

**Inside: Lari White**  
**Patty Loveless**  
**notfadeaway**

FEBRUARY 1996

# CLOSE UP







**"I have an  
overactive  
imagination."**

**-Lari White  
page 28**

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## ON THE COVER



As she sits in her office, Wynonna bears a knowing smile, aware of the speculation that the recently publicized events of her personal life has drawn. She recently wed Arch Kelley, father of her year old son Elijah Judd Kelley, and the couple is expecting another child in July. Add to this that Wynonna's first album in nearly three years, *revelations*, is set for release in February.

Feeling a sense of renewal from her time out of the spotlight, Wynonna spoke candidly about what she's learned about herself over the past year and how she's ready to take that knowledge into the future and to others through her music.

"The most important thing on my mind is to stick to my gut instincts whether I'm feeling successful or not. When I first started out on my solo career, there were a lot of speculations about whether or not I could do it myself. I remember feeling so vulnerable to that and really having to hunker down and stick to what I believed in. It paid off.

"This record, *revelations*, is my favorite so far. I had nothing to lose and everything to gain. I had started this album in the third month of my pregnancy with Elijah. I had a great sense of purpose. I felt like I was connected to the heavens.

"When I was coming home to this record, it was the ending of something as well as the beginning. I knew being off for a while would give me a whole new set of ideas. The album is titled *revelations* because during that time so many things were revealed to me about this business, about my life, family, enemies, friends, people who love me, people who depend on me, people who love me just because I make them money,



*Wynonna*

all those things. 1995 was a year of revelations. 1996 will be a year of revolution.

*"1995 was a year of revelations. 1996 will be a year of revolution."*

"This album is just my journey through all the emotions that a person feels in a given year of falling in love, being pregnant, ending part of her career, losing a band, selling a bus, finding my way as a woman in the '90s. It was a very poignant time for me."

With all of this activity in her life, Wynonna wanted to make a strong statement with her music. This made the process of selecting songs even more significant than usual.

"I decided I didn't want the Nashville handshake, 30 seconds or less, where someone hands me a tape at a club or when I'm at the store. I don't want somebody to send it to me in the mail. I wanted to go to their house, find out what makes them feel the way they do so that when I breathe life into it, I can honor it and feel part of it. I got on a plane to L.A. and sat in a room with 30 writers. I really had a great day and got a lot of great songs."

Feeling more grounded in her personal life, Wynonna gave herself more freedom in choosing material for this album.

"I was at a place in my career where I thought I was starting over a little bit. When you have a child, your priorities change. You feel like you can do anything. You can move mountains when you feel that life come out of you. I was at a really safe place because I felt like God had a purpose for me in

singing.

"It wasn't about having a number one or being played on the radio. It was like, 'So what if my song is four minutes and 25 seconds? Here's my soul, and I'm sorry if it doesn't fit into your time frame.'"

The time out of the spotlight also helped Wynonna reassess her values.

"I live everyday absolutely mindful of just how fragile life is and how fragile my opportunities can be. I had to learn that if I never sing another note again, I'm still worthy of this life. My identity is more than that of a chick singer on a bus to a gig. I learned that when I wake up,

*continued on page 19...*





# PATTY LOVELESS

Patty Loveless celebrated a lot of career milestones in 1995 - including a CMA Award for Album of the Year for *WHEN FALLEN ANGELS FLY*. On November 30th, her last official "work day" for the year, she was ready for a much-deserved break. A chance to spend some time relaxing with her husband, Emory Gordy Jr. at their "vacation home" in Georgia. A chance to reflect on the successes of the previous year and look ahead to what 1996 will bring. And a chance to put the music business aside and just be Patty.

Things didn't go as planned.

"I was supposed to have about a month off. I was visiting hospitals and being a caretaker more than anything else. It ended up being kind of a

ication which was accidental, and he went into cardiac arrest and also had a seizure. Right after Thanksgiving, I went home to be with my mother. I knew she had been complaining about her leg a lot, and I went over to look at it and said, 'My God, Mother, what has been going on with you?' The doctor told me that for women who have had a lot of children, who have spider veins or even varicose veins, like she does, that they will have an ongoing problem for the rest of their lives. They put her in the hospital for 10 days right after Thanksgiving.

"Then on Christmas day, Emory ends up getting to where he is feeling bad. I take his temperature, and it's 105, and I'm thinking, 'Oh, my God! What's going on here?' I was a little bit shaken by it. I didn't want to push him or upset him, so he volunteered after a couple of hours that we

**"I wish we didn't have to use microphones. I love the sound without them and without monitors."**

stressful time off, but I'm glad I was able to be there for those people that became ill."

Even before her "break", Patty was coping with her brother Roger Ramey's illness.

"Right before the CMA Awards, he came down very ill - the first stages of cirrhosis of the liver. He was in the hospital for about seven weeks. That continued on, and two and a half weeks before Thanksgiving, he was in the hospital here in Nashville. They gave him some kind of med-

needed to go the hospital. He was in terrible pain with an acute pancreatic attack. We spent Christmas day night and three nights after that in the hospital together. He kept trying to get me to go home. I said, 'Are you kidding? I've got to be here!'

To tell you the truth, I'm glad to be back to work."

Still, it's all part of an entertainer's job - balancing a career with the people you love. "You want them to be first, and then your career means so much to you too, but you're caught in the middle. It's really hard for me,

because I'm torn between the two, and I wear myself out because I try to do both. When it comes to a career, you've got people out here, the public and everyone that depends on you and wants to see you, and you don't want to let them down. You don't want to let your family down either, and I run myself ragged sometimes. I let things worry me a little bit, but I always feel that it's going to be OK."

Husband Emory is a bit of a mystery man, especially in the high visibility world of the music industry. While Patty shines in the spotlight, he avoids the limelight. "He really does help me to keep my feet on the ground. He is so many men to me, and I think I'm so many women to him. He's my friend, he's a comedian, he's definitely there, he's a sound-ing board any time I need someone to talk to, he's my hus-band. We share so many things together. I try to be a wife. I still wash my own dishes, and I try to cook for him. I know I'm his artist, because he produces me, but I don't think I could see some of the people he's produced lately, like Alabama, washing dishes for him."

The talented producer was notably absent on October 4, 1995, when Patty won her CMA Award. "Award shows, especially when it concerns me or another artist he is working with, make him nervous. That makes me nervous, so I never push him. I say, 'I would love for you to go, and you know that.' When he broke down and finally said, 'Maybe I can work it out and go with you', I said 'Too late. I've already asked some-body.' That's just the way that we are. It doesn't hurt my feelings at all. I understand him, and I don't want to make him feel uncomfortable."

"Emory tells me that they were watching, but he wasn't paying any attention to it. Then my manager (Larry Fitzgerald) tells me that he called Emory and said, 'Hey, buddy, what are you doing?', and Emory said, 'I'm working.' Larry said, 'You should have been watching TV. You just got Album of the Year.' And then Emory said, 'All right, Larry, don't call me back any more.' Studio time, you've got to keep working."

Throughout her career, Patty has been known for choosing finely crafted songs to record, such as "After All" in 1987 and "Don't Toss Us Away" in 1989 to last year's "Here I Am". "I love it when people pay attention to the songs. I want to know that I moved you with that song."

Patty has mastered the ability to make a song her own. She says there's nothing to it. "All you need to do is sit down and learn the song. Emory and I listen to the songs and get together for pre-production. He sits down with a guitar and


"I think in the end, people try to remember the good things of the past and forgive all the bad things."



puts my voice down on a tape, just to see what it's going to sound like on tape. Sometimes you sound differently than if you just sung off of a microphone. I wish we didn't have to use microphones. I love the sound without them and without monitors. But it's a necessity, you have to. We try to see what I can do with a song in order to make it my own. I know that I am becoming more comfortable with what I am doing, but boy! There are times I listen to some of the other girls out there singing like Trisha Yearwood, Wynonna and Martina McBride. I hear their voices and go, 'Wow! I wish my voice had a little bit of that in it.' But it doesn't, and that's what makes me different from them."

Her new Epic album, THE TROUBLE WITH THE TRUTH, elevates Patty's artistry to a new high. The lp contains impec-cable songs, including a mournful dirge called "Someday I Will Lead The Parade".

"When Emory played me the song, tears started streaming down my face. I was thinking of all the things I was going through. In May, when we started cutting the album, I knew my brother was really struggling. There were times I was scared that we were going to lose him. I just kept the faith and hope. That song hit me. It almost gave me a vision of a funeral. Then I started thinking, 'No, it could be uplifting because there are times in my life that I've made so many mistakes and things that probably have been said that I didn't mean to hurt anybody. Emory said, 'We've got to find more songs like that.' I said, 'Em, it's because I've experienced it, I know it, I feel it.' It's just like 'Here I Am'. There is another song on the album, 'Lucky To Feel That Way At All' - I experienced all those feelings."

"Lord knows, when it comes to the title of the album, the trouble I have with the truth is when the truth about me may hurt somebody else. There have been times that I think back on something I did when I was a kid that may have hurt somebody's feelings. I wish I would run into that person and say, 'Do you remember that time I did that? I'm sorry.' I think in the end, people try to remember the good things of the past and forgive all the bad things. That's the only way you can go on living - put the past, all those bad things, behind you and look forward." 

- Janet E. Williams

"Emory is so many men to me, and I think I'm so many women to him."





## INTERNATIONAL MARKET FORECAST - MOSTLY SUNNY WITH SOME CLOUDS TO OVERCOME

WITH A LINE-UP OF INTERNATIONAL TOURS BY ALISON KRAUSS, THE MAVERICKS, WAYLON JENNINGS, TRAVIS TRITT AND JOHN BERRY JUST TO NAME A FEW, 1996 PROMISES TO BE AN EXCITING YEAR FOR COUNTRY MUSIC AROUND THE WORLD. STILL, OBSTACLES SUCH AS COMMUNICATION BARRIERS AND LACK OF KNOWLEDGE CONTINUE TO HOLD BACK AN INTERNATIONAL COUNTRY MUSIC EXPLOSION.

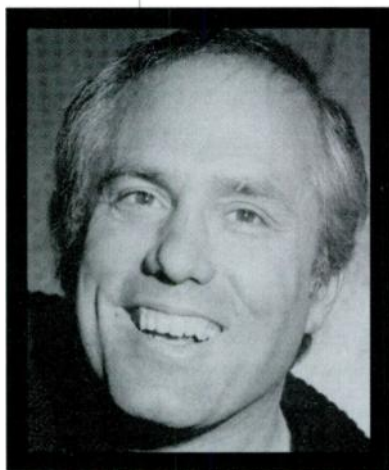
INTERNATIONAL DEVELOPMENT IS ONE OF CMA'S STRATEGIC MANDATES, AND SEVERAL OF THE INTERNATIONAL BOARD MEMBERS SHARE THEIR IDEAS FOR MOVING FORWARD ON THE INTERNATIONAL FRONT.

"I would very much like to see Country Music broaden its base internationally," says Bruce Allen, manager of Martina McBride. "It can only be achieved by exposure, which can only be achieved by programming and touring. Nashville-based labels have to convince their bi-coastal head offices that they are not just a profit center in America but can further fill the coffers of the parent company by demanding Country artists be supported abroad with non-recoupable touring dollars and pop-style marketing campaigns. Country Music is about good songs, and good songs are universal in their acceptance."

Kip Krones, managing director of Columbia Records in the U.K., agrees that active international departments within record labels are the key to future success.

"CMA's commitment to international development as a cornerstone of its strategic plan is a

regular source of inspiration to all of us who work overseas," he says. "Through these continuing efforts, all Nashville labels must surely begin to increase their own commitment. It's only then that a real difference will be made.



**BRUCE ALLEN**

recently extended through the fine efforts of

Cindy Wilson at Capitol Nashville. Now that Ramona Simmons is in place at Arista and MCA has developed its unique transatlantic approach, the signs are more encouraging. Saying that, how-

ever, these international trailblazers are still few and far between."

Greg Rogers vice president, Asia Pacific Region for MCA in Hong

Kong, adds, "To successfully continue our drive to make Country Music a major feature on the inter-

national landscape, we will have to continue to support the limited specialist media that there is

and keep up the pressure on mainstream media to integrate Country Music into their programming and editorial pages. As part of this drive, the major labels must continue to create focused artist campaigns in local markets and continue their resolve to break down the perception barriers that Country Music continues to face in many sectors of the international industry."

While much of the responsibility falls to record labels, individual artists must consider the international marketplace as an integral part of their career, board members say.

Success in the international market requires "hard work on the part of the artists," says Paul Fenn of Asgard Promotions. "The reality is that they're starting from scratch in most cases, so they have to remember what it was like starting

from scratch in the U.S. I read BILLBOARD, and I see artists doing promotional activities...and working like a 'baby act'. When 'Artist X' comes to Europe and plays Birmingham, it's just the same. Because 'Artist X' is a big act in America, it doesn't mean that by not doing the promotion they'll be successful here.

"I'm very pleased right now that The Mavericks are getting out there (during their January European dates). Luckily, there are four of them - we can spread them around so the work load isn't too heavy on them. But it means looking at their schedule, as they're working all the time. That's what's needed, and that's

why they're going to be successful. Certain other acts have proven to be unsuccessful because they didn't do that bit of work.

Allen agrees: "The artists have to devote more time to foreign markets so that the companies

**"THE ARTISTS HAVE TO DEVOTE MORE TIME TO FOREIGN MARKETS SO THAT THE COMPANIES CAN FORMULATE ONGOING CAMPAIGNS TO STRENGTHEN SALES."**  
-BRUCE ALLEN



**PAUL FENN**

can formulate ongoing campaigns to strengthen sales. Country artists have to stop being 'romanced' by the 'fast buck' in America and spend more time out of the country. In fact, absence does make the heart grow fonder, so America will stay stronger longer and the other markets will benefit by ongoing appearances of the artists."

"CMT being in more markets is encouraging and Garth Brooks' last tour of the U.K. and Europe helped," he continues. "But did the fans turn out to see the 'American Phenomenon,' and was there any residual effect? It's a question that is still unanswered. And CMT has to get more aggressive if they are to have any impact."

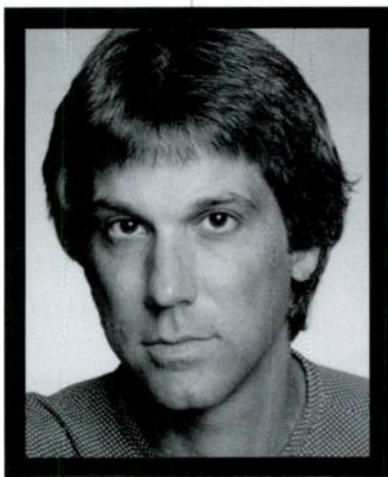
Promotional activities can't be done without communication between Nashville and the international players.

"The 'Nashville Silence' is not the response that's required for the interview and media requests," Fenn says. "You send a fax and say, 'We need an answer on this' and what you get back is the 'Nashville Silence'. I'm not saying that we're not guilty at times. But it's frustrating. It gets down to waiting for artists to make decisions...There are no major differences between doing the touring here and there, but (the answer) seems to be, 'They're 65,000 miles away - they can wait for an answer.'"

"As in the U.S., (media) want one-on-one interviews. And there's a mountain of other things that are necessary - going to radio, TV studios, press interviews. The press stuff over here is more important than it is in the U.S. because radio isn't so widespread. You have to face the fact that it's not going to be a holiday."

The recent increase in touring activity accompanied by good ticket sales is encouraging, Fenn says. "With over 3,000 hard tickets sold for The Mavericks in London, we are sending out a signal that success can be achieved."

"Knowledge of the artists and international marketplace continues to be the prerequisite of successful projects," he adds. "There's plenty of acts I couldn't sell tickets on here that do sell in the U.S. We have different culture, background, and therefore the acts that can be successful here are not the same ones that are successful in the U.S."



KIP KRONES

MCA Ireland Managing Director Dave Pennefather agrees that knowing and accepting what the international listeners want is essential. "A greater acceptance of selected artists from the genre at all frontline levels, for example, radio, TV and following on to retail with a move away from the general area of 'specialist' music in Europe seems necessary," he says.

Pennefather looks to success stories for encouragement. "With serious commitment, Garth Brooks, Mary Chapin Carpenter, The Mavericks, Trisha Yearwood, kd lang, etc. have successfully worked toward breaking down the substantial resistance to the perceived image of Country Music.

There is no easy route to achieving international success for

Country Music generically, but opportunity most certainly exists for specific artists."

The varying tastes of fans makes it difficult to weigh the effect of any one artist.

"(Garth Brooks') achieved a very high level of exposure and success...It helped (overall) at the time it was going on, but it's gone quiet now," points out Fenn. "It probably took everything up one notch, but not substantially because it was him on his own, and it needs some more. But it's all part of the successful mix.

"The Alison Krauss tour is coming up, and that's looking very good as well. Ticket count in London is over 2,000, and we're three weeks away. She's doing television in the U.K. and in Ireland, and her media schedule is being reviewed."

Lest the music community be shortsighted in plans for worldwide expansion, the industry must remember Europe is not the sum total of the international market.

"Progress in Europe has been well documented," reminds Rogers. "What

you may not know is that Australia's first cool Country rock and blues station, KICK AM, launched last year and is making significant progress in a very competitive radio market, that

CMT Australia launches this month, that a weekly Country Music show launched last year in Hong Kong and that Vince Gill is a gold artist in Indonesia.

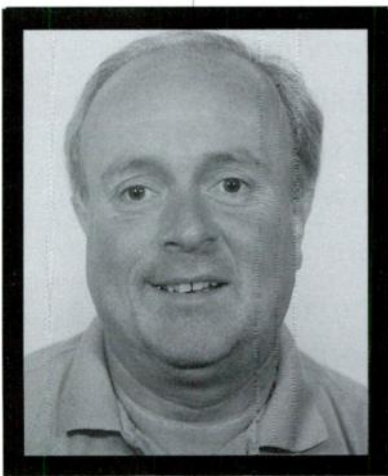
"These and other positive signs," Rogers concludes, "lead me to believe that with some focus and hard work, 1996 will be a prosperous new year for Country Music in Asia Pacific."

- Shannon Heim



GREG ROGERS

"WITH OVER 3,000 HARD TICKETS SOLD FOR THE MAVERICKS IN LONDON, WE ARE SENDING OUT A SIGNAL THAT SUCCESS CAN BE ACHIEVED."  
-PAUL FENN



DAVE PENNEFATHER



## BACK-TO-BACK

Terri Clark bounds into Mercury Records with the energy of a new artist riding the wave of two hit singles - "Better Things To Do" and "When Boy Meets Girl" from her self-titled debut album.

### Better Things To Do

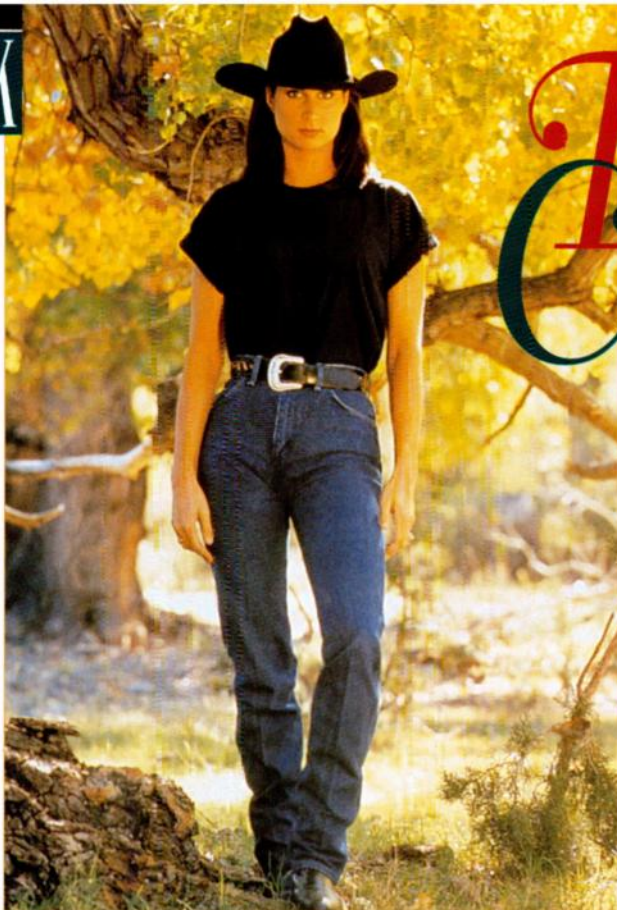
"I am excited, extremely excited. I worked for nine years trying to just get a record deal. After I got the deal I was afraid it would take a while to get a hit single, which wasn't the case, so I feel really blessed and don't want to take it for granted. I am living record for record, not assuming every record is going to be a hit. I am just hoping that each one that comes out people like it - whatever it has for them, whatever it means to them.

"I was out on the road with promotion guys from the label listening to them work records - other records on the label - and how hard it is to sometimes get radio programmers to add singles to their playlists, so I started getting really paranoid because ('Better Things To Do') was about to come out.

"When the single shipped, I was out there with them and they were hearing stories from the radio stations they were talking to about how 'Better Things To Do' was winning song war contests against established artists. I thought, 'Oh man, maybe this is going to be a good thing'...And every week the chart came out I was just sweatin' bullets. I got turned down by so many labels and went through so much heartache in town, you begin to think something is a sure thing and that's when you are toast - it is not. I hope a part of me is always a little reserved about things like that. You work harder when you don't think you have it all wrapped up in a nutshell. It keeps you on your edge and it keeps you competitive, which you have to do."

### When Boy Meets Girl

"I did a taping for 'At The Ryman', and one of my biggest musical influences of all times, Ricky Skaggs, was at that show. I got to sit in his dressing room and pick and sing with Ricky. It's been something I've dreamed about since I was a kid. I took all my old albums, and he signed them for me. I got to sing 'Waiting On The Sunshine' on stage with him. Now I look back at it...I feel like I dreamt the whole thing. That was so cool, and he was so sweet and nice to me. I



# Terri Clark

remember seeing him in concert when I was about 14 and waiting in line for his autograph after the show thinking I'm just a face with all these people and he doesn't know how important he is to me and I'm not even going to try and tell him. I couldn't say anything, and I turned numb. I had this vision in my mind that one day Ricky Skaggs would know who I was. It was really cool when it finally happened."

### Long Way From Home

Terri is from Medicine Hat, Alberta, a small city in western Canada. In March, she will play a concert there for the first time since her newfound fame.

"I have a feeling it's gonna be a memorable experience. I get to play the Jubilee Auditorium in Calgary, which is where I saw the Judds play when I was 16. I even took a day off from school to go see them. I took the Greyhound bus and stayed with my aunt. Now I'm going to get to go play in that venue and in Medicine Hat, where I saw Johnny Cash and Charley Pride, the Nitty Gritty Dirt Band, all my first concerts. It's just really cool."

Terri still has family and musical roots in Canada.

"I have grandparents in Calgary and aunts and uncles, so I'll get to see all of them. It's gonna be really neat. My grandparents played in clubs in eastern Canada in the '50s and '60s. They used to open shows for people like Little Jimmy Dickens and George Jones. They collected a lot of 8 x 10 publicity shots and autographs and stuff that they have given to me. I will treasure them forever."

### Family, Friends & Angels

"My grandmother has written me a couple of letters with a lot of advice talking about how fulfilling music can be, but how heartbreaking it can be too. I have experienced both of those emotions definitely. I am telling you right now I am having a better time than the alternative. I've been there before. I know the ups and

*"I had this vision in my mind that one day Ricky Skaggs would know who I was."*

*"There are probably other labels in town that would have told me right off the bat that you're not wearing that stupid looking cowboy hat."*

*continued on page 30...*



# CMA travels to NARM

★  
Suzy Bogguss, Carlene Carter, Mary Chapin Carpenter and Pam Tillis will be featured at the guitar pull presented by CMA at the 38th annual NARM convention, sponsored by the National Association of Record Merchandisers. The yearly gathering takes place March 22-25 at the Sheraton Washington Hotel in Washington D.C.

The guitar pull, presented by CMA for the second year, promises to be an intimate, up close and personal acoustic experience featuring four of Country Music's top singer/songwriters.

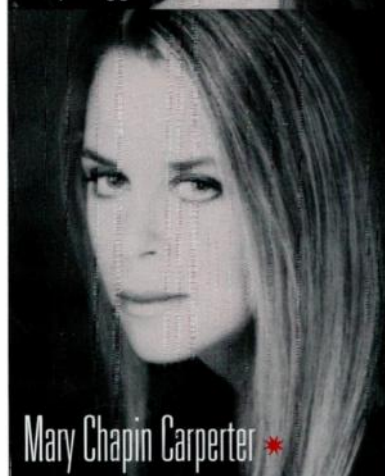
Suzy Bogguss has collaborated with some of Nashville's most influential songwriters: Steve Dorff, Matraca Berg, Pat Bunch and Doug Crider (also her husband), with whom she penned the hit "Just Like The Weather". Strong, clear, confident and warm are the words used to describe not only her voice, but the singer herself. Winner of CMA's 1992 Horizon Award, Bogguss also performed and produced a cut for the 1994 CMA Album of the Year, *COMMON THREAD: THE SONGS OF THE EAGLES*. Her latest Capitol Nashville effort, *SIMPATICO*, teamed her with the legendary Chet Atkins.

"The album was truly inspiring for me from a creative standpoint," Bogguss says. "I sat in awe of Chet Atkins. He's so wonderfully talented."

To achieve success in Country Music today, an artist must honor the form's heritage while striving for fresh sounds. Carlene Carter is such an artist. From her days as a songwriter for Emmylou Harris, Tracy Nelson and The Doobie Brothers, to the creation of her visionary *MUSICAL SHAPES* album in 1980 and into her inno-



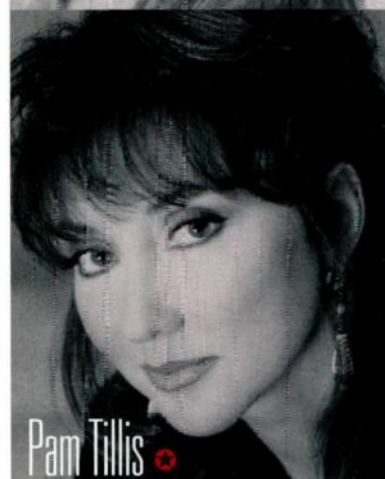
Suzy Bogguss ★



Mary Chapin Carpenter ★



Carlene Carter ★



Pam Tillis ★

vative hits of recent years, Carter has been on Country's cutting edge. Her current Giant recording, *LITTLE ACTS OF TREASON*, combines Country's deepest roots and sky-high branches.

"I've opened up more on this record than I ever have," she says. "I've told things that are deep in my soul, things that are hard to admit to the world."

Mary Chapin Carpenter has gone from being one of those "critics' favorites" to a double platinum recording artist who has twice been named CMA's Female Vocalist of the Year (1992 and 1993). She also has four consecutive Grammy Awards. After the successes of *SHOOTING STRAIGHT IN THE DARK* and *COME ON COME ON*, Carpenter's latest Columbia offering, *STONES IN THE ROAD*, sings eloquently of some of life's darker moments, as well as its joys.

"When I write, the songs acknowledge the dark places and dark times," Carpenter admits. "You can't know the light without the darkness. Somebody once said they like to sing sad songs because it makes them feel brave, but I think it sets you up to see the light clearly and follow it."

CMA's 1994 Female Vocalist of the Year, Pam Tillis has reminded Music City that an artist can be daring without being inaccessible and dedicated without being humorless. This is evidenced by her critically-acclaimed Arista albums *PUT YOURSELF IN MY PLACE*, *HOMEWARD LOOKING ANGEL*, *SWEETHEART'S DANCE* and her latest, *ALL OF THIS LOVE*. Tillis has firmly established herself by injecting her rock and soul influences into unmistakably Country songs. Tillis admits that *ALL OF THIS LOVE*, her debut as sole producer, has a more serious tone than previous albums.

"We cover a lot of musical ground," she comments. "The sound is organic. I'm drawn to that kind of purity, but the record is not sparsely produced. It's layered. There are a lot of things going on."

CMA's Guitar Pull 2 will be presented on Saturday, March 23 from 3:45 - 5:30 p.m.

# MARKETING with Country Music

## CMA TEAMS WITH ADVERTISING AGE TO PRESENT "MARKETING WITH COUNTRY MUSIC" SEMINAR

Madison Avenue meets Music Row with CMA's announcement that it will join forces with ADVERTISING AGE, the leading source for marketing, advertising and media news, analysis and information, to present "Marketing With Country Music" from May 8-10 at Opryland Hotel. The seminar is designed to educate corporate marketers and ad agency decision-makers on opportunities available within the Country Music industry to meet brand marketing objectives.

Curb/MCA recording artist Wynonna joined CMA Executive Director Ed Benson to announce the seminar at a January 10 press conference. Ed

Erhardt, vice president/publisher of The Ad Age Group, was snowbound in New York City but joined the press conference via phone. Erhardt pointed out that although ADVERTISING AGE has produced a

"During the past two years, CMA has fielded hundreds of calls from corporate America seeking ways to use Country Music to reach consumers, increase sales and enhance brand imaging," said CMA Executive Director Ed Benson in a press release announcing the event. "CMA and ADVERTISING AGE began to explore ways we could join forces to educate corporate



Celebrating the announcement of the ground-breaking seminar are (l to r) Andria Towne of Warner/Avalon Entertainment; Ed Benson, CMA; Melony Hand, Interep Radio Store; Tori Stricker, CMT: Country Music Television; Wynonna; Kristi Harris, The Ad Age Group; Paul Corbin, Gaylord Entertainment/TNN; and Jeff Walker, chairman of CMA's Ad Age task force.

hugely popular series of similar seminars, Marketing With Country Music is a first of sorts for the publication, saying, "This is the first time we've gotten involved with and associated with a type of music."

Wynonna, who will participate in the seminar via a performance for registrants, pledged to show participants "just how hip Country Music has become." She added, "I want to reach everyone I can. In major cities like New York, they think Country Music is a little backward...that we all sit around on hay bales. I work doubly hard showing those people we are intelligent...Country Music is about the heart. It's grassroots. It's the real thing."

marketers and advertising agency personnel on the opportunities Country Music has to offer. The result was 'Marketing With Country Music', the first-ever national seminar to focus on the relationship between advertisers and a specific genre of music. By exposing attendees to educational panels, entertainment events and networking opportunities, we hope to create a positive experience and establish a personal relationship between corporate America and the Country Music industry."

"ADVERTISING AGE is proud and excited to be participating in 'Marketing With Country Music'," Erhardt said in the same release. "Country Music and the lifestyle concepts that are associated



with this part of American culture are truly being recognized as a growing marketing trend within our industry. This seminar provides marketers with a first-hand look at how to capitalize on the relationship-marketing opportunities that the association with Country Music can deliver for their products and brands."

For the past six months, a CMA task force comprised of Country Music industry leaders and led by CMA board member Jeff Walker of Nashville's AristoMedia has been working to develop a comprehensive educational and entertainment program for corporate marketers. Initial response to the concept from several companies has been very positive.

"We applaud CMA and ADVERTISING AGE for organizing this conference," said Mac McKeithen, vice president, marketing services for Fruit of the Loom. "Fruit of the Loom established a partnership with Country Music several years ago, and CMA was helpful from the beginning. As a result, the Fruit of the Loom Country Comfort Music Series is one of the most comprehensive marketing programs tied to Country Music today."

As part of the many exciting events scheduled for the seminar, a series of panel discussions focusing on the elements of a successful marketing campaign will be presented. Panels include "The Country Music Audience: Who They Are", "Corporate Success With Country Music", "Driving Sales And Traffic With Country Music", "Matchmaking: Marrying The Artist To The Product", "How To Tap Country Music Marketing Resources: Who To Call Part I: Country Music: The Industry" and "How To Tap Country Music Marketing Resources: Who To Call Part II: Sponsorship/Promotional Agencies". A complete seminar schedule with a list of participants will be announced at a later date.

In addition to the seminars, a number of artists already have committed to participate, including

Wynonna, Lorrie Morgan and BlackHawk. Wynonna's first tour was sponsored by Dial Soap. Lorrie Morgan is part of the recently announced 33-city Kraft Country tour that begins in May.

Other sponsors for "Marketing With Country Music" include TNN: The Nashville Network, CMT: Country Music Television and Warner/Avalon.

Complete registration and sponsorship information is available from CMA, (615) 244-2840; fax (615) 726-0314.



CMA Executive Director Ed Benson and Curb/MCA artist Wynonna answers questions regarding CMA's Marketing With Country Music seminar.

## SCHEDULE

(All events at Opryland Hotel unless noted otherwise) (Subject to change)

### Wednesday, May 8

3 - 7 p.m.

5:30 p.m.

8 - 9:30 p.m.

9:30 - 11:30 p.m.

Registration

Opening reception on General Jackson Showboat - Opryland

USA - Cruise to downtown Nashville

Lorrie Morgan Concert at Ryman Auditorium

Club crawl through Nashville's historic downtown entertainment district

### Thursday, May 9

8 - 9 a.m.

9 - 9:30 a.m.

9:40 - 10:30 a.m.

10:30 - 11 a.m.

11 a.m. - 12:30 p.m.

12:30 - 2 p.m.

2 - 3:15 p.m.

3:30 - 4:45 p.m.

6 p.m.

7 p.m.

8 p.m.

Continental Breakfast

Welcome/Keynote Address: Keith Reinhard, DDB Needham

Presentation: The Country Music Audience: Who They Are

Coffee Break/Entertainment

Panel: **Corporate Success With Country Music**

Lunch/Entertainment/Guitar Pull

Panel: **The Anatomy of A Country Music Marketing Strategy: Driving Sales And Traffic With Music**

Panel: **Matchmaking: Marrying The Artist To The Product**

Depart Hotel for Starwood Amphitheatre

VIP Dinner Backstage at Starwood

Wynonna In Concert / also featuring BlackHawk

### Friday, May 10

8:30 a.m.

9 - 10 a.m.

10:15 - 11:15 a.m.

11:30 a.m. - 12:30 p.m.

Continental Breakfast

Panel: **How To Tap Country Music Marketing Resources:**

**Who To Call Part I: The Country Music Industry**

Panel: **How To Tap Country Music Marketing Resources:**

**Who To Call Part II: The Sponsorship/Promotional Agencies**

Closing Keynote Address

# CRS UPDATE

*Plans for CRS-27 are being finalized by the event's agenda committee as the annual gathering of Country radio personnel draws near. CRS-27 takes place February 28 - March 2 at Nashville's Opryland Hotel.*

## NEW FACES SHOW

The lineup for the annual New Faces Show promises great music by 10 exciting newcomers. At the seminar's closing event, over 2,000 radio representatives and music industry executives will be entertained by Jeff Carson, Helen Darling, Emilio, Ty Herndon and David Lee Murphy. Rounding out the roster for the night are Perfect Stranger, Ricochet, Daryle Singletary, Russ Taff and Chely Wright.

## ASCAP LUNCHEON

Each year, a seminar highlight is the luncheon and show sponsored by ASCAP. This year's luncheon will be no exception with performances by two native Oklahomans, Bryan White and Ty England.

Bryan White burst onto the Country radio scene with cleverly crafted songs including "Look At Me Now" before hitting the top of the charts with

"Someone Else's Star". That song and the follow-up single, "Rebecca Lynn", spurred White's debut Asylum Records lp to gold certification at the close of 1995.



**Ty England**



**Bryan White**

Singer/songwriter Ty England honed his skills as a member of former college roommate Garth Brooks' band before securing a recording deal of his own with RCA. In 1995, he lit up switchboards at radio stations across the country with "Should've Asked Her

Faster". England's second single, "Smoke In Her Eyes", was penned by famed tunesmith Hugh Prestwood ("Ghost In This House", "The Song Remembers When").

## PROMOTION AWARDS

CRS-27 will include the ninth annual Promotion Awards, recognizing excellence in Country radio promotions. Registration forms were sent to over 2,500 Country radio stations requiring applicants to provide audio, video or printed promotional material and a brief description of the campaign, including the purpose of the promotion and the criteria used to judge its success.

Each entry will be judged by a panel of experts reviewing original concept, promotion implementation and cost effectiveness.

First, second and third place winners will be awarded in small, medium and large market size categories. Winning promotions will be presented on Saturday, March 2 at the seminar.

## HUMANITARIAN AWARD

For the fifth consecutive year, Country Radio Broadcasters will present



Humanitarian Awards to Country radio stations in the small, medium and large market categories. The awards will be announced in recognition of outstanding public service performed between November 1994 and November 1995.

Applicants submitted a two-page written presentation summarizing details of the community service performed during the eligibility period. A CRB board-appointed Awards Committee will review the applicants and select the winners, which will be announced on Thursday, February 29.

## PANEL SESSIONS

CRS panels will explore a diversity of topics and feature a multitude of panelists. Sawyer Brown's Mark Miller joins Columbia's Debi Fleischer for "Guess Who's Not Coming To Your Market". Publicist Ronna Rubin, Pam Green of Westwood One and Maurice Miner of MJI Broadcasting are just a few of the experts featured on "The Art Of The Interview", and Giant Records president/producer James Stroud demonstrates "How A Record Is Made" by bringing in a work tape, recording new tracks and mixing it down during this exciting session. Almost 25 panel presentations will examine all aspects of the Country radio industry.

For registration information, contact the Country Radio Broadcasters at (615) 327-4487; fax (615) 329-4492. **CU**



Gretchen Peters



Tony Arata



John Berry



Lee Roy Parnell

## CMA PRESENTS WCRS

*CMA will continue its annual presence at CRS with the presentation of WCRS, a guitar pull featuring CMA Award winning songwriter Gretchen Peters ("Independence Day"), award-winning tunesmith Tony Arata ("The Dance", "Holding My Own"), CMA board member John Berry and Arista's Lee Roy Parnell. Hosted by Charlie Monk, WCRS takes place on Saturday, March 2 from 3:30 - 5 p.m. in the Tennessee Ballroom.*

*In addition to a booth welcoming registrants to the exhibit hall, CMA will also assist with the coordination of the annual Artist/Radio Taping Session, expanded to three segments this year, on Wednesday, February 28. CMA provides blank audio tapes for radio registrants participant in the taping sessions as well as staffing the event.*

# **1995 RIAA WRAPUP**



1995 was another great year for Country Music in terms of certifications by the Recording Industry Association of America, with 61 artists garnering best-seller recognition for 106 albums. The Washington D.C.-based organization initiated its gold and platinum awards program in 1958. A gold album represents sales of 500,000 units, platinum signifies sales of one million, and sales of two million or more units earns multi-platinum status.

Country Music's continuing diversity is evidenced by the list of certified product, with traditional artists such as Alabama and Mark Chesnutt enjoying gold and platinum sales alongside the more progressive sounds of The Mavericks and Dwight Yoakam. Numerous albums released prior to 1990 by Country Music's trendsetters, including Rosanne Cash, Johnny Cash, Charlie Daniels, Larry Gatlin, Marty Robbins, Kenny Rogers and Dan Seals, also fared well in 1994.

Garth Brooks led total certifications with 14, spread over seven albums. His Capitol Nashville project THE HITS was the year's best-selling greatest hits package in all formats of music and also became the best-selling hits package in Country Music history. Reba McEntire earned nine certifications for eight separate projects, and George Strait, John Michael Montgomery and Tanya Tucker earned six certifications each. Strait's four-cd box set, OUT OF THE BOX, is the first box set by a Country artist to be certified double platinum. In addition, PURE COUNTRY hit five million, becoming the top-selling Country soundtrack of all time.

Notably, all five of Alan Jackson's certifications were for multi-platinum recognition.

Shania Twain became the best-selling new Country artist of the year, with her Mercury lp THE WOMAN IN ME earning multi-platinum status of 4 million units. She also earned a gold single for "Whose Bed Have Your Boots Been Under" and a gold music video.

Artists earning their first certification in 1995 include Wade Hayes, Alison Krauss, David Lee Murphy and Rick Trevino.

A slight dip in total certifications was experienced because in 1994, for the first time, record club sales totals were authorized to be included in total sales figures. This resulted in numerous lps garnering certifications under the new criteria in a one-time "catch up" situation.

Certifications were slightly down for the music industry as a whole due to the record club additions of 1994.

All RIAA certifications are calculated by the independent accounting firm of Gelfand, Rennert & Feldman.

## **RIAA COUNTRY MUSIC CERTIFICATIONS**

**Number of  
Certifications**      **Number of  
Artists**      **Number of  
Albums**

<b>1995</b>	<b>135</b>	<b>61</b>	<b>106</b>
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<b>1994</b>	<b>147</b>	<b>64</b>	<b>126</b>
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<b>1993</b>	<b>96</b>	<b>48</b>	<b>74</b>
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**Columbia / DKC artist Wade Hayes (left) runs through a tune with producer Don Cook while in the studio working on his new album.**



## MARK YOUR CALENDARS! DATES SET FOR 30th ANNUAL CMA AWARDS AND SRO '96

Mark your calendars! "The 30th Annual CMA Awards" will be Wednesday, October 2, followed by SRO, CMA's entertainment expo October 3-5.

"The 1996 CMA Awards" will be telecast live on CBS-Television from 8 to 11 p.m. Eastern from the Grand Ole Opry House in Nashville.

"We are excited to kick off Country Music Month with such an important network special celebrating Country Music's most prestigious awards and its most exciting entertainers," said Ed Benson, CMA executive director.

"The 1995 CMA Awards", broadcast live October 4 on CBS-Television, topped the night in the ratings race for the network, its first win of the season. Spurred by the special's strong showing, CBS also won the week for the first time in the 1995-96 television season.

SRO '96, the international entertainment expo sponsored annually by the Country Music Association, will be October 3-5 at the Nashville Convention Center. SRO '95 was a record-setting event enjoyed by more than 1,000 registrants, sponsors, exhibitors and guests, who viewed talent showcases by 27 Country Music enter-

tainers and explored the largest exhibit marketplace in the history of the event. Again this year, SRO will promise registrants the opportunity to network with leaders in the Country Music industry, view top Country talent and take advantage of educational panel discussions with key industry leaders. The annual SRO Awards will also be presented.

In the coming months, CLOSE UP will keep CMA members informed regarding SRO information, CMA Awards ticket orders, balloting schedule and nominees and more.



Lorrie Morgan collaborates with producer James Stroud (left) and RCA singer/songwriter Jon Randall for a tune to be included on her forthcoming BNA album.

Photo by Kay Williams

## CMA TAKES COUNTRY MUSIC TO NACA

When the annual convention of the National Association for Campus Activities (NACA) converges on Nashville in late February, CMA's presence will be felt by the more than 2,000 registrants. The annual gathering will attract students and staff campus entertainment buyers from over 500 colleges and universities across the country. The 1996 NACA National Convention takes place February 24-28 at the Opryland Hotel.

During what has become the largest trade show in the college entertainment marketplace, campus representatives will have an opportunity to see more than 80 showcase acts, visit with more than 150 exhibitors and learn more about producing and promoting entertainment on campus at 167 educational sessions.

For the past six years, CMA has worked closely with NACA to bring Country Music to the college market. By educating and exposing college students to today's Country Music, CMA hopes to continue to develop opportunities for artists, booking agents and record labels with this

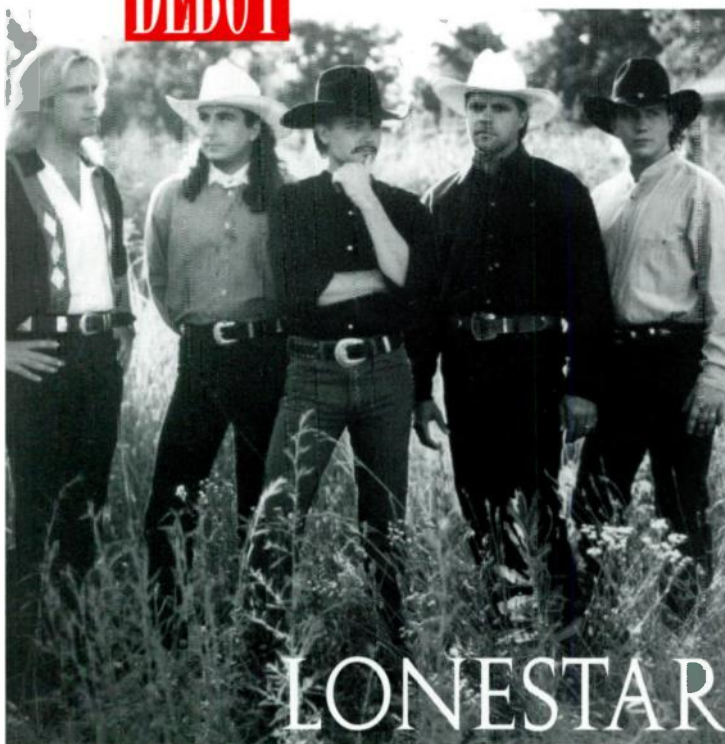
important market segment. Mary Chapin Carpenter, Garth Brooks, Kevin Welch, the late Dottie West and Tammy Wynette are just a few of the artists who have participated in previous NACA conventions.

This year, CMA is coordinating a tour of Music Row, an educational panel entitled "Promoting Country Music on Campus", providing CDs for the NACA Educational Foundation scholarship raffle and helping NACA with industry resources. NACA convention organizers are pursuing several artists to make welcoming comments at the convention. NACA is also working on a program in conjunction with Warner/Reprise Nashville that will encourage convention delegates to bring children's books to the convention. These books will be distributed in the Nashville area.

Country Music industry exhibitors confirmed as of mid-January include Sony Music Nashville and The RCA Record Label Group. Country showcase artists include Kim Richey, Teresa and The Delevantes. Additional artists are expected to be confirmed.



DEBUT



**Record Label:** BNA Records  
**Album:** LONESTAR  
**Singles:** "Tequila Talkin'", "No News"  
**Management:** Bill Carter, Carter Career Management  
**Booking Agency:** William Morris Agency  
**Influences:** The Eagles

**T**he all-native Texas quintet, comprised of John Rich, Richie McDonald, Michael Britt, Dean Sams and Keech Rainwater, is fired up about its big sound and first album. "We all got together and found out everybody was from Texas, and it just clicked perfectly," says Rich.

After releasing LONESTAR LIVE on their own, the band landed a deal with BNA Records. The guys knew they had something unique from the start. "I knew from the first song we ever played together (a cover of the Eagles' 'Best Of My Love') that it was special. I was just blown away with the pure, pristine vocals," says Rainwater. Lonestar's first single, "Tequila Talkin'", shows off the harmonies they pride themselves on during live performances. "I think our goal in the studio was to capture what we do live, because our show is pretty rockin', a lot of energy," says Rich.

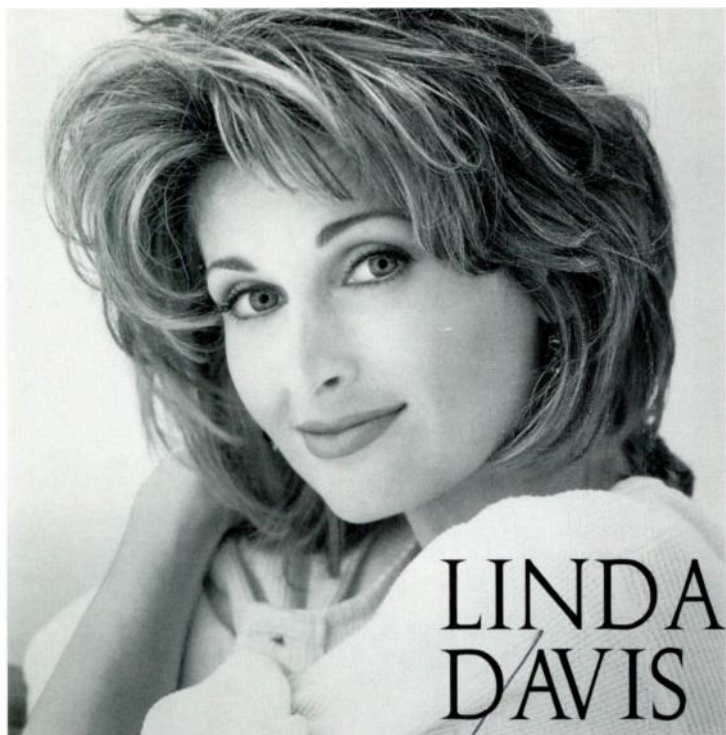


**Record Label:** MCG/Curb Records  
**Album:** JUNIOR HIGH  
**Singles:** "Highway Patrol",  
"My Wife Thinks You're Dead"  
**Management:** Frank Callari, FCC Management  
**Booking Agency:** Monterey Artists  
**Influences:** Ernest Tubb, Leon McAulliffe

**T**he Grammy Award-nominated JUNIOR HIGH isn't Brown's first lp. He produced his own debut album, 12 SHADES OF BROWN, in the late 1980s and later debuted on MCG/Curb with GUIT WITH IT.

Brown invented his personal hybrid of guitars - the infamous double-necked "guit-steel". "I was playing both the steel and guitar, switching back and forth a lot while I sang, and it was kind of awkward," he explains. "But then I had this dream where they just kind of melted together." With the help of an expert guitar maker, the dream became reality. And now, Junior has a second guit-steel - a cherry red one affectionately named "Big Red".





**Record Label:** Arista Records  
**Album:** SOME THINGS ARE MEANT TO BE  
**Singles:** "Some Things Are Meant To Be"  
**Management:** Narvel Blackstock, Starstruck Entertainment  
**Booking Agency:** Buddy Lee Attractions  
**Influences:** Dolly Parton, George Jones, Carole King, Charley Pride

Probably best known for her award-winning duet "Does He Love You" with Reba McEntire, Davis has been a performer since age 6 when she sang on the stage at the East Texas Gary Jamboree. Since then, she has shared her vocal and musical talent with audiences of the popular radio show, "The Louisiana Hayride", "The 1993 CMA Awards" and national advertising spots for Pepsi and Kentucky Fried Chicken. "Piano is my instrument," Davis has said. "But I have a fiddle and good intentions in the closet."

SOME THINGS ARE MEANT TO BE, her second album for Arista Records, includes a cover of the Gladys Knight classic "Neither One Of Us" and another pairing with McEntire on "If I Could Live Your Life".



**Record Label:** Reprise Records  
**Album:** IN FULL VIEW  
**Singles:** "Cry Wolf", "Forgiveness"  
**Booking Agency:** William Morris Agency  
**Influences:** Linda Ronstadt, The Eagles, J.D. Souther

Since writing her first song at age 12, Shaw has established herself as a hit tunesmith with number one songs such as "The River", "Too Busy Being In Love" and "I Love The Way You Love Me". Born in New York and raised in California, her 10-year journey to stardom began as a teenager in Manhattan with a single, "Piano Bar", released on an independent label, MPB Records, that climbed to number 61 on BILLBOARD's Country singles chart.

"People who know me from my songs that have been recorded by other artists may think I'm this 'ballad' girl, so they'll be surprised (with IN FULL VIEW)", Shaw has said. "The songs have great messages - I don't write victim songs because, like my music, I like strong people."

## GLEN CAMPBELL Celebrates 20th Anniversary Of "RHINESTONE COWBOY"

Did you know that it's been 20 years since Glen Campbell catapulted to the top of the charts with "Rhinestone Cowboy", one of Country Music's most popular crossover hits?

Although the Arkansas native never wears rhinestones and admits he's not much of a cowboy, the CMA Award winning Song of the Year is nonetheless the tune with which he's most identified.

Campbell first heard the song, as recorded by its writer Larry Weiss, on KNX-FM in Los Angeles. He immediately called his secretary and said, "I've got to get a song called 'Rhinestone Cowboy' by somebody - I don't remember who." She found a cassette, which the singer promptly took with him on a tour of Australia in 1974. He played the tape so often on long bus rides across Australia that he learned it without even trying.

It wasn't the song's commercial imagery that attracted him, Campbell says. Instead, he points to two lines, one about the present, one about the future: "There's been a load of compromising on the road to my horizon...There'll be a load of compromising on the road to my horizon." "That's what sold me on the song, much more than the hook itself."

Returning to the U.S., the talented singer told Al Coury, a Capitol Records executive, he had a song he wanted to record. Coury agreed to listen to it, but only if Campbell would first hear a song he had found. He played "Rhinestone Cowboy". "I figured it was meant to be," Campbell recalls.

Songwriter Weiss had moved to Los Angeles from New York in 1971, recording "Rhinestone Cowboy" on his own BLACK AND BLUE SUITE album for 20th Century Records. He told AMERICAN SONGWRITER,



"The idea for the song was a crying-out of myself. It was the spirit of a bunch of us on Broadway where I started out - Neil Diamond, Tony Orlando - we all had dreams of making it...I heard the phrase ('Rhinestone Cowboy') and thought, 'Boy, I like that title.' I put my own meaning to it and wrote the song. I'll always be a kid at heart, and 'Rhinestone Cowboy' was sort of a summation of all my childhood cowboy movie heroes - particularly Hopalong Cassidy."

"Rhinestone Cowboy", which appeared on Campbell's album of the same name, was on the pop charts for 18 weeks, reaching number one for two weeks in September 1975. It was number one on the Country charts for three weeks. Officially certified gold, as was the album, it has since sold well over four million copies worldwide.



# EXILE RE-FORMS

Les Taylor and J.P. Pennington, who each left the group Exile in 1988 to pursue solo careers, have decided to reunite following the group's dissolution a few years ago. Pennington formed the band in 1963, leading it to the top of the pop charts with "Kiss You All Over" in 1978. Before the group's demise, over 21 performers had been part of Exile. Following an impromptu performance together last year, Pennington and Taylor agreed to resurrect the group.

## SONGWRITERS GUILD HOSTS 33rd ANNUAL SEMINAR

The Songwriters Guild Foundation will present its third annual "Building A Songwriting Career" seminar from February 9-11 at the Union Station Hotel in Nashville. BWSC '96 will include a hit songwriter panel, an opening night hit songwriter show, several informative classes and a song critique session. Also included is the Songwriters Guild Foundation Awards dinner honoring the songwriters of the top five Country singles of 1995.

Among the recording industry professionals scheduled to participate in the seminar are Woody Bomar, Little Big Town Music; Wayne Carson, "You Were Always On My Mind"; Stephanie Cox, Capitol Nashville; Ralph Murphy, ASCAP; and Lana Wood, Major Bob Music.

Event sponsors are The Songwriters Guild of America, MUSIC ROW Magazine and Rockin' Country 102.9 WYQC radio.

For more event information, contact Stephen Tharp at SGA/Nashville, 1222 16th Avenue South, Nashville, TN 37212; (615) 329-1782; fax (615) 329-2623.

*Wynonna*

continued from page 3...

whatever weight I am at, whatever is wrong with me that day, I am still a child of God, and I am loved.

"I realize how much I want to sing, how much I want to work, but I don't want to sacrifice my soul. I promise you I wouldn't have gotten off that bus for 10 years if it hadn't been for a little spirit named Elijah Judd Kelley to remind me that women do have more opportunities. I have all these things in the works. I can't do them all perfectly, but I try. I am a good mother and singer. Those are the two things I feel loved in. I'm going to stick with those now and pray for all the rest."

Her contentment at home only fuels Wynonna's dynamic persona on stage.

"I live for that moment on stage when I see someone smiling in the audience. For one hour, the world stands still, and we're all in agreement. I'm not gonna let people say that you can't have a family and do that. Wrong girl, wrong day. My life at home feeds my soul so I can stomp and snort around on stage and sing like I've never sung before. Elijah kicked me into fourth gear. My diaphragm is in another dimension."

With everything else going on in her life, Wynonna has taken a very honest approach to her upcoming network television special, scheduled to air February 23.

"The producers kind of like me because I don't have all the answers, but I'll get out there and try like heck. I think this is what this special is

about. My house is in major construction. My offices are in major construction. I'm getting married. I've got a baby on the way. I'm doing all these things at once. It's like trying to take a drink from a fire hose.

"The concept of the special is sort of 'Bless her heart, watch her go.' To me, I'm so many differ-

*"My identity is more than  
that of a chick singer on  
a bus to a gig."*

ent wacky things. I don't think America really knows me. I have been sort of stuck behind a guitar, standing behind my mother while she does all the talking. I want people to see how much joy and celebration there is in my life. "

What is the greatest revelation she'd like to share?

"I've learned more from my failures than from my successes. I've had some of each, and I know I can accept both. This business needs to hear that. We need to give people the opportunity to fail and let people soar and find their wings. I think I have found mine." **CU**

**-Mandy Wilson**

## TIN PAN SOUTH SET FOR APRIL

The Nashville Songwriters Association International has scheduled Tin Pan South for April 16-20 in Nashville. Throughout the week, the event will feature hit song after hit song from some of America's top tunesmiths. Kicking off with Tin Pan Jam and Piano night on Tuesday, April 16, the Tin Pan South agenda includes three club nights, a golf classic and the Legendary Songwriter's Night at the Ryman Auditorium.

Performers will be announced shortly. For complete information, contact NSAI at (615) 251-3472.

## AWARDS

**"Prairie Nights To Neon Lights: The Story of Country Music in West Texas"** has been nominated for *Country Music Book of the Year* by **Belmont University**. Authors **Joe Carr** and **Alan Munde**, who are each assistant professors of music at South Plains College in Levelland, TX, spent seven years researching and writing the book, published by **Texas Tech University Press**. The award, first presented in 1995, was established to help raise the level of respectability for Country Music and includes a \$1,000 cash prize.

## MEDIA

**MUSIC WIRE**, the world's first daily music magazine on the Internet, is requesting press information. The magazine includes reviews of news releases, interviews, music reviews and feature articles on all genres of the music industry.

**Music Boulevard**, the Internet music store that created **MUSIC WIRE**, also has @COUNTRY magazine. This covers the Country Music field and its artists. For more information, contact Todd Denton at (800)220-9553; editors@musicblvd.com.

♦ ♦ ♦

**Benchmark Communications** will purchase **WJMZ-FM** in Greenville/Spartanburg, SC and **KRMD-AM/FM** in Shreveport, LA. KRMD has been named *Louisiana Station Of The Year* three out of the last four years. WJMZ is the second highest rated station in its market.

♦ ♦ ♦

**Ray Stevens** is bringing comedy 24 hours a day to the internet. The versatile songwriter/comedian has developed a comedy shop on the world wide web. Fans will have access to Stevens' biographical,



Mandy Barnett looks skyward while filming her debut Asylum video, "Now That's All Right With Me".  
- Photo by Beth Gwinn

musical and touring information. Samples of his comedy and songs can be accessed through "Real Time Audio", which is also on the internet. The website address is: <http://www.raystevens.com/~rsteven>.

♦ ♦ ♦

Sixty Country artists and their pets will be featured in "**Music Row Dogs & Nashville Cats**", a photography book created by **Garth Shaw** and **Karen Will Rogers**. A percentage of the proceeds will be donated to the Nashville Humane Association and other animal rights groups. For more information, call (615) 780-2997; Gshaw64371@aol.com.

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**Bob Baker**, veteran radio/music executive, has created "**Programmer Eyes Only!**", a Country radio newsfax linking **BILLBOARD** and **RADIO AND RECORDS** with radio and record labels. The daily fax service includes capsule business news, various topics of interest, a forum of Country consultants and a direct message from each label's vice president/promotion. The program is available by subscription to non-reporter Country radio stations and interested industry executives. For more information, contact Baker at 204 East Pearson Court, Hermitage, TN 37076; (615) 883-0666; fax (615) 883-9768.





Travis Tritt celebrates the gold certification of **GREATEST HITS: FROM THE BEGINNING** with (l to r) co-manager Gary Falcon of Falcon Management; Jim Ed Norman, president, Warner/Reprise Nashville; and co-manager Ken Kragen, Kragen & Co.

- Photo by John Montgomery

## NEW COMPANIES

**Makin' Music, Inc.** has announced the opening of **Makin' Music Studio** at 1230 17th Avenue South in Nashville. The studio will provide services in demo recording, master recording and in-house production. **Bart Busch** is the studio manager and engineer. **Makin' Music** can be reached at (615) 269-6770; fax (615)385-9310.



**Al Salzillo of Nightside Entertainment** has opened **Arms Reach Management**, a new artist management company. The company is temporarily located at 10 Crabapple Lane, Greenville, RI 02828; (401) 949-2004; fax (401) 949-2004.



**Jim White**, president of **Nashville Cartage and Sound**, has opened **Sunset Studios**, the largest rehearsal and production facility of its kind in the state. **Sunset Studios** is located at 3630 Redmon

Street, Nashville, TN 37209; (615) 297-2001.



**Carrie Moore**, former vice president/agent with **World Class Talent**, has opened **Third Coast Talent**. The agency will handle booking for **Bill Anderson** and **Moore & Moore**. The organization can be reached at P.O. Box 334, Kingston Springs, TN 37082; (615) 952-3181; fax (615) 952-2736; [DCMoore325@ol.com](mailto:DCMoore325@ol.com).



**Jolene Mercer** has opened an office in Nashville called **The Mercer Group**. Formerly with **Horseshoe Casino and Hotel** in Bossier City, LA, Mercer previously operated **Mercer and Associates**, a public relations firm in Dallas, TX. For more information contact the **Mercer Group** at 883 Village Hills Drive, Nashville, TN 37217; (615)399-0300; fax (615) 361-3060.

## NEWSLINE

**George Strait's** 1996 "Out of the Box" concert tour will be sponsored by **Chevy Trucks**. As part of its sponsorship, Chevy Truck will coordinate vehicle displays at each concert venue, display signage, coordinate local promotions with Chevrolet dealers and develop a special "Chevy Truck presents George Strait" logo to display on banners as well as on the **MCA** singer's tour trucks. A special video will also be shown at concert venues.



**Sugar Hill** recording artist **Doc Watson** will host the ninth annual **Merle Watson Memorial Festival** on April 25-27, 28 at Wilkes Community College in Wilkesboro, NC. The festival includes acoustic music events, workshops, musical talent contests and children's activities. Artists slated to appear include **Alison Krauss & Union Station**, **Bela Fleck & The Flecktones**, **Hal Ketchum**, **John Prine** and **Bill Monroe & The Bluegrass Boys**. For more information, call (800) 666-1820.



**Dwight Yoakam** raised over \$25,000 at a benefit concert on December 19 to aid the **Los Angeles Mission** and the **Los Angeles Fireman's Relief Organization**. During the fundraising event, a raffle also was held, with the grand prize winner taking home an autographed **Fender Stratocaster** guitar.



**Louise Mandrell** and sister **Barbara Mandrell** presented a check of \$165,000 to the **Middle Tennessee Council of the Boy Scouts of America**. The money was raised at the second annual **Louise Mandrell Celebrity Shoot** held in October at The Nashville Gun Club. The money raised this year will aid in providing year-round Scout programs to over 42,000 youth in 37 counties of Middle Tennessee.





Business partners **Kenny Rogers** and **Silver Dollar City, Inc.** are dissolving their partnership after three years. Under the partnership agreement, Rogers and Silver Dollar City successfully launched **The Grand Palace**, **The Grand Village** and **The Showboat Branson Belle**. The popular entertainer will continue to perform at **The Grand Palace** in 1996.

## ON THE MOVE

**C. Dianne Petty** has joined **Starstruck Writers Group** as vice president. Petty was formerly vice president of the creative department at **SESAC**, where she was instrumental in the company's relocation to Nashville and the discovery of CMA Award winner **K.T. Oslin**.



**Wayne Halper**, former senior vice president/business affairs for **Capitol Records**, has accepted the position of chief financial officer/vice president of business development at **Veritas Music Entertainment**. A member of CMA's board of directors, Halper managed legal, business and administrative affairs for Capitol since 1989.



**Todd Grady** will replace **Steve Hauser** as executive director for **Starwood Amphitheater**. Grady, a Nashville native, was assistant general manager of Starwood from 1991 to 1993. Most recently, he was general manager of a new **PACE** amphitheater development in South Florida. Hauser will pursue other opportunities in the music industry, including a long-term consulting agreement with **PACE**. **Ali Harnell** has joined **PACE** as the new director of booking in the Southeast.



**Craig Chambers** has been named vice president and general manager for the new Country Music video network, **Great American**



Lari White (center) gets a vocal assist from Shelby Lynne (left) and Trisha Yearwood while recording her new RCA lp, **DON'T FENCE ME IN**. The trio collaborated for a brief, 1940s-style swing version of the title tune which is used to open the lp. White, who co-produced the project, also closes the album with an uptempo version.

- Photo by John Lee Montgomery III

**Country**. Chambers, most recently general manager of **Group W Satellite Communications**, will oversee the development of the network's overall format and direct distribution, marketing and advertising efforts.



**Joe Redmond** has been promoted to director of promotions for **Marco Promotions**. Redmond previously was the company's manager. The company specializes in record/radio tracking and promotion.



**Sherod Robertson**, formerly vice president of finance/chief financial officer with **Reunion Records**, is now the Director of Finance at **Arista Records Nashville**. Robertson was with **Reunion Records** from 1991 through June of 1995. Moving from **Reunion** along with Robertson is **Robby Clinton**. He has assumed the position of coordinator of finance. Former manager of A&R **Steve Williams** has been promoted to director of A&R. Williams has been with the label since 1989. **Athena Fortenberry** has rejoined **Arista** as

media marketing specialist. She will oversee the growth of the micro-marketing database and execute campaigns for the **Arista/Nashville** artist roster. Former office services employee **Kevin Whitesell** has moved to the media department as media coordinator.



**Kerrie L. Cooper** has joined the staff of **Square West Entertainment**. Formerly with **PS Productions** in Chicago, she will handle the marketing and promotional efforts for the company.



**Cindy K. Whitley** has joined **Trifecta Entertainment** as director, publicity/corporate relations. She was formerly vice president of **PLA Media**, where she developed and directed publicity programs for **Tim McGraw** and **Joe Diffie**.



**Jena Tunnell** has been promoted to director of tour support at **Image Management Group**. Tunnell, who has been with the company since 1994, will be responsible for the publicity sur-



rounding the tour dates of Joe Diffie, Ty Herndon and Sons of the Desert.

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The promotion staff of **Almo Sounds** has been put into place. **Theresa Durst**, formerly promotion coordinator at RCA Records, will work the Southeast region. **Jan Grimsley** will work the Southwest following three years as Midwest representative at Interscope Records and five years at WEA Distribution in Dallas. **Mark Janese**, formerly with Epic Nashville's promotions department, will cover the West Coast. **Rick Kelly** will handle the Midwest and Northeast promotion. Kelly was formerly promotion coordinator for RCA Records in Nashville. Newly named promotion coordinator **Cassandra Tynes** previously was Southeast regional at Asylum Nashville.

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**RCA Label Group RLG/Nashville** has promoted three employees in the promotion and A&R departments. **Reese Faw** is the administrator in A&R and **Aubrey Parker** will be the assistant in the department. **Cindy Mabe** is promoted to administrator for RCA Records national promotions.

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**Mike Severson** has joined the staff of **MCA/Nashville** as director of regional promotion, midsouth. He rejoins MCA/Nashville from sister label Decca Records, where he was director of regional promotion/southwest, based in Dallas.

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**Robin Gordon** has been promoted to creative administrator at **PolyGram Music**. **Tami Pryce** is now the company's administration supervisor, and **Lori S. Meeks** has been upped to office coordinator.

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**Shawn Nunn** has been named national sales manager for **KYNO-FM** and **KSNN-FM** in Dallas/Ft.

**Worth**. Nunn was formerly account executive for Infinity Radio Sales.

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**George Francis** has been named regional manager for **Benchmark Communications** in Greenville, NC. Francis is principal owner of AmCom General Corporation.

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**Diane Zandstra** has joined the Nashville office of **River North Records** as product manager. She was most recently studio manager and label coordinator for River North Chicago and studios. In her new position, she will be involved in production, promotion, marketing and advertising.

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**Greg Becker** is the new director of music publishing at **Copperfield Music**. He was formerly president of Hugh Productions, specializing in jingles.

## SIGNINGS

**MUSIC PUBLISHING:** **Bob Regan** resigns with AMR/New Haven Music...**Sons of the Desert** to ASCAP...**Dave Berg** to Crossfire

Entertainment...**Craig Morris** and **Bill Kenner** to PolyGram Music Publishing... **Radney Foster** resigns with PolyGram Music Publishing...**BOOKING:** **Neal McCoy** to William Morris Agency...**Sammy Kershaw** to Buddy Lee Attractions.

## VIDEO

**John Michael Montgomery** travelled to five locations for his latest Atlantic video "**Cowboy Love**". Director **Marc Ball** utilized five cameras to capture the energy of a sold-out concert. **Anne Grace** directed for **Scene Three, Inc.**

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**BNA** newcomer **Lonestar** completed its first music video, "**No News**". The clip was produced and directed by **George Flanigen** and **Robert Deaton** for **Deaton Flanigen Productions**.

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Tracy Lawrence takes a cue from director Marc Ball (left) while shooting his latest Atlantic video, "If You Loved Me". The action was lensed on location in a warehouse in New Orleans. Anne Grace produced the clip for Scene Three, Inc.

# WINNERS ANNOUNCED IN ANNUAL CMA AWARDS POINT-OF-PURCHASE CONTEST

Winners have been announced in two divisions in the annual CMA Awards point-of-purchase display contest, held in conjunction with NARM. Retail winners are: Tower Records/Video #184, Pasadena, CA, first place; Disc Jockey #137, Birmingham, AL, second place; Media Play #8179, Antioch, TN, third place.

Claiming honors in the Rackjobber division are: Handleman Co., KMart #4831, Albany, NY, first place; Handleman Co., KMart #4351, Chicago, IL, second place and Handleman Co., KMart #7427, Albany, NY, third place.

Cash prizes totalling \$2,000 were distributed.

## INTERNATIONAL COUNTRY MUSIC EXPO MOVES TO OPRYLAND HOTEL

The International Country Music Expo, billed as the only event in the world where anyone interested in having a career in Country Music can be heard and have questions answered by the music industry's top professionals, moves to the Opryland Hotel from August 29 - September 2. Presented by Entertainment Plus, ICME is open to the public. For more information, contact Entertainment Plus, P.O. Box 41489, Nashville, TN 37204; (615) 329-2482.

## THANKS!

CMA thanks the following members who recently recruited new members:

Jerry Bradley  
Thelma Harris  
Cecile Light  
Gene McKay  
John Lloyd Miller  
Jim Morey  
Tom Rivers  
David Ross  
Martin Satterthwaite  
Terry Woodward

# INTERNATIONAL UPDATE

- Travis Tritt, Confederate Railroad and Victoria Shaw will be touring Europe together in April, with confirmed dates including London's Shepherd's Bush Empire (April 12) and the Stuttgart Country Music Festival (April 20), where they will be joined by the newly reunited Highway 101.
- Phil Miles has been named head of music at London's fulltime Country station, Country 1035. Miles had been with the station was acting head of music.
- Over 60 Nashville music industry executives traveled to the 30th annual MIDEM conference in Cannes, France in January to participate in numerous showcases, convention booths, writers' nights and networking opportunities. With support from CMA, NSAI hosted a Super Songwriter Showcase featuring Guy Clark, Sonny Curtis and Victoria Shaw, with ASCAP's Ralph Murphy serving as master of ceremonies. The Nashville Convention & Visitors Bureau sponsored an eight-unit exhibit stand - the largest presence ever at MIDEM.
- Longtime music industry executive Ron Adsett has been appointed as a consultant to CMT in Australia. A board member of the Country

Music Association of Australia, he operates the Country Music Store, which is Australia's leading Country Music retail outlet and mail-order operation.

- The 8th Annual Country Festival Worb takes place April 26-28 in Switzerland. American artists Highway 101, Flaco Jimenez, Dale Watson, Brasilbilly and Molly & The Heymakers are scheduled to appear.
- Radio 1 Grenland recently was named Radio Station of the Year by the Nordic Country Music Organization. The station's program, "Country Time" hosted by Hans Jacob Larssen, was named best Country radio show in Norway.
- The 2nd Annual Great British Country Music Awards will be March 21 in Birmingham, England. Following are the nominations:
  - **Show of the Year:** Mary Chapin Carpenter, Hal Ketchum, The Mavericks, The Tractors
  - **International Male Vocalist:** Garth Brooks, Vince Gill, Alan Jackson, George Jones, George Strait, Dwight Yoakam
  - **International Female Vocalist:** Mary

Chapin Carpenter, Nanci Griffith, Alison Krauss, Martina McBride, Reba McEntire, Trisha Yearwood

- **International Group/Duo:** BlackHawk, Brooks & Dunn, Confederate Railroad, Little Texas, The Mavericks, The Tractors
- **International Rising Star:** John Berry, Ty England, Ty Herndon, Shania Twain
- **International Album:** FRESH HORSES, Garth Brooks; THE GREATEST HITS COLLECTION, Alan Jackson; MUSIC FOR ALL OCCASIONS, The Mavericks; NOW THAT I'VE FOUND YOU: A COLLECTION, Alison Krauss; STRAIT OUT OF THE BOX, George Strait; TRAIN A-COMIN', Steve Earle
- **Video of the Year:** "The Red Strokes", Garth Brooks; "Standing Outside The Fire", Garth Brooks; "Stepping Stone", Stu Page (British artist); "The Woman In Me", Shania Twain
- **Song: International Composer:** "Beaches Of Cheyenne", "If I Had Any Pride Left At All", "I Like It, I Love It", "Should've Asked Her Faster", "Sometimes She Forgets", "When You Say Nothing At All"



# notfadeaway

{remembering buddy holly}

BUDDY HOLLY AND THE HOLLIES • THE MAVERICKS  
NANCI GRIFFITH WITH THE CRICKETS • LOS LOBOS  
THE BAND AND THE CRICKETS • THE TRACTORS  
MARY CHAPIN CARPENTER AND KEVIN MONTGOMERY  
JOE ELY AND TODD SNIDER • MARTY STUART AND  
STEVE EARLE • SUZY BOGGUSS WITH DAVE EDMUNDS  
NITTY GRITTY DIRT BAND • WAYLON JENNINGS WITH  
MARK KNOPFLER

February 3, 1959 has been immortalized as “the day the music died.”

January 2, 1996 is certain to be remembered as “the day the music was resurrected.” That’s the day that Decca Records’ landmark lp. notfadeaway (remembering buddy holly), hit the streets. The 12-song collection features performances by a diverse line-up of Country, pop and rock artists, each of whom has been influenced by the music of the late Buddy Holly.

In this age of tribute albums, it’s somewhat surprising that homage hadn’t already been paid to Holly. But aficionados of his music can be satisfied that it was worth the wait. Bruce Hinton, chairman of MCA Records/Nashville, brought the vision to Decca.

“I’ve always been a fan of Buddy Holly’s music. I thought, ‘I need to get this music done and pay tribute to him.’ My next thought was ‘True Love Ways’. Jim Ed Norman and I, when we had a production company years ago, we had the hit with Mickey Gilley on ‘True Love Ways’. That was

always one of my favorite songs. I went to the Mavericks about doing ‘True Love Ways’ for this album. They bought into it, loved the idea. That’s when we said, ‘This is gonna be special.’ This is more than a collection of artists singing some songs. These are people who felt real passion about the music.”

**“I’VE ALWAYS BEEN A FAN OF BUDDY  
HOLLY’S MUSIC.” - BRUCE HINTON**

“It definitely has been a labor of love,” says Shelia Shipley Biddy, senior vice president/general manager of Decca. “My initial reaction was, ‘Buddy Holly’s great, but another tribute album may not be the thing to do.’ There’s so much negative toward tribute albums. Retail’s fed up with it. There have been so many that have not been done well. But as we began to talk about it, we said, ‘He does deserve to have the recognition.’

But how can we do it in a way that's gonna honor him instead of just being just another tribute album?" We were very low profile in publicity as the album was being recorded. We didn't want to overhype it."

Still, media interest in the project has been overwhelming - and has addressed Biddy's concern regarding the spate of tribute projects. "Here's that rarity - a well-made tribute album," PEOPLE Magazine raved, "notfadeaway manages to rekindle the flame in Buddy Holly's soul," and the *Chicago Sun-Times* agreed, opining, "notfadeaway serves as the best example in years of this overdone genre."

Dave Zimmerman of *USA Today* wrote, "Unlike some recent tribute

**"HIS MUSIC IS AS FRESH TODAY AS IT  
WAS ALL THOSE YEARS AGO."  
- SHELIA SHIPLEY BIDDY**

album victims, the late great Buddy Holly gets the royal treatment," and the *Atlanta Journal* said, "notfadeaway is perhaps the most relevant tribute album." The rave reviews keep pouring in, thanks to the scope of the integrated publicity effort Decca has put together.

"The overwhelming coverage is indicative of the synchronicity that exists between the numerous p.r. factions working this project," says Hugh Waddell, director of publicity & artist development for Decca Records. "They include Cathy Lehrfeld with Group W Satellite Communications in New York working the TNN notfadeaway special as well as Group W's Mike Weinstock, whose marketing ideas have opened many doors; MCA's Eamon Sherlock, Karen Goodman, Sarah Brosmer and Kate Farmer pitching the record internationally; Lisa Millman with the MCA pop division in L.A. helping with national television exposure; and Sandy Brokaw and Angelia Van Vranken of the Brokaw Co. as well as the Decca publicity staff converging nationally in an effort to leave no stone unturned. As is evident, the teamwork seems to be paying off quite well."

Holly's widow, Maria Elena Holly, has given notfadaway her blessing. "It's a wonderful album, a great tribute to Buddy and his music," she says. "It's very touching to see his fellow musicians and friends take time to do this for him. The most exciting thing about this, and it's very eerie in some way, is that Decca was Buddy's first label. For them to form back Decca and for this album to come together - my God! This is something unreal."

Hinton believes this project is blessed. "Everyone I talked to would say, 'This is a great idea, and here's something else we can do' - not only domestically but internationally. The television show (a two-part special on TNN: The Nashville Network) will be shown around the world. You can't get that just because you wish it. It's because people are really into Buddy and the music. I haven't ever been involved in a project like this where people didn't put up roadblocks. It's understandable that there are people in business who are paid to say no. Everyone in this deal said yes."


During his lifetime, Holly found greater recognition overseas than in the

U.S. He is continually cited as a major influence by countless of today's top performers. "Paul McCartney, the Rolling Stones, mostly the ones that really always say about Buddy influencing them are most of the groups from England," reflects Maria Elena.

That's why Decca believes notfadeaway will be a global bestseller. "Eamon Sherlock in our West Coast office has been very instrumental in working with us from the very beginning," Biddy says of the international marketing plan. "We went to him and said, 'How do we do this right?' I was really exploring, even down to getting a recommendation as to who should sell the television show. Eamon said, 'I'm so glad you're asking, because people generally make a mistake.' He led us in that direction by pointing us where to go."

Domestically, notfadeaway is a multi-format album, with Country, alternative, college, classic rock, oldies and public radio playing cuts. "I think it speaks to Buddy Holly, because he did impact different forms of music," Biddy believes. "His music is as fresh today as it was all those years ago."

Still, she is conservative when it comes to sales projections. "We have been so cautious that we haven't even hoped to dream. It could definitely be a million-plus album. Early on, I only hope to dream that, but time will tell. I believe it could continue to grow and grow and grow."

"It's all about passion," Hinton asserts. "We find if we're excited and committed about whatever our project is, the success comes with it. People who are passionate about it - we go for it. We have artists on our rosters who are not platinum artists but they're phenomenal musically gifted people and we go with them. We figure in the end, it comes back to us." 

**- Janet E. Williams**

## **SUZY BOGGUSS**

A chance encounter with Decca's Mark Wright brought Suzy Bogguss into the project. "He mentioned Dave Edmunds, who I'm a huge fan of. It sounded really intriguing to me. I said, 'Well, if you can get Dave Edmunds to produce me, I'll do it.' And he did! We got to pick the cut. We picked one that was off of one of my favorite Linda Ronstadt records ('It Doesn't Matter Any More'). When you do a song that has been cut by one of your heroes, you have to do it completely different. She did it as a ballad. Dave and I decided to do it real uptempo, kind of bluegrass, more really in keeping with the Buddy Holly way of doing it."

## **NANCI GRIFFITH**

"(Producer) Paul Kennerly recommended that I should be on this project because I'm from West Texas, and Buddy Holly is a big part of what I do. Sonny Curtis is my biggest hero on earth. When I was a child, I would hear The Crickets on the radio, and that's what I wanted to grow up and do. It was the first time that there was a gentleman who actually wrote his own songs and a band that wrote songs together. The song that we recorded, 'Well...All Right' was written by the band - Joe B. Mauldin, J.I. Allison and Buddy Holly. It was one of my

**continued on page 27...**





## WILLIAM LEE GOLDEN REJOINS OAK RIDGE BOYS

William Lee Golden has re-joined the Oak Ridge Boys following the surprise resignation in late 1995 of Steve Sanders due to personal problems. Golden was replaced by Sanders eight years ago following a dispute with fellow group members Joe Bonsall, Duane Allen and Richard Sterban. In early December, Sanders resigned from the famed group just hours before a scheduled concert. Allen summoned his 19-year-old son, Dee, as an interim fill-in for shows in Las Vegas. Golden's first show with the Oaks took place on January 19 in Michigan.

In a recent interview with journalist Marjie McGraw, Golden recently related that he and Bonsall, Allen and Sterban had been rebuilding their friendships over the past few months.

notfadeaway remembering buddy holly  
continued from page 26...

favorite Buddy Holly songs. It also represented an entire band - The Crickets and the people that picked up Stratocasters in 1954 and changed the world."

### JOE ELY

"I grew up in Lubbock - my very first influence to rock 'n' roll was Buddy Holly. The first recording that I ever did was with Buddy Holly's father - he opened up a little studio in downtown Lubbock. Soon after that, Jerry Allison came up to my house and asked me to play the part of Buddy Holly in the movie that ended up with Gary Busey. I said, 'I'm not an actor.' He said, 'No, but you're a musician.' I said, 'That I am.' Nothing ever came of it because they ended up not using Jerry Allison's script."

Ely recorded "Oh Boy!" with rocker Todd Snider for notfadeaway "because it was the very first song that I ever learned of Buddy Holly's. It means a lot. In fact, we recorded it a little different than we played it (at the album release party). The beat was a little bit different than we recorded it, but I'm not about to tell The Crickets how to play a Buddy Holly song!"

## KEN LEVITAN TO HEAD RISING TIDE

Noted artist manager Ken Levitan, who oversees the career of Lyle Lovett, among others, will head Rising Tide / Nashville, a division of the MCA Entertainment Group. Prominent producer/musician Emory Gordy Jr., who picked up a 1995 CMA Award for Album of the Year with Patty Loveless' WHEN FALLEN ANGELS FLY, has been named senior vice president of A&R for the label.

## MARY BAILEY LAUNCHES NEW VENTURE

Mary Bailey, former manager of Shania Twain, has announced the launch of E&R Vision Entertainment, a multi-faceted production, artist development and music publishing company. The company currently has offices in Kirkland Lakes, Ontario and Nashville. A Toronto office is in the offing.

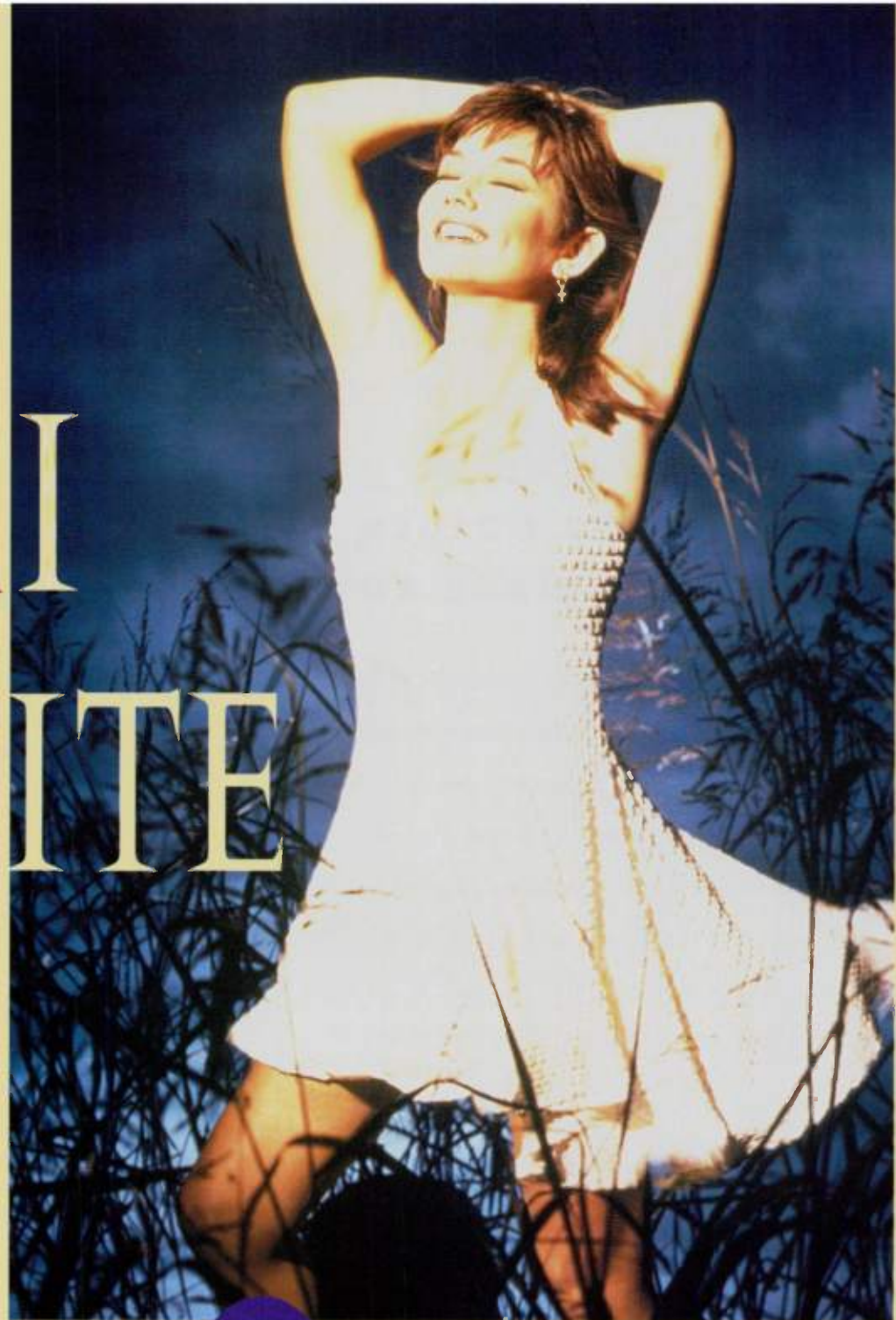
A prepared statement announcing the new venture says, "In 1985, Mary

Bailey had a vision; which became a dream; which became a commitment; which became a mission. Shania Twain would be a superstar. That mission is accomplished. Mary is moving on to other challenges."

For more information, contact Bob Kasner at (705) 567-2600; fax (705) 3008.



# LARI WHITE



*"The more capable you are in a lot of different mediums, the better entertainer you are."*

Lari White first caught the ears of Country Music listeners with her debut lp *LEAD ME NOT*. A second lp, *WISHES*, yielded three top 10 singles, including "That's My Baby", "Now I Know" and "That's How You Know". Now, with her third lp, *DON'T FENCE ME IN*, Lari has clearly signaled that she's one of Country Music's most diverse new artists. The album, which she says was influenced by Emmylou Harris' *BALLAD OF SALLY ROSE* and Willie Nelson's *REDHEADED STRANGER*, captures many genres, including traditional Country Music, rock and r & b.

"It's not a concept album in that it doesn't follow a single story line, it just has a lot of transitional material. There's a special little introduction to the album that's about 30 seconds long. It sounds like an old Victrola record, with a live recording of me, Trisha Yearwood and Shelby Lynne singing Andrew Sisters' harmony together that introduces you to the album. In between several of the songs are little short transitional pieces of music or extended preludes into songs that kind of establish the mood or create a scene. There are great songs on the album, but more than that, they're connected with this kind of emotional thread. It's all very dramatic.



"Shortly after my last album came out, I started getting these ideas of doing something different. I was working on it in my head for a good year before I ever got to go into the studio. I have an overactive imagination. Little weird ideas will come into my head. I learned a long time ago not to ignore them, to just go ahead and be weird and just see where they take me.

"As a songwriter, you learn quickly. Your ideas are your job. That's really all you have as a songwriter. If you don't have an idea for a song, you've got nothing, you don't have jack. A lot of my work looks like me just sitting around thinking.

"So much of your work as a writer is trying to give yourself permission to think of these ideas. That's the whole idea behind the title track of the album, 'Don't Fence Me In'. No matter what you do, give yourself the freedom to be creative.

One of Lari's frequent writing partners is her husband Chuck Cannon. She says their close relationship actually has helped with song ideas.

"When we first started dating, we were very conscious about trying to keep our business and our relationship very separate. We didn't want there to be any confusion or competition or too much involvement. But after we had been seeing each other for a couple of months, it became obvious that we needed to write together because we would be having a conversation at dinner, and lyrics would be flying across the table.

"It wasn't something we tried very hard to do, it was just like breathing or talking. It was such a natural part of our relationship. It turned out to be some good songs in the process that we have been able to get cut. It's one of those magical things that you can't explain and don't want to try too hard to explain."

Another aspect of Lari's songwriting that she's pleased with is the chart longevity of her songs.

"A lot of times if an artist puts out a song and it goes to number one and off in eight weeks, there are a lot of people who haven't even gotten to hear it on radio. All of my songs have been on the charts for right around 20 weeks. I'm just getting a lot of exposure, a lot of airplay. I haven't had that big lightning number one song yet, but I feel like that will come eventually. In the meantime, it's been a very good building process."

Besides her songwriting, Lari has also been concentrating on other areas of her career.

"I'm doing some promotional things to support the album. I'm doing radio station visits, and I'll be doing a lot of in-stores when the album comes out, signing autographs in Wal-Mart and Camelot, places like that. I'm going to Los Angeles and doing some readings and casting meetings with television and film people out there. I'm going to New York to meet with some theater folks up there. I'm trying to use this time while I'm not on the road to develop other projects."

"As a performer, all mediums are related to me, theater, film, television, concerts. The more capable you are in a lot of different mediums, the better entertainer you are. I would like to take some more acting classes. I read scripts, and I'm looking for the right roles.

"The actresses that I identify with are Holly Hunter and Sissy Spacek. Jodie Foster has done some things that I thought were just phenomenal. What I'm looking for this year is one or two small scenes or small roles where I can just do a 10-minute scene and make an impact on the story and then be gone, disappear, get killed off or something."

With all of her goals, Lari has a lot left to achieve. She says, however, that she thinks that she will in due time. Like her records, it's not how fast she gets to the top that matters to her, it's how long she stays there.

"Naturally when you get a record deal, you have to hope that your first album is going to go multi-platinum and make you a superstar around the globe. Because if you didn't think like that, you wouldn't be stupid enough to be in the music business to begin with. I've stopped putting myself through the torture of having to become a superstar on my time schedule. I think God gave me a gift, and he certainly gave me the desire to sing, perform and write. More and more, I am coming to realize he's got the whole plan under control. I would like to think I know what it is, but I don't, and I never have. It's always unfolded on its own pace in just the right way.

"You know, there are things about intense fame and celebrity I would really hate. It would be difficult for me, because I'm very private. I grew up in a very normal family. We all ate dinner together every night, and that's what I like. I don't know how you reconcile that with being known by millions of people. I would like the opportunity to figure it out along the way, but I think to have it put on me too quickly, I wouldn't have handled it very well. I'm kind of learning to grow into it slowly, just like my career. It's great, just fine." **CU**

"Your ideas are your job."

"I've stopped putting myself through the torture of having to become a superstar on my time schedule."

• Mandy Wilson



# Terri Clark

...continued from  
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downs, and I'm prepared for anything. I think God prepared me for the worst in the hard climb trying to get the record deal and hearing 'no' all the time. I'm hoping that if something did go wrong, maybe if the single didn't happen the way it was supposed to, I hope I could handle it now."

*So what kept Terri going in the face of diversity?*

"I had a lot of people around me that encouraged me. I really believed in myself, and I prayed a lot. I feel like I have angels watching me, and I think when I kept hearing 'no', I kept telling myself there was something better waiting around the bend and that was the reason that was happening. I turned out to be right. My instincts were right, because I couldn't have gotten any more support from the label than I have from this label.

"I think that the people who are running this label don't care whether you're female or male, old, young, pretty, not so pretty, it doesn't matter. They are not into making cookie cutter, marketable pieces of meat here and throwing him out on the street to see how it works. They're into the music. That's why Mercury Records is successful right now, because what is coming out of here is truly different, and they are allowing it to be different, and the public will latch onto something different. Kim Richey is a great example. She does totally left-of-center different kind of Country Music. It's very refreshing, and her album has met to great reviews. They let her do her kind of music, they let me do mine, they let Shania do hers...It's better for an artist to do what they want and what they feel in their heart is true to them.

"I didn't want to be put in a mini skirt and stuff like that. I just couldn't see that. Nobody forced anything on me at this label. I think back on it and think of how amazing it is. There are probably other labels in town that would have told me right off the bat that you're not wearing that stupid looking cowboy hat."

## *Speaking Of The Hat*

"I made it a permanent fixture after I got my record deal, because I thought it might help separate me out a little bit, add an identity factor...I wore it more for the music. I wanted to be Loretta Lynn and Patsy Cline. I wanted to be George Strait.

"I haven't had anyone say anything negative yet. One show review said something about she came on stage and the men were marveling over her not-so-feminine good looks, and I said, 'What are you talking about? What's that supposed to mean?' It was kinda sideways, I think. Most women come up and go, 'Thank God' and 'Don't change' and things like that. I couldn't walk in heels. You wouldn't want to see me do it. So don't worry, I'm not going to change." **CU**

- Shannon Heim

## FIVE COUNTRY ARTISTS NAMED TO TOP 10 LIST OF AMERICA'S FAVORITE SINGERS

In a recent Harris Poll, five of the 10 performers named as America's favorite singers are Country Music entertainers. The legendary Statler Brothers ranked second, following Frank Sinatra. Superstar Reba McEntire came in third on the list, up from her number four ranking in 1994. Garth Brooks, second on the 1994 poll, maintains a position in the top 10 at number four. Vince Gill and Alan Jackson round out the Country "cream of the crop" at number six and number nine, respectively.



**The Statler  
Brothers**

**Reba McEntire**





## Bob Austin

Bob Austin, the man who created the first charts in BILLBOARD, died of heart failure December 26 in New York. He was 85 and had suffered a long bout with Alzheimer's disease.

Austin joined the BILLBOARD staff as a salesman in 1936. Finding it difficult to convince big band performers to spend money on ads, he convinced the magazine to establish a weekly sales chart based on its own research. The first chart appeared in the July 20, 1940 issue.

Austin later moved to CASH BOX, then purchased RECORD WORLD with partner Sid Parnes in 1963. He sold his share of the company to Parnes shortly before the magazine folded in the early 1980s.

During his career, he also played a role in changing the condescending phrase "race records" into rhythm & blues.

He is survived by his wife, Mindy; his daughter, Karen; his son, Jeffrey; and his grandchildren, Jill and David; all of New York.

In lieu of flowers, a contribution may be made to Music CARES, in care of the NARAS Foundation, 3402 Pico Blvd., Santa Monica, CA 90405.

## Lee Zhito

Former CMA board member and BILLBOARD publisher and editor Lee Zhito died December 8 when he was struck by a car near his home in Santa Monica, CA. He was 77.

Zhito dedicated more than 50 years of his career to BILLBOARD, spearheading the magazine's international music business coverage and opening several bureaus. In 1973, he developed the first International Music Industry Conference, which became an annual gathering of the most influential executives in the business and helped to solidify the industry's international outlook. In the same year, recognizing the potential of audio and video-tape, he established a section in BILLBOARD to cover the new technologies.

In a recent BILLBOARD article, Frances Preston described Zhito's death as a "great loss to our industry, as well as a personal loss to me. Lee and I worked together on the board of the Country Music Association for over 15 years and, during the past few years, we continued to work on the Billboard Song Contest. Lee was dedicated to the betterment of our industry.

When he made a commitment, you knew he was going to devote every minute he could to that organization."

He is survived by his wife, Miriam, and daughters Nina and Lisa.

In lieu of flowers, donations may be sent to Music CARES, 3402 Pico Blvd., Santa Monica, CA 90405.

## Joe Harris, Sr.

Joe Harris, Sr., one of the guiding forces behind Garth Brooks' early touring successes, died at his home in Nashville on January 20. He was 57. The cause of death was not specified.

Harris, vice president/international of the Agency for the Performing Arts, was one of Country Music's leading booking agents. Throughout his illustrious career, he represented countless artists such as George Strait, Trisha Yearwood, Mark Chesnutt, Tracy Lawrence and Clay Walker. He was most recently associated with Johnny Cash, the Oak Ridge Boys, Mark Collie and numerous others on the APA roster.

A decorated Vietnam veteran, the native of Virginia got his start booking shows for American troops overseas in 1968. Much of his career was spent at Buddy Lee Attractions, which he left in 1993 to join the William Morris Agency. However, legal battles caused him to resign from the company a few months later.

In 1992, he earned the SRO Award for Talent Agent of the Year, presented by CMA. That same year, the Nashville Association of Talent Directors named him Man of the Year.

Harris is survived by his wife of 40 years, Shirley Harris; three children, Lohoma Harris, Joseph E. Harris, Jr. and Glynis Harris Pardue; seven brothers and sisters; four grandchildren and two stepgrandchildren.

Services were held on January 24 at the Woodlawn Chapel of Roses. Pallbearers included RCA singer/songwriter Ty England and Betsy Smittle, sister of Garth Brooks, for whom she played bass for several years.

In lieu of flowers, memorial contributions can be made to a trust fund established for Harris' grandchildren in care of APA, 3322 West End Avenue, Suite 520, Nashville, TN 37203.

# CLOSE UP

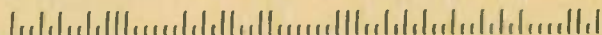
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## DATEBOOK

\*denotes international telephone number with country code in parentheses

### FEBRUARY

**24-28** 1996 NACA National Convention / National Association for Campus Activities / Opryland Hotel / Nashville

**28** 38th Annual Grammy Awards / Shrine Auditorium / Los Angeles, CA

**28-** Country Radio Seminar / Opryland  
**Mar. 3** Hotel / Nashville



Decca's Helen Darling shares a laugh with Capitol Nashville singer/songwriter John Berry during a studio session for "Love Led Us Here". The tune is slated to be used on the soundtrack of "The Muppets On Treasure Island", a feature film scheduled for release shortly.

- Photo by Beth Gwinn

### MARCH

**13-17** SXSW '96 / Austin Convention Center / Austin, TX / (512) 467-7979;  
fax (512) 451-0754

**22-25** 38th Annual NARM Convention / Sheraton Washington Hotel / Washington, DC / (609) 596-2221

### APRIL

**7- 10** Country Music Dance Seminar / Stouffer Nashville Hotel / Nashville / Country Club Enterprises (615) 256-5600

**16-20** Tin Pan South / Nashville / Nashville Songwriters Association International / (615) 251-3472

**18-19** CMA Board of Directors Meeting / Toronto, Ontario, Canada

**26-28** Country Festival Worb / Worb, Switzerland / Contact Jurg Moog at (41) 31-839-1143;  
fax (41) 31-839-7728

### MAY

**8-10** Marketing With Country Music Seminar / co-sponsored by CMA and ADVERTISING AGE / Opryland Hotel

### JUNE

**10-16** 25th Annual International Fan Fair / Co-sponsored by CMA and the Grand Ole Opry / Tennessee State Fairgrounds / Nashville