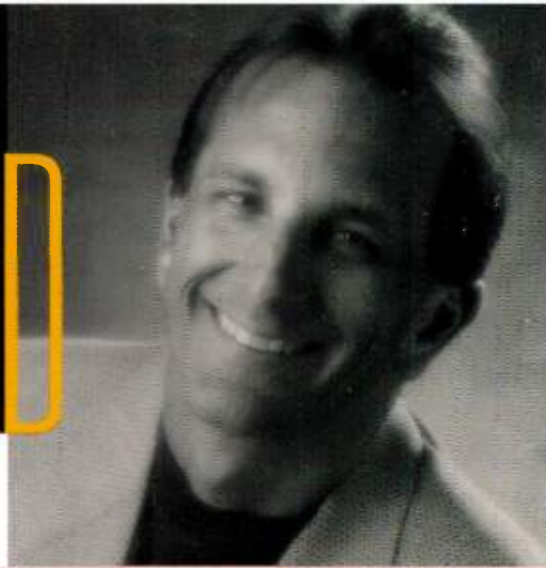


Bateman produced the clip for Pecos Films.

Paulette Carlson & Highway 101 are putting the finishing touches on the video for their Willow Tree Records/Intersound release "It Must Love". Tom Bevins, director for Southern Exposure, utilized the Riverwood Mansion in Nashville for the video.

MARC OSWALD

CEO AVALON ENTERTAINMENT



Marc Oswald, CEO of Avalon Entertainment Group, is one of Nashville's foremost entertainment marketing professionals, bringing 17 years of experience to his position. He formed his first production company, Luckenbach Productions, in 1979. After working with acts such as Merle Haggard, Hank Williams, Jr., Willie Nelson, Waylon Jennings and Alabama in the '80s, he co-founded The Entertainment Group, a Nashville-based concert promotion and production company in 1989.

Marc then engineered a merger between The Entertainment Group and Avalon Attractions just four years later, creating Avalon Entertainment Group. The merger gave the West Coast-based Avalon Attractions a Nashville presence, while expanding The Entertainment Group's capabilities as a full-service marketing, management, production and promotion source for the music industry.

In 1995, Marc transformed a successful working relationship with Warner Custom Music, a division of the Warner Music Group, into a formal joint venture known as Warner/Avalon for which he serves as co-managing partner.

"Avalon Entertainment is involved in a lot of different areas of the music business. It does a number of different things, primarily producing shows. The corporate division produces about 150 private shows a year for corporations. For example, the group Alabama playing a private party for State Farm Insurance. Those are what we call our corporate dates, and we do them all over the world. We probably have about 70 or 80 corporations that we deal with. We've got shows going on in Hawaii, Canada, Spain, Singapore. The guys that work in our corporate division get good travel perks.

"We deal with all types of performers and speakers. The entertainment marketing divi-

sion's primary mission is create corporately sponsored music marketing initiatives. We're involved in producing network and cable television specials and syndicated radio specials for different corporations like AT&T and Seagram's. We also create premium music CD offers in conjunction with sales, as well as producing tour sponsorships and special events. The entertainment/marketing division's function is really to create integrated corporately sponsored music events.

"The entertainment marketing division really got a shot in the arm when we created a strategic relationship with the Warner Music Group. About three years ago, we started doing corporate programs for music as partners. It turned into such a significant segment of the business

"Country Music is a great investment."

that we actually created a joint venture with the Warner Music Group, which is now called Warner/Avalon. Basically, it is the entertainment marketing division here in joint venture with the Warner Music Group in New York. Warner/Avalon really carries out all the functions that I just described. Also Warner brings in a number of corporate programs under that umbrella as well. It's a great arrangement."

Being located in Nashville, Marc says that Avalon has a very strong tie to Country Music. One of his most recent projects is in conjunction with *Fruit of the Loom*. *Countryfest '96* will take place July 13 in Atlanta and is expected to be one of the largest outdoor events ever produced, with an estimated 250,000 people attending. Performers scheduled for the show include Alabama, Alan Jackson, Pam Tillis and Patty

Loveless. The 12-hour event will also be taped for a two-hour special on CBS. Marc says his work with *Fruit of the Loom* is one of the reasons he's pleased to take part in the Marketing With Country Music conference being sponsored by CMA and ADVERTISING AGE, and he believes it will be very beneficial in helping to unite marketing and advertising professionals with the Country Music industry.

"The second I heard what this conference was all about, my hand was in the air. I'm totally excited about this program. It enables Corporate America to get a view of the first-class aspects of Country Music. That is so critical. So many of these companies wind up in bad deals because they really don't have a perspective of how to seek out the right providers and partners.

"The people who come to this seminar are going to be able to bypass all the guesswork. This is an opportunity for these people to get a great education, so that if they decide to work with Country Music, they'll consider their first year a success rather than a test-tube case."

Marc also believes that *Marketing With Country Music* will help dispel certain perceptions which are often a roadblock when negotiating a project.

"I think there was a perception that the Country Music fan base was actually smaller. In the last year or two, Corporate America has realized that the consumer base is much larger.

"Audience numbers are critical. I think that this conference can really drive that point home to a lot of corporate individuals. This is really big business. Country Music is a great investment."



-Mandy Wilson

INTERNATIONAL

MARTINA MCBRIDE, TY ENGLAND SELL OUT IN ENGLAND



England was the country for Country in March with shows by Martina McBride and Ty England as well as the Great British Country Music Awards.

Both McBride and England sold out shows in advance. If it weren't for their proper English expressions, one might mistake the crowds at the shows for American fans. Such was the case at The Borderline, a London club known for its variety of live music, where England performed to a standing-room-only crowd comprised of young men and women who sang along with his hit "Should've Asked Her Faster". After the show, fans lined up for autographs.

"He's brilliant. I wish he were here another night. I'd go see him again," said a 22-year-old woman. Though she calls herself a huge fan of Country Music, she also owns CDs by numerous pop artists including Alanis Morissette and Celine Dion.

Another fan, Mark Scillers, 19, says he listens to everything from The Mavericks to Joan Osborne. "And I'm definitely going to get Ty's new CD," he added.

Five of McBride's 11 shows were sold out during the three-week tour covering England, Germany, Holland, Ireland and Scotland. In between concerts, she dedicated time to magazine interviews and television appearances - including VH-1 Europe and Ireland's biggest late night variety show, "Kinney Live". England also performed on the show and taped an interview for VH-1 and other media. Both planned their trips to coincide with the Second Annual Great British Country Music Awards in Birmingham, England. McBride co-hosted the show with BBC Radio's David Allen. She and England were each featured in two performances during the show.

ONE MORE FOR THE ROAD

During her March international tour, Martina McBride kept a journal chronicling her adventures. Her reflections were printed in COUNTRY MUSIC INTERNATIONAL and are excerpted here with that magazine's permission.

Wednesday, March 13

The show at the Glasgow Royal Concert Hall last night was great. Very laid-back, but extremely attentive audience. Beautiful theatre.

We traveled to London overnight, arriving this morning. Slept with my young daughter Delaney until 12:30, then got ready to do interviews...

Talked with Bruce (my manager). Talked with my husband John. He has his own sound company and is on tour with Garth Brooks. It's the first night of the Garth tour in Atlanta. I miss him so much. It's such a comfort to have him here and I feel kind of half-here with out him. Thank God I have Delaney. I can't imagine how hard it must be for him to be away from her.

Thursday, March 14

Wonderful day... Met Kim (my public relations person) in the lobby and headed for Kensington High Street for some serious shopping. Once again, I'm really feeling the cold here. I found a great pair of black pants. Went to The Gap clothing store, but it's way more expensive than in the States. However, I couldn't resist a cute sweater with a duck on it for Delaney at Baby Gap. And of course, socks to match. After a quick lunch at McDonald's (quick note: the apple pies are still fried here, back home they've changed them to baked), we went into the Body Shop. Then a quick stop to the Learning Centre where Delaney scored again with a couple of new toys.



NASHVILLE ARTISTS HIGHLIGHT GREAT BRITISH COUNTRY MUSIC AWARDS

Then it was on to Shepherd's Bush Empire for soundcheck. Delaney had a nap. I met with the producer of the Great British Music Awards, who dropped off the script for the show. After soundcheck, we went to catering and had supper. We all sat around a table in the kitchen, and it was very cozy and warm, both physically and moodwise. The food was great - catering has been good on this tour. We came back to the hotel to get ready, then back to the venue for the show.

I thought the show went very well. I really like the venue. It was like an old-style theatre, but it had a very relaxed atmosphere. The crowd responded well. They're a bit more reserved than some of the audiences we've played for on this tour. But I felt a friendly vibe from them, and I think they enjoyed the show. I've been having some trouble with my voice over the last couple of dates, but tonight it felt strong. Felt good. I probably sang the best tonight of any night we've done so far.

Today was a very emotional day for everyone. We heard that someone had walked into a school in Dunblane, Scotland, and shot and killed 16 five- and six-year-old children, a teacher and then himself. It's hard to put into words what I'm feeling. I went out and sang "Amazing Grace" a cappella tonight for the encore, dedicating it to the children and families of Dunblane. I barely made it through. It was such a powerful and emotional moment, and I hope the families could feel all the support and love that was going out to them by me and the 1,100 people at the Empire here in London. I'll remember it forever...

Friday, March 15

It's a gorgeous day here, quite a relief after the cold weather the past two days. I hope Delaney wakes up in time to go to the park across from the hotel.

We came to the room and called John. Good to hear his voice. He's just starting his day. The Garth show in Atlanta went very well last night. They have three nights left there before they move on. We miss him here. I'll write more later...

We leave at noon tomorrow to play shows at Lakenheath Air Base. Then Colchester Mercury Theatre. Then back to London and Shepherd's Bush Empire.

Tuesday, March 19

Well, I missed writing for a few days. The shows in Lakenheath and Colchester went great. They were really laid-back in Colchester, but I think they enjoyed the show. At least I hope they did. We went shopping a bit in London yesterday, then went to Shepherd's Bush. Ate dinner. Got ready for the show. It was a fun night, and we had a really good time. Changed the set around a little from Monday night. Great crowd, a little more lively than Monday night. Went back for two encores.

Saw Ty England at the meet-and-greet after the show. Ty was telling me about his trip over. They had some problems with the plane and had to turn around and go back to New York after having flown for hours, which made it a long trip for him. I have to mention that we had a few fan club members here. The first night we had about 60 at the backstage meet-and-greet, and they are all so nice.

Today I'm going to tape the guest host show for "Are You Sure Hank Done It This Way", the Country video show on VH-1. Also doing an interview with CHIC magazine before we leave.

Time to close up, as the diary has to be turned in today. I really have had a great time here, and I can't wait to come back.

The Mavericks were the big winners at the Second Annual Great British Country Music Awards. Hosted by Martina McBride and BBC-Radio 2 broadcaster David Allan, an edited version of the awards was telecast for the first time on BBC-TV. McBride and Ty England performed during the show as did British artists Sara Jory and group West Virginia. Maverick members Robert Reynolds and Paul Deakin made a surprise appearance to accept the group's honors for International Group, International Album (MUSIC FOR ALL OCCASIONS) and Show of the Year. Other Nashville artists were presented their awards in taped segments. Following are the award winners.

International categories

<i>Male Vocalist</i>	Garth Brooks
<i>Female Vocalist</i>	Alison Krauss
<i>Group/Duo</i>	The Mavericks
<i>Rising Star</i>	Shania Twain
<i>Album</i>	MUSIC FOR ALL OCCASIONS
<i>Song (Composer)</i>	"When You Say Nothing At All" - Don Schlitz and Paul Overstreet
<i>Video</i>	"Standing Outside The Fire" - Garth Brooks
<i>Show of the Year</i>	The Mavericks

British categories

<i>Male vocalist</i>	Charlie Landsborough
<i>Female vocalist</i>	Sarah Jory
<i>Group/duo</i>	The Haleys
<i>Song</i>	Big River - Jimmy Nail
<i>Rising Star</i>	B.J. Curtis & Nashville Express
<i>Album</i>	BIG RIVER - Jimmy Nail
<i>Bluegrass band</i>	Down County Boys

In addition, special Achievement Awards were presented to songwriter Roger Cook, in acknowledgment of his considerable success in the international Country Music market, and to broadcaster/musician Wally Whyton, for his invaluable services to the music during four decades. Willie Nelson was named 1996 Country Legend.



DIAMOND

RIO



chicken and pasta. Afterward, Dana and Marty sit down for a few minutes to talk with **CLOSE UP**.

CU: Do you think you'll take flak for this song?

MARTY: It's possible.

DANA: Let's hope so.

On the day after "Walkin' Away" went number one, Diamond Rio was filming their next video at a studio off First Avenue not too far from the Cumberland River. Completing "It's All In Your Head" was proving a little tricky. Seems the snake-handling scenes were creating paperwork and red tape because of state regulations on removing the poison sacs from rattlers and copperheads and suturing the jaws. Filming of some scenes would be delayed a day or two. An ardent extra says he'll "take a bite" for the close-up scenes of an Elvis-loving, God-fearing, snake-handling preacher who meets his demise at the song's conclusion.

*It's been revealed to me down deep in my soul
There were two shooters on the grassy knoll
We never walked on the moon
Elvis ain't dead
You ain't going crazy
It's all in your head.*

For now the six guys of Diamond Rio - Marty Roe (lead vocals), Jimmy Olander (electric guitars), Brian Prout (drums) Gene Johnson (mandolin, harmony vocals), Dana Williams (bass guitar, harmony vocals) and Dan Truman (keyboards) are filming the performance part of the video before taking a break for a lunch of

MARTY: The song is done in fun, and that's why we did it.

DANA: Dan talked to some woman the other day, and she said, "I really love that song, even though there's some things in there I don't agree with". And he said, "Like what? What is it in that song you couldn't agree with?" And she didn't agree that you make up your own salvation.

MARTY: Well, it's a quote out of the Bible, and that's all I can say. You work out your own salvation in fear and trembling, quote, unquote.

DANA: She said that salvation is a gift, it's not something you work out. It is a gift from God, that's a fact. It's your option though. You have to accept that. But whatever, that's where she found something, and I'm like man, that ain't in the Baptist church.

MARTY: Them Baptists, they got a problem with that "work" word and us Church of Christ folks got a problem with that "grace" word. Somewhere in the middle lies the truth. But we won't get on that subject. Rewind and record again.

CU: Do you guys have different roles?

MARTY: It's not ever really been dictated. It just kind of happened. My role has always been as a spokesperson and that kind of a deal. Jimmy always seemed to be taking a lead role in kind of pushing us musically, if it's time to go looking for songs or if it's time to go to work up something new in the show. Dan handles all of our investments. Dana basically designed and handled the construction of our new bus from top to bottom. Jimmy helped a little bit. In the studio, it's always been maybe myself and Jimmy and Dan have always been...not necessarily all the time, just the most prolific writers in the band. We've written probably more of the stuff we cut and therefore probably

have some initiative as far as material or whatever, but this guy (Dana) he runs real close. He's very opinionated.

CU: Give me an adjective to describe each of the guys. And yourselves.

MARTY: (Indicating Dana) Fun. Yeah, He's the fun guy. Jimmy would have to be intense.

DANA: Physical.

MARTY: Physically intense. He's driven. That's the best word.

DANA: Gene would be laid-back.

MARTY: Gene would be whatever the opposite of Jimmy would be. And Brian...

DANA: Flirt comes to mind.

MARTY: Or busy, just busy, with what we don't know. Dan, he's a sly dog. He's secretive about certain things, like money. We all think we know what he's doing. He's the only one in the whole bunch who uses a different accountant. He's sly. He's been audited twice, and everything's cool.

DANA: I'm just trying to really think on you. Marty's the type of guy who likes to be in the center of everything. He likes to be part of everything. And buddy, if there's anything that needs to be said, he's the first one in there saying it. And that leads to being a great spokesperson, leads to being great leader and it also leads to be as a great "Herman". That's his word for a geek.

MARTY: I guess I'm a take charge kind of guy, right or wrong...I can make three bad decisions and find the right one before you make one. That's not necessarily the best way to do it, but it's just the way I've been.

CU: Being part of a group, you have to kind of problem-solve and live in close quarters. Does that help in your relationships with your wives?

"We've had five years to kind of settle in and accept where we are..." Dana Williams

quicker to listen and slower to speak, even myself, especially myself. But I think at the same time, we pretty much cut through the fat between one another. This is not the best thing to do with your wife. We don't pull many punches with one another.

DANA: Take Gene for instance. Gene's old. And he hears about it all the time, and he just takes it.

MARTY: He's used to it. You need to be a little more compassionate when you're talking to the wife.

DANA: That's a fact.

MARTY: And sometimes I, you know, maybe take that home and then you go wait - Time. Could I start that over again.

DANA: I find also I'm so consumed with Diamond Rio and what's going on with Diamond Rio every day. If we're off, my mind is still going on it, and I'm either thinking about this guy, or I'm thinking about what we did here or even when we're off, you know ever so often I'll just call him up, 'Hey man, I just

missed ya. I wanted to talk to you'. But at home, I mean my wife doesn't necessarily want to hear about that all the time, and unfortunately that's almost all I know anymore. And so I have to consciously make an effort.

Marty has two children, and after seven years of trying, Dana and his wife are expecting their first child in June.

CU: Do kids make you think about things differently?

MARTY: It's hard for a child not to affect your life. For me, it's been wonderful. I really enjoy parenting and it's just, it's a lot of fun. I've got enough kid left in me to where it makes it a lot of fun, and having girls is special for a man. I'm kind of, you know, I'm a hero. I don't have to be the bad guy all that much, and I like that. With a boy, I think I'd have to be a jerk a little more, but so far I've been a pretty cool guy.

DANA: I'm going to have a boy.

MARTY: Yeah, he's going to have a boy. John Wayne Williams.

DANA: Yeah, as well as you can know, we know.

CU: Is there a misconception about the band that you'd like to clear up?

MARTY: Well, there's some eggshells we could walk on. Misconceptions about us? I don't know. Yeah, I'm sure there is.

DANA: I know one thing I'm glad of that I think has finally gone away. We are not a big hair band. We're an all-that's-left hair band.

CU: Can you savor the moment? Like today you've got a number one.

MARTY: I have been able to more now in the last year or so. Just like when "Walkin' Away" came on the radio, 'Hey, that's pretty cool. A number one song,' and I turned it up. I enjoyed listening to it, and it was just take it for what it is. In the grand scheme of things, my wife loves me, God loves me, and my kids love me. I mean that's the bottom line. But you know I enjoy it. I don't think we've lost our edge. It's just gotten a little more focused, and success allows you to do that. If you're still scraping for every last dollar or piece of attention that you're gonna get, it makes you enjoy it less.

DANA: You're just more comfortable with your success. We've had five years to kind of settle in and accept where we are and accept okay, Diamond Rio is this and here's how the system works. You learn how the chart works and how the touring and all that stuff works and everything doesn't freak you out. Before we didn't used to be able to sit on a couch like this just sit back and visit (in interviews) and enjoy it. No, we had our stock little answers. You can't help but go through that.

MARTY: We are enjoying what we do more now than ever. I think that's because of age. We know how to handle the business to a certain extent. We know when to say no. We are able to say no sometimes. It's much more enjoyable for me right now than it was at the very beginning, there's no doubt, and we hope it continues. **CU**

"I don't think we've lost our edge. It's just gotten a little more focused, and success allows you to do that." - Marty Roe

-Teresa George

THANKS!

CMA thanks the following members who recently recruited new members:

Cleve Francis, Jeff Gwaltney, Stan Moress, Pierre Nieling, Larry Pluhar, Amy Schragg, Harold Shedd, Joe Sullivan and Pete Traynor.

CLARIFICATION

Last month's feature on Ralph Murphy contained the statement, "Ralph started a new company, Hamstein Music, with Richard Perna" which should have read, "Ralph started a new company with Richard Perna of Hamstein Music." Hamstein Music is owned by Bill Ham. In 1991, Murphy entered into a co-publishing agreement between his own Kersha Music (formerly Murfeezongs) and Howlin' Hits Music, Hamstein's ASCAP affiliate, through the efforts of Perna, Hamstein's vice president of creative affairs.

WELCOME!

CMA WELCOMES THE FOLLOWING NEW ORGANIZATIONAL MEMBERS:

Country Music Publications, Alexandria, Virginia
Entertainment Media Corp., Rancho Mirage, California
Fan Corp., Costa Mesa, California
Great American Country, Englewood, Colorado
Hallway, Inc., Nashville, Tennessee
KCSI/KOAK, Red Oak, Iowa
KHKI, Des Moines, Iowa
KKRV, Wenatchee, Washington
KLGT, Buffalo, Wyoming
KNFR, Spokane, Washington
KRNH, Kerrville, Texas
Norwegian Country Federation, Sirevag, Norway
Ottawa Civic Center, Ottawa, Ontario, Canada
Pontypreath Productions Corp., Belleville, Ontario, Canada
Webster & Associates, Nashville, Tennessee
WELV, Ellenville, New York
WGGY, Pittston, Pennsylvania
WKFM, Huron, Ohio
WTRV, LaCrosse, Wisconsin
WXKX, Parkersburg, West Virginia

WAL-MART COUNTRY MUSIC ACROSS AMERICA TOUR KICKS OFF

For the second year, Wal-Mart and Anderson Merchandisers have teamed up with Country Music's rising stars for the Wal-Mart Country Music Across America Tour. The 14-month tour, which kicked off May 6 in Warner Robbins, Georgia with Wade Hayes, Ricochet and Rich McCready, runs through July 1997.

The grassroots concert series will continue its tradition of free, family entertainment in Wal-Mart parking lots. Unlike the 1995 tour, which was confined to the Southeast and Southwest, this year's series will make its way up the East Coast, across the Midwest and to the Pacific Coast.

Other artists confirmed are Joe Diffie, Stephanie Bentley, Philip Claypool, M.C. Potts, James Bonamy, Smokin' Armadillos, The Thompson Brothers Band and Rick Trevino. Shows are planned Monday through Friday each week at a different Wal-Mart store each day. Fans will have a chance to meet-and-greet the artists during in-store album signing sessions following the concert.

ALISON KRAUSS

CONTINUED FROM PAGE 3...

"I listen to the same stuff that I've always listened to. I really don't go out and buy a lot of new music. I don't buy a lot of music, because we're working all the time. I get maybe the half hour ride home to listen to something in my car."

Alison's schedule has been pretty hectic since last October, when she began work on her new album. She's tight-lipped on what listeners can expect.

"This record that we're working on now is my favorite thing that we've done. We never sit down and talk about what something is going to sound like. If there's a change in direction, we'll know when it's over. We don't ever consciously set out to be different."

As she tries to describe her criteria for choosing songs, it's easy to see why she defies categorization.

"Up until five or six years ago, I couldn't tell you why I liked a song. I hadn't experienced anything. I was just a waterhead! I have the same taste now, but the reasons I like the songs have changed.

"They just have to fit. It's just a sense I have. I guess I really can't explain."

Alison's sense of song selection has led her to cover pop hits like "Now That I've Found You" by the Foundations and "Oh, Atlanta" by Bad Company. Her can't-miss instincts have also kept major

"I'VE BEEN AMAZED THAT PEOPLE ARE INTERESTED IN ME."

record labels in pursuit of her. Though she is flattered by their offers, Alison remains devoted to Rounder Records, her label since her 1987 debut with *TOO LATE TO CRY*.

"We always talk with every label, and those meetings aren't taken lightly. But we can make the same records for Rounder that we can for another label. We've been doing that a long time, and there's no reason to switch. If we were after being on the radio

and having number one hits, we would have switched a long time ago. But we're concerned with the music."

Her hopes for her career are very simple.

"I want to like our records. I hope that someday someone will put our names in a list of their favorite artists."

Fame is not a priority.

"It takes over sometimes because it's your job, but it's really not important. I'm really glad that there are other things in life. This is just a part of it."

For now, Alison has other things on her mind. "Bad Company has been in Nashville working on a project. They heard my version of their song and wanted to hang out with me."

"I can't believe it," she says with her now famous eye roll. "We're going downtown to Broadway to play Q-Zar!" **CU**

-Mandy Wilson

MAGGIE CAVENDER

◆
Maggie Cavender, first executive director of the Nashville Songwriters Association International, died from complications following a stroke. She was 77.

Cavender, born Mary Margaret Polk, Cavender was the only non-songwriter to be inducted into the Nashville Songwriters Hall of Fame. She served as NSAI's executive director from 1972 until she stepped down in 1989 to become director emeritus. Under her guidance, the organization's membership grew to more than 2,500 members worldwide. "She always felt like she was god-mother to all the songwriters in town," current NSAI president Pat Alger told *The Banner*. "She had this real natural passion for songwriters that was pretty incredible."

A native of Nashville and a graduate of Vanderbilt Law School, Cavender and her husband Pete, a test pilot, entered into the aviation business before World War II, relocating to the West Coast and then Dallas. Following 20 years in aviation, they returned to Nashville, where Cavender began her music career in 1964 at Pamper Music. She opened her own company, Maggie Cavender Enterprises, in 1970.

In 1972, she volunteered to serve as the Nashville Songwriters Association's first executive director, working at first for little or no pay. She spearheaded lobbying efforts on behalf of songwriters and provided advice to hundreds of songwriting hopefuls. During her tenure, NSAI instituted its annual spring songwriting symposium, established regional workshops and started the annual Harlan Howard Birthday Bash.

She was awarded NSAI's first Maggie Cavender Award of Service when she stepped down to become director emeritus in 1989.

"Without her, we wouldn't be where we are today," Alger said. "Next year will be our 30th year. Without Maggie, we wouldn't be able to say that."

Cavender was instrumental in the careers of many superstars, including Willie Nelson, Ray Price, Hank Cochran, Charley Pride and Alabama.

"She always had an open door to any songwriter who came to town, no matter what level of ability you had," said publishing executive Tom Long, a longtime friend.

Cavender is survived by her sister and brother-in-law, Dee and Al Elliott of Lakeland; four nieces and three nephews; a brother-in-law and several great-nieces and nephews.

Memorial contributions may be made to the W.O. Smith-Nashville Community Music School or to the charity of choice.

TED FEAZELL

◆
Ted V. Feazell, former tour director for artists such as Kathy Mattea, Brooks & Dunn and Sylvia, died on March 19 at Vanderbilt University Medical Center of heart failure. He was 48.

Feazell, who retired from Titley & Associates in 1994, had worked as a sports announcer and air personality in Lexington, Virginia prior to moving to Nashville. He attended Frederick College in Portsmouth, Virginia and Virginia Western College in Roanoke, Virginia.

Survivors include his mother, Lucille Feazell of Buena Vista, Virginia.

The family has asked that in lieu of flowers, donations be made to the American Heart Association.

CLOSE UP

cma

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MAY

- 3-4** International Country Music Festival / Niesztal, Germany / Contact Country Rose at *(49) 561-525391; fax (49) 561-527538
- 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

- 8** Swiss Alps Country Fun Fair / Sportzentrum / Grindelwald, Switzerland / Contact Jay Barron, Barron Entertainment at (615) 726-1777

- 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 (415) 469-0986

- 15-16** Country Festival Zvenbergen / Zvenbergen, Netherlands / Contact John Melissen at (31) 0-168-324313; fax (31) 0-168-324558.

JULY

- 17-18** CMA Board of Directors Meeting / Memphis, TN

AUGUST

- 13** CMA Awards Press Conference / Nashville, TN

SEPTEMBER

- 9** Canadian Country Music Awards / Calgary, Alberta, Canada
- 27-29** Bluegrass Fan Fest / Owenboro, KY / International Bluegrass Music Association / (502) 684-9025

OCTOBER

- 2** 30th Annual CMA Awards / Grand Ole Opry House / Nashville, TN
- 3-5** SRO / Nashville Convention Center / Nashville, TN
- 20** 18th Annual Country Gold Festival / Aspects / Kumamoto, Japan / Contact Judy Seale, Refugee International at (615) 256-6615



Mickey Gilley shares a bowl of Wild Bull Chili with Conan O'Brien during a recent appearance on "Late Night With Conan O'Brien".