

JUNE 1997

Close Up



Mandy Barnett



James Bonamy
MusiCares

World Radio History



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The members of Alabama - Randy Owen, Teddy Gentry, Jeff Cook and Mark Herndon - are winding down one in a series of "media days". They've been in Nashville for two or three days to talk to journalists about their new album, *DANCING ON THE BOULEVARD*, and they're looking forward to stepping onto the waiting bus outside and heading for home. But they're not anxious to depart because they're tired of interviews or feel they've said everything they can about their 20th album. It's 4 p.m., and the rush is on because Randy's son has a basketball banquet that night in Ft. Payne, Alabama, and Randy promised he'd be home in time.

CU: When folks hear a new Alabama project, sometimes they say, "Wow, this is so different!" Is that puzzling or satisfying?

Teddy: I think it's both. I tell people one of the most different songs that we've ever had was in 1980 when we came out with "My Home's In Alabama". To me, this new album is going back and capturing some of the same originality that "My Home's In Alabama" did. It's not a major change in direction.

Jeff: You have to change. You can't be scared of change. And you sure can't be scared of yourself.

Teddy: No, you can't be scared of trying to progress and trying to do what you feel good in your heart about.

CU: Is that one of the lessons you've learned - be true to yourself?

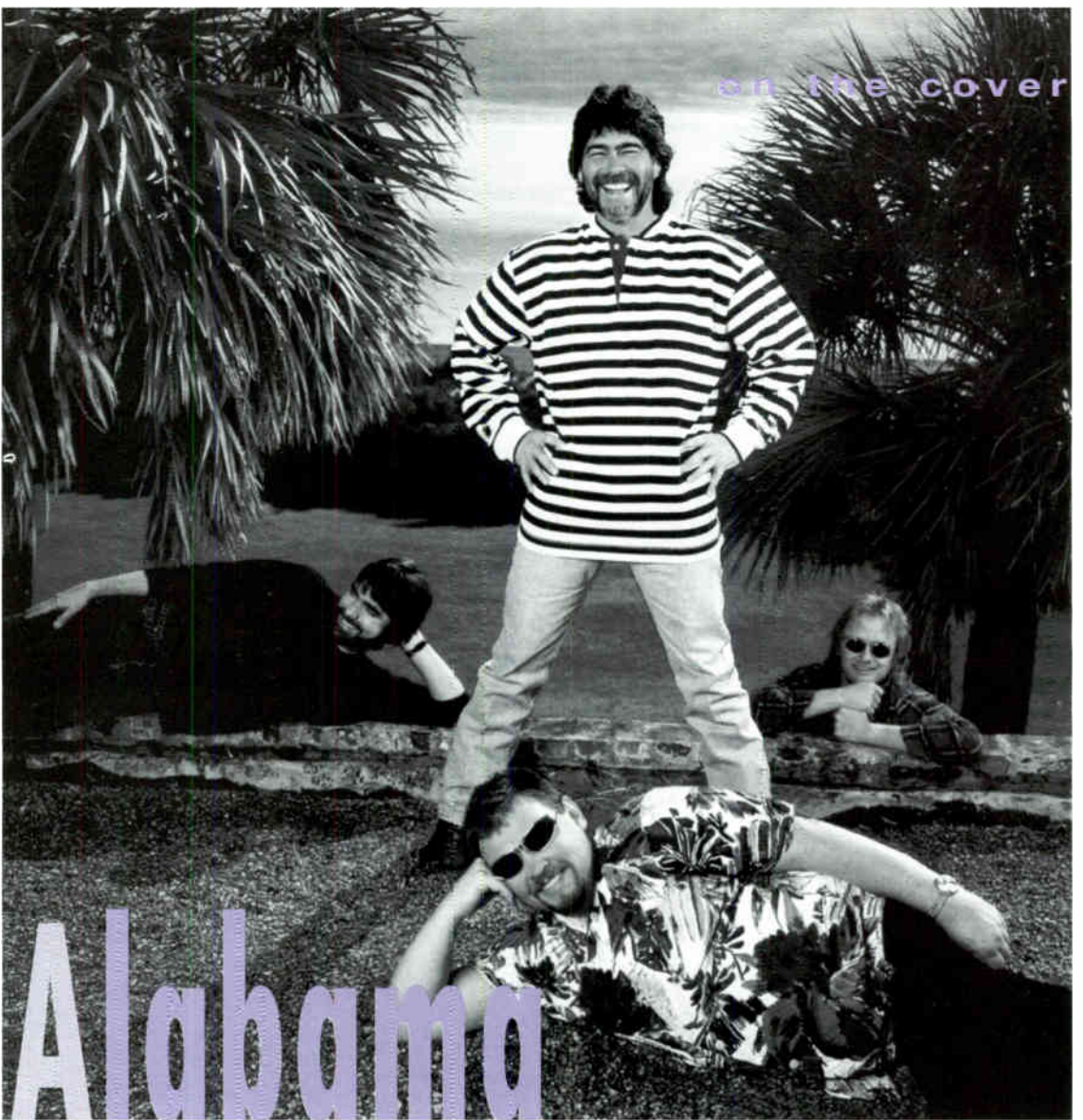
Teddy: Everybody can give you their advice, but what it comes down to is that you've got to walk out on stage and play this song and sell it.

Jeff: And you have to be comfortable with it when you do that. Like any product, which is what the song is, you've got to believe in it yourself to sell it.

Randy: We've recorded songs that I didn't like that were number one songs, and I still don't like them.

CU: And you don't sing those in your show?

Randy: That's right. You were very grateful that they were number one records, but there are better songs to do live on stage. Obviously you can't do 15 ballads in a row...you could, but everybody would be asleep.



CU: How do you keep your music evolving?

Randy: We're so blessed and lucky to do what we all dreamed of doing and worked our tails off to do. To come in here and have this piece of music come our way and have everybody excited about it and work in the studio and laugh and have fun and look you in the eye and tell you that we think this is the best thing that we've ever done - I can't tell you how special that is. When I listen to this music, I get a smile on my face, and I feel very proud.

"You can't be scared of change. And you sure can't be scared of yourself." - Jeff Cook

CU: Has your audience changed?

Randy: The mix is basically the same, but it does change. It's definitely a mix of all kinds of people.

CU: Your fans have stuck by you, and now they're bringing their kids.

Teddy: I think that's the coolest thing about it. You see grandparents...one of my favorite stories is that one night when we were playing, and there was an older couple. Every time Jeff would pull out the fiddle, the gentleman would jump up and start dancing, and his wife would be pulling him back down in his seat.


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In the early stages of working on her much anticipated second album for Asylum Records, Mandy Barnett took some time recently to talk to CLOSE UP about her unique and "steadily rolling" career. Growing up in Crossville, Tennessee, or small-town America as most would call it, Mandy started out singing gospel music in church. She continued singing with a lot of the older gospel groups of the '50s like the Weatherfords and the Cathedrals, then discovered Country Music greats Patsy Cline, Brenda Lee, Connie Smith, Webb Pierce and Carl Smith.

"I just really loved the honesty in their music. It was pure, and they had great melodies. A lot of the songs were just really eloquent, and they

**"A GOOD SONG
IS A GOOD SONG
NO MATTER WHEN
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IN 1900 OR IN
1997."**

weren't putting a lot on them. The songs were just really plain. They came right out and said exactly what you are thinking. I've always been able to relate to those kinds of songs."

While many kids her age were into the popular rock of the time, Mandy stuck to what she related to the most - old traditional Country Music.

"A lot of times people from small towns get burnt out on Country Music, because it is all they are exposed to. I was definitely an odd bird in that town. It was like every Friday night they would cruise town and would have their Metallica on, and of course, I would have my Linda Ronstadt CANCIONES DE MI PADRE

blasting up in my Volvo with my big sombrero on. So I would say, yes, I was very different from the people in Crossville, but they seemed to accept me for the way that I am. I think one of the reasons I relate to Country Music is that I am from the country, and I was raised in a holler. It is just very real to me, and that is what I relate to the best.”

Mandy's career started off on the right foot when at the age of 12 she made her debut on WSM radio's Ernest Tubb's Midnight Jamboree where she was discovered by Jimmy Bowen. Soon the legendary impresario had signed her to a record deal, and she began her first studio sessions as a teen. Although she never released an album during her tenure with Bowen, the experience allowed her to learn a lot about herself as a person as well as an artist.

“When you are 12 years old, you think, ‘Oh, Jimmy Bowen is working with me. I am going to be a star tomorrow.’ I think it has been a great learning experience for me to go this long. I have been able to meet a lot of goals, and there are a lot more goals that I would like to meet at some point. It has really been great to have the disappointment, and just not have everything I ever wished for. It makes me appreciate things a little bit more and helps me understand. Just making mistakes and learning as I go. I look at it now and think, ‘What a wonderful experience and what a great opportunity to be able to go in and record all this material and learn about who I am musically and what kind of songs I like to do and what kind of songs I don't like to do.’ He gave me that opportunity to go in and try things out and grow.”

Several years later, Mandy continues to experiment musically with a different project, such as the soundtrack for the movie “Traveller”. One of Mandy's cuts, “Dream Lover”, is expected to be released as the next single.

“I went to L.A. and cut eight songs. They ended up using three for the album. It was really a wonderful, wonderful experience. Seymour Stein (president of Elektra Entertainment) is one of the greatest song men in the history of music. It's been great having this TRAVELLER soundtrack out with some of my new tunes. It gives my fans an opportunity to hear some new stuff.”

Fans can also get a glimpse of her via a new video, “Planet of Love”. What makes that project unique is that it was done at no cost to the label. Producer David McClister really loved the song and felt so passionately about the video he offered his services at no charge.

“We got together and talked about different treatments for the video. Of course, you never know how anything is going to turn out until you really see it. Especially a video that is done for free. So we got together and did the video in black and white. We had several actors and actresses there. I could tell that it was going really,

really good. Then when I saw the final product, it just blew me away. He [producer David McClister] did such a great job. It was very nice of him to take the interest and want to do it.”

In addition to airing on CMT, “Planet of Love” has also been picked up by MTV2, a rare feat for a country artist.

When the business is all said and done, the songs and the music are what is left. Mandy emphasizes that choosing the right songs is crucial.

“There were bad songs then, and there are bad songs now. A good song is a good song no matter when it was made, whether it was in 1900 or in 1997. It seems the songs I relate to the most, not that I just like old songs, have been older for the most part. I am definitely involved in the song selection. I have spent a lot of time looking through songs, going to publishers doing a lot of research and going through a lot of albums looking for those obscure little gems that people have forgotten about.

“You just instantly know when something is going to work for you and whether you can feel it. If I can't feel it and can't embrace it, then I don't want to sing it. I don't want to sing songs just to make hits, because I really care about the music. That is the most important thing to me - the music and the quality of music I make. I guess in one way I am a bit of a perfectionist. I just have to be able to embrace it.”

Mandy realizes the number of great songwriters in Nashville. She drew on such acclaimed songwriters as Jim Lauderdale, Kostas, Rodney Crowell, Willie Nelson and John Leventhal on her self-titled Asylum Records debut.

“I started dabbling with (writing) a little bit, but it has never been a real passion like singing is. I look at myself more as an interpreter than a writer. I think it takes both (singers and songwriters) since there are so many songs that are forgotten about that are just sitting in a drawer that nobody brings to life. I just look at it like that. Like it's my job.”

With a career that spans over 10 years, Mandy is happy with where her career is right now.

“So far, it is moving along. At times it moves slower than I would like. I am real proud to be able to say that I have been in the recording industry for almost 10 years. I can be patient. I just love doing the music that I love to do. That is what really makes me happy. If you don't love the music and you're not passionate about it, there is only so far you can go. I can get the biggest thrill out of driving 10 hours in a van just to know I am going somewhere to sing.”

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-Dixie Weathersby

it's time to fight for your rights

editorial

Let there be no doubt. The economy of our industry depends on the ability to be compensated for creativity and the protection of intellectual property rights.

Congress is being lobbied to take away a portion of our rights by several powerful and politically influential organizations seeking exemptions under the so-called Fairness in Musical Licensing Act of 1997.

This legislation would take away rights that have existed since the original Copyright Act of 1902. How can our legislators justify diminishing any intellectual property protection in a changing global economy where we must compete in the next century with our brains and not our backs?

Whether you think your personal income will be negatively influenced by this legislation or not, you should view the threat of rights erosion it represents as critical to your future. I implore you not to ignore this insidious legislation. Its advocates are confident they can win. They have refused to negotiate with the performance licensing organizations who have offered viable compromises.

Your voice needs to be heard by your senators and representatives.

Please contact them in opposition to the bills (see box). It only takes a few minutes. Tell them you are opposed to federal government intervention in matters of commerce that can be resolved in the marketplace by the parties involved. Most importantly, tell them you are opposed to any legislation that erodes the value of intellectual property and the ability of creators to be compensated for use of their property. If we can't protect rights at home, how can we expect them to be protected around the world?

Your income could ultimately, if not immediately, be at stake. Please don't sit passively by and let this happen. It's time to fight for your rights.



- Ed Benson

Executive Director, Country Music Association

FIGHT THE Fairness in Musical Licensing Act of 1997

Ask your Senator and/or Congressman to vote against the The Fairness in Musical Licensing Act of 1997. Call the Capitol operator at (202) 224-3121 or (202) 225-3121 to find out where to write, phone or fax your elected officials.

What is the Fairness in Musical Licensing Act?

The Fairness in Musical Licensing Act of 1997 refers to two bills currently under consideration in the 105th Congress (S.28 introduced in the U.S. Senate by Sen. Strom Thurmond and H.R. 789, introduced in the House of Representatives by Congressman James Sensenbrenner). These are virtually identical bills that seek to amend the United States Copyright Law with respect to licensing the public performing rights in music.

Simply stated, S.28 and H.R.789 would basically:

- Exempt most commercial establishments from paying royalties for the music they use unless an admission fee is charged.
- Drastically limit the revenue collected from performance of music on radio, television, satellite and cable.
- Exempt commercial jingles of less than 60 seconds from royalty payments, labeling the use of music as "incidental".
- Make arbitration available in every city and state. This would be virtually impossible to administer and would raise costs for the writers, composers and publishers.

How would the proposed bills change the way businesses pay for the use of transmitted music?

Businesses of all types would be free to play a songwriter's com-

positions over any form of audio equipment they want - even over professional equipment with an unlimited number of speakers - or could use music from radio, TV, satellite, cable, etc. without the permission of or payment to the song owner. In addition, a business owner could transmit the broadcast to any of his other establishments. The only exemption would be if an admission charge was levied "specifically" to hear or see the transmission or if the transmission was not properly licensed.

In other words, a restaurant owner would have to pay for the music that enhanced his or her business only if the restaurant charged admission specifically to hear that music, a scenario that will almost never apply. A bar, whose chief attraction is the television programming played on its many screens (and which includes licensed music) would not owe anything to the creators of that music. A dance club could play songs over its state-of-the-art audio system and never pay a dime for the music that helps make that business possible and profitable.

Why should bars and restaurants pay for music played over a radio or TV?

Anything a bar or restaurant does to entice customers helps its business. A restaurant owner might redecorate or spend thousands of dollars on a high-quality television or audio system to

Alabama

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When we got up to the encore and Jeff pulled out the fiddle for "Mountain Music", the man jumped up and the lady threw her hands up and jumped up with him, and they danced for the remainder of the song. I thought that was kind of neat because she'd been shy and trying to get him to sit down, and then she decided she'd join him.

CU: *How do you plan to keep this career going?*

Teddy: If I knew I was going to live this long, then I'd took better care of myself! I know that if everyone has the attitude that I have right now, then I'd like to continue a long time. I guess when the time comes not to do it anymore, one or all of us will know that. I can't wait to get together songs for the next album. I just enjoy getting ready to do it again. I still enjoy that part of it and the creative end of it.

CU: *You wrote several tunes on the new album. Does songwriting still come easily?*

Teddy: It's like fishing to me. It doesn't matter whether you catch your song or not, it's just the companionship with your friends and hanging out in the afternoon. If you write a song that winds up to be a great song, then that's even better. But I think the

lure customers. No one would question that the restaurant has to pay the people who supply the flowers, decoration or electronic equipment. Similarly, restaurants and bars use music to enhance the dining experience. They use music to make money. A restaurant that uses music to enhance the enjoyment of its customers should pay for that music.

Need more info?

For more information on the The Fairness in Musical Licensing Act of 1997 and the adverse impact it will have on professionals in the music business, contact the legislative representatives of ASCAP, BMI, SESAC or NSAI.

biggest thing is enjoying it - enjoying your time getting together. I just enjoy writing.

CU: *In Fort Payne, are you allowed to be just regular guys, like the guy who manages the local market?*

"I've never really worked at anything, except being in a band."
- Mark Herndon

Mark: We still get parking tickets, just like everyone else.

Teddy: I actually feel pretty normal now. When we first started making it, once the people saw us on the Barbara Mandrell show...

Jeff: American Bandstand...

"Obviously you can't do 15 ballads in a row...you could, but everybody would be asleep."
- Randy Owen

Teddy: ...we were a big deal for a couple of years. I think that wears off because the local people see you taking your kids to school and Wal*Mart or whatever. I feel like I get to have the best of both worlds, because I get to go out on stage and do what I do with Alabama, and when I go home it's a pretty average lifestyle with me.

CU: *Earlier today, Teddy mentioned he once worked in a mental institution.*

Mark: I was his first patient!

CU: *What other jobs did you guys have before the career as Alabama took off?*

Randy: I worked at the sock mill when I got out of high school and farmed and picked cotton. When I got out of school I worked in construction to get money to go to school. When I graduated from college, I went to Myrtle Beach and got a job playing music. That's all I've done since then.

"I guess when the time comes not to do it anymore, one or all of us will know that."
- Teddy Gentry

Mark: I've never really worked at anything, except being in a band. Because all of the other jobs I've had were just to buy cymbals for drums and to buy time so I could get a gig.

Jeff: I was in bands all through high school and got in radio as a disc jockey. Worked as a carpenter's apprentice for a while. And I fixed typewriters.

Randy: Didn't you work for the government?

Jeff: Oh, that's right. That was in electronics, when I was a spy....and with Western Electric with telephone systems.

Randy: We've all had to work our tails off. We used to absolutely kill ourselves to work little jobs so we could play on Friday or Saturday nights. We would work like two or three shifts, whatever we had to do. I would ride with Jeff and his wife to Summerville, Georgia. He was kind of like the booking agent and manager, the whole nine yards. His wife would fuss at him all the way, and he got his liberty when he would get on stage. I don't see how he had his mind long enough to play music. After a few little drinks, we would play some of the greatest music and head back home. We did whatever we had to do. How we met Mark was that we were working at this club that we really didn't want to work but they tried to get us to work there for several years...

Jeff: They did everything but send us flowers...

Teddy: ...it was a disco club. The lady that owned the club had been to the beach, and she knew what we played. She talked us into playing in her club. Then she had a couple of people that didn't think we played enough dance music.

Randy: In the meantime, Mark's mother was working at the motel and knew that there was a possibility of another drummer being on board. So all things have a way of working out. Mark comes with us and he tries out and his mama's happy and...

Mark: She heard them talking about hiring someone. So I go and talk to them in the room. Teddy and I were talking about the music we liked to play, and we were going to go down and play a little bit. The phone rings, and they got fired while I was talking to them about jobs. I didn't even get to try out.

CU: *What's the most satisfying thing you get to do?*

Randy: I've been able to be part of Country radio with the St. Jude project, helping the kids with St. Jude's children's research. And the week that we have in Fort Payne, Alabama, because the music has given me and the group Alabama a chance to give back to the world. That's the two most important things as far as what the music has done for me.

Jeff: We've had a bunch of firsts in our careers. It's kind of nice to know that you're a part of history. Those things can never be done again first.

Teddy: Finish up interviews and go home....

... To basketball banquets and family.

- Janet E. Williams

With all the competition for airplay and record sales which exists in Country Music today, a common worry for many artists is how to top their success with each new project - particularly their albums. This is especially true with new artists who reach gold or platinum status with their first album or score a major hit single just as their career is beginning. Epic's James Bonamy, who hit number one with "I Don't Think I Will" from his debut album WHAT I LIVE TO DO, admits that he felt some of the same pressure while preparing to record his second lp, ROOTS AND WINGS. More importantly, James wanted this album to reflect more about his ideals and what he's learned.

"It's just another chance for me to let people know what's important to me," James says. "I think it's probably a combination of growing more musically and realizing how it works and getting a feel for the producer. When people listen to this album, I think they'll see a lot of growth from my first effort.

"My producer wanted me to look for a title that explained the concept of the album. We first looked at song titles on the album to see what lent itself to that. I think that's what a title should be anyway. 'Roots And Wings' is a song about relationships between parents and children. That kind of hit home since my wife and I just had our first little boy.

"His name is James Daniel. Daniel is after my wife Amy's father. She said she wanted to name him after her two favorite men in her life."

"At this point, I don't have the mental energy to really focus and write quality stuff."

For James, becoming a new father and maintaining an established home life away from the scrutiny of the music business is really important. He and Amy live in Smyrna, a small town about 40 minutes east of Nashville.

"It's like you're in a whole other area, not even close to Nashville... this little community that you go to the post office and say, 'Hey, how ya' doing?'"

"It's inconvenient that everything shuts down at noon on Saturday, and it's not open at all on Sunday. But that's how it used to be in the good old days. It has that feel-kind of like Mayberry. It does have a Wal-Mart."

Although James says he loves owning a home, sometimes it's difficult to maintain all the responsibilities that go along with it.

"I thought, 'Oh, that's great, I can be in the yard all the time fixing things. After we moved in, we found out the money isn't always there to do all the things you want to do. It gets to the point where mowing the yard isn't as exciting as it was at first. When you get on the road to start touring, it turns into a hassle. It's like, 'I've got to mow the yard because if I don't, I'm gonna be gone for 10 days.'"

Fortunately, James says he and Amy have a good support system.

"Amy's dad just spent about a month with us. He's kind of a fix-it guy, so it was good to have him around.

"We're both real blessed to have parents that want to be part of our lives and not just tell us what to do. I get along with Amy's parents great, and she gets along with my parents. There's no in-law bickering. It's a wonderful situation."

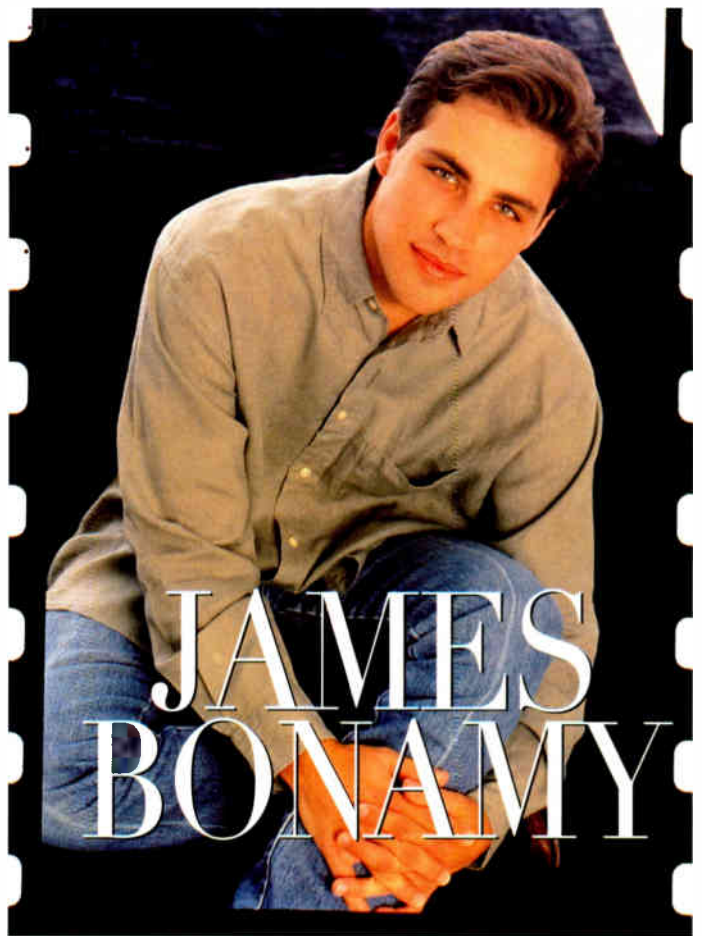
James has been on the road this year as part of the Primestar Tour featuring Clay Walker, Terri Clark and Emilio.

"It's been fun. We started back in January, and we've been doing about 12 shows a month. After it's over, we're going to do some fairs and festivals.

"In my show, I like to talk and really have that interaction with the audience. With only 23 minutes for each artist in a tour like this, you can't do that. Especially with an arena crowd, you have to just come out and hit em' as hard as you can."

At the time of this interview, James was taking some time off from performing and was on vocal rest.

"I had to cancel three shows last week. Once you reach a certain level of success, you can afford to pay people that work for you whether you do the shows or not. I'm still at the level to where if we don't do the show, they don't get paid. I hated it for the band, but selfishly, it was great to be home for a week with the baby, especially being so new at this."



With a new baby, a solid tour schedule, interviews and other prerequisites, James admits he's having difficulty finding time to concentrate on his songwriting. He did manage, though, to get one of his songs, "I Knew I'd Need My Heart Someday", on the new album. He cowrote the tune with Doug Johnson and Pat Bunch.

"At this point, I don't have the mental energy to really focus and write quality stuff. Doug's one of those guys that can go a mile a minute. Pat always has that touch with just the way to say something that hasn't been said before."

"It gets to the point where mowing the yard isn't exciting as it was at first."

But even though he says it seems difficult now, James says that he knows the songs will come in time. It's all a part of finding his wings.

"I love to write. It's important that people see you as a writer, if you are a writer, because they can kind of see deep inside your heart. Even though any song that I record is special to me, when I write something, it's like my child. They're all a part of me. It's just the ones that I write are little extra pieces of me. That's cool."

-Mandy Wilson



THIRTY·FIRST
CMA
 AWARDS

REMINDER: First CMA Awards Ballot Due June 16

Don't miss the return deadline for the first ballot for the 1997 CMA Awards. All nominating ballots must be postmarked by June 16 in order to be tabulated. On the first (nominating) ballot, each member may write in one nominee per category. The eligibility period for all 12 award categories runs from June 1, 1996 through May 31, 1997.

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

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

Winners will be announced during the live broadcast of "The 31st Annual CMA Awards" on Wednesday, September 24. 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. Ballots *must* be returned to Deloitte & Touche. CMA cannot accept ballots.

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

Following is the 1997 CMA Awards schedule:

June 16	Deadline to return first ballot to Deloitte & Touche
July 2	Second ballot mailed to all CMA members in good standing
July 31	Deadline to return second ballot to Deloitte & Touche
August 5	CMA Awards finalists announced at press conference
August 19	Final ballot mailed to all CMA members in good standing
September 17	Deadline to return final ballot to Deloitte & Touche
September 24	Winners announced on live CMA Awards telecast, CBS-TV, 8 p.m. EDT

CMA AWARDS TICKET INFORMATION

Keep an eye on your mailbox - ticket order forms for the 31st Annual CMA Awards will be mailed to CMA's sterling and organizational members by July 7. The gala event featuring Country Music's most popular entertainers will be broadcast live on CBS Television from Nashville's Grand Ole Opry House on Wednesday, September 24.

If you have not received your order form by July 19, contact CMA's special projects department at (615) 244-2840.

Remember: CMA Awards tickets are for use by CMA members only. Tickets to the private event are not sold to the general public.

ACTIVITIES DURING CMA WEEK 1997

Sunday, September 21	Nashville Songwriters Hall Of Fame Reception and Dinner
Monday, September 22	ASCAP Country Awards / Opryland Hotel Reception and Dinner
Tuesday, September 23	BMI Country Awards / BMI Building Reception and Dinner
Wednesday, September 24	31st Annual CMA Awards / Grand Ole Opry House Post CMA Awards Party / Opryland Hotel
Thursday, September 25	CMA Annual Membership Meeting / Board of Directors Election SESAC Country Awards Reception and Dinner Reunion of Professional Entertainers Reception, Dinner and Entertainment

If you're a member of the music community suffering from a substance abuse problem, where do you turn? If you've contracted the HIV virus and want some counseling, who can you call?

In 1989, the National Academy of Recording Arts & Sciences, Inc. (NARAS) launched the MusiCares program in an effort to provide critical health and human service assistance for professionals in the music community. The charitable foundation of the GRAMMY organization reaches out to everyone from artists and musicians to A&R directors and publicists.

Michael Greene, president and CEO of NARAS and originator of the program, says, "MusiCares is one of our proudest accomplishments. Over the years, MusiCares has been able to make a difference in the quality of life for hundreds of music professionals. Our Nashville MusiCares Advisory Council, under the leadership of Tony Brown and Roger Sovine, is working to ensure that Nashville and Tennessee music professionals are made aware that confidential help is as close as their telephone through MusiCares."

Currently, MusiCares provides emergency aid to music professionals who find themselves in need of shelter, medical assistance, HIV and substance abuse treatment, utilities and other basic necessities.

"We've all seen people in our community face a variety of crises. It's time for them to know that there is help. The Nashville MusiCares office is here to insure that anyone in the music industry has a place to turn", says Nancy Shapiro, Senior Executive Director, Nashville Operations.



Nancy Shapiro

Recently, MusiCares established an active role in Nashville. Shapiro explains, "Our plans include the hiring of a manager for MusiCares. We have many things on our agenda. The advisory council is in the process of setting priorities. MusiCares, in cooperation with Columbia Healthcare, is offering free screenings all over the city in May and June for everything from cholesterol to cancer."

Future Nashville-based MusiCares events are in the works. "This first year will be a year of service," Shapiro adds. "We may institute an annual fund-raiser here in Nashville, but right now our focus is helping those folks who need our help. Anybody can refer people to our office or to anyone on the advisory council. You hear heart-wrenching stories about people that we all know that find themselves in a crisis and often aren't sure where to turn. We want to make sure that the person in need knows

MusiCares: The Music Industry



"It is important to give back. I plan to work closely with Roger, Nancy and the Council to spread the word to industry people including musicians, executives, engineers, etc. We all need to take responsibility for each other."

- Tony Brown,
co-chair, MusiCares
Advisory Council - Nashville

about MusiCares and what can offer them. Basically, it's the music industry helping their own."

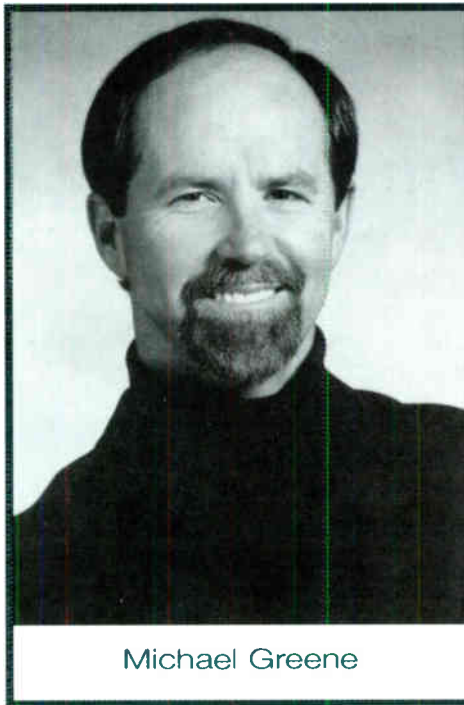
She continues, "Often, musicians and songwriters are independent contractors, and it's difficult for them to find affordable health insurance." MusiCares has makes available comprehensive, self-paid, group insurance for professionals who have no access to affordable health care.

The overall mission of MusiCares is to provide a confidential mechanism by which applicants can receive help. Help is immediate and confidential and is not contingent on income, union affiliation or ability to pay. "We don't endorse any one course of treatment. We talk about options and solutions. We can do anything from helping put people on a budget if they are in a financial crisis, to paying hospital bills. If they need eyeglasses or a wheelchair, MusiCares offers assistance. If they are being evicted from their apartment because they can't pay rent, and they're going to have to live in their car, MusiCares can help. We are providing immediate emergency assistance. We have

a wonderful network of health care professionals and other organizations that we work with on a regular basis. We do not support one method of treatment over another at all", Shapiro says. The program does not advocate drug testing, withholding royalties or any other punitive measures.

The mission for the future of MusiCares includes planning for the development of retirement centers, daycare facilities, counseling centers and health care centers in order to better meet the needs, and assist in the well-being of the music community.

MusiCares recently established an Industry Substance Abuse Intervention program for music professionals suffering from chemical dependency. Locally, a substance abuse symposium will be held in Nashville in the fall. In addition, the establishment of the 24 hour 1-800 MUSICARES help line provides confidential referral and intervention ser-



Michael Greene

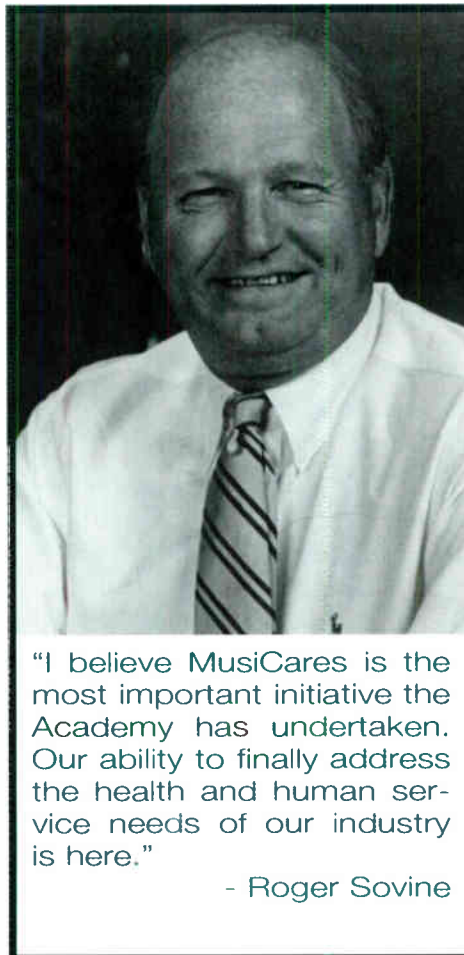
Helping Their Own

vices for suffering music professionals. The help line is monitored by experienced healthcare professionals.

The annual fund raiser and auction, currently held in conjunction with the GRAMMY Awards, recognizes the MusiCares "Person of the Year", honoring an individual who captures the spirit of MusiCares. Past recipients include David Crosby, Bonnie Raitt, Natalie Cole, Gloria Estefan, Tony Bennett and Quincy Jones. The 1997 "Person of the Year" is Phil Collins. Proceeds support music industry professionals who suffer from substance abuse, AIDS, as well as older musicians who have no means of economic support.

"Many organizations determine that MusiCares would be the best beneficiary of their fund-raiser," Shapiro says. "For instance, the Dick Clark charity luncheon that was recently held here in Nashville named MusiCares as a beneficiary, and The Gospel Music Association recently had a golf tournament to benefit MusiCares as well. Everybody has been very supportive in that way."

- Jana Albritton



"I believe MusiCares is the most important initiative the Academy has undertaken. Our ability to finally address the health and human service needs of our industry is here."

- Roger Sovine

MusiCares Advisory Council - Nashville

Tony Brown - Co-Chair

Roger Sovine - Co-Chair

Nancy Shapiro - Senior Executive

Director, Nashville Operations

Dana Tomarken - Managing Director,

National Headquarters

Eddie Bayers

Ed Benson, Jr.

Rick Blackburn

Connie Bradley

Harold Bradley

Mary Bufwak

Allen Butler

Lucius Carroll II

Steven Curtis Chapman

Gary Chapman

Marshall Chapman

David Conrad

Tony Conway

Don Cook

Paul Corbin

Steve Cropper

Tim DuBois

Steve Earle

Pete Fisher

Carol Fox

Joe Galante

Steven Gibson

Lisa Harless

Bill Hearn

Donna Hilley

John Huie

Bill Ivey

Bruce Koblish

Stan Mores

Joe Moscheo II

Jim Ed Norman

Walt Quinn

Pat Rogers

Rick Shipp

John Stein

Liz Thiels

Phil Walden

Brian Williams

Jody Williams

Tim Wipperman



MusiCares

Globetrotting Springs Into Action

Spring proved a busy time for international touring by Country artists. BR5-49, Kathy Mattea, Kim Richey, LeAnn Rimes and more have traveled to Europe, Australia and other corners of the world.



Kathy Mattea

Kathy Mattea - Mattea embarked on her second UK tour in early April, playing venues in Glasgow, Newcastle, Manchester, Cambridge, London, and Dublin. This tour came on the heels of a unique bit of promotion for the Mercury Nashville artist - she was featured during the BBC-TV's January 25

Country Night programming in a documentary called "SongRoads", which told of her friendship with Scottish songwriter Dougie MacLean. Following the telecast, her album, LOVE TRAVELS, was shipped internationally and entered the UK Country album chart at number one (and the UK Top 75 at number 65).

Mattea's first UK tour in January 1995 included only three stops - Glasgow, London and Manchester. "We noticed a significant increase in tickets," said Marc Dottore of Titley-Spalding & Associates. Though the financial rewards have not yet been immense, audience response and overall success of the recent trip makes it encouraging to go back, Dottore says. "It's happening...One thing was that we sold a lot of product - T-shirts, hats, merchandise, and at higher prices than in the U.S."

He credits the Nashville and U.K. offices of Mercury with working on radio and other aspects of Mattea's international career. "It's a long process. There are so many different nuances..." in general, he says, he likes to schedule an international tour to support an album. "We take it into our world as a regular deal...For us, it's like another state."



Garth Brooks

Garth Brooks - International touring is nothing new to Brooks, who has established himself as a worldwide superstar. He recently returned to one of his favorite cities, Dublin, where he performed during three sold-out shows in Croke Park, playing to more than 120,000 fans.

Brooks was joined on stage by Trisha Yearwood and contemporary Christian artist Susan Ashton. Yearwood previously opened for Brooks on his 1991 European tour. Ashton opened his shows in 1994. The three concerts were filmed for a TV special scheduled to air later this year.

Brooks also filled his schedule with media, including an interview by East Coast Radio (Wicklow, Ireland) and Voice of America (VOA) presenter Judy Massa on May 14 as part of the popular "Border Crossings" radio program. VOA broadcast "Border Crossings" live from East Coast Radio's studios in Wicklow in conjunction with the concerts. The joint venture between VOA and East Coast Radio was heard by more than 100 million listeners in Europe, the Middle East, North Africa, Australia and New Zealand via short-wave radio and a worldwide satellite feed to affiliated stations. In addition,

Brooks participated in a simulcast for RTL Country 1035 in London. RTL's breakfast show presenter, Jon Scragg, broadcast live from Dublin on May 19, featuring Brooks as special guest.



LeAnn Rimes

LeAnn Rimes - Ticket sales were very strong for LeAnn Rimes' first-ever Australian

concert tour, sponsored by CMT: Country Music Television. Her tour, which covered nine cities from coast to coast March 13-30, supported her debut album, BLUE, and her recent release, UNCHAINED MELODY: THE EARLY YEARS. The 13-day tour sold more than 18,000 tickets. Proof of her strong Country Music fan base was made evident by the sold-out audiences in Brisbane as well as two shows in Sydney. Rimes is the first female American Country artist to be certified quadruple platinum in Australia, with combined sales of the albums nearing 300,000 units.



Most recently, the group played 24 shows in 20 cities in 28 days. All eight of their UK shows, which were sponsored by CMT Europe, were sold out.

Rumor has it they've become the "Grateful Dead" of Country Music, with fans traveling to various cities to see more than one show. The group has become not only a favorite of fans around the globe, but also a media darling. Of dates at London's Shepherd's Bush Empire, TIME OUT Magazine said, "If anyone can make a large venue feel as intimate as your local bar, then it's BR5-49." The group included in-store appearances as well as media interviews during the trip.

Mindy McCready and Ray Vega - BNA recording artists Mindy McCready and Ray Vega traveled to Europe for a series of media and performance opportunities.

In London, McCready interviewed with BBC Radio 2 and Radio 4, numerous press and TV outlets, including VH-1's "The Bridge" and MTV's series "Girl Power". She also performed at the annual BMG UK Sales Conference. The London visit followed an earlier promotional tour in January.

Vega visited with German media and fans in Berlin, Munich and Cologne. He also met with German radio stations and performed on the popular variety show "The Patrick Linder Show", viewed by more than 6 million people. This tour followed his February European release REMEMBER WHEN. He also visited Barcelona and Madrid, as his album has now been released in Spain.

BR5-49 - BR5-49 has visited Europe four times in less than a year.

Kim Richey - Richey set out on her first UK tour in April, opening shows for pop band Wilco in five cities. Paul Fenn of Asgard Promotions reports that "Kim certainly got a great reaction and made a lot of friends" throughout the trip. "The London date exceeded our expectations."

VH-1 Europe Head of Programming Mark Hagen agrees that Richey has tremendous potential internationally. Her video, "I Know" is in medium rotation and was included in a recent call-out research project. "In a list of 25 tracks, Kim came in eighth, above George Michael, U2, Paul McCartney, Bruce Springsteen, Van Morrison, Michael Jackson, Madonna and others."

A few others who recently traveled abroad to perform include Patricia Conroy, who toured in Europe, Johnny Cash, who toured throughout the UK, Germany, France and Austria; Glen Campbell, who toured around the UK; and the Bellamy Brothers, who visited UK and Germany.



CMA'S INTERNATIONAL OFFICES

David Bower/
Bobbi Boyce
18 Golden Square, 3rd Floor
London W1R 3AG
phone: +44-171-734-3221
fax: +44-171-434-3025
e-mail:
cmalondon@compuserve.com

Jan Garich
Weyerstrasse 61
50676 Cologne
Germany
phone: +49-221-240-1508
fax: +49-221-215-792
e-mail: garich@ibm.net

Karen Holt
P.O. Box 813
3500 AV Utrecht
The Netherlands
phone: +31-30-232-1242
fax: +31-30-232-8783
e-mail: cmablx@knoware.nl

CMA As A Resource For Marketers And Advertisers

- *By Ed Benson, Executive Director*

In 1961, CMA hosted its first luncheon for advertisers in New York. Tex Ritter, who would later serve as president of CMA in 1964 and 1965, hosted the luncheon, and a very unique door prize was given. One lucky advertising executive would leave the luncheon with a Tennessee Walking Horse!



Today, CMA is more involved than ever with the advertising community. Country radio continues to be a tremendous medium for advertisers. But the scope of the Country Music industry has broadened to a whole new arena for advertisers and marketers. And CMA continues to take a leadership role in helping the advertising and marketing communities become better aware of the resources and opportunities available to them.

In 1988, CMA developed a broad strategic initiative in the area of corporate development. Our first goal was to familiarize Corporate America with the scope, quality and dynamic of the Country Music audience. To accomplish this, CMA developed a three-fold strategy which consisted of in-agency presentations, a national advertising campaign and regional advertising presentations. CMA was facing a challenge in that no music organization had ever undertaken such an effort.

In 1989, CMA took the first step by engaging Bob Lobdell of Cold Spring Harbor Group in New York to conduct agency presentations. We

targeted agencies where there were still some of those lingering "no Country Music" edicts or where little Country Music was used in a product area that would seem much more appropriate. In addition, we took input from some of our broadcast and media members of CMA who were having problems making sales.

One of the surprising things that we found out after going in and making presentations was that many times the attitude about Country Music didn't rest within the agency. Instead, the problem was with the client, who had for one reason or another gotten a bad perception about Country Music and what its image might mean to a product.

Interestingly enough, Fruit of the Loom was on our original hit list of companies that did not use Country Music. It took us about three years to get a corporate presentation with them. After that, it took another few years for them to make the commitment to use Country Music. Now, with the success Countryfest '96, one of the largest outdoor concerts ever, and the announcement that they will sponsor Countryfest '97 in Dallas, Fruit of the Loom is one of Country Music's greatest marketing success stories. In fact, Fruit of the Loom has kind of "adopted" CMA as a promotional partner in the whole endeavor.

More recently, CMA played an integral role in the development of the deal between Alan Jackson and Ford. When J. Walter Thompson first began looking into Country Music, we provided them with a great deal of research about the audience. We also joined efforts with Alan's management team and record label to make a presentation to the Ford account representatives at J. Walter Thompson in Detroit. We've worked with other companies where we weren't directly involved, but we provided information and helped to validate some of the concepts that would be developed in terms of audience potential.

We began compiling a list of people we had spoken to at the agencies. We sent follow-up information to those people who had seen CMA's presentations and continued to scout new locations to take our message. After receiving positive feedback from markets like Atlanta, Dallas, Los Angeles, New York, Chicago, San Francisco and Detroit, we decided to move into the advertising phase and develop a series of ads to run in targeted publications regularly read by advertising executives and corporate marketers.

The first series of ads presented compelling facts about the scope of the Country Music audience and its spending power. Specifically, we showed how much money Country Music listeners were spending in a week, month or a year buying groceries, clothing and automobiles. Each of these ads was tagged with our "America's Sold On Country" logo and an 800-number in CMA's marketing department so we could service follow-up inquiries. This enabled us to position CMA as an information clearinghouse.

The third component followed very shortly with a series of regional presentations. We became a co-sponsor of the first Power of Country Radio Tour, along with Interep. The purpose of the event was to create an awareness of Country Music radio's broad demographic and convince advertisers of its potential in reaching consumers. CMA took this opportunity to do half-day education and entertainment presentations to a target audience of advertising agency personnel in New York, Dallas, Detroit, Chicago, Atlanta, Los Angeles and San Francisco. These regional presentations came alive with the convincing acoustic performances of many fine young artists and songwriters.

In April, CMA once again joined forces with Interep to present "America's Sold On Country" to the advertising and marketing communities in New York and Chicago. The unique half-day event combined information and entertainment emphasizing to ad agency personnel corporate marketers and those involved with sales promotions why Country Music works for marketers and how to effectively use it in an integrated marketing campaign.

Of course, CMA's initiatives would not be successful without the proper marketing support materials. We decided CMA should use the same research data that many advertisers and marketers use. Our subscriber agreement with Simmons Market Research Bureau allows us to provide to our member constituents credible information they may utilize in their client contacts. We're able to cross-tab Country Music fans against all types of products and services, allowing us to customize our presentations and to provide product or brand-specific information.

CMA has also produced marketing videos which are music video montages intended to demonstrate the changing face of Country Music and give advertisers a first-hand look at the diverse range of today's talented artists.

Other devices which have worked well for CMA are the printed leave-behind pieces which use empirical research-based evidence to overcome negative perceptions about the average Country Music listener in America. Each year, the CMA marketing department compiles the CMA Fact Book, which contains facts and statistics relating to the reach and impact of Country Music. Information regarding record sales, radio reach, touring revenues and overall media penetration is constantly updated.

Over the past year, CMA also has begun meeting directly with the marketing departments of all the major record label offices in Nashville to discuss corporate campaigns. Hopefully, this will increase their awareness and help them develop cross-promotional opportunities for a fully integrated marketing campaign.

As with any business, we know that advertisers and marketers are constantly seeking new methods to improve their effectiveness and expand their product's reach. Keeping this in mind, CMA conducted the first ever Music Industry and New Technologies (MINT) seminar in March. With the increasing use of cyberspace as an advertising medium and other new technologies, CMA will continue to seek new ways to tout Country Music's value in the burgeoning information frontier.

What CMA does is about the music. We help people understand why Country Music works. It says something to people and hits them in the heart. That's what makes this genre so compelling and workable for so many corporate and advertising agency people.

The fundamental strength of Country Music rests in the fact that fans view the artists as people who are accessible and that they can relate to. As I've keynoted many of our presentations, my message has been that Country Music connects with people in an extraordinary way that evokes emotion and engenders loyalty, and that's exactly the same dynamic advertisers and marketers are trying to create for their products.

Look for a CMA Corporate Marketing Initiative update in the July issue of CLOSE UP when CMA Executive Director Ed Benson discusses the success of CMA's recent America's Sold On Country and Marketing With Country Music events.



Giant's Daryle Singletary gets some coaching from director Marc Ball while filming his latest video, "The Used To Be's". Scene Three shot the action in downtown Nashville. -Photo by Tim Campbell



Austin honky-tonkers The Derailers (center) Tony Villanueva and Brian Holfeldt celebrated the completion of their latest Watermelon Records lp, REVERB DELUXE. Producer Dave Alvin (left) and chief engineer Stuart Sullivan (right) contributed to the project.



awards

Al Perkins was voted into the *Texas Steel Guitar Hall of Fame* in Dallas, TX on March 9. Perkins has played for The Flying Burrito Bros., Stephen Stills, Dolly Parton, Emmylou Harris and countless others for over 25 years. He joins the ranks of Tom Brumley, Jimmy Day, Ralph Mooney, Herb Remington, Weldon Myrick and others in this honor. The Texas Steel Guitar yearly convention has grown steadily over the last decade, with 1,500 attendees this year.



media

Edward Morris' *Complete Guide To Country Music Videos* is now available through Storm Coast Press. The comprehensive reference directory lists the titles and vital data for more than 3,500 Country Music videos arranged alphabetically by artist as well as by song title.



new companies

Multi-talented musician Mark Dowdy and business partner Mary Smith announce the opening of *Crosstown Sound* studio in Gainesville, GA. They can be reached at 301 Northside Drive, Gainesville, GA 30501; phone & fax (770) 531-1961.

Award-winning writer and publisher Dave Burgess and Los Angeles-based producer Keith Olsen have announced the formation of a new publishing, production and artist management entity, *The Bursen Music Group*. The Nashville-based company can be contacted at (615) 297-3134; fax (615) 299-5045.



newsline

Sawyer Brown's August 26 concert at the Nebraska State Fair in Lincoln has been named "*A Tribute To Brook Berringer*". All proceeds are being donated to the Brook Berringer Memorial Fund. Berringer, a friend of the band's, was a graduating quarterback with a bright future in the NFL when his life ended in a plane accident in April 1996.



Trace Adkins recently celebrated the gold certification of his debut Capitol Nashville lp *DREAMIN' OUT LOUD*. Joining the festivities were (l to r) label exec Scott Hendricks and Borman Entertainment's Gary Borman and Cindy Wunsch.

- Photo by Alan Mayor

Mark Chesnutt embarked on his 1997 Kenwood/Circuit City Speed Of Sound Tour earlier this year. The tour will play select NASCAR and Busch races, utilizing Chesnutt's 60-minute set as a pre-race event at most locations. Immediately following his performance, the Decca artist will make in-store appearances at local Circuit City outlets. The tour makes stops in Fontana, CA; Richmond, VA; Dover, DE; Talladega, AL; Phoenix, AZ and Atlanta, GA throughout the year.

Nashville Country Club, Inc. (NCCI) completed a merger with Avalon Entertainment Group, Inc., an entertainment company specializing in the production of live entertainment events and music marketing programs. NCCI continues the expansion of its portfolio of entertainment assets, including two resort hotels, nine restaurants and taverns and over 120,000 square feet of commercial property.

The Tuesday Bluegrass Nights at Nashville's Ryman Auditorium kicks off June 3 with the Nashville Bluegrass Band and Claire Lynch & The Front Porch String Band. Chevrolet will sponsor the series, which continues through August 26. In addition to individual show tickets, season passes are also available. Call (615) 889-6611 for complete lineup and ticket information.

At its annual membership meeting, The American Society of Composers, Authors & Publishers (ASCAP) announced that total receipts in 1996 reached an all-time high of \$482.6 million, a 10.5 percent increase from \$436.8 million in 1995. ASCAP distributed a record \$397.4 million in 1996 to members and foreign affiliated societies, making the Society the largest distributor of performance royalties the world.

The second annual Stringbean Memorial Bluegrass Festival, honoring the late David "Stringbean" Akemon, will be held June 19 - 21. The lineup will feature Ralph Stanley & The Clinch Mountain Boys, Mac Wiseman, Jim & Jesse and the Virginia Boys and several others. The festival is located just off US Hwy. 421 on Oak Grove Road in Gray Hawk, KY. For ticket information, call (606) 287-0600; or write P.O. Box 359, Gray Hawk, KY 40434.

The Third Annual Reno 5-String Banjo Revival will be held September 25-28 in Hendersonville, TN. This year workshops will be geared for beginners as well as advanced students of the Reno method. In addition to the instruction, the revival will feature a performance open to the public on Saturday night at Nashville's Station Inn. For additional information or registration, contact Don Wayne or Lori Reno at (615) 889-4197; or write P.O. Box 140563, Nashville, TN 37214.

Celebrity Trends & Special Events has moved. The full-service event marketing, promotion and planning company is now located at 209 10th Avenue South, Suite 507, Nashville, TN 37203; (615) 313-4143.



on the move

Jules Wortman has been upped to vice president of publicity and music video at MCA/Nashville. In her new position, she will oversee all aspects of publicity and music video as well as continue to handle day-to-day press activities. Mary Ann Daniel has been promoted to senior director of production and creative services. She will continue to work in planning, coordinating and graphic design elements. Royce Risser has been upped to director of regional promotion/Northeast for the label. He joined the staff in 1993. Denise Roberts has been appointed to director of regional promotion/West Coast. Roberts, who will relocate to Los Angeles, has spent over three years as director of regional promotion Northeast, based out of Baltimore.

Brad Howell has been named national director of promotion for Warner Bros. Nashville. Howell, previously Southeast region promotion manager, will be relocating immediately from Atlanta to the Nashville area. Ken Tucker has been promoted to national promotion manager/Southeast. Tucker will work with Howell in direction and support of the regional staff in addition to handling the Southeast region.

Rick Baumgartner has accepted the position of vice president of national promotion for Decca Records. Baumgartner brings 10 years of music industry experience to his new position. April Rider, formerly an independent record promoter with Skip Stevens Promotions, has been appointed to the post of Midwest director of regional promotion.

Butch Waugh joins the RCA Label Group/Nashville as general manager. Formerly senior vice president at RCA Records in New York, Waugh will oversee the day-to-day operations of the label group, including promotion, sales, production, creative services, media and strategic business development. Paul Barnabee has been upped to senior director of finance.



Mindy McCready shared the podium with "Melrose Place" actor Andrew Shue during the recent Blockbuster Entertainment Awards.

Barnabee will maintain his previous responsibilities of working with the organization's financial administration and working directly with BMG North America's finance, royalties, business affairs and A&R administration. He joined the label in 1995 as director of finance.

Matt Williams assumes the role of regional promotion manager of the Southeast for Giant/Reprise. Williams is a graduate of The University of Richmond (VA) and was previously promotion coordinator for the label.

Cathy Grizzell has been promoted to senior director of office operations/human resources at SESAC, Inc. Grizzell, an 18-year company veteran, has been director of office operations/human resources since 1992. She will continue to oversee all personnel-related matters and office operations at SESAC's headquarters in Nashville as well as the New York offices and satellite offices throughout the United States. Hunter Williams has been named senior director, royalty administration for the company. Williams, formerly director, royalty administration has been with the company four years and will continue to oversee all domestic and international royalty distribution matters, as well as writer/publisher administration.

Linda Engbrenghof has been promoted to the newly created position of director, new media marketing, Arista/Nashville. She will oversee the designing, building and maintenance

of the corporate website and all websites pertaining to the Arista/Nashville, Career, Arista/Latin and Arista Austin labels and their respective artist rosters. In addition, she will be responsible for all on-line marketing and promotions. Ken Rush has been promoted to director, regional promotion, Southwest. His responsibilities include service and promotion of Arista/Nashville artists and music to Country radio stations and programmers in Texas, Oklahoma, Arizona, New Mexico and Louisiana.

Michelle Laws has been named marketing coordinator at AlmoSounds. Laws was most recently national sales coordinator at Warner/Reprise Nashville.

Matt McConnell has been promoted to manager, A&R administration/production, Sony Music Nashville. Formerly supervisor, A&R administration/production, his responsibilities will include overseeing the daily activities of A&R administration for Columbia, Epic and Lucky Dog Records. He will also supervise the job duties of the A&R administration coordinator and tape vault clerk.

Jacqueline Raas has been appointed to the newly created position of vice president international distribution and affiliate relations, CBS Cable. Raas will be responsible for overseeing distribution for all of CBS Cable's international networks including CBS TeleNoticias and CMT: Country Music Television. She will be based out of CBS Cable's Stamford, CT office.



Career Records artist Tammy Granam and producer Barry Beckett prepare for a take while recording Graham's self-titled debut lp.

Jones Radio Network in Englewood, CO has hired C.J. Johnson as the new marketing manager. In her new capacity, Johnson will be primarily responsible for in-house graphic production for all aspects of the company. Karen Barich has been promoted to director of finance and new business development. Barich's primary responsibilities include forecasting and strategic planning. Lou Lavaux has been named business manager. His duties involve financial reporting, budgeting and general administrative oversight. Prior to joining Jones Radio Network, Lavaux worked with Jones International.

Director Rich Murray has been signed to Pecos Films. Murray has directed over 70 music videos for a wide range of artists including Mark Chesnutt, Billy Dean and Rich McCready. He has also directed number one videos in four separate musical genres and has received several awards including *BILLBOARD Music Video Award* for his work.

Performance Magazine has promoted Dick McVey to senior news editor/Nashville bureau chief. McVey, a four-year veteran with the magazine, writes a weekly news column and handles cover stories and feature articles for the magazine when they originate in Nashville. McVey also co-produces PERFORMANCE'S annual awards show.

Fred Cortez has resigned from Prime Time Management, and the company name has changed to the Clif Doyal Agency. Clif Doyal and Kathie Bartel Doyal will continue

to represent former Prime Time clients Laredo, Steve Maynard and Robyn Whitney.

Mechel K. Frost has been appointed vice president and investment relationship manager in the trust and investment services division of Suntrust Bank, Nashville. She previously worked at Cutler and Company as vice president in the marketing and client services division.

Clif H. Dunn has been appointed to managing editor for COUNTRY WEEKLY. Dunn, who has been on staff since the maga-

zine's inception in April 1994, will move to the company's Lantana, FL headquarters. Rick Taylor, a Los Angeles-based correspondent for the publication, will relocate to Nashville to take Dunn's place.

Ken Halford has been promoted to co-producer of "American Country Countdown with Bob Kingsley". He has been the show's chief engineer and director for the past two years and will continue handling those responsibilities in addition to his new duties. Robin Rhodes has been promoted to national director of affiliate marketing. Rhodes is responsible for all station affiliation for the show and will also continue to market the daily feature "Bob Kingsley with America's MusicMakers" and three annual holiday specials.

Margie Taylor has been named manager, programming, CMT: Country Music Television. Taylor has been a member of the programming team since 1990. She will continue her responsibili-

ties as a liaison with the music industry and coordinator of CMT's weekly playlist production.

Tom Molito, vice president of UST Enterprises and founder of Cabin Fever Entertainment has announced his departure from the company after 20 years of service. He announced plans to pursue other interests.

Teresa Wade has been appointed to executive assistant at Tom Collins Music Corporation.



signings

MUSIC PUBLISHING: Randy Bachman to Little Big Town Music...Reid Richmond to Sony/ATV Songs (Tree Publishing)... Clint Charles to Tom Collins Music... T.W. Hale and Don Poythress to peermusic/Nashville...Eddie Kilgallon to BMG Music Publishing... RECORDING: Rebekah Del Rio to Giant Records...Ronnie McDowell to Intersound Entertainment...Kacey Jones to Curb Group...MANAGEMENT: Reid Richmond to Mascioli Entertainment...PUBLICITY: Kevin Sharp, Ken Mellons and Jeffery Steele to Margy Holland.



Newcomer Shelly Streeter gets set for action on the set of her debut video, "White Lace, Promises", for Long Arm Records. Director Chris Rogers and record producer Ramey Salyer stand by.

- Photo by Alan Mayor



music video

artist/label

Mila Mason/Atlantic
 Tanya Tucker/Capitol
 Patty Loveless/Epic
 Alison Krauss & Union Station/Rounder
 Gary Allan/Decca

title

"Dark Horse"
 "Little Things"
 "Trouble with the Truth"
 "Find My Way Back To My Heart"
 "From Where I'm Sitting"

director/producer

Jim Shea/Mark Kalbfeld/Robin Beresford
 Gerry Wenner/Robin Beresford
 Gerry Wenner/Robin Beresford
 Gerry Wenner/Robin Beresford
 Charley Randazzo/Kevin Hinds



International Update

• Imprint Records product will be licensed through the Hit Label in the UK. Formed five years ago by former Chrysalis Records executives Phil Cokell and Savvas Sakkas, the Hit Label is one of the leading Country Music labels in the UK. The first three Imprint releases will be THE SECRET OF LIFE by Gretchen Peters, DESIRE ROAD by Bob Woodruff and PAY BEFORE YOU PUMP by Al Anderson.

• Terri Clark will be welcomed with a "Homecoming Day" in Medicine Hat, Alberta, Canada on July 12. Following a presentation by the mayor, Terri will answer questions from the media and public then head off to a barbecue with local entertainment. All proceeds will go to the Medicine Hat Womens Shelter and the Crescent Heights High Band Program. To cap off the festivities, Terri will perform at the arena, with proceeds going to the Canadian Senior's Games organizing committee.

• Results of the Dutch Country Music Poll 1997 were announced recently, with local winners being honored during the 14th annual Dutch Country Music Awards Gala. The gala was organized by the Dutch Country Music Association, COUNTRY GAZETTE and KRO Radio in Holland. Local winners included groups Major Dundee and Hillbilly Boogiemans as well as Jany Szabo for female vocalist and Ruud Hermans for male vocalist. International winners included Reba McEntire for female vocalist, Alan Jackson for male vocalist, The Mavericks for group and LeAnn Rimes for most promising act.

• Radio Ireland 100-102 FM is Ireland's newest national radio station programming Country Music. The new station reaches a population of nearly 5.5 million people, and programs mainstream music throughout the day along with specialist programming for one hour every weeknight. Bill Hughes, owner of Radius Television Production, which produces arts entertainment, music and documentary programming, is the specialist presenter of the Country Music segment that can be heard on Thursdays. The one-hour program is called "Cool Country" and is packed with new releases, artist interviews, two historical features of legendary Country artists and 75-80 percent new Country (within the last 10 years).

• Canadian Country Music network program Craven A "Today's Country" aired its 200th show on April 27, featuring Columbia recording artist Ricochet. A radio show staged before a live audience, it has the largest affiliate group of any Country Music network in Canada with nearly 80 stations. It is also has worldwide distribution through Armed Forces Radio and is broadcast by the Pelmorex Radio Network.

• Neon Country Radio, a joint venture between Neon Productions, producers of BBC Radio Scotland's "The Brand New Opry", and Ecosse Telecoms are launching the new station May 26 to promote and support the Country festival in Glasgow. The station will broadcast contemporary Country Music 24 hours a day, with specialist programs featuring Scottish and Irish artists. Neon Country Radio will broadcast on 106.2 FM and will be available to most of the Glasgow area.

welcome

CMA WELCOMES THE FOLLOWING NEW ORGANIZATIONAL MEMBERS:

The AV Squad, Brentwood, TN
 Barbara Orbison Productions /
 Still Working Music Group, Nashville, TN
 COUNTRY VIEWS Magazine, Nashville, TN
 Down To Brass Tacks, Inc., Dallas, TX
 KVVP Radio, Leesville, LA
 MAPEX, Inc., LaVergne, TN
 Music Awareness Promotions, Culver City, CA
 Music Development Group, Poplarville, MS
 Planet Hollywood-Nashville, Nashville, TN
 Pollydisc, Inc., Franklin, TN
 Pride Radio Group, Kenosha, WI
 TEG Entertainment Marketing, Nashville, TN
 Travel Stars, Inc., Nashville, TN
 Westwood One Companies, Dallas, TX
 WDHR Radio, Pikeville, KY
 WGGC Radio, Glasgow, KY
 WKNG Radio, Tallapoosa, GA
 WRBT Radio, Harrisburg, PA
 WYAI Radio, Carrollton, GA
 Wright Entertainment Travel, Nashville, TN
 WYXY Radio, Springfield, IL

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

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datebook

*denotes international telephone number with country code in parentheses

June

25-28 NACA Contemporary Concert Production Workshop / presented by the National Association of Campus Activities / Vanderbilt University / Nashville, TN

October

19 Ninth Annual Country Gold Festival / Aspecta / Kumamoto, Japan / Contact Judy Seale at Refugee Management / (615) 256-6615; fax (615) 256-6717



Plans are currently underway for SRO '97, CMA's international entertainment expo. The annual event takes place Monday, September 29 through Wednesday, October 1 at the Nashville Convention Center. With 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. SRO '97 registration information will be available in July.

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. There are also numerous sponsorship opportunities available for the event. Call CMA's Chris Felder at (615) 244-2840 to explore sponsorship opportunities. Patti Burgart can assist those wanting specifics about the Exhibit Marketplace.

SRO '97 SCHEDULE (subject to change)

MONDAY, SEPTEMBER 29

- 9 a.m. - 5 p.m. Exhibit Set-up
- 9 a.m. - 9:30 p.m. Registration Open
- Noon - 3 p.m. International Conference
- 6 - 7 p.m. Opening Reception
- 6 - 10 p.m. Exhibit Marketplace Grand Opening
- 7 - 9:30 p.m. Showcase #1

TUESDAY, SEPTEMBER 30

- 8:30 a.m. - 9:30 p.m. Registration Open
- 9 - 10:30 a.m. Panel: The ABC's of the Touring Industry Associations (with representatives from IEBA, NACPA, IAAM, IAFE)
- 9:30 a.m. - 9 p.m. Exhibit Marketplace Open
- 10:30 a.m. - Noon Panel: Localized Sponsorship and Marketing
- 2 - 3:30 p.m. Focus Group: Clubs & Mid-Level Artists
- 3:45 - 5 p.m. Focus Group: Traffic Jam: Exploring Facilities Gridlock
- 6 - 8:30 p.m. Showcase #2
- 10 p.m. - Midnight Alternative Showcase

WEDNESDAY, OCTOBER 1

- 9 a.m. Registration Open
- 9:30 a.m. - 5 p.m. Exhibit Marketplace
- 10 a.m. - Noon Radio Forum
- Noon - 2 p.m. Lunch Break
- 2:30 - 4:30 p.m. Town Meeting: State Of The Industry
- 6:30 - 8 p.m. SRO Awards Pre-Show Reception
- 8 - 10 p.m. SRO Awards Show and Presentation

SRO SPONSORSHIP AND EXHIBIT SPACE: WHAT'S IN IT FOR YOU?

"Moving our production company to the Nashville area was scary until CMA invited us to participate at SRO. Those three days allowed us to show the Country market who we are and what we can do. Being new to the Country industry, SRO helped us get on the front porch and in the front door. Great companies like Falcon Management (Gary Falcon and Jon Goodman) gave us the opportunity to build Travis Tritt's new touring set. This allowed AMPS to show the Country Market that we can plus your tour into America."

- Sam Farruggia, President, America's Music Production Services, Inc.

"Leisure Management International's SRO participation has resulted not only in new business, but a fabulous annual opportunity to network, present our company's profile and exchange ideas with other music industry-related professionals. We consider our SRO involvement to be a priority investment in our company's future."

- Kathy Armistead, Director of Marketing, Leisure Management International

"Gibson Musical Instruments participates in SRO every year because it's a great way to network with the music industry and to develop relationships with the hottest new acts in Country Music. Plus, the Country market loves seeing what's new from our instrument manufacturers."

- Mark Shenkel, Manager of Corporate Events, Gibson Musical Instruments

Executive Editor: TERESA GEORGE
 Editor: JANET E. WILLIAMS
 Assistant Editors: SHANNON HEIM,
 MANDY WILSON
 Editorial Assistants: LYN AURELIUS;
 DIXIE WEATHERSBY; JANA ALBRITTON;
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 Circulation Assistant: RAINEY SIMS
 Design: EVAMARIE OGLANDER
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COUNTRY MUSIC ASSOCIATION STAFF

Ed Benson, executive director

EXECUTIVE:

Peggy Whitaker, director of board administration; **Terry Moran**, administrative assistant; **Shannon Murray**, executive support assistant

MARKETING:

Rick Murray, director of marketing; **Chris Felder**, manager of sponsorship development; **Rachel DeWane**, marketing services coordinator; **Tammy Thorntan**, marketing services coordinator

Tammy Genovese, senior director of operations

FINANCIAL SERVICES:

Jennifer Bishop, financial services coordinator; **Amy O'Dell**, financial services assistant

INFORMATION SERVICES:

Daphne Larkin, information services manager; **David Thomas**, information services assistant; **Denise Beserock**, receptionist

MEMBERSHIP:

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

OPERATIONS:

Haley McLemore, operations assistant

SPECIAL PROJECTS:

Bobette Dudley, director of events and program development; **Jamie Downing**, special projects manager; **Patti Burgart**, event services coordinator; **Tina Graham**, special events assistant; **Kris Wolstenholm**, special events assistant

Teresa George, senior director of communications

COMMUNICATIONS:

Lyn Aurelius, coordinator of communications events

CREATIVE SERVICES:

Janet E. Williams, creative services manager; **Jana Albritton**, creative services assistant

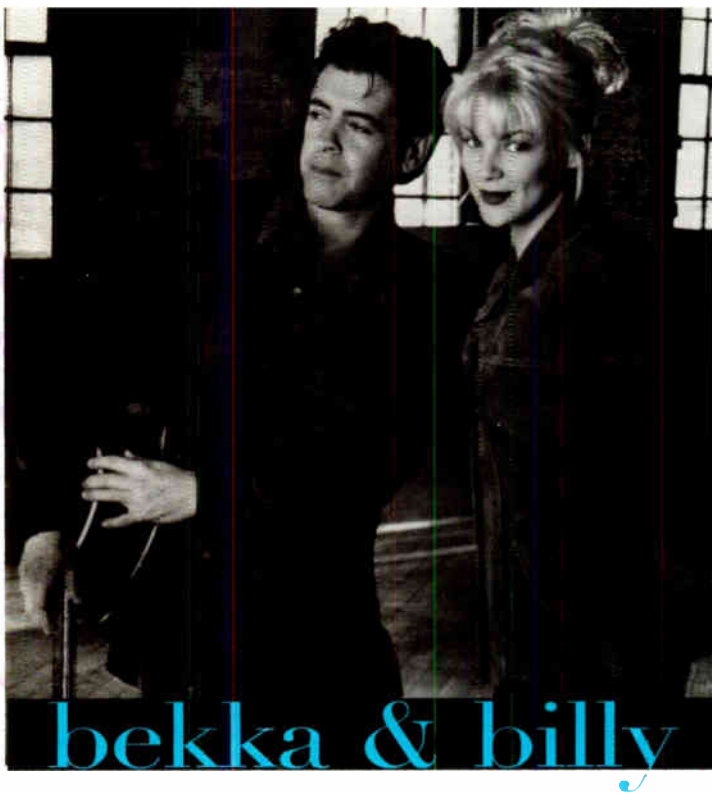
MEDIA RELATIONS:

Shannon Heim, media relations manager; **Mandy Wilson**, media relations manager; **Dixie Weathersby**, media relations assistant

Jeff Green, senior director of international and new business development

INTERNATIONAL:

Katie Dean, international coordinator; **Nadine Walker**, international assistant; **Bobbi Boyce**, European operations manager; **David Bower**, UK/Ireland Director; **Jan Garich**, G/S/A representative; **Karen Holt**, Benelux/Scandinavia representative



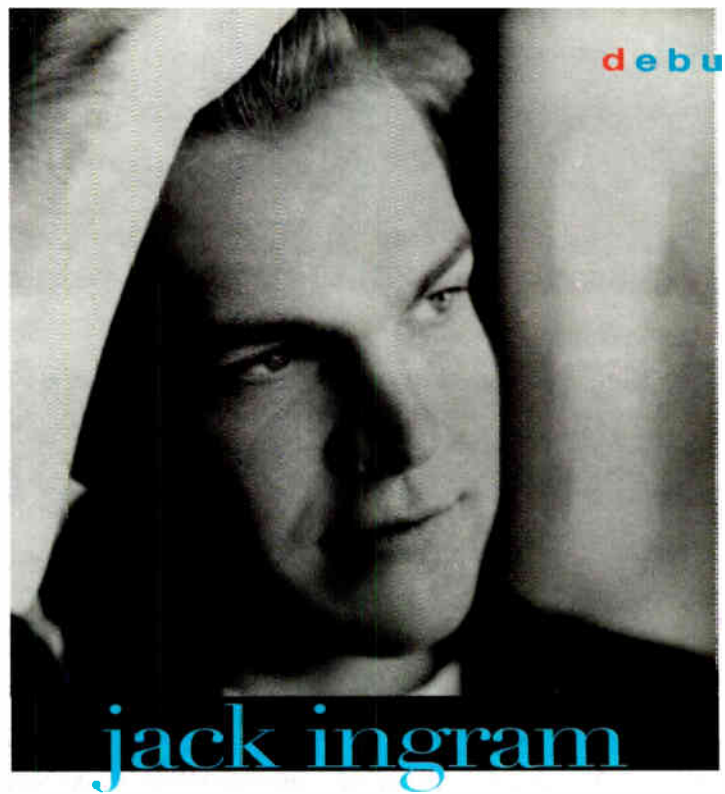
Record Label: **Almo Sounds**
 Manager: **Greg Janese**
 Publicist: **FORCE**
 Album: **BEKKA & BILLY**

Bekka Bramlett and Billy Burnette each have a distinctive musical heritage. Bramlett is the daughter of Delaney and Bonnie Bramlett, whose work as a duo captivated music lovers in the early '70s, and Burnette's father, Dorsey, and uncle, Johnny, helped define early '50s rockabilly through their work in the Rock 'n' Roll Trio. Bramlett and Burnette collaborated to write "Through The Walls" about their fathers.

Bramlett has sung background vocals for dozens of artists, including Vince Gill, Iris Dement and Hank Thompson. Burnette's songs have been recorded by Conway Twitty & Loretta Lynn, Tammy Wynette, Jerry Lee Lewis and Tanya Tucker.

The two met when their famous fathers got together for a visit in 1971. Years later, they worked together with Fleetwood Mac. "Had it not been for Fleetwood Mac, this duo would never have happened," Burnette says. "The first day we sang together, everybody got really excited."

Bramlett adds, "We just kind of looked at each other in the studio and went, 'Okay, we're gonna do a record together.'"



Record Label: **Rising Tide**
 Manager: **Frank Callari**
 Booking Agency: **Monterey Artists**
 Publicist: **FORCE**
 Album: **LIVIN' OR DYIN'**

The Texas-born singer/songwriter has been building a solid fan base since the early '90s, when he began performing on nights and weekends while attending Southern Methodist University in Dallas. A series of highly successful self-made albums released between 1992 and 1995 brought him even greater acclaim throughout the region. Ingram's impressive strengths as both composer and performer eventually led to his 1996 signing with Rising Tide.

When it came time to record his new album, Ingram combined the talents of singer/songwriter Steve Earle and performer/producer Ray Kennedy to produce the project. The album includes a duet with Jerry Jeff Walker as well as Guy Clark's gem, "Rita Ballou", and Jimmie Dale Gilmore's haunting classic "Dallas".

"To me, good music always has an element of surprise to it," says Ingram. "I love listening to music where you never know quite which way things are going to turn, but in the end, it always seems to kind of fit. When I play, that's what I try to get across."

NAMES IN THE NEWS

NEWS MAKERS:

Emmylou Harris and **Ricky Skaggs** helped with the posthumous induction of **Bill Monroe** into the Rock & Roll Hall Of Fame. The late Father of Bluegrass Music enters the Hall as one of rock 'n' rolls early influences.

Trisha Yearwood and hubby **Robert Reynolds** enjoyed the opening of the new Broadway musical "Jekyll And Hyde". They were in stellar company, as **Raquel Welch** and **Sidney Poitier** were also in attendance.



Following her recent show at San Francisco's Great American Music Hall, Mercury's Kim Richey enjoyed a surprise visit from blues/rock diva Bonnie Raitt.

Dwight Yoakam has entered into a partnership with a manufacturer to produce Dwight Yoakam's Bakersfield Biscuits, as well as chicken sausage. Last year, the Reprise superstar had some biscuits made to serve at the opening of **Buck Owen's** Crystal Palace, and they were such a hit they became part of the permanent menu.

GOOD WORKS:

Little Texas was invited to join Green Bay Packers quarterback **Brett Favre** at his second annual golf tournament in Gulfport, Mississippi. The band performed an acoustic set for the event, which raised money to benefit a variety of charities in Favre's home state.

Tanya Tucker added a new trophy to her collection while participating in a recent charitable event. She earned top honors at the National Cutting Horse Association annual celebrity rodeo in Mesquite, Texas, while helping raise more than \$600,000 to fight multiple sclerosis.

Intersound Records artist **Joe Nichols** joined over 1,000 residents of Lawton, Oklahoma as the celebrity spokesman for the March of Dimes WalkAmerica on April 26. The event raised \$70,000 benefitting the March of Dimes Birth Defects Foundation.

The **Oak Ridges Boys** performed at the recent President's Summit for America's Future in Philadelphia. The foursome joined **President Bill Clinton** to launch a volunteer community service drive by cleaning up an eight-mile stretch of road in an inner city neighborhood.

Burnin' Daylight's **Kurt Howell** saved the day when he walked into the offices of Opryland Music Group last month to find a man lying on a couch in the reception area gasping for breath. Having recently completed a course in CPR, Howell realized the man



DEANA CARTER

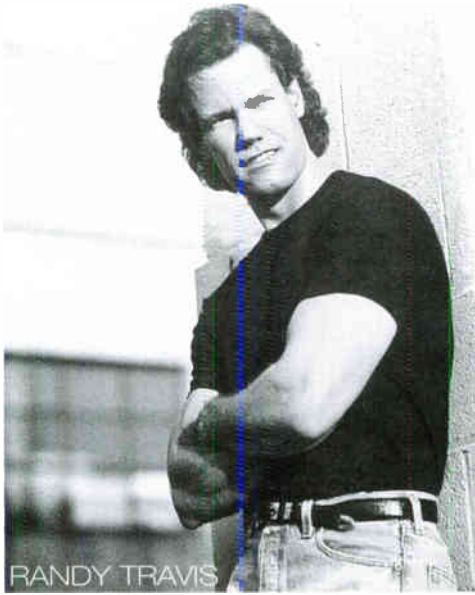
Deana Carter was named to the list of PEOPLE Magazine's 50 Most Beautiful People in the World. Country stars making past lists include **George Strait**, **Clint Black**, **Alan Jackson**, **Billy Ray Cyrus**, **John Michael Montgomery**, **Kelly Willis** and **Faith Hill**.

Emmy-winning **Hank Williams Jr.** returns to ABC's Monday Night Football this fall with a new theme song. For the show's opening segment, he's paired with Broadway star **Savion Glover** of "Bring In 'da Noise, Bring In 'da Funk."



Sammy Kershaw hangs out with Special Olympics athletes at a recent fundraiser at Nashville's Planet Hollywood. The Mercury singer hosted the breakfast/celebrity auction, which raised over \$10,000 for the 1997 Tennessee Special Olympics.

was having a heart attack and summoned paramedics.



Randy Travis recently performed at a Cystic Fibrosis benefit, participating in the event auction as well. His was the highest bid for a James Bond, Agent 007 leather jacket autographed by actor Pierce Brosnan.

Joe Diffie traveled to Washington, D.C. in



May to join the 25th anniversary celebration for Operation Lifesaver. He is the Country Music Ambassador for the organization, which promotes highway rail safety public education.

Tracy Byrd is lending a hand to help injured cowboys. The MCA singer is donating 20 percent of his poster sales to the Justin Cowboy Crisis Fund, which provides financial assistance to injured members of the Professional Rodeo Cowboys Association.

TEAMING UP THE STUDIO:

Clint Black promises that the forthcoming single from his next album will be a duet with **Martina McBride**. The two will croon "Still Holdin' On", which Black wrote with **Matraca Berg** and **Marty Stuart**.

Mel Tillis, **Bobby Bare**, **Waylon Jennings** and **Jerry Reed** have been in the studio working on a collaborative effort for Atlantic Records. Word is they refer to themselves as The Old Dogs for the project.

Word is **Trisha Yearwood** and **Garth Brooks** have been in the studio working on a duet, which they've talked about for a few years. If all goes well, something from the sessions might end up on Brooks' forthcoming Capitol album, SEVENS, due for an August release. In the meantime, Yearwood flew to Dublin in mid-May to sing harmony with Brooks at three sold-out shows.

NOT SO LUCKY:

While cutting the bark off some logs recently, **Chris LeDoux** had a run-in with his knife, resulting in a few stitches. Fortunately, the injury wasn't severe enough to prevent him from working on his forthcoming album, LIVE.



Lee Roy Parnell's looking for some equipment stolen from the trailer he tows behind his bus. Vandals in Nashville walked off with various amplifiers and keyboard equipment. However, they did leave his guitars untouched.

HERE COMES THE JUDGE:

Mindy McCready filed a voluntary Chapter 7 bankruptcy petition in the U.S. Bankruptcy Court for the Middle District of Tennessee in early May. One of her attorneys stated, "The U.S. Bankruptcy Code is designed to give debtors a fresh start. That is exactly what we are seeking for Mindy."

Reba McEntire has gone to court to retrieve three outfits she loaned to the Country Star Restaurant chain, for whom she once acted as celebrity spokesperson. The MCA singer filed suit because she's been unable to get the chain to return ensembles she wore in the movies "North" and "The Little Rascals" as well as a black leather outfit from one of Kenny Rogers' "Gambler" movies. The costumes are valued at more than \$20,000.

country music and the movies

You've just settled into your seat at the local cineplex, popcorn and soda in hand, ready for Kevin Costner's latest offering to begin. The lights dim, the previews get you primed, and "Tin Cup" begins. As the credits roll, the one thing you notice is not what you expected: Why are you hearing a Texas Tornado tune in a movie about golf?

Ten years ago, the scenario described above might have been unrealistic. But in August 1996, as filmmakers have increasingly taken note of the popularity and diversity of Country Music, it happened. Not only did you hear the Texas Tornados, you also heard decidedly Country Music throughout the movie, including tunes by Mary Chapin Carpenter, Patty Loveless, James House and George Jones, thanks to Mark Hartley and his partner, Larry Fitzgerald of The Fitzgerald Hartley Co.

The duo had previously served as music supervisors for "Maverick", the blockbuster film starring Mel Gibson, Jodie Foster and James Garner. As might be expected, the Atlantic Records soundtrack for "Maverick" - a Western - featured all Country Music.

"After that, we did music for a picture that was based in the South, 'Something to Talk About' with Julia Roberts and Robert Duvall," Hartley recalls. "We intended to do a soundtrack for that, but it's a great example of how some companies change things. They were scheduled to put that out in November, but chose, because of another Julia Roberts movie being released around that time, to push it up to an August release. We didn't have enough time to pre-market and manufacture and setup the soundtrack. But we did lots of music for it, which we recorded almost all of in Tennessee."

"Tin Cup" followed. Hartley says the Hollywood community is open to using Country Music even when the film is not overtly a "Country" film. "I think the music community in the film area recognizes the tremendous success Country Music has had, and obviously they like to get involved in anything that they think will be successful. My personal philosophy is that the bottom line on these things is it depends on the director - and you have a committee involved on the selection of music. All the major studios have a music department which has somebody that's directly involved in the underscore, and then you have the producer and the director, the music supervisor and a record company. I call it 'art by committee.' They are definitely open. Do they really understand the business of Country and the artists as a whole? I'd say no, but they aren't necessarily un-open to exploring things."

And while a little education might benefit the powers that be, are there still dated Country Music stereotypes to overcome?



"Not as much," Hartley says. "I think it has become a lot easier to have a discussion - again because of the success Country Music has had over the years. It depends on the director and how open they are and what their intentions are. What they really look for (with a soundtrack project) is a business, a profit center, meaning they can make a deal with a record label and hopefully sell a soundtrack album and have revenue from that. More important is cross-promotion, which is getting a video on CMT or VH1 or MTV and internationally as well. That's really big for them. And also to have cross-promotion with radio and retail as well."

"...the music community in the film area recognizes the tremendous success Country Music has had..."
 - Mark Hartley
 The Fitzgerald Hartley Co.

In each of the pictures for which they've supervised music, Fitzgerald and Hartley were brought in early on in the production process. "We usually look at the script and have discussions about it and how they want to go and what they want to do. At that point we try to get involved in the placement of the project at a label. That gives you the opportunity to look at the people on the rosters. One of the biggest problems you have is getting rights to do this first of all - the basic rights of getting an artist from one label to be on a competitive label's soundtrack. The biggest problem you have is getting singles rights. If you have a label that has that artist on the label, it's not as big of a deal. A great example would be 'Pure Country' with George Strait and MCA."

when hollywood comes calling



“Two other things that are tough on these situations is that you are recording music that people put their heart and soul in, and that doesn’t mean it’s gonna make the picture. We have a lot of songs we’ve recorded that have never seen the light of day. We’ve also had songs put in the movie and buried. We’ve also had songs not prominent at all.”

That wasn’t the case with “Tin Cup”, in which numerous scenes were edited much like a music video, with the song providing the audio focus for the action. “They were very open to play a lot of music to fill the holes. We originally were going to go a lot more Country, but the director over time chose to go a lot more Texas-oriented.”

Since The Fitzgerald Hartley Co. manages singer Vince Gill, who’s almost as well known for his love of golf as he is for his music, many were surprised that the “Tin Cup” soundtrack didn’t include a Gill cut.

“Vince had an album coming out at the exact same time as the soundtrack,” Hartley explains. “We actually had a Vince Gill song which we felt pretty good about. The director didn’t hear it and decided to go with a little different approach.”

“There’s never a film goes by that we don’t know about...”

- David Conrad
Almo/Irving Music

“Do they really understand the business of Country and the artists...? I’d say no...”

- Mark Hartley
The Fitzgerald Hartley Co.

Currently, Hartley is looking for another movie project. “I would really like to do a straight ahead Country soundtrack, but we have to find the right project to work for it. There’s just not too many out there. Most of the label heads (in Nashville) are really interested in what we’re doing. It’s hard work, but it can be a lot of fun. It gives you a unique approach sometimes, and it’s good for the community.”

When it comes to placing a tune in a film, Almo/Irving’s David Conrad advises developing the right contacts in Los Angeles. The L.A. headquarters of Almo/Irving has two staff people who are dedicated to placing songs in films. “That’s their goal in life, the way I pitch songs to Tony Brown and Kyle Lehning,” Conrad says. “They in turn stay in contact with us here in Nashville and keep us abreast of any opportunities that are coming along that they think any of our writers would be appropriate for. There’s never a film goes by that we don’t know about and our writers have the opportunity to write for. What determines from here whether a writer wants to go for it or not is whether the musical director of the film has put out a cattle call. Any writer with a track record says, ‘I can spend all this time on this (movie song) whereas I know if I put my time to good use otherwise...I have a 25 percent shot at having a song in a movie. On other hand, with a series of major Country stars making records, anyone with a track record has a 75-80 percent chance of getting on that record.’”

Conrad says many songwriters approach a movie project with caution. “It’s an exciting prospect, but they’re very guarded about it, because maybe at one time they devoted a lot of time writing something that didn’t make it (in the film). More often than not, we wind up with our songs in films because of Derek Alpert in Los Angeles just pitching the song to the movie. It’s usually an incidental usage...it’s background, it’s coming out of the radio in the truck.”

According to Conrad’s experience, it’s a little easier to place a catalog song in a film than to place one that was written specifically for the film. “It’s called temp love. Early on, a song

gets plugged into a scene or a rough cut, and when the director and producer and whoever see the rough cut with our song over and over and over, they’re so accustomed to seeing that scene and hearing that song, they can’t imagine the scene without that song. If you can get into rough cut, the temp love takes over. It’s hard for them to see the scene without that song. If you can get in at the front, you’ve got a good chance to make it to the final cut.”

- Janet E. Williams

membership

Lara Riser, Membership Development Representative

Employed by CMA since April 1991, Lara Riser processes membership applications, distributes new member packets and materials and coordinates the annual membership meeting and the Board of Directors election.

Rainey Sims, Coordinator of Member Administration & Services

Rainey Sims' responsibilities include accommodating incoming membership requests, membership processing and activating and assisting the international department with CDX administration. Additional responsibilities include CMA awards balloting and membership development.

Becky Sowers,

Manager of Membership Development

Becky Sowers oversees the day-to-day membership functions such as recruitment, retention, benefits and services, as well as approval of new individual and organizational members. She also manages projects overseen by the radio committee and ties to CMA's radio members such as the CMA Radio Directory, the annual Broadcast Awards and CMA Awards promotion.

executive

Ed Benson, Executive Director

Ed Benson directs ongoing operations of CMA, overseeing all programs and activities, including marketing, communications, international development and special events. He joined the CMA staff in 1979 and became executive director in 1992. A native Nashvillian, Benson is a graduate of Vanderbilt University and was formerly senior vice-president for The Benson Company.

Terry Moran, Administrative Assistant

Nashville native Terry Moran deals with staff, members, board members and the general public on Ed Benson's behalf. She attended the University of Tennessee and previously worked for the Hospital Corporation of American Health Trust.

Shannon Murray,

Executive Support Assistant

Shannon Murray, who joined the staff last year, works closely with CMA's board of directors and assists with the balloting process for the CMA Awards. She was previously employed at San Francisco's largest Country radio station, KSAN.



CLOSE UP is happy to provide the following listing of the current CMA staff. We hope it will assist our members in determining who to call upon for assistance.

Peggy Whitaker,

Director of Board Administration

Peggy Whitaker, who was recently promoted to director of board administration from CMA board liaison, is responsible for the balloting process for the CMA Awards as well as the Country Music Hall of Fame. An 11-year veteran of the association staff, she also oversees organization of all CMA board meetings and maintains communication with CMA's 62 board members.

communications

Lyn Aurelius,

Coordinator of Communications Events

Lyn Aurelius was recently promoted to her current title from public relations assistant. She organizes the logistics of media areas at events including the CMA Awards, Fan Fair, SRO, Marketing With Country Music and America's Sold On Country events. She also contributes to CLOSE UP.

Teresa George,

Senior Director of Communications

Teresa George is executive editor of CLOSE UP and serves as creative consultant for CMA's television projects, including the CMA Awards. She works closely with the CBS Television Network and independent contractors as well as assisting in the overseas broadcast of the CMA Awards.

communications/ creative services

Jana Albritton, Creative Services Assistant

Jana Albritton recently joined the staff in the newly created position of creative services assistant. She is involved with organization of all

CMA publications as well as the development of CMA logos and will be responsible for maintaining CMA's staff resource library, among other duties.

Janet E. Williams,

Creative Services Manager

Now in her seventh year at CMA, Janet E. Williams oversees creative aspects for all CMA projects, including logo development, brochures, publications, program books, advertising and more. She works closely with graphic designers, printers, photographers and other vendors.

communications/ media relations

Shannon Heim, Media Relations Manager

Shannon Heim, formerly a writer for the *Tennessean*, handles domestic television and all international media for all CMA events. In addition, she is responsible for CMA video projects, requests for CMA Awards footage and is associate editor of CLOSE UP.

Mandy Wilson, Media Relations Manager

Mandy Wilson, a graduate of Middle Tennessee State University, handles all radio and print inquiries/pitches for CMA events such as Marketing With Country Music, Fan Fair, CMA Awards and American Sold On Country. She is associate editor of CLOSE UP.

Dixie Weathersby, Media Relations Assistant

A graduate of Texas A&M University, Dixie Weathersby joined the staff in late 1996. She assists with media credentialing for the CMA Awards, Fan Fair, SRO and other events as well as coordinating press release mailings and other correspondence of the communications department. In addition, she contributes to CLOSE UP.

operations

Tammy Genovese,

Senior Director of Operations

Employed by CMA since July 1985, Tammy Genovese is responsible for effective fiscal management and administrative operations. She oversees CMA programs and special project activities as well as CMA's membership development and services activities.

Haley McLemore, Operations Assistant

Haley McLemore joined the permanent staff last fall after working for several months in a temporary capacity. She oversees corporate travel and human resources.

operations/ financial services

Jennifer Bishop,

Financial Services Coordinator

A graduate of King College, Jennifer Bishop is a native Tennessean. She develops events management programs for CMA events and does financial reconciliation/analysis of general ledger, events and yearly budget.

Amy O'Dell, *Financial Services Assistant*

A graduate of Belmont University's music industry program, Amy O'Dell joined CMA earlier this year. Previously, she was employed by Starstruck Entertainment.

operations/ information services

Denise Beserock, *Receptionist*

Formerly an intern in CMA's international department, Denise Beserock now serves as CMA's receptionist. She studied advertising at the University of Florida.

Daphne Larkin,

Information Services Manager

Promoted last fall from information services coordinator, Daphne Larkin handles CMA's computer and telecommunications systems and organizes CMA's new website. A graduate of Middle Tennessee State University, Larkin previously was employed by Vanderbilt University.

David Thomas,

Information Services Assistant

David Thomas, a recent staff addition, is responsible for all CMA equipment and building maintenance as well as shipping and receiving. Formerly was employed by Publishers Outlet, he studied communications at Campbell University in Buies Creek, NC.

international

Bobbi Boyce, *European Operations Manager*

Bobbi Boyce has been with CMA since 1992. She coordinates the efforts of the CMA representatives for the Benelux, Scandinavia and G/S/A countries, as well as handles the day-to-day business of the UK office.

David Bower, *UK/Ireland Director*

David Bower is a 15-year veteran of the music industry, most recently serving as marketing director at Columbia Records. He oversees CMA's international activities in the U.K. and Ireland from CMA's London office.

Katie Dean, *International Coordinator*

Katie Dean was recently promoted from international assistant. Her responsibilities include organizing CMA's international newsletter, COMMUNIQUE, as well as handling CDX, the international CD service. She previously worked at AristoMedia in Nashville.

Jan Garich, *G/S/A representative*

Jan Garich is one of the latest additions to CMA's international team. A 14-year music industry veteran, he oversees the territories of Germany, Switzerland and Austria.

Jeff Green, *Senior Director of International and New Business Development*

A 19-year industry veteran, Jeff Green oversees areas involving music and technology. Prior to joining CMA in 1993, he worked as associate publisher/editor-in-chief for MUSIC & MEDIA, executive posts with FilmHouse and RADIO & RECORDS. Green is the author/publisher of "The Green Book Of Songs By Subject", now in its fourth edition.

Karen Holt,

Benelux/Scandinavia Representative

After a stint at the leading Dutch trade magazine publisher Misset, Karen Holt joined CMA as Benelux representative in 1994. Earlier this year, she added Scandinavia to her territory.

Nadine Walker, *International Assistant*

Since signing on with CMA last year, Nadine Walker works on CMA's international newsletter, COMMUNIQUE, and handles international information databases. She previously worked as an intern with Warner/Reprise Nashville.

marketing

Rachel DeWane, *Marketing Services Coordinator*

Recently promoted from marketing assistant, Rachel DeWane handles Simmons Market Research data as well as assisting in the coordination of Marketing With Country Music and CMA participation in the National Association of Campus Activities.

Chris Felder,

Manager of Sponsorship Development

Chris Felder, one of the newest additions to the staff, develops CMA's corporate sponsorship programs, encouraging involvement in CMA activities as well various Country-related events. Felder previously was employed by CMA as manager of marketing services before leaving to continue his education.

Rick Murray, *Marketing Manager*

Developer/implementor of the first ever Marketing With Country Music conference, Rick Murray is responsible for market development and expansion of the Country Music industry both domestically and internationally. He is a graduate of Bradley University and previously served as president for Greylock Entertainment.

Tammy Thornton,

Marketing Services Coordinator

Tammy Thornton joined CMA last October. Formerly assistant marketing manager with Fruit of the Loom in Bowling Green, KY, she assists with the organization the America's Sold On Country events, corporate presentations, corporate sponsorship sourcebook and other activities in the marketing department.

special projects

Patti Burgart, *Event Services Coordinator*

Patti Burgart has been with CMA for four years. She is currently handling the exhibit hall coordination and production logistics on such events as Fan Fair, SRO and MINT.

Jamie Downing, *Special Projects Manager*

Recently promoted from project coordinator, Jamie Downing assists with the planning and logistical coordination of CMA events such as Marketing With Country Music, Fan Fair and SRO. She also coordinates ticketing and seating of the CMA Awards.

Bobette Dudley, *Director of Events and Program Development*

Formerly special projects manager, Bobette Dudley is directly involved in the planning and execution of CMA programs and special projects such as SRO, Fan Fair and Marketing With Country Music. She also oversees CMA Awards ticketing and seating as well as planning of the pre-telecast and post-CMA Awards parties.

Tina Graham, *Special Events Assistant*

Tina Graham assists with event logistics for Fan Fair, SRO and the CMA Awards. A graduate of Indiana University, Graham previously completed an internship at CMA as well as at International Artist Management and PLA Media.

Kris Wolstenholm, *Special Events Assistant*

A former intern in the special projects department, Kris Wolstenholm returns as a member of the permanent staff. She assists with event logistics and exhibit services for SRO, Fan Fair, Marketing With Country Music and MINT.

CloseUp

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cma events

June

16-21 26th International Country Music Fan Fair / co-sponsored by the Grand Ole Opry / Tennessee State Fairgrounds / Nashville

July

17-18 Country Music Association Quarterly Board Meeting / Washington, DC

August

5 CMA Awards Press Conference / Nashville

September

24 31st Annual CMA Awards / Grand Ole Opry House / Nashville

29-October 1 SRO / CMA's International Entertainment Expo / Nashville Convention Center / Nashville



FOR INFORMATION ON CMA EVENTS
CALL (615) 244-2840; FAX (615) 726-0314
FIND CMA ON THE WORLDWIDE WEB AT
www.countrymusic.org



Riders In The Sky kibitzed with Academy Award winner Tommy Lee Jones when they hosted the recent Western Heritage Awards at the National Cowboy Hall of Fame in Oklahoma City.