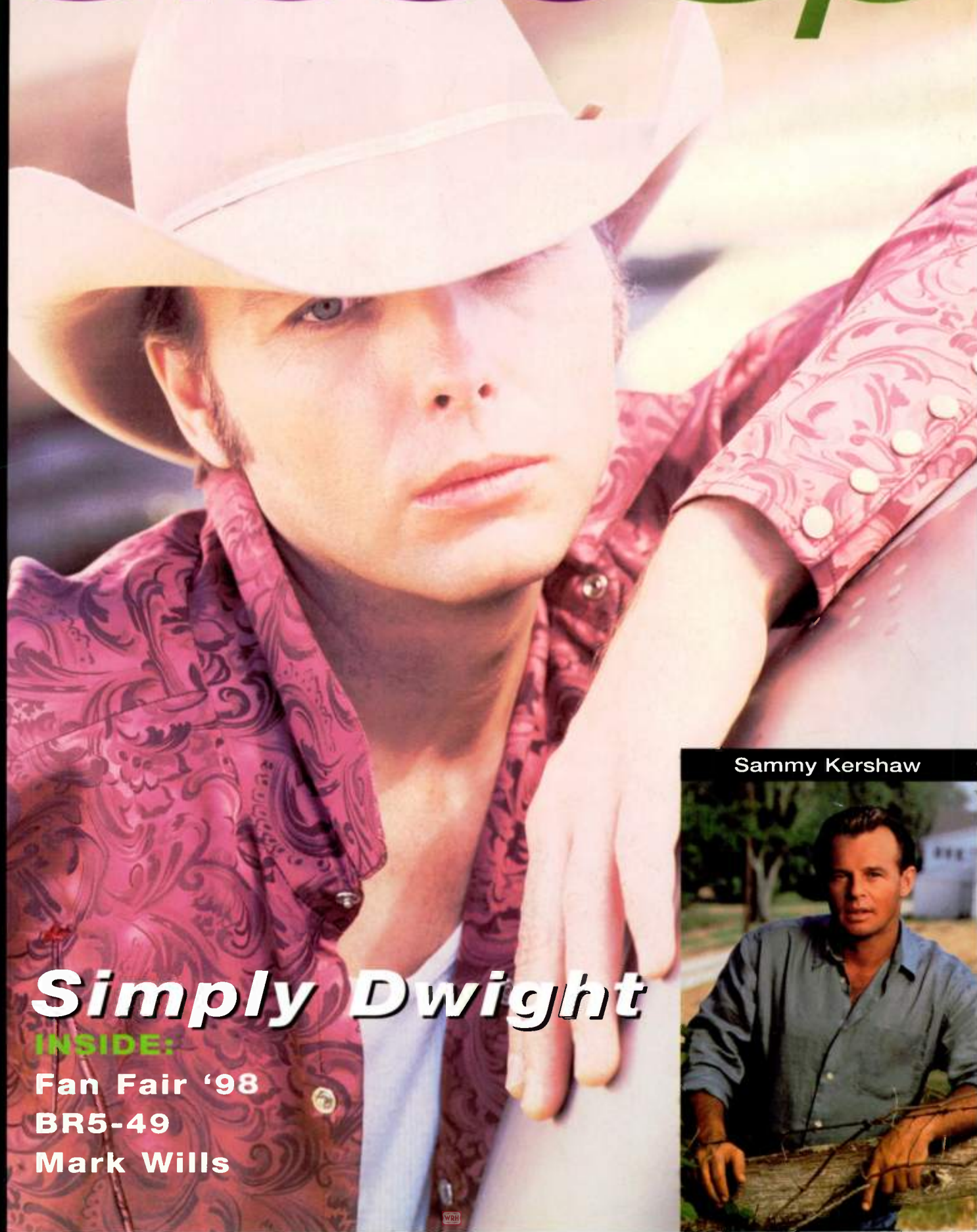


JULY 1998

CloseUp



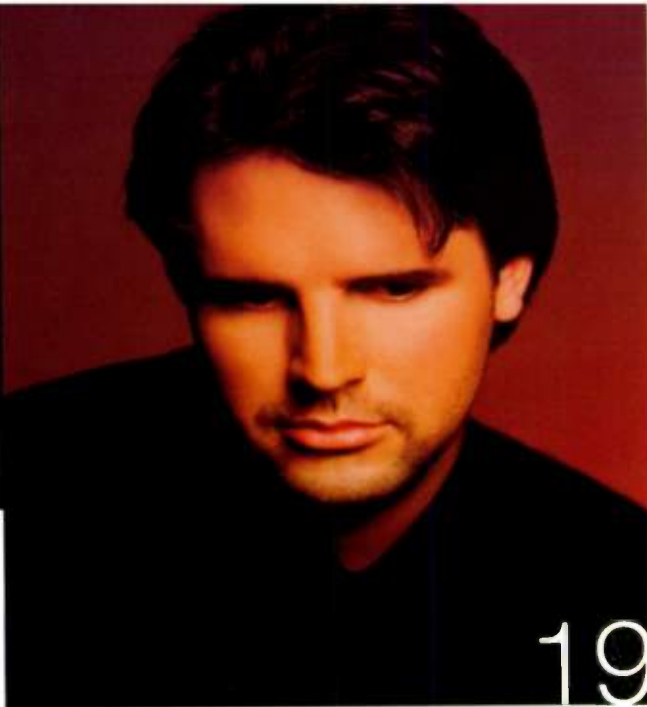
Sammy Kershaw



Simply Dwight

INSIDE:

- Fan Fair '98
- BR5-49
- Mark Wills



19

features

- 3** on the cover
Dwight Yoakam
Simple Songs From A Complex Crooner
- 4** **Membership**
Highlights From A Survey On Member Benefits And Services
- 5** **CMA Awards**
Don't Miss The Next Voting Deadline!
- 6** **Fan Fair '98**
Highlights From This Year's Fun Filled Event!

- 10** upclose
Sammy Kershaw
Giving Something Back To The Fans
- 16** international
CMT Announces New Asia/Pacific Programming
Sherrié Austin's German Media Blitz
- 18** **America's Sold On Country**
What To Expect During ASOC Chicago
- 19** the buzz
Mark Wills
Fatherhood Suits Him
- 20** talent pool
David Malloy
Painting Pictures Through His Music
- 22** horizon
BR5-49
Da Da Country



20



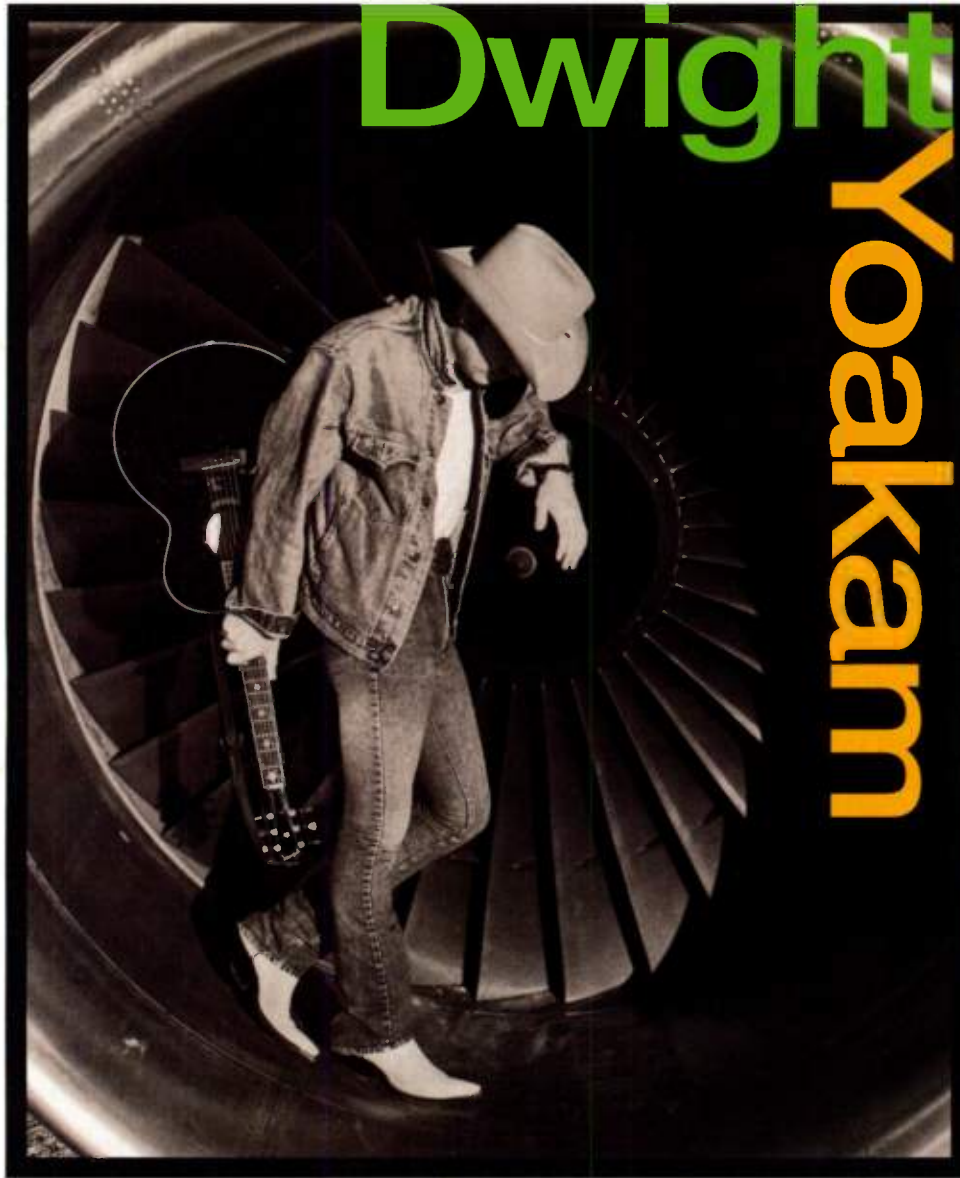
22

- 25** in memorium
Remembering Helen Carter Jones, Royce Kendall
and Steve Sanders
- 26** debut
Brad Hawkins and Blake & Brian
A Look At Two Country Newcomers

departments

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

Dwight Yoakam



THINGS CHANGE

She said, Baby things change
 I said, But I feel the same
 She said, Well let me explain
 Baby, How things can change

I said, But that doesn't show
 How a love that could grow
 Would become so estranged
 She said, Well baby, things
 change

She said, Na, na, na, na, na,
 now, now, now
 Baby, don't try
 To figure this out
 Or ask questions 'bout why
 Forever's a promise
 No love can survive
 And trust with hearts
 Just don't apply
 She said, Cause baby, things
 change

When it comes to writing songs, Dwight Yoakam keeps it simple. Simple lyrics with a catchy guitar riff. Dwight takes quite a different approach to being interviewed. It may be because, as he readily admits, he doesn't like to do them. Perhaps it's because he's determined to have an insightful way to answer a question that's been asked of him a hundred times. Whatever the reason, the musician turned actor maintains the mystery that keeps his fans listening.

"This is the most distracting aspect of the career in terms of it being a complete, total and utter distraction from being able to create and write," Dwight says of taking time to promote the new album. "While I was filming ('The Newton Boys'), that environment of being on location and being removed from the kinds of extemporaneous and ancillary distractions that the process of marketing music, commercially exploiting something, demands... I was able to create. Creating on any level is not a distraction. It usually serves to be the catalyst for other creating.... Acting can dispose you to being open to yourself in a way that's interesting... The things in my life that I find most distracting in terms of what I'm doing as a creative person have to do with the necessary kind of evils involved in sustaining a livelihood by performing music or engaging in artistic expression. There's kind of a tolerable balance that you come to - I hope that I am able to come to - with it."

Dwight penned all of the 13 tracks on his latest CD for Reprise Records, A LONG WAY HOME, while on location for "The Newton Boys", in which he costars with Matthew McConaughey and Ethan Hawke. He is currently filming "Minus Man", a movie by Hampton Fancher ("Bladerunner"), and is developing "South Of Heaven, West Of Hell", his own screenplay. But little of the Hollywood glitz has rubbed off on the Kentucky native's music. A LONG WAY HOME is a return to the sound and style of his roots.

Words and music
 Copyright 1997
 Dwight Yoakam
 First single from A LONG WAY HOME

"I think it probably has a more indelible fingerprint than even the last *continued on page 4*

Dwight Yoakam

continued from page 3

studio album. Although GONE certainly was a continuum of my music, this album is probably more accessible because of its introspective nature, ironically, because you'd think that if it's so introspective that it would be isolated to things that you are experiencing yourself. But, in fact... it transcends that and actually is accessible. But it really feels like it was kind of a natural place on my journey and a natural way to express myself at this moment in time."

Dwight put his signature style into directing two different versions of his newest video for "Things Change", the current single. In one of the clips, the backdrop is a California desert field full of abandoned airplanes.

"We went out there first to this old graveyard of airplanes... I got out there and it just seemed that these planes were as displaced as the title suggests, A LONG WAY HOME, because you really are grounded in the desert, kind of abandoned. They were Condor 880s, which happened to be one of the earliest of the jet age jets. They were the fastest commercial jetliner until the Concord, ever. Now they're just silent and still. It became the metaphor – the song – for the home we all have inside ourselves, and we all – no matter where we are physically – can find ourselves at any given moment at any given day, I think, a long way from our essential selves, our home."

Dwight has made his home in Los Angeles for the past 21 years, but it's difficult for him to pinpoint what feels like the aforementioned inner home.

"What feels home with me? It depends on the day. I venture to say that the things you express as being absolutely that are probably, arguably going to be possibly not that in a year. The home or the essential self for me would be the place that I am satisfactorily comfortable in as a human being, in terms of the place you are at peace in."

Dwight has no plans to tour in the near future due to another Hollywood project, this time developing "South Of Heaven, West Of Hell", a screenplay he penned and hopes to film later this year. Rumor has it some of his thespian pals including Peter Fonda, Billy Bob Thornton and Vince Vaughn may make appearances.


"It's set in the Western genre, but it's kind of a Gothic... I wrote the idea a couple of years ago with another writer and another guy that introduced us. There was a draft done of it that I wasn't really satisfied with, and I sat down last year at page one and rewrote the entire piece. To discuss it again is like dancing for you about a play I saw last night, to paraphrase Frank Zappa. ... We're hoping to shoot it in the fall."

Crossing over from Hillbilly Hollywood to TinselTown can be a tough act, but Dwight has managed to be successful in both without isolating either.

"We were fortunate enough, I think, to capture an audience's imagination and interest, and that's a large part of the – I don't want to say battle, it's not a battle – but that's the hardest part of being able to succeed in making a living by engaging in any performance art.

Of all his success, what is he most proud? "The lack of personal and aesthetic compromise that I feel that I've had to incur while realizing an enormously blessed amount of success," he explains.

He wouldn't have done it any other way. "I've cost myself money as it is, but I've more than made up for whatever loss by realizing the success that I have realized without feeling that I've ever had to compromise. I'm very fortunate, but also I think in the case of that it's up to the individual to create to some degree part of their own luck. Part of it is a willingness to accept the responsibility of maintaining your personal and artistic integrity.

"I don't think you can cry about other things influencing the outcome of what your life's journey is because ultimately it's your step to take on that path each footprint that you look back on. We all make choices."  **Shannon Heim**



And The Survey Says...

Recently CMA conducted a survey of its entire membership regarding the priorities of benefits and services currently available to members. With over 1,000 members responding (approximately 15%) the number-one reason (98% of respondents) for membership in the CMA is "To support the overall mission of CMA to promote Country Music worldwide through all its various activities and events."

Rounding out the top reasons for membership are:

- The information CMA provides (93%)
- The opportunity to vote (85%)
- CMA membership is prestigious (74%)
- CMA Awards tickets (Sterling/Organizational Members) (70%)
- Networking opportunities (54%)

Because of the interest expressed in additional networking opportunities, CMA will be exploring possibilities for future seminars/workshops of interest to our members.

Until then, the membership department would like to remind you, as a member of CMA, your annual dues help to support the following CMA contributions to the Country Music industry:

- CMA Awards, presented annually to recognize outstanding achievement
- International Country Music Fan Fair (co-sponsored with the Grand Ole Opry)
- Marketing services to enhance Country Music's value to ad agencies and corporate marketers including the America's Sold on Country multi-city tour and conference
- Establishment of the Country Music Hall of Fame
- Involvement in legislative affairs affecting the music industry
- Recognition of professional achievement including annual Broadcast Personality and Station of the Year awards, the President and Connie B. Gay awards, media achievement awards, and international achievement awards including the Jo Walker Meador Award and International Touring Artist of the Year
- Leading the industry into the technology of the future, the MINT (Music Industry & New Technologies) Conference provides essential information to help participants keep pace with rapidly changing technology and its impact on the entertainment industry.
- Public relations initiatives to heighten awareness and enhance the image of Country Music in the U.S. and around the world.

Your continued membership is vital to the mission of CMA, and we sincerely hope you will always make the decision to remain an active member of the organization.

Reminder: Second CMA Awards Ballot Mailed



Be on the lookout for your second ballot for this year's CMA Awards, which were mailed to individual members in good standing on July 1.

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

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

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

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

Following is the 1998 CMA Awards schedule:

July 1	Second ballot mailed to all CMA members in good standing
July 28	Deadline to return second ballot to Deloitte & Touche LLP
August 4	CMA Awards finalists announced at press conference
August 18	Final ballot mailed to all CMA members in good standing
September 14	Deadline to return final ballot to Deloitte & Touche LLP
September 23	Winners announced live on CMA Awards telecast, CBS-TV, 8 p.m. EDT

CMA Ticket Information

Ticket order forms for the "32nd Annual CMA Awards" are mailed to CMA's sterling and organizational members. 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 23.

If you have not received your order form by July 20, 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

Sunday, September 20

- Nashville Songwriters Hall of Fame Reception and Dinner

Monday, September 21

- ASCAP Country Awards Reception and Dinner/Opryland Hotel

Tuesday, September 22

- BMI Country Awards/BMI

Wednesday, September 23

- 32nd Annual CMA Awards/Grand Ole Opry House
- Post CMA Awards Party/Opryland Hotel

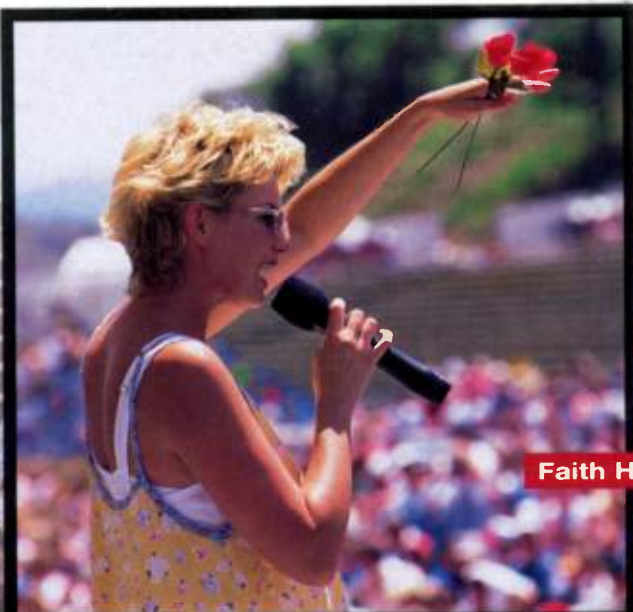
Thursday, September 24

- Election of Directors Meeting
- SESAC Country Awards Reception and Dinner/SESAC

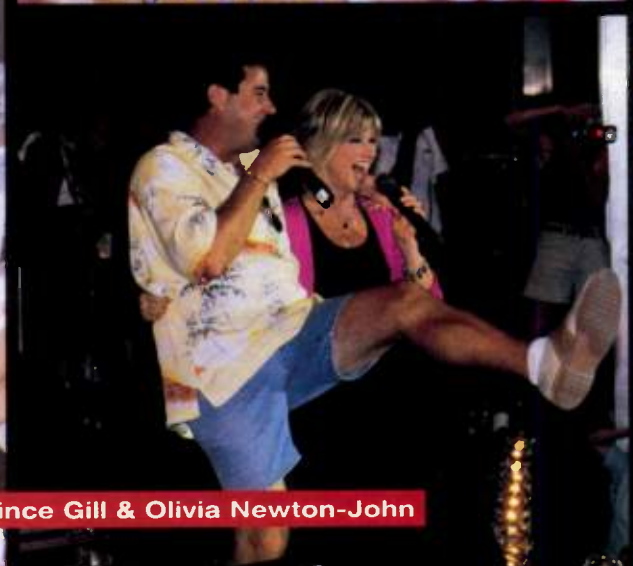
Friday, September 25

- Elections of Officers Meeting/ASCAP Boardroom

International Country Music Fan Fair Celebrates 27th Anniversary With Non-Stop Excitement, Stars, Shows, Surprises, Fans And More



Faith Hill



Vince Gill & Olivia Newton-John



Deana Carter

The Legends Show” signaled the end of the 27th Annual International Country Music Fan Fair. The show, hosted by Ralph Emery, rocked the crowd with performances by The Charlie Daniels Band and a fiddling medley of “Orange Blossom Special” with Doug Kershaw. Other legend performances included Charley Pride, Johnny Paycheck, Lynn Anderson and more.

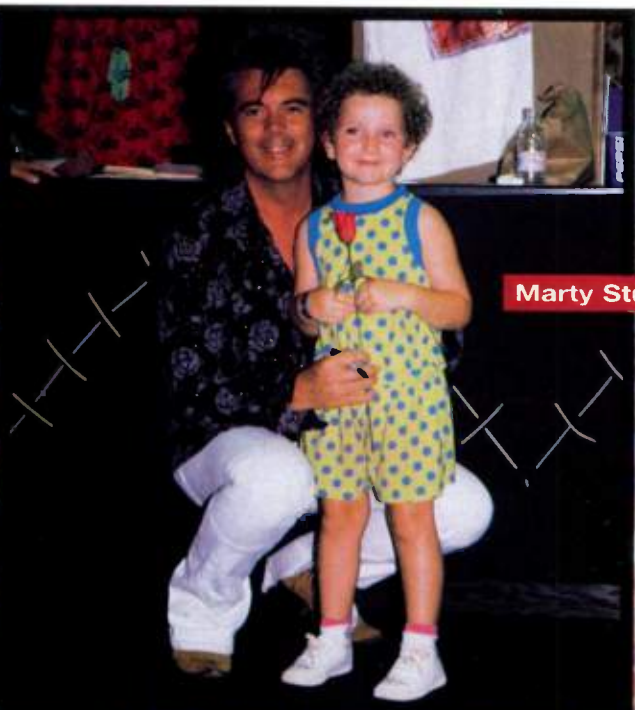
The 27th Fan Fair brought a crowd of more than 23,000 Country Music fans to the Tennessee State Fairgrounds from June 15-19 for the annual event bringing entertainers together with their fans for a week full of surprises. Registrants saw almost 35 hours of live entertainment featuring more than 120 artists and had the opportunity to meet some of their favorite performers in exhibit booths, where photos and autographs were at the top of the agenda.

Fan Fair’s economic impact on the city of Nashville is estimated to be more than \$10 million, according to the Nashville Chamber of Commerce.

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The Lynns



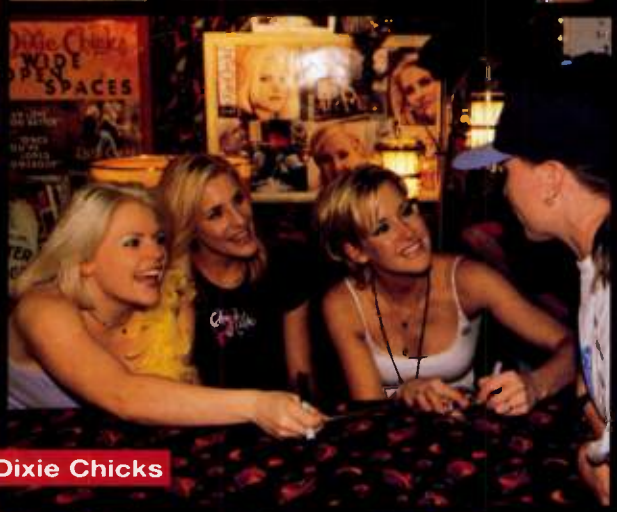
Marty Stuart



Bryan White



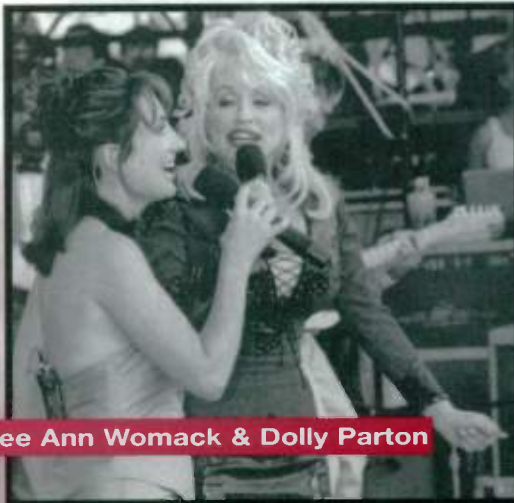
Toby Keith



The Dixie Chicks



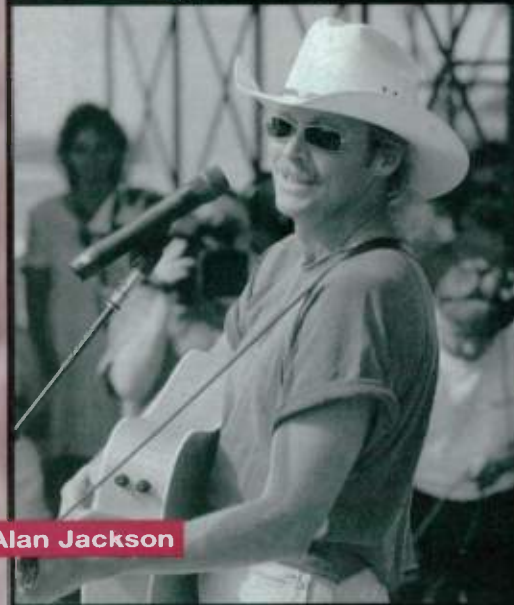
Lila McCann



Lee Ann Womack & Dolly Parton



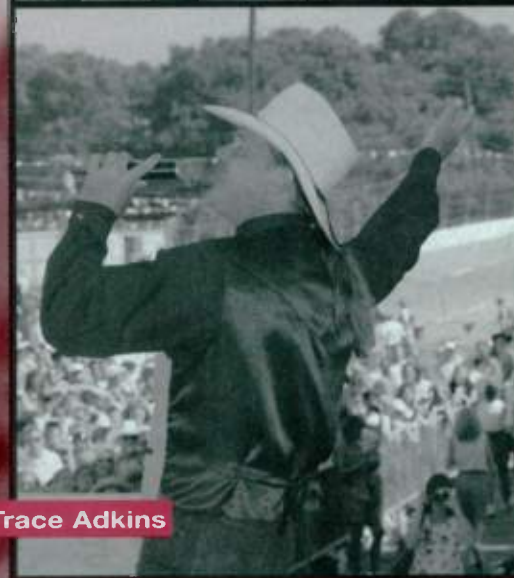
Tim McGraw



Alan Jackson



Connie Smith



Trace Adkins



David Kersh



Neal McCoy

continued from page 6...

For the fourth consecutive year, The Oak Ridge Boys kicked off the annual event with the National Anthem. During the record labels shows throughout the week, fans were treated to performances from a variety of artists, ranging from newcomers like The Lynns and Trace Adkins to surprise performances from superstars such as Garth Brooks and Dolly Parton.

Monday morning's Intersound Country show launched the five days of live concerts and featured Lynn Anderson, who paid tribute to Tammy Wynette by singing the chorus of "Stand By Your Man", along with long-time favorites Earl Thomas Conley and The Bellamy Brothers. The Australia Canada show was a successful first for the Fan Fair stage. Australian superstars Gina Jeffreys, Troy Cassar-Daley and Shanley Del shared the stage with Canadian Duane Steele. Monday afternoon's debut DreamWorks show featured Randy Travis and Linda Davis, who was presented with a recording contract from the label. Monday night's Bluegrass show wrapped up the first day of Fan Fair with the sounds of Ricky Skaggs, Mac Wiseman and more.

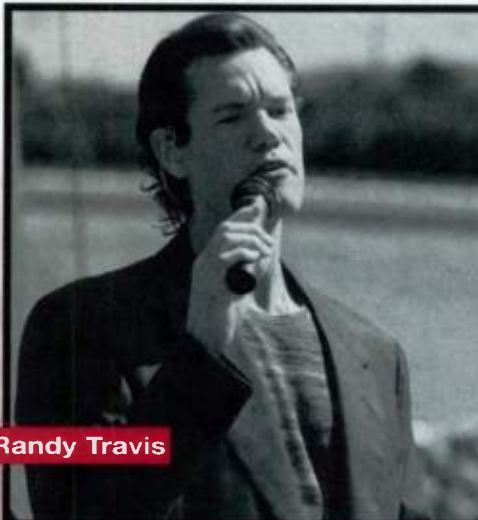
On Tuesday, team members from the Tennessee Oilers got the audience going during the Mercury Nashville show when Al Del Greco, Jimmy Sprotte,

Joe Salavea, Chris Sanders, former player Al Smith and coach Jeff Fisher threw autographed footballs into the crowd. Tuesday night's excitement soared when Dolly Parton surprised the fans joining TNN Music City News Awards Star of Tomorrow winner Lee Ann Womack to sing "Jolene" during the MCA Records and Decca Records show. The thrill continued when Vince Gill danced his way onto the stage with Olivia Newton-John for "You're The One That I Want".

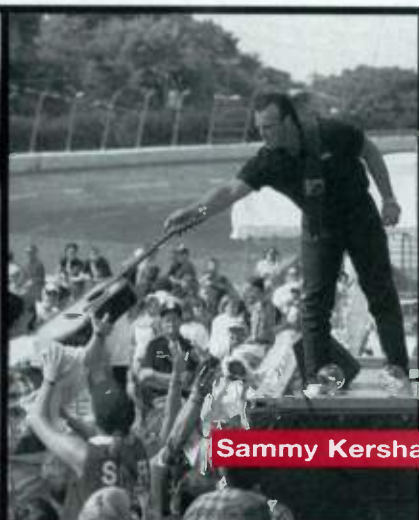
Garth Brooks shocked the crowd when he showed up to perform "Burnin' The Roadhouse Down" and "Long Neck Bottle" with Steve Wariner during the Capitol Nashville show on Wednesday. Labelmate Trace Adkins was presented with a plaque commemorating platinum sales for DREAMIN' OUT LOUD and gold sales for BIG TIME. Billy Dean brought Australian superstar Gina Jeffreys on stage to sing the stirring duet "Have We Forgotten What Love Is".

TNN Music City News Entertainer of the Year Neal McCoy revived the sun-baked crowd on Thursday morning with an energetic performance during the Atlantic Records and Asylum Records Show. The afternoon brought on fan favorites such as Tracy Lawrence, Lila McCann and Bryan White. Gary Chapman brought Rick Trevino's toddler son on stage to introduce his dad during the Sony Music show. Other entertainers included Ty Herndon, Collin Raye, the Dixie Chicks and Patty Loveless.

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Randy Travis



Sammy Kershaw



Ricky Scaggs



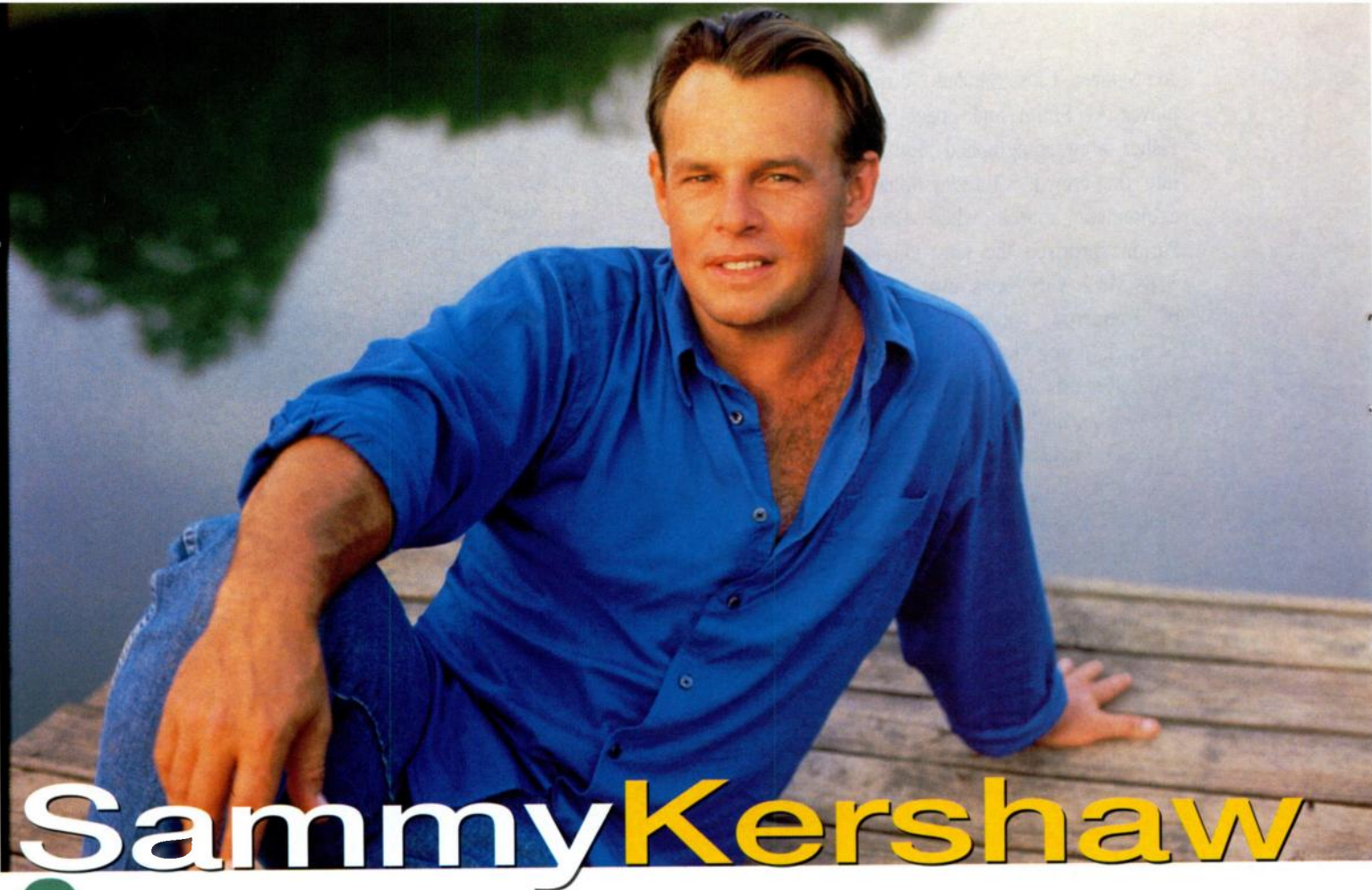
Sara Evans



Jo Dee Messina



The Tennessee Oilers



Sammy Kershaw

Sammy Kershaw is a builder – of houses, of businesses and most importantly, of dreams. As one enters the doors of Cajun Communications, his newly established business office, the evidence of Sammy's work is all around. Record plaques adorn the walls, phones ring constantly and several of the people working on his farm come by to report on the status of their latest project.

Sammy established Cajun Communications in Whites Creek, a small community just outside of Nashville, to get away from the hustle of Music Row. In addition to the office building, which Sammy restored from what he calls an "old shack", there's also several other barn-like buildings and horses. His home is a few miles down the road.

"If you ever get mad in the office, you can just walk outside and go fishing, go down to the woods, see the horses," Sammy says. "You can even get on the lawnmower and cut grass if you want to. When you walk back in here, you're not mad anymore."

"Our productivity is better now. We've never had an organization like we've got now. I think it's because we're not having to worry about people breaking into the office or breaking into our cars parked outside or watching what everybody else on Music Row is doing. We're not into that. We worry about our little company."

Sammy also considers his sixth Mercury Nashville lp, *LABOR OF LOVE*, to be a major stepping stone in his career. The album marks his first effort working solo with Mercury Senior Vice President of A & R Keith Stegall. The title track was released as the first single and has helped boost the album's sales to near platinum status.

"I think *LABOR OF LOVE* could be the best album that I will ever record. It will be hard to top this album. There's a lot of new things happening, and I think that's because Stegall did such a great job."

Sammy even credits Stegall with saving his career.

"I think my career could have been over. I'm not a dummy. I was still doing okay in ticket sales and concession sales for a whole year, but at radio I've been struggling. If you can't get any airplay, those ticket sales will start going down. I really think Keith saved my career. Luke Lewis

(Mercury Nashville president) also helped because he let us do what we wanted to do. Nobody told us what to cut or how to sound. No one interfered with anything. They just told Keith and me to go make our album, and that's what we did."

Although Sammy says he isn't sure how many singles will be released from his current lp, he's already looking for songs for his next project.

"I'm always looking for songs. I never stop looking for songs. Even the last day I'm in the studio cutting an album, I'm looking for songs because

"I think *LABOR OF LOVE* could be the best album that I will ever record."

there might be a better song that comes in that day – better than a song we’ve cut the day before.”

Like his continual quest for songs, Sammy is always thinking about the next tour date.

“We’ve been out on the road since January. We work all the time. This has been going on for about six years now. We’ve got about 140 dates this year. We don’t stop. We make hay while the sun shines. Playing music is all I’ve ever wanted to do – so that’s what I’m doing. I’m making the best of it.

“I know I’m going to wake up one day, and people are not going to want to hear Sammy Kershaw’s music anymore. That’s a fact. So while I have this career going on and I’m having hit records, I want to make the most of it. I know that I will have done my best to get everything that I can out of the music business, and I’ll be happy.”

Sammy admits that part of the reason that he adheres to such a “non-stop” work policy is to be able to give something back. His benefit concert in May in his hometown of Kaplan, Louisiana helped approximately 35 children’s organizations, among them St. Jude’s Hospital and the Lion’s Club. Sammy was particularly excited about the addition of a celebrity auction, and expressed his gratitude to artists like Shania Twain and Garth Brooks, who donated signed guitars and others like Reba McEntire and Tim McGraw, who sent over signed jackets.

“I was really surprised. So many artists went out of their way to send us some great stuff. It’s nice to be able to say that you do those things. It makes you feel good. There are a lot of people involved. We’re talking about hundreds of thousands of dollars. It’s so nice to be sitting here when the mail comes and get two or three letters that come from little kids thanking you for something you did for them with this benefit deal.”

Sammy is also very involved with a family of his own. He met his wife, Kim, while playing in a club in Louisiana. Together, they’ve raised a family of five, including daughters Erin and Emily, Kim’s son Ryan, and Sammy’s son Brandon and daughter Sammie from a previous marriage. He’s very outspoken about his feelings for Kim and his children.

“Kim would do anything in the world for anybody. She always puts herself behind everybody else. I’m always telling her to please herself every now and then. She’s a good person. She’s better than me and better than I deserve.

“I’ve got great kids. I really can’t complain when I look around and see some of the things going on. My 17-year-old is graduating, and he’ll be leaving to go to Mississippi State. My oldest boy is graduating from Baylor University in Waco. My oldest daughter just moved out a couple of weeks ago and got an apartment.

“It’s weird to see that. You wonder where all the time is going. You’re

not Big Daddy anymore. They’re old enough to be on their own. You can’t tell them what to do anymore. All you can do is advise them. It’s kind of hard, because you know what kind of things people can get caught up in. It’s a tough world. You hate to see that day come where they’re put out in that world. But in a way, you want it to happen to see if you did a good job or not.”

So what advice has Sammy tried to instill in his children?

“Don’t step on anybody’s toes so that you can be somewhere. You may be kissing the butt that those toes are attached to tomorrow. So don’t step on anybody’s toes, but don’t kiss anybody’s butt. Don’t let somebody kick you around. I’m not that way. I stick up for myself. That’s about all you can really ask. Don’t intentionally hurt anybody to better yourself because nothing good will come out of it. One day you’re going to get paid back.”

Sammy’s also concerned that he set a good example for his children and that they respect him for his work ethic.

“I really want my kids to be proud of me. Anybody else can be proud of me if they want to or not. It doesn’t matter to me as much as my kids. I want my kids to be able to say that they’re proud of me for what I did. That’s why I work so hard all the time. I let my kids see how I work. I work hard, but I like it. When I’m dead and gone, I at least want my kids to be able to stand up for me.”

Besides his success as an entertainer, Sammy is also building another legacy his family can be proud of. He’s started breeding quarter horses on land near his office and plans to venture into the cutting horse business.

“We’ve had three new babies born in the last five weeks. I just happened to be here to deliver two of them. That was the coolest thing I’ve ever seen. It was neat to be able to help that baby out. Then in less than 45 minutes later, the baby stood up and was running around the ring. That’s the wildest thing you’ll ever see.”

When he’s not on the road or working at the farm, Sammy is also an avid racing fan and has a sponsor for a car.

“This is our fourth year. We haven’t been doing too well. But that’s not enough to stop me. I’m going to hang in there and try to make the best of it. It’s a tough business.”

And with Sammy Kershaw, whether the task is racing to the top of the charts or racing toward the finish line, the greater the challenge, the better.

“I like tough businesses. I’m a leader, not a follower. I like to make things happen. I want my life to be worth something while I’m here. The tougher the better. Give me something hard to do. Give me something easy, and I won’t even fool with it. That’s the way I am. I like hard work.”



“I like tough businesses.”

“When I’m dead and gone, I at least want my kids to be able to stand up for me.”

award

Country Radio Broadcasters named five inductees to the 1998 Country DJ Hall of Fame – Bob Kingsley of American Country Countdown, Frank Page of KWKH, Lee Shannon formerly of KFDI and WCRJ, Paul Simpkins formerly of WBAM and Marty Sullivan formerly of KRMD. In addition to the Hall of Fame honors, Chet Atkins was presented the first Career Achievement Award.

The Indiana Chapter of American Women in Radio and Television recently awarded their 1998 Outstanding Achievement Award to J.D. Cannon of 95.5 WFMS in Indianapolis. Cannon, who has been with WFMS for 19 years, received the award based on his current contributions to the radio station as both an afternoon personality as well as music director.

new companies

Womack Records & Music Publishing, headed by president and CEO Jerry Womack, recently opened a Nashville office at 1219 16th Avenue South. The label also has offices in New York, Las Vegas and Los Angeles. Womack plans to debut their first act, Will Chandler, in July with the release of Chandler's first album, BREAKING STRINGS.



John Michael Montgomery performed the National Anthem at a recent Chicago Bulls playoff game. After the game Montgomery hung out with some players. Montgomery is pictured here with Chicago Bull Michael Jordan.

newsline

Canadian-born Terri Clark was recently selected to host the "1998 Canadian Country Music Awards Show". The 17th annual show will be broadcast live from Calgary September 14 on the CTV Television Network.

On May 18, roughly 100 music industry and media personnel attended a breakfast at the T.J. Martell Foundation's first fundraising event of the year. The Nashville branch of the foundation, which is beginning its eighth year of fundraising, raises money for the Frances Williams Preston Laboratories, a division of the T.J. Martell Foundation at the Vanderbilt Cancer Center. Fundraising events are scheduled throughout the month of September. For more information call (615) 320-0055.

on the move

E.W. Wendell, retired president and chief executive of Gaylord Entertainment Company, was recently named chairman of the board of the National Scouting Museum. The museum, located in Murray, Kentucky, is the official museum of the Boy Scouts of America. Wendell has been involved with the Boy Scouts for more than 25 years, and in 1996 he received their highest honor, the Silver Buffalo Award.

The New York Foreign Press Center has recently relocated to a new address. Their offices are now located at 150 East 52nd Street, 5th Floor, New York, NY 10022. Both their phone and fax numbers have changed. Phone: (212) 317-8325; Fax: (212) 317-8353.



The National Cable Television Convention brought together the stars of Country Music with the stars of Food TV. (l to r) Bobbie Flay of "Grillin' and Chillin'"; Emeril Lagasse of "Essence of Emeril" and "Emeril Live"; Atlantic Records artist Mila Mason; Robin Leach of "Lifestyles of The Rich and Famous" and "Gourmet Getaways"; Curtis Aikens, host of "Pick of the Day" and Mercury Nashville artist Mark Wills.

Anita Rabasca of Arista/Nashville has been promoted from executive assistant to manager of artist development. Rabasca will be responsible for coordinating and overseeing special events, trade advertising, video promotion, and all artist and product-related campaigns. Jeri Detweiler has been appointed to director, regional promotion for Arista/Nashville. Detweiler was formerly manager, regional promotion for Columbia/Nashville. Sheryl Chancellor has been appointed to manager of sales and advertising administration for Arista/Nashville. Chancellor had previously held the position of sales and marketing coordinator for the label.

Tom Snell has joined Sussman & Associates, a business management firm specializing in management and royalties for

the entertainment industry. Snell will oversee royalty and licensing administration for the firm's clients. He was formerly director of copyright and royalties for Benson Music Group and Brentwood-Benson Music Publishing.



Diamond Rio recently filmed their latest music video in Nashville for their first single, "You're Gone". (l to r) Diamond Rio's lead vocalist Marty Roe and director Peter Zavadil are pictured here. Photo by Tony Phipps

Jim Roe has been appointed to director, national sales for MCA Nashville and Decca Records. Roe's new position is based in MCA's Atlanta offices where he will be responsible within his territory for all of the label's sales efforts with Universal Distribution.

Lisa Gladfelter Bell has recently joined the team at FORCE, Inc. Having most recently worked with Ardent Records and the Beale Street Music Group located in Memphis, Bell brings over a decade of publicity experience to the firm.

Marjorie Smith has been appointed as the new GAVIN representative for RCA Label Group. Smith has been working for the label as an intern since last fall. Her responsibilities will include GAVIN promotion for both RCA Records and BNA Records.

Bill Wence Promotions recently announced the addition of two new members to their staff. Amy Kathleen Torstenson will be concentrating on radio promotion to GAVIN Country and

Americana stations. Kris Wence will be working Country non-reporting stations.

Intersound Country has made some changes in personnel in the course of restructuring the growing label. Kim Reinbold has been appointed manager of publicity for the label, and will be responsible for all public relations pertaining to the label's artists. Before joining Intersound, Reinbold held the position of media assistant with RCA Records. Intersound also promoted David Friedman to director of national promotion from his previous position as national PR & marketing manager. Friedman will oversee all R&R, BDS, and GAVIN promotion and coordinate all independent promotion while retaining marketing responsibilities as well.

Gangwisch & Associates recently opened two new offices in Jefferson City and Kansas City, Missouri. The Jefferson City office may be reached by contacting Kathy Gangwisch at 312 Benton Street, Jefferson City, MO 65101. Phone: (573) 893-7920; Fax: (573) 893-7727. The office in Kansas City can be reached by contacting Beckie Collins at 5100 Harris, Kansas City, MO 64133. Phone: (816) 313-1581. Fax: (816) 313-1531. The firm will also continue operations at the Nashville office.

Music business entrepreneur Jay Bell has just kicked off a new independent A&R and production venture with a new record deal



Pam Tillis recently appeared on "The RuPaul Show", marking the first ever appearance by a Country Music artist on the show.

for Billy Joe Shaver. Bell, most recently the manager for the Texas Tornados, The Iguanas and Bob Woodruff, is currently brokering label and distribution deals for artists and/or producers. Bell's first project has been the signing of Billy Joe Shaver to New West Records (distributed by RED).



BOOKING: Shane McAnally to Creative Artist Agency... Jerry Reed to Bobby

Roberts Company, Inc....PUBLISHING: John Tesh to AEI Music...MANAGEMENT: Shane McAnally to International Management Services...Chris Anderson to Jiles Beam Music...Philip Claypool to BLT Management...Dwight Whitley to Walters Associates...PUBLICITY: Travis Tritt to Rubin Media



artist/label
Diamond Rio/Arista Nashville

title
"You're Gone"

director
Peter Zavadil

continued from page 9...

The Fan Fair exhibit halls featured 167 booths this year. Taking top honors in the annual booth contest was Tracy Byrd whose booth was decorated like a hunting lodge, a theme reminiscent of his latest single "I'm From The Country". The Dixie Chicks' psychedelic booth won the fan club second place, and Ricochet's racing theme booth took third.

Fans got a two for one when Patty Loveless joined Vince Gill to meet the fans in the CMT Truck and again when LeAnn Rimes joined Bryan White in his booth on Wednesday afternoon. Pam Tillis played host for ABC's "Good Morning America" and was treated to ice cream by a group of fans as she walked through the crowd. Wynonna joined one special fan in singing her hit "Have Mercy" as she worked hard to visit her fans by signing 100 autographs per hour for over four hours. Michael Peterson took time with fans as he stayed close to three hours after his set signing time, and Terri Clark treated spectators to pizza while they waited in her line.

Other guests at this year's Fan Fair included Dean Cain escorting his fiancée Mindy McCready to her performance during the RCA Label Group show on Wednesday night.

The excitement of Fan Fair was captured on the Internet with a live webcast by Traveller Information Services. Portions of several stage shows along with backstage interviews were posted on the site. To view the website and webcast, Internet viewers can log on at fanfair.com. At present, fanfair.com has received over 600,000 page views. fanfair.com will be assessable for the next three months. Business Wire served as the official wire service of Fan Fair, setting up in the Fan Fair press center for the week-long event and sending out the latest news from the event to national and international media.

The registration fee for 1998's Fan Fair remained the same as last year's at \$90 and includes live stage shows featuring top Country artists; admission to the exhibit halls where artists sign autographs; one-day admission to the Country Music Hall of Fame and the historic Ryman Auditorium; plus two meals prepared on-site by the world famous Odessa Chuck Wagon Gang from Odessa, TX. In addition, fans could play "Name That Tune" and perform karaoke tunes in the Fan Fair luncheon pavilion.



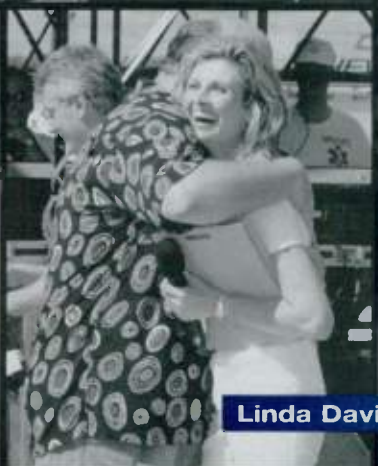
Charley Pride



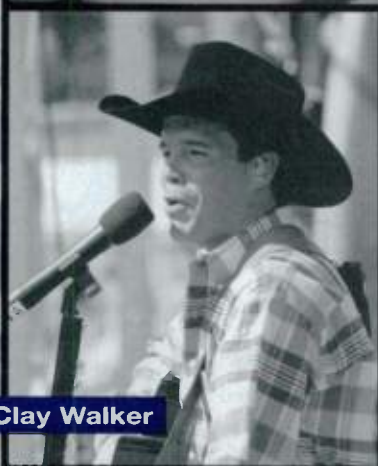
Mindy McCready



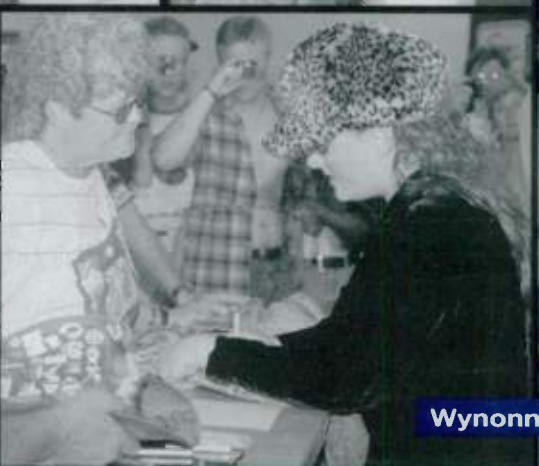
Mila Mason



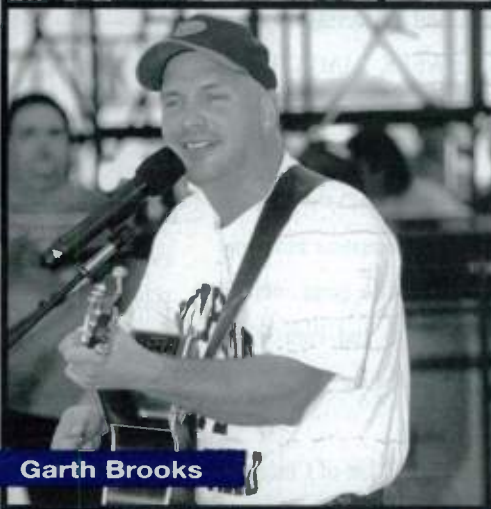
Linda Davis



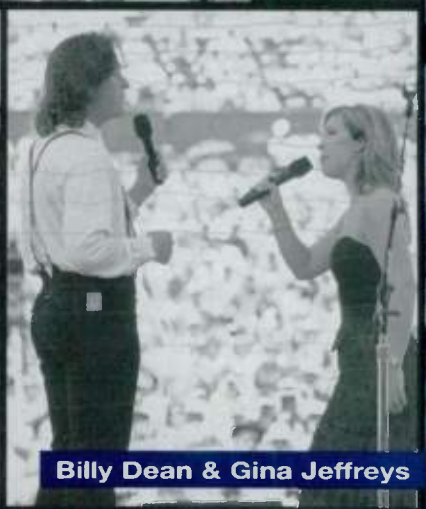
Clay Walker



Wynonna



Garth Brooks



Billy Dean & Gina Jeffreys

**AMERICA'S
SOLD
ON COUNTRY**

CMA COURTS CHICAGO BUSINESS LEADERS

AMERICA'S SOLD ON COUNTRY TOUR MAKES SECOND STOP FOR 1998 CMA HOSTS SPECIAL RECEPTION IN CONJUNCTION WITH THE MAYOR'S OFFICE

In a week that promises to attract leading industry executives in Chicago, the Country Music Association (CMA) will host two events featuring entertainment by top Country artists along with pertinent information about the popularity and marketing impact of Country Music.

The first of these events, the "America's Sold On Country Tour" (ASOC) will take place on July 15 at the Drake Hotel. Highlights on the agenda include a performance by current CMA Vocal Group of the Year Diamond Rio. Also scheduled to appear are RCA recording artist Martina McBride, Arista Nashville recording artist Pam Tillis and MCA Nashville recording artist Chely Wright as part of the "CMA Café", a rare in-the-round luncheon performance featuring these talented artists. Along with some of Country Music's finest entertainment, attendees of ASOC will also be treated to presentations from noted industry executives emphasizing why Country Music works for marketers and how to effectively use it in integrated marketing campaigns. Lisa Whaley, regional promotions manager for Disneyland and Andrew Dun, director of marketing for Red Lobster are both scheduled to present case studies.

The Chicago ASOC event marks the second stop of the tour in 1998. The first ASOC event, held in February in Los Angeles, attracted nearly 250 corporate marketers, including representatives from Mattel, J. Walter Thompson, BBDO, Grey Advertising and Universal Studios. Sponsors for ASOC in Chicago include ADWEEK MAGAZINES, COUNTRY AMERICA, COUNTRY WEEKLY, Interep, Triathlon Broadcasting and WUSN (US99).

On Thursday, July 16, CMA will join forces with the Mayor's Office of Special Events to host an evening cocktail reception and show at the Park West Theater. Artists participating in this event include Capitol recording artist Trace Adkins, Diamond Rio and Pam Tillis. Along with CMA, the event is also being sponsored by COUNTRY AMERICA and JAM Productions.

Invitees for the event include a "who's who" list of Chicago's



Diamond Rio



Martina McBride



Pam Tillis



Chely Wright

prominent business sports, entertainment and arts communities.

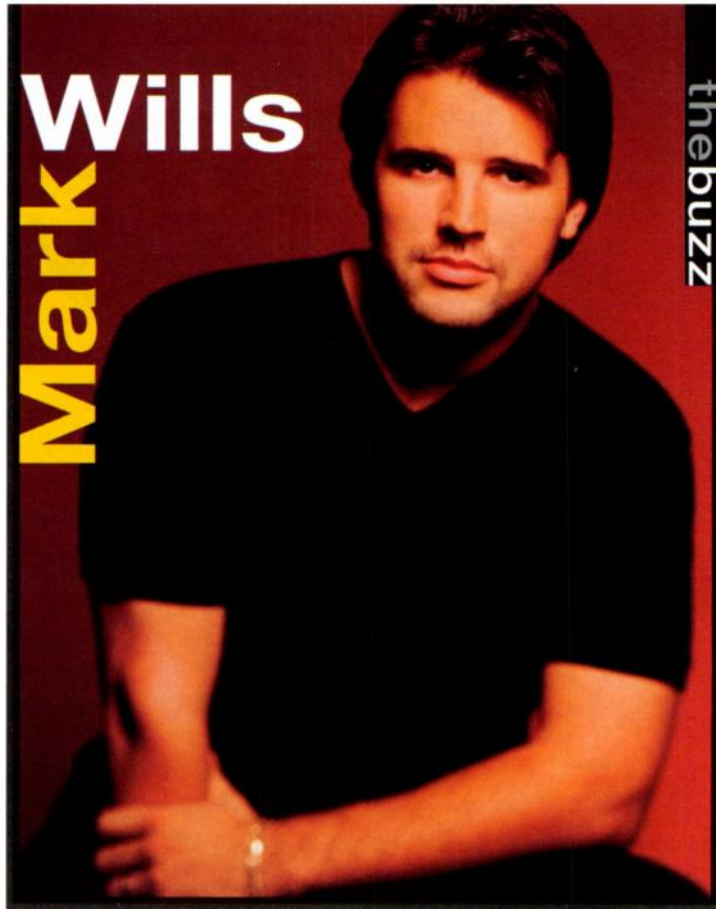
Both the "America's Sold On Country Tour" and the special reception are part

of a weeklong activity for the CMA Board of Directors, which will conduct its third quarterly 1998 meeting in Chicago. As part of its agenda, the CMA Board will convene for a luncheon with special guest speaker Mel Karmazin, President and CEO of the CBS Corporation. The CBS Corporation is comprised of CBS Radio, the world's largest radio group, CBS Television, TDI Worldwide, CBS Cable and the CBS Television Network. In addition, Karmazin is President and CEO of Westwood One, the largest producer and distributor of news, talk sports and entertainment radio programming in the U.S. In 1996, he was inducted into BROADCASTING's "Hall of Fame" and in September 1997, he received the National Association of Broadcasters "National Radio Award".

"CMA is excited about conducting its quarterly board meeting in Chicago as well as hosting various

events for Chicago's corporate community," said CMA Executive Director Ed Benson. "ASOC is a key element in CMA's overall corporate development strategy, and we are anxious to present with the most up-to-date information on Country Music as a marketing tool, along with exciting performances from all the artists involved." [CMA]

Mark Wills



For Mercury Nashville recording artist Mark Wills life is more interesting when you allow for a little mystery. The 24-year-old singer has just scored his first number-one hit, "I Do (Cherish You)", from his new lp WISH YOU WERE HERE. But what he's most excited about is the birth of his first child. Mark says he and his wife Kelly want to keep the baby's gender a surprise.

"We're not going to find out. We did the ultrasound and found out that there was only one in there, and that's all we really want to know. I want a boy, and I want a girl. So, I'm not going to be upset either way. I just want it to be good and healthy and have every part that it needs.

"I didn't want to go in and have them tell me. It's kind of like knowing what a Christmas present is before you open it. It takes that little bit of spark off of it."

Though he still has a lot to learn about the challenges of fatherhood, Mark says that he feels he's really grown as an artist since the release of his debut lp, MARK WILLIS.

"There's such a higher level of comfort for me with the new album. With the first album, I had all these guys playing that I had heard of for years from reading their names on records. I also had a producer that I didn't really know anything about. You go in, and you're supposed to make an album, and that's a very nerve-racking thing. You really don't know if they like the music or not. Being an artist, I want everybody to like it.

"When you've got a musician who plays on 75 percent of all the songs you hear in Nashville come up and put their arm around you and go, 'That's a great song', that's really cool. I think it's a different level for me this time.

"I kind of felt like I was more a part of it with WISH YOU WERE HERE. I didn't feel like I was an outsider coming into record because I knew the guys. I had played the first album with them, and I had played some TV shows with them."

Though Mark admits to being a joker at times, he becomes serious when he talks about song selection and playing before live audiences.

"For me, I've found that playing a song live doesn't always give you an accurate account of it. People are rocking out having a good time, and they don't really listen to the words. That's not a good place to try to sell a song. I want your attention. I don't sing a lot of rocking, ditty type songs. I like something that's got a message to it - a song that shows you a part of somebody's soul.

"That's why the new album has stuff on it like 'Help Me Fall', 'Wish You Were Here', and 'Don't Laugh At Me'. These songs are about real life. That's the kind of material that I want to make a career out of singing because I feel like there is a spot in Country Music that has kind of gotten away from that.

"Back 20 years ago, you had a lot more songs that were serious. 'He Stopped Loving Her Today' was a very serious song about somebody loving somebody until they died, taking the love they had for them to the grave."

Mark says he aspires for his music to have the same kind of longevity that classics such as "He Stopped Loving Her Today" has achieved.

"I want to have a career made out of songs that people remember five, 10 or 20 years down the road. I don't want to have a song that may be on top of the world for a week, and six months down the road people go, 'When was that out? Oh, I kind of remember that song!'"

He's also on the lookout for songs constantly, even in the most unlikely places.

"For me, I've found that playing a song live doesn't always give you an accurate account of it."

"My wife hates me for about two weeks when I come home because I'm not used to being there."

that might be the next hit song."

As for his touring schedule, Mark has been playing club dates and doing some opening spots on tours. He also confesses he still suffers from "cabin fever" when he comes home after a long stint on the road.

"My wife hates me for about two weeks when I first come home because I'm not used to being there. At eight o'clock at night I'm ready to go. She's just trying to wind down. I spent more time at the club I used to sing at just because it drove me nuts to sit around the house. It takes me a while to get into some kind of routine. I still can't go to sleep before four o'clock in the morning."

Mark's ability to keep late nights will most definitely serve him well once his new child is born, and he says he's ecstatic about focusing his energy on fatherhood and a career where the possibilities seem limitless.

"I love my job. I think it's the coolest thing in the world to get paid to do something that you absolutely love to do. There's so many people out there that have to make a living doing something that they hate.

"I once heard a story about Teddy Gentry of the group Alabama. Somebody asked him for an autograph, and he signed it. Then somebody turned and looked at him and asked him if he didn't get tired doing that. He looked at them and said, 'Man, I got tired of laying bricks'. That's it right there, you know? This is something different every day, and I love it."

Mandy Wilson

david malloy

After success with such artists as Daryle Singletary and Mindy McCready, Starstruck songwriter and producer David Malloy painted a vivid picture of his latest project. Incorporating many descriptive images of his 'down to earth' boss and co-producer, Malloy explained the project and the vision he had for Reba McEntire's current album, IF YOU SEE HIM.

"What I wanted was, musically, her personality, heart, soul, beliefs and her feelings, so that the record was kind of like a portrait of Reba.

"In my thinking about her, I felt that others may put her on a pedestal or view her as untouchable. When I am around her, she is not at all. She is just so down to earth and no different than anyone else is. I wanted to get that feeling into the music. I wanted it to be so honest and pure from her.

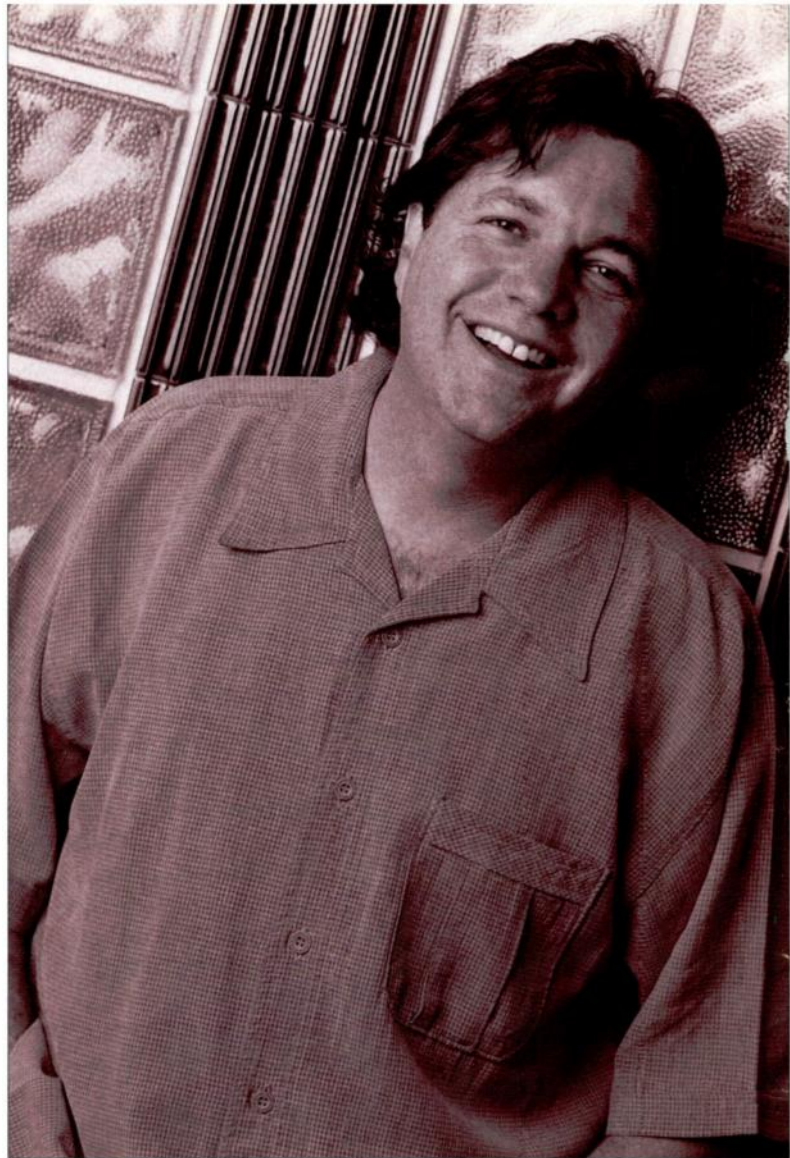
"As a producer and a writer, you get an idea for a song. Then you are not only writing a song, but you are writing the record at the same time in your head. You get a lot of ideas in this position. You get visual ideas, marketing ideas. All kind of things come into play. You usually don't get a chance to try out any of those or massage the ideas where you just sit down and have a jam session. Here at Starstruck, you get a chance to have all areas. It's like whatever you can imagine, this place is capable of doing. Your own limits would be your imagination and for me that's ideal."

In addition to co-producing credits, Malloy co-wrote three of the album's 12 tracks including "Face to Face", a duet featuring Reba and Linda Davis.

"Gary Burr and I had written this other song and I was playing Reba the demo. As it started, the first verse could be interpreted as a duet. She thought we had deliberately tried to write the duet for Linda, which we didn't even have a clue she wanted.

"Reba felt that this song was the first time the two women have actually seen each other, the first time they had made actual contact (since the single "Does He Love You?"). She felt this song could be the continuation of that story. Gary and I felt like we were writing a play because we ended up writing dialogue between two people."

This project gave Malloy the opportunity to write with other songwriters. It also helped him work on a style of



"I was always fascinated with the production, the musicians, the arrangements and the overall pulling it together."

songwriting that he refers to as "target writing".

"In a case for me writing, I will have songs, statements or grooves I want to give up and I will try to find them. If I can't find them, I will try to co-write them. I wrote not only with Gary Burr, but Rick Bowles, Frank Myers and Gary Baker. The great thing about this was it gave me a chance to get to know some songwriters who I have been a big fan of for a long time and who I didn't personally know. This kind of made me come out of my shell.

"I learned target writing during the years I worked with Eddie Rabbit because we were writing specifically songs with Ed, for Ed. It taught me about focus and vision. I find it a lot easier than just sitting down and saying, 'Okay, let's write about anything under the sun today.' When you've got unlimited amounts of options to write about, it's hard to pick one. But when you are target writing for a certain artist and you are writing just for

Reba on David:

“This album was stress-free. One of the reasons it was is because I got a lot of help...vocally from David. I really did appreciate him bringing something out in me that had never been done before.”

that artist, the parameters are established and I think it's easier.”

Growing up in Los Angeles, Malloy had an important influence in the music business. His father worked for RCA, and helped him get his first job. However, he says the idea of a career in the industry came from more than his father's influence.

“He would bring all these records home, and I would listen to them. I listen to the radio constantly. What I heard was nothing but singles on the radio. It wasn't like I got into one artist and got buried into that one artist. I didn't get caught up on one person's thing. I just saw the single they did, and I memorized that.

“When I got out of high school, my dad got me a job working for Jack Clement at Jack Clement Studios. I basically started as a gopher, not really knowing anything about it. I started from scratch, and Jack was great because he allowed me to use the free time to play around. I would put in a super long piece of noodle tape in the tape machine, which would give me enough time to start recording and get to whatever instrument or noise-maker I was banging on. A lot of it was a process I didn't know so I took any idea and played with it. There was never anyone around that would say, ‘That won't work. So I tried whatever I felt.

“It's kind of funny because I remember playing as a child on the side of our house in LA. It was almost like something zapped me, and I had this perception that was like ‘Okay, you are going to do something in music.’ It was just something I carried inside. I was always fascinated with the production, the musicians, the arrangements and the overall pulling it together. I had the desire, wanted to do it and was groomed towards it, so it was obviously pulling at me all the time.”

Malloy says he considers himself to be a very “hands-on” producer when it comes to his artists. He feels one of the most important elements in producing is to understand the artist and their style of music.

“I am kind of like a chameleon. What I try to do is to become the artist in my head. Whoever it may be, I put myself in their place and I think about what they would like to be doing. I think about what kind of music, what kind of expression and what the fans would think of me. I have to get to know them. I want to know about them, where they grew up. I want to

“Every little note, every little idea, I want to be in the middle of it all.”

know some things about them and soak up their personality. “Musically, I want to hear them sing. I want to listen to them sing. I don't want to look at them singing. I am really drawn to voices. I love voices, the sound of voices, and I am drawn to charismatic voices. There has to be something about their voice that makes you want to hear them again. I search out their voice and find out what it is that I love and am addicted to. Then, I try to find songs or write a song that kind of makes them work on that part of their voice that I love so much.”

Currently Malloy is not taking on too many projects, but he does have some things in the works. Along with continuing to look for new and fresh talent, Malloy continues writing on his own, and striving for what he considers to be “an ultimate achievement”.

“I just finished up with a new artist named Andy Griggs, who is coming out on RCA. I actually worked on Reba and Andy at the same time. It has been a really, really big highlight of my career, working on her album and his album. It has been very fulfilling the last few months. I have been doing really well with artist development, and I have been successful so far. I have a new female, who I am really thrilled about. As much as I enjoyed working with Reba, I enjoy working with brand new talent. It's a lot more work, but it's very satisfying when you can see their record sitting at number one. Then you can remember back to the first meeting and song selection. It's exciting.

“I know it's impossible, and there will never be 10 singles released, but I want to cut 10 singles. I want the record company to come back to me and say, ‘There is so much great stuff on here that we are having a hard time trying to decide what's going to be the first single.’ To me, that's the greatest thing I could hear. I don't want to do a record where it's so obvious that this one song is the single. I want it to be tough. I am a real ‘hands on’ producer. I have got to be there for every second. Every little note, every little idea, I want to be in the middle of it all.” 🎧

Christy Grealis

j u l y 1 9 9 8



BR5-49 will release their third album, **BIG BACKYARD BEAT SHOW**, this month for Arista Nashville. When the guys sat down with **CLOSE UP**, I all but begged and pleaded for the group, which consists of Gary Bennett, Don Herron, “Smilin” Jay McDowell, Chuck Mead and “Hawk” Shaw Wilson, to help me during the interview by saying their names each time they made a statement. (It can be a nightmare transcribing an interview with six people.) It turned into more of a joke than a “good plan”.

In the end a good time was had by all, and after getting off the subject only a few times we learned a little about the group’s latest project.

BR5-49

CU: Easiest questions first...tell me about the new album.

Gary: There are 14 songs on it, and there’s a little something for everybody. Country, old Country, new Country, da da Country, rock, new rock, middle rock, Little Rock, old rock, rock-dot-com.

CU: What is da da Country?

Gary: Jast da da-ish. Kind of things that are unrelated and...

Jay: Da da da (breaks out into the song recently revived by the Volkswagon commercial).

CU: Are all the songs original or did you choose some covers?

Chuck: There are nine original songs on the album, [thinking] and um, that makes five covers.

Jay: Nine to five, we win. (Nine of the 14 tracks were written by Bennett or Mead.)

Gary: The ones that were covers were very obscure covers. Except for one that was kind of a hit by Iggy Pop (“The Wild Child”).

The group takes a little detour from the question, but it’s soon back on track. Back to “a little something for everybody...”

Chuck: A couple of swing tunes, there’s a Mexican polka. Santiago Jimenez, Jr. came to play push button accordion with us. A couple of bluegrass tunes, like “Pain, Pain Go Away”, sort of Johnny Cash bluegrass.

Gary: Then there’s some alternative music, real Country shuffles, a train beat song, a ballad, and some just plain-out rock songs. But it’s all cohesive together, because it’s all us. So the name of the album is going to be **BIG BACKYARD BEAT SHOW** and the album cover is these little kids out in the

yard playing their guitars, with little cowboy hats on, and a quilt draped up behind them. We're sitting there in chairs watching them put on this little backyard show. It's kind of tied in with the music, in that it's a big array of all this music we've been influenced by.

- CU: How did you decide which songs to include on the album? As a group, it's got to be hard to agree.
- Gary: We just picked from the originals that weren't getting cuts and that worked good live that we wanted to record. A couple of them we got from the A & R guys at Arista, songs that were pitched to us. It wasn't really hard for us to decide, I don't think. It was hard to decide what not to put on the album.
- Jay: Yeah, we could have made a double album. We could have gone with the whole box set this time. Next record we'll do a whole box set.
- Chuck: No, the next record we'll do a triple cd.
- Don: Make it a tin box.
- Jay: Okay.
- Chuck: Like, T-I-N, you mean? The metal.
- Don: Yeah, not T-E-N, T-I-N. And rivets too.
- Jay: Rivets are cool.

Back to the current album...

Chuck: So it sort of lends itself to the basic premise of our band, which is homespun. If anybody has the guts to get up and stand in front of people and play...

“Because people are the same, they are put in categories for marketing music, but really everybody is just out there trying to pay their bills.”

- Gary: And act like fools, it's us.
- Jay: We're your band.
- Chuck: That's basically what all entertainment is. Anybody can do it.
- CU: Standing up and making a fool of yourself?
- Chuck: Absolutely. Pulling your pants down in front of everybody.
- Gary: But the thing is, it's for them. It's not for you. If you're just pulling your pants down for everybody and you're getting something out of it then you're...
- Jay: It's sort of an empty thing.
- Gary: Funny how that works, too. I mean, it's not right.
- Chuck: And that's why Jay had to stop doing it. Because, he just felt so guilty, he was just entertaining himself.
- Gary: It works on certain audiences and certain audiences not at all.
- Jay: Yeah, but now I'm making a steady living at it.
- Gary: Moonlighting as a Chippendale dancer. [a brief pause] You might want to edit that out.
- Jay: You can if you want.
- Chuck: It's not up to us what goes in there, it's up to her.
- CU: Once it comes out of your mouth, it's mine.
- Chuck: Wow, it's just like our tip jar.
- Jay: It is amazing some of the things we go off on. And I'll read the article later, and it will all be in there. And I'll think, "Surely..." And it doesn't bother us. But I'll think, "Surely they won't print that." It's just us being silly. But there it is.
- Chuck: In black and white.

It's no surprise that the group has made many fans within the Country Music industry, which has been made apparent by the acts who have chosen them to open their concerts: George Jones, Marty Stuart, Tim McGraw and Faith Hill. But what is sur-

prising is the number of rock artists, like The Black Crowes and Nick Lowe, who have also enlisted them as an opening act. Their crowning moment came when Bob Dylan chose the band to open his U.S. tour last summer, which included 22 dates.

- CU: How did that come about?
- Chuck: Well, from what I understood, young Marty Stuart turned him on to us and we got asked to do the shows with him. We were pretty blown away. He was really attentive to us and made sure everything was going all right with us on the tour. To me, in my estimation, it seemed like it kind of represented two parts of Bob Dylan - down home roots, sort of "Country Bob", and then the folk rebel sort of vibe that he had too. Proving again that it's just music, and it's just people. You can communicate with people through your music and get your point of view across without hitting them over the head with it. Making it entertaining and totally worthwhile.
- Gary: And if you get to eat it's even more worthwhile.
- Chuck: Really worthwhile! And we did eat on that tour.

- CU: Did you consider him an influence before you opened for him?
- Jay: I think that I didn't realize what an influence he was, not until I was immersed in it every night. Maybe a week into the tour, he would be playing his songs, and every night he'd do different songs. I didn't realize that I knew that many Bob Dylan songs. He'd come out with "Knockin' on Heaven's Door" and I'd realize, "Oh, yeah. He did that, too." I was surprised to realize how much he touched America. Actually, people all over the world.

Chuck: And then right on top of that he'd come out with a Stanley Brothers tune and just kill it.

Don: Or something off the NASHVILLE SKYLINE album.

Chuck: He did something off of about every one of his albums. He wouldn't just sit and do the same show every night, either. It was really nice.

CU: How did it feel to play in front of "Bob Dylan's" audience? Did you feel confident that they would accept your music?

Gary: I think it's because the people are all the same wherever you go. If you go ask a punk rocker with a ring in their nose or a truck driver what bugs them about life, they are going to tell you pretty much the same thing. I know we just blew people minds when we first walked out there wearing overalls and cowboy hats and hair slicked back and string ties and everything. At first they were kind of taken back. The best part was when we got the Japanese monitor man to introduce us in Japanese. He does this big long monster truck Japanese introduction. And then he says "BR5-49" and we start playing. But once we started playing they sunk right into it. Because people are the same, they are put in categories for marketing music, but really everybody is just out there trying to pay their bills.

When the group landed in the same town as their tour mate a few months later, they were pleased to know that his interest still remained.

Gary: Bob had asked the steel player to try to get a tape of the stuff that we were working on in the studio, even if it was unfinished. So we thought that was cool that he was that interested. So he'll be one of the first persons we send our new cd to.

In September BR5-49 will have been on a major label for three years.

CU: If you had anything to say to the music industry, what would you say?

Gary: Thanks for letting us through the door. 🎸 **Angie Crabtree**



PATTY LOVELESS

newsmakers:

While **Pam Tillis** was in the nation's capitol for the PBS "National Memorial Day Special" she received a special invitation from President Clinton to be his guest at the taping of his weekly radio address. When she attended the Oval Office taping she presented the President with a copy of her new album, EVERY TIME, and he told her he would take it with him on his holiday trip to Camp David.

Martina McBride's album THE WAY THAT I AM, which features her hit "Independence Day", made ROLLING STONE magazine's list of the all-time "Top 30 Records About America."

big screen:

Two soundtracks will be released for the animated feature "The Prince of Egypt", due in theaters December 18. DreamWorks is releasing two collections this fall with music "inspired-by" the biblical tale. One will include Country artists **Clint Black**, **Vince Gill**, **Reba McEntire**, **Randy Travis** and **Faith Hill**, among others. Travis co-wrote three of the songs featured on the album. The other will showcase r&b, pop and gospel acts like Boyz II Men, DC Talk, Jars of Clay and Take 6. This marks the first time that two complete albums from different musical genres have been created in support of a film release.

little screen:

In June, **Patty Loveless** helped inaugurate "Jackie Collins' Hollywood" by appearing as the first Country artist on the

CBS afternoon magazine format show designed to give people better insight into celebrities' worlds and lives.

good deeds:

Travis Tritt performed last month on Capitol Hill for an event benefiting the Ronald and Nancy Reagan Foundation, an offshoot of the Alzheimer's Foundation. The invitation-only event also included **Suzu Bogguss** and the Singing Senators (Lott, Craig, Ashcroft and Jeffords).

Tim McGraw was named an honorary zookeeper for the Nashville Zoo and Wildlife Park. One of his first duties included a benefit performance at the zoo this month.

Rhett Akins was inducted into the Boys & Girls Clubs Alumni Hall of Fame during their 92nd Annual National Conference. In 1997, Akins was named the National Music Industry Spokesperson for the Boys & Girls Clubs of America. He has visited as many as 35 clubs while on tour since last summer, raising funds, playing benefits, and taking a group of children to the Dallas Cowboys training camp, all on behalf of the organization. Since growing up in the Boys Club in Valdosta, Georgia, Akins vowed to give something back to the club that gave so much to him as a child.



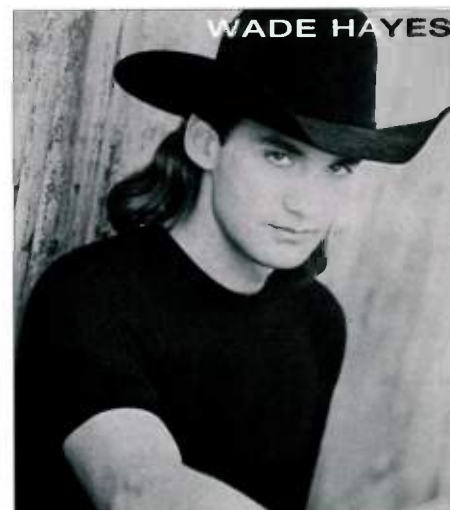
ALAN JACKSON

reunited:

Alan Jackson and his wife Denise have reconciled after a four-month separation. It has been reported that they will renew their wedding vows on December 15, their 19th wedding anniversary.

trivial pursuit:

Mac McAnally had a special honor bestowed upon him recently...he turned up as an answer on "Jeopardy". The answer was in reference to the title of Tanya Tucker's autobiography, "Nickel Dreams", which was taken from the same title of one of Mac's tunes. He is currently working on his DreamWorks debut and will tour this summer as a member of his pal Jimmy Buffet's band.



WADE HAYES

hubba hubba:

PLAYGIRL magazine's June issue named **Wade Hayes** as one of the nation's hottest celebrity bachelors. David Letterman, Jerry Seinfeld, George Clooney and Tiger Woods joined him in the 25th anniversary edition of the publication. The magazine cited Wade's "delightful dimples" as his "best bachelor trait."

Aaron Tippin will be the first Country artist to appear on the cover of PLAYGIRL magazine. The fully clothed photos and interview will be in the September issue. Tippin says he wouldn't "do anything my mama wouldn't be proud of." In fact, his Mom was present for the photo shoot.

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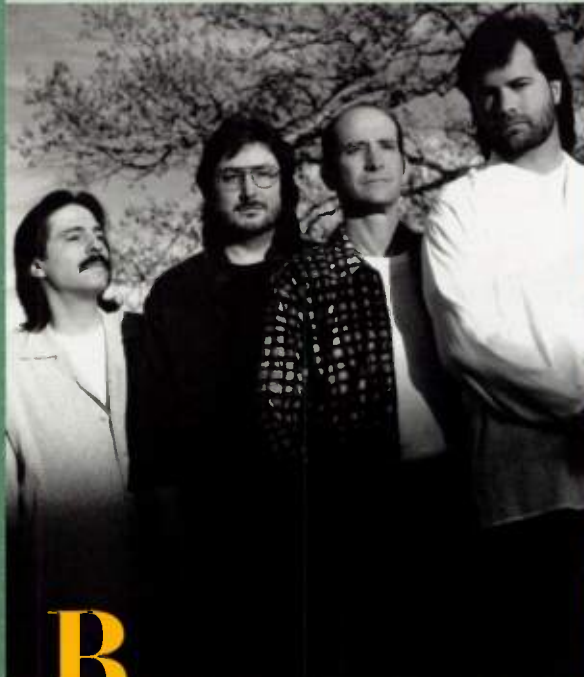
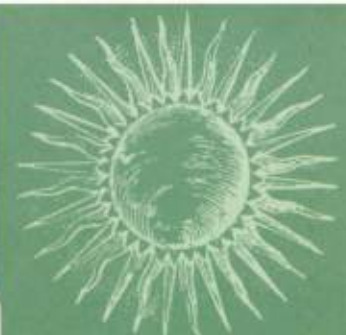
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nextmonth



Restless Heart



Kevin Sharp



Vince Gill

CloseUp

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cma events

July

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

August

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

September

- 23 32nd Annual CMA Awards / Grand Ole Opry House / Nashville, TN
- 24 Election of Directors Meeting / Nashville, TN
- 25 Election of Officers Meeting / ASCAP Boardroom / Nashville, TN

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

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datebook

September

- 20 Nashville Songwriters Hall of Fame Reception and Dinner
- 21 ASCAP Country Awards Reception and Dinner / Opryland Hotel / Nashville, TN
- 22 BMI Country Awards / BMI / Nashville, TN
- 24 SESAC Country Awards Reception and Dinner / SESAC / Nashville, TN

October

- 22 Taping Date for CMA 40th Anniversary Special / Nashville Arena / Nashville, TN

Nashville Opera Music Education Award recipients (l to r) CMA Executive Director Ed Benson; Chairman of the National Endowment for the Arts Bill Ivey and Music Director and Conductor of The Nashville Symphony Kenneth Schermerhorn pictured during the Nashville Opera Music Education Awards cocktail party, dinner and awards ceremony.

