

NOVEMBER/DECEMBER 1996

# CLOSE UP





**"I love to get out and have fun...when I'm in concert"**  
**Paul Brandt**  
**Page 8**

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# GEORGE STRAIT WINS THREE CMA AWARDS: BROOKS & DUNN NAMED ENTERTAINER OF THE YEAR

**M**ulti-platinum superstar George Strait won three CMA Awards, while the powerhouse duo of Brooks & Dunn took home the prestigious Entertainer of the Year trophy, their first win in that category, during The 30th Annual of the CMA Awards.

Vince Gill, host of the live CBS telecast, won his third Song of the Year award, nabbing the honor for the poignant "Go Rest High On That Mountain". "It was such a struggle to write, to record and sing then to get it on the radio," he told the press. "This is great that it's come full circle like this." He also shared Vocal Event honors with Dolly Parton, taking his overall total to a new record of 17 CMA Awards.

Strait, who was nominated for five CMA Awards, was named Male Vocalist of the Year, an honor he had previously received in 1985 and 1986. His BLUE CLEAR SKY lp was named Album of the Year, and Strait's

number-one tune "Check Yes Or No" picked up Single of the Year honors. When accepting for Album of the Year, Strait thanked the songwriters of the tunes on the lp, saying, "Not being a songwriter myself, that's very important." When called to the stage to pick up the Male Vocalist of the Year award, his third of the event, he remarked, "What a night!"

Ronnie Dunn and Kix Brooks, who had previously won four consecutive Vocal Duo of the Year awards, again received that honor. Upon accepting, Dunn said, "We'll be a duo as long as you let us be a duo,

and then some." "I've been watching these awards on TV for a long time," Brooks told the backstage press of the Entertainer of the Year award. "It's such a far-out dream." When asked to explain their success, he replied, "If we knew the answer to that, we'd have probably screwed it up a long time ago." ▼



George Strait balances his three 1996 CMA Awards during the backstage press conference.



Dolly Parton and Vince Gill accept the Vocal Event of the Year award for "I Will Always Love You".



Marty Stuart and LeAnn Rimes display the plaque commemorating Patsy Montana's induction into the Country Music Hall of Fame.



Ronnie Dunn delivers a stunning vocal of "My Marla".



Trisha Yearwood's haunting performance of "A Lover Is Forever" mesmerizes the audience.



Shania Twain feels the emotion of "God Bless The Child".



Mark O'Connor chats with the press after winning his sixth consecutive Musician of the Year award.

The Mavericks received their second consecutive Vocal Group of the Year honor. Lead singer Raul Malo, who spoke on behalf of his bandmates, remarked, "We may say some stupid things, but one thing we do take seriously is that we have been recognized tonight." He continued by saying, "We weren't leaving this here tonight."

Fiddler/composer Mark O'Connor was named Musician of the Year for the sixth consecutive year. After receiving his award from presenter Chet Atkins, he thanked Atkins for inviting him to move to Nashville a dozen years ago. "I find it really ironic my album debuted number one on the BILLBOARD classical charts, and you've given me the CMA Award the same week," O'Connor said. ▶



Vocal Group nominee Diamond Rio brings a distinctive sound to the stage with "It's All In Your Head".



Horizon nominee Terri Clark picks up the pace with "Poor, Poor Pitiful Me".



Bryan White accepts his Horizon Award.

Last year's Album of the Year winner Patty Loveless won her first Female Vocalist of the Year honor. "I've been making records for 10 years, and I've been waiting for this moment for a long time." She also tearfully acknowledged her brother, Roger Ramey, who served as her first manager.

Bryan White, nominated for the first time in his career, won the Horizon Award. He acknowledged one of his career influences by saying, "I learned how to sing by listening to Steve Wariner's records." Backstage, he told the press, "Everything has gone so great so far. I was always a little worried. Just the risk of doing what I wanted to do was scary." ▼



Pam Tillis performs "Mandolin Rain".



Dwight Yoakam Inducts Buck Owens into the Country Music Hall of Fame.



Martina McBride brings a festive air to the stage with "Safe In The Arms Of Love".



Junior Brown, flanked by wife/bandmate Tanya Rae, accepts the Music Video of the Year award for "My Wife Thinks You're Dead".



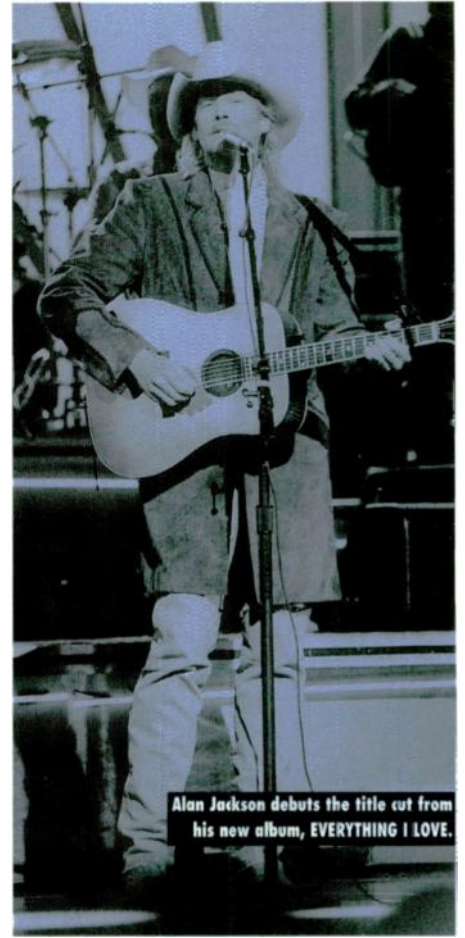
Randy Travis returns to the CMA Awards stage with "On The Other Hand", CMA Song of the Year in 1986.

Junior Brown was another first-time winner, taking Music Video of the Year honors for "My Wife Thinks You're Dead." The clip was directed by Michael McNamara. After leaving the stage, he told the press backstage, "I was trembling in there. I just didn't know what to say."

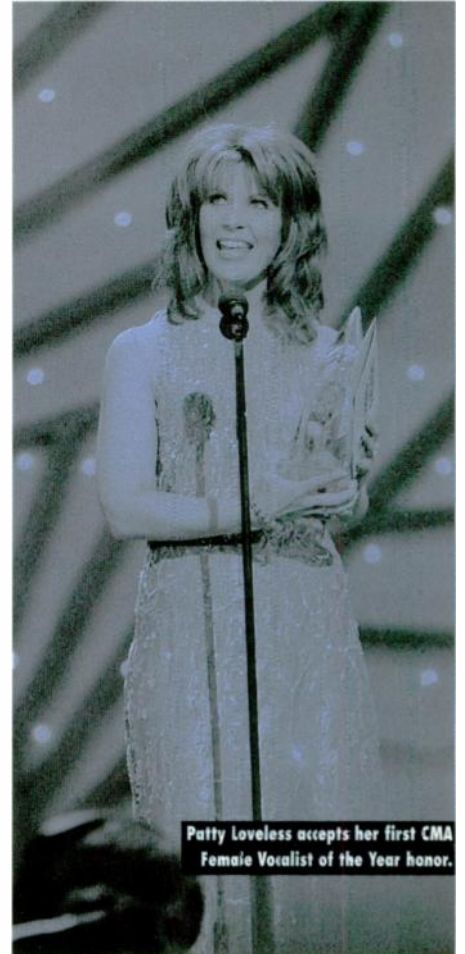
Ray Price, Buck Owens and the late Patsy Montana were inducted into the Country Music Hall of Fame. Price, who was honored by Kris Kristofferson, forthrightly said, "Thank you. It's about time. I was beginning to feel like (soap opera star) Susan Lucci." Following a tribute by Dwight Yoakam, Owens said, "He (Ray) stole my Susan line. I told him that backstage." He went on to acknowledge the contributions to his career by the late Don Rich and song-writing legend Harlan Howard. Marty Stuart and LeAnn Rimes honored Montana, who passed away earlier this year.

The telecast also featured performances by Terri Clark, Diamond Rio, Wade Hayes, Faith Hill, Alan Jackson, Tracy Lawrence, Martina McBride, Reba McEntire, K.T. Oslin, Collin Raye, LeAnn Rimes, Pam Tillis, Randy Travis, Shania Twain and Take 6, Wynonna and her special guest Michael Bolton and Trisha Yearwood.

"The 30th Annual CMA Awards" was produced by Walter C. Miller and directed by Paul Miller. The special was written by Donald K. Epstein. A stereo-radio simulcast of the gala event was satellite-delivered in the U.S. by MJI Broadcasting and BBC Radio in the UK. The program will be televised via tape around the world, including the UK by BBC 2. **CU**



Alan Jackson debuts the title cut from his new album, EVERYTHING I LOVE.



Patty Loveless accepts her first CMA Female Vocalist of the Year honor.



Reba McEntire keeps the hits coming with "Fear Of Being Alone".

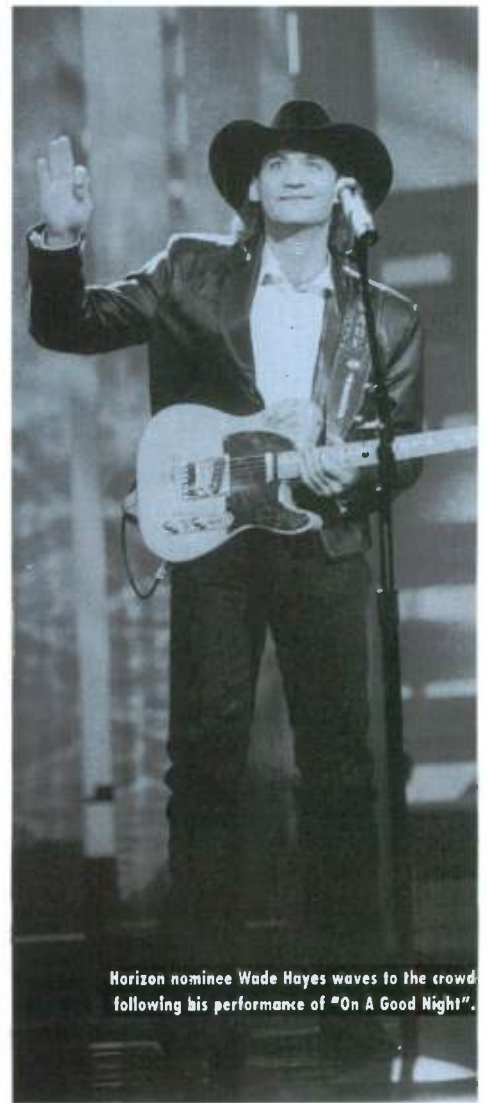


The Mavericks discuss their second consecutive Vocal Group of the Year award at the backstage press conference.



Ray Price proudly accepts his plaque representing induction into the Country Music Hall of Fame.

ENTERTAINER OF THE YEAR:  
 BROOKS & DUNN  
 FEMALE VOCALIST OF THE YEAR:  
 PATTY LOVELESS  
 MALE VOCALIST OF THE YEAR:  
 GEORGE STRAIT  
 HORIZON AWARD:  
 BRYAN WHITE  
 SINGLE OF THE YEAR:  
 GEORGE STRAIT, "Check Yes Or No"  
 Produced by TONY BROWN/GEORGE STRAIT  
 VOCAL DUO OF THE YEAR:  
 BROOKS & DUNN  
 MUSIC VIDEO OF THE YEAR:  
 JUNIOR BROWN,  
 "My Wife Thinks You're Dead"  
 Directed by MICHAEL McNAMARA  
 SONG OF THE YEAR:  
 VINCE GILL,  
 "Go Rest High On That Mountain"  
 VOCAL EVENT OF THE YEAR:  
 Dolly Parton with Special Guest Vince Gill  
 "I Will Always Love You"  
 ALBUM OF THE YEAR:  
 GEORGE STRAIT, BLUE CLEAR SKY  
 Produced by TONY BROWN/GEORGE STRAIT  
 MUSICIAN OF THE YEAR:  
 MARK O'CONNOR  
 VOCAL GROUP OF THE YEAR:  
 THE MAVERICKS



Horizon nominee Wade Hayes waves to the crowd following his performance of "On A Good Night".

# SRO '96

This year's record-setting SRO, CMA's International Entertainment Expo, was enjoyed by over 1,000 registrants, sponsors, exhibitors and guests, who enjoyed talent showcases featuring 26 Country Music entertainers, attended panels and explored an extensive exhibit marketplace. SRO '96, held October 3-5 at the Nashville Convention Center, enjoyed overwhelming support from music industry participants and praise from attendees.

## PANEL: THE FACTS AND THE RELATIONSHIPS

Bob Romeo, moderator of "The Facts & The Relationships" panel, brought together key industry executives to assess the state of the Country Music concert business. During a general summary, Gary Smith of POLLSTAR reported that concert ticket sales were expected to be soft during this past summer in all genres of music, adding that the overall concert business was off by about 25 percent.

Max Willis of the International Association of Fairs & Expositions, reported that the feedback he receives from fair buyers is that prices (to buy talent) are too high, especially on unproven artists. He also cited other problematic factors: commitments are difficult to come by, poor or lack of cooperation from artists' managers, production costs continue to rise and the market is saturated in many areas. Alan Presley, a booker/promoter for Kaleidoscope Promotions who books 35-45 Country shows in clubs, noted that attendance was down in that type of venue as well.

Terry Jenkins of Boyd Gaming/Sam's Town Casinos, 60 percent of whose concerts are by Country artists, confirmed a downturn in ticket sales. His attendance has waned approximately 18 percent compared to 1995. However, in his venues, entertainment is viewed as a loss leader and success is not measured on ticket sales. Instead, a concert is determined to be a success if the incremental coin-in (in slot machines) goes up by \$1 million.

When Romeo asked the panel how touring artists can reduce their overhead, Al Hagan of O'Neil Hagan asserted that most costs associated with touring are relatively fixed. For example, the cost of a bus is non-negotiable, and other costs can only be driven down so far. He recommended creating an event that makes the numbers work, since the numbers can only be adjusted to a certain degree.

T.K. Kimbrell of TKO Management brought a slightly more positive note to the discussion by saying, "Business is down, but I tend to look at it as leveling off. The strong acts are still going to be strong, and the new acts that are good will do well." He advised long-range planning, citing that when planning 1997 dates for his artists, he and his associates have chosen to try to take dates that might not be as risky as some of those accepted in 1993-94, when Country Music was experienced unprecedented growth.

Insights such as these enabled registrants to discuss the concerns that face talent buyers, promoters, booking agents and managers as they look ahead.

## INTERNATIONAL CONFERENCE

John Berry, BR5-49 and The Mavericks have beaten out a path as international touring artists. During the SRO '96 International Conference, Berry and his management team, as well as members of the teams behind Arista's BR5-49 and MCA's The Mavericks, shared stories about the trials and triumphs of carving an international niche for the artists.



Stephanie Bentley sparkles during her showcase performance.



Eddy Raven and Jo-El Sonnier join forces for their high-energy SRO showcase.





Sugar Hill's Robert Earl Keen makes his SRO debut.

Ron Baird (center) accepts the Talent Agency of the Year award on behalf of the staff of Creative Artists Agency.



"As much as I love touring around the U.S., it's not enough for me," Berry said. "I wanted to go and do it as quickly as I could before I couldn't afford to miss the money or before my U.S. career was waning... You don't have to take a rack of amps. The audience and the venue lend themselves to 'advanced acoustic'."

Berry has been warmly received in the U.K., Germany and Ireland markets, something manager David Corlew credits to Berry's flexibility and versatility as well as his role as a CMA board member. He has also visited Australia and plans to return.

BR5-49 might be considered a case study in developing a worldwide career. Signed to Arista Nashville less than a year ago, the young group has traveled twice to Europe. Known for his international perspective, manager Barry Coburn cited a desire by both the band as well as the label for the group's international ambush. All members of the team agree that media coverage - particularly television - is important.

"TV is really the key," said Glenn Crouch of BMG U.K. "Unfortunately, we don't have very many tv opportunities in the U.K."

In Germany, however, explained Angelika Ruge of BMG Germany, BR5-49 will have appeared on six television shows before the end of the year. Targets include children's programs such as "Tigerentenclub",



CMA Executive Director Ed Benson congratulates Jennifer Bohler on receiving the SRO Publicist of the Year award.

because they are open to musical guests and reach as many as a million viewers. "Because so few TV outlets exist, they are not willing to commit until the last moment," Coburn explained. "It requires flexibility and patience." CMT and VH-1 have proven important, the group agreed. Ramona Simmons of Arista Nashville stressed the importance of making videos that appeal to European audiences so as not to limit the appeal to U.S. taste.

The international road has been worn a little smoother by The Mavericks. "People from Nashville owe a lot to The Mavericks because they've done so much - especially Paul (Deakin) and Robert (Reynolds) - and they talk about other musicians when they're doing interviews", said Richard Wootton of Byworth Wootton, a U.K. P.R. firm that works with numerous U.S. artists. Since signing their record deal, the



group and MCA have mapped out time for international touring. "The band was marketed direct as we would a pop act, although we didn't leave out the Country press," explained Kate Farmer of MCA Music Entertainment International.

According to Farmer, three factors comprised the winning formula: the interest each territory expressed in having the band; the band's willingness to come; and the manager's ability to understand the marketplace.

Paul Fenn of Asgard Promotions agreed, likening the game plan for The Mavericks to that of an act from Los Angeles or New York. "It takes lots of promotion, lots of hard work from everybody's point," Fenn said.

"Some artists feel it takes time out of their schedule," said manager Frank Callari. "But it's not such a bad thing to hang out in Europe for a month. I personally love the food, and the band didn't seem to have a problem with it either."



Bryan White picks up the SRO Award as New Touring Artist of the Year.

Echoing the importance of television publicity, Farmer said a couple of live performances had been canceled when major TV opportunities came up. "That's very important for the band, although it's difficult financially," she admitted.

The panel agreed that commitment to returning to the territories on a regular basis is crucial to long-term success.

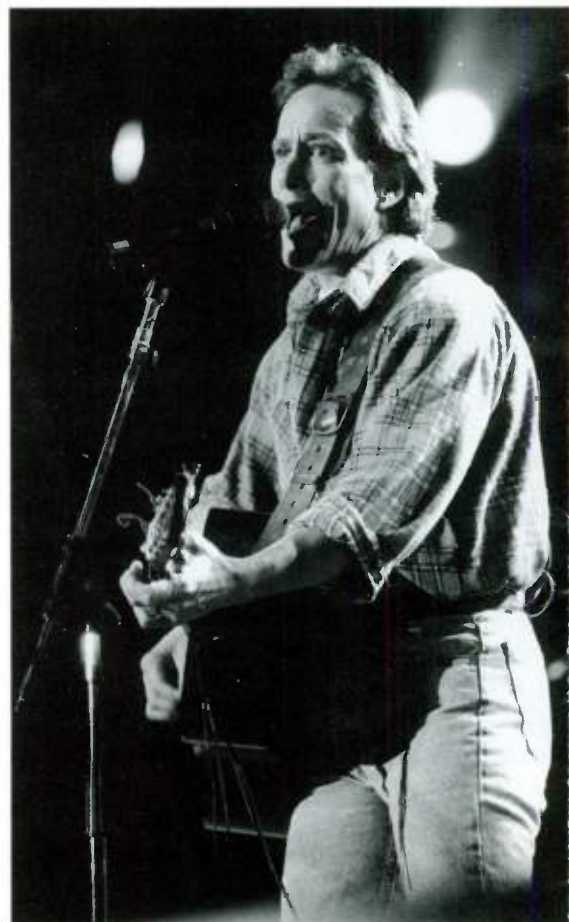
"We are increasing sales by tours and having promotional opportunities at the same time. The more they come back, the more we'll see sales increase," explained Farmer. "It's our job to communicate who the artists

are, where they can go... If the band was going to be in a territory, they can be sure I've seen them, their records are in the shops, their videos are out in the market."

Following the panel discussions, attendants of the International Conference split into roundtable discussion groups, organized for the first time to allow groups to address issues facing their particular territories.

## TOWN MEETING

SRO '96 committee chairman Barry Coburn, moderated a town meeting focusing on current issues facing the Country Music business such as the cost of touring and the role touring plays in an artist's career development. He stated there seems to be a growing concern among the industry that the Country Music audience has drifted toward pop music, noting that the Country Music industry has not been able to establish a strong group of top-selling artists since 1989, when top artists Garth Brooks, Clint Black, Vince Gill and Alan Jackson had their first career breakthroughs.



Charlie Major brings his distinctive Canadian Country sound to SRO.

Greg Oswald accepts the SRO Award for Talent Agent of the Year.





M.C. Potts hits the high notes during her showcase performance.

Roger Brown brings a touch of Texas to SRO with some Western Swing.



RCA Label Group president Joe Galante agreed, adding that artists are being developed more for the short-term. The industry is more song-driven rather than artist-driven. The supply and demand for entertainment is more equal now compared with 10 years ago.

Ron Baird of Creative Artists Agency stated that the industry has reached a state of "natural selection at its finest", as the industry is flushing itself out because there are too many record labels, too many artists, etc. He emphasized his feeling that there is currently a glut in the industry.

Coburn offered that touring must still be considered a major factor in building an artist's career. As an example of the effect of touring, artist manager Marty Gamblin stated that when selecting markets for Bryan White, his team tried to choose the markets which were of the greatest benefit to the artist. "We were not driven by the dollar," Gamblin said.

In order to maximize the success of touring, all agreed that expenses like lavish buses should be cut, especially for new artists. On the subject of new artists, Mercury Nashville president Luke Lewis stated that Shania Twain had purposely waited to tour because she wanted to have enough hits to make an exciting show. Lewis stated that Twain "did not want to go out cold", and he thought other new artists such as Mindy McCready were also planning to wait until they could present the best show possible.



Paul Fenn is honored with the SRO Award for International Concert Promoter of the Year.

Larry Fitzgerald of The Fitzgerald-Hartley Co. summed up the discussion by saying the industry has got to find a way to develop artists for the long-term. He challenged participants of the town meeting to pull together to produce lasting artists for the good of the Country Music industry.

## SRO AWARDS

Entertainers Brooks & Dunn and Bryan White were among the winners at the Sixth Annual SRO Awards, honoring outstanding professional achievement in the Country Music touring industry.

White, who two nights earlier won CMA's Horizon Award, was honored with the New Touring Artist of the Year Award. When accepting, he said, "1996 is the year I'm gonna look back on in 20 or 30 years and say 'that was the great year of my life.'"

Co-manager Clarence Spalding accepted Brooks & Dunn's award for Touring Artist of the Year. With a reference to the duo's CMA Entertainer of the Year and Vocal Duo honors, he commented, "Sometimes the stars just line up for you. We've had a week we'll never forget." Spalding and his partner, Bob Titley, won Artist Manager of the Year, while Scott Edwards, road manager for the Arista duo, was named Road Manager of the Year. "Those of you who have worked with Scott know why he got this award," Spalding said when accepting for an absent Edwards. "If he were here, he'd thank Kix and Ronnie and the 55 guys on the road."



Ben Farrell of Varnell Enterprises in Nashville was a double recipient, winning both the Concert Promoter of the Year Award and the Talent Buyer/Producer of the Year honor. He received a standing ovation from his peers.

Jerry Strobel accepted the award for Concert Venue of the Year with a capacity of 6,000 or less on behalf of the Grand Ole Opry House, commenting on the variety of shows and concerts the venue has hosted since its dedication in 1974. "Variety would be the key. The first event after the (radio) show was a cattle auction. Since then, we haven't had that much bull on stage except when Johnny Russell performs," Strobel joked.

The world-renowned Jamboree In The Hills was named Festival, Fair or Special Event of the Year. Larry Anderson, accepting on behalf of the event, said, "We just celebrated our 20th anniversary. . . We pride ourselves on having everyone from Loretta Lynn to Garth Brooks, so we're very honored."

Greg Oswald of the William Morris Agency was named Talent Agent of the Year. He acknowledged the contributions of everyone in the agency's Nashville office, ending with, "It's a lot of work out there. No one does this alone."

*The 1996 winners of the SRO Awards are:*

Artist Manager of the Year

Bob Titley & Clarence Spalding, Titley/Spalding & Assoc.

Club of the Year

Wildhorse Saloon, Nashville

Concert Venue of the Year with a Capacity of Less than 6,000

Grand Ole Opry House, Nashville

Concert Venue of the Year with a Capacity of More than 6,000

Red Rocks Amphitheatre, Denver, CO

Concert Promoter of the Year

Ben Farrell, Varnell Enterprises, Nashville

Festival/Special Event of the Year

Jamboree In The Hills, Wheeling, WV

International Concert Promoter of the Year

Paul Fenn, Asgard Promotions, Ltd.

New Touring Artist of the Year

Bryan White

Publicist of the Year

Jennifer Bohler, Starstruck Entertainment

Radio Station of the Year

WFXQ, Chase City, VA

Record Label of the Year  
Warner/Reprise Nashville

Road Manager of the Year  
Scott Edwards (Brooks & Dunn)

Support Services Company of the Year  
Bandit Lites, Knoxville, TN

Talent Agency of the Year  
Creative Artists Agency

Talent Agent of the Year  
Greg Oswald, William Morris Agency

Talent Buyer/Producer of the Year  
Ben Farrell, Varnell Enterprises, Nashville

Touring Artist of the Year  
Brooks & Dunn

In addition to the presentation of the annual SRO Awards, the CMA International Touring Artist of the Year award, selected by CMA's international committee, was presented to The Mavericks.

SRO Awards for Record Company of the Year and Radio Station of the Year were chosen by the SRO Committee from submissions in those fields. The International Talent Buyer of the Year was selected by CMA's international committee. SRO nominees were selected in the remaining 14 categories by CMA individual members in the Talent Buyer/Promoter, Artist/Musician, Talent Agent, Personal Manager categories as well as support services individuals in the Affiliated category, who also received the final ballot. The eligibility period for the 1996 SRO Awards was July 1, 1995 to June 30, 1996. Ballots were tabulated by the international accounting firm Deloitte & Touche LLP.



James Bonamy (center) explores the SRO Exhibit Marketplace with manager John Dorris, Jr. (left) and KKBBQ's Dene Hallam.



Paul Brandt greets SRO registrants during his stint in the Warner/Reprise booth.



Ten Ten Management's Barry Coburn moderates the popular "State Of The Industry" Town Meeting.

## WHAT THEY'RE SAYING

"This is my third SRO. SRO has helped me in that I need communication. That is what it is all about - contacts and talking to people and getting to know them."

- Angelika Ruge, BMG Munich, Germany

"This is my first time at SRO. We just took over several performing arts venues and are trying to get into the Country Music business. I heard about SRO from our radio station program director, Ken Johnson. He thought it might be a really good way to be introduced to the touring business. I have enjoyed all the showcases. It has been a real educational experience. I will absolutely be back next year. The kind of venues we are going into, there is a big audience in Western New York for Country Music."

- Kelli Bocock, Shea's Performing Arts Center, Buffalo, NY

"The most valuable thing that I get out of SRO are the panel discussions. I think Barry Coburn and his people have organized a good group of panelists to state where we are in the industry. It is very difficult for those of us who are out in the Midwest and other parts of the Country to find out things. We look forward to SRO to find out what is going on in Nashville."

- Nathan Vestal, Diamonds & Spurs, Rochester, MI

"We meet good friends and acquire plenty of connections at SRO. We come as an exhibitor and have our displays with promo packages about our group. By showing that to the folks at the SRO, it helps to stir up things for us in the U.S. and internationally. We have been coming for the last five years, and it is a great opportunity to work with all the SRO folks."

- Jorgen Runquist, Sons of Tennessee, White's Creek, TN

"We have been coming here since 1983. All the seminars and showcases are a great deal. We haven't missed a year, so you would think we ought to be educated by now! We keep coming back because the industry is changing, so we want to be able to adapt and change with the trends and be aware of what is going on."

- Mike Barhorst, Country Concert at Hickory Hill Lakes, Ft. Loramie, OH

"This is my first time. I think it is a great opportunity to see the acts perform. I have CDs of most of the new artists. It is completely different to see the artists perform live compared to their recordings. This is my opportunity to see if they put on a good show."

- Dieter Kovar, Kovar Marketing International, Germany

"This is my sixth time to SRO. I keep coming back to see the new acts. I am a promoter and am always looking for newer acts to bring overseas. We have to pay a lot in airfare, so we cannot afford to pay large fees to artists. That is why we search for good new acts."

- Roger Lehmann, ACMGS, Geneva, Switzerland

"This being my first SRO, I have learned a lot through the panel discussions. Seeing some of the acts performing was a learning experience too. I can go back and use some of the information to go on with the career I am looking for. The first panel on Thursday was talking about going out on tour. They discussed how some of the clubs are holding back and not wanting to put out the money for acts. The new artists are having trouble getting booked to go out on tour. Venues just don't want to spend money for the new acts."

- Janice Spagnolia, J.T. Records, Chicago, IL

"I have been coming back to SRO for eight years. I like coming down here because I get to see the new artists, although 20 minutes is pretty short to decide whether an act is right for my venue or not."

- Larry Waltman, Sunset Park, West Grove, PA

# Terri Clark

**J**ust like the song title says, Terri Clark is an "Emotional Girl" these days. She's just completed a tour with George Strait and is currently celebrating her second Mercury release, *JUST THE SAME*. As she sings in that tune, "Some folks may say I'm too extreme 'cause I can't stop once I start. But I never could do anything with half my heart." For Terri, that could be a simple statement of her own personal philosophy.

"I feel great about this album, because I think it is a definite improvement from my first album. It's not different stylistically, because it still has that aggressive bare-bones simplistic Country approach. The

**"A Country artist needs to learn who Patsy Cline and Patsy Montana were."**

sound and production quality is a little higher. I was singing better on this one due to singing every night on tour, so my confidence level was up. With the first album, I was so nervous that I couldn't sleep."

Clearly those one-time performance nerves have never had an effect on her songwriting. She enjoys sharing her ideas with other writers. "I've gotten the chance to write with a lot of talented songwriters like Dean Dillon, Don Schlitz and Paul Overstreet. I've written with Matraca Berg, although nothing really came of that, but I sure enjoyed her company. Mary Chapin Carpenter would be a blast to write with. Although our musical styles are so different, she is a calming spirit. I felt that when I met her. Tom Shapiro and Chris Waters are two writers that I really click with."

Waters seems to be ever-present on Terri's two albums, and she is genuinely thankful for his presence in her musical life. "Chris has dedicated so much of his time and attention to me, that we now have a great 'marriage' as far as the career goes. He has taken the time to



get to know me as a person and as an artist. He really knows what is me and what is not."

For the first time, Terri earned a co-producer credit, sharing the honors with Keith Stegall and Chris Waters on JUST THE SAME. "I thought that it was so nice of Luke Lewis (president of Mercury Nashville) to add me as co-producer on this. I am proud of that fact more than anything on the album."

She hopes to put that experience to use for other singers as well. "Chris and I are currently talking about looking for a new artist to produce this year. It is all about finding the right person that we believe in as an artist, person, singer and writer. It is hard to find a person who has all those like qualities to put your credibility on the line for."

There's also another element that contributes to success, Terri believes. "It is important for artists of my generation to be aware of who came before them. If you are a doctor, you go to school for

years to learn how to perform surgery. A Country artist needs to learn who Patsy Cline and Patsy Montana were. I admire Patsy Cline for her strength and character."

Although Terri often cites Patsy Cline and Reba McEntire as role models, her musical tastes are far-ranging. "There are so many artists I love that do different kinds of music. I'm really digging this Amanda Marshall. I love Joan Osbourne, Alannis Morissette, Melissa Etheridge and Jewel. There are so many great women artists in pop music right now, that I listen to pop when I am not in my hat mode."

When Terri does put on her hat, she is very aware of what is going on in Country Music. "I think women are doing really great Country Music; and the men too. I love 'Strawberry Wine' because it has substance and people can relate to it. I love Trisha's (Yearwood) 'Baby I Lied' and that LeAnn Rimes sings her tail-end off. People are talking about Country being in a slump, but I don't see it. I think what goes up must come down, and it's all gravity. We are just leveling off for a while."

**"Tom Shapiro and Chris Waters are two writers that I really click with."**

For someone who has had role models to look to most of her life, Terri realizes she is becoming one herself, as her fan base increases each day. "Bet you're thinking that what you get is what you see..." say the lyrics of "Emotional Girl". For Terri, those words have an element of truth. "It is a scary thought to think that I am a role model for young people. It is sometimes hard to live up to those expectations, because I am just a person and not perfect. I do the best I can knowing that it is a huge responsibility. I think that they like that I am real and down-to-earth."

**"People are talking about Country being in a slump, but I don't see it."**

Whatever attracts the fans to Terri, she has an ever-expanding variety of followers. "I do have a lot of different kinds of people that come to my shows, but that means there is something about me that appeals to everybody. I think women see an independent free-spirited female that is not conforming into somebody I am not. I have a lot of male fans who ask me to marry them, which is very cute."

Terri looks ahead to 1997, when she'll tour with Clay Walker. She continues to believe in what makes her music work. "Simplicity is for me. People have to be who they are. If you are not a simple person and you do all kinds of weird stuff, then that is fine. To me, Country Music is real and easy to relate to. I just try not to go too far over the line or above anyone's head. I don't think my music is too complicated, so I think I am safe." **CU**

**- Lyn Aurelius**



# "The 30th Annual CMA Awards" Gives CBS its Highest-Rated Wednesday Night In Two Seasons

**T**he 30th Annual CMA Awards" topped the night in ratings with a 14.9 rating and a 24 share, giving CBS its highest-rated Wednesday night since November 16, 1994. The other networks lagged significantly in rating and share, as ABC posted a 10.3/17, NBC earned an 8.8/14 and Fox merited a 7.0/12.

"...CBS pulled the biggest upset of the new television season by winning the weekly ratings race," reported the *New York Times*. "...The special circumstances included a huge performance by the (CMA) Awards, which just about doubled the size of the audience CBS usually draws on Wednesday..."

THE HOLLYWOOD REPORTER also reported on the big win for CBS with a headline proclaiming, "CBS Enjoys Country Cooking; CMA nods hand eye Wednesday win."

In analyzing the ratings win, the *Baltimore Sun* suggested, "...It's pretty obvious that the real reason people watch the broadcast is because it offers more big-name Country acts than even the Nashville video channels...last night's broadcast offered an extraordinary wide range of musical talent."

CBS estimates that over 26.4 million people tuned in to at least a portion of the broadcast. The annual live CBS prime-time special won every half-hour among households and key adult demographics, surpassing last year's ranking in households by +14%. In addition, the CMA Awards special was up over last year among women 25-54 (+9%), men 25-54 (+1%), adults 25-54 (+7%), women 18-49 (+9%) and adults 18-49 (+6%).

A rating point represents 970,000 households, or one percent of the nation's estimated 97 million TV homes. Share is the percentage of those tv sets actually in use that tune to a given show during a specified time period. ■



Vince Gill thanks Alison Krauss for joining him on "High Lonesome Sound".



# New CMA Board Elected



**Donna Hilley**

**N**ew directors and officers have been elected to serve on the 1996-97 board of the Country Music Association. Donna Hilley, president & CEO of Sony/ATV Tree Publishing in Nashville, has been named chairman of the board, and Tim DuBois, president of Arista Nashville, has been elected president.

Directors, who serve two-year terms, were elected at the organization's annual meeting October 3 at the Nashville Convention Center. CMA members from throughout the world were present for the 38th annual membership gathering. Officers, who serve for one year, were elected by the directors at a meeting held Friday, October 4. CMA officers and directors serve gratis and pay their own expenses to attend meetings.



**Tim DuBois**

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

**AT-LARGE**

Jimmy Gilmer, EMI Nashville Productions  
Scott Hendricks, Capitol Nashville  
Roger Sovine, BMI

**ADVERTISING AGENCY/PR**

Dick Gary, The Gary Group

**ARTIST/MUSICIAN**

Mindy McCready

**COMPOSER**

Tom Shapiro, Hamstein Cumberland Music

**INTERNATIONAL**

Bruce Allen, Bruce Allen Talent  
Richard Wootton, Byworth-Wootton U.K.

**MUSIC PUBLISHER**

Donna Hilley, Sony ATV Tree

**PERSONAL MANAGER**

Stan Moress, Moress Nanas Entertainment

**PUBLICATIONS**

Richard Krumme, COUNTRY AMERICA

**RADIO MANAGEMENT**

Alan Box, EZ Communications, Inc.

**RADIO PROGRAMMING**

R.J. Curtis, Aftermidnite Entertainment

**RECORD COMPANY**

Eddie Reeves, Warner/Reprise Nashville

**RECORD/VIDEO MERCHANDISER**

Charles Anderson, Anderson News Corporation

**TALENT AGENT**

John Huie, Creative Artists Agency

**TALENT BUYER/PROMOTER**

Larry Frank, Frank Productions, Inc.

**TELEVISION/VIDEO**

Paul Corbin, Gaylord Entertainment Co.

Kitty Moon, Scene Three, Inc.

**Directors are:**

**PRESIDENT**

Tim DuBois, Arista Nashville.

**EXECUTIVE VICE PRESIDENT**

Rick Blackburn, Atlantic Records

**SENIOR VICE PRESIDENT**

David Conrad, Almo/Irving Music

**VICE PRESIDENTS**

Jerry Bradley, Opryland Music Group

Allen Butler, Sony Music Nashville

Barry Coburn, Ten Ten Management

Mike Curb, Curb Records

Larry Fitzgerald, The Fitzgerald-Hartley Company

Lon Helton, RADIO & RECORDS

Bruce Hinton, MCA Records Nashville

Dick McCullough, E.H. Brown Advertising, Chicago

Rick Shipp, William Morris Agency

Evelyn Shriver, Evelyn Shriver Public Relations

E.W. Wendell, Gaylord Entertainment Co.

Tim Wiperman, Warner/Chappell Music

**INTERNATIONAL**

Paul Fenn, Asgard Promotions, London

**VICE PRESIDENTS**

Thomas Stein, BMG Ariola Musik,

Munich, Germany

**SECRETARY**

Paul Hastaba, CMT: Country Music Television

**ASSISTANT SECRETARY**

Rusty Walker, Rusty Walker Programming

Consultants

**TREASURER**

Wayne Halper, Imprint Records

**ASSISTANT TREASURER**

Marc Oswald, Warner/Avalon Entertainment

**SERGEANT AT ARMS**

Coyote Calhoun, WAMZ Radio

**HISTORIAN**

Merle Kilgore, Hank Williams Jr. Enterprises

**ASSISTANT HISTORIAN**

Dene Hallam, KKQB Radio, Houston, TX

*Two directors were elected in each of the International and Television/Video categories due to vacancies resulting from resignations. Kip Kronos became ineligible to remain a director in*

*the International category when he relocated to the United States; and Kevin Hale resigned from his directorship upon accepting a new position in Seattle. Both terms were effective through 1997.*

**Directors serving the second year of their terms are:**

**AT-LARGE**

Connie Bradley, ASCAP

Luke Lewis, Mercury Nashville

James Stroud, Giant Records

**ADVERTISING AGENCY/PR**

Jeff Walker, AristoMedia

**ARTIST/MUSICIAN**

John Berry

**COMPOSER**

Pat Alger

**MUSIC PUBLISHER**

Tom Collins, Collins Music

**PERSONAL MANAGER**

Bob Titley, Titley/Spalding & Assoc.

**PUBLICATIONS**

David Ross, Music Row Publications

**RADIO MANAGEMENT**

Jay Werth, KSSN Radio, Little Rock, AR

**RADIO PROGRAMMING**

Bob Moody, WPOC Radio, Baltimore, MD

**RECORD COMPANY**

Joe Galante, RCA Records Label Group

**RECORD/VIDEO MERCHANDISER**

Stan Goman, Tower Records,

West Sacramento, CA

**TALENT AGENT**

Tony Conway, Buddy Lee Attractions

**TALENT BUYER/PROMOTER**

Steve Moore, Moore Entertainment

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

# Key Awards Presented At Annual CMA Membership Meeting

Media Achievement Awards Also Presented During CMA Week



Robert Reynolds of The Mavericks surprises VH-1 UK's Mark Hagen with CMA's Wesley Rose Foreign Media Achievement Award.



CMA board member Rick Blackburn (center), flanked by outgoing CMA President Kitty Moon and chairman Tony Conway, proudly displays his CMA President's Award.

**M**arc Oswald, co-managing partner of Warner/Avalon Entertainment, was presented the Connie B. Gay Award during the Country Music Association's annual membership meeting, held October 3 at the Nashville Convention Center. The Connie B. Gay Award is presented in recognition of an individual's outstanding service to CMA in the past year. Oswald was saluted for his hands-on participation in CMA's inaugural Marketing With Country Music conference, held in May 1996. "I'm a little more comfortable screaming into a radio backstage than I am speaking in this environment," said a surprised Oswald in his acceptance remarks. "This is a mind-numbing experience." The award is named for CMA's founding president and Country Music pioneer, Connie B. Gay.

The Jo Walker-Meador International Achievement Award, initiated in 1994 to recognize outstanding achievement by an individual or company in advocating and supporting Country Music's market development outside North America, was bestowed on Bob Saporiti of Warner/Reprise Nashville. When receiving the honor, Saporiti remarked, "The difference between eccentricity and insanity is a paycheck. I want to thank Jim Ed Norman and Eddie Reeves for allowing me to be one of the most eccentric people I know." The award is named for Jo Walker-Meador, former CMA executive director and a pioneer in bringing Country Music to international markets.

Producer Tony Brown was on hand to accept his CMA Awards for both the Single of the Year, "Check Yes Or No", and Album of the Year, BLUE CLEAR SKY, both recorded by George Strait, who also co-produced. "This is a dream come true," Brown said. "To win 'em both, especially with George is so cool...Country Music is alive and well."

Director Michael McNamara received his Music Video of the Year Award for "My Wife Thinks You're Dead" by Junior Brown. McNamara thanked the Curb artist for "embracing such a far-out concept."

Outgoing CMA President Kitty Moon presented President's Awards to Rick Blackburn of Atlantic Nashville and Jeff Walker of AristoMedia. The honor is presented only when CMA's president feels an individual, through outstanding service to CMA, merits recognition. Blackburn was recognized for chairing CMA's strategic evaluation task force, in which the CMA board examined crucial issues affecting the industry. "It's a joy and a privilege to sit down with 14 individuals (on the task force) to crystal ball the industry. It's a labor of love. I have to thank everyone on the committee for their hard work," he said.

Walker was cited for chairing CMA's Marketing With Country Music task force. Walker echoed Blackburn's sentiments. "This is a labor of love not only because it was a new project, but because I love new challenges. I'm proud to do it again next year."

CMA's Broadcast Award winners also received their awards during the meeting. Recipients of the Broadcast Personality of the Year Award were: Tom Rivers, WQYK, Tampa, FL (major market); Dixie Lee & Skip Mahaffey, WCOL, Columbia, OH (large market); Bob Robbins, KSSN, Little Rock, AR (medium market); and Dana Carole & Mike Lawrence, KGEE, Odessa, TX (small market).

Representatives from Broadcast Station of the Year winners KKBQ, Houston, TX (major market); WSIX, Nashville (large market); WUSY, Chattanooga, TN (medium market); and WTCR, Huntington, WV (small market) were also on hand to pick up their awards. This year's broadcast winners were recognized on the top-rated CMA Awards when they were invited to join K.T. Oslin onstage during her performance.

Two CMA honors were presented prior to the membership meeting. Mark Hagen of VH-1 Europe received the Wesley Rose Foreign Media Achievement Award during a reception hosted by MCA Records Nashville. Robert Reynolds of the Mavericks presented the award, which was established in 1990 to recognize outstanding achievements in the media which contribute to the development of Country Music outside the United States. Hagen has been the driving force behind Country videos on VH-1 Europe's regular playlist and created the popular "Are You Sure Hank Done It This Way?" program. He also contributes to MOJO, COUNTRY MUSIC INTERNATIONAL & TIP SHEET.

Suzy Bogguss presented Tisi Aylward, director of talent for E! Entertainment, with CMA's Media Achievement Award. Aylward was selected for the honor in recognition of her longtime support of Country Music at numerous television productions, including "Live With Regis & Kathie Lee".

## BY-LAWS CHANGES APPROVED

Two changes to CMA's By-Laws were approved at the annual membership meeting. Following are the two provisions affected, with both their previous and newly approved wording, as well as explanations of the changes.

*ARTICLE II, Section 4: This change enables organizational member applicants to be approved in writing by the board as is the case with individual member applicants. This will provide more timely processing of organizational applications rather than having to hold them for approval at a board meeting.*

### NEW WORDING

The Executive Director shall cause the names, business affiliations, and requested category of membership of each applicant for individual and/or organizational membership to be transmitted to each member of the Board of Directors. If each application is approved by each Director, he shall return to the Executive Director written approval thereof. In the event that any Director shall desire that an application for individual or organizational membership be considered by the Board in meeting, he shall so notify the Executive Director and any further consideration of such application shall be deferred until the next regular meeting of the Board of Directors. Any application, the consideration of which no Director has requested deferral and which has received the written approval of two-thirds (2/3) of the Board of Directors, shall be approved and the applicant accepted as a member of the Association. In the event of the deferral of the consideration of any application to the meeting of the Board of Directors, an affirmative vote of two-thirds (2/3) of those Directors present shall constitute the approval and acceptance of the application.

### PREVIOUS WORDING

The Executive Director shall receive and process applications for membership in the Association. Applications for organizational membership shall be submitted to the Board of Directors at the next regular meeting of the Board, and the vote of two-thirds (2/3) of the Directors there present shall be required for approval of such applications.

*ARTICLE III, Section 1, Item C: This change clarifies the status of CMA's four permanent board members as directors-at-large.*

### NEW WORDING

Those persons who shall have served full terms both as Chairman of the Board and as President of the Association shall be permanent members of the Board of Directors. From and after November 1, 1985, the provisions of this ARTICLE III, Section 1, Item C, will be of no further effect. Persons having become permanent members prior to November 1, 1985, shall continue to serve and will be classified as directors-at-large.

### PREVIOUS WORDING

Those persons who shall have served full terms both as Chairman of the Board and as President of the Association shall be permanent members of the Board of Directors. From and after November 1, 1985, the provisions of this ARTICLE III, Section 1, Item C, will be of no further effect.



Warner/Reprise Nashville's Bob Saporiti accepts the Jo Walker-Meador International Achievement Award.



Outgoing CMA President Kitty Moon and chairman Tony Conway (right) congratulate board member Jeff Walker on receiving the CMA President's Award.



Suzy Egguss (left) presents a tearful Tisi Aylward of E! Entertainment Television with CMA's Media Achievement Award.

44TH ANNUAL  
BMI COUNTRY  
AWARDS

Robert J. Burton Award for  
Most Performed Country  
Song:  
"I Can Love You Like That"  
Songwriters of the Year:  
Ronnie Dunn and  
Tom Shapiro  
Publisher of the Year:  
Sony/ATV Tree  
Humanitarian Award:  
Vince Gill



Wade Hayes receives congratulations  
on his BMI Award from (left) Melba  
Anne Rittenberry of Sony/ATV Tree  
and BMI's Joyce Rice (right)



BMI's Frances Preston (third from right) and Roger Sovine (right) congratulate BMI  
award-winners (l to r) songwriter Steve Diamond, publisher Teri Muench, songwriter  
Tom Shapiro, publisher Donna Hilley, singer/songwriter Ronnie Dunn and song-  
writer Jennifer Kimball.



BMI award-winners (from left) Pam Rose, Bob DiPiero and Pam Tillis celebrate with  
Kim Carnes and Dave Ellington.

1996 ASCAP  
Country Awards

Song of the Year:  
"I Can Love You  
Like That"  
Songwriter of the  
Year: Robert John  
"Mutt" Lange  
Publisher of the  
Year:  
Warner/Chappell  
Music Group



ASCAP's Connie  
Bradley celebrates  
the 1996 ASCAP  
Country Awards  
with artist John  
Michael  
Montgomery and  
Tim Wipperman of  
Warner/Chappell  
Music Group.



ASCAP's Connie  
Bradley and  
Marilyn Bergman  
(front row) congrat-  
ulate staff mem-  
bers of  
Warner/Chappell  
Music Group,  
ASCAP's Publisher  
of the Year.

ASCAP honors  
Lari White and Jess  
Leary (second and  
third from left) are  
congratulated by  
Shenandoah's  
Marty Raybon,  
ASCAP's Pat Rolfe  
and singer/song-  
writer Trace Adkins.



# SESAC

Country Song of the Year:  
"Not That Different"



Songwriter Karen Taylor-Good (second from left) and publisher Tim Wippeman of W.B.M., Inc. celebrate their 1996 Country Song of the Year, "Not That Different". SESAC's Bill Velez (left) and Pat Rogers (right) offer their congratulations.



NSAI President (left) Pat Alger, Executive Director Carol Fox and board chairman Terry Choate (third from right) congratulate (from left) Buck Owens, Kenny O'Dell, Jerry Chesnutt and Norro Wilson on their induction into the NSAI Songwriters Hall of Fame.

## NSAI Songwriters Hall of Fame

Four legendary tunesmiths were honored during the annual NSAI Songwriters Hall of Fame induction.

"I really think God put him on this earth to be a superstar," said Dickey Lee of honoree Kenny O'Dell, writer of "Behind Closed Doors" and other classics. O'Dell

remarked, "This is a dream come true. I always wanted to be a songwriter...next to becoming a Pa-Pa, this is the greatest thing ever." Larry Henley, Red Lane and Joe Diffie performed some of O'Dell's compositions.

Tom T. Hall inducted longtime friend Norro Wilson. "He started as a gospel singer," Hall said in his introductory remarks. "I suspect he gave up that pursuit when he realized he had no idea what he

was singing about." Karen Staley performed a medley of Wilson tunes, including "Surround Me With Love" and "The Grand Tour". Con Hunley performed "The Most Beautiful Girl In The World".

Jerry Chesnutt, who had been nominated for induction honors on 11 previous occasions, said on learning he was being honored, "I done figured out who was gonna get it, and I was wrong!" Stan Paul Davis and Kenny Chesney paid tribute to Chesnutt with renditions of "It's Four In The Morning" and "A Good Year For The Roses".

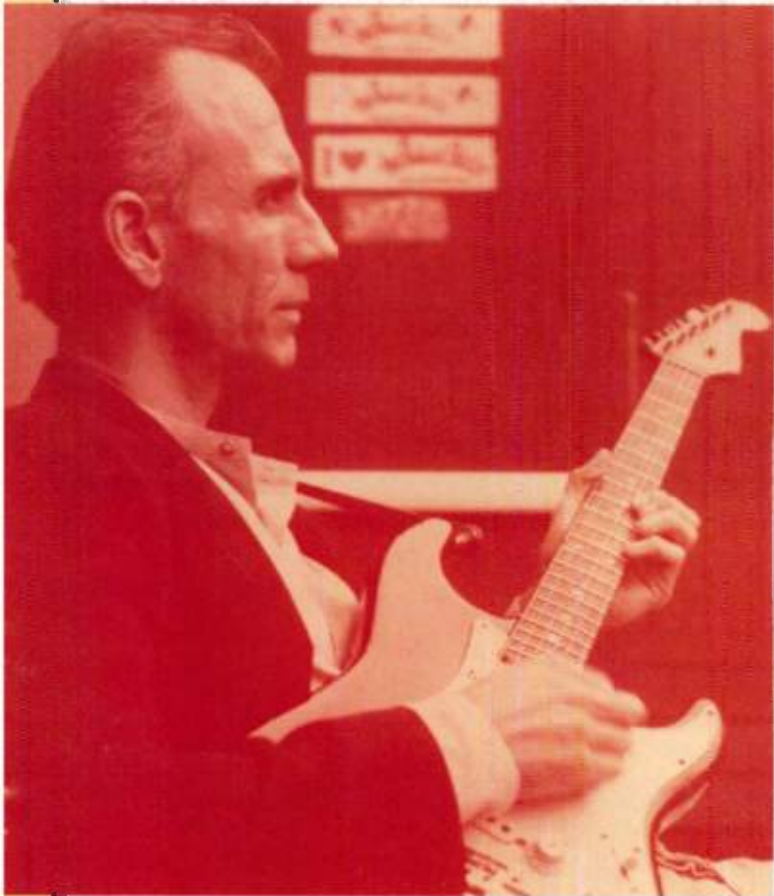
Bill Anderson proudly inducted Buck Owens by saying, "I don't believe the enduring legacy of this man is 'I'm pickin' and you're grinnin'. The enduring legacy of this man is the great songs he wrote and gave the world to sing." Following tributes by Jim Lauderdale, Harry Stinson and Suzy Bogguss, Owens said, "I've seldom been touched like I have tonight...I love this music. I guess I always will."



Suzy Bogguss sings "Together Again" during Buck Owens' induction into the NSAI Songwriters Hall of Fame.



Jim Lauderdale pays tribute to idol Buck Owens with "Under Your Spell Again", "Tiger By The Tail" and "It's Cryin' Time Again".



# Larry Carlton

**I**MAGINE BEING ONE OF THE WORLD'S most renowned musicians when your career, and more importantly your life, is nearly ended because of a senseless act of violence. For two-time Grammy-winning guitarist Larry Carlton that fear became a reality when he was shot while working in a Los Angeles studio.

"It was April 6, and it was really warm outside. I had the door open a little bit. I looked out the window and saw these two guys running with a German Shepherd. I went to close the door because I didn't want the dog to run inside. Just as I poked my head out the door to say something to them, I was shot. I never got a chance to say anything.

"It blew out one of my vocal cords, and all the nerves that control the left arm were shut down. They never caught the two guys, but

the police felt like it was a gang initiation. I was part of their quota for getting into the gang.

"The doctors told me I would play guitar again, but they didn't know if I would have what I did before. After 10 months of therapy, I was back in the studio. God is very big."

Now, nearly 10 years later with no residual effects of the shooting, the multi-talented musician whose catalog of work includes film soundtracks, television themes and playing credits on more than 100 gold albums has traded the hectic pace of Los Angeles for life on a farm in Leiper's Fork just outside of Nashville. But he confesses his primary reason for moving wasn't music. Instead, he wanted to be near his children - Katie, 16 and Travis, 14.

In addition to his work in other genres, Larry is also a successful jazz artist in his own right, having released 21 albums. Although he's worked with several Country artists including Dolly Parton, Chet Atkins, and Larry Gatlin, he wasn't sure how he would fit into the Nashville music scene. But after being in town a little over a year, he says he feels right at home.

"I've felt really welcomed from the whole music community. I've done about four benefits since I've been here. That wouldn't happen in Los Angeles unless you were a big star. I think they wanted me for the music. There's an openness from community to performer - no ego, just lots of music.

*I'm living  
my dream.*

"What I have found being here for a year is that the enthusiasm for songs is tremendous. Being in Nashville is a very good and constant reminder of how good songs have to be. The song comes first, and the performance is next."

A native of Southern California, Larry first picked up the guitar at age six. In 1968, he recorded his first lp, WITH A LITTLE HELP FROM MY FRIENDS. That led to his joining a group of jingle singers called The Going Thing that did Ford commercials. His exposure through the Ford commercials gave Larry the chance to be on "The Lohman And Barkley Show" for NBC. During the program's second season, he became the musical director for another NBC project, "Mrs. Alphabet", an Emmy-nominated children's show. He also showcased his acting skills, performing as the show's co-star, "Larry Guitar".

From 1971-1976, Larry belonged to a group called the Crusaders. During this time he also was developing quite a reputation as a session player, averaging 15 calls a week. He eventually branched out to producing and arranging as well.

He cowrote, arranged and produced "It's A Brand New Life", the theme song of the '80s sitcom "Who's The Boss". It was there that he first met Steve Wariner, who he hired to sing the theme. After moving to Nashville, one of the first projects that he worked on was Steve's latest lp, NO MORE MR. NICE GUY. He's featured playing guitar on "The Theme", penned by Wariner.

When asked about working on any special projects of his own with more of a Country sound, Larry said he wasn't sure, but agreed it was something to think about. In the meantime, he plans to continue recording his own albums in Nashville. His latest lp, THE GIFT, features the work of Matt Rollings, one of Nashville's most in-demand musicians.

"Matt Rollings is a wonderful musician. I hosted two shows for 'Great American Music Shop' on TNN before it went off the air. Matt was one of the staff musicians. I knew then that I wanted to work with him."

When he's not involved in music in some form or another, Larry enjoys life at his farm with his wife Michele. The two share their abode with four cats, two dogs and four horses. Michele is an avid horsewoman who's won nine national championships in the U.S. and Canada over the past two years. Larry says this record is incredible when you consider that she only became interested in riding only four years ago. He attends every competition that his schedule will allow.

Even with both of their hectic schedules, Larry says he and his wife are considering starting a family. "I'm 48. I thought I was finished, but I don't want Michele to miss out. Part of it is that this community is very conducive to raising a family."

With a great family life, and his career expanding in new directions with his move to Nashville, Larry says he's reached the best time of his life.

"Everything is great for me here. I've got the best of both worlds. I'm living my dream."

**-Mandy Wilson**

It blew out one of my vocal cords, and all the nerves that control my left arm were shut down.

Being in Nashville is a very good and constant reminder of how good songs have to be.

## AWARDS

**Paul Corbin**, vice president, music industry relations for Gaylord Entertainment Company, was recently honored by the **Canadian Country Music Association** during the President's dinner at Country Music Week '96 in Calgary, Alberta, Canada. Corbin received the *Leonard T. Rambeau International Award* for his international support of Country Music. Corbin oversees Gaylord's two cable networks, TNN: The Nashville Network and CMT: Country Music Television.



**Vince Gill** was honored by **The Nashville Branch of the Arthritis Foundation**, for his personal commitment and generosity to the foundation. The eighth annual tribute evening took place October 8 at Loews Vanderbilt Plaza in Nashville.



**Mae Boren Axton** was presented the ninth *Ernest Tubb Humanitarian Award* by **ROPE (Reunion of Professional Entertainers)** on October 3 at Nashville's Vanderbilt Stadium Club. Bill Mack presented the award to Axton, who received the award for her lifetime personal and business accomplishments.



**Gordon Stoker**, first tenor of **The Jordanaires**, received **Oklahoma Baptist University's Profile in Excellence Award** during the institution's homecoming celebration on November 9 in Shawnee, Oklahoma. An OBU alum, Stoker has demonstrated recognizable accomplishment in his profession.



**David Lee Murphy** has been named the *Amusement & Music Operators Association's Rising Star for 1996*.



Director Michael McNamara (left) gets a chuckle from the members of BR5-49 as they shoot their debut Arista video, "Cherokee Boogie". - Photo by Glen Rose

Murphy received the award on September 27 at the **AMOA's Awards Show & Banquet** in Dallas.



**Dwight Yoakam** was honored at the recent **Motion Picture Club's 57th Annual Installation and Awards**, receiving the *Premiere Performance Award* for his role in the forthcoming feature film, "Sling Blade". Previous recipients of the award, presented by PREMIERE Magazine, include Oscar winner **Mira Sorvino**.

## MEDIA

**Mark Collie** will make his motion picture screen debut in **Steven Seagal's** latest action-drama, "Fire Down Below". The Warner Bros. flick chose southeastern Kentucky for its location. Collie portrays a town bully who poses a threat to Seagal's character.



**Susan Collier Public Relations** has created "News At 5", a division that specializes in writing and distributing same-day news releases for companies in the music business. News information submitted by noon will be a finished news release by 5 p.m. the same day. For more information,

call (615) 356-0375.



**Great American Country** debuted "Behind The Scenes", the channel's new series of shortform music and information features. Jones Satellite Network's **Dakota Summers** hosts the show, which gives viewers a look at their favorite artists.



**Premiere Radio Networks Inc.** and **Huntsman Entertainment Inc.** announced a joint venture in which Huntsman will develop and produce a series of Country radio specials for Premiere. Huntsman will also provide interviews to Premiere for its Country Plain Wrap Countdown program. The first program was "Martina McBride and Friends Special Live from Nashville".



**AMUSEMENT BUSINESS** has published the "1997 AudArena Stadium International Guide", a comprehensive booking and buying source in the live entertainment and amusement industries. The directory includes over 5,500 listings of arenas, auditoriums, stadiums, theatres, arts centers, halls and convention sites. For more information, call (615) 321-4250.



## NEWSLINE

The third annual **Louise Mandrell Celebrity Shoot** raised \$200,000 for the **Boy Scouts of America**. The competition, held the last weekend of September, included trap, 5-stand and sporting clays to top last year's \$165,000. **Louise Mandrell** was joined by celebrities **Reba McEntire**, **Tennessee Governor Don Sundquist**, **Linda Davis**, **Robert Carradine** and **Robert Conrad**. **Vince Gill** performed at the awards banquet held that night.



The **American Society of Composers, Authors and Publishers (ASCAP)** has arranged to make available comprehensive health insurance and low cost instrument insurance to its membership. Through a variety of programs, members will be able to customize health coverage to meet their particular needs and those of their families. ASCAP members can call (212) 621-6027 for more information.



**Holly Dunn** and **Wickline Bedding** have announced a national cross promotion designed to create awareness for the newly launched **Country Nights** sleep sets. The marketing plan includes a CD sampler featuring Dunn's most famous hits, as well as plans for a regional **Country Nights Tour** with Dunn.



**Famous Music** has acquired 230 copyrights from the catalogue of songwriter **Susan Longacre**, who also signed with the publishing company. Longacre penned such hits as "Is There Life Out There" for **Reba McEntire**, **Collin Raye's** "That Was A River", **Steve Wariner's** "Leave Him Out Of This" and "The Time Has Come" for **Martina McBride**.



**Platinum Entertainment** has purchased **Double J Music Group**.

**Double J** will join **River North Nashville**, **River North Records**, **House of Blues Music**, **Light Records** and **Distribution**, **CGI Records** and **REX Records** under the **Platinum umbrella**.



At the fifth annual **Diamond Rio Celebrity Golf Tournament**, held at Nashville's **Hermitage Golf Course**, raised more than \$45,000 for **Middle Tennessee American Lung Association (ALA)**. The proceeds will directly aid the ALA's **Open Airways** for schools program.



**Marty Stuart Presents: The Treasures of Hank Williams** is the newest exhibit at the **Country Music Hall of Fame and Museum**. The core of the exhibit, on loan from Stuart's private collection, includes Williams' costumes, original song manuscripts, instruments and personal correspondence. More than 1200 items, including the 1948 Packard limousine that brought him to Nashville for his first **Grand Ole Opry** performance, are on display in the museum.



**Roy Clark** will leave the **Roy Clark Celebrity Theater** at the conclusion of his 1996 **Branson** schedule on November 10. Clark, the first nationally known celebrity to perform at his own theater in **Branson**, hopes to pursue work in television, motion pictures and possibly the theatre.



**Tracy Lawrence** and **Tracy Byrd** are co-headlining the **TNT TOUR**, which kicked off in **Morehead, Kentucky** on October 3. **Atlantic Records'** Lawrence and **MCA Records'** Byrd will visit over 25 cities through December.



**Great American Talent** has moved to 121 21st Avenue North, Suite 106, Nashville, TN 37203; phone (615) 320-3009; fax (615) 321-3090.

## NEW COMPANIES

**Bob Moody**, **WPOC/Baltimore** program director, has announced that he will leave his current position on January 1 to open a new programming consultancy based in Nashville. **Moody & Son** ("The Country Radio Specialists") will provide programming assistance, talent coaching and recruitment services for a limited number of **Country Music** radio stations in the U.S. and Canada, as well as publishing a bi-weekly newsletter advising international broadcasters.



**Lorrie Morgan** has opened **Lorrie Morgan Entertainment** to assist her with management functions. The company can be reached at 1709 19th Avenue South, Nashville, TN 37212; (615) 385-1397; fax (615) 385-3986.



George Strait gets acquainted with his new "best friend", a 14-week old Australian Cattle dog from Sydney, Australia. The puppy was a gift from MCA Records, acknowledging Strait's 15 years with the label.

-Photo by Richard Crichton



Newcomer Deryl Dodd gets some sage advice from director Marc Ball while filming "That's How I Got To Memphis". Anne Grace produced the Columbia Records clip for Scene Three.



**Jerry Smith and Warner/Chappell Music** have formed **Smith Haven Music**, a joint venture in the areas of publishing, production and artist development. Smith Haven Music has recently signed writers **Chris Gantry** and **Terry Clayton** to its roster, as well as writer/artists **Phoenix Stone**, **Lisa Scott** and **Craig Gore**. The company can be reached at 21 Music Square East, Nashville, TN 37203; (615) 248-9648; fax (615) 242-4149.



**Julie Devereux** is heading **Go Tell Management**, which currently represents **Sammy Kershaw**, **Tracy Nelson** and **Wayne Toups**. The company can be reached at 817 18th Avenue South, Nashville, TN 37203; (615) 320-9820.



**Beve Rhyan Cole**, owner of TELMco, Inc., and **Kirt B. Webster**, owner of Webster & Associates PR, have merged to form **Entertainment Services Group, Inc.** The company

will continue to publish *American Country/Arkansas* magazine, as well as provide public relations services. The company can be reached at P.O. Box 23015, Nashville, TN 37202; (615) 399-8521; fax (615) 399-3320.



**Dan Gillis**, previously with 422 Management, has opened **Dan Gillis Management (DGM)**. DGM currently represents **Steve Earle** and E-Squared artists the **V-roys**. The company can be reached at 1815 Division Street, Suite 205, Nashville, TN 37203; (615) 320-1200.



Former Nashville publicist **Judy Mayes** has relocated to the Dallas, Texas area opening **Jude-Ink Public Relations**. Mayes can be reached at 12616 Ridgeside Dr., Mesquite, TX 75180; phone and fax (972) 288-9990.



**chris rogers** has announced the creation of **Honest Images**, a full-ser-

vice film production company focusing on the creation of commercials and music videos. The company can be reached at 1602 Shackleford Rd., Nashville, TN 37215; (615) 383-0967; fax (615) 383-0038.

## ON THE MOVE

**Walt Wilson**, executive vice president and general manager at Capitol Nashville, has resigned from the label. According to the *Nashville Banner*, he cited philosophical differences as his reason for leaving.



**Bobby Kraig** has been promoted to vice president, promotion for **Arista/Nashville's** promotion department. Kraig, formerly senior director, national promotion at the label will oversee Arista/Nashville and **Career Records'** promotion staffs. **Jack Weston**, previously in Kraig's latest position, will become manager, special promotions at his request. **Dave Dame**, formerly manager regional promotion Midwest, has been promoted to director, national promo-

tion. **Mike Owens**, previously director, regional promotion Southeast, has been promoted to director, field promotion. **Teddi Bonadies**, formerly manager, regional promotion Northeast, has been promoted to director, promotion Northeast. **Lori Dawe-Hartigan**, formerly manager, promotion West Coast, has been promoted to director, promotion West Coast. **Kevin Erickson**, director, field promotion will relocate from Nashville to Chicago.



**Denise Nichols** has been promoted to senior director, national promotion for **Career Records**. Nichols, formerly director, national promotion, will continue to head the Career regional staff.



**Andy Barton** has been appointed vice president, artist management for **Trifecta Entertainment**. Barton, most recently a booking agent for Chief Talent, will head the newly formed department for the company. For more information, call (615) 254-3333.



**Stephen Elsky** has joined **High Five Entertainment** as executive vice president and chief operating officer. Elsky, formerly senior vice president at Hearst Entertainment Inc., will be responsible for all the business and financial affairs for the television production, distribution and music video company.



**Hunter Williams** has been named director, royalty administration at **SESAC, Inc.** Williams, formerly manager of royalty distribution, will oversee all domestic and international royalty distribution matters, as well as all writer/publisher administration.



**Rod Parkin** has been named **Life Music Group's** creative director. Parkin, formerly a professional manager for the company, has been with

the music group for over four years. **Jayson Wyatt** has been promoted to creative manager. Wyatt joined the group in 1995 as a song plugger and publishing administrator.



**Todd Cassetty** joins **Country Radio Broadcasters Inc.** as manager of marketing and promotions. Cassetty, formerly marketing director for The Performance Builders, will handle sponsorship development, marketing and assist with special projects.



**Tom Sgro** has been promoted to senior director, national promotion at **BNA Records**. Sgro, who previously was director, national promotion, joined BNA in 1991 as southeast regional promotion manager.

**Chris DeCarlo** joins **SOR (Step One Records)** in its promotion department. DeCarlo, working in Pittsburgh, will handle the Northeast region for the label. DeCarlo previously worked with A&M as the northeast regional representative.



**Jay Jordan** has joined **Group W Satellite Communications (GWSC)**

as director, local ad sales, affiliate relations. Jordan, previously president and co-owner of Apple Hill Communications, will be responsible for providing local ad sales support to cable operators for TNN, CMT, CBS TeleNoticias and Eye On People.



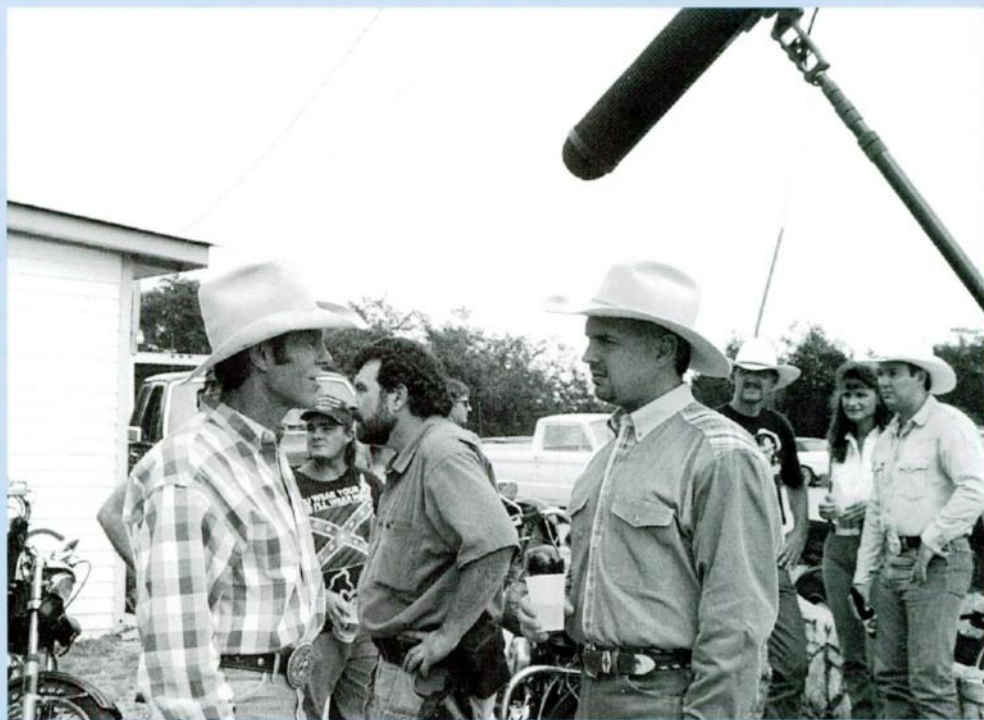
**Kevin Herring** has been promoted to vice president/promotion of **River North Nashville**. Herring, previously vice president/field promotion for the company, will oversee all aspects of promotion operations.



**Daniel Hill** has been promoted to senior creative director for **PolyGram Music Publishing/Nashville**. Daniel has been with the company since 1989.



**Heather Glynn** and **Kadi Jones** have both been promoted to account executive at **Trifecta Entertainment**. Both were formerly assistant account executives. Glynn, a graduate of Madison University, joined the staff in May 1995. She oversees the accounts of **Doug Stone** and **United Distillers**. Jones, who joined the



**Chris LeDoux (left)** is joined by special guest **Garth Brooks** for his latest video, "Five Dollar Fine".



New BNA singer/songwriter Ray Vega (center) films his debut video "Remember When" under the keen eye of director Steven Goldmann (with camera). The clip was produced by Susan Bowman and Debeca Scarpati for The Collective. Photo by Beth Gwinn

staff in August 1993, is a graduate of the University of Mississippi. Her responsibilities include managing the accounts of John Berry and Emilio.

## SIGNINGS

**RECORDING:** John Anderson to Mercury Records/Nashville...Sarah Evans to RCA Records...**BOOKING:** Lorrie Morgan, Tony Toliver, Royal Wade Kimes and Regina, Regina to Buddy Lee Attractions...Jeff Carson, Harley Allen, B.J. Thomas and Sam Griesbaum to The Bobby Roberts Company...Steven Craig Harding to Entertainment Artists...Kentucky HeadHunters to Monterey Artists...Great Plains to Great American Talent...Gayle Strickland to Tessier-Marsh Talent...**MUSIC PUBLISHING:** David Kersh to ASCAP...Sam Gay to Hamstein Music Group & Square West Music...Doni Harris to Hamstein Cumberland Music...Troy Jones, Anders Osborne and Jump Little Children to PolyGram Music Nashville...Craig Karp to Little Big Town...Sarah Evans to Sony/ATV Tree...Chet Biggers to EMI Publishing...Robin Lee to Big Tractor Music... **MANAGEMENT:** Crawford/West to Balmur Entertainment...Michael Peterson to Falcon Management.

## VIDEO

Trisha Yearwood follows her popular "Believe Me Baby I Lied" clip with "Everybody Knows". Director Gerry Wenner shot the MCA video for Planet, Inc. Robin Beresford produced the video.



Mark Chesnutt and director Richard Murray utilized a tongue-in-cheek storyline when filming Chesnutt's new Decca Records video "It's A Little Too Late". Notorious Pictures produced the clip.



The Mavericks used Music City locations for their latest video, "I Don't Care (If You Love Me Anymore)". Gerry Wenner directed the Planet production, with Robin Beresford producing.



Billy Dean teamed up with director Richard Murray for the Capitol artist's newest video, "I Wouldn't Be A Man". Notorious Pictures produced the clip.



Alison Krauss used Wade Elementary School in Nashville for her latest video, "Baby Mine".

Gerry Wenner directed and Jamie Amos produced the clip for Planet Inc.



Burnin' Daylight's "Love Worth Fighting For" is the first video release by Honest Images. Director chris rogers utilized aerial footage shot via helicopter in Big Sur, CA, to capture the power and sweep of the song.



Randy Travis and director Jim Shea utilized a Los Angeles site for Travis' latest video, "Would I". Mark Kalbfeld produced the clip for Planet Inc.



LeAnn Rimes' newest MCG/Curb video "One Way Ticket" is an upbeat fashion-filled clip shot in San Francisco. Director chris rogers had his Honest Images crew showcase the artist's exuberance.



Doug Supernaw and the Beach Boys teamed with Notorious Pictures to shoot "Long Tall Texan". The River North Nashville clip, directed by Sara Nichols, was shot on location in Atlantic City.



# Paul Brandt

## BACK·TO·BACK

Canadian native Paul Brandt made his Country Music debut earlier this year with "My Heart Has A History", a top five single. The follow-up, "I Do", flew to the top of the charts. On a rare "day off" in Nashville, the Reprise singer/songwriter found time to chat with CLOSE UP.

**CU:** How is life these days?

**PAUL:** It's been exciting lately. We've been on tour with Travis Tritt and Marty Stuart - the Double Trouble tour. I talked to my mom the night after we finished our first show here at Starwood, and she said, "They better not be calling that the Triple Trouble tour by the end of this, young man, or you're in big trouble!" I've been trying to behave myself but have been learning a lot.

**CU:** You must be having a lot of fun with Travis and Marty.

**PAUL:** They've been actually pretty well-behaved. (laughing) I only had to bail them out of jail a couple of times! They have a real chemistry onstage. I really wasn't that familiar with Marty Stuart's music until going on tour with them, and I didn't realize how many great songs he'd been putting out over the years. He's real entertaining to watch.

**CU:** Where were you when you found out "I Do" went number one?

**PAUL:** I was in Toronto shooting a video. I was so excited, I just about flipped, and I called my parents right away. My dad was home, and I never heard him scream like that! I don't even know what to think about it yet. I just try to take

The first time I play a song is always the worst as far as nerves go. It doesn't matter who I'm playing it for, my palms are sweaty.

**CU:** Why did you make the choice to go from nursing to music?

**PAUL:** It kind of chose me in a lot of ways. The nursing was going to be sort of a stepping stone into getting into medicine. I really thought that was what I was suppose to do. When my music took off, it was completely out of left field. It was like, "You mean people actually think this is good?"

I was worried at first that I might not still be able to make that difference that I set out to make when I was working as a nurse. What I realized was instead of taking care of kids in a physical way like I use to, I get to take care of people in more of a spiritual way. That's very rewarding for me. The true art form for me seems to lie in using this platform that I've been given in the public eye to be able to still make that difference and do those things.

At the same time, I love to get out and have fun and have a good time and when I'm in concert, really rock with the crowd and let them dance and laugh and have fun. To be an entertainer, I think you have to take people from those really intense, inside emotions to just being able to have an escape and forget about things and have fun. That's what I really try to do when I'm onstage. I'm just really thankful that they are able to identify with what I do.

"I've kind of felt all my life that I was suppose to do something really big."

one day at a time and continue to do what I've always been doing, just do the job the best that I know how to do.

**CU:** After you write a song like "I Do", do your buddies or your family say, "I didn't know he was that sensitive!" Does it catch people off guard?

**PAUL:** I don't think it caught my parents off-guard. I get kind of moody sometimes right before I'm about to write a song, and it's a pattern that my parents really noticed when I was still living at home. I'd be really kind of grumpy or staying to myself or whatever. My mom would go, "I think you're getting ready to birth a song pretty soon." In view of all the success that's happening right now, it's really exciting, but I think I would still write songs and sing for people even if I wasn't able to do it at this level.

For me, songwriting is a real selfish thing. It's a need. I have to do it. It's a real release for me. It's just a piece of creative expression, a way for me to get all my feelings down on paper and look at them in a different way or not have to think about them for a while - kind of therapy in a lot of ways.

**CU:** What motivates you?

**PAUL:** I always had a feeling, even before I really started getting into music, that I was suppose to do something that really was going to make a difference in a lot of people's lives and something by most people's standards would be almost unbelievable. I'm not sure where that feeling came from, if it was the way I was raised. My parents never talked about things you couldn't do. They always talked about possibilities and looking at things positively. There really never was any limit on how well we could do things.

We were kind of given that outlook on life to be able to take over and do whatever it was that we wanted to do. I'm just trying to make the most of this opportunity that I've been given. Sometimes I get a little bit worried whether people are going to get into my next song or if they're going to buy the album, but at the same time I just try to get up there and sing and do my best every night and hope that's going to be enough. **CU**

- Janet E. Williams

# CMA Awards Garner Highest Ratings Ever

**Sales sparked by CMA Awards retail campaign**

**T**he BBC-2 telecast of the 90-minute international edit of "The 30th Annual CMA Awards" was a great success, scoring the highest ratings in the show's five-year U.K. television history and a 46 percent increase over last year.

The retail campaign, which was coordinated by CMA's London office with the cooperation of the British Association of Record Dealers (BARD) and the British Phonographic Industry's marketing committee, ran from September 23 to October 5 and included shops in the HMV, Virgin-Our Price, Andy's and Tower retail chains plus numerous independent stores.

Over 2.5 million people tuned into the program, which aired from 10:45 p.m. to 12:15 a.m. on Saturday, October 5 and had an average audience of 2.2 million and a 17% share. This compared with the 1995 average of 1.49 million, when the telecast aired in a similar slot just a few days after the event had taken place in Nashville and the 1994 figure of 0.5 million when the CMA Awards were screened late at night over the holiday period.

Tower's flagship U.K. store in London at Piccadilly Circus covered its main window with a CMA Awards display. Inside the store, the Country section featured CMA Award nominees. After the BBC-2 telecast, many retailers reported that sales increased significantly.

Gary Rolfe, specialty product buyer at HMV, recently told BILLBOARD that customer response was great, with some artists faring better than others. "It has been a bit patchy, because going two weeks before the event, you are second-guessing who the winners will be. George Strait, Brooks & Dunn and LeAnn Rimes have been the three major gainers for us. The sales increase on Strait was tenfold."

Will McCarthy, product manager at Curb U.K., told BILLBOARD that Rimes' appearance on the CMA Awards was rewarding even though she did not win in the categories in which she was nominated. "We have seen a dramatic increase in sales...The event has definitely struck a chord - the CMA viewing figures have quadrupled over the last two years, and I am sure it is another indication that this is an expanding market." **CU**



**Almo Sounds artists Gillian Welch and David Rawlings join Gary Rolfe, country buyer for the HMV chain (center), in front of a 1996 CMA Awards retail display in a London HMV store.**  
-Photo by Pete Cronin

"The BBC are delighted that this, our third broadcast of the CMA Awards, was so successful," said Avril MacRory, head of music programmes, BBC Television. "We are grateful for the support for the show across the industry and hope that Country Music continues to become even more popular in the U.K."

Reasons cited for the improved figures were the increased support from BBC-2 with high profile trailers running the week before; BBC Radio 2's live broadcast of the event overnight on October 3; a high profile PR campaign and the U.K.'s first ever retail campaign in support of the CMA Awards.

Shortly after receiving a certificate from CMA recognizing his 25th anniversary in Country Music, Tony Byworth (left) of Byworth-Wootton UK receives a gift from MCA superstar George Strait.



Chely Wright (second from left) journeyed to Buenos Aires, Argentina to perform at CMT: Country Music Television's opening cocktail party during the Jornadas Cable show. Joining the newly signed MCA artist are (l to r) Steve Soule, Steve Yanovsky, Marcia Robbins and Loreyne Alicea, all of Group W Satellite Communications.

## INTERNATIONAL UPDATE

- Alan Jackson's first studio album in almost three years, EVERYTHING I LOVE, was released internationally to coincide with the domestic release. Fans in Norway, Denmark, Finland, Poland, the Netherlands, Belgium, Sweden, Austria, England, Singapore, Switzerland and France will be able to find copies of the new Arista/BMG lp in record stores soon. Jackson's 1995 compilation, THE GREATEST HIT COLLECTION, has been certified gold in Australia, marking Arista Nashville's first gold record there.
- Entries are currently being accepted for the South Pacific Song Contest, sponsored by The International Federation of Festival Organizations. The contest is open to professional and amateur composers. Entries must be received by Feb. 28, 1997, and category winners and grand finalists will be notified by March 7. For more information, contact the South Pacific International Song Contest at Box 349, Surfers Paradise, Queensland 4217, Australia; phone +61-07 55 922318; fax +61-07 55 922318.
- Toby Keith, Ronna Reeves, BR5-49, Mark Collie and The Country Gentlemen performed before 28,000 at the 8th Annual Country Gold Festival in Kumamoto, Japan on Oct. 20. The festival was founded in 1989 by Charlie Nagatani, who has been singing Country Music in his small nightclub for more than 40 years. The event is promoted by Nagatani, and talent is organized by Judy Seale of Refugee International in Nashville.
- John Berry, BR5-49 and Mindy McCready are a few of the artists scheduled to tape a Country Music special on November 16 in Offenburg Germany for ZDF, one of the nation's major public television networks. The 60-minute concert special, "Power Vision - An American Night", will be telecast on November 28 during primetime. It is expected to reach an audience of 4 million. Also included in the lineup are the Bellamy Brothers, Charlie Major, Michelle Wright and BMG Germany artist Jill Morris. The show will also include segments about the CMA Awards.

## International Airdates For CMA Awards

The 90-minute international edit of "The 30th Annual CMA Awards" have already been broadcast in the U.K., Switzerland and Ireland. Following are more international airdates:

**CMT: Country Music Television Europe**

December 25 / January 1

**Australia / PRIME TV**

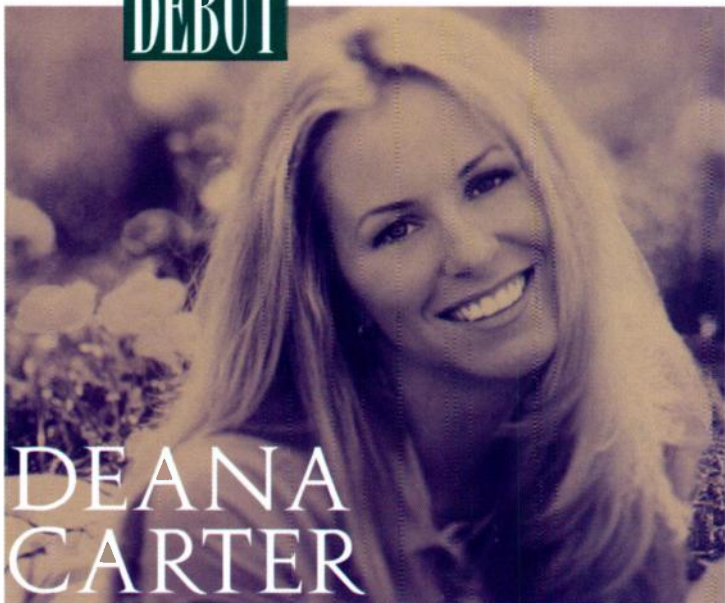
November 16

**Denmark / TV2**

November 16

**Germany/Austria / PREMIERE**

November 4 / 8 / 13 / 18

**DEBUT**

**Record Label:** Capitol Nashville  
**Management:** Allan Rider, Left Bank Organization  
**Booking Agency:** Creative Artists Agency  
**Album:** DID I SHAVE MY LEGS FOR THIS?  
**Singles:** "Strawberry Wine"

**T**he daughter of Fred Carter, Jr., one of Nashville's most sought-after session guitarists during the late '50s-'70s, Deana Carter grew up navigating recording studios and seeing musicians at work. "There was always music in our house," she recalls. "At family reunions, you either found a harmony part or washed dishes, so I chose the harmony part."

Her grandmother's disabling illness inspired Deana to study rehabilitation therapy in college. While attending the University of Tennessee, she sang at various campus hang-outs just for the fun of it. After graduation, she went to work helping stroke and head-injury patients in recovery. Although the job was fulfilling, she still felt a void. "When I was a kid, my dad never put his guitar down. He was constantly playing. That intravenous musical feed permeated my soul." At age 23, Deana took up the guitar for the first time.

Hitting the songwriter's circuit by playing writer's nights at Nashville clubs, Deana supported herself by waiting tables and teaching pre-school. One of her tapes found its way to Willie Nelson, who asked her to perform at Farm Aid VII. She also landed a recording contract at Capitol Nashville. "Strawberry Wine", her first single, is rapidly becoming a fan favorite.



**Record Label:** Arista Nashville  
**Management:** Barry Coburn, Ten Ten Management  
**Booking Agency:** Creative Artists Agency  
**Album:** BR5-49  
**Singles:** "Cherokee Boogie"

**T**here are two kinds of music," attests BR5-49's Chuck Mead. "Good and bad." From such a simple credo, Chuck and his bandmates - Gary Bennett, Smilin' Jay McDowell, Don Herron and "Hawk" Shaw Wilson - have spearheaded a movement back to the music's roots from within the heart of Music City.

For almost two years, BR5-49 held court on Nashville's Lower Broadway at Robert's Western World. Now touring both domestically and overseas, the group continues to play a combination of classic favorites by Bob Wills, Hank Williams, Faron Young, Carl Perkins, Webb Pierce, Johnny Horton, Elvis Presley and others. Their originals are so rooted in the same music that most people don't realize they're new.

Shortly after signing with Arista/Nashville, the band released LIVE FROM ROBERT'S, a six-song mini-album. The project earned accolades from the national press, setting the stage for their recently released self-titled lp.

BR5-49 already has its share of war stories, like the night John Michael Montgomery offered \$25 for every Hank Williams song Chuck could sing. It cost him \$600.



# Grand Ole Opry's Hal Durham Steps Down

**H**al Durham, president of the Grand Ole Opry Group of the Gaylord Entertainment Company, retired on October 31. He will be succeeded by Bob Whittaker, general manager of the Grand Ole Opry.

Durham, a native of McMinnville, Tennessee, studied journalism at the University of Tennessee and joined WSM Radio in 1964 as a staff announcer. He served as an announcer for the Opry and program director for WSM before becoming Opry general manager in 1974. He was named president of the Grand Ole Opry Group in 1993.

Whittaker has been with Gaylord since 1971, when he came to Opryland USA as personnel manager. Four years later, he was named director of entertainment for the park. In 1990, Whittaker became theme park general manager and Opryland USA vice president. Three years later, he succeeded Durham as general manager of the Opry.

Besides producing the Opry, Whittaker is responsible for producing live shows at Opryland USA and for contracting with talent for productions at the Ryman Auditorium and Wildhorse Saloon.

# Silver Dollar City Inc. Sells Grand Palace

**T**he Grand Palace, one of Branson, Missouri's most popular music venues, has been sold by Silver Dollar City, Inc. to performer Dino Kartsonakis.

Since it opened in 1991, The Grand Palace has presented numerous Country Music performers, including Glen Campbell, Vince Gill, Barbara Mandrell, Louise Mandrell, Reba McEntire, Kenny Rogers and Wynonna, among others. The state-of-the-art theatre, which seats over 4,000, won CMA's SRO Award for Venue of the Year in 1992.

Officials at parent-company Silver Dollar City, Inc. have fielded several inquiries from the entertainment industry interested in staging major productions, showcasing big stars, purchasing the venue or creating partnerships. New owner Kartsonakis, an eight-time Dove Award recipient, will host a major production show with a cast of singers and dancers beginning in 1997.

The sale, which takes effect in January, does not affect The Radio City Christmas Spectacular, which runs through December 22 at The Grand Palace.

## T H A N K S !

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

Dixie Ann Anton, Angela Gresham-Wheeler, Freddie Hart, Harry Jager, Roger Ryan, Cliffie Stone, Christian Tobolka

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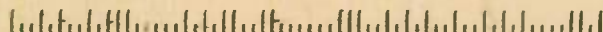
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### JANUARY

**19-23** Midem '97 / Palais des Festival / Cannes, France / [212] 689-4220 / e-mail: MIDEM@AOL.COM

### FEBRUARY

**26** 39th Annual Grammy Awards / presented by NARAS / Madison Square Garden / New York City

### MARCH

**5-8** Country Radio Seminar / presented by Country Radio Broadcasters / Opryland Hotel / Nashville / (615) 327-4487; www.crb.org

**8-11** 39th Annual NARM Convention / Orlando, FL / (609) 596-2221

**12-16** SXSW '97 / Austin, TX / (512) 467-7979; fax (512) 451-0754

**20** CMA'S Music Industry & New Technologies (MIINT) Seminar / Cumberland Sciences Museum / Nashville, TN / (615) 244-2840; fax (615) 726-0314



Songwriters Derek George and Bryan White (second and third from left) celebrate their number one song, written with John Tirro, "So Much For Pretending". Joining the celebration are (l to r) White's manager Marty Gamblin, Sherry Gamblin of Seventh Son Music, co-producer Kyle Lehning of Asylum Records, CMA Executive Director Ed Benson and Connie Bradley of ASCAP, host of the festivities. - Photo by Alan Mayor