

**Inside:**

**Doug Supernaw**

**Chet Atkins**

**Steve Wariner**

APRIL 1996

# CLOSE UP





**"I'm  
really a  
player  
in my  
heart."  
-Steve  
Warner  
page 24**



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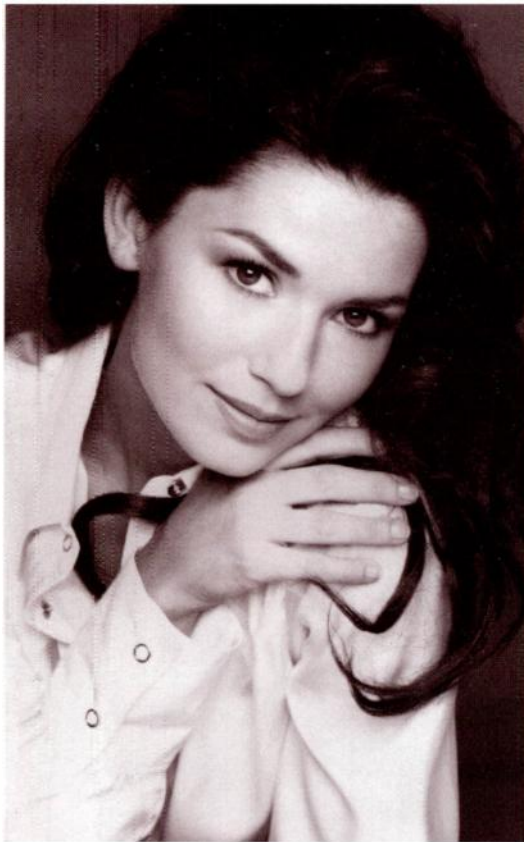
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# Shania Twain

In the Country Music family, Shania Twain is the sultry little sister who's taking the town by storm. She's sold five million copies of her second Mercury Records album, *THE WOMAN IN ME*, and gained fans around the world.

Did she ever think it would get this big?

"When it got to three million, or when we were close to three, I thought, 'What more can you expect?' Then it kept going, and it happened so fast. If you're looking at the life span of an album, you're looking at so many million sales, it can only happen within a certain period. We're just really, really lucky. It's always risky when you're coming in with something that's a little bit different sounding. You're putting yourself in a very vulnerable situation."

The vulnerability was two-fold, Shania says, since she wrote nearly all of the songs herself or with producer/husband Mutt Lange.

"This whole album is original, so you're definitely putting yourself up for criticism. And if it doesn't work, they're gonna think I'm a terrible writer. It was really taking a chance."

Sitting across from the articulate young Canadian, you get the feeling she does few things without first weighing her options. Though Country artists are traditionally known for their relentless tour schedules, Shania has not toured in support of *THE WOMAN IN ME*. With Lange as producer, the album's sound is pop entwined with Country. Somehow she's managed to take the risks without being alienated from the "Nashville establishment".

"I think that we underestimate Country listeners and the Country industry in a way. I think they're just interested in being entertained. They want their music, and they want to be entertained visually. They are going to accept and support something that does that. I don't think that there's a road that you have to follow exactly. They're just saying that if you're gonna go off that road, you have to prove yourself. If you can do that, then we're behind you. The fans have definitely proved that right. I can't tell you how great it feels to be a songwriter that has put out an album, and the album is selling under the merit of the album itself and not because there was a big marketing tour and all the hype that

goes along with touring. That means that the music stands on its own. I'm totally blown away by the fact that I've been able to do that."

*"I think that we underestimate Country listeners and the Country industry in a way."*

Shania recently began a fan appreciation tour. The first event attracted 20,000 fans for a performance at the Mall of America in Minneapolis. "What it's going to do for me, in a big way, is get me in touch with the people that have supported me all this time without a tour. For me to have a chance to say, 'Thanks for being there, there is a tour coming, I'm glad you waited. Thanks for being patient and supporting me anyway and going for the music and not the icing that sells the music.' It's very cool to me."

Her videos have taken viewers from Bo Derek's ranch to the Egyptian pyramids. Haven't they contributed to the success?

"I've entertained all of my life, so it feels natural for me to express that on video. It hasn't been an effort to sell. As a matter of fact, a lot of people who buy my records don't even have access to Country Music Television - either they don't have access to it or they're not necessarily Country fans. So how do you explain that? There isn't a way to explain it. People think that we're trying to sell the music through the visual. No, if I was trying to do that, I'd be on tour making money. I'm not making money from not touring."

Certainly she will have a lot to live up to once a tour begins.

"Yes, but I will have a lot of ammunition. I'll have hit songs. Six months ago I was just getting started. A year ago I didn't have any hits. What kind of tour would that have been? It would have been like putting the cart before the horse. You can't have a great show if you don't have hit songs. Sure, I could have put a show together, could have put a great visual thing together. That part, to me, is the fair and easy part. Anyone can put a great visual together if you're energetic. I'm very athletic...I dance and I move. OK, great, I could have done that, but I wouldn't have had any hits to do it with. Then I would have been selling visual. I would have expected the visual to sell the music."

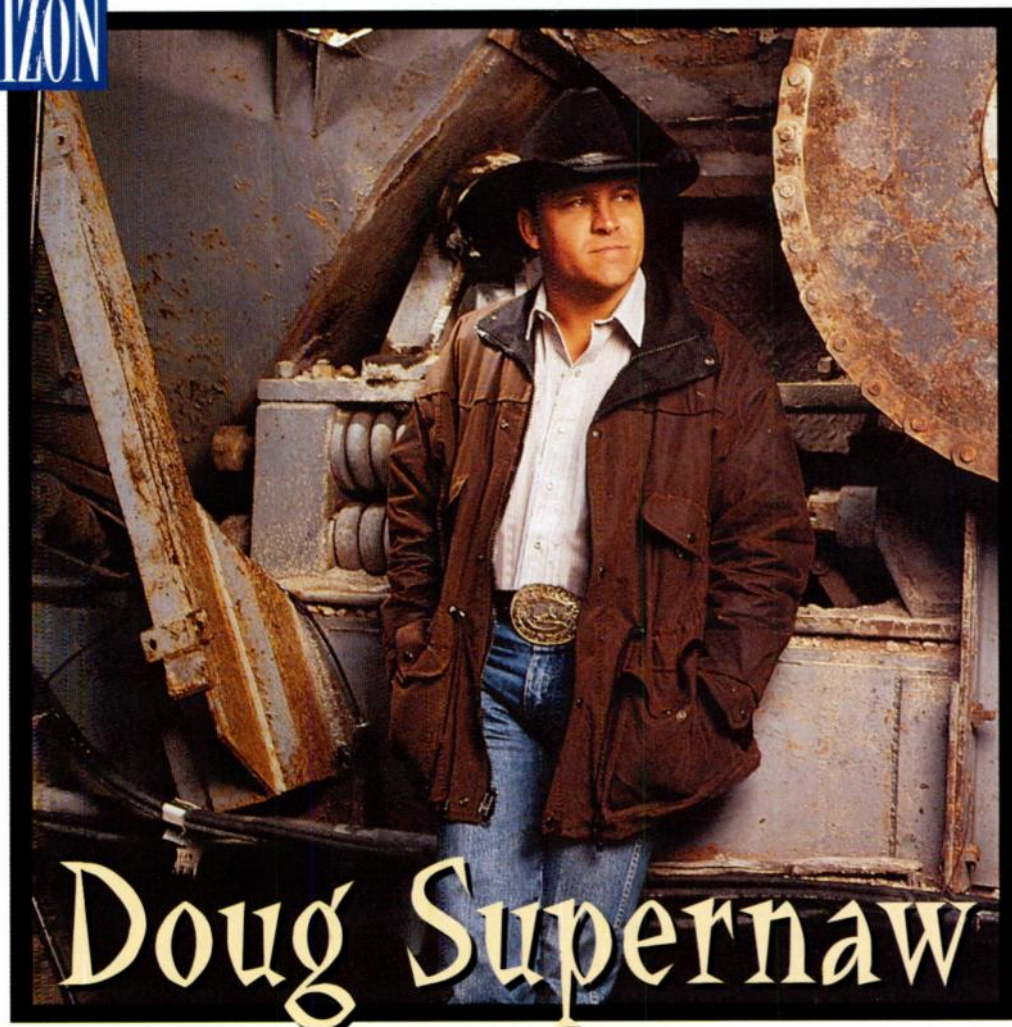
"I still think it's the songs that sell the show. You can be an artist that does just stand there with great songs and captivates your audience. So that's what I kind of wanted to build my tour on. I wanted to build it on hits. Then I'm going to put on all the icing I want. I'll put it as thick as I want after that, but I just wanted the cake to be there first."

Shania says she and Lange will take their collaboration another step for her next album.

"My husband and I will do the whole album again. We'll write in a very concentrated way come springtime. This summer we're gonna do the studio...I think you're gonna hear very much the same sound and feel, but it's going to go way deeper lyrically. I think it's gonna stretch out a little further in every way...in a fun way, in a deep way. We've had more time, we've matured as cowriters, matured as people, and I think we're gonna be able to give something that's just stronger all the way around because of that."

*continued on page 20...*





*The annual Country Radio Seminar is one of the busiest times of year for an artist. CLOSE UP caught up with Giant Records' Doug Supernaw at the event while he was getting reacquainted with old radio buddies.*

**CU:** You've experienced a lot of changes in the past few years - switching record labels, getting divorced, getting married and celebrating the birth of a new baby earlier this year.

**Doug:** My life's very difficult. When you have six children and media and playing shows all the time, the tough thing in my life is just finding time, the adequate time, for each very important person in my life. It's really hard. But I'm extremely happy, peaceful with what's going on. It's tough, though. I can't disappear any more. The more you have, the harder it is to get away from it all. If you have nothing, it's easy to get away from.

**CU:** Your debut on BNA Records seemed to be going great guns, then quite suddenly you were dropped, and just as suddenly you were signed by Giant.

**Doug:** There's two different philosophies at the record companies. Giant is very laid-back. They understand that I'm gonna take the road

I'm gonna take, and they don't try to steer the car. They're just the bumpers on the side of the road. Whereas BNA, they were always trying to steer the car. The more they tried to steer, the more I just hit 'em in the gut, trying to say, 'Get your hands off the wheel!' I like the bumpers that keep you from running off cliffs.

**CU:** What do you want your music to say about you?

**Doug:** I want my music to relay the things that I would say if I were sitting down here talking to you. Like having a conversation in a pool hall. You've got to live hard and love hard. That's what I want it to say.

**CU:** When you're looking for songs, what appeals to you?

**Doug:** I look for something that I wish I would have written. I look for something that I will love to sing night after night, forever, that fits me and fits what I think my crowd will be like in 15 years. I don't worry about today. Today I'm still young enough to shake my butt and wear my cowboy hat. Fifteen years from now, are they gonna come see me do that? No. They're gonna come for the music that I've had out. So I try to make music that I will like when I'm sitting on the tractor when I'm 60.

**CU:** What about your own songwriting?

*"The more  
you have, the  
harder it is to get  
away from it all."*

**Doug:** My writing's suffered through all the hectic stuff in the last year. Hopefully, it'll settle down here soon.

**CU:** Is it easier to write when your life is going along smoothly, or when there's a certain amount of turmoil?

**Doug:** Much easier in turmoil! It's really hard to write when you're happy. Just think about people in different situations. People at a funeral are much deeper than people around an office. You're just that much more in touch with yourself during a crisis. When everything's flowing along good, you start to float to the top. It's much easier to write when you're depressed.

**CU:** What your favorite song that you've written?

**Doug:** "Carousel", on my first album. My second favorite is "Shut Her Down" on my second album. They mean a lot to me. "Carousel" is my life. "Shut Her Down" is a very special song I wrote about my grandfather. It's not only about my grandfather, it's about the world and the lack of respect that is today. There is just no respect at all. No respect and honesty. People say one thing to somebody and then turn around and talk right behind their back. When my grandfather grew up, if you were in a pool hall and didn't like somebody, you just said, "Hey, pal, I can respect where you're at, but I don't like you." Everybody has different things that they respect. One thing I can do is be myself and try to be a good person. I cannot cure the world.

**CU:** What goals do you set for yourself?

**Doug:** I know where I'm going, but I don't know how to get there. I think we're too busy everyday to worry about tomorrow, but we do worry about tomorrow. We kind of know, and we kind of don't. It keeps it interesting. I have no musical goals. I could care less about being Entertainer of the Year or any of that stuff. I like music or things that affect people in some way. One of the great things about what we do is that we can raise a lot of money for different things by having fun. By making other people have fun. That's one of the greatest things about our business.

**CU:** You're very active with charities, which puts you out on the road even more than you would be. Do you ever get tired of the road?

**Doug:** It's the best and the worst at the same time. It's the best because it is a blast to be on the road. It's the worst because you can't coach your son's baseball team. So it's a double-edged sword. You get tired out there. I actually like when I get tired though. I quit thinking, and that's a good thing for me, when my hamster's legs wear out.

**CU:** So how do you relax?

**Doug:** Songwriting is still the ultimate relaxation for me, being holed up in a room with nothing but a 4-track recorder and a guitar and a bottle of Crown Royal. You're sitting there all night long. That's my ultimate

relaxation. There are so many people biting for my alone time that I don't get a chance to do it very often anymore. I wish I did. I'm actually gonna make time as soon as I feel like I've got things under control, which I don't now, because I just took over...we're doing all our own business stuff.

**CU:** So many people think this is a glamour business, that just because you have a record deal, you've got it made. The reality is you've got the same struggles as a school crossing guard or an insurance salesman.

**Doug:** Songwriters have it much better - people who just write songs. Because they sit at home and write songs in their own little world. They have to deal with the same problems that everybody else does, like family matters and stuff, but they just sit and get a check in the mail for writing hit songs. But some of us like to be out here doing this. And there has to be someone to sing the songs.

I make music to affect people. It's gratifying for me for somebody to walk up and say, "Hey, man, me and my wife dance to your song every night." That's great! I want them to be able to walk up and say that to me. That's the most gratifying thing, and when people get successful, they take themselves out of that, which is ridiculous.

**CU:** You seem to be thoroughly grounded.

**Doug:** I've always been that way. I've always had to fight to be that way, though. I'm getting to the point now where I don't have to fight to be that way. People are starting to accept it. It's so nice not to have to fight for every idea you want to do. Just do it.

**CU:** Like directing your current video, "She Never Looks Back"? You're really taking some shots by making a cliché-ridden video with the clichés blatantly pointed out!

**Doug:** Everybody submitted video ideas, and they were all really cheesy. It's just got to come to a point where people have got to get creative. If you watch MTV as opposed to CMT, there's such a difference. MTV went through the period that we're in now, where it was very stale.

What did MTV do? MTV cut back and started putting shows in, because somebody was smart enough to say, "Hey, our videos really suck now, so let's do some other things." It's tough to fill 24 hours a day with really good material.

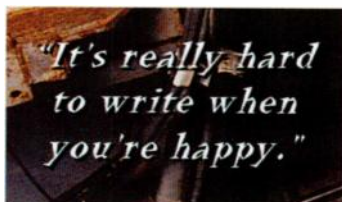
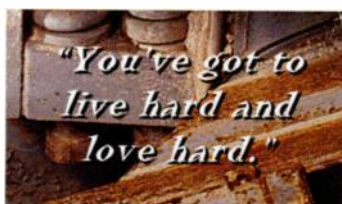
**CU:** Someone will always come along to challenge the norm, and that's where creativity begins.

**Doug:** Hopefully this video will be the challenge.

**CU:** Maybe it will start a trend.

**Doug:** I hope so, because I sure enjoy watching CMT! **CU**

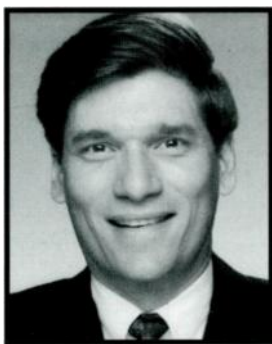
- Janet E. Williams





# COUNTRY RADIO: WHAT LIES AHEAD?

This year's Country Radio Seminar was viewed as a spectacular success by all concerned, providing ample opportunity to examine the issues and opportunities facing the Country radio industry. CLOSE UP surveyed a panel of industry leaders with the question, "What are the greatest challenges facing Country radio in the next few years?"



"The business of radio looks a lot different in five years. I don't know if that impacts the listeners a lot because the listeners - they're not very concerned about the business part of it. I think the music will be defined a little more broadly. We'll probably embrace the new artists and some new sounds, and I think people will actually want to do that, so that it doesn't get to be kind of stale and the same thing all over again."

**- DAN HALYBURTON,**  
*General Manager, KPLX, Dallas*



"With all the changes in regulations, creating opportunities for more groups of radio stations to be owned by large companies, the great challenge is while they're finding the efficient ways to run these radio stations from a group perspective, to try and maintain a local feel and identity for each of those stations."

**- DEBI FLEISCHER,**  
*Senior Director of National Promotion, Columbia Records;  
Board of Directors, Country Radio Broadcasters*

"The challenges facing Country radio in the next few years all stem from the tremendous growth we've had in the past few years. We in Country radio are used to dealing with one Country station in most markets. Today, it's not unusual to find two or three Country radio stations in a lot of markets. That's affected the way we compete with each other. It's also affected the way artists have the ability to interact with Country radio. What's great is that still when Country radio stations come to CRS, as competitive as things have gotten, as escalated as the rewards are, we can all still get together and share and grow as a result."

**- ED SALAMON,**  
*President, Formats, Westwood One Radio Networks;  
President, Country Radio Broadcasters*



"I think the competition from increased formats and keeping up with the technology changes are the challenges we face. I think we've seen it in New York, the fact that we've recently lost a station, we need to really be aggressive in marketing the format. I think we need to really evaluate Country on a market-by-market basis, figure out its strengths and work together as an industry to try and make sure that we look at other methods of marketing this music through television, through films, through all these other great areas. We need to continue to look to the international marketplace. The biggest challenge is complacency. We've had four or five great years, and we can't rest on our laurels. We've got to keep going."

**- JEFF WALKER,**  
*President, AristoMedia; treasurer, Country Radio Broadcasters*

"Finding the best songs, making sure they go through albums and just play the best songs is the biggest challenge for them. If they will continue to look for the best songs sung by the best acts, they'll continue to get ratings. If they just do what they're told to do by record companies, then they're gonna fall."

**- CHARLIE MONK,**  
President, Monk Family Music Group;  
Board of Directors, Country Radio Broadcasters



"The biggest challenges for Country radio are the biggest challenges for all of radio. No one has any idea what's gonna happen. The telecom bill that was recently passed will change the face of radio as we know it dramatically. Country radio being part of that obviously will be affected, and no one has a clue. It will be things we don't have control of. Country radio programmers may or may not have a way to affect what goes on. It won't be about the music - that'll always be the strength of Country radio, but overall, the shape of radio will come from above, from the big companies, and we don't know how that will affect the format. The telecom bill will change this format like nothing else, and we have no clue how it's gonna change it."

**- LON HELTON,**  
Nashville Bureau Chief, RADIO & RECORDS

"The challenges of Country radio are gonna be the challenges to broadcasting in general. With all the new technology, with direct satellite broadcast, no commercials, with all the digital technology that's available, the computers, the internet, cable on your telephone, cable without satellite, I think that radio will have a challenge in general to maintain its entertainment edge in competing with all these other types of communication and all the different types of competition there will be for a person's time. We've survived all this so far. Everybody said when television came in, radio was dead. Not so. But it's still going to be a challenge to meet the next level of communication."

**- LES ACREE,**  
Program Director, WIVK-FM, Knoxville, TN

"The challenges are just keeping the format exciting, keeping it in tune with the people. The issue of duopolys is a real challenge, because if you own your competition, how are you gonna keep the format competitive and challenging and fun to the listener, because they don't know you own both stations."

**- JAY PHILLIPS,**  
Program Director, KFMS-FM, Las Vegas, NV

## CRS 1996

ARTIST  
HUMANITARIAN  
AWARD:

**BILLY RAY CYRUS**

RADIO  
HUMANITARIAN  
AWARDS:

*Small Market (tie):*  
**KOOV**, Copperas Cove, TX;  
**KRRV**, Alexandria, LA  
*Medium Market:*  
**KSSN**, Little Rock, AR

*Large Market:*  
**WGAR**, Cleveland, OH

DJ HALL OF FAME  
INDUCTEES:

**HAROLD HENSLEY**,  
WSM, Nashville, TN  
**MIKE HOYER**,  
KMA, Shenandoah, IA / WHO,  
Des Moines  
**HIRAM HIGSBY**  
(posthumous)

### BROOKS



**GARTH BROOKS**  
RECORDS  
LINERS DURING THE  
CRS ARTIST/RADIO  
TAPING SESSION.

**LITTLE TEXAS**  
MEMBERS  
**DWAYNE O'BRIEN,**  
**DUANE PROPES AND**  
**DEL GRAY GET FACE-**  
**TO-FACE WITH RADIO**  
**REPRESENTATIVES**  
**DURING THE CRS**  
**ARTIST/RADIO TAPING**  
**SESSION.**





# Robert K. Oermann

Robert K. Oermann has been called Nashville's multimedia guy. During his 15 years in Music City, he has developed a reputation as one of Country Music's top journalists, succeeding in the print, radio and television fields. His quick wit and devotion to the music make him one of the most sought-after writers and authorities in the entertainment industry. His latest television project, "America's Music: The Roots of Country", will air in June on the TBS network.

Robert attended the University of Pittsburgh where he earned a degree in Fine Arts. Although he loved music, his first profession was as an artist/illustrator.

"After I did painting for about 10 years, it became abundantly clear to me that I should have a real career. It was extremely difficult to live from a one-man show to group show to another one-man show never really making any money."

He returned to graduate school at Syracuse University, where his career in the music business was launched.

"I happened into a wonderful program called Information Studies. What that program allowed me to do was pursue an area of interest and come out with a Library Science degree. They believed that libraries should be more than just collections of books. They believe that librarians should be multimedia specialists.

"My idea at that time was to be a librarian in a popular culture archive. At that time my wife, Mary Bufwack was a professor of women's studies at Colgate University. She has a Ph.D. in sociology and anthropology. We became less and less interested in famous women like world leaders and more and more interested in the lives of everyday women. That tied in beautifully with my interest in Country Music. We formed this idea that we would write a book about women in Country Music.

"When we got to Nashville to do research, there was a job opening at the Country Music Foundation. It was a wonderful place to start. I didn't know anybody at the time. Then I started

hanging out at the Bluebird and other clubs."

His position at the Country Music Foundation afforded him the chance to get acquainted with other writers, and he started doing freelance work for various publications. Along with that, he started writing artist bios and getting to know many Country entertainers just as their careers were taking off.

In 1982, Robert began a stint as the daily music reporter for *The Tennessean*. He also started at *USA Today* as the founding Country reporter.

"Six months after I started with *The Tennessean*, *USA Today* started, and I went from never having been at a newspaper to being in a national newspaper. It was an enormous workload, but I was hungry and wanted to do good. I knew that the job had never been done to the level I thought it should be done on. Here we were in

"Everything that I have done has sprung from my deep love of these people and this music."

Music City, and there had never been full daily coverage. I went after it."

Shortly thereafter, Robert began writing for MUSIC ROW, the publication in which he gained fame for his forthright reviews of Country singles.

"I decided I would never say that I liked something if I didn't. If I don't like it, I might as well be funny about it. People were so upset in the beginning. I had my life threatened. It was kind of like, 'Who are you? How dare you say these things!' I can't say enough about David Ross (MUSIC ROW'S publisher) and how he has stood behind me. People have canceled advertising. People have been infuriated, but David



has stood behind his writers, even if he didn't agree. We've been working together for 15 years now, every week sitting there listening to those singles together."

In the early '90s, the breakthrough for a book about women in Country Music finally came through. A longtime friend of his, Martha Hume, introduced him to an agent who was interested in a book about women in the South. Along with his wife Mary, Robert wrote "Finding Her Voice: The Illustrated History of Women in Country Music". The book won numerous awards and was also the subject of a highly-acclaimed network special which Robert worked on with top television producer Bud Schaetzle.

With the success of his first special, Robert looked for more opportunities in television.

"At some point along the line Jo Walker-Meador had introduced me to Tom Neff, a Nashville filmmaker. Several years later, I met him again in L.A.. He had seen an issue of LIFE MAGAZINE about a photography expedition in Appalachia. It inspired him to do something about the roots of Country Music. We started putting our heads together about doing a big TV project."

It was then that "America's Music: The Roots of Country" was born. Robert shares production and writing credits on the special and also penned the companion book that will be released in June.

"People have been wanting to do the history of Country Music on film for years, but it takes a great deal of commitment, money and faith. We got that from Turner, and I got that from Tom. I knew his work as a filmmaker, and I had complete faith in his ability to deliver a visionary piece of work. We're quite proud of it."

*Continued on page 13.*



# CMA PUBLISHES ANNUAL COUNTRY MUSIC RADIO DIRECTORY

CMA has published its Annual Country Music Radio Directory. The directory is available to CMA members as well as to the general public.

The 1996 CMA Country Music Radio Directory was compiled for the fourth year in partnership with M Street Journal, the highly respected organization which tracks the formats of all radio stations. The CMA Country Music Radio Directory provides the most comprehensive list of stations broadcasting Country Music in the U.S., Canada and around the world.

The directory also includes a comprehensive section on international Country Music programmers as well as a listing of full-time U.S., Canadian and overseas stations sorted by call letters, markets and cities within states.

The 1996 CMA Country Music Radio Directory is available to CMA members for \$15. Non-members may obtain the Directory for \$65.

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(Required for charge authorization)

All orders must be prepaid. Price includes postage & handling. Organizational members may request a complimentary copy.

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ONE MUSIC CIRLE SOUTH, NASHVILLE, TENNESSEE 37203



# And The Winner Is....

## 30<sup>th</sup> CMA Awards Voting Procedure

Although the 30th Annual CMA Awards are still several months away - scheduled to take place on Wednesday, October 2 - questions about the voting procedures abound. The most frequently asked: "How are the winners chosen?"

CMA Award winners are selected by the combined votes of approximately 7,000 individual members of CMA. Since only CMA members vote for the prestigious honors, it is important to contact CMA's membership department at (615) 244-2840 if you have any questions about the status of your individual membership.

The eligibility period for all 12 award categories runs from June 1, 1995 through May 31, 1996. The first (nominating) ballot will be mailed to all CMA individual members on May 22. Each member may write in one nominee per category on the first ballot.

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

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

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

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

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

### Following is the 1996 CMA Awards schedule:

<b>May 22</b>	First ballot mailed to all CMA members in good standing
<b>June 20</b>	Deadline to return first ballot to Deloitte & Touche
<b>July 8</b>	Second ballot mailed to all CMA members in good standing
<b>August 8</b>	Deadline to return second ballot to Deloitte & Touche
<b>August 13</b>	CMA Awards finalists announced at press conference
<b>August 22</b>	Final ballot mailed to all CMA members in good standing
<b>September 25</b>	Deadline to return final ballot to Deloitte & Touche
<b>October 2</b>	Winners announced on live CMA Awards telecast, CBS-TV, 8 p.m. EDT





**M A R K**

# Your Calendar



**S**RO '96, CMA's international entertainment expo, takes place October 3-5 at the Nashville Convention Center. With a talent showcases featuring some of Country Music's brightest new entertainers, a full-service exhibit marketplace, informational and educational panel sessions and presentation of the annual SRO Awards, recognizing excellence in the touring industry, SRO is the industry's premiere event addressing the issues that impact all facets of the Country Music industry.

The all-encompassing SRO Exhibit Marketplace will feature vendors from every aspect of the touring industry: booking agencies, management companies, record labels, lighting, audio, video, transportation, staging, merchandising and more. It's a prime time and place to network with the leaders of the Country touring industry.

Since 1978, SRO has been presenting Country Music's top talent in a series of state-of-the-art showcases. This year's lineup, to be finalized in May, promises to bring an exciting array of talented performers to the SRO stage.

CLOSE UP will bring you updated SRO information in the coming months.

# MARKETING

*with Country Music*

## PANELISTS ANNOUNCED

An exciting slate of panelists has been confirmed for the first annual Marketing With Country Music seminar, presented by CMA and ADVERTISING AGE. The conference, set for May 8-10 at the Opryland Hotel & Convention Center, brings corporate marketers and ad agency decision-makers to Music City to learn about the opportunities available within the Country Music industry to meet brand marketing objectives.

Schedule to serve on panels thus far are: Ed Benson; Executive Director, CMA; Roger Blankstein, Senior VP/Trade Marketing, Fruit of the Loom; Gary Borman, Owner, Borman Entertainment; Tony Conway, President, Buddy Lee Attractions; Edward Erhardt, Vice President/Publisher, The Ad Age Group; Ray Gillette, President, Integrated Services, DDB Needham Worldwide; Brian Goldberg, VP/Marketing Communications, Wrangler; Randy Goodman, General Manager, RCA Record Label Group; Melony Hand, Director, Country Radio Format, Interep Radio Store; and Lee Heiman, Partner, Track Marketing;

Rounding out the slate of panelists are John Huie, Creative Artists Agency; Melody Justice, VP/Director of Presence Marketing, Coca-Cola Company; Steve Knill, Senior Director of Entertainment Marketing, GMR Marketing, Ken Kragen, Owner, Kragen & Associates; Bill Lardie, President, Anderson Merchandisers; Mike Martinovich, Partner, Mansfield-Martinovich; Dick McCullough, President, E.H. Brown Advertising; Stan Moress, Partner, Moress Nanas Entertainment; Brian Murphy, Senior Vice President/Sales, Warner Custom Music; Marc Oswald, CEO, Avalon Entertainment Group; Rich Reider, Manager of Event Marketing, Miller Brewing Company; and Walt Wilson, Executive Vice President/General Manager, Capitol Nashville.

As previously announced, Keith Reinhard, Chairman and CEO of DDB Needham Worldwide, will present the conference keynote address.

Conference registrants will also be entertained by some of Country Music's top performers, including Wynonna, Lorrie Morgan and BlackHawk.

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



United States holds no boundaries for Country Music and Country Music fans. North of the border lies a territory full of great music and appreciative listeners. This territory offers a variety of venues as well as a variety of temperatures. It is a place I have come to love and will continue to have in my tour schedule. This place is Canada.

My experience in Canada began in 1994 when I was opening for Reba McEntire. It was only four shows, but we played for approximately 50,000 people. It was then that I realized I wanted to develop my career outside the United States. I knew it would be essential for me to build a fan base, so my goal was to return again so I could be seen and my music could be heard.

In 1995, I had the opportunity to tour across Canada with Michelle Wright. The tour consisted of 38 shows from Vancouver, British Columbia to St. Johns, Newfoundland. It proved to be such a successful tour that when Ron Sakamoto (promoter) approached me about returning the next year, yes couldn't have been said fast enough.

In 1996, I returned to Canada doing 18 shows across the country, co-headlining with Martina McBride. It was exciting to have seen our Canadian fan club members increase and a big thrill to play to soldout crowds. I was elated

## **"Canadian people are true music lovers."**

when EMI-Canada presented me with my first platinum album certification for JOHN BERRY. I believe the progression from year to year was a direct result to having been there to play two consecutive years.

Both years I was touring, EMI-Canada was efficient in setting up all the necessary media. There was an article in most all local newspapers where I was playing as well as phone-in interviews for radio and in-store appearances with a live performance. In the States, I had never done live performances for an in-store. I loved the idea of being able to sing a few songs for folks who already had tickets to the show and even for those who possibly could not afford show tickets but who owned my cassettes and cds. It was also a great opportunity for peo-



ple who had no idea who John Berry was to hear me and my music. To make it easy on everybody, I packed my own sound system for the in-stores.

Canadian people are true music lovers. They don't stand up hollering, screaming and dancing; they sit, listen and appreciate great music. It is a real treat to play for such fine listeners. There were nights people drove as far as 200 miles for a show. They are also thankful that we take the time to come to share our music with them.

As in all cases, the venue from show to show changes. In 1995 and 1996, we performed for approximately 1,500-3,000 people a night. There were many nights we were freezing in local ice hockey rinks and other nights we played in beautiful theaters, old and new. No matter the situation, people enjoyed themselves and the show proved to be successful night after night.

My experience in Canada has made me see the importance of an international career. I look forward to developing my career more in Canada. In fact, not only will I be touring Canada again next year, but I have plans to embark upon other parts of the world.

**- John Berry**

*Capitol Nashville singer/songwriter John Berry, a member of CMA's board of directors, shared his experiences in Canada shortly before departing for a promotional tour of Australia.*

# CMT CANADA AGREEMENT REACHED

After a year of negotiations, CMT: Country Music Television and New Country Network have signed an agreement to operate a single 24-hour Canadian Country Music network called CMT (Canada).

The change in ownership structure is subject to approval by the Canadian Radio-Television Telecommunications Commission. NCN is owned by Rogers Communications, Inc. and RAWLCO Communications Ltd. CMT is owned by Gaylord Entertainment Corp. and Group W Satellite Communications.

"We're pleased to continue our presence in Canada," CMT President David Hall said. "This new partnership creates a powerful new Canadian Country Music channel that reflects our worldwide commitment to this field. With this agreement, we will be promoting Canadian Country artists all around the world."

"The involvement of Country Music Television significantly strengthens our product in Canada," RAWLCO President Gordon Rawlinson said in a press announcement. "We're looking forward to working with them."

CMT was being distributed to 2 million homes in Canada when an order from the CRTC removed it from Canada's cable system on January 1, 1995 due to the emer-



gence of the Canadian-owned/operated Country Music video channel, New Country Network.

"It is the commission's policy that, in cases where a Canadian service is licensed in a format competitive with that of an authorized non-Canadian satellite service, the authority for the cable carriage of the non-Canadian service could be terminated," the CRTC stated in a public notice June 6, 1994.

CMT sought to reverse the decision through the Canadian courts, as well as through U.S. government appeals to the Canadian government. On January 26, the Supreme Court of Canada dismissed a leave for appeal filed by CMT. An earlier appeal was dismissed by Canada's Federal Court of Appeal, which considered only the propriety of CRTC procedure of denying CMT the opportunity to be heard at the hearing in which it was delisted. CMT filed a petition with the U.S. Trade Representative under section 301 of the 1974 Trade Act seeking redress for CMT's removal from Canada.

"We are pleased to have been able to participate in providing a solution," said Phil Lind, Rogers Communications vice-chairman. "I am especially pleased that we were able to resolve a trade problem between our two countries."

# INTERNATIONALUPDATE

★ International touring hit an all-time high in 1995, according to information gathered by the CMA International Department. Ninety-nine artists covered 25 countries with 738 performances and/or promotional dates.

★ Ida Kallmeyer Calbin and Country Music singer/songwriter husband Tommy Calbin have just published the first book in the Danish language about Country Music. "Country Musikkens Historie" grew from the research Calbin did while achieving her Ph.D in music and English from the University of Copenhagen, documenting a 500-year development of American Country Music from its roots in medieval Great Britain. She is now writing her second book, chronicling her experiences in Nashville while researching the first book.

★ TNN: The Nashville Network has formed a Canadian Advisory Board, with members Bruce Allen of Bruce Allen Talent, Doug Chappel of Mercury/A&M, Paul Corbin of Gaylord Entertainment Co., Charlie Cahill of Wharf Rat Film

Productions, Ken Bain of BMG Music Canada, Gordon James of CTV, entertainer Sylvia Tyson, Doug Fyfe of the Canadian Tourism Commission, Greg Haraldson of CKRY-FM in Calgary, Suzanne Wyatt of Gaylord Entertainment Co. and Angelo Viola, host of "Fish 'n Canada Show".

★ Andrew Pryor has been appointed European consultant to Garth Brooks. Pryor, who headed up the EMI team which broke through with Brooks in the U.K., left EMI in July 1995. He now runs his own Britain-based marketing and business management consultancy, Priority. Pryor may be contacted at +44-1279-44-3289.

★ Virgin Megastores and Our Price record stores have reintroduced dedicated Country sections to their stores. Also, a satellite-linked radio station has been put in place in the Virgin chain and selected new Country releases are on the playlist. There are more than 250 Our Price outlets and 50 Virgin Megastores internationally.

## Robert K. Oermann

*...continued from page 8*

Robert is a firm believer in working hard and giving back to the industry he feels has given so much to him. He is dedicated to projects which will enrich Country Music's credibility as an artform.

"Everything that I have done has sprung from my deep love of these people and this music. I'm about the same age as Emmylou Harris, and I think of us as very much alike-people who chose this music from the vast menu of

American music that was presented to us. We chose this and became passionate about it because it spoke to us so powerfully. Writers like Kristofferson, Tom T. Hall and Dolly Parton spoke to me. 'Come to Nashville.' Music that moved me that profoundly had to be something good.

"I have tried very hard to make sure that the projects that I do are of consistent quality. I think that kind of unites them. I've tried to uplift all of us. I consider that my mission, if I have one."

**-Mandy Wilson**



Throughout his 30+ year career, Ralph Murphy has worn a lot of hats: music publisher, producer, record label owner, performer, music industry executive. But the chapeau he favors is that of songwriter. "I wanted to be a writer. That's all I ever wanted to be."

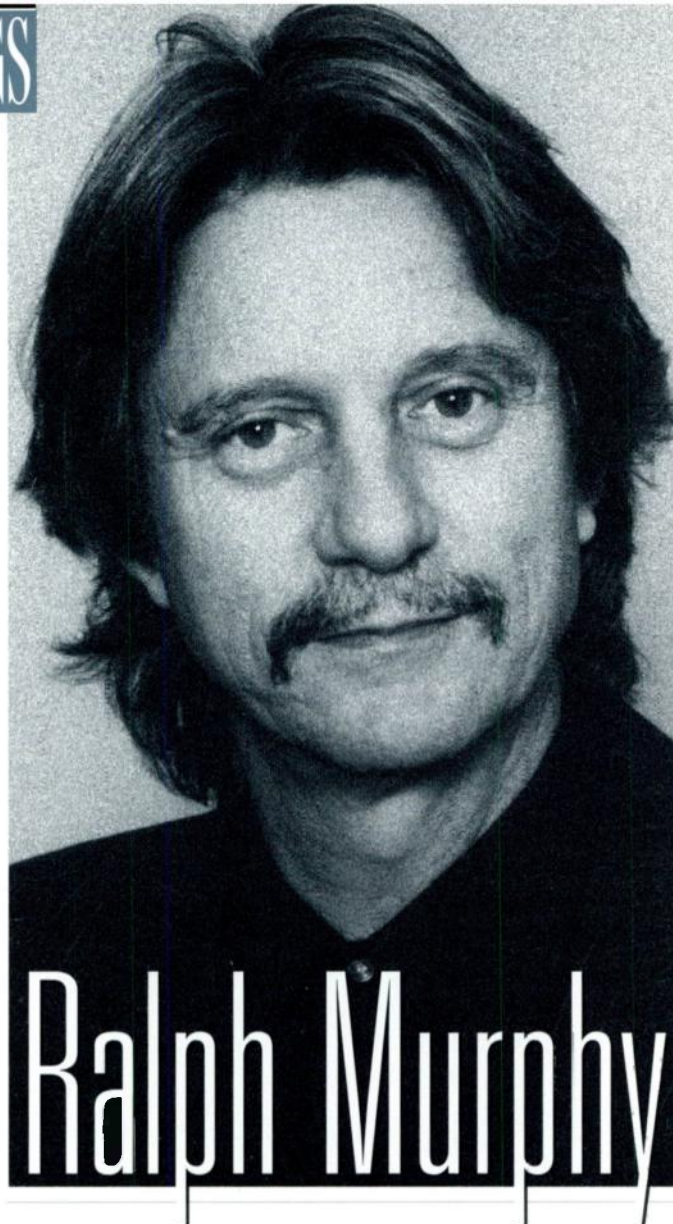
Born in England and raised in Canada, Ralph started his career as a folk artist before he was in his teens, migrating to Los Angeles at the age of 16 to join The Guardsmen. By 1964, he had moved to London, earning his first number one record, "Call My Name" by James Royal, at the age of 21. Hits by a variety of artists - Billy Furey, The Casuals, Vanity Fair - followed.

In 1969, Ralph moved to New York as director of production for Belwin/Mills Publishing, where he produced demos for Broadway musicals, working closely with numerous writers. He also started his own record label, Double M Records, producing two hit albums for April Wine. A dance label, Hard Core Record, followed. "In the middle of all this, in 1971, I accidentally had a Country hit in Nashville."

"Good Enough To Be Your Wife", recorded by Jeannie C. Riley, brought Ralph to Music City. "I came down and stayed at the King Of The Road Motel, met with musicians and writers and just fell in love. My friend Roger Cook wanted to leave England and start a publishing company, and I wanted to get out of New York and start a publishing company. We both went, 'Nashville!' at the same time. We bought a building up on Music Row and started Picalic Music. We had three songs, a chair and a telephone."

Of the three tunes, "What's Your Name, What's Your Number" became a hit in Italy. One has lapsed into obscurity. The other, "Talking In Your Sleep", written by Cook and Bobby Wood, went on to win BMI's Robert J. Burton Award as Country Song of the Year.

Picalic became one of the most successful independent publishers in Nashville and was eventually sold to EMI. Ralph started a new company, Hamstein Music, with Richard Perna and then, in 1994, embarked on a new career when ASCAP's Connie Bradley invited him to join her staff as Nashville Director of Creative Services. "This



has evolved into a really good writer-base for me to work from. To me, there are two groups of people. There are songwriters, and then there's the rest of the world. The rest of the world will buy you a beer and have their picture taken with you and hear your songs, but they don't want to pay you. That's just been my experience in 35 years. They love everything about you. They want to buy you dinner, they want to have you over at the house, they want to introduce you to their friends, but they don't want to pay you."

Ralph has been one of the most politically active songwriters in the industry, constantly fighting to defend the rights of songwriters. One of his most recent battles has been with bar and restaurant owners, who don't want to pay for the music they use. "What they're fighting about is about a buck and a half a day, for most bars and restaurants. For the price of a Coke, they get to play all the music of every writer on the planet and pay the writer and publisher for every song they've used in that 24 hour

period. Now if they don't think we're worth a Coke, then obviously there's something very wrong."

In his own way, Ralph has become an international ambassador for songwriters, traveling around the world to meet with writers and publishers. He says getting songs cut in other territories is a necessity if the Nashville-based industry is to thrive.

"We've reached real saturation here in Nashville. The Country market can only stand so much tension, so much pressure from outside writers. Over the next four weeks, I've got writers coming in from Germany, England, Canada, Australia. They are all successful in their own area, but they want to come and write for their projects. I want our writers involved with their projects so we generate income outside of Nashville. I really want our writers involved with a lot of foreign writers. Not necessarily to get cuts in Nashville, because that's sometimes a very iffy proposition.

"There are two moments to life...you are either growing or you are dying. Our writers need to be constantly challenged. It's easy to get grumpy and set in your ways.

"There are two moments to life...you are either growing or you are dying."

You've got to keep mentally alert. Harlan Howard is one of the finest examples of that. He's always looking at young writers, talking to them and encouraging them. He's very, very good for the town and very, very good for the spirit and the heart of the town."

It's often said around Music City that "it all begins with a song." For Ralph, it all began with that first number one in 1963.

"The first hit always opens the doors for you because people don't care if it was good or bad, they just know it was a hit. If you write a hit, you're more than welcome. It's called the music business, and that business section is a part of about 75 percent of what we do, unfortunately."

Does he see a way to shift that percentage to something more balanced?

"No, because they realized years ago that writers are basically dysfunctional people who really need to hear their stuff on radio, really need to be loved and stroked and patted on the head. They will give up a song for a pat on the head. As long as writers have that need to be loved, then they're victims. That's the nature of the beast, that's what makes a writer great...that vulnerability."

He does have some sound advice for aspiring tunesmiths. "If you want to climb mountains, then go where the mountains are. If you want to be a songwriter, then go where the songwriters are. I've got people that try to mail it in, and they're writing in a vacuum. If you want to sell life insurance, then it's a good idea to go where the people that sell life insurance do. It's very frightening, but people don't. They go, 'I've got a good job here, and I don't want to move.' I say, 'Fine, don't move, just don't be surprised if you never have a hit.' I've spent all my life seeking out like-minded people, people that want to do what I want to do."

Of his own compositions, Ralph can single out two favorites. " 'Half The Way.' I like it because it's got balance, it's well-structured, and it's fun to sing. It's pretty much seamless. It's a good song. My number two song would be 'Seeds', the Kathy Mattea song. I really enjoy that a lot. They were fun to write. I cowrote 'Half The Way' with Bobby Wood. When we finished it, we went, 'Yes!' When Pat Alger and I finished 'Seeds', it was the same thing. It was very satisfying. We felt like it didn't really matter if you had a hit with them or not, they were just good pieces of work and well finished, well turned out. They satisfied a lot.

"I can probably go back and pull up from my 30 years of writing a hundred songs that satisfy me. You think, 'Wow! A hundred songs!' But that's only two-and-a-half songs a year for a 30-year writer. Two-and-a-half that satisfy a year out of probably a hundred finished every year. That's a very small percentage - I mean that really satisfy you. I call it the 'ooh' factor. It's like the first time I heard Richard Leigh play 'The Greatest Man I Never Knew'. He had just written it and pulled it out halfway through his set. We're all howling and weeping, the audience is crying, and he says, 'Do you like it?' I said, 'Don't ever do that to me again.' Now that's the

"To me, there are  
two groups of people.

There are songwriters,  
and then there's the rest  
of the world."

"I've spent all my life  
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to do what I want to do."

'ooh' factor. That's what you look for. It's hard to find."

Even though he's been in the business for over 30 years, Ralph still experiences the "ooh" factor. He can also tell you what makes a classic song.

"A song with a beginning, a middle and an end, a great melody. The writer did their job by creating someone that never existed in a place that never was doing something that never happened, and maybe you believe it in less than a minute and a half."

Examples: "'The Gambler.' I can smell the whisky on his breath, I can smell his sweat, I can see that train going back and forth. 'The Song Remembers When.' I'm there, I'm traveling, the perfume counter, I'm there, I can see the lines, I can see the characters. 'The Greatest Man I Never Knew.' There's a bunch. The more you think of it, the more you come to life. 'Don't tell me what to do, I'll love you forever if I want to' - what a great turn of a phrase. 'You walk by, and I fall to pieces.' I can go on for about another week."

With his legislative interests as well as working with writers and publishers on a daily basis, how does Ralph find time to write these days?

"I don't, to be quite honest. That's why I could not have done this job 10 years ago, because the need to write would have been too much. I enjoy teaching and working with people. Once you get over 50 and you've achieved it for 30 years, you're satisfied to a degree. I try to write once in a while, but it's just exhausting. Writing, to me, is not an avocation, it is a vocation. If you don't write all the time, every day, you cannot be good at it. You don't just run off and do the Olympics. You train for it every day, hours and hours, you eat right and take care of yourself, you exercise and sleep properly, you watch what you ingest and then you go and run the Olympics. It's the same way with writing songs. You write every day, you set hours for yourself, you schedule it, you demo, you pitch, you get feedback, you write some more and then suddenly two, four, five years after you've beaten yourself to death, you get a cut. It's the sum of all that exercise, all that mental work. It's looking at life through a whole different window." **CU**

- Janet E. Williams

## RALPH MURPHY COMPOSITIONS

"He Got You" (Ronnie Milsap)

"Half The Way" (Crystal Gayle)

"Seeds" (Kathy Mattea)

"Bad Day For Trains" (Patricia Conroy)

"Inside" (Little Texas)



## AWARDS

**Charley Pride** received the Trumpet Award at **Turner Broadcasting System, Inc.'s Fourth Annual Trumpet Awards** saluting African-American achievement on February 24. The Trumpet Awards salute the outstanding achievements of African-American men and women who have distinguished themselves in the fields of medicine, education, literature, politics, sports, business and entertainment.



**Teresa** was named Country Music Entertainer of the Year in college markets at **The National Association for Campus Activities (NACA) 1996 Campus Entertainment Awards Show** on Saturday, February 24. Teresa, who won this award in 1995, recently signed an exclusive recording contract with Epic Records Nashville.

## MEDIA

The **Grand Ole Opry** and **MCI** are using modern technology to educate audiences in the Grand Ole Opry House about the 70-year-old world famous radio show. **Vince Gill** and **Little Jimmy Dickens** will be featured on the short video depicting the Opry's history. Plans are to show the video to all in-house audiences prior to Opry performances and to visitors at the Grand Ole Opry Museum starting in March.



**"Prime Time Country"** is now being taped for telecast at 5 p.m., rather than telecast live. The show will continue to be aired on TNN: The Nashville Network at 9 p.m. Eastern, but will give the show more flexibility with the artists able to appear on the show.



Toby Keith chats with CRB president Ed Salamon during the CRS welcome reception.

**"Songs of Life"** is a new Country Music book by author and teacher **Jennifer Lawler**. The book, containing 28 classic illustrations from the Thomas Sims Country Music archives, features 165 pages of Country songs. For more information, call SCB Distributors at (800) 729-6423.

**Alison Krauss** and **Gillian Welch**. Stiff had been working with Keith Case and Associates, a Nashville booking and management company, for the past 10 years. The company is located at 1017 16th Avenue South, Nashville, TN; (615) 329-8020; fax (615) 329-8030.



## NEW COMPANIES

**Borman Entertainment** has opened a Nashville office at 1030 16th Avenue South, 2nd Floor, Nashville, TN 37212; (615) 320-3000; fax (615) 320-3001. Former Los Angeles staffers **Joni Foraker**, vice president, and **Sandra Westerman**, associate manager, have relocated to the new office and are joined by **Cindy Wunsch**, associate manager, and **Cherise Sedlock** as management assistant. The company's roster includes **Trace Adkins**, **Mary Chapin Carpenter**, **Faith Hill** and **Dwight Yoakam**.



**Denise Stiff** has opened **DS Management**, an artist management company representing

**Wynn Jackson** and **Angie Gore** have opened **Kaleidoscope Media**, a publicity and marketing firm. The company's initial clients are **Barbara Mandrell** and the **1996 Country Dance Music Seminar and Awards Show**. Kaleidoscope Media can be reached at P.O. Box 41366, Nashville, TN 37204; (615) 256-5600; fax (615) 256-5661; e-mail [kscope@concentric.net](mailto:kscope@concentric.net).



**Warren White Music** has opened a new rehearsal/pre-production facility. The facility is equipped with a 2-bedroom furnished apartment. The company is located at 2254 Winford, Nashville, TN; (615) 742-5291.





CMA presented WCRC Live, a guitar pull featuring (l to r) Kim Richey, Lee Roy Parnell, John Berry and Tony Arata. The Saturday afternoon session was hosted by Charlie Monk.

**TW Productions'** president **Scott Whitehead** has announced a new piano brokerage service for Nashville. The company will buy and sell pianos for those seeking a specific piano or those wishing to sell one. For more information, please call (615) 297-3816.

♦ ♦ ♦

**Bowen Warnock & Jacobson, P.L.L.C.** have opened law offices at 704 18th Avenue South, Nashville, TN 37203; phone (615) 251-6100; fax (615) 251-6116. **Jay S. Bowen, Timothy L. Warnock** and **John R. Jacobson** will handle cases related to the entertainment industry, including copyright and trademark matters.

## NEWSLINE

**Irving Azoff**, founder and owner of **Giant Records**, has announced the official label name change to **Revolution**. However, the label's Nashville division will retain the **Giant** moniker. **Giant Nashville** artists include **Clay Walker, Daryle Singletary, Rhonda Vincent** and **Doug Supernaw**.

♦ ♦ ♦

The fifth consecutive **Tracy Lawrence Celebrity Golf Tournament** is slated for June 14. The tournament, which is closed to the general public this year, will

have shotgun starts in the morning and afternoon. Unlike previous years, **Tracy Lawrence** will not perform, but there will be musical entertainment at the post-tournament party. The tournament proceeds fund **Y.A.N.A. (You Are Never Alone)** and **The Tracy Lawrence Recovery House**, which benefits women suffering from pains of alcohol and drug addiction.

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**ASCAP, Capitol Records** and **TNN** will sponsor the ninth annual **Music Row Ladies Golf Tournament** slated for Monday, June 3 at Old Natchez Trace Golf Course. The event benefits **United Cerebral Palsy of Middle Tennessee**. For more information, call **Eve Abdo** at (615) 742-5043.

♦ ♦ ♦

**CMT: Country Music Television** will sponsor **Tim McGraw** and **Faith Hill's Spontaneous Combustion Tour**, which kicked off March 14 in Wheeling, WV. The 100-city tour will bring the **CMT** crew into cities for sweepstakes and merchandise give-aways.

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**RCA Label Group** and **Kmart** will sponsor the **Kranefuss/Haas Racing** team for the 1996 **NASCAR Winston Cup** season. Top-selling artists from **RCA Records** and **BNA Records** will have their names

splashed across the **Kmart/Little Caesars Ford Thunderbird**, driven by **John Andretti**. **Martina McBride's "Wild Angels"** was featured on the car during the February 18 **Daytona 500**.

♦ ♦ ♦

**SJS Entertainment** has moved to 209 10th Avenue South, Suite 521, Nashville, TN 37203; phone (615) 251-9737; fax (615) 251-9116.

## ON THE MOVE

**Carol Fox** has been appointed to executive director at **The Nashville Songwriters Association International**. **Fox** was formerly a legislative assistant to Senator **Bill Frist**.

♦ ♦ ♦

**Colin Stewart** has been named chief operating officer for **Speer Communications, Ltd.** **Stewart**, formerly of **Magnatone Entertainment**, will oversee the daily operations, including finance, accounting, human resources and marketing. **Ken Yates** has been named president of **MOR Music Television**, a division of the company. He is responsible for the overall strategic development, programming philosophy and daily operation of the network. **Yates** was formerly with **Z Music Television**.

♦ ♦ ♦



**Cindy Finch** has been promoted to vice president of administration at **Warner /Reprise Nashville**. Finch will be responsible for human resources and is the financial liaison between the company's Nashville and Burbank offices. **Leigh Bradford** has been promoted to administration manager and also serves on the company's charitable contributions committee. **Rick Henegar** has been named product manager/new media services. Henegar will handle the company's on-line promotional activities. **Yumi Kimura**, formerly international marketing coordinator, has been promoted to international marketing manager.

◆ ◆ ◆

**Larry Willoughby** has been promoted to senior director of A&R for **MCA/Nashville**. Willoughby, formerly director of A&R, will continue to scout for new talent, screen songs and supervise special projects for the label.

◆ ◆ ◆

**Olivia Dunn** has been named director, performing rights at **BMI**. Dunn will continue assisting BMI-affiliated songwriters, composers and music publishers with royalty distribution. **Misha Hunke** has been promoted to associate director, performing rights with the company. Hunke, formerly an administrator with writer/publisher relations, has been with BMI since 1988.

◆ ◆ ◆

**Henry R. Kaufman** has been appointed senior vice president and general counsel of **SESAC**. Kaufman, previously general counsel of the Libel Defense Resource Center, will be based at the performing rights organization's New York office.

◆ ◆ ◆

**Carole Ann Mobley** has joined **StarStruck Entertainment** as director of A&R. Mobley previously worked as creative assistant at Beckett Productions.



Billy Ray Cyrus (center) accepts the CRS Artist Humanitarian Award from Ed Salamon, CRB president, and Charlie Daniels at the 27th Annual Country Radio Seminar.

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**Gary Nuell** steps into the newly created position of director of sales development for **AMUSEMENT BUSINESS** magazine. Nuell comes from **BILLBOARD** magazine's Los Angeles office.

◆ ◆ ◆

**Bob Guerra** now heads the new broadcast division of **Emerald Sound Studios**. Guerra was previously operations manager of **KZLA/KLAC-LA**.

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**Eddie Rhines**, formerly vice president of **Dale Morris & Associates**, has resigned from the firm to open his own management company. Exiting with him are sales director **Jeff Norris**; agent **Clint Higham**; contract supervisor **Sherry Hohimer**; publicist **Rachel Hartline**; and **Sheree Pyle**, assistant to the vice president.

◆ ◆ ◆

**Kip Ingle**, **Tanya Tucker's** tour manager, has been appointed to general manager of **Tanya Tucker, Inc.** Ingle was previously with **Lee Greenwood** for 14 years. **Colleen Chapple** will continue in the posi-

tion of business manager, **Suzanne Crowley** will remain director of artist relations and publicity and **Stephanie Beck** continues as Tucker's personal assistant.

◆ ◆ ◆

**David Kiswiney**, **Steve Peck** and **Jon Folk** have joined the staff at **Buddy Lee Attractions, Inc.** Kiswiney and Peck bring years of experience in talent booking. Folk will be assisting the agents and develop their college/university department.

◆ ◆ ◆

**Terri Houck** has been promoted to publicist at **The Press Office**. Houck is currently assigned to **Epic Records** artist **Stephanie Bentley**.

◆ ◆ ◆

**Steve Schnur**, formerly vice president of rock promotion at **Arista/New York**, has joined the staff of **Arista/Nashville** as vice president of artist development. **Scott Cosby** has been promoted from administrative assistant to promotion coordinator at **Arista/Nashville**.

◆ ◆ ◆



**Paula Batson** has been appointed to vice president at **Network Ink Public Relations**. Batson, formerly senior vice president/public relations and special projects at **MCA Music Entertainment Group** in Los Angeles, coordinated worldwide media for the international expansion of the company.

♦ ♦ ♦

**John Lytle** has been promoted to vice president of national promotion at **Decca Records**. Lytle previously was director of national promotion for the label.

♦ ♦ ♦

**David Walker** and **Marcia Appel** have been appointed to advertising and marketing positions at **Musicland Stores Corporation**. Walker will serve as vice president of advertising, and Appel will be the vice president of marketing and merchandising for the music stores division.

**Jules Wortman** has been promoted to senior director of publicity at **MCA/Nashville**. Wortman, previously director of publicity, is responsible for the daily press activities of the label's artist roster. **Sarah Brosmer** has been promoted to director of publicity for the label. Brosmer will oversee all press and video administration. **Toni Miller**, previously publicity coordinator, has been promoted to manager of publicity for the label.

♦ ♦ ♦

**Cliff Barr** has been named editor of **COUNTRY WEEKLY** magazine by **American Media, Inc.**

## SIGNINGS

**MUSIC PUBLISHING:** **Scott Parker** and **Caryl Mack Parker** to **Hamstein Music** in conjunction with **Square West Music**...**Stephen Allen Davis** renews with **Hamstein Music**...**Stan LaGrange** to **Brewin' Music Group**...**Paul Schaffer** to **SESAC**...**Gary Burr** re-signs with **MCA Music Publishing**...**Jackson**

**Leap to MCA Music Publishing**...**Rick Bowles** to **Starstruck Writers Group**...**RECORDING:** **Kenny Rogers** to **Magnatone Records**, **Tammy Graham** to **Career Records**...**Shannon Rae**, **Ed Slater** and **Owen O'Shaughnessy** to **Playback Records**...**BOOKING:** **Marty Haggard** to **Buddy Lee Attractions**.

## VIDEO

**Marty Stuart** promotes Nashville's mystique in his latest **MCA** video, "**Magic Town**". Locations included Nashville's replica of the Parthenon and other popular city spots. **Bob Gabrielsen** directed the video, while **Doug Arnold** produced the clip for **Scene Three, Inc.**

♦ ♦ ♦

**Toby Keith** chose a small theater in Nashville to shoot his latest **A&M** recording "**Blue Moon**". **Marc Ball** directed the video for **Scene Three, Inc.**

♦ ♦ ♦

**Bryan White** and the crew got chills filming his latest **Asylum** release "**Between Now and Forever**" as temperatures dipped into the teens on the set. The clip was produced by **Jeffrey Phillips**.

♦ ♦ ♦

**Joe Diffie's** video for his latest **Epic** single, "**Life's So Funny**", features an innovative montage of eclectic characters. **Robert Deaton** directed the clip for **Deaton Flanigen Productions**.

♦ ♦ ♦

**Dead Reckoning Records** has entered into a unique agreement with the producers and directors who are making the company's music videos: production companies and directors working with the label produce the clips at cost and allow **Dead Reckoning** to own and control the videos. In exchange, the directors and/or producers will receive a royalty from any and all revenues resulting from sales of any video they made.

♦ ♦ ♦



Keynote speaker **Terry Bradshaw** kicks off the 27th annual **Country Radio Seminar**.



# 1996 COUNTRY MUSIC RADIO STATION MAILING LABEL SERVICE

CMA, in partnership with M Street Journal, provides the most comprehensive list of radio stations broadcasting Country Music in the U.S. and Canada.

## Label Service features:

The data for these labels comes from the M Street Database, considered to be the radio industry's standard for accurate station data. Over 500 changes per week are posted to the database, making it the choice of hundreds of record companies, managers, radio networks and syndicators.

You can customize your list to be sent to any combination of states, regions, markets, reporting stations or station types. Labels are high quality pressure-sensitive (self-sticking) type or cheshire type printed on continuous form backing. Mailing lists can also be ordered on disk.

## Label format includes:

1. Station call letters
2. Choice of station manager, program director or sales manager's name on label or a simple title.
3. Complete station mailing address.

*Lists can be based on any number of criteria, including:*

- Geography (state, city or region, both U.S. and Canada)
- Reporting Stations (BILLBOARD, GAVIN, R&R, all)
- Format (Full-time Country, Satellite Country, etc.)
- Station Band (AM, FM or both)
- Market Size (Arbitron markets, M Street markets, unmeasured).

Labels can be used for one mailing only and cannot be copied, sold, re-sold or re-distributed.

CMA members may order as many sets of labels as they want, in as many categories as they like. Customized reports in different categories are also available for reference and office use and may be ordered along with the labels. As an added feature, reports can include fax numbers, phone numbers, station owners, markets served and other valuable information.

For complete rate information, contact: CMA Radio Lists, c/o M Street Corp., P.O. Box 1479, Madison, TN 37116; (800) 248-4242; (615) 865-1525.

## Shania Twain

*continued from page 3...*

"This album is even more exciting because (THE WOMAN IN ME) has kind of given me confidence to believe in my ideas, even though they're a little different and maybe a little bold and a bit raw or whatever, but Mutt thinks they're great. That gave me the confidence to kind of lose my inhibitions, if you will, creatively and it ended up that he was right. The way he looked at it was the way everyone looks at it. I realize that now. Part of his talent is that he kind of thinks for the fans. He's really great at that, and it's a very hard thing to do."

Shania's future will unfold without the guidance of her former longtime manager, Mary Bailey. The recent split was not a sudden decision, Shania says.

"I'm not much of a procrastinator, but I always feel that there's a certain amount of loyalty that you feel

when someone is with you from the beginning. Whether they're the right person or not, you feel loyal to that person. There was a very long period of just discussing it back and forth, so it ended up being a very slow and casual kind of thing...She'll remain a dear friend for a very, very long time.

"I don't know if I necessarily believe in one manager. I think there are a lot of people out there that excel in specific areas, and I'd like to take advantage of that. I have different people that work with

*"I've entertained all of my life, so it feels natural for me to express that on video."*

me that are really good in different areas, and we all work together as a team. I believe in that system a lot more, and because I'm so involved creatively, I don't feel, at this point anyway, that I need a boss to boss around the people that work with me. I've got people working with me that I'm very confident in and who are very capable in making decisions on their own and just working with me on a one-on-one thing.

"I'll involve somebody at some point when it comes to touring time, whether it will be a manager, or who knows who it will be. I believe in just one thing at a time. If anything, we're trying to keep up with the pace. We're not trying to hurry it on. We're just trying to keep up with it and follow the music.

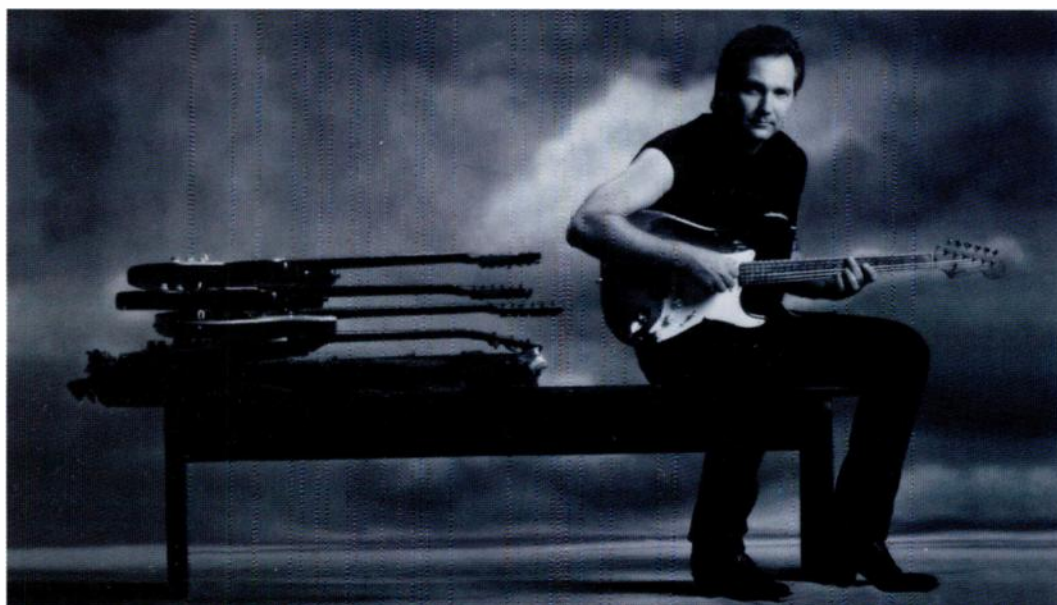
"Long-term, I really don't know what's going to happen. Eventually I would like to see my career go more into the songwriting end of things. I don't know if I'll ever get involved in movies. I might, so that might be a phase I go through or a part of my career that I develop. Certainly the songwriting is something I want to spend more time at. That and more of a family life."

It's hard to imagine she'll have the time.

"At some point, I will make time. I meet so many women now that started their families at 35, so I'm thinking I can handle that." **CU**

- Shannon Heim

# Steve Wariner



## Steve Wariner

Throughout his career, Steve has gained a reputation as being an all-around, next-door neighbor nice guy type. It's even become somewhat of a joke among friends, and Steve says the inspiration for the album's title cut.

"I really got the idea for that title a few years ago at a taping. This cameraman came up to me and Vince Gill and put the camera in our faces and said something about us being the two nicest guys. We were like, 'O.K. no more Mr. Nice Guy!' I started thinking about that and wrote a song that turned out to be the title track."

Although he had great success as a vocalist, Steve says that one of the projects he was most proud of was working with Mark O'Connor as part of the New Nashville Cats.

"I was so grateful that he asked me to be involved with his other friends. That rekindled an idea of doing an instrumental album on my own. I've really always wanted to do this type of an album. I think it goes back to the early days when I would sit around and listen to Chet Atkins and the concept albums he would do.

"I started to do this album about three years ago. I got as far as doing some preproduction work, and then we sort of backed off and decided to wait awhile to see what would happen. My hat's off to Tim DuBois at Arista for letting me do this. It's not really a commercial venture with anything for radio. It's not really Country. It's kind of all over the place."

Along with Steve, the album features a host of other topknotch musicians, including Chet Atkins, Larry Carlton, Mark O'Connor, Sam Bush and Richie Sambora of the rock group Bon Jovi.

"One of the fun things about this album was casting who was going to play on what. Most everyone that was on my wish list was gracious enough to play with me. A couple of people couldn't do it because they were on tour. I sent a tape to Richie Sambora and he recorded at a little closet-size studio in Singapore. The engineer couldn't speak English, so that was amazing."

Despite the fact that the album was a commercial risk with little potential at Country radio, Steve still wanted to record it.

"Some of the radio programmers don't know what to think because obviously there are no big singles that are coming off this album. We talked about that with some of the radio guys at Arista. They were like, 'Don't you want to put a couple of things on this album just in case?' I thought that would defeat the purpose of what I'm doing. I don't really want to do anything for radio.

"For 15-20 years now, I've had nothing but single after single. Knock on wood, I've been real lucky at Country radio. I have nothing bad to say about them. By no means am I making a departure from Country radio. I

just taking a breather and doing this for the moment. It feels good to step away and do something different."

**"FOR 15-20 YEARS NOW,**

**I'VE HAD**

**NOTHING BUT**

**SINGLE AFTER SINGLE."**

Steve also hopes that his album will remind people of the wealth of talented Country musicians.

"I think it's great for us Country players because some people don't realize that there are Country musicians who can play along with anybody. I think this will open up some ground and will remind people that we can play along with the best that are in other genres of music.

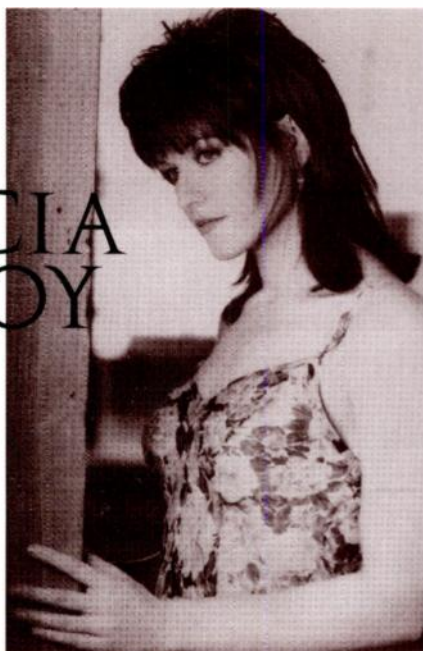
"I always find myself hanging out with the musicians if I'm doing a show. If there's a jam session, I'm always back there backing somebody up. I'm really a player in my heart. I'm just as happy being a player as I am trying to be in the limelight. It's in my blood. I'm always a guitar player first." **CU**

**-Mandy Wilson**



**DEBUT**

# PATRICIA CONROY



**ALBUM:** YOU CAN'T RESIST  
**RECORD LABEL:** Intersound  
**SINGLE:** "Keep Me Rockin'"  
**MANAGEMENT:** Tony Gottlieb,  
 Morningstar Management  
**BOOKING AGENCY:** The Bobby Roberts Co.  
**INFLUENCES:** Emmylou Harris

**A**lthough a newcomer on this side of the U.S./Canadian border, Patricia Conroy has been making her musical mark in her native Canada since the release of her first album, *BLUE ANGEL*, in 1990. Raised in the bi-cultural city of Montreal, she was influenced by the French culture found in that community as well as by her family's strong Irish roots.

She fondly recalls the Celtic music that flowed through her childhood home and which ultimately led her to piano lessons and vocal training. "I consider my early years singing with my family, my church and singing a cappella as the time when I really got to know my voice."

Her first professional appearances came with a band called *Homemade Stew*, with whom she performed as a backup singer. In 1985, she struck out on her own as a soloist. "It was my destiny. I felt I had a gift, and I wanted to share it."

Conroy's second Canadian release, *BAD DAY FOR TRAINS*, resulted in two number one hits (the title track and "What Do You Care") and earned her the Female Vocalist of the Year title from the Canadian Country Music Association in 1994.

# RICOCHET



**RECORD LABEL:** Columbia Records  
**ALBUM:** RICOCHET  
**SINGLES:** "What Do I Know"  
**MANAGEMENT:** John Dorris,  
 Hallmark Direction  
**BOOKING AGENCY:** William Morris Agency

**T**his six-member band - comprised of lead singer/lead guitarist Heath Wright, Junior Bryant on fiddle and mandolin, Jeff Bryant on drums, bass player Greg Cook, Teddy Carr on steel guitar and multi-instrumentalist Eddie Kilgallon on keyboards, guitar and sax - has scored with fans and critics alike with their debut single, "What Do I Know".

For the last three years, the group has been bouncing along the highway between Missouri, Texas, California and everywhere in between playing dancehalls and refining its distinctive style. "Our intention from the start was to build a band that would be a recording act eventually, and be one entity in and of itself," says Wright.

Once they finished recording their debut album last May, Ricochet hit the road once more and found themselves opening for Country Music luminaries such as Merle Haggard, Charlie Daniels and Doug Stone.

Wright and Cook hail from the small town of Vian, Oklahoma. Brothers Jeff and Junior Bryant developed their talents in Pecos, Texas. Kilgallon is the transplanted Yankee of the group, calling East Greenbush, New York home. Carr, whose toured with Clay Walker and Little Jimmy Dickens, comes from Lafayette, Tennessee.

# MANSFIELD NAMED CO-PRESIDENT/CEO OF ASYLUM RECORDS

Joe Mansfield has been named co-president and CEO of Asylum Records in Nashville. A 25-year veteran of the music industry, Mansfield most recently headed his own marketing firm, Mansfield/Martinovich Associates. He will share co-president duties with incumbent label head Kyle Lehning.

"Having Joe at the label strengthens our commitment to the music and our artists and sends a strong, clear message to the industry that this is a collaboration headed for great things," Lehning said. "As the label continues to grow, there is no one I would rather be partnered with than Joe Mansfield."

"This opportunity is a dream come true," Mansfield stated. "My admiration and

respect for Kyle Lehning has been longstanding, and I look forward to working with the gifted staffs at Asylum and WEA distribution."

Mansfield began his career while still in college at St. Mary's University in San Antonio, Texas, where he was a disc jockey and music director at KMAB/KISS-FM. From there, he began a 17-year career with CBS Records which ultimately took him to New York. In 1981, he joined RCA Records in New York, then moved to Los Angeles to join the staff of Capitol Records.

In 1990, he relocated to Nashville as vice president of marketing and sales for Capitol Nashville (then Liberty Records), where he worked with Garth Brooks,

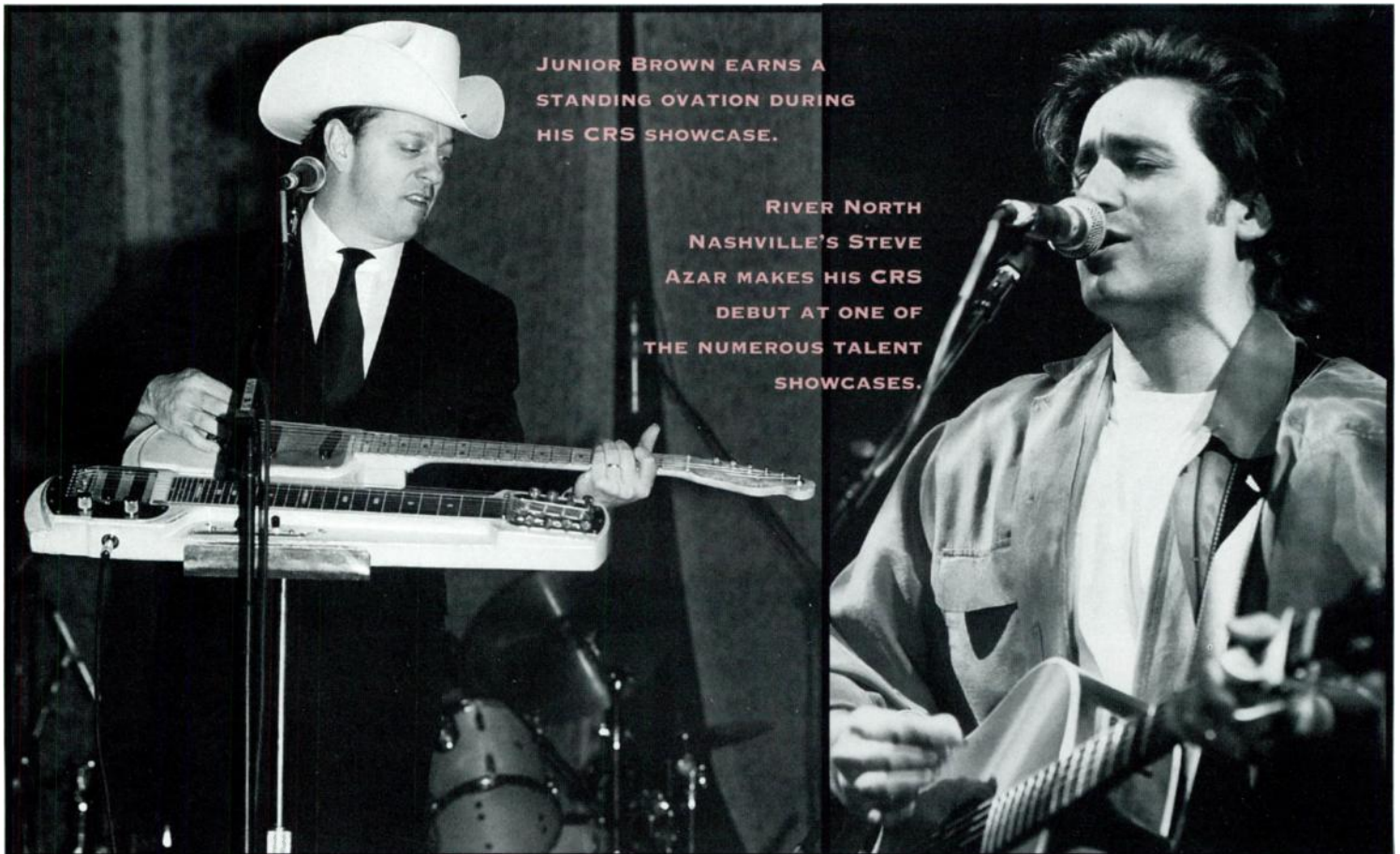
Tanya Tucker, Billy Dean, Chris LeDoux and Suzy Bogguss.

Leaving the label in 1992, Mansfield formed The Mansfield Group, which segued into Mansfield/Martinovich Associates two years later. He has been instrumental in marketing the careers of Garth Brooks, Wynonna, John Berry, Charlie Daniels, Toby Keith and others, in addition to working with numerous corporate entities.

## THANKS!

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

Chris Caravacci, Claire Cook, Laura Flagler, Chet Flippo, Scott Hendricks, Merle Kilgore and Denny Mosesman.



JUNIOR BROWN EARNS A STANDING OVATION DURING HIS CRS SHOWCASE.

RIVER NORTH NASHVILLE'S STEVE AZAR MAKES HIS CRS DEBUT AT ONE OF THE NUMEROUS TALENT SHOWCASES.



# CLOSE UP

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### 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



Host Tom Wopat welcomes BNA superstar Lorrie Morgan to Prime Time Country.  
Photo by Theresa Montgomery

**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

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

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

**22-26** National Association of Independent Record Distributors & Manufacturers Convention / Baltimore, MD

### JUNE

**7-10** IEBA 1996 Annual Meeting / International Entertainment Buyers Association / DoubleTree Hotel / Nashville / (615) 244-0628; fax (615) 244-4466

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

**13-15** Second Annual North by Northeast Music Festival / Toronto, Ontario, Canada / Contact Andy McLean at (416) 469-0986

### JULY

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