

JANUARY 1997

# Close Up



**Oak Ridge Boys**

**Karen  
Taylor-Good**

**Scott Hendricks**

WRH



**Ricochet**





## table of contents



### features

- 3** on the cover  
**Brooks & Dunn...**  
On The Howdy Factor
- 4** up close **Oak Ridge Boys**  
A year after reuniting, harmony never felt so good.
- 6** **Music Business Degrees**  
Top universities share what they have to offer.
- 8** back to back breakers  
**Ricochet** On the road to success

**10** Country Music Not Crying The Blues!

**12** Names In The News: 1996 A snapshot of the Country artists who made headlines

**14** liner notes **Scott Hendricks** His keys to success: teamwork, instinct and fun!

**21** debut **Gary Allan** and **David Kersh**

**22** CRS-28: New Faces, Super Faces and More!

**24** i write the songs **Karen Taylor-Good**  
She's writing her own one-woman show.

### departments

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

**20** international

**26** in memoriam **Wilf Carter, John Duffey, Bruce Honick, Colleen Peterson, Faron Young**

**28** datebook



# BROOKS & DUNN

on the cover

"By all means marry: if you get a good wife, you'll become happy; if you get a bad one, you'll become a philosopher."

- Socrates (469-399 B.C.)

Now Socrates might've been a little pessimistic. Maybe, just maybe, there's a possibility of being happy, being a philosopher and being married all at the same time. A shotgun wedding more than five years ago produced what eluded Socrates. Ronnie Dunn and Kix Brooks had long espoused their philosophies on life in four-four time, but it wasn't until they got together as a duo that they found success as performers.

"It's a great marriage," Ronnie says of his professional pairing with Kix. "The biggest thing that has kept us together and continues to do so is the fact that we give each other so much space."

During some time off during the pre-holiday scramble, Ronnie sat down with CLOSE UP at the Sound Emporium in between working on demos for Terry McBride, formerly of McBride & The Ride. Kix squeezed in an interview at his home between teaching eighth graders at his daughter's school about songwriting and then shuttling his daughter to a karate lesson.

Their performing styles may be different, but Kix says he and Ronnie share more similarities than most people realize. "I think our ambition is real similar. I think our backgrounds are similar. We both pretty much have the same idea of what's right and what's wrong, and we'll pull the trigger on a situation pretty quick if we get crossed on that or if people are rude... We are both pretty outspoken. Neither one of us are very good at holding our tongue if we feel strongly about something. We've both showed our cards enough to know to respect each other, and a lot of times, as a result, we give each other room in a situation that we're not seeing eye-to-eye on. We'll just let it go, and come back to it later. We never let anything get heated at all."

Their own real-life marriages and children have been affected by their professional pairing as well.

"I remember we had four number one hits just that fast," Ronnie says, snapping his fingers. "And we were doing over two hundred dates a year. My wife (Janine) can probably tell you more about it than I can. She said I was completely unbearable. It was because you were just exhausted, you were just in that zone, you're on go for 24 hours a day and you just change, you become a different person."

When asked once if she ever thought about leaving Ronnie during that time, Janine said, "Every day."

"I used to get these faxes in the hotel, and I called them terror faxes," Ronnie recalls. "I thought, 'Oh no, it's another Nazi fax coming in,' because she would fax me. And I'd go,



'Don't be faxing this stuff to hotels.' I didn't answer the phone sometimes because I knew she was gonna give me hell. So she started faxing me saying, 'I'm leaving. I'm going back to Oklahoma. I've had it with you. You never come home. I never get to see you. I don't even know you anymore.' I heard someone say in an interview the other day that it's not that you change so much it's that your whole world just speeds up. It's like if I had time to sit down and have a relationship like we did, and we do now because things have turned back around, we'd be a lot better. But in those first few years, it's a pretty dangerous reckless ride."

"...in those first few years, it's a pretty dangerous, reckless ride."  
- Ronnie Dunn

And Kix says that his challenge "is to get the kids to call you Daddy again" after being on the road for awhile.

continued on page 11

january **CU** 3

# Oak Ridge Boys

On a road just off Highway 386 to Hendersonville, with construction going on in all directions, sits a small office building marked 329 - home of the Oak Ridge Boys. CLOSE UP arrived on an unusually warm December day to talk with the Oaks about, among other things, mending a nine-year split with William Lee Golden. As one of the Oaks reads through his mail, the others come ambling in. A warm feeling fills the room as they greet one another with a smile and a handshake. In a group long known for its unmistakable harmonies, there is clearly harmony once again.

"It was in Maryville, Indiana on New Year's Eve when Golden came back on stage last year for the first time - at midnight," recalls Joe Bonsall. "It was one of the most moving experiences in the history of our group. It's hard to believe that a whole year has gone by already. '96 has been a great year for us, a pivotal year for us and a building year."

**"I think music has a healing power." - William Lee Golden**

Everyone agrees. "The first trip that we took together with Golden back, it felt like he never left, to be real honest. It still feels that way," says Duane Allen.

The reunion was a gradual process of rebuilding friendships and recognizing the success the four had as a group, they say. They give credit to maturing on their own, guidance from Jim Halsey, who has come back to manage the group, and some divine intervention.

Joe, the group's tenor, recalls, "I saw William Lee in a Kroger store, and I said, 'Golden', and he said 'Joey'. I shook his hand. I was glad to see him, 'cause I hadn't really seen him at all much lately. It still felt a little strained, and all the way home in the car I

**"We can still sing our tails off." - Joe Bonsall**

felt so bad about it...Here's my old friend, some of the best times in my life I had with him either with the Oak Ridge Boys or personally...sitting up on the bus night after night laughing our tails off...going to Hawaii...I just got a million good old feelings of what it was like to have William Lee in this group. And all of the things that we disagreed on didn't seem to matter anymore...They had to be not that important, I couldn't even remember most of them.

"I went home and called him on the phone and said 'Golden,

Can I come out there?' He said, 'Come on.' From the moment I walked into his home, it felt different. We sat on the couch and got to chatting. It was a great experience for me and, I believe, for William Lee too. When I left, I went home and wrote him a letter and I said, "I don't know if we can sing together again, we probably can, I don't know why not. But the most important thing to me is that I feel like we've renewed our friendship."

Joe related the incident to bass singer Richard Sterban. "Richard went flying out there to talk to Golden. One thing led to another...You know, we're men. We've grown up a lot in nine years."

None of the guys can really seem to remember what finally broke the straw of the Oak Ridge Boys back. Maybe they just want to let bygones be bygones.

"I never dreamed he would be back - ever. I never thought about it," admits Duane. "I just didn't think it would happen, so I didn't let my mind wander there. But he and I have been friends for many years. We got our friendship intact long ago. It's good to be working with my friend again."

"We all have a different story how it fell apart," William Lee says. "But we also individually have come to a place in our minds about what we have accomplished and how special the group is... Jim Halsey talked to me in a serious, man-to-man fashion that helped me look past some of my personal bitterness. There had been times that I had tried to reach out and maybe tried to renew friendships, but I felt a resistance sometimes from Joe and Richard...The last thing I think any of us wanted to do was hurt the Oak Ridge Boys," he continues. "Halsey talked about our accomplishments together and about change. Whatever the future holds, that we had a lot to be thankful for...Change is sometimes good. I think we all grow from change. Sometimes there are ways to take a negative situation and turn it into a positive one."

"Finally, all of us got together and realized that we didn't really have any major problems and really never had had any major problems," recalls Duane. "We had disagreements and opinions that were different, and we had a lot of money, and we all hired different people to represent us and deal with each other instead of dealing with each other ourselves. And that's something we haven't let happen this year. We talk about everything. We plan what we're going to do.

"It took one song in our studio to know that we still had magic in our voices together," Duane continues. "I think the secret ingredient was getting in harmony with one another. We had renewed our friendships - we had done that over a number of years, each one of us... I think it's a time to be very thankful and a time to re-



direct and re-plan what we do from here...The steps are already coming into focus. It's very exciting to be here. Much like the time when we first signed with Jim Halsey. We didn't know what was going to happen - we just knew something was happening."

"I think music has a healing power," William Lee says. "Certainly singing in harmony with these guys has healed a lot of emotions that I had."

The Oaks never quit working the road, with Steve Sanders taking William Lee's place. But all agree 1996 is different than any of the past nine years.

"I've enjoyed this year, because I feel like the Oak Ridge Boys are putting on a better show today," William Lee says. "We're presenting more hit records (on stage) than when I left the Oak Ridge Boys. When we got together this year, we sat down and everybody pulled a list out of all the songs we'd recorded that had been radio records from 1977 through 1987."

"Even though he's been back for nearly a year, the newness has not come close to wearing off by any means," Richard says. "It still feels like it was just yesterday that he came back and the excitement... We take the stage every night. We don't just walk on stage, we take it."

"Like we used to do," recalls Joe. "Jim has been moving around and plotting this incredible plan as to how to make the Oaks huge again, which only Jim Halsey can do. Another thing I would like to see happen - it may not ever in this music climate - and I don't mind saying it in CMA's magazine, I would like a record label to give us a shot at a studio. One more time. One record. We can still sing our tails off. We need some good, new fresh music, and we need somebody in this town that has the vision innovative enough to say 'Hey man, the Oak Ridge Boys are legends, they're the Rolling Stones of Country Music, we need to give them a shot here.'"

"If you listen to the quotes now that are coming from some of the executives working for the labels, they are now admitting that they've made mistakes," Richard points out. "The reason there's a correction in this industry now is because of greed. Some of the biggest executives in town are saying that. They've gone too long with everybody sounding alike. They've admitted they've got to make some changes. They're shaking some things up. I think this going to open up a window of opportunity. We can play a part in that. We really believe that."

"There's better than 50 points on this plan (of Halsey's)," explains Richard. "All of our eggs are not placed in one basket anywhere on this plan. It's not contingent on getting a song on the radio. If we do, that's fine. That's still a long shot, and we all know that, but we're still going to give it our best shot. But if that never happens, we are still going to be in a great position. This plan will take us to another level."

A major book deal, a television movie and a musical are just a few of the options being explored.

**"We don't just walk on stage, we take it." - Richard Sterban**

The guys are rejuvenated by the reunion and a little wiser for the years.

"It ain't nuclear science here," Joe says. "We're singing songs. Let's try to do business right, let's try to make the right decisions. Let's try to treat each other right. Let's treat our people right. Let's treat the people who come to see us right. That's it. There ain't a whole lot more to it than that. Let's philosophically keep our heads together. As hard as you try, you still make mistakes. It's human nature... I've made mistakes. I wish I could go back and rectify them but we can't. So, what you do is say hey, man, I love you."

**-Shannon Helm**

# music business education programs:

## Measuring **Their Degree of Success**

*According to a recent study of its members conducted by the National Association of Recording Merchandisers Educators Outreach Committee, most NARM-affiliated businesses would give priority to music business graduates when hiring new employees. The Outreach Committee is part of a joint program between the association members and educators in the nation's top music business programs, with the goal of fostering a closer relationship between the programs and the industry.*

*Middle Tennessee State University and Belmont University, both located in close proximity to Nashville's music industry, boast the first and second largest programs in the country respectively. Oklahoma City University's program offers a unique degree which encompasses all fields of entertainment.*

*While obtaining a degree doesn't necessarily guarantee a job in any field, CLOSE UP spoke with faculty members at each of the three schools who believe that their programs offer students something more than just the nuts and bolts of their trade. Instead, they're trying to instill a work ethic and passion for success which potential employers continually seek for their companies.*

### MIDDLE TENNESSEE STATE UNIVERSITY

As part of the College of Mass Communication, Middle Tennessee State University's Department of Recording Industry has become the largest of its kind in the nation, according to the Music and Entertainment and Industry Educators Association's Guide to Music Business Programs. Located about 30 minutes away from Nashville in the town of Murfreesboro, MTSU's facilities allow students to attend classes in a new \$15.5 million communication complex, which gives them hands-on training with two audio recording studios, a digital audio edit-dubbing suite, a MIDI lab, a television studio, a digital imaging and animation lab.

Students can earn a Bachelor of Science in Recording Industry with emphases in either Production and Technology or Music Business. Minors include entertainment technology, music industry, business administration, marketing and electronics.

*Rich Barnet - Professor and Chairman, Department of Recording Industry*

"The major difference between most programs and our program is we expect the students to have a minor in mass communications. They have to take writing for the media, radio and television courses and public relations courses. Now we're developing a multimedia sequence - digital imaging. We don't think that you should separate music production from the other media production.

"Our philosophy is that you are going to have to engage in lifelong learning if you are going to work in the media. We cannot expect to train people. We're not a training vocational program even though we have millions of dollars worth of equipment facilities. We are teaching students to know how to engage themselves. We're adamant about all the media. They need to know about multimedia. Also, on the business side, we want them to know a good bit about the art form they're working on, so they have a course called Audio for Media that even business people have to take. It's not this clear distinction between the tech-heads and the business people.

"We won't embarrass ourselves by putting someone with a company unless they have a good solid base. When they have those prerequisites to do the internship, then I sit down with them and we talk about geographically where they're going to look for a job when they get out and then what career direction they would like to go in. Using that, then I will advise them.

"My philosophy about internships is that they are the transition from the academic world to the real world. I place a lot of emphasis on that. We will guide the student to the point of the interview, and then we pat them on the back and say you're on your own. I tell them these are the landmines you can step on - scheduling hours that you don't work and not knowing your place in the food chain."

### BELMONT UNIVERSITY

After careful counsel with members of the Nashville music industry in 1971, Belmont University pioneered a program to prepare students for operational, administrative and technical and creative positions within the music industry. In November 1995, the program was named The Mike Curb Music Business Program in honor of Mike Curb, Curb Records chairman. The program has three specialization areas from which students can choose: Music Business Production Development, Music Business Marketing and Music Business Management.

Belmont's 9,000- square-foot Center for Music Business provides music business students with an academic resource center continually striving to improve with advances in technology. The Center features two state-of-the-art recording studios and control rooms, four isolation booths, a MIDI pre/post production room, six writer rooms, an all-purpose classroom, a sound reinforcement classroom and an engineering shop.

**"We won't embarrass ourselves by putting someone with a company unless they have a good solid base."  
- Rich Barnet, MTSU**

In addition to the facilities available, Belmont also strives to make opportunities for students to participate in various music business activities behind the scenes. Many of these opportunities come through Belmont's internship program.

*Robert E. Mulloy - Associate Dean of Music Business*

"Our program is growing because interning has become a major factor that drives us. We have a full-time intern coordinator, and we've had to get the attention of students. We stress that this is a job opportunity. For that reason, we don't allow freshmen or transfer students in their first semester to intern.

"The intern process has become a two-way street. The university has set up guidelines for companies to use when working with our interns. We try to be good stewards of our location. Our front doors literally open up to the music industry. We always question ourselves about the type of students we're producing - if we're really doing what our brochure says.

"We've found from our board of advisors in the music industry that they like students with a sense of ethics. They like our students' sense of values. Just because your boss is a cheat, it doesn't mean that you have to be. There's a mentality there that has to be groomed.

"Belmont is really looking to its board of industry advisors for help. We're building our foundation slowly, but we're always looking to see what we can do to be on the cutting edge. I want this program to be a leader and not a follower.

**"I want this program to be a leader,  
not a follower."  
- Robert Mulloy, Belmont University**

"After 25 years, we've found that companies want to train you in their own way. Humbly said, I think we've done our best to give the students a good base for that, and we've laid out our expectations for them. It's a hard program. Students know that if they can't take the competition, they're barking up the wrong tree."

## OKLAHOMA CITY UNIVERSITY

Oklahoma City University offers the bachelor of science in The Entertainment Business, which prepares students in all the basics leading to a career in the entertainment business. Students participating in this program must take classes in business, arts management, music and music business, advertising and promotion and technical theater. In addition, OCU is also home to the Margaret E. Petree School of Music and Performing Arts. Presenting over 200 performances each year, the School of Music and Performing Arts has established itself as a respected leader in higher education and outstanding musical and performing arts activities. Coupled with its entertainment business courses, students of OCU receive first-rate training in all aspects of the entertainment industry.

*Jim Halsey - Director of the Bachelor of Science in The Entertainment Business; Artist manager - The Oak Ridge Boys*

"There was an article in *USA Today* a few years ago that the number one interest of young people between 18 and 24 is music. I thought if that is true then why don't we tell some of these 18-24 year-olds that there is a creatively rewarding position for them in the music business, and if they know anything about it and they're good, it can be financially rewarding.

"We're moving at such an accelerated pace with technology and marketing that now the industry needs the most qualified people that they can get from the very beginning. You can't just take somebody off the street anymore and say, 'We're gonna put you in the music business.' They have to know all the players."

**"...I'm going to take the students through  
the process of management as I do it."  
- Jim Halsey, Oklahoma City University**

In January, Jim will begin teaching a class entitled "Oak Ridge Boys Management", which will actually allow students to interact with members of the Oak Ridge Boys team, such as their publicist Kathy Gangwisch, agents at the William Morris Agency and members of their office support staff.

"I have a select group of people that really want to be in artist management. I'm very excited because I'm going to start an artist management course and limit my class to six or eight there at the university. Because of my affiliation as the Oak Ridge Boys manager, I'm going to take the students through the process of management as I do it. I'll be connected with the Oak Ridge Boys interactively. We'll conference with the Oak Ridge Boys, and they'll come to the campus from time to time.

"I personally teach a class called Introduction to the Music Business. Part of it is just the hard facts about what this business is about. A lot of it is about personal philosophy because what I want the students to do when they leave my class and leave the school is to become successful. A lot of them aren't sure what success is. I try to tell them it's not a monetary thing. Success comes from within. From within ourselves is where we get all of our power.

"I teach about the power of performance. They all understand it when they see a Tim McGraw on stage and the audience is yelling and screaming. But everybody has to realize that within each of us there is that power for our whole performance. People need to realize that they're capable of tapping in to their own power of performance. They don't just have to be on stage."

**-Mandy Wilson**

# Ricochet



*The six members of Ricochet - Heath Wright, Jeff Bryant, Junior Bryant, Eddie Kilgallon, Teddy Carr and Greg Cook - logged more than 260 days on the road in 1996. Not surprisingly, CLOSE UP was unable to catch the band in Nashville, journeying to Memphis to talk with Heath and Jeff about the band's phenomenal success.*

**CU:** *How has life changed in the past year?*

**Heath:** It's gotten busier. A lot busier. We don't mind though. We knew it would. We welcome the change. Catering has gotten better. (laughs). We went from eating out of a paper bag to prime rib every night with John Michael Montgomery.

**CU:** *How many days off have you had lately?*

**Heath:** Day's off where we just didn't have to do anything? Yesterday (Thanksgiving). We're taking off two weeks at Christmas.

**Jeff:** Which is actually going to be our first Christmas off since before the band started - when we were playing with other groups. We never had Christmas off.

**CU:** *Your second album is just about completed. With such a hectic road schedule, how do you find songs?*

**Heath:** (Producers) Ed Seay and Ron Chancey are both work horses. They - as well as the A&R department at Columbia Records - take it upon themselves to really get out there and beat the pavement and meet with the publishers and the songwriters and listen to every single tape that comes in. I bet they listened to over 2,000 songs for this project.

**Jeff:** We actually do the same. We have guys pitching us stuff. I know all the guys are writing, and the guys everybody is writing with are doing the same thing. When you're there writing, they're pitching material they already had written so.. it's a team effort.

**CU:** *Do all of you have to be in an agreement about narrowing songs down? If one guy says, "I'm not sure", does it go out?*

**We went from eating out of a paper bag to prime rib every night...  
- Heath Wright**

**Heath:** It's a unanimous thing because if one guy hates the song, then we don't want even that one guy to have to sing that song for the rest of his life. About the only people that can sway us are our producers. They have been in the business a lot longer than we have, and they're a lot more knowledgeable and wiser than we are when it comes to picking songs and picking hits. If they have really strong feelings about it, then we'll go ahead and cut it.

**Jeff:** And it actually hasn't been us picking songs we don't like as much as which one's do we like the most.

**CU:** *You've been together more than a few years. Do you still learn new things about one another?*

**Heath:** We pretty much know what everyone is feeling, like when it's time to let someone be by themselves for awhile. What's funny is we don't really get a chance to spend as much time together these days as we used to. Me and Jeff just had

a two-hour drive from Little Rock. We talked more in that two hours than we have in the past year.

**Jeff:** When we're in town if we get to see each other, it's usually over lunch or because you had to have a meeting with management. And when you're on the road, you're either doing interviews like this or you're getting ready for the show. Soundcheck or you're trying to get what little sleep you can on the bus on the way over here because you didn't get much rest in town. So it's busy.

**CU:** *Right now you're playing arenas with John Michael Montgomery. How does your show change when it's a club date?*

**Heath:** Playing in a small room is not that new to us. We actually enjoy getting a little bit closer to our audience so there is a little bit more energy in the small rooms. The only thing about this place (Memphis' Mid-South Coliseum) is you have a huge stage to work on. John Michael's stage is so big we can all run around and enjoy all of the stage and sort of interact with each other. We try to make full use of any stage that we're on.

**Jeff:** It's fun in smaller clubs too, just because it's more personal. Actually sometimes after shows, we get to sit around and visit with the fans. Normally in places like this, they don't really let you go out and visit - just because there are so many people, and there is no way they could get the coliseum cleared.

**Heath:** The last club we played, the band that opened for us set back up and played some of our music that we had requested.

**Jeff:** We were a cover band so long, it was such a cool thing to hear someone cover our music!

**-Janet E. Williams**



## what have you done for me lately

### new membership benefits announced

Executive Editor: **Teresa George**  
 Editor: **Janet E. Williams**  
 Assistant Editors: **Shannon Heim**,  
**Mandy Wilson**  
 Editorial Assistant: **Lyn Aurelius**  
 Circulation Assistant: **Rainey Sims**  
 Design: **Evamarie Oglander** of  
**McConnell & Associates**  
 Separations and Film: **Commercial**  
**Engraving**  
 Printing: **Harris Press**

#### COUNTRY MUSIC ASSOCIATION STAFF

**Ed Benson**, Executive Director

#### EXECUTIVE:

**Peggy Whitaker**, executive assistant/board liaison;  
**Terry Moran**, administrative assistant;  
**Shannon Murray**, executive support assistant

**Tammy Genovese**, Senior Director of Operations

FINANCIAL SERVICES: **Jennifer Bishop**, financial services coordinator

#### INFORMATION SERVICES:

**Daphne Larkin**, information services manager; **Arlis Albritton**, information services assistant; **Denise Beserock**, receptionist

#### MEMBERSHIP:

**Becky Sowers**, member ship development manager; **Lara Henley**, member ship development representative;  
**Rainey Sims**, membership administration coordinator

#### OPERATIONS:

**Holey McLemore**, operations assistant

#### SPECIAL PROJECTS:

**Bobette Dudley**, manager of programs and special projects; **Jamie Downing**, project coordinator; **Patti Burgart**, project coordinator; **Tina Graham**, special projects assistant

**Teresa George**, Senior Director of Communications

#### PUBLIC RELATIONS:

**Janet E. Williams**, publications manager; **Shannon Heim**, media relations manager; **Mandy Wilson**, media relations manager; **Lyn Aurelius**, public relations assistant; **Dixie Weathersby**, public relations assistant

**Jeff Green**, Senior Director of Strategic Marketing

#### INTERNATIONAL: Pam Lovelace,

international manager; **Katie Dean**, international assistant; **Nadine Walker**, international assistant; **Bobbi Boyce**, European operations coordinator; **Karen Holt**, European representative/Benelux; **Kai Hahn**, European representative/GSA.

MARKETING: **Rick Murray**, marketing manager; **Rachel DeWane**, marketing coordinator; **Tammy Thornton**, marketing coordinator

  
 COUNTRY MUSIC ASSOCIATION

CMA is pleased to announced new benefits available to all members of the organization: disability insurance and The Wellness Card.

CMA now offers disability insurance to all its members through McAlister Marketing and underwritten by Petersen International (an agent of Lloyds of London). Members will receive a 10 percent discount on annual premiums.

The Wellness Card is available for purchase by CMA members to supplement any health care program. The Card gives members access to discounts on pharmaceuticals, eyewear (glasses, contact lenses), dental care, massage therapy and chiropractic care.

Brochures and enrollment forms have been mailed to CMA members regarding these new benefits. Members wanting to request further copies or more information can contact CMA's Membership Department at (800) 788-3045; fax (615) 726-0314.

In addition to the above new benefits which are available for all membership levels, Individual Sterling and Organizational members will also receive discounts from American Airlines. Members at these membership levels can receive a 10 percent discount off "no advance purchase required" fares and five percent off "restricted/advance purchase fares" for all travel between Nashville and the U.S. on American.

For individual travel, members should contact Travel Stars at (800) 922-5572 (in Nashville, call 329-2020). You must have your CMA membership number for verification.

For group travel (10 or more), CMA members may contact Travel Stars at the above numbers OR contact American Airlines directly through their Entertainment Desk at (800) 451-5154.

### Date Set For "The 31st Annual CMA Awards"

"The 31st Annual CMA Awards" will be telecast Wednesday, September 24, 1997 (8 - 11 PM, live ET; delayed PT) on the CBS Television Network from the Grand Ole Opry House in Nashville.

The announcement comes on the heels of the highly successful broadcast of "The 30th Annual CMA Awards", which aired this past October. The special 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. In addition, the three-hour broadcast finished in the top 10 and was CBS's top program for the week. The BBC-2 telecast of the international edit of "The 30th Annual CMA Awards" scored the highest ratings in the show's five-year U.K. television history and a 46 percent increase over 1995.

"The success of this year's telecast is further evidence of the staying power of Country Music," said CMA Executive Director Ed Benson. "We're grateful for the support that CMA has received from CBS and the music industry to make this Country Music's biggest night."



M.C. Potts joins Bryan White for an impassioned performance during a recent appearance on the Little Nashville Opry in Nashville, Indiana.

- photo by Darron Cummings

# Country Music Industry Not Singing The Blues

Despite stagnant growth within the music industry as a whole, Country Music proves to be healthy.

*"Anyone who looks at the industry realistically could not have expected growth to continue at the rate we've seen over the past six years," said Ed Benson, CMA executive director. "This is a leveling off period that was anticipated, not a death drop. Country radio is still the number one domestic radio format, corporate America is getting involved with Country more than ever before and the international market is growing tremendously."*

*In fact, though record sales may be down slightly from 1995, Country Music remains strong since taking off in 1990. The following points are evidence of this:*

- The number of Country listeners has grown in metropolitan areas this year. Currently, 26 percent of residents in county size A (the 21 largest metropolitan areas in the U.S. such as Los Angeles, Philadelphia and Boston) listen to Country, up from 21 percent in 1995. (SMRB Fall 1996)
- Country Music sales revenues have more than quadrupled since 1989, according to figures from the RIAA (manufacturers net shipments). Considering that 10-percent increase per year is healthy growth in any industry, Country Music has surpassed such markers by leaps and bounds (as shown in attached graph).
- According to POLLSTAR's year-to-date estimates for 1996, seven Country artists are in the top 25 tours of the year. Last year, five artists were found in the top 25.
- This year's Top 10 Country Tours reflect an increase of approximately 16.4 percent over 1995. Business was up by \$22.3 million from the \$136.1 million in total gross ticket sales generated by last year's Top 10, according year-to-date estimates from POLLSTAR's "The Concert Hotwire".
- "The 30th Annual CMA Awards", telecast live October 2 on the CBS Television Network, 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 annual three-hour broadcast won every half-hour among households and key adult demographics to surpass 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%).
- Country Music record buyers are more upscale than some might think. 72 percent own their residences, 29 percent have a household income exceeding \$60,000. (SMRB Fall 1996)
- Garth Brooks' combined album sales since 1989 reached 60 million, making him the best-selling solo male artist in American music history, surpassing Elvis and Elton John.
- Shania Twain set a milestone for selling 10 million copies worldwide of THE WOMAN IN ME. It is the biggest selling album by a female Country artist.
- Each week, more than 43 million Americans listen to Country radio stations nationwide, leading the second-largest listenership format (Adult Contemporary) by over 7 million. (SMRB Fall 1996)
- 18-24-year-olds (25%) now listen to Country radio more than any other format. (SMRB Fall 1996)
- Again this year, Country still has more primary format radio stations than any other format. As of October 1996, there are 2,525 primary Country stations, followed by Adult Contemporary with 1,572 and News Talk with 1,526. (M Street)
- The year marked a number of firsts for Country Music with the corporate world, which has been a proponent for Country Music marketers and media buyers since 1989. Corporate America strengthened its ties with Country Music this year, spending millions of dollars in tour sponsorships, radio buys, TV and print ads. CMA successfully launched "Marketing With Country Music", the first conference to bring Madison Avenue to Nashville. During 1996, Country artists have been involved in a wide variety of national ads and corporate promotions including Alan Jackson and Alabama with Fruit of the Loom, Randy Travis with Folgers, Sawyer Brown with 1-800-COLLECT, Reba McEntire with Frito Lay and Brooks & Dunn and Kathy Mattea with Kellogg's. Other company's who have taken note of Country artists include Coca Cola, Discover Card, Chevrolet, Martha White Foods, Crown Royal, Wal-Mart and Kraft.
- The first-ever Country-themed "Free Standing Insert" advertising supplement co-sponsored by CMA reached more than 100 million households and has been renewed for 1997.
- The 25th anniversary of the International Country Music Fan Fair was celebrated with another sell out. Fans were treated to stage performances by more than 100 entertainers as well as autograph/photo sessions with over 400 additional artists in the Fan Fair exhibit halls. Garth Brooks set a record signing autographs for 23 hours consecutively.

Country Music's growth is particularly evident internationally:

- The BBC-2 telecast of the international edit of "The 30th Annual CMA Awards" scored the highest ratings in the show's five-year U.K. television history and a 46 percent increase over last year. Over 2.5 million people tuned into the program, which aired 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, and the 1994 figure of 0.5 million. In addition, for the first time, BBC-2 presented a live radio broadcast of the CMA Awards.

- "The 30th Annual CMA Awards" also were televised in Canada, Germany, Austria, Switzerland, Denmark, Australia and will be shown in several other countries on CMT.

- The first-ever U.K. retail campaign, coordinated by CMA's London office, ran from September 23 to October 5 and included nearly 250 shops in the HMV, Virgin-Our Price, Andy's and Tower retail chains as well as numerous independent stores. After the BBC-2 telecast, several retailers reported increased sales, with LeAnn Rimes and multiple winners George Strait and Brooks & Dunn among the main beneficiaries.

- International television networks are showcasing Country Music more than ever. Artists including Mindy McCready, Emmylou Harris and BR5-49 traveled to Germany to tape a Country special for Germany's ZDF.

- In Australia, LeAnn Rimes' album BLUE has achieved double platinum status, while Alan Jackson's GREATEST HITS has certified gold. Artists including Trisha Yearwood and Dwight Yoakam have completed successful tours there recently.

- In Germany, Warner Music has set a precedent by developing an extensive marketing campaign to promote Faith Hill. Meanwhile, BMG has introduced an innovative campaign with Marlboro Music titled "That's Country My Friend" to introduce listeners to a variety of Country artists. The campaign includes print and television ads as well as CDs available for sale and special contests.

- Country Music is featured daily or weekly on more than 400 radio stations outside North America, reaching more than 34 million listeners in 29 countries.

- Numerous Country artists have found success touring overseas. The "Rock'n Country Tour" in spring 1996 - featuring Travis Tritt, Confederate Railroad, Charlie Daniels, Victoria Shaw and Highway 101 - sold out in London in just a few weeks. The Mavericks, BR5-49 and Steve Earle, among others, also sold out shows during 1996 European tours.

- In June 1996, John Berry - armed with only an acoustic guitar - became the first Country artist to play the famous Rock Am Ring festival outside Cologne, earning a standing ovation before 60,000 people.

Last October they were named CMA Entertainer of the Year, and the pair has become the most successful duo of all time behind Simon & Garfunkel and Hall & Oates. They credit their co-manager Bob Titley with guiding them to be cautious so they'll have a financial cushion in the future.

"I'm always gonna be poor no matter how much money I have," says Ronnie.

**"...we'll pull the trigger on a situation pretty quick if we get crossed."  
-Kix Brooks**

"We've both been very careful about investing our money, " Kix stresses. "Like I said before, we're both just damn paranoid, for lack of a better word,

with when this thing's gonna be over. We live every day like if it ended today, where would we be for the rest of our lives."

Ronnie says, "I'm overly insecure to the point to where it's a pain in the ass about my ability to write a song. I feel like every time I write one it's gonna be the last one I ever write, the world's coming to an end tomorrow. I'm going broke tomorrow... Vince Gill lives down the street, come on. I gotta run 10 times faster than I can run, that kinda stuff." His wife disagrees. "She says, 'You stop right now, and we're gonna go to dinner. You're gonna take me out. You're gonna keep this marriage alive, you've got a family.'"

The biggest misconception people have about Brooks & Dunn?

Ronnie says, "They think we're probably a couple of happy-go-lucky guys. That kind of bugs us sometimes. I want to be a serious dude. It bothers me. We call it The Howdy Factor. I hope that the music is gonna stand up in time and have integrity, not be just a goof-off party up there, that the music will stand on its own."

-Teresa George

## "OUT TAKES"

**Kix:** "It's just a circus on fire out there by the end of the show. Everybody just kinda goes crazy, including me. It doesn't take me 15 minutes to be back in the dressing room, and I'm calmed down again and ready to get in my bunk and read a book."

**Ronnie:** "That's because he has terminal sleep syndrome."

**Names they good-naturedly tagged their co-manager Bob Titley with in the interview**

Mr. Frugal  
Mr. Depressive  
Chicken Little  
Captain Downside

The man who wrote the book  
"How To Succeed Through  
Negative Thinking"

**What is Kix reading these days?**

Dan Tyler's mystery "Music City Confidential".

Kix and Dan wrote "Modern Day Romance" together.

# NAMES IN THE NEWS 1996



## NEWS MAKERS:

Shania Twain's *THE WOMAN IN ME* became with best-selling Country album by a female with sales of eight million - with no tour to support the project. Fans tuned in to her numerous tv appearances as much to see

what she would wear (slinky black velvet or something with the midriff cut out?) as to hear what she would sing.

Garth Brooks sold more than 1.8 million concert tickets in cities throughout the nation, causing numerous box office records to fall. The momentum continues as the Capitol superstar's tour proceeds into 1997. Brooks is the best-selling solo artist of all time, trailing only The Beatles in career record sales.

Newcomer Deana Carter's debut album *DID I SHAVE MY LEGS FOR THIS?* certified gold just six weeks after its September 3 release, spurred by the phenomenally popular hit "Strawberry Wine". Six weeks following that milestone, the disc went platinum.

Clint Black's *GREATEST HITS* sold a million units in six weeks. The RCA singer/songwriter also received a star on the famed Hollywood Walk of Fame. During that event, he told the crowd he was proud to have reached a point "where people can walk all over me."

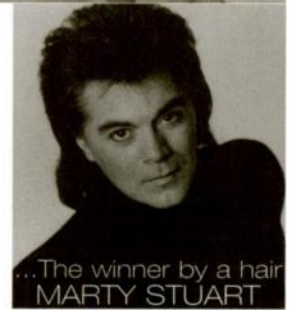
Faith Hill and Tim McGraw ended weeks of speculation by confirming that they were indeed a couple. Their "Spontaneous Combustion" was cemented by their surprise nuptials on October 6. *ENTERTAINMENT WEEKLY* was so taken by surprise that they reported that Faith was "formerly married to her manager, Narvel Blackstock (manager/husband of Reba McEntire)." Reba's response to the erroneous report: "She must have gotten him when he was young!"

Lorrie Morgan and Jon Randall (aka Jon Randall Stewart, formerly of the Grammy Award-winning Nash Ramblers) also ended

the year as newlyweds. Their chemistry kicked in while recording "By My Side" last February.



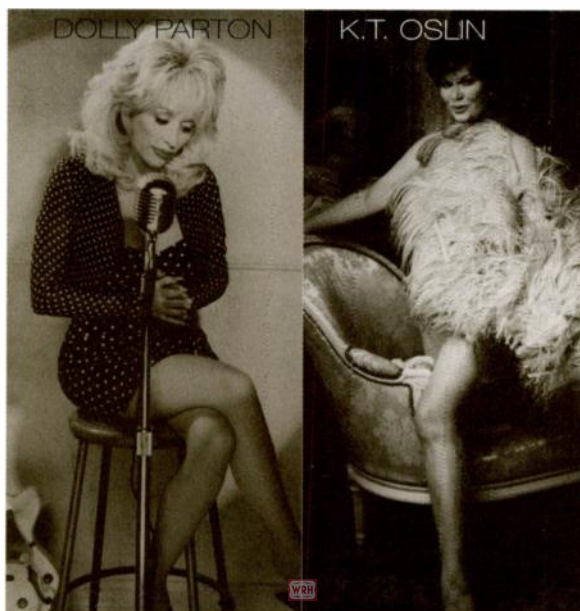
Reba McEntire's haircut garnered almost as much media attention as her new album, *WHAT IF IT'S YOU*. Still, when asked by *ROLLING STONE* who had better hair, Reba or Marty Stuart, George Jones adamantly answered, "Marty!"



Following a recording hiatus to take on some acting roles, Randy Travis (often cited as the man behind Country's new traditionalist movement in the 1980s) returned to radio with "Would I" and "Are We In Trouble Now".

Dolly Parton (*TREASURES*) and K.T. Oslin (*MY ROOTS ARE SHOWING*) returned to retail in the fall with new albums. Both packages were covers of hits from numerous musical genres.

Parton tapped Alison Krauss, Ladysmith Black Mambazo, John Popper of Blues Traveler and David Hidalgo of Los Lobos to lend support, while Oslin called on the Jordanaires, Sam Bush and Stuart Duncan for some musical assistance.



Johnny Cash was a recipient of the Kennedy Center Honors, a distinguished achievement in the arts. He was saluted by daughter Rosanne Cash, who said, "This is for you, Dad", before launching into "I Walk The Line".

A poll concluded that the Statler Brothers are the nation's second-most popular musical act. Frank Sinatra came in first, with Reba McEntire placing third.

FIRST TO PERFORM  
BAREFOOT ON THE  
CMA AWARDS:  
Martina McBride



## FIRSTS:

**FIRST GOLD ALBUM:** Deana Carter, Terri Clark, Lonestar,

Mindy McCready, LeAnn Rimes, Bryan White

**FIRST PLATINUM ALBUM:** Deana Carter, LeAnn Rimes,

Bryan White (two on the same day!)

**FIRST MULTI-PLATINUM ALBUM:** BlackHawk, Faith Hill,

Alison Krauss, LeAnn Rimes, Kenny Rogers

**FIRST APPEARANCE IN TOP 10:** Trace Adkins, Gary Allan,

James Bonamy, Paul Brandt, Deana Carter, David Kersh, Lonestar,

Jo Dee Messina, LeAnn Rimes, Kevin Sharp, Mark Wills

**FIRST COUNTRY MUSIC MIDRIFF:** Shania Twain

**FIRST PIERCED NAVEL:** Mindy McCready

**FIRST DUO WITH A PIERCED NAVEL:** Regina Regina

**FIRST BARE MALE MIDRIFF:** Cledus T. Judd

**FIRST ARTIST TO PERFORM A WEDDING CEREMONY:** Rhett Akins

**LOVE AT FIRST SIGHT:** Michael Bolton & Ashley Judd



## IS THIS A TREND?

## ON THE TUBE:

Country artists turned up  
on network television:



BRYAN WHITE WITH  
TAMARA WALKER ON "THE  
BOLD & THE BEAUTIFUL"

Johnny Cash	.....	"Dr. Quinn, Medicine Woman"
June Carter Cash	.....	"Dr. Quinn, Medicine Woman"
Billy Dean	.....	"Lois & Clark"
Alan Jackson	.....	"Home Improvement"
Naomi Judd	.....	"3rd Rock From The Sun", "The Client"
Barbara Mandrell	.....	"Dr. Quinn, Medicine Woman"
Willie Nelson	.....	"Dr. Quinn, Medicine Woman"
Travis Tritt	.....	"Christmas In My Hometown"
Bryan White	.....	"The Bold & The Beautiful"
Tammy Wynette	.....	"Married With Children"
Trisha Yearwood	.....	"Ellen"

# Scott Hendricks



After signing on as president of Capitol Nashville in May 1995, Scott Hendricks admits he's furthered his Country Music education. A Grammy-nominated recording engineer turned producer (Brooks & Dunn, Alan Jackson, Lee Roy Parnell and John Michael Montgomery are just a few of the artists he's worked with), Scott stepped into the shoes of record label executive with a fresh outlook and a sky's-the-limit attitude. Buoyed by the recent successes of new artists Trace Adkins and Deana Carter, the Clinton, Oklahoma native spent some time with *CLOSE UP* to assess his first 20 months as a label head.

"It's definitely been a learning experience for me," Scott says earnestly. "It's a different world (from the recording studio).

"I go with a combination of common sense and gut instinct. All too often, everybody in this industry tends to overanalyze things, when all it takes is a great hit song and a great record. Look at Deana (and 'Strawberry Wine'). None of us really knew...I don't think anybody, if they tell you, 'We knew all along that was going to do what it did'...I

think they would be stretching it. You have to go with your gut, but we all analyze it too. We try to make smart decisions."

A recent story in the *Tennessean* reported that when he first heard Carter's initial recording for the label, he didn't like her voice. "That was totally untrue. I would love to clear it up here. It also said I wanted

**"I go with a combination of common sense and gut instinct."**

to drop her but when she recorded 12 more sides, then I liked her. If I had wanted to drop her, I would have. I wouldn't have spent another hundred and something thousand dollars to let her prove herself. If I didn't like her voice, I wouldn't have her here. So it is erroneous. What did happen...I did not think that the record that she had made was up to the level of where it needed to be to be competitive. It had been done quite a while and had been released in Europe. There

are some real cool things on that record, but I didn't think it would work for this format. We needed to go back in and cut some more sides."

Perhaps most gratifying for Scott is the knowledge that the re-recorded album *DID I SHAVE MY LEGS FOR THIS?* was certified gold just six weeks after its release.

Many producers dream of running their own label, but for Scott, it was a difficult decision to make. "I actually turned it down. This was the third or fourth request for me to do this kind of thing. When I met

**"This is as good as it gets."**

with EMI in New York, the very first thing out of my mouth was, 'I don't know why I'm here. I don't want to do this.' They said, 'What would you do if you were there?' Three months later - I had totally forgotten about it - they called and

said, 'We want you.' The timing was right. I thought it was a good opportunity just to see, 'Can I do this?' I've produced enough records that I know that I can make records. People know that I can make records. But can I do *this*? I don't know. If I'm ever gonna get an opportunity, this looks like a good one to do it with.

"My commitment to EMI has been and will always be, 'I'll give you everything I got.' Those who know me on a personal level know that when I get committed to something, I am committed. I can't promise

you the moon, nor will I, but I'll give you everything I've got. If it's not good enough, it's not because I didn't try. That was my commitment to them. Nothing more, nothing less.

"It was such a major-left hand turn as far as what I've been doing for the last 15 years or so that it was pretty rough just getting used to the environment, working in a corporation and having a lot of people that look up to you and the decisions that are on your shoulders. It was a pretty heavy burden. It still is a heavy burden, but I've gotten more and more comfortable with it. I think that the trick is I've got some of the greatest people in the world working here. That's the key - I rely on them totally. I trust them and give them the chance to grow."

As for the future, Scott's philosophy is simple. "All we can do is the best we can do. All we can do is make the best music and market it and sell it the best way we can. I try to find the best talent that I can find. Make the best records we can make and hope everyone else likes it. We've got two (new) radio artists a year as our goal. Our goal is to know that when we come out with a new artist that people will pay attention because of the artists we came out with in the past. There is a certain quality level that has to be there before we're going to let it out."

At a time when many in the industry might tend to play it safe, Scott tends to think more progressively. "One person's definition of safe is totally different than another one. 'Strawberry Wine' - I wouldn't call that safe. I wrestled with it for a long time before we made a decision to come with that single. We actually picked another single and shot a video. At the last minute, we decided to change. We came out with a 6-8 (tempo) song that is a ballad. 6-8. That's not safe. That's unheard of."

If Deana Carter's hitting a home run and Trace Adkins is making his way around the bases, Scott's got the River Road Band, Keith Urban and Dean Miller in the batter's box. What kind of talent will it take to be the next player drafted for the Capitol team? "I don't put any parameters on talent. Just something that is really special. What that is, I don't know. It's kind of like asking a painter what color of reds are you going to use this month. He doesn't know. He puts it up there when he sees it. I'm just looking for something that's really, in my opinion, great. Those things don't happen very often. I wish every time you went out the door, it was an Alan Jackson or Brooks & Dunn or John Michael or somebody like that. But that just doesn't happen."

Launching new talent isn't the only part of the game. Scott is also dedicated to revitalizing the careers of his current roster.

"That's a challenge we are in the middle of right now. Take Billy (Dean) and Suzy (Bogguss) - we believe in them as artists. We think what they have to offer is unique. We've gotten Billy back on radio and had some really great success with him. With Suzy...It's a tough one. It's hard to understand, because she is a great artist. We haven't achieved the level of success we have wanted, but we're looking at it and seeing what we can do better and where do we need to go."

**"If someone told me two years ago I would be doing this, I would have told them they're crazy."**

With an extensive list of accomplishments, awards and accolades, Scott is hard-pressed to single one out as the most significant. He opts inside for an overall achievement: "Being able to survive in this business. I've been incredibly fortunate to have been able to work with great people...just being able to have a career and do something I love doing and have fun at it. To me, this is as good as it gets."

"Honestly, all I know is I want to be happy. You go through your hurdles. I remember thinking, 'If I could just produce one gold record.' Then you get a platinum. 'Wonder what it would be like to go double platinum, triple platinum, quadruple platinum' and all that. You get over those hurdles and pretty soon those goals are not as important as being happy."

"I want this label to live up to its heritage. That's what is important to me - that when people say Capitol Records, they think quality. That takes time, and we're doing it. I can't tell you what I'll be

**"I don't put any parameters on talent."**

doing three years from now. I have no idea. If someone told me two years ago I would be doing this, I would have told them they're crazy. It was never a goal, never an ambition for me to run a label. It's bizarre. Sometimes I have to slap myself in the morning and go, 'What am I doing here?'"

And yes, he still manages to have fun. "Absolutely! I always have fun. Those who know me know I work hard and I play hard. So, yea, I'm having fun. I'm definitely having fun."

- Janet E. Williams



## awards

Johnny Cash was one of the 1996 recipients of the *Kennedy Center Honors*, presented in early December and broadcast by CBS on December 26. Other honorees were classic jazzman **Benny Carter**, **Jack Lemmon**, playwright **Edward Albee** and prima ballerina **Maria Tallchief**.

announced on Monday, January 27<sup>th</sup>. The 15<sup>th</sup> Annual True Value/Jimmy Dean Country Showdown produced a \$50,000 grand prize winner, **R.T. Rinehart** of Reinzi, Mississippi. Rinehart competed with over 100,000 aspiring artists to win the contest by performing two self-penned songs. Hosted by **Tanya Tucker** at Epcot in Walt Disney World, **T. Graham Brown** and **Jimmy Dean** were also on hand to present the award.

radio series, "**Honky Tonk Sundays**", which is now heard on nearly 100 stations. The up-tempo hit driven show is available on cd on a barter basis. For more information, contact **Tom Samory**, affiliates manager, at (615) 255-1100; fax (615) 255-1107.

**Lorrie Morgan** has signed a book deal with The Ballantine Publishing Group which will focus on her life with the late **Keith Whitley**. The volume, titled "**Forever Yours Faithfully**", will be cowritten by **George Vecsey**.



## new companies

Producer/writer/engineer/musician **Dak Alley** has opened **Dak In The Box Studio**, a 24-track digital audio studio located at 1010 16<sup>th</sup> Avenue South in Nashville. Call (615) 259-3103 for more information or to book studio time.

**Terrye Seigel Productions** is a new full-service entertainment company designed to draw superstar entertainment to corporate events as well as secure sponsorship opportunities. The firm will encompass full-service production and technical support, special event design and a corporate consultation service. The company can be reached at (314) 997-1780; fax (314) 997-7860.



BNA Records newcomer **Ray Vega** shares a copy of his new album **REMEMBER WHEN** with r&b/pop diva **Donna Summer**. - Photo by **Glen Rose**

The nominees for the 24<sup>th</sup> Annual **American Music Awards** were announced, with **Garth Brooks**, **George Strait** and **Shania Twain** leading the Country Music list. Nominees for *Favorite Male Artist* are Brooks, Strait and **Alan Jackson**. *Favorite Female Artist* nominees are **Faith Hill**, Twain, and **Wynonna**. Nominated for *Favorite Band, Duo or Group* are **BlackHawk**, **Brooks & Dunn** and **The Mavericks**. Cited as *Favorite Country Album* are Brooks' **FRESH HORSES**, Strait's **BLUE CLEAR SKY** and Twain's **THE WOMAN IN ME**. *Favorite New Artist* nods were earned by **Terri Clark**, **Mindy McCready** and **LeAnn Rimes**. The awards will be



## media

"**Ernest Tubb: The Texas Troubadour**" is a compilation of stories, facts and illustrations on the life of the legendary Ernest Tubb. Authored by **Ronnie Pugh** of The Country Music Foundation, the book includes a 76-page sessionography of Tubb's recording activity from 1936 to 1982. Pugh also includes a moving account on his own passion for Tubb's music and contribution to the genre. The book is published by **Duke University Press**.

**Hunstman Entertainment Inc.** will distribute **Ichabod Caine's** weekly Country

**NuVision Management** has opened at 115 16<sup>th</sup> Avenue South, Nashville, TN 37203. The full-service artist management company represents **Skip Ewing**, **Carrie McDowell**, **Dave Gibson** and **Brent Tyler**. NuVision can be reached at (615) 313-7270; fax (615) 313-7964.

**High Five Entertainment** has launched a new international distribution division, **Worldwide Distribution**. The company will distribute its own properties as well as independent productions both domestically and internationally. For more information, call (615) 321-2540.



Director **Norry Niven** and **Renee McCoy** have opened **Stone Core Films** in Nashville. A diverse production company, Stone Core Films boasts a pool of creative directors who have worked on a multitude of national and international productions. For reel and treatment requests, call (615) 791-3432.

**Sound Services**, a Little Rock, Arkansas professional audio company, opened a Nashville office at 304-B Hill Avenue, Nashville, TN 37210-4712; (615) 255-3411; fax (615) 255-0361; e-mail [ssweh@edge.net](mailto:ssweh@edge.net). The 15-year-old sound reinforcement vendor also has a branch in San Antonio.



## newsline

The third annual **Country In The Rockies** takes place January 29 - February 2 in Crested Butte, CO. Celebrities participating in the fundraising event include **John Berry, Kathy Mattea, BlackHawk, Hal Ketchum, Gary Morris, Mindy McCready, Bryan White** and others. All monies raised will go directly to the **Frances Williams Preston Laboratory at Vanderbilt University**. For more information about the ski weekend, call (615) 383-9388 or (615) 401-2717.

**Marty Stuart** has teamed up with **C.F. Martin & Co.** to design the **Marty Stuart HD-40MS**, an acoustic guitar that captures the essence of what a Country bluegrass flatpicker's guitar should be. The signature model will be limited to 250 instruments, each individually numbered. At Stuart's request, a portion of the proceeds will benefit **The Oglala Lakota District Learning Center Fund**.

During its second year of taking new Country Music on the road and directly to the Country consumer, the **Wal-Mart Country Music Across America Tour** has surpassed the 100,000 attendance threshold. The free, family-oriented concerts visited more than 260 Wal-Mart store parking lots.

**The Celebrity**, a charity golf tournament hosted by **John Michael Montgomery** in November at the **Grayhawk Golf Club** in Scottsdale, Arizona, raised more than \$50,000 for **Phoenix Children's Hospital** and **Helping Hands for the Homeless**. The tournament, sponsored by **KNIX Radio** and **Grayhawk**, drew celebrity guests including **Buck Owens, Toby Keith, Alice Cooper, Tracy Byrd, Maury Povich, Chili Davis, Harmon Killebrew** and **Dean Dillon**.

**The 7th Annual Vince Gill Celebrity Basketball Game and Concert** raised more than \$70,000 for scholarships and program enhancements at **Belmont University's Athletic Department** and the **Mike Curb Music Business Department**. Artists participating in the event included **Rhett Akins, James Bonamy, Paul Brandt, Billy Dean, Toby Keith, Lonestar, Mark Miller of Sawyer Brown, Trace Adkins, Kenny Chesney, Radney Foster, Jeff Hanna** and **Bryan White**, among others. The women's teams included **Suzy Bogguss, Lisa Brokop, Terri Clark, Linda Davis, Amy Grant, Mila Mason, Jo Dee Messina** and **Michelle Wright**.

Officials at Nashville's **Baptist Hospital** have named their regional heart program the **Mandrell Heart Center** after one of Country Music's most famous families. The name honors **Barbara, Louise and Irlene Mandrell** and their parents, **Irby and Mary Mandrell**. The family began its long association with the medical facility 22 years ago when Irby first had heart surgery there.

**Louise Mandrell** has inked plans with investors for the development of her own musical theatre in Pigeon Forge, TN. The 1,400-seat **Louise Mandrell Theatre** is scheduled to open in the fall.

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

**RJL Communications**, offering a full range of consultant services to Country Music radio stations, has relocated to 104 Dogwood Street, Brandon, SD, 57005; (605) 582-3693.



Decca's **Helen Darling** snuggles up to boxing promoter **Don King** during King's recent visit to Nashville.



## on the move

**Colin Stewart** has been appointed president and chief executive officer of **Magnatone Entertainment Group**. He was previously chief operating officer for Magnatone affiliate company **Speer Communications**. Stewart replaces **Jim Mazza**, who resigned to pursue other interests but will continue to serve as a consultant to the company.

**Anita Hogin** has been made a partner in the management firm of **International**

**Artist Management.** Formerly director of operations and special projects, she has been with the firm since 1990.

**David Hall** has been named president of **Gaylord Communications Group**, replacing **Tom Griscom**, who retired. Hall was formerly senior vice president of cable networks for **Gaylord Entertainment Company**.

**Charlie Cook** has joined **Westwood One Radio Network** as vice president, pro-

**Michael Powers**, who joined the staff in 1992, has been promoted to **Northeast Regional Promotion Director**. **Retta Harvey** has been named director of video coordination. She was previously manager of video coordination. **Wes Hall** has been named **GAVIN** promotion coordinator. He was previously with **AristoMedia**.

**Janie West** has been named director of publishing for **RBI Entertainment**. She was previously with **MCA Records** and **Capitol Nashville**.

ing the company in 1993 she was with **Warner Chappell Music**.

**Dean Tschetter** has been named senior vice president of creative affairs at **High Five Entertainment**. He formerly served as consultant to **Disney Imagineering**.

**Donna Hughes** has joined **MJI Broadcasting** as its **Nashville** correspondent. She will be involved with numerous company projects, including "Country Today Fax" and "Country Quiz". Previously, Hughes was with **Jim Owens & Associates** before serving as air personality and news director at **WMMU-FM** in **Nashville**.

**Teresa Blair** has been appointed director of creative services and production at **Rising Tide Entertainment**. She was formerly with **Asylum Records**.

**Kenny Woodward** has joined the staff of **Variety Attractions** in **Zanesville, OH**. He was formerly with **Tim Tye Entertainment** and **World Class Talent**.

**Candace Nuyens** has been promoted to manager, **A&R** administration at **Arista Nashville**. She joined the label in 1991 and was most recently coordinator, **A&R** administration. **Wade Hunt** has been promoted to manager, creative services. He was formally designer.

**Camille Rojas** has been promoted to programming manager, **Latin America** at **CMT: Country Music Television**. She joined the company in 1995.

Directors **Steven Miller** and **Brad Murano** have joined the roster of directors at **The Collective**, a **Nashville-based** film production company. The duo has been co-directing music videos and independent features since 1984.

gramming/formats. He will oversee the programming of the company's eight, 24-hour satellite music formats. Cook was previously a partner and senior vice president at **McVay Media**.

**Kim Markovchick** has been promoted to senior director of marketing at **Mercury Nashville**. She joined the staff in 1986 and was most recently director of marketing. **John Ettinger** has been promoted to **Midwest regional promotion director**. He has been with the label since 1994.

**Deaton Flanigen Productions** has added **Joe Ramey** to its staff. He will serve as executive producer of advertising and video production. For the past four years, Ramey had been working as a freelance producer.

**Jan Perry** has been promoted to director/creative marketing (film & television) at **Hamstein Cumberland Music Group**. She has been with the company since 1992. **Janice Bane** has been promoted to director/office operations. Before join-



Giant Records president James Stroud (left) presents Clay Walker with a platinum plaque for his **HYPNOTIZE THE MOON** cd. - Photo by Harry Butler

Neal Coty has parted company with his management company, **Murrah Petraitis Entertainment**. The amicable split was a mutual decision.

David Kastle has been named vice president of **Killen Music Group**. He has been with the company since 1994, most recently as general manager.

Heather McBee is now manager of strategic business development at **RCA Label Group**. She was previously a manager in the sales department.

Ellen R. Zucker has joined **Belden Enterprises, Inc.** as creative director.



## signings

**BOOKING:** Lee Greenwood to the Bobby Roberts Company... Toby Keith to Monterey Artists... Jeff Wood to Creative Artists Agency... **MANAGEMENT:** The Oak Ridge Boys to the Jim Halsey Company... Regina Regina to the Bobby Roberts Company... Nikki Nelson to Trifecta Entertainment... **MUSIC PUBLISHING:** Templeton Thompson to Edisto Sound... Dana Hunt-Oglesby to Neon Sky Music... Sara Light to Mamalama Music... Lee Thomas Miller to Hamstein Cumberland Music Group... Tammy Rogers to Little Big Town Music.



Warner Bros. singer/songwriter Paul Brandt performs a few tunes for the CMA staff.



Deryl Dodd gets into the action while filming his latest video, "That's How I Got To Memphis". The Columbia Records clip was directed by Marc Ball for Scene Three.



## music video

### artist

Tracy Lawrence  
Noel Haggard  
Toby Keith  
Marty Brown  
John Berry

### video/label

"Is That A Tear" / Atlantic  
"Once You Learn" / Atlantic  
"Me Too" / Mercury  
"You Can't Wrap Your Arms Around A Memory" / Hightone  
"She's Taken A Shine" / Capitol

### director/producer

Marc Ball / Anne Grace / Scene Three  
Bob Gabrielsen / Rebecca Scarpati / The Collective  
Marc Ball / Anne Grace / SceneThree  
John Lloyd Miller / Selby Miller / The A.V. Squad  
Jon Small / Picture Vision



**John Berry - Capitol Nashville artist and Kicking Bird Music writer - recently wowed his PolyGram sub-publishers with an impromptu performance in London. Berry was in the UK doing promotion and playing concert dates in London, Manchester and Glasgow. PolyGram Music publishing staff members from the UK, France, Spain, Italy, Germany, Holland and Sweden attended the meeting and luncheon.**

- BBC-2 Television will present six hours of Country Music-themed programming on January 25, including a concert taped live in Nashville with artists including Vince Gill, Alison Krauss, BR5-49, Clint Black and Reba McEntire. The night-long celebration of Country Music will also include a documentary exploring the Celtic roots of Country with Kathy Mattea and Scottish folk singer Dougie MacLean, a special feature on Emmylou Harris and performance footage of Lyle Lovett and Jerry Jeff Walker. Dolly Parton's TV special "Treasures" will air for the first time during the BBC "Country Night" programming, as will an exclusive interview with Paron.
- Holland's first full-time Country radio station is expected to begin broadcasting from Amsterdam in February. The programming will be "roots", Americana and Country music, making it the first of its kind in the Netherlands. U.S.-based Spectrum Europe was awarded a frequency on the A2000 cable system. The A2000 system covers the greater Amsterdam area, which serves 900,000 households.
- Show & Music of Switzerland presents a 1997 Country Music festival in Zurich February 7-March 23. Slated to appear are The Derailers, Stephanie Bentley, The Del McCoury Band, Rick Orosco, James Lynch & Interstate 40, among others. For more information about the festival, contact Albi Matter at +41-1-461-0066 phone: +41-462-7030 fax.
- Atlantic Records artist Mila Mason entertained American troops in December as part of the U.S. Air Force European Holiday Tour. She performed with the Air Force's 25-piece orchestra in England, Turkey, Italy and Germany.
- The 25th Annual Toyota Country Music Awards of Australia will take place on January 25 during the 1997 Fosters Australasian Country Music Festival in Tamworth. The festival runs from January 17 - 27 and is expected to attract more than 50,000 fans. Nashville artists expected to participate include John Berry and Junior Brown. Many well-known Australian artists are multiple-award nominees such as Graeme Connors, Slim Dusty and Gina Jeffreys, while up-and-comers Troy Cassar-Daly and Mark O'Shea are each nominated in two categories.
- Australia's Dead Ringer Band recently visited Nashville. The group's schedule included showcases at Douglas Corner and Ace of Clubs, as well as writing and studio sessions.
- Mercury Records artist Shania Twain recently completed a promotional tour of Australia in conjunction with a label-sponsored advertising campaign designed to boost sales of her latest album, THE WOMAN IN ME. While on her visit, Twain was presented with a Gold Award (35,000 units) for THE WOMAN IN ME. The album is in the top 20 in Australia.
- German TV network ZDF telecast a one-hour Power Vision primetime special called "An American Night" on November 28. Uwe Huebner hosted the program. An estimated 1.7 million people viewed the show in spite of popular programming in competing spots. The lineup of artists included the Bellamy Brothers, John Berry, BR5-49, Charlie Major, Mindy McCready, Jill Morris and Michelle Wright, among others.

**VH-1 Europe's popular Country show "Are You Sure Hank Done It This Way?" recently polled viewers to find out their favorite Country artists. The results are:**

1. **The Mavericks**
2. **Garth Brooks**
3. **Reba McEntire/Dwight Yoakam**
4. **Martina McBride**
5. **Alan Jackson**
6. **Emmylou Harris/Faith Hill**
7. **Travis Tritt**
8. **Vince Gill**

Trisha Yearwood, BR5-49 and Alison Krauss fell just below the top 10 list. Viewer votes were received from as far afield as Scandinavia, Russia and South Africa. The survey was part of the "1996 VH100 For You Viewers Poll" to find VH-1 viewers favorite acts.

For the first time, four Country artists can be found in the Top 100 Artists of all genres. Dwight Yoakam, Garth Brooks, The Mavericks and Shania Twain were voted "in" by VH-1 viewers.



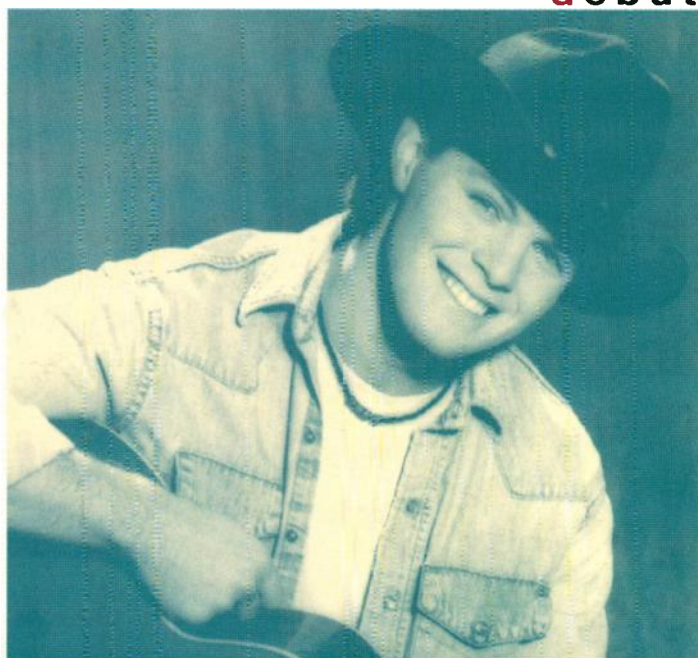
**gary allan**

Record Label: **Decca Records**  
 Album: **USED HEART FOR SALE**  
 Singles: **"Her Man"**

After turning down a recording contract at the behest of his parents at 15, Gary Allan perfected his sound playing clubs in Southern California before emerging on the Nashville music scene. With six offers from major labels, Gary's eponymous debut album was released on Decca Records.

Working with creative partner/guitar player Jake Kelly, Gary combines the influences of Merle Haggard, Mark Chesnutt and Buddy Holly to create a unique honky tonk sound. Gary and Kelly teamed up to write the western swing single "Used Heart for Sale" for the album.

Gary married right out of high school, joined the Army and started a family. With his wife's support, he was prompted to begin playing the music that he loved. Fronting the Honky Tonk Wranglers by night, the singer/songwriter worked 12 hours by day at his own construction company to support his wife and three daughters. The band formed a loyal following, who to this day still come out to see Gary and Jake. Believing now that his parents saved him from possible failure with the early record deal, Gary is living his dream.



**david kersh**

Record Label: **Curb Records**  
 Management: **Mark Hybner Management**  
 Booking Agency: **William Morris Agency**  
 Album: **GOODNIGHT SWEETHEART**  
 Singles: **"Breaking Hearts and Taking Names",**  
**"Goodnight Sweetheart"**

Like many of today's new artists, David Kersh always knew what he wanted to be when he grew up - a Country Music singer. Beginning in the church choir, then playing in a high school band, David had the passion for music and the drive to succeed.

The Humble, Texas native began playing the demanding Texas dance hall circuit at age 20. "People bring their families out...it's incredible how different it is on that circuit than it is in the Houston clubs," he says. But he has drawn on his experiences by offering audiences the spirit of his youth as well as the feel of the classic Country sound.

David was given the opportunity to choose his own material for his self-titled album on Curb Records. The cuts portray David's appreciation for Country musical styles in the ballads and the rowdy upswing tunes. He's quickly receiving critical acclaim and finding fans among the younger set. David is a very talented artist and performer, and his music appeals to all ages," wrote Jackie Jarosz of 16 MAGAZINE.

**-Lyn Aurelius**

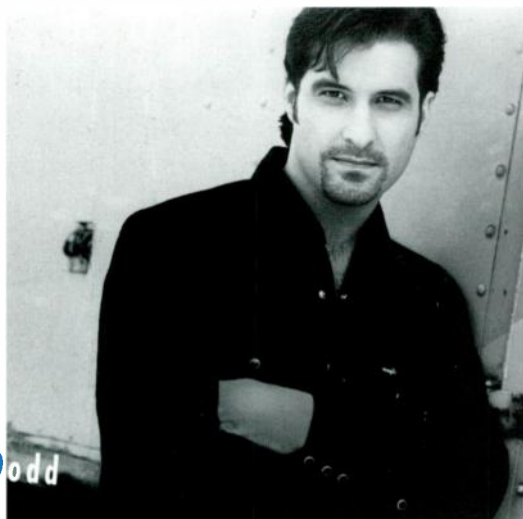
# CRS: NEW FACES,



LeAnn Rimes

Multi-platinum sensation LeAnn Rimes leads the lineup for the 1997 Country Radio Seminar New Faces Banquet and Show, one of the Country Music industry's most prestigious showcases for new talent. Trace Adkins, James Bonamy, Paul Brandt, Deana Carter, Deryl Dodd, David Kersh, Mila Mason, Jo Dee Messina and Kevin Sharp complete this year's New Faces roster. They will each perform two songs for more than 2,000 radio representatives and music industry executives. The New Faces Banquet and Show closes the 28th annual Country Radio Seminar, presented by the Country Radio Broadcasters March 3-5 at Nashville's Opryland Hotel.

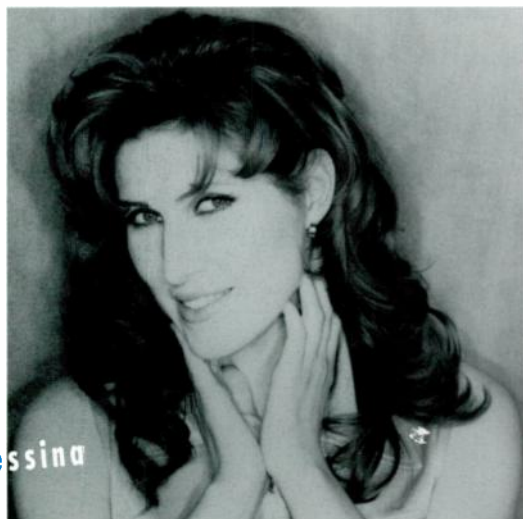
"Choosing only 10 new artists for this year's show was made particularly difficult by the surge of chart-topping newcomers," said Charlie Monk, chairman of the New Faces Selection Committee. "While they have just begun to develop a relationship with the Country Music audience and radio, we believe these acts represent the finest crop of new talent to grace the stage during the show's 28-year history."



Deryl Dodd

The selection process is based on a decision of a subcommittee which reviews nominations from record labels. Acts must meet the qualifications of a top 50 appearance on one of the trade publication charts and a commitment to the industry at all levels. Previous New Faces performers include Alabama, Reba McEntire, George Strait, Randy Travis, Patty Loveless, Travis Tritt, Vince Gill, Brooks & Dunn, Pam Tillis and Bryan White, all of whom have gone on to win CMA Awards.

Patty Loveless and Bryan White will be featured at the '97 Super Faces Dinner & Show, which kicks off this year's event with this special show to be held in Opryland Hotel's new Delta Ballroom.



Jo Dee Messina

In addition to entertainment, CRS 28 will feature the latest in broadcasting information and education utilizing the theme "Winning Through Learning: How To Keep Country Strong". "Country remains the largest and most successful of all radio formats," reports CRB President Ed Salamon. "The Country Radio Seminar is a unique, format-specific gathering that is proud of its role in that success and dedicated to helping Country radio maintain that position."

Lou Holtz, head football coach for Notre Dame's elite Fighting Irish and author of the New York Times bestseller "The Fighting Spirit", will kick-off the seminar's opening day with a keynote address.

Panel sessions set for the seminar include "CRS-U: Country Radio Seminar University/Programming", a two-day intensive course

# SUPER FACES AND MORE!

aimed at program directors; "Transferring Your Station to Digital - Going Tapeless", covering the pitfalls of analog-to-digital conversion and more; "Record Company 101: Understanding the Process", a look at A&R, artist development, promotion and management; "The Hottest Country Websites", "The State of Country: Trend Report", "Vanderbilt Voice Clinic" and many more.

"Each session is designed to send attendees back to their markets with information and enthusiasm to build bigger ratings or revenues for Country radio," reports Salamon.

For information regarding registration, program book advertising, sponsorship or exhibit hall opportunities at CRS 28, contact CRB at (615) 327-4487; fax (615) 329-4492.

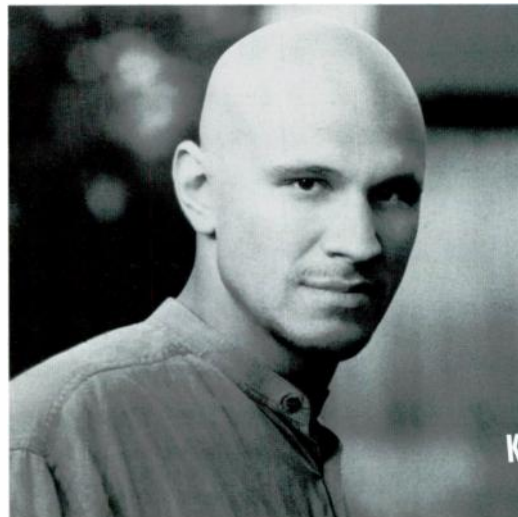
## CRB: investing in the future

In addition to announcing the plan's for CRS 28, CRB has also awarded four \$5,000 scholarships to broadcasting majors currently enrolled in an accredited broadcasting/mass communications program. CRB demonstrates that it is a firm believer in investing in the broadcasting industry's future via its on-going scholarship program. This year's recipients are Elizabeth Przymus, University of Nebraska; Joy Andrea Snyder, Ball State University; Anthony Lenzi, University of Oregon; and Paul Breton, University of Oregon.

Additionally, a second-year scholarship was awarded to Chad Tyler Rice from Oklahoma State University. A CRB scholarship recipient in 1996, Rice was also eligible this year as he continued to meet the contest's eligibility rules.

Eligible students must be enrolled in radio, TV, mass communications, broadcasting, electronic media or related programs, with an emphasis on radio. To apply for the scholarships, an accredited or CRB-approved college or university must submit a formal application. Applications were mailed directly to schools accredited by the Accrediting Council on Education in Journalism and Mass Communications in December 1996 so that the universities will have ample time to find the appropriate students. CRB hopes to announce new scholarship recipients in April.

To receive an application, contact CRB at its website at [www.crb.org](http://www.crb.org) or call (615) 327-4487; fax (615) 329-4492.



Kevin Sharp



Mila Mason



Trace Adkins

# Karen Taylor-Good

**I**rony is often defined as “an outcome of events contrary to what was or might have been expected.” If one could put a face on irony, you might see the image of Karen Taylor-Good. The seasoned songwriter/performer watched her career go through many twists and turns before, as she explains it, “I knew I was on the right path.”

Both forthright with her own ideas and receptive to those of others, Karen took each change in stride and says she learned something about herself along the way. Now signed with Warner/Chappell and SESAC, Karen has written such songs as “Not That Different”, a number-one hit for Collin Raye, and “How Can I Help You Say Goodbye”, Patty Loveless’ signature ballad nominated for CMA Song Of The Year in 1995. According to Karen, it has been that song which helped her learn some of life’s most important lessons.

---

**“He had hoped that the voice and writing skills belonged to an 18-year-old.”**

---

“Whenever I think about ‘How Can I Help You Say Goodbye’, I have to tell the story of how it was written because to me that is so important. I dragged myself out of bed one Sunday morning and went over to Religious Science, which is a new thought church. The reverend gave this wonderful message about saying ‘yes’ to life. He asked us to think about how often we all say no, and then he invited us to take a pledge to say yes to life. I was very enthused because he’s a wonderful speaker, so I took the pledge.

---

**“In their words, they would never put out a four minute song about death.”**

---

“Right after the service was over, this woman walked up to me and said, ‘Karen, I have this friend that’s coming to town. He’s a new songwriter and an actor from L.A. Will you write with him?’ I just went nuts in my mind. My little committee of voices was saying, ‘Oh, my God. I can’t write with this person. I don’t know who he is. He’s an actor. He’s probably a huge jerk with an ego.’ I never would have said yes. Never in a million years. But I had just taken the pledge. So through gritted teeth, I looked at her and said yes.

“Enter Burton Collins. He came over to my house, and he wasn’t a jerk at all. He didn’t have an ego, but hat he did have was an amazing title that he’d been carrying around for a couple of years.

“He was very close to his grandmother. When she was dying, he was having a very hard time. She said to him on her deathbed, ‘How can I help you say goodbye?’ When he told me that, I knew that’s what we were supposed to write about. It just came very quickly. I think things were obviously set up from a higher place.

“The people in charge at Sony at that time gave me the word that the song would never be a single. In their words, they would never put out a four minute song about death. Then everything changed when Allen Butler and Paul Worley came in. They said, ‘Of course this song will be a single!’”

Like the Sony executives, Karen herself has always believed in taking chances. As a student at the University of Texas in Austin, she joined a choir who went on a six-week tour of Europe.

“I was so young and both brave and stupid. When the six weeks was up I was like, ‘Well, I’m here.’ I waved goodbye to the other 65 members of the choir and went to stay with an aunt of mine that lived in Paris.

“A friend of mine came over, and we had adventures for nine months. We went to Istanbul. I had a cousin there, and we just hiked around. It was amazing that we came back in one piece. But I sang and played guitar. I auditioned in Frankfurt for the Armed Services. I did tours all around in these clubs for the servicemen.”

After coming back to the U.S., Karen made her way to Memphis, where she sang jingles for radio and television. A few years later, she moved to Nashville and began a busy career as a background singer on albums for the likes of George Jones and Willie Nelson, among others.

“I’ll never forget my first George Jones session. I just stared at him. It was one of the few times that I actually got to be in the same room with the artist. Usually they put their part on, and then the backup singers come in. He opens his mouth and sings these incredible licks like he’s not even trying.”

Though Karen hoped that her stint as a backup singer would help launch her own recording career, she found instead that all those years of singing other people’s material would help her gain con-