

MAY 1998

Close Up



John Michael Montgomery

INSIDE

Anita Cochran

Robin Mitchell Joyce

Remembering Tammy Wynette





features

- 3** on the cover
Diamond Rio
New Album, New Management, New Membership To The Opry, What's Next...
- 4** **Awards Balloting Reminder**
Changes In Criteria Wording, Plus This Year's Balloting Schedule
- 5** **America's Sold On Country**
CMA Takes ASOC To Chicago
- 6** upclose
John Michael Montgomery
His Spirits Are High And His Music Is Loud

- 8** **Music Industry & New Technology**
CMA Event Tackles Timely Topics

- 10** buzz
Anita Cochran
Creative Freedom Goes A Long Way

- 16** international
Country Crosses The Atlantic And The Charts

- 18** **Fan Fair Schedule**
New Talent Added, Tickets Still On Sale

- 21** **Music Industry Fights Legislation**
Bill Could Cost Songwriters Millions Of Dollars

- 22** debut
Melodie Crittenden, Chris Cummings
Keith Harling, The Great Divide



- 24** talent pool
Robin Mitchell Joyce
Lawyering In The Ever-Changing Music Industry

- 26** in memorium
Remembering The First Lady Of Country Music

departments

- 12** update
Awards, Media, New Companies,
Newsline, On The Move, Signings, Video
- 19** names in the news
- 27** next month
- 28** CMA calendar



Diamond Rio

onthecover

With a new album on the way, a change in management and new membership to the Grand Ole Opry, Diamond Rio has an exciting year ahead of them.

Lead singer Marty Roe sat down to talk with *CLOSE UP* on a golf course near the Opryland Hotel, where he took time out of his busy schedule as tour guide for a documentary about American cities for ORF-TV/Austria. The band led a guided tour of favorite Nashville sites and historical landmarks, and happened to slip in a tour of a golf course.

Having released their *GREATEST HITS* album last year, the group was able to put more than a year into their new album *UNBELIEVABLE*, to be released next month.

"We've been working on this album since before the *GREATEST HITS* album came out. Matter of fact, the new songs that ended up on the *GREATEST HITS* album were originally cut to be on this album, and we kind of stopped mid-stream to put out the *GREATEST HITS* album."

The band had a first on their new album...

"We brought outside players for the first time in a cut. Mainly because none of us play the cello, the violin or any of that, so we have a string quartet that's on that particular cut and Dan Truman arranged and wrote the string parts, along with Carl Marsh."

Although their new album won't be released until June, their first single will be released this month.

"We found 'You're Gone' right at the last minute. Paul Williams and John Vesner wrote it. Paul came to Nashville and did it on 'Prime Time Country' the other day. We did it a little different, for a Country record. No real rhythm track on it for most of the song and not even any background vocals on it until the second chorus. We're trying to let the song stand out. Sometimes you try to show off and do what you do on a song, and other times you try to just get out of the way of the song. I think that's what we're doing with this song."

Diamond Rio shocked a few people on Music

"Success brings out the best and the worst of personalities."



Row when they recently decided to leave International Artist Management, the management team that had been with the group since its inception. The group is now managed by Ten Ten's Barry Coburn (BR5-49). According to Marty the decision was a year in the making.

"(The band) had a heart-to-heart almost a year ago. We discussed our options in growing our career and what we could do, and everything comes up when you do that. You look at what you would do musically, changing who you're working with in production, changing your label, changing your agency, changing your management. We talked about all that, and we consulted some of our good friends in the industry about what they thought. Actually, for the most part they gave us credit that everyone we had worked with for the past seven or eight years were doing great jobs. So we stayed where we were and we changed some parameters, or at least asked for some other areas to be delved into by our management, and they were. Ted (Hacker) and Anita (Hogan), I want this to be said for sure, have worked harder, or as hard as anybody would for any act, and we are proud to have been a part of IAM."

Marty explained the change was part of an overall growing process.

"Our concerns were in the ability to have national TV - West Coast and East Coast relationships. We have some of those, but we have not been able to really capitalize on some successes of late that we've had with this *GREATEST HITS* album on a national level. Within the industry and within Country Music itself, I think we've done very, very well. It's the kind of situation where it's very difficult in our business to stand still, and it's really not something that we choose to do. We want to continue to grow our career, continue to feel like we're branching out to new audiences. We're not talking about crossing over or any of that kind of bologna. We're taking about expanding our horizons within the Country Music field, and we don't feel like we're done in that area yet. We have

continued on page 5...

Reminder: First CMA Awards Ballot Arrives This Month

K eep an eye on your mailbox – the first ballot for the 1998 CMA Awards goes out on May 18. The eligibility period for all 12 award categories runs from June 1, 1997 through May 31, 1998. On the first (nominating) ballot, each member may write in one nominee per category.

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

Upon receiving the second ballot, members vote for their top five choices in each category. After these results are tabulated, the five receiving the most votes in each category will be announced at a press conference on August 4 and will appear on the final ballot, which will be mailed on August 18. On this final ballot, members vote for one nominee in each category.

Winners will be announced during the live broadcast of the "32nd Annual CMA Awards" on Wednesday, September 23. The gala telecast will begin on CBS-TV at 8 p.m. EDT.

The entire balloting process is officiated by the international accounting firm of Deloitte & Touche LLP.

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

Following is the 1998 CMA Awards schedule:

May 18	First ballot mailed to all CMA members in good standing
June 15	Deadline to return first ballot to Deloitte & Touche
July 1	Second ballot mailed to all CMA members in good standing
July 30	Deadline to return second ballot to Deloitte & Touche
August 4	CMA Awards finalist announced at press conference
August 18	Final ballot mailed to all CMA members in good standing
September 16	Deadline to return final ballot to Deloitte & Touche
September 23	Winners announced on live CMA Awards telecast, CBS-TV, 8 p.m. EDT

Important: Clarification of the criteria for Vocal Event Of The Year

The CMA Board of Directors, at its April meeting, approved the following change of wording for the Vocal Event of the Year category:

Current wording:

"An event is defined as an act, composed of two or more people who performed together and either or all of whom are known primarily as individual artists. They must have performed together, as a unit, on a musical recording released domestically within the eligibility period with each separate act receiving billing on the event. Award to each artist."

New Wording:

"An event is defined as a collaboration of two or more people either or all of whom are known primarily as individual artists. They must have performed together, as a unit, on a musical recording released domestically within the eligibility period with each artist prominently featured and duly authorized to receive billing on the event. Award to each artist."

Rationale: The revised wording is more easily understood and monitored for eligibility consideration.

A complete listing of criteria for all CMA Awards will be included in the mailing of the first ballot.

**"AMERICA'S
SOLD ON
COUNTRY"
Tour Hits
Chicago**

Following the overwhelming success of "America's Sold On Country" (ASOC), in February in Los Angeles, CMA is once again taking Country Music to corporate America. On July 15, CMA will present ASOC in Chicago. The unique half-day event will combine presentations from noted industry executives with entertainment from top Country Music performers in an effort to emphasize why Country Music works for marketers and how to effectively use it in an integrated marketing campaign.

Nearly 250 corporate marketers attended the Los Angeles event, including representatives from Mattel, J. Walter Thompson, BBDO, Grey Advertising and Universal Studios and agencies representing Mercedes and Toyota.

Among the highlights of the Chicago ASOC event will be a case study presented by Disneyland on its "White Christmas" promotion with Asylum recording artist Bryan White. Among the sponsors for the Chicago event will be COUNTRY WEEKLY. Further participants in ASOC will be announced in the June issue of Close Up.

Diamond Rio

...continued from page 3

places to go and people to see and things to do.

"We felt like, for the most part, in Barry's situation, he had a wider spectrum of those types of relationships. When you move management those are some of the things that you're hoping they can bring. You want them to be able to bring their expertise and their experience over years in certain areas and with certain people to use those to your career's advantage."

So what made Ten Ten their choice out of a town filled with management companies?

"Barry being available was one part of the scenario, but, to be quite honest with you, he was the first person that popped into our head. We worked with Barry several years past when he was managing Alan (Jackson) and were impressed with how he handled Alan's career. He has a tremendous relationship with our label already, and so there are a lot of things that we didn't want to change that he was in place with. I think we had maximized our position at where we were. We had a choice to make. Right or wrong, we could either stay there, which we felt might be detrimental to that relationship or move somewhere where we felt we might have a new perspective. That's what we chose to do.

"I hope that we made the right choice. In any decision you make, anybody that says that they absolutely know this is the right thing, I just don't believe that's completely true. You don't know. There's the element of the unknown. We believe we made the right choice. And that's up to Barry and Ten Ten to confirm our beliefs in their abilities."

One decision they had no trouble making was to join the Grand Ole Opry.

"The Opry is something that we grew up with. It was a big part of our life. It's a dream that we've always wanted to be a part of. We believe in the ability to perpetuate the Opry and to see it continue. It would be a wonderful thing to be able to continue and the only way is to have the new, current artists be participants. Not just members, but participate and go play so that we can go get a new audience. At this point in our career, you're sacrificing a good paying gig to go out there and play, but it's real easy for us. We love it. We're excited about it. We consider it an honor."

Marty says the group has a lot of common goals: continue to make the best music that they can, stay focused on finding and writing the greatest songs

they can, produce records that are not the same as their last album and continue to push themselves. But the most important goal to the group is longevity. So how have they beat the odds and continued to make hit records for the last eight years?

"I think the main key is that we built this band and we built this sound before we had any money or acceptance. As a matter of fact, we had a lot of resistance early on to what we were doing and the fact that our sound was maybe a little too diverse or it was maybe not quite traditional enough. I think that by the time that we got our deal in '90 we had worked through our musical differences and personality differences. We had changed several members by that time, and we had come upon a chemistry and a mixture of people that enjoyed working together and were excited about what we were doing musically.

"From what little I know about other bands, my experience is that they're put together based on their individual talents sometimes. They don't necessarily know the person that they're all of the sudden a partner with and actually have a successful record with and continue to process through the fast lane. Success brings out the best and the worst of personalities. If you don't really know that person or haven't really developed a relationship, then it becomes very difficult to just be tied because we're business partners and we have to stay together. In our situation, we genuinely enjoy playing and working together. It's not someone else's idea that we were a part of, it's our idea, something that we've sweated blood over for a long time.

"We have ego like anybody in this industry. But, I think, the one thing we have tried to do is help each other stay in check. Sometimes that means getting in somebody's face. Sometimes that means just leaving somebody alone. Once again, that goes back to knowing the people who you're working with and knowing who they really are back when they were cutting grass or doing something normal. I think that our ego is a more a band ego. We have a pride in what we do as a band.

Marty thinks the all-for-one attitude will keep the group united for years to come.

"Individually speaking, sure all of us have wants and desires, but we made a

commitment long ago, and we've always lived by majority rules. The good of the band is more important than any of our own individual goals or wishes or desires of how things should go. That's the way we believe. That's the way we run our business. So far it's worked for us and we're not going to change it." 🎸🎤

- Angie Crabtree

"We have places to go and people to see and things to do."

"...we could either stay there, which we felt might be detrimental to that relationship or move somewhere where we felt we might have a new perspective."

John Michael Montgomery

upclose



As the spring gives way to summer fever, John Michael Montgomery is ready. May is truly an exciting month for the Atlantic Records artist, who's set to release his fifth lp, *LEAVE A MARK*. John Michael co-produced the album, along with Csaba Petocz, who he first teamed with on his last lp, *WHAT I DO BEST*.

John Michael is also in the midst of plans for a tour and enjoying singing more than ever after taking time off to recuperate from vocal surgery in 1995. In his words, "The sun is gonna shine, and it's going to be a great year!"

Weary spirits owe it to themselves to crank up the lp's first single, an uptempo number titled "Love Working", as loud as they can.

"It's a fun song. When I heard the demo before the song was done, I was singing it like I'd known it for years. It's one of those songs that doesn't take you long to get attached to, and it has a little story there too. It's a picker-upper. If you're late for work, stuck in traffic or you get out of the wrong side of the bed, I think this song will pick up your spirits."

The album also represents a musical rejuvenation of sorts for John Michael, who admits that he likes to take people by surprise with his song selection. This time out, he leaned more toward his outlaw roots.

"The rest of the album is closer to the outlawish days when I grew up with Willie and Waylon and Hank Jr., and Haggard - back in the '70s when that was really cool, before the 'Urban Cowboy' stuff came out.

"I've got some stuff that's kind of headed in that direction. There's some darkness to it. There's also some cool love songs that vocally I'm able to do some really neat stuff on with people - kind of like I did with 'How Was I To Know'."

**"I love
anything
from
the
earth."**

Part of John Michael's positive attitude is due to the fact that he's singing better than ever before.

"Since my pipes are working really well now, I've had a lot of people ask my producer what he's doing differently because I'm singing better. The last album showed that. I had major surgery on my vocal cords in 1995 and didn't sing a lick in 1996. Csaba is a really good vocal man, but just being able to heal back up and get my pipes working at full strength again makes all the difference in the world.

"I've got stamina now. I don't get hoarse like I used to. I would be in the studio and go through a song a couple of times, and I would have to take a break. For somebody that sang all their life and never had one bit of trouble, to get a record deal and go out and do a couple of shows on the road for a year and have your voice fall apart is traumatic. It's kind of like, 'Okay, what's wrong with this picture?' Now I'm back to where people can actually hear me sing with this powerful voice that I've always had. It's just been weakened by some things that weren't working well."

As CLOSE UP went to press, John Michael was performing as part of the Nokia Presents The George Strait Chevy Truck Country Music Festival Brought To You By Wrangler tour.

"George Strait is a legend. It will be fun to stay out with him on the road. Once you get to the 10-year mark, like he has, people know you're not just one of the other guys."

As John Michael alluded to earlier, he's anxious to get back in front of the crowds with his own show, but he doesn't want to overdo it.

"I'm planning on doing 71 dates this year. It will be easier, and I plan to put 110 percent into my tour as far as concert quality is concerned. I'm emphasizing quality of concert dates over quantity."

His lighter road schedule will also give him more time to be with his daughter, Madison Caroline, born in August 1996.

"I want her to think I'm the best, and I want to live up to it. I never want to let her down. This is a forever challenge – music is not. This is the best time of my life"

John Michael is an avid outdoorsman, and when he's not making music, he confesses that he likes to "get away from it all" on land he owns in Kentucky. He plans to take part in an environmental program with his home state and is very outspoken on his love for nature.

"I've got 600 acres of woods I can go to and hide. I

love to bow hunt. I grew up squirrel and rabbit hunting. I make my own deer sausage. My parents were meatcutters, so I grew up doing that. I don't hunt anything unless I want to eat it.

"I enjoy going out to the woods, because we're living in a world that's getting smaller and smaller. I have a little shack with no electricity. I love anything from the earth. I'll either live in it, wear it or eat it. I don't hunt things just to hang them up on a wall. I want to protect animals and wildlife, because we're losing so much of it. I'm definitely an outdoorsman. I'm my own conservation officer."

But John Michael admits he can't stay away from the music for long. He recently performed at the Governor's Mansion in Louisville for the kick-off of the Kentucky Derby, and will perform at the Lexington Ball with the symphony. This performance will mark the first of its kind for the man who grew up performing in honky-tonks.

"I've never sang with a symphony, and I thought it might be worth a try. I've seen other people do it, but I thought I was the last person that would ever be asked. I love the thought of that many pieces behind me."

John Michael is also gearing up to host a celebrity golf tournament to benefit the McDowell Cancer Center in Kentucky on May 18-19. He became particularly involved with the cause after losing his father, who he credits as a major influence, a few years ago to the disease.

"I look in the mirror, and I see my dad. He was so happy that his dream was achieved through me. Lots of questions have gone through my mind since his death. I often wonder why it's taking so long to find a cure. They're spending tons of money on AIDS, which is great, but why can't they do that with cancer as well?"

"It's really made me think about taking care of myself. I want to be around my child as long as possible. My child has helped fill the void – the emptiness that I've endured. I want to be like my parents and carry on what they taught me. I guess time is the greatest answer." 🎸

"My child has helped fill the void – the emptiness that I've endured."

"I'm emphasizing quality of concert dates over quantity."

-Mandy Wilson

C M A a n d B e l l S o u t h P r e s e n t



Music Industry & New Technologies

M a y 1 3 , N a s h v i l l e A r e n a

As this issue of **CLOSE UP** went to press, final preparations were at hand for **MINT: Music Industry & New Technologies**. We'll give you a complete update in the June issue, but here's a capsule look at some of the action at this new conference:

■ Key speakers will be Vanderbilt University's Donna Hoffman, named by **NEWSWEEK** as one of the "Net 50 People Who Matter Most On The Internet", and Bonni Tischler, assistant commissioner of the office of investigations for the US Customs Service in Washington D.C.

■ Record labels and traditional retailers alike are keeping close tabs on online retail outlets. Retailers fear their business is being pulled out from underneath them, while labels are looking for the best way to sell the most product. Are online record stores used more for browsing or business? Are Country consumers sophisticated about the Internet? Will online retail music sales hit \$1 billion by 2002? Nicholas Butterworth of sonienet, Lisa Crane of Universal New Media Group, Donna Hoffman of Vanderbilt University, Larry Miller of a2b Music (a unit of AT&T), Kevin Conroy of BMG Entertainment, Mike Farrace of Tower Records and J.J. Rosen of Music Boulevard Network will share their insight at MINT '98.

■ On the heels of recent controversies such as Country artists' names being linked to pornographic websites and music being downloaded from the Internet, MINT '98 will take an in-depth look at intellectual property rights and new technologies as they impact the entertainment industry.

"Get Downloading", a panel dedicated to property and piracy, features: Denise Incorvaia, associate anti-piracy counsel for the RIAA; Art Sackler, vice president of law and public policy for Time Warner; and Nashville songwriter Peter McCann.

"Licensing Music For The Internet", presented by the Recording Academy, features: BMI's Richard Conlon, ASCAP's Marc Morgenstern, SESAC attorney Ken Kaufman and RIAA's Steven Marks will be joined by Dave Leibowitz of Aris Technologies.

■ Another area of growing interest to the music industry is using the Internet as a publicity vehicle. At MINT '98, acclaimed expert Eric Ward of the WardGroup will share tips for high-tech public relations during "Catching Publicity On The 'Net". Ward's clients have included Amazon.com Books, Rodney Dangerfield, Hewlett-Packard, Microsoft, Paramount Pictures, The Weather Channel and others.

■ "Getting The Most From Your Website", exploring what consumers want and ways to develop creative content, features: Tim Choate of EdgeNet Media, Richard Grimes of MadCap (creator of Yahoo Cool Site Of The Day), Margaret Shiverick of MJJ and Jim Wood of BellSouth.net and Ruth Hummell of country.com.

■ "Show Me The Money", covering website marketing strategies, advertising and sponsorships, features Joe Marnell of WebMedia, Mike Rowsom of Adfinity Network, Debbie Newman of N2K Entertainment and Chris Clark of GCI Group, a division of Grey Advertising.

■ MINT registrants will get a first-hand look at state-of-the-art audio and video technology. "The Surround Of Music: The World Of 5.1 Audio & DVD" offers multi-channel demonstrations and discussions featuring products by Bystem PMC, Sony, Dolby, Sonic Solutions and others. Also, WRAL-HD Raleigh, the nation's first high-definition station, will demonstrate high-definition TV throughout the day.

■ Participating companies include Adobe Systems, AES, a2b/AT&T, BMG Entertainment, country.com, CyberCash, GCI Group (a unit of Grey Advertising), Microsoft, Music Boulevard Network, Sonienet, Tower Records, Traveller Information Services, Universal New Media, Webmedia, Yeah! Solutions (a division of Hamstein Publishing) and numerous others including Nashville-based technology businesses.

Web Wisdom

Chat Two or more users communicating in conversation through their computers. As one person enters text, it appears on the other person's screen almost instantly.

Cookies Small pieces of personal information sent to your browser when you access a site. They are also a way of tracking which Web pages you visit. This info is used to facilitate session-to-session connections to streamline and personalize your WWW surfing experience.

FAQ Frequently Asked Question: Many Usenet groups and bulletin board systems maintain a file of questions to avoid repeating answers which waste time and space.

Flame An angry and often witty response to someone's post (sometimes personal) "Perhaps if you had a brain you would know that..."; Any type of junk mail you send companies because they're posted on a newsgroup.

Home Page The first screen or "jumping off point" for a web site. Often used interchangeably with "web site" to mean the entire location.

Hypertext A database system in which various multimedia elements, including text, graphics, video, and sound can all be linked together. Hypertext search engines allow you to access related data by selecting a particular word and being shown related areas to search.

Interactive Refers to a two-way viewer or user-controlled electronic process.

ISDN Integrated Services Digital Network: A set of international standards that guide the establishment of networks in which different types of data, including voice, information, and video, are sent over telephone wires.

Lurking Reading online messages or chat room conversations without taking part in the discussion. Users are encouraged to lurk in newsgroups or chat rooms until they have some idea what the discussion is about and the style is like.

Newbie A new participant of a particular newsgroup or the Internet as a whole. "Listen you newbie, read the FAQ before you post..."

Snail mail Reference to the relative speed of postal mail.

Square-headed girlfriend or **boyfriend**
Another word for a computer. The victim of a square-headed girlfriend is a "computer widow."

Surfing the net The action of traveling the World Wide Web for one's own self interest.

Techie Someone who knows about and is interested in the technical aspect of the Internet.

Tossed out Getting busted for violating an online service's rules of conduct.

World Wide Wait The real meaning of "WWW."

Taking a shortcut E-mail jargon

BRB Be Right Back.

BTW By The Way.

IMHO In My Humble Opinion.

LOL Laughing Out Loud.

ROTFL Rolls On The Floor Laughing.

TTFN Ta-Ta For Now.

Stars Sue Over 'Net Names

Twenty-seven Country performers have filed a federal lawsuit in Los Angeles against a California businessman, claiming he briefly linked their names to an Internet porn site without authorization and maligned their good names. They are also seeking to stop him from using their names to make money. The lawsuit was announced during a press conference at CMA on April 6. CMA's Music Industry & New Technology conference (MINT '98) on May 13 will tackle these issues and others. Scott Siman of RPM Management (representing Tim McGraw) spoke on the issue at the press conference and will be part of a panel at MINT discussing intellectual property and piracy issues on the Internet.

Jim E. Salmon, a California businessman, bought the artists' domain names as well as those of numerous other celebrities for \$100 each for two years use. He has recently changed the link so that the artists' sites now take 'Net visitors to his Country Jukebox Online Magazine, which has information about the artists as well as sells their CDs.

The domain name system is the foundation of the Internet, providing users a means to reach the Web sites and e-mail addresses they want via the Universal Resource Locator or URL (www.address). Network Solutions Inc. of Virginia holds the US government contract to administer the most popular top-level domain names including .com, .net and .org. Virtually anyone can register a name that's not trademarked on a

first-come, first-served basis.

In an April 11 article in The Tennessean, Salmon said, "I didn't intend to lead people to think [the artists] or I promote porn on the Internet. I simply wanted to bring attention to the right issues...What this did was to show people how easy it is to be fooled on the Internet, to come across something you never intended to come across."

In the past, corporations have successfully sued individuals who beat them to registering the company's trademarked domain names on the Internet.

"The problem is that all of this law is breaking new ground, so we're having to make law as we go along," commented local attorney Robin Mitchell Joyce.

Artists filing the suit are:

Trace Adkins

Lee Roy Parnell

Alan Jackson

Bryan White

Charlie Daniels

Clay Walker

John Michael

Montgomery

Kenny Chesney

Lorrie Morgan

Martina McBride

Randy Travis

Reba McEntire

Sawyer Brown

Toby Keith

Tracy Lawrence

Trisha Yearwood

Vince Gill

Mindy McCready

Pam Tillis

Patty Loveless

Collin Raye

Doug Stone

Faith Hill

Jo Dee Messina

Steve Wariner

Deana Carter

So what are they saying about this new Country Music talent?

USA TODAY-- "She's a fine and soulful singer with a knack for bending notes."

ENTERTAINMENT WEEKLY-- "Schooled in both modern and old-style sounds, she writes like a pro, hitting her stride when blending Vince Gill-like instrumentals with Wynonna-gone-hillbilly vocals."

BILLBOARD-- "She can write 'em, she can sing 'em, and she plays one mean Telecaster."

COUNTRY

AMERICA named her as one of its Top Ten new stars for 1997.

Anita Cochran, Warner Bros. new multi-talent, is not sitting around waiting for things to happen. She has taken her career by the tail, and is off and running. It is rare that a female debut artist is given the creative freedom and involvement that Anita was given.

Warner/Reprise Nashville President, Jim Ed Norman gave Anita the rare opportunity to showcase her talents not only as a singer, but as a musician, songwriter and producer. Cochran plays all the lead guitar parts, plus banjo, mandolin and dobro on her debut album *BACK TO YOU*, as well as co-producing and writing nine of the 10 songs. Does the one man band monkey come to mind?

"I'm just tickled to death to get to work with Jim Ed and actually be here at Warner Bros. because they really let you be the artist. He encouraged me to play whatever it was I played on stage. If I played the mandolin on stage in a song then I should do it on the record. That meant the world to me. There's not too many people, male or female, that get to play



on their records at all so that was really cool for him to allow me to do that, and to allow me to co-produce the record. We clicked really well when it came to what songs I'd bring to him that I'd written or the outside songs."

Cochran was also given the opportunity to choose the musicians she wanted to play on her record. She chose her musical idols Eddie Bayers, Don Potter, Matt Rollings and Brent Rowan.

"I got to hand pick these people, because Jim Ed knew how much I had respected their playing. I've never had any professional lessons, so it would be hours of sitting in my room learning Matt Rollings piano licks or learning Don Potter's acoustic guitar. I mean, he speaks to me more on acoustic guitar than a lot of people do vocally. He really taught me a lot about the acoustic.

"We just had such a blast. I think they really knew how much I respected them and they weren't just hired guys to come in and play on a record. It felt like a little family that day. The thing that made me almost sink down in my chair was after I went in and played my guitar and then heard myself playing with these guys. That brought tears to my eyes."

Anita Cochran

Cochran has played guitar since the early age of four. By the time she was five, she was picking a Martin D-35 guitar. Not only did her playing skills impress Jim Ed Norman, but she caught the ears of her "hand-picked" musical heroes as well.

"I think they were shocked. Brent Rowan played electric on the guitar. There was this one song, 'I Could Love A Man Like That', the intro like I had on a demo, he had it backwards. It was just one of those mental blocks. It was funny, he kept talking with Jim Ed, and I was in the vocal booth. He said, 'Have Anita come out here and show it to me.' I thought, 'Oh my God, I can't believe I'm going out here to show Brent Rowan something.' I walk out and my head is ducked. I looked at him and said, 'I can't believe I'm doing this.' He just laughed."

"It's definitely a dream come true."

Having parents who brought her to Nashville ever since she was "knee-high to a grasshopper" to go the Country Music Hall of Fame and the Grand Ole Opry, it was a dream come true when she was asked to play the Opry for the first time.

"The very first time I was introduced by Lorrie Morgan. It was Lorrie Morgan, Tammy Wynette and me. I called it blonde night. That was really really great to get to do that. It was just the greatest feeling in the world. There is nothing like it. A lot of people say it's the most nerve racking thing, but I don't know if it's nervous or if it's just so much energy that you have because there's so many artists walking around. It's chaotic. I mean, we were getting ready to go on and some guy comes up and says, 'Can we borrow your guitar? We just broke a string.' In a minute they're ready to go on stage and they're asking to borrow a guitar, but it always comes off. It's always a great thing with the Opry. I've done it four times since the very first time, and it still feels that same way every time I go back."

Songwriting is also one of the many talents Anita has. She received an Academy of Country Music award nomination for "What If I Said".

"Actually, when I write, it comes from when I'm usually doing something else. I get a lot of ideas driving in the car. I tend to write about real life things. I tease my friends, you know. I say, 'Don't talk too much or I might write a song about you.' Which, that happens quite a bit, where I'll end up writing a song about people that I know are going through some things. 'What If I Said' came from a couple of friends that didn't really connect. 'Daddy Can You See Me' and 'She Wants To Ride', those are all about close friends of mine. So, it's usually like that, but then I'll try to scribble it down on paper and write the melody down real quick so I remember when I get home...I love to be home and write in my studio which is just a mess. I have instruments thrown everywhere. If I get stuck one minute with a guitar then I'll put the guitar down and pick up the mandolin, and it might inspire me to go somewhere else on the song."

Cochran is riding high on the success of "What If I Said", her first career number one, a song she wrote and recorded as a duet with one of her musical heroes Steve Wariner.

"Steve is one of the people that I've looked up to forever. It was basically him, Ricky Skaggs, Vince Gill and Chet Atkins that taught me to play. They didn't know that, but I played their records more than they've probably played their songs, in my room. When I wrote this song, my manager knew I was a big fan of duets. I grew up loving Conway Twitty and Loretta Lynn, Tammy and George and he said, 'Why don't you write a duet for your record?' I had never tried to write a duet. As I was writing this song Steve popped in my head. I thought he'd be great to sing with. We recorded this song here in Nashville for the record and then Jim Ed and I were talking and he said, 'Well, who would you have in mind to sing?' I just threw Steve's name out there. Being a new artist, you have no idea if somebody like that is going to come and record with you. Steve really liked it and called and said, 'I'll do it, I'll be there.' The first time I met

him was in a studio when we were cutting the song. The first hour and a half or so I was a bit intimidated standing next to my hero. It was so great.

"I've heard so many people say sometimes it's better if you don't meet your heroes because they can let you down when you do. After spending that time with Steve it made me love him more. Not only is he a great artist, but a wonderful person. We clicked right off the bat. Since then, I've become friends with him and his wife."

Anita's family always has been and still is a constant presence in her life and in all of her success. Growing up in a musical family, she credits them for the reasons she is where she is today.

"I think my parents and my family are almost more excited about this than I am. Everyday they call. Everything I do, I know I've got to get home and explain it to the family. I am so thankful that they are there. I really don't know what it would be like to be somebody who doesn't have encouragement from their family. I've had it since I've been born. It's their fault. They named me Anita Carter [after the Carter family's Anita], they gave me my first guitar. All the years I kept telling them 'I'm sorry I make you spend money on me, but it's your fault, you started it.' I don't know what I would have done without their support. My whole family, we're really close. They still live in Michigan, but whenever there's anything going on in town they're here for it. They make sure they come down, so that's really great."

Some final comments on her career and newfound success.....

"This is the only thing I've ever wanted to do. I never really had any other careers in mind. I'm very lucky to be where I am, that's for sure. This is something I've always wanted to be and wanted to do and definitely getting to do things with my heroes who have taught me a lot. That's really important to me to get to do the Grand Ole Opry and to get to meet artists that I've respected so much. It's weird, because there are days when you sit back, and if you have time to reflect on everything you go, 'Wow, this is really cool.'" 🎸

- Dixie Weathersby

awards

Warner Western recording artist **Red Steagall** was presented with the prestigious **Western Heritage Award for Outstanding Original Music** from the **National Cowboy Hall of Fame and Western Heritage Center** in Oklahoma City, OK on April 4 for his 1997 release "Dear Mama, I'm A Cowboy".

Lee Roy Parnell was the recipient of the **Orville H. Gibson, Best Country Guitarist - Male** award. The awards ceremony, held during Grammy week in New York, honors musicians and proceeds from the event benefit the Nordoff-Robbins Music Therapy Foundation, which aids severely handicapped children through the use of improvisational music.

The **Vision Awards**, an annual awards show to benefit RP International (Retinitis Pigmentosa - a degenerative disease which leads to blindness) will be held on June 20 at the Beverly Hills Hilton Hotel. Among the attendees at the 1997 show were Tom Cruise, BabyFace and Jodie Foster. This year the organization is involving more of Nashville's talented musicians including songwriters Randy Bordreux and Kim Williams, who are writing a song titled "The Eyes Of A Child", which will be played during the Awards. For more information about this event please contact Donna Cardellino at (213) 851-9193.

Dave Rowland of Dave & Sugar was inducted into the **Gospel Music Association (GMA) Hall of Fame** in early April. He is widely known for his success as a member of The Stamps, who were a regular part of the Elvis Presley road show.

Sammy Kershaw has been selected **Louisiana Cattle Festival 1998**



Contributors to and recipients of the Ed Sanders Memorial Scholarship; (l to r) NARM VP of Communications and Events Jim Donio; Mark Weiss, CR Waldman Graphic Communications; Krystyna Sanderson; Phillip Watts, recipient; MTV's Joe Armenia and Lisa Braun; CRWaldman's Dean and Teri Pugh; CMA's Angie Crabtree and Jamie Downing; and NARM Scholarship Foundation Executive Director Pat Daly.(l to r) Broadcast International

Humanitarian of the Year. The Festival chose to honor Kershaw on their 50th Anniversary celebration in October for all he has done for the charities in their community.

Malta Records' Country Music artist Don Emerson captured six awards (more than any other artist) in the 2nd Annual European Country Music Association Awards. Emerson led all major artists by going into the competition with 10 nominations.



APREGAN Entertainment Group, Inc. and **TBO** have recently announced the formation of a new company, **APREGAN/TBO**. The company will provide full event support services of cash management and show settlements in the areas of Los Angeles and Dallas. They will provide ticket sellers,

cashiers and event managers in markets throughout North America. Additionally, the company will specialize in performing show settlements and suits on box office, concessions, parking, camping and merchandise operations. The company can be reached in Los Angeles at (818) 991-8990; fax (818) 991-8991 and in Dallas at (972) 355-0416; fax (972) 539-3229.

Jones Radio Network and **WSIX-FM** have partnered to produce and distribute "Nashville Nights". The show will feature interviews with Country's hottest stars, live performances and other special features five nights a week. "Nashville Nights" will be consulted by Rusty Walker.

The **Wildhorse Saloon** is opening a new Wildhorse Saloon in Orlando, FL on May 29. The **Wildhorse Saloon-Orlando**, which will be the second in the nation, is a 27,000-square foot entertainment venue and restaurant located at the Downtown Disney



BNA recording artist Lorrie Morgan got carried away with labelmate Mindy McCready after the recent RCA Label Group CRS Boat Show.

Pleasure Island in the Walt Disney World Resort. The grand opening weekend will be filled with Country Music concerts, dancing and the opening of the restaurant.

Nashville music industry attorney **Derek Crownover** has expanded his practice, opening new law offices in The Renaissance Tower. He is chairman of legal affairs for the TJ Martell Foundation, and his firm represents primarily music industry businesses, artists and sports figures. The new offices are located at Renaissance Tower, 611 Commerce Street, Suite 3002, Nashville, TN 37203; (615) 313-9911; fax (615) 313-8008.

peermusic recently signed a worldwide subpublishing agreement with **Harlan Howard Songs/Melanie Howard Music**. peermusic will provide global representation of the catalog, excluding the United States.

Sally Nordlund, Esq. has opened a new entertainment and copyright law office located in Cummins Station at 209 10th

Avenue South, Suite 507; (615) 313-4166; fax (615) 313-4174.

Sony/ATV Tree has entered into a co-publishing agreement with **Mike O'Rear Publishing Co./Inc.** Both companies will work to maximize the exploitation of all copyrights under the O'Rear umbrella.



(l to r) Broadcast International Records president Gary R. Buck joins Country stars George Fox, Terri Clark and Paul Brandt as they meet Calgary Sun publisher Les Paynes and Rob Matthews, a Calgary Stampede vice president at the Terri Clark "Coming Home" concert. Photo by Jim Wells (Courtesy of Calgary Sun)



The American Music Education Initiative (AMEI), of the National Music Foundation invites teachers of all subjects areas (K-12), in public/private schools and in other community education settings, to submit lessons they have taught or are planning to teach using American music as the central focus. Teachers whose lessons are selected by a distinguished panel of judges will receive special awards. Applications forms are available by contacting Gene C. Wenner, 70 Kemble Street, Lenox, MA 01240; (413) 637-1800; AECWENN@concentric.net.

The National Association of Recording Merchandisers (NARM) has announced that the NARM On-Line Bulletin Board Service is now accessible through its website at <http://www.narm.com>. "Users can now access distributor catalog and deal files that are available for download," notes Yale Hoffstein, NARM's vice president of administration and operations. To register to become a user, contact Steve Wooton at (609) 596-2221, ext. 23.

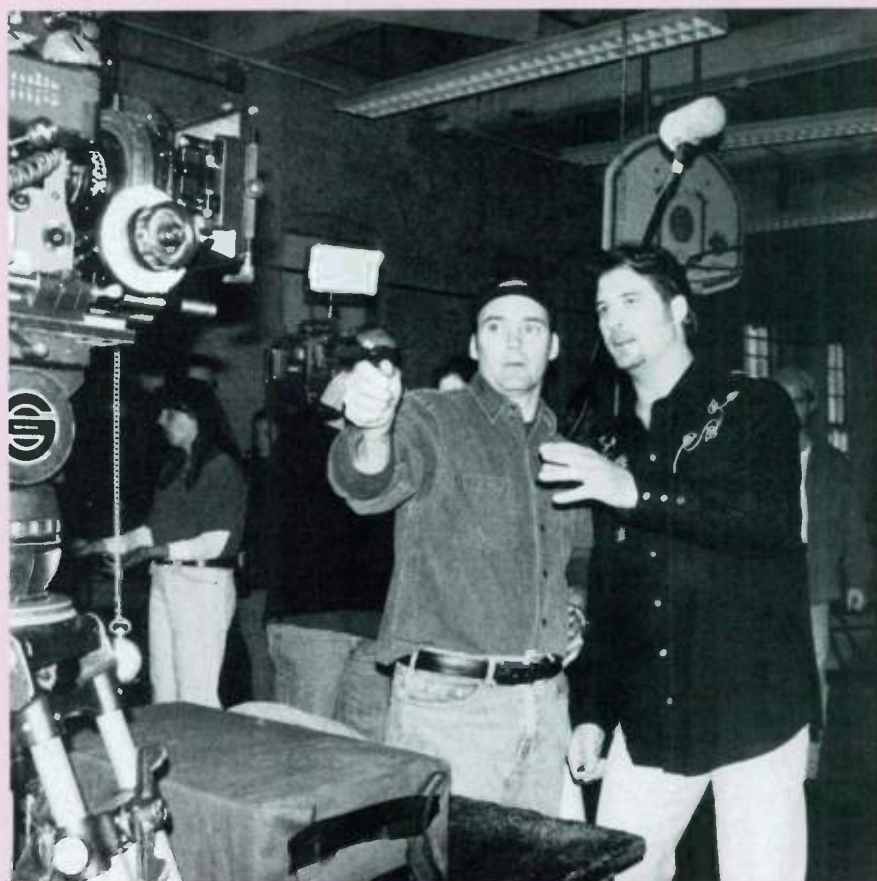
N2K's Music Boulevard (www.Musicblvd.com) and CBS Cable jointly announced an exclusive agreement to create and promote the Internet's premier Country Music retailing site. CBS Cable's country.com will create a special co-branded area called Country Music Boulevard, which will become the exclusive online Country Music store on each site. Country Music fans will be able to read current music news and album reviews, scan the latest music charts and access the Internet's largest selection of sound samples through the store.

PACE Concert Southeast, Cellar Door and Tom Kats, Inc. launched Nashville River Stages, a three-day festival of national, regional and local contemporary music in the downtown area May 1-3. Bonnie Raitt, Delbert McClinton, Paula Cole, Foo Fighters, Widespread Panic, Indigo Girls and Steve Earle are just a few of the stellar entertainers who performed at the event. A portion of the proceeds went to Gilda's Club, a national organization helping people with cancer.

CORRECTION: Patti Olsen-Garafola and Bobby Young announced the official launch of the Young-Olsen, LLC firm's new website, www.young-olsen.com. The site was designed for radio programmers to network with their peers, obtain current music information and investigate alternative revenue opportunities for their own station websites.



Marion Williams has been promoted to director of media marketing at RCA Label Group. Williams' responsibilities will be the formulation of artist media plans and direct-



Honest Images' Chris Rogers and Columbia Records' Deryl Dodd discuss a few details on the set for his new video, "Time On My Hands".

ing the media department. A three-year member of the label, Williams was formerly associate director of media relations and artist development.

Sarah Brosmer has been promoted to senior director of publicity international for MCA Records Nashville. Brosmer will be responsible for developing and coordinating international marketing and publicity efforts for MCA/Decca artists as well as oversee all aspects of video production for the label.

Stacy Studebaker has been named director of publicity. Studebaker will be responsible for creating and implementing national publicity campaigns for the MCA Nashville artist roster.

Michael Petersen has been appointed vice president of business affairs, a newly created department, for MCA Music Publishing. Robert Allen has been appointed senior

director of business affairs and Dana Milstein joins as assistant to the department. Petersen will oversee the department including negotiation and acquisition of songwriter and catalog deals, contract administration and general business/legal issues. Allen's responsibilities will include the negotiation and drafting of music publishing agreements as well as enforcing and protecting the company's copyrights. Milstein will assist both Petersen and Allen.

Kristi Brake has joined Mercury Nashville as senior manager of marketing. Brake will work with the senior director of marketing on the coordination of the basic components for all new releases. Kira Florita has been upped to senior director of new product and catalog development for the label. Florita will oversee catalog development and marketing, and develop and manage new products and special projects.

Chris Lacy has joined the staff of **Island Bound Music** as creative director. She was previously creative director for Fame Publishing/Rick Hall Music. Her past professional experience includes Tom Collins Music, MCA Music and BNA Entertainment.

Denise McIntosh has moved to the Nashville office of the law firm **Loeb & Loeb LLP**. McIntosh will focus her efforts on transactional matters relating to the music industry, representing clients which will include recording artists, producers, artist managers, record labels and songwriters. She was formerly an entertainment attorney in the company's Century City office.

Mike Whelan has been promoted from creative manager to director of creative services for **Opryland Music Group**. He has been with the company since 1994.

Cindy Wilson has been named vice president and general manager of **Country Music Television (CMT) International**. Wilson will oversee CMT International's immediate plans for further expansion into the Latin America and Asia-Pacific markets.

Lanie Miller has been added to the **Front Page Publicity** staff as publicist. In addition **Alice Stevens** has been added as office manager. Miller most recently held a position at Force, Inc. where she worked with clients such as Trisha Yearwood, Alan Jackson and Michael Peterson. Stevens was previously employed by Springs Industries in Atlanta, GA.



artist

John Michael Montgomery
Deryl Dodd
Mindy McCready

Tony Dolle has joined **The Nashville Network** as manager of communications, TNN Sports Information. Dolle will be overseeing public relations for all TNN outdoor programming. He most recently served as outdoor communications manager for Cabela's in Nebraska.

Mark Mason has been promoted to director, writer/publisher relations for **BMI**. Mason was previously associate director of that department. In his new position, Mason will continue in assisting songwriters and publishers in the administration of their musical works and signing new affiliates to the performing rights organization.

Edward F. Jones former editor of the Nashville Banner has been named senior consultant for **Dye, Van Mol & Lawrence**.

Tom Watson has been appointed to managing director of **Jones Radio Programming Services**. **Geina Horton** joined the on-air staff at Jones Radio Network's Rock Alternative format.

Michael Floe joins the company as Soft Hits overnight air personality.

Brent Clenny has been named senior colorist for **The Filmworker's Club of Nashville**. The company is a premium film to tape transfer facility which recently opened a Nashville office located at 1006 17th Avenue South.

Warner Music Canada's head office and warehouse has relocated to 3751 Victoria Park Avenue, Scarborough, Ontario, M1W 3Z4; CANADA. (416) 491-5005.

title

"Love Workin'"
"Time On My Hands"
"You'll Never Know"

Terry D. Choate, a 22-year industry veteran, has been named vice president/music publishing at **McLachlan-Scruggs International**. Choate will oversee all creative and administrative activities of the music publishing division and will begin long-range planning.

Charlie Morgan has been promoted to vice president and general manager of WGLD-FM in Indianapolis, Indiana.

Greg Casady has been appointed to sales in the Northeast for **Radio One Affiliate**.

Gil Wohler is the new Radio One affiliate sales representative for the Western United States.



Joni Harms to Warner
Western...**Nightriders** to Cornstock
Records...**Leon Seiter** to Legend
Records...PUBLICITY: **Tim McGraw** to
Schmidt Relations...**Collin Raye** to Front
Page Publicity...PUBLISHING: **Chris
Lindsey** to Dreamworks
Publishing...**Buddy Cannon** to Maypop
Music...**Jay Knowles** to Little Big Town
Music...**Rick and Janis Carnes** to peer-
music...**Ashe Underwood** to Noble Vision
Music Group...BOOKING: **Lee Roy
Parnell** to Monterey Artists... **Blake &
Brian** to Bobby Roberts Co.

director

Jim Shea
chris rogers
Dean Cain

Country Music artists are currently enjoying unprecedented success in the UK thanks primarily to breakthrough releases by *The Mavericks*, *LeAnn Rimes* and *Shania Twain*. In addition to top positions on the mainstream sales charts, these artists are also enjoying mainstream radio airplay and media coverage, each via a different approach. A common denominator is the teamwork behind the artists and music on both sides of the Atlantic.



Shania Twain...

Her most recent album for Mercury, *COME ON OVER*, entered the UK pop album chart at number 15 for the week ending March 14. It was certified silver as of March 21 for sales of 60,000. Jon Landau Management and PolyGram International organized an all-out campaign that included repackaging and remixing the album to tailor to the European audience and promotional visits by Twain.

The first UK single, "You're Still The One", entered the pop chart at number 10 for the week ending February 21 and has remained in the top 40 for seven weeks - quite a feat considering the average life of a single in the UK is often no more than a month.

In addition, the single has climbed the charts in Ireland, Holland, Norway and Switzerland.

London's largest commercial station, Capital Radio, is credited with launching both "You're Still The One" as well as LeAnn Rimes' "How Do I Live".

"Nobody else was playing them until we were," says Richard Park, group director of programs for Capitol.

"They fit the station's format," despite being considered Country records in the US, he says. "The way some of your Country's gone and the way some of our pop is, it's not that far apart...Because of

Can Country

our lifestyle here in London, some Country Music is hard to sell, but Pop Country has always had crossover success here. We're the ones who broke 'Achy Breaky Heart'."

Park says he's not opposed to considering Country product for their station and will add it to their playlist if it makes sense. "We're hoping that record companies will be releasing (more) to us."

Twain has also garnered mainstream media attention, including the coveted performance slot on the National Lottery Draw show on Feb. 14, helping secure the single's success. The show draws 12 million viewers in its Saturday night time slot. Executive Producer Peter Estall said he first took note of Twain when she performed on the 1997 CMA Awards.

In early January, Twain visited Germany (where the album entered at number 17 on the mainstream chart), UK, France, Switzerland, Holland, Belgium and Norway on a three-week promotional trip, reports her European publicist Richard Beck. "We widened the approach a bit (for this album)," to include mainstream media interviews and rock and pop radio stations, says Beck. "The fact is it's a great record, and I think it would have worked well in any territory. It was helped by the packaging being very European friendly," Beck says, referring to photos shot in London that were used to replace in the US album packaging and promotional photos. "It depends on the publications," says Beck. "Some people out-and-out say she's a Country artist who's crossed over, some people don't know about that history."

Twain is currently working on production of her first world tour. Beck says she's scheduled to return to the UK in May for promotion of her second single.



LeAnn Rimes...

Rimes' single "How Do I Live" has been a smash hit on pop radio in London but little media has followed since Rimes has been unable to travel to the UK. Thus far, her international success is primarily

Crossover?

in the UK and Australia (where she has visited).

"How Do I Live" entered the mainstream singles chart at number 7 for the week ending February 28, and has remained in the top 10 for seven weeks. The song was launched by London's Capital Radio (the largest commercial station) with The Hit Label (Curb's UK licensee) servicing the single to both pop stations as well as Country radio.

"The great thing about working with Curb is we were given freedom to work the record when it felt it was right for the marketplace," explains Phil Cokell, managing director of The Hit Label. He says the success is due to a combination of an incredible song and the appeal of the artist. Though she is often referred to as a Country artist in the press, in some cases her Country background is not mentioned at all.

"We haven't been selling it as Country, we've just been selling the record for what it is - a great record. I think there's a problem in pigeon-holing it. If you're dealing with Country 1035, it's a Country record. If you're dealing with Virgin Radio, it's not... The biggest problem is to get people to listen to Country. With LeAnn being as big as she is in America, that got people to listen... More and more people are owning up to liking Country. Hopefully the day will come when it won't be seen as a negative. And I think it will come."

"It's the same thing with Shania Twain and the Mavericks right now," says Cokell. "These are artists making great records."

Similar to Twain, Rimes' new album is packaged differently for international distribution. And a dance mix of the song (mixed and released in the US as well), has helped broaden the single's appeal.

"We've got the kids on board, which I didn't think that would happen here. But we crossed right through... It feels like the record will do 400,000 (units)," he said. More than 300,000 of the single have sold already. "It accounts for about 7 percent of our sales right now."

In addition, Cokell says, the Hit Label is pushing to include "How Do I Live" on the new album, scheduled for a release sometime this month. The single would not be included on the US version of the same album.

Cokell acknowledges a visit by Rimes for any media or performance dates would be very beneficial. "The requests are huge," he says. Discussions are in progress about a European trip, he says.

In addition, says Cokell, The Hit Label is in early stages of a similar process for fellow Curb artist Jo Dee Messina's single "Bye Bye". "Again, it's a great record. People are saying, 'this sounds a bit more Country, but I like it.'"

The Mavericks... This group has the laid groundwork for its extensive long-term international development plan since it was signed to MCA in 1993. The Mavericks' first two albums, *WHAT A CRYING SHAME* and *MUSIC FOR ALL OCCASIONS* have combined sales of over 80,000 units. *TRAMPOLINE* has certified silver for sales of 60,000. It entered the UK pop chart at number 17 and remains firmly in the top 30 five weeks after release. This is similar in Scandinavia and the Netherlands.

"Dance The Night Away" was released as a single April 20 to mainstream and Country radio in the UK and elsewhere. "Throughout Europe we have been taking the single and album to

mainstream radio where we are also seeing good results," reports Kate Farmer, international marketing director for Universal Music International Ltd. "We are on airplay charts throughout Scandinavia, Holland and Belgium."


Under the guidance of Universal International and FCC Management, the group has built an extensive fan base throughout Europe during several promotional and performance tours.

"I absolutely believe that the success we are experiencing now is due to the groundwork done by both the band and the individual record companies," says Farmer. "(Manager) Frank Callari has worked very closely with the International office right from the beginning and we have planned international live dates and promotional dates well before the album was delivered. We have worked this way with all the Mavericks album. Also, MCA Nashville, Bruce



Hinton & Sarah Brosmer are instrumental in this success. They give us their complete support and provide us with the tools we need, which often require some changes from the US markets needs. For example," explains Farmer, "MCA Nashville shot the video 'Dance The Night Away' early just for the international market. We have been allowed to release singles which we feel are more suitable to European radio and to the Mavericks fan base here in Europe."

The Mavericks toured in April in Norway, Denmark, Sweden, The Netherlands and the UK, where they have sold out numerous shows. They were also selected for a coveted appearance on the National Lottery Draw show, performing "Dance The Night Away" on April 15. The track is on the playlist at BBC's Radio 2 and Capital Radio and a one-hour VH1 recording of a recent London showcase performance aired on April 11. The band's video also has enjoyed exposure on VH1, MTV, BBC's Top Of The Pops 2 and The Box.

Universal plans to release a second single this summer followed by a European visit in September that will include the G/S/A territories and Spain as well as first-time visits to France and Italy. 

- Shannon Heim



More Stars Added To 27th Annual Fan Fair

Program & artists subject to change

monday, june 15

OPENING CEREMONIES

9:45 am - 10:00 am

INTERSOUND COUNTRY

10:00 am - 11:00 am

Lynn Anderson - Co-Host
T. Graham Brown - Host
The Bellamy Brothers
Tim Briggs
Earl Thomas Conley
Jo-El Sonnier

STEP ONE RECORDS

11:00 am - 12:00 am

Jack Greene
Gene Watson

ROUNDER RECORDS

1:30 pm - 2:30 pm

Heather Myles
Riders in the Sky
The Woody's
Wylie and the Wild West

AUSTRALIA/CANADA SHOWCASE

2:30 pm - 3:30 pm

TBA

DREAMWORKS RECORDS

3:30 pm - 4:30 pm

Randy Travis

BLUEGRASS SHOW

7:00 pm - 10:00 pm

TNN/ MUSIC CITY NEWS

AWARDS

7:00 pm - 9:30 pm

Nashville Arena

tuesday, june 16

THE CURB GROUP

10:00 am - 12:30 pm

David Kersh
Hal Ketchum
Tim McGraw
JoDee Messina
LeAnn Rimes
Sawyer Brown

MERCURY NASHVILLE

2:30 pm - 4:30 pm

Sammy Kershaw
Terri Clark
Mark Wills

MCA RECORDS

& DECCA RECORDS

7:00 pm - 10:00 pm

(Decca Records)

Bill Cody - Host

Shane Stockton

Gary Allan

Lee Ann Womack

Mark Chesnutt

(MCA Records)

Vince Gill - Host

Jenny Gill - Co-host

Big House

Keith Harling

The Mavericks

Olivia Newton - John

Chely Wright

wednesday, june 17

CAPITOL NASHVILLE

10:00 am - 12:00 noon

Steve Wariner -

Host & Perform

Trace Adkins

John Berry

Suzy Bogguss

Deana Carter

Billy Dean

WARNER/REPRISE

& GIANT RECORDS

2:00 pm - 4:30 pm

Anita Cochran

Michael Peterson

Daryle Singletary

Clay Walker

The Wilkinsons

RCA LABEL GROUP

7:00 pm - 10:00 pm

Sara Evans

Lonestar

Martina McBride

Mindy McCready

Restless Heart

Jason Sellers

The Warren Brothers

thursday, june 18

ATLANTIC RECORDS

& ASYLUM RECORDS

10:00 am - 12:30 pm

(Atlantic)

Matt King

Neal McCoy

Mila Mason

(Asylum)

Melodie Crittenden

Lila McCann

Kevin Sharp

Thrasher Shiver

Bryan White

ARISTA RECORDS

2:30 pm - 5:00 pm

Sherrié Austin

BlackHawk

BR5-49

Jim Collins

Diamond Rio

Pam Tillis

SONY MUSIC SHOW

7:00 pm - 10:00 pm

Gary Chapman - Host

Dixie Chicks

Joe Diffie

Wade Hayes

Ty Herndon

The Kinleys

Patty Loveless

Collin Raye

Ricochet

Sons of the Desert

Rick Trevino

friday, june 19

"FUN IN THE SUN"

10:00 am - 12:30 pm

Artists to be announced

The 1998 International Country Music Fan Fair is shaping up to feature some of Country Music's biggest stars. Among the artists recently added to the schedule are Tim McGraw, LeAnn Rimes and Sawyer Brown, Anita Cochran, Billy Dean, David Kersh, Hal Ketchum, JoDee Messina, Michael Peterson and Daryle Singletary. Previously announced performers include Trace Adkins, Deana Carter, Terri Clark, Diamond Rio, Vince Gill, Sammy Kershaw, Patty Loveless, Martina McBride, Mindy McCready, Olivia Newton-John, Collin Raye, Pam Tillis, Randy Travis and Bryan White. Additional performers will be announced when confirmed. A schedule of events for Friday will be announced later.

Tickets are still available for the 27th Annual Fan Fair. A \$90 Fan Fair registration includes the live stage shows; admission to the exhibit halls where artists sign autographs; tickets to the Country Music Hall of Fame and the historic Ryman Auditorium; plus two meals prepared on-site by the world famous Odessa Chuck Wagon Gang of Odessa, TX. Fans may register to attend Fan Fair through the Grand Ole Opry. For ticket information, contact the Fan Fair office at (615) 889-7503, or write Fan Fair, 2804 Opryland Drive, Nashville, TN 37214. CMA handles information on Fan Fair exhibit booths and media requests.

For information on Fan Fair program book ads please contact:
Andrea Burroughs
Sports & Entertainment Group
Phone: (615) 889-8151
Fax: (615) 871-0776



Pictured (l to r) are: Kix Brooks, Ronnie Dunn, Tony Brown, Tim DuBois and Reba McEntire.

(photo credit: Cindy Owen)

three's company:

On the heels of their record-setting, co-headlining tour, **Reba McEntire** and **Brooks & Dunn** are about to make another unprecedented move – they have recorded a duet titled “If You See Him/If You See Her.” The single was produced by Tony Brown (MCA) and Tim DuBois (Arista), marking the first time these top producers have worked together. Terry McBride, Jennifer Kimball and Tommy Lee James wrote the powerful ballad expressly for these two artists. The single will be available on both act's new albums, in stores June 2.

up, up and away:

Sawyer Brown's Duncan Cameron will take his second flight with the famed Thunderbirds this month. Cameron has racked up plenty of experience as a former pilot for Northwest Airlines and he often pilots the group's jet. He will also be featured in the June issue of **NEW COUNTRY MAGAZINE** as one of Country Music's pilots.

wedding bells:

The **Mavericks** drummer **Paul Deakin** tied the knot last month with Tracy

Bidochka of Winnipeg, Canada. The couple eloped at a bed and breakfast outside of Nashville, with the proprietor and his wife serving as the witnesses. The two met when The **Mavericks**

toured Canada a couple of years ago and crossed paths again at an upscale pool hall where they initially met.

baby boom:

Mark Chesnutt and his wife Tracie are expecting their third child in late October. The couple is hoping to add a little girl to their family. They have two sons, Waylon and Casey.



Martina McBride

At the end of March **Martina McBride** and her husband John welcomed the arrival of their second daughter, Emma Justine. McBride plans to resume touring in June.

Shane Stockton and his wife Missy celebrated the arrival of their first child, Aaron Jesse, in April. For Stockton, 1998 has marked a year of firsts: first baby, first single (“What If I’m Right”), first album and first major tour. Stockton rejoined the George Strait tour on April 25 in Los Angeles.

Sons of the Desert bassist **Doug Virden** and his wife Bridget welcomed their daughter Madeline Claire to their family in March. It's been reported that the couple's two Chihuahuas have had trouble sharing attention with the little one.



Pam Tillis and Charlie Schlatter, Dr. Jesse Travis on “Diagnosis Murder.”

on the tube:

Pam Tillis was cast in a guest-starring role that led to appearances on both “Diagnosis Murder” and “Promised Land” back-to-back on the same night. Tillis is no stranger to acting. She was featured in an episode of “LA Law” and the motion picture “The Thing Called Love.”

Collin Raye played himself in an episode of "Walker, Texas Ranger". He performed his recent hit single "Little Red Rodeo."



Kevin Sharp

Kevin Sharp is auditioning for a part in an upcoming TV movie about his life, after CBS executives expressed interest in his playing the part. Originally, Kirk Cameron and Joey Lawrence were said to be the leading candidates to play Sharp on-screen. The movie is scheduled to air this fall.

the big screen:

Alabama's 1994 hit "Cheap Seats" was used in the movie sequel, "Major League 3: Back to the Minors", which hit theaters last month.

newsmaker:

David Kersh's single "If I Never Stop Loving You" was such a big hit on Latin Country Music Television that he plans to record a new version in Spanish. **Skip Ewing**, the song's writer, shouldn't have any problems rewriting the song since he is fluent in Spanish; however, David will have to sing it phonetically because he doesn't speak Spanish.

good deeds:

Randy Owen of the group Alabama and **Joe Galante**, chairman of RCA Labels Group, presented a check in the amount of \$270,000 to St. Jude Children's Research Hospital during RLG's annual show at

CRS. The check represented the proceeds from the label's MAKE A MIRACLE Christmas album.

Nashville's Denim and Diamonds hosted a guitar pull that kicked off a weekend radiothon for St. Jude Children's Hospital. Almost \$6,000 was raised at the event, including all the proceeds from the door, a karaoke contest and a silent auction featur-

LeFrere, who's goal was to get well enough to attend one of his concerts. Chesnutt has recorded a series of public service announcements for the organization, which are airing across the country. He plans to visit transplant centers and is finalizing plans to stage a benefit concert for the organization in the fall.



Pictured backstage at the St. Jude's fundraiser (l to r): WSIX DJ and radiothon coordinator, Dallas Turner, Paul Brandt, Sara Evans, Mark Wills, Mila Mason and Jo Dee Messina. (photo credit: Alan L. Mayor)

ing the barstools the artists sat on during their performance. Overall the event raised \$136,200 for the research hospital.

Mark Chesnutt has been named National Spokesperson for Children's Organ Transplant Association, Inc. Chesnutt became interested in the organization after learning about one of its participants, 21-year old cystic fibrosis patient Michael



Pictured (l to r) are: Joe Galante, Dave McKee and Terry Watson of St. Jude, and Randy Owen. (photo credit: Glen Rose)

The **Reba McEntire** Pro Celebrity Rodeo Tribute To Ben Johnson celebrated its biggest year ever recently. The event, hosted by McEntire, raised \$215,000 for the Children's Medical Research in Oklahoma City.

Trisha Yearwood will be part of an all-star line-up for the annual concert to benefit War Child charity. The charity, formed by famed opera supertenor Luciano Pavarotti, will benefit the \$5 million children's village/school that the fund will build in Liberia, with sports, music and a craft center for job training, where War Child merchandise will be manufactured. Among the stars participating in the concert that will take place in Pavarotti's hometown of Modena, Italy are Stevie Wonder, Celine Dion, Natalie Cole, Vanessa Williams, Jon Bon Jovi and the Spice Girls.

Music Industry Fights Legislation

The music industry stands to lose tens of millions of dollars and be robbed of some of its existing intellectual property rights if legislation awaiting approval in the U.S. Senate is not stopped.

The Fairness in Music Licensing Act would exempt restaurants and retail outlets from paying royalties for using music in their establishments, thus costing songwriters and publishers millions of dollars.

U.S. Senator Fred Thompson of Tennessee and member of the Senate Judiciary Committee met with songwriters and publishers in Nashville on April 13 to express his opposition, stating he would filibuster if necessary. "Anything that an establishment uses to make money, whether it's a napkin or a song, there needs to be a little bit of payment for it," Thompson has said.

The Fairness In Music Licensing bill, H.R. 789, exempts most commercial establishments from paying royalties for the music they use unless an admission fee is charged. So under the guise of protecting small businesses, the legislation would also apply to national corporations such as the Gap, Kroger, Cracker Barrel, Pizza Hut, Marriott and others. Introduced by Sen. Jim Sensenbrenner, R-Wis., the legislation would also exempt hotels, conventions centers and other venues from responsibility for music played during trade shows and exhibitions.

Jim Free of the Smith-Free Group, who lobbies in Washington D.C. for BMI, is a member of CMA's Board of Directors and is serving on the task force. He stressed the wide scope and long-term ramifications of the issue.

"This legislation, as proposed and passed in the House of Representatives, could serve as a dangerous precedent which undermines the basic tenets of U.S. copyright law," Free said. "While legislation grants exemptions not only for radio and television transmissions, but also cable, satellite and other transmissions, it also grants exemptions for meeting/convention groups from vicarious liability on infringements in public performances of copyrighted works, not just musical works.

"So, in its current form, any commercial establishment could take down a digital radio station and pay no license, and any large convention could allow its members to publicly perform music or filmed entertainment, for no license fee with a total exemption from vicarious liability," Free said.

The licensing exemptions have been added as an amendment to legislation to extend copyright terms, which the music community supports.

The Copyright Term Extension Act (H.R. 2589) adds 20 years of protection to items copyrights in the US, extending the term to life plus 70 years. The act was passed in the U.S. House of Representatives March 25 and could likely be passed by the Senate this summer. The bill, co-sponsored by Bart Gordon, 6th District, will bring US copyright law into conformity with the international copyright term provisions of the Bern Convention.

Specifically, the music licensing bill exempts stores and restaurants of less than 3,500 square feet in addition to larger stores and restaurants that use no more than six speakers and/or two televisions to distribute background music. The exemptions do not apply to live music.

The National Restaurant Association, the National Federation of Independent Businesses and other associations have lobbied for the measure.

In turn, ASCAP, BMI, NSAI and other performing rights organizations are urging members to write their U.S. Senators in opposition of the music licensing amendment.

"This ironically named 'Fairness In Music Licensing' bill...would cost all songwriters, composers and music publishers millions of dollars in lost income," said Marilyn Bergman of ASCAP in a letter to members.

According to music industry figures, the average restaurant pays \$1.58 a day in licensing fees.

CMA has formed a task force to investigate ways to fight the Sensenbrenner amendment.

Free urged the music community as a whole to get involved.

"Too many stars throw their hands up and say I don't want to get involved in politics," said Free. "This isn't politics. This is their business future. We're talking about decisions made by Congress that effect businesses, and those that are effected should take a stand."

Songwriter Bob DiPiero is chairing the task force. "CMA is in a very unique position of representing not only the songwriters of Country Music but also the entertainers. CMA has the ability to mobilize this talent pool to help us fight a very real and present danger to the future of the creative community," he said.

It may seem obvious why DiPiero, as a successful songwriter, would be interested in the

issue. But he, too, stressed that the issue is more universal. "If you've ever been touched by a song, if a song ever meant anything to you, you should care because we're talking about the creator of the song that gave you clarity or happiness. The bill will effectively take away the very legitimate portion of the ability to make a living as a songwriter. Joe Q. Public will hear less songs because of this, because the ability to make a living won't be there in writing songs. The ability to make a living is a very American institution and the ability to make a living as a songwriter is a very American institution."

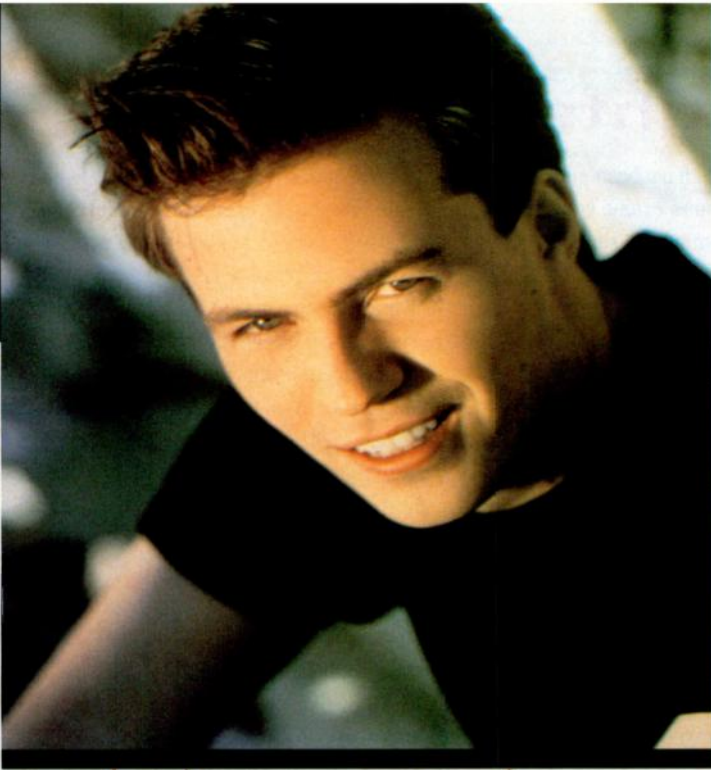
Concerns are also being expressed that foreign countries will not grant U.S. copyrights full protection because they view the royalty exemptions as proof that the U.S. is not enforcing its trade treaty, copyright-protection obligations. If royalties are not collected from U.S. businesses, foreign countries will question why they should send equivalent revenues they collect in their territories back to American rights holders.

"This bad music licensing legislation would jeopardize payments that songwriters receive from foreign performance rights organizations," explained Free. "This would happen because the legislation would put us out of compliance with the Bern Convention and would have us before the World Trade Organization because of non-compliance." ❏

Ask Your senator to vote against The Fairness in Musical Licensing Act. Call the Capitol at (202) 244-3121 or (202) 225-3121 to find out where to write, phone or fax your elected officials.

Main points to emphasize:

- The House-approved Music Licensing amendment will cost songwriters and publishers millions of dollars
- Urge your two Senators to oppose the unfair Music Licensing amendment.
- The powerful restaurant and retail industry lobby claims the amendment protects small business. As a small businessperson, your voice must be heard to counter this claim.
- This is a balance-of-trade issue. Almost every other free nation recognizes copyright terms at Life Plus Seventy years. If we only pay other countries Life Plus Fifty, they won't pay American songwriters!



chris cummings

Label: Warner Bros.
 Album: CHRIS CUMMINGS
 Single: "I Waited"
 Influences: Merle Haggard, George Jones, Randy Travis, Keith Whitley

Getting pulled from math class to take a phone call was a dream come true, at least for Warner Bros. Chris Cummings. "I was in New Brunswick, where I lived then, and I literally got called out of high school math class and told I had a call from Warner Bros. Records in Nashville. They flew me down to Nashville, we had a meeting and the next week I was on the Ralph Emery show."

An earlier version of Cummings' album was released in his Canadian homeland before it made its Nashville debut. Four of the album cuts made the charts by entering the Top 20. The single "I Waited" also ended up as the fifth most played Country song in Canada for the year.

For five years after his Nashville arrival, Cummings spent most of his time working on his songwriting and musical talents. Seven of the debut album's 10 cuts were written or co-written by Cummings.



melodie crittenden

Label: Asylum
 Album: MELODIE CRITTENDEN
 Single: "I Should Have Known"
 Influences: George Jones, Johnny Cash, Buck Owens, Merle Haggard

Her voice has been described as a combination of Barbara Mandrell meets Sheryl Crow with a touch of Bonnie Raitt. The Oklahoma native began her career at the age of nine when her family traveled the country singing Southern gospel music and selling tapes.

After moving to Music City, Crittenden landed an internship, which turned into a short-term writing contract, worked at Opryland and played in a children's rock band. All of the lessons proved to be valuable for Crittenden. She toured with Kathy Mattea and sang on nearly every demo she could get her hands on.

Her big break came when fellow writers Sunny Russ, Cathy Majeski and Stephony Smith, who now co-produces Crittenden, asked her to sing on a demo, which landed in the hands of Asylum Records.



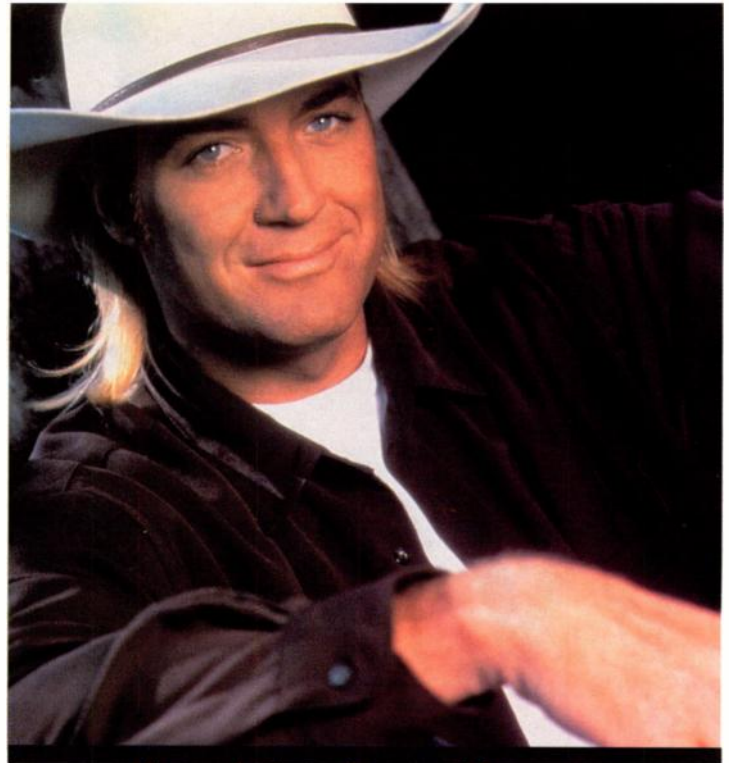
the great divide

Label: **Atlantic Records**
Album: **BREAKS IN THE STORM**
Single: **"Never Could"**
Influences: **Waylon Jennings, David Allan Coe, Jerry Jeff Walker**

Their music is not traditional Country, nor is it rock-n-roll. They like to call it 'American Music'.

This Stillwater, Oklahoma based group has quite the unique sound, which combines the traditionalism of Country music with a more classic rock theme. Band members include lead vocalist/guitarist Mike McClure, who does most of the group's songwriting; bass player Kelley Green; Scotte Lester, vocals, guitar; and JJ Lester, drums and percussion.

Like many groups, The Great Divide got their start by playing in the small bar 'dives' of their hometown. Once their fan base began to grow, the group expanded their tour dates to approximately 150 per year. They opened for such acts as Terri Clark, Charlie Daniels, Tracy Lawrence, Chris LeDoux and Willie Nelson. After two independently produced albums, Atlantic Records liked what they heard and signed the group.



keith harling

Label: **MCA**
Album: **WRITE IT IN STONE**
Single: **"Papa Bear"**
Influences: **Lefty Frizzell, Conway Twitty, Vern Gosdin, Keith Whitley**

Bringing a motorcycle into the recording studio is not exactly your typical scene while making your debut album. For MCA artist Keith Harling, the motorcycle was just the thing to relax the nerves and make things a little more comfortable.

The South Carolina born Harling was a self-taught drummer and experienced musician even before he wrote or sang his first song. Through the years, Harling learned to play not only the drums, but bass, saxophones and trumpet. His urges to become a songwriter came about while he was a theater emcee in Florida. He wrote six of the 10 cuts for his debut album, WRITE IT IN STONE.

Harling was signed to MCA publishing in 1996, which later led to a recording contract. Six weeks and one day after playing his first showcase, MCA President Tony Brown signed Harling as the label's newest artist.

robin mitchell joyce

What's the first thing that comes to mind when you hear the word lawyer? It may be a negative word, joke or even a bad experience. Robin Mitchell Joyce, counsel to the Entertainment and Intellectual Property Group of Wyatt, Tarrant & Combs, finds lawyering to be quite the opposite of the stereotypes.

"One of the things that I always find very interesting is the role that lawyers seem to have been assigned within our industry and our society in general. As a group we don't seem to be terribly popular right now. One of the things I'm not sure that people understand is that lawyering, good lawyering, is a tremendously creative job. I come from a creative background. I have a bachelor of fine arts in performance, and I did nothing for a decade but produce and direct theater. I could not enjoy doing anything that I didn't find intensely creative. When I have to try and come up with a solution for seemingly insolvable problem or when my task is to bring two folks together who come from entirely adverse positions but somehow produce a result in which they both feel like winners, that's very creative. I think the practice of law is often perceived as negative rather than a positive thing. The folks that feel negative about lawyers must have all been exposed to a pretty sinister crew of attorneys at some time in the past. In order to be a good lawyer, it helps to like people and to enjoy getting to know people well. My clients are first and foremost people with a whole panorama of experiences that they bring into my office. I can't look at them in a vacuum. I can't just evaluate their contract, I have to evaluate their contract against who they are. There's real drama in that."

Most people have a goal of being successful and happy both personally and professionally. Robin just may have found a way to successfully balance her prosperous career as an attorney and her much treasured family life.

"I love my work. That's why I'm able to spend long hours on it. I not only practice law, but I've been an adjunct professor at Belmont University teaching legal issues of the music industry. I do a lot of lecturing and public speaking within the industry and within the bar. I'm on lots of committees, lots of boards and all of those things are really important to me. But it's my family that gives my life meaning. I'm madly in love with my husband. I love my children deeply. I think that they tend to anchor and balance everything else that I do. My children teach me more about how to deal with my clients than vice versa. It's really hard to do all the things that we want to do and do them well. But I think that we just need to take



Photo credit: Mary Entreklin

"I'm interested in building careers, not just necessarily accomplishing tasks."

it a day at a time and understand that, number one, parenting is not a competitive event. It is not like other things that we do in life. Number two, we are not in some sort of race but simply living life everyday is the best there is."

When searching for legal advice Robin finds that getting to know her clients must be priority in order to fully meet their needs.

"To give good advice and to be an effective counselor to my clients, I have to really know them. The practice of entertainment and intellectual property law, at least the way that I practice, doesn't really deal in generalities. My clients first and foremost are people, even more than the pieces of paper that they may represent. Before I can give any advice I need to know who they are, what their long-term goals are, what their fears are, what their strengths and weaknesses are. I'm interested in building careers not just necessarily accomplishing tasks. It's important to identify what needs to be done at each particular step in anyone's career, whether I'm representing an artist, a songwriter, a publishing company or a record executive."

Robin finds that in light of all of the new developing technologies there are a few key issues that the music industry needs to be aware of and concerned about.

“There are lots of very complex issues that face us right now. One of the most exciting things about being involved in the practice of law now is that we’re having to look into the future and try and predict what issues will exist as new technologies are created. In that respect it’s exciting and it’s unsettling. Specifically, some of the things that I deal with every day are the fact that the existence of new technologies and new formats have created issues in negotiating record contracts. For instance, some of the traditional definitions in a recording agreement, such as the definition of what is an audio visual work, may no longer be workable in the context of what we have out there in the record stores. For instance, if audio-visual work is defined as any audio track which is synchronized with a visual image, that audio-visual work bears a certain royalty. Then a record or a phonographic record is defined as simply an audio work and that bears a different royalty. Then exactly under what definition would you place a compact disc, which has only one track of graphics attached to it as happens in what we call an enhanced CD. Is that an audio visual work under the definition? Should it therefore receive this lesser royalty even though it was obviously created as audio driven product to be sold at retail with the other records?”

“We’re also dealing with a lot of multimedia licensing issues. Everybody’s talking about interactive product and how exciting it’s going to be when we really start putting out for the mass market interactive product. The problem is that interactive product usually is created out of dozens if not hundreds of different pieces of content. Unless all of that content is created for the product - meaning it’s brand new and therefore can be done as what we call a work for hire - it becomes an enormous task to identify all of those bits of pre-existing content and then to try and license that content in a way that makes it economically feasible to actually distribute the product. A lot of folks don’t think twice about it. They put together interactive projects and then wait until the very end to do the identification and the licensing only to find that they have something that they can’t possibly put out. If you’re talking about a wonderfully multi-leveled product that may have film clips, graphics, utilize photographs, pieces of music, pre-existing master recordings and all sorts of content, then you can imagine what kind of enormous task it is to seek out the licenses for those different protected works.”

“The folks that feel negative about lawyers must have all been exposed to a pretty sinister crew of attorneys at some time in the past.”

The music industry, being full of constant changes, should take into consideration these new areas of legal matter and royalties that are coming into play. In particular Robin finds that new artists or established artists that may be negotiating a new deal should be extra careful when signing on the dotted line.

“Seeking a career in the music industry is full of challenges. It’s a big dream and a lot of people are very successful at it. I think that people begin to make mistakes when they become so desperate to have things happen or happen quickly that they no longer remember that no deal is better than a bad deal. There are some clients who will be so desperate to sign anything that they may have to make some mistakes in their career in order to arrive at the place that they originally intended to be.”

Where is the state of the industry right now? This is a question that is often posed at most any Country Music conference or event. Here’s where Robin sees the state of the industry.

“I think the music industry is in a time of tremendous possibility. I think it’s time when many of the traditional ways of doing things are being challenged on all levels. I think that we’re also at a place where we’re experiencing frustration because some of the traditional ways of doing things are not working for the tremendous diversity of our music. I see frustration coming from all different levels in our industry, creative folks who write, perform and produce music. I also feel a great deal of frustration coming from those who are trying to get that music heard. I think it is coming from the fact that many of the ways that we are used to doing things simply are not working. However, I always believe that when we get to those places we come up with great solutions. We may not be able to break certain walls down that we’ve been trying to break down over the last number of years, but I think that there are those folks that are going to figure out how to get over those walls or under those walls and that it could possibly lead to a time of growth within our industry that we haven’t seen before.” 🎧🎵

- Jana Albritton



(l to r) CMA Executive Director Ed Benson, Tammy Wynette, Nick Ferrari of AD AGE and AristoMedia President Jeff Walker posed during "Marketing With Country Music".

Tammy Wynette, affectionately known as "The First Lady of Country Music" for her accomplishment of being the first female Country artist to achieve a million-selling album, died on April 6 in her Nashville home. Her death has been attributed to a blood clot in her lungs.

Wynette first came to Nashville in 1966 to pursue a career in music after working as a beautician in Alabama. Soon she met Epic Records producer Billy Sherrill, who produced her records for more than 12 years. She first hit the charts in 1966 with Johnny Paychecks "Apartment #9". Other early hits included "You're Good Girl's Gonna Go Bad", "I Don't Wanna Play House", "My Elusive Dreams" and "D-I-V-O-R-C-E". Wynette's signature song would become

"Stand By Your Man", a song she cowrote with Sherrill. The song garnered Wynette a Grammy in 1969 and has since been covered by such artists as Lyle Lovett and Tina Turner, among others.

Wynette published her autobiography, also titled "Stand By Your Man", in 1979. In 1982, the story was translated to the small screen in a highly successful television movie. Actress Annette O'Toole played the title character.

By 1989, Wynette had amassed 39 top-10 hits, 20 number one singles, 11 number one albums and more than 30 million in record sales. Then in 1992, she scored the biggest hit of her career with the British pop group The KLF. The off-beat pairing took the single "Justified And Ancient" to number one in 18 countries.

Among Wynette's more recent projects was an album with fellow superstars and close friends Loretta Lynn and Dolly Parton. The trio released HONKY TONK ANGELS in 1993. The following year, she recorded WITHOUT WALLS, an album which showcased her love for all styles of music. Among her singing partners on the album were Sting, Wynonna, Elton John, Smokey Robinson, Joe Diffie, Lyle Lovett, Cliff Richard and Aaron Neville.

Ironically, Wynette's last album would be with former duet partner and ex-husband George Jones. Jones and Wynette married in 1968 and recorded a series of duets including "The Ceremony", "We're Gonna Hold On" and "Take Me". Then in 1995, they recorded the MCA lp ONE and kicked off a tour with an appearance at the 24th International Country Music Fan Fair. In 1996, Wynette received her last CMA Award nomination when she and Jones were finalists in the Vocal Event category with the single "One". Throughout her career, Wynette received a total of 27 CMA Award nominations, and won three consecutive Female Vocalist Awards from 1968-1970.

Aside from various accolades, Wynette was also very supportive of CMA in other ways. In May of 1997, she hosted a reception as part of CMA's "Marketing With Country Music" seminar. "All of us in the music industry and fans around the world will certainly miss Tammy Wynette," said CMA Executive Director Ed Benson. "She will forever be known as one of the most influential artists in the evolution of the female Country performer. She will continue to be an influence on new artists through her unmistakable vocal style. In addition to her talents, she was a real friend through her support of various CMA initiatives. One of my fondest memories is when she was generous enough to open up her home to corporate executives as part of the 'Marketing With Country Music' conference last year. She greeted each person, stood for photos and made everyone feel truly welcome. She was a very gracious host and ambassador for Country Music."

Wynette is survived by her husband of 20 years George Richey; her daughters Jackie Daly, Gwen Ignaczak, Tina Jones, Georgette Smith and Deirdre Richardson; her son Kelly Richardson and seven grandchildren.

Wynette's family has asked that in lieu of flowers, donations may be made to her favorite charities: the Nashville Union Rescue Mission, Elton John's AIDS Foundation or Sting's Rain Forest Foundation. ☹️

Tammy Wynette's last interview with CLOSE UP appeared in the August 1997 issue. CLOSE UP Associate Editor Mandy Wilson conducted the interview with Wynette during a visit to the artist's Nashville home. "It was quite obvious that she loved people and carried a very deep, humble appreciation for what she'd been able to achieve. She even took time to show me pictures of her grandchildren and take me into her living room where she kept bolls of cotton in a crystal bowl. She laughingly told me that it was a reminder of her tough upbringing and that she would look at the cotton during times when she got too big for her britches," recalls Wilson.

The following are highlights from Tammy's last CLOSE UP interview:

On Being An Influence To Other Female Country Performers:

"I think that Loretta, Dolly and myself are probably the three that I would put in a category that hopefully did something to make it a little bit easier for female artists. It was harder when we came along because we had so little to work with.

"We were just considered girl singers when we came to town, and nobody thought we'd sell records. And nobody really had anything to sell or tell us. We were just girl singers, but we made our mark."

On Succeeding As A Female Country Artist:

"Being a woman, I feel for the female artists these days because you've got to find your place and stick with it. You've got to say, 'Hey, I'm here now and nobody's gonna make me go away. I'm gonna stay, and this is what I want.'"

On Competition Between Older and Newer Artists To Get Radio Airplay:

"I can't say it bothers me now, but it did when I first started thinking about it. But I told myself not to be selfish because I've been played for thirty years. There are new artists who want to be played, and this is their time too."

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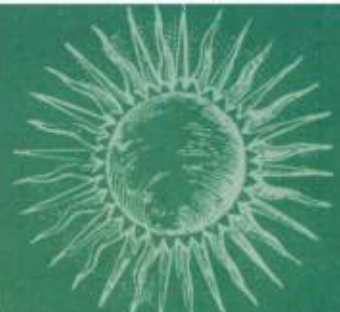
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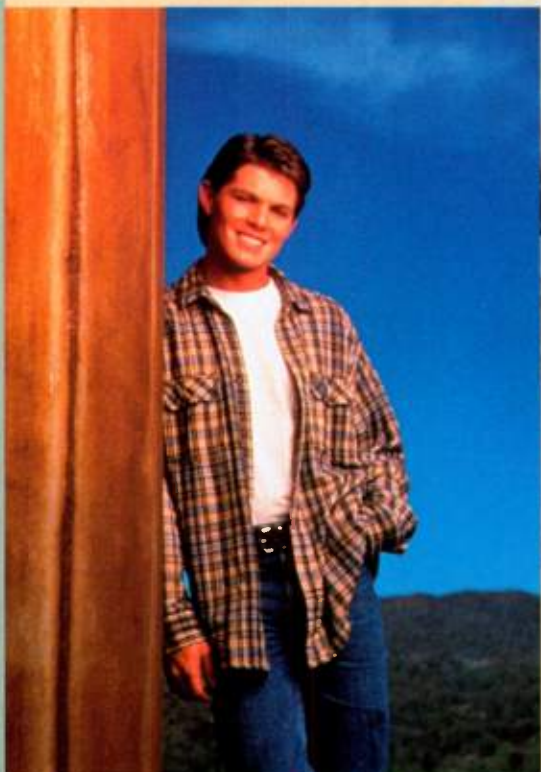
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Terri Clark



David Kersh

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cma events

May

13 MINT (Music Industry & New Technologies) / Nashville
Arena / Nashville, TN

June

15-20 27th International Country Music Fan Fair / co-sponsored
by the Grand Ole Opry / Tennessee State Fair Grounds /
Nashville, TN

July

16-17 Board Meeting / Drake Hotel / Chicago, IL

August

4 CMA Awards Press Conference / Grand Ole Opry House /
Nashville, TN

September

23 32nd Annual CMA Awards / Grand Ole Opry House /
Nashville, TN

datebook

June

5-6 Annual Country Music Festival / Haag am Hausruck, Austria /
Ph: +43 7732 3806 Fax: +43 7732 4354

15 TNN / Music City News Awards / Nashville Arena /
Nashville, TN

20 CountryFest '98 / Nashville Arena / Nashville, TN

(l to r) CMA Executive Director

Ed Benson is joined by Arista
recording artist Sherrié Austin

and her manager Larry
Fitzgerald at CMA, where she

performed songs from her

debut lp, WORDS.



Don't forget CMA's website at
www.countrymusic.org

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