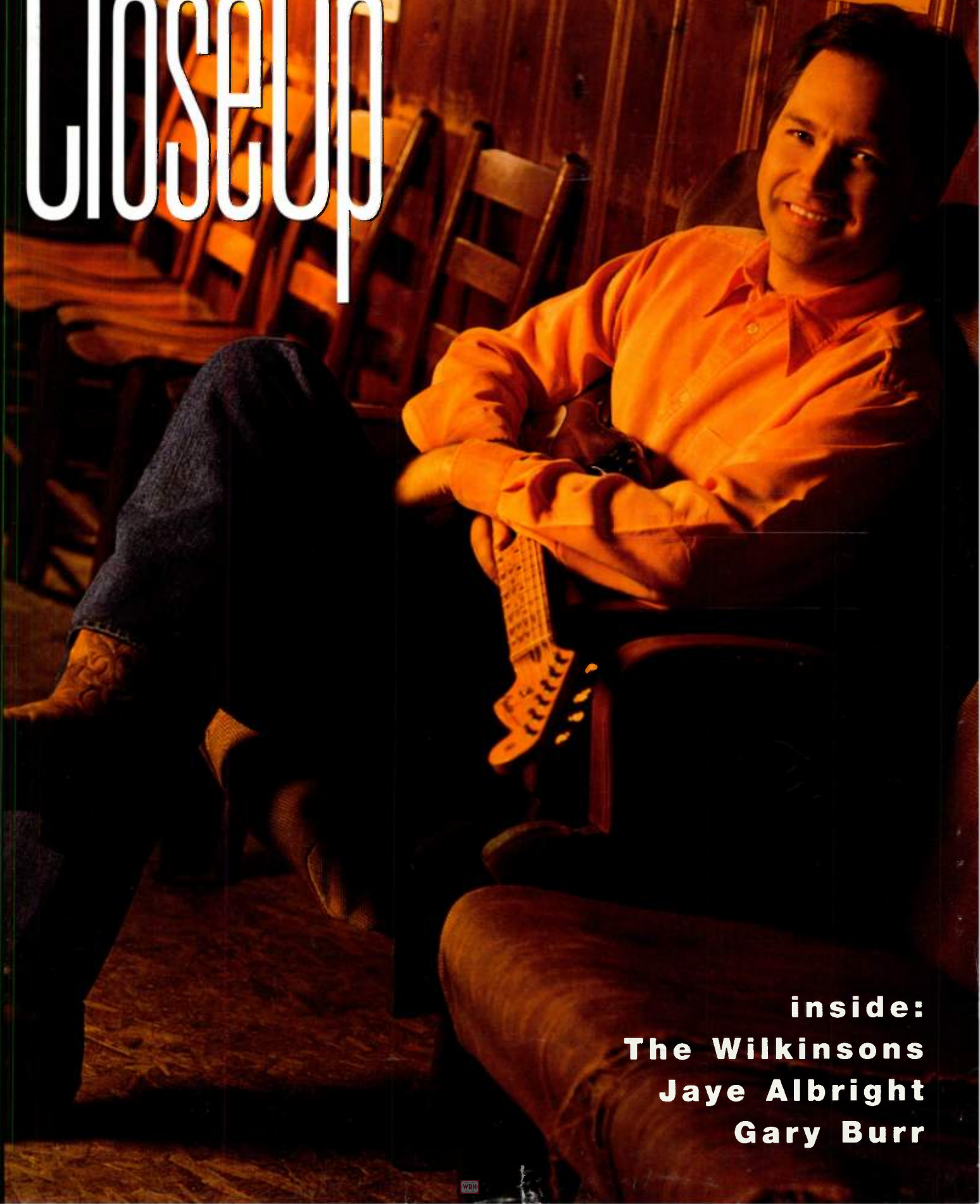


MARCH 1999

# CloseUp



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# breakthrough artist of 1999

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# Steve Wariner



**It's been more than 20 years since Steve Wariner recorded his first single with producer Chet Atkins, and now he is on the verge of releasing, TWO TEARDROPS, his 19th album.**

**O**ur old theory coming into this project was to try and come up with more music all the way around. Not only sound, but also just have a bigger sound and try to find great, great songs. I've recorded 18 songs and I think this album will have, at this point, 14 songs on it. So, that's the whole philosophy on this project - just give them more music, and give them a lot of music for their money.

"There's some story songs, there's some love songs, there's some just fun songs, some kinda guitar songs. There's a little bit of everything. One thing we concentrated on, in keeping in line with the 'big, more music' thing, is we really got a lot of background vocals. It's a big background vocal sound this time, a little bit different sound sonically than the previous album. But there's some real Country things, some real pop kinda things, and there's a lot of variety."

**On his latest release, Steve wrote or co-wrote all of the songs except one.**

"Sometimes you write from your own experience and other times you make it up. I guess that's where the creative license comes in. It goes both ways. I think that's what you work on over the years, try-

ing to hone that, and try to be better at dealing with whatever situation arises. So a lot of times I'm drawing from real pain and real experiences and real feelings. But then a lot of times you're just going, 'Now what would I feel like if this happened to me.' Or you draw from a co-writer's point of view or their experience.

"I think it is, in a lot of ways, like acting. The key to it is making it believable so that somebody hears it and goes, 'Oh, man. What's this guy gone through here?' or, 'This poor sucker!' You try to make it believable - you try to sell it. Just like acting."

**Steve's start in the music business began when he moved to Nashville at 17 to play in Dottie West's band. Something else that had a major impact on his life occurred soon after...**

"I met Caryn right about the time my first single ever was coming out. This would have been about '78 or '80, somewhere in there. A friend of mine in town was going to some friend's of his house for dinner and he said, 'Hey, would you like to come along with me?' So I went over to what turned out to be Caryn's house and she had cooked dinner. It was one of those stories that - it was like - the minute we met I was like, 'Wow. What was her name again?' And so

# Five Country Songs That Will Live Forever

## Jaye Albright



President/Country, McVay Media; Director/Country Programming, Jacor Communications

1. **"For The Good Times" - Ray Price**
2. **"The Dance" - Garth Brooks**
3. **"I Will Always Love You" - Dolly Parton**
4. **"Unchained Melody" - Righteous Brothers**
5. **"Devil Went Down To Georgia" - Charlie Daniels**

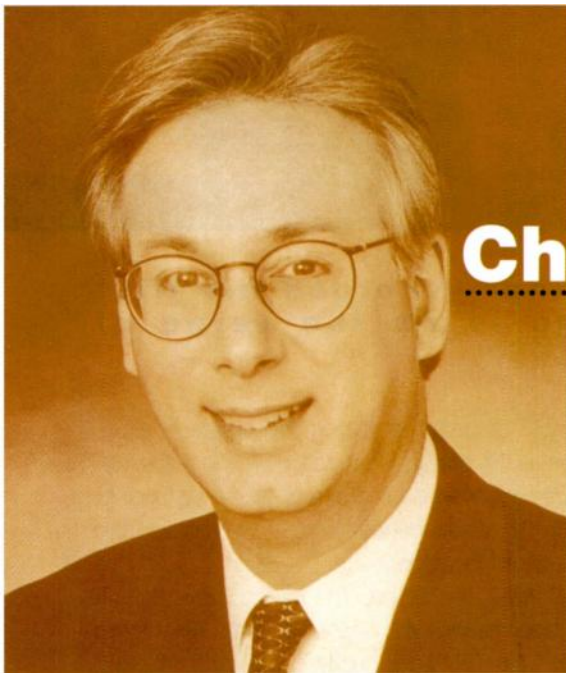
## Chad Brock

Warner Bros. artist

1. **"He Stopped Loving Her Today" - George Jones**
2. **"The Dance" - Garth Brooks**
3. **"Wind Beneath My Wings" - Gary Morris**
4. **"Ships That Don't Come In" - Joe Diffie**
5. **"Ordinary Life" - Chad Brock**



## Charlie Cook



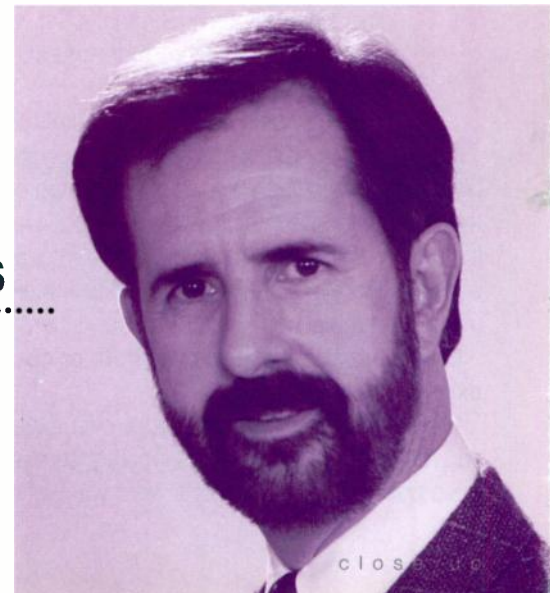
Vice President Programming/Formats, Westwood One

1. **"Crazy Arms" - Ray Price**
2. **"Crazy" - Patsy Cline**
3. **"He'll Have To Go" - Jim Reeves**
4. **"He Stopped Loving Her Today" - George Jones**
5. **"Hello Darlin'" - Conway Twitty**

## Larry Daniels

Program Director, KNIX, Phoenix

1. **"Crazy" - Patsy Cline**
2. **"The Dance" - Garth Brooks**
3. **"Faded Love" - Bob Wills**
4. **"Amarillo By Morning" - George Strait**
5. **"It's Your Love" - Tim McGraw/Faith Hill**



Everyone has their own opinion about their favorite songs and why it's the best. **CLOSE UP** took an inside look at some of the people that influence us the most with music (artists, radio programmers, etc.) and asked them what they thought. What are the 5 Country Songs that will live forever?

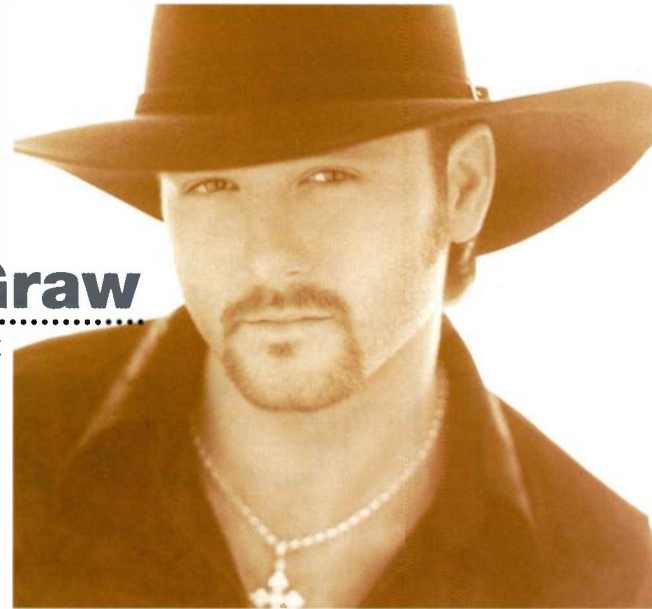
## Brenda Lee



Inducted into the Country Music Hall of Fame in 1997

1. **"Crazy" - Patsy Cline**
2. **"I'm So Lonesome I Could Cry" - Hank Williams Sr.**
3. **"I Walk The Line" - Johnny Cash**
4. **"Tennessee Waltz" - Patti Page**
5. **"Faded Love" - Bob Wills**

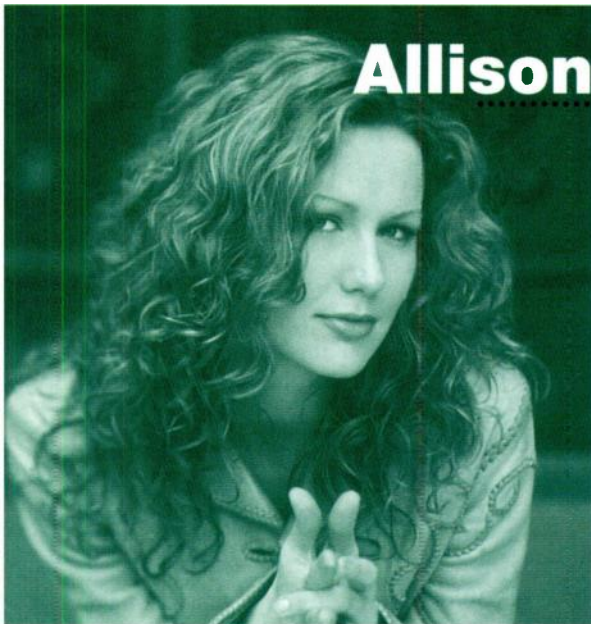
## Tim McGraw



Curb Records/MCG Curb artist

1. **"I'm So Lonesome I Could Cry" - Hank Williams Sr.**
2. **"Okie From Muskogee" - Merle Haggard**
3. **"I Never Go Around Mirrors" - Lefty Frizzell**
4. **"Amarillo By Morning" - George Strait**
5. **"Coal Miner's Daughter" - Loretta Lynn**

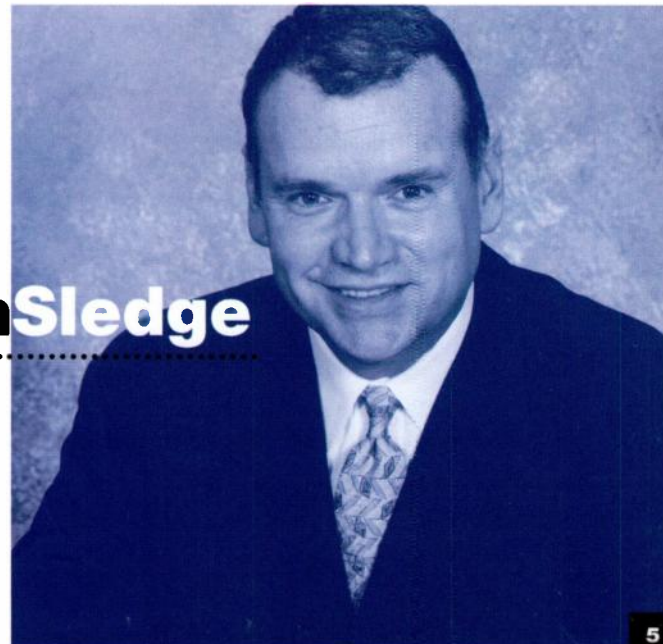
## Allison Moorer



MCA artist

1. **"The Grand Tour" - George Jones**
2. **"Silver Wings" - Merle Haggard**
3. **"Help Me Make It Through The Night" - Kris Kristofferson**
4. **"I'm So Lonesome I Could Cry" - Hank Williams Sr.**
5. **"Making Plans" - Trio**

## Alan Sledge



Program Director WUSN, Chicago

1. **"Crazy" - Patsy Cline**
2. **"Friends In Low Places" - Garth Brooks**
3. **"The Dance" - Garth Brooks**
4. **"He Stopped Loving Her Today" - George Jones**
5. **"Forever And Ever, Amen" - Randy Travis**

Harmony can be tough for teens and parents. This is not the case for the Wilkinsons. The father, son and daughter blend voices, ideas and humor, and support one another on and off the stage. It seems to be working. Their debut single, "26 Cents," was the highest debut in the history of RADIO & RECORDS and the highest debut single

from a new act in 1998. They toured with Alan Jackson and recently received a Grammy nomination for best Country performance by a duo or group for "26 Cents."

**Tyler, 14, Amanda, 17, and their father Steve began singing together around the house, at family gatherings and eventually at county fairs around their home in Ontario, Canada.**

**Tyler:** We've sang all of our lives. And it wasn't something where Dad said, "Well, c'mon kids let's get the guitar and sing!" We would hear a song on the radio, and we'd say, "Dad, I really like this song. Can we try and sing it?" It was always like us trying to get Dad to sing.

**Amanda:** A lot of people ask Dad, "So how did you get your kids to sing?" And Dad's like, "I couldn't get them to shut up long enough."

**Steve:** It was a two-way street with us. I can remember clearly when my wife was expecting Amanda. And I was sitting on the couch in this little hundred and fifty dollar a month apartment and playing guitar to

**Tyler:** Traditional Country. We were raised on lots of traditional Country and we got to actually go there and see lots of them - lots of people we listened to when we were kids, which is amazing.

**Amanda:** Well, we still are kids, but when we were really little.

**Steve:** And too, when we were doing the Alan Jackson thing this past fall...Alan coming out and sitting in the audience when we were doing sound check.

**Amanda:** Oh, yeah! He'd go, "Amanda, now, sing us an old one!"

**Steve:** That was a big thrill. And another thrill, I think for me, and I'm sure for Amanda and Tyler is...I've been saying that I want to start collecting stories 'cause people are always telling us how "26 Cents," the first single, how it's affected their lives or why they relate to that song. It's been everything from brothers and sisters, to dads and daughters, to mothers and daughters. It's crossing all kinds of lines. And we're getting all kinds of stories. Sixteen-year-old girls who are about to run away that don't because mom wrote a letter and put in a penny...And a brother and a sister who hadn't spoken in 10 years and she writes him a letter and puts the chorus to "26 Cents" on the bottom and sends him a single. And he phones her and says, "We need to get together."

You know everybody says, "Oh, the power of music." I've heard it for years, but until you get to see what it does - it can really move some mountains. It's frightening and it's exciting at the same time. We've always done this for fun. And I know it's cliché, but we'd do it for free.

# The Wilkinsons

Chris (wife/mother) and whoever was there. I'd read somewhere that kids are affected by music, even in the womb, that if you play music for them they develop better, the article said.

**Tyler:** It didn't work with Amanda. [Laughs]

**Steve:** No, you know, it sorta screwed up there.

[all laugh]

**Amanda:** Yep, Disproved that research.

**The family, including wife/mother Chris and sister Kiaya, 9, came to Nashville in the fall of 1997 and signed to Giant Records within weeks. If it sounds like a fairy tale, the trio admits sometimes it feels like one.**

**Steve:** Yeah, we're the two ugly stepbrothers, and she's Cinderella.

**Amanda:** [Laughs] Yeah!

**Steve:** Things happened incredibly fast. I'm really happy that we're just sorta allowed to get into the swing of it now...Get out and tour, and do promotion...And we get to sit in the audience at awards shows and get to present and stuff like that. We're amazed that we're actually sitting there and, you know, watching Will Smith get up and...

**Amanda:** Whitney Houston...We're just, we're so excited to be around people that we have been huge fans of forever...Being able to meet a lot of people like Faith Hill and Martina McBride and Garth Brooks.

**They were invited to perform on the Grand Ole Opry by Vince Gill, who also invited them to tour with him this year.**

**Amanda:** There's been a lot of (highlights). Being able to sing at the Opry, which is probably one of the coolest things for Tyler and I. Dad really did raise us with...

We've done it for free. [Laughs] But when there are people that come up and tell you stories, there's something there that you can't put a dollar value on...I mean, I'm not saying that we think we're God's conduit here.

**Amanda:** [Laughs] Far from it.

**Steve:** All I'm saying is, you start thinking, "Well, you know, maybe it is OK to do this. Maybe it is alright to be making some music." I know I've got relatives who, I'm sure still feel it's not...I think I feel a little more validated about the time that we've spent and that some of our relatives would have considered wasted time.

**Though most of their extended family supports their atypical family lifestyle, some question taking kids out on the road and exposing them to a life in the entertainment business.**

**Steve:** I think they have a skewed idea of what the music business is about. In fact, I did too. I'm sure that the three of us did. Until we actually got into it and saw what was involved. Their idea of the music business is like the glamour and drugs and...

**Tyler:** Alcohol. And parties!

**With a curfew of 10 p.m., joke Tyler and Amanda, they see little of the wild life. In fact, the family maintains a "family" atmosphere most families would envy. The entire family travels together, including the younger sister, and Mom home schools them on the bus.**

**Amanda:** Even though we're, you know, a unit like a band, we also know when not to cross that line. They are our friends, but they're also our parents, and so we have to do what we're told.

**Steve:** These guys...I've been really lucky. They make my wife and I look like great parents, and we're not. They're great kids. They're respectful and they're probably the best people I can spend time with.

The more time I spend with them, the more I get a kick out of things that they do.

**Tyler:** We'll pay you when we get home!

**Steve:** OK, now you have to say something nice about me.

**Amanda:** I think what it was...was Dad and Mom whenever they disciplined us...

**Tyler:** They wouldn't just haul off and spank us. They would give us warnings and they would tell us like, "OK, don't touch that." And if we'd touch it again, he says, "If you touch it again you're gonna get a spanking. What happens if you touch it again?"

**Amanda:** "We'll get a spanking."

**Tyler:** "We'll get a spanking." He says, "OK, so everybody's clear on this." And if we touched it again we got a spanking.

**Amanda:** They would discipline for one thing, but they wouldn't let us get away with something similar to that the next time. So it really was discipline that was consistent. I think because of that we have a respect for that.

**Steve:** And in all fairness, I don't think these guys have seen a spanking since they were like, 7 years old. But the thing is I think a lot of parents don't realize it, but if you start really young with a child and you don't talk to the child like it's an infant, but speak on the same level and reason with the child and be consistent, you don't have the problems when the child becomes 13 or 14. I mean, the problems start when the child is 2 and 3 years old. OK, I'm getting off my soapbox! I'm getting off my soapbox about child rearing.

### **The teens claim hanging out with Mom and Dad doesn't cramp their style.**

**Tyler:** I think we're pretty lucky, actually, that we get to spend time with Dad. See? Here's our time to say something good about you... 'Cause it's not like I view Dad or Amanda views Dad as our father, it's more like he's... We know he's our father and we know we shouldn't test him and stuff like that. But since we've been together all the time, I view him more like a big brother or like a buddy... We play baseball together... He is the most immature one out of all of us...

**Amanda:** He cracks jokes and he's just, he's really goofy.

**Steve:** Moi?

**Amanda:** You are! Actually, my friends actually love being around him. Cause they think, "Your dad is just so funny!" And I'm just like, "Yeah. Uh-huh." [Laughs]

**Tyler:** I think we're also lucky because we do get to spend a lot more time than some kids get to do, with their parents.

**Amanda:** Yeah. A lot of young people don't spend a lot of time with

their parents and they don't really get to know them as people. They just see them as this authority figure. And being with them all the time, I've learned so much about both of my parents.

**Steve:** It's probably a little unfair to compare what we're doing with somebody that works in an office and their kids are in school. I think what we're doing sorta works for us because we get to act immature and because we get to be onstage and have fun doing something that we like to do. A lot of folks who work nine-to-five jobs would find joy in their kids, too, if they did it more than once, if they tried to find something that was enjoyable about being around their kids, and the kids conversely would find something interesting about being around their

parents. It's gotta be another thing where you're consistent about it.

**And, Steve and Amanda point out, Tyler even manages to maintain "hunk status" among teen female fans despite close parental supervision.**

**Amanda:** We did a show with the Kinleys...and they had this fence, and there are like 50 girls behind this fence. And they're like, "Oh come here."

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**I think we're also lucky because we do get to spend a lot more time than some kids get to do, with their parents.**

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**Steve:** They're screaming, "Tyler, Tyler!"

**Amanda:** And so Tyler reached his hand out and shook the first girl's hand and they just like hauled him over the fence.

**Steve:** Amanda grabbed one pocket of his pants and I grabbed the other pocket. (laughs)

**Amanda:** I was pulling him in this

direction. They were pulling him in the other direction. His eyes were like, this big.

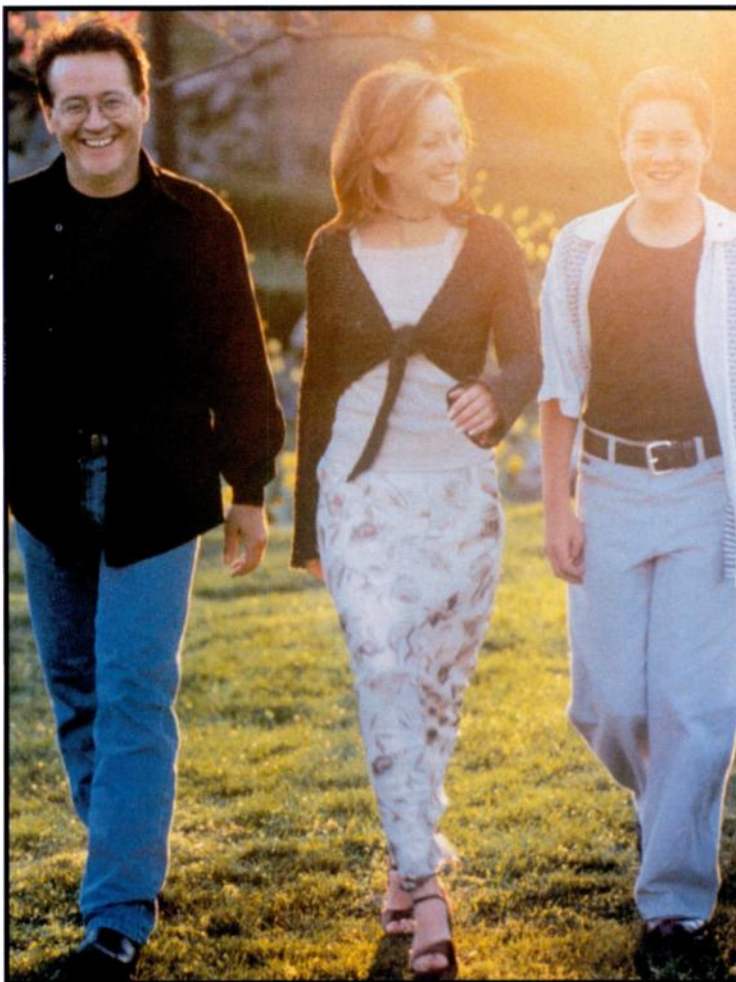
**Steve:** There were like three security guys, and they jumped in there and said, "Get back or we'll have to escort you out."

**Tyler:** I looked like a squirrefish. Have you ever seen a squirrefish? They have eyes that are this big! On a body that's (small). (laughs)

**Amanda:** And our little sister, we were walkin' by the fence and Tyler's just like, "Oh my God." And our littler sister looked and she's like, "Get a life, girls." (all laugh).

**Steve:** And I gotta tell you about this other time we were in Cincinnati doing a show. We were signing autographs in the line afterward and this girl came up in the line and she's pretty and she's blonde, about 16 or something. She puts down a piece of paper in front of Tyler, and he goes to sign it. And she says, "No that's my phone number." She said, "If you get bored later, call me." She leaves and Tyler looked at me and says, "If I get bored, I got Play Station." I said, "God bless you, son!"

**CU Shannon Heim**





# Jaye Albright

**W**hat I try to do is steal the best ideas and spread them around," says Jaye Albright when asked about her role as a consultant in the ever-changing radio industry. "What's fun about consulting to me is you're exposed to so many new problems and solutions. I often tell my clients that I'm not any smarter than anybody else that I work with, it's just that as a consultant, I'm exposed to so much more radio."

As director of Country programming for Jacor Communications and president of the Country division of McVay Media, Albright recently marked her 42nd year in the broadcasting industry. She admits she enjoys her dual role with the companies because it allows her to work with so many different clients in a consultant capacity.

**"The radio business is radically different from the record business in some very important ways."**

"I was hired to go to work for Jacor Communications as director of Country programming 15 months ago. Then toward the end of last year I heard that Critical Mass Media, was engaging in a strategic alliance with McVay Media, Mike McVay's consulting company. I asked if it would be possible for me to get back into the consulting business. I would work with McVay, still maintain my Jacor contacts and perhaps

even ultimately bring the Jacor stations in as my first consulting clients with McVay Media. Everybody smiled at that idea, so as of the first of this year, I hold two jobs."

In anticipation of the upcoming Country Radio Broadcasters Seminar taking place at the Nashville Convention Center March 10 - 13, Jaye sat down with CLOSE UP to share her insights on some of the main issues affecting the state of Country radio and the Country Music industry.

**Choose alliances carefully in the "emerging" corporate culture.** "I have always really admired Jacor. They started buying up radio stations, and a year ago, when I had my own little consulting business, I was consulting 27 Country stations. They had purchased five of the stations that I consulted. When they approached me about joining their company, it hit me at the time that I would lose 20 percent of my clients if someone else took the job. So I really thought about whether I should do this or not. It's sort of like these huge whales - these mega multi-media conglomerates are merging and consolidating the radio business. A small little consulting company in that situation could get eaten by a whale in a hurry.

"I decided at the time, I'd better choose my favorite whale and get on board the one that I liked best. I think for a consulting company to do well in these times, you need to forge these kind of strategic alliances. You really need to choose your dance partner very carefully,

because if you choose the wrong one, they could get eaten. If you choose the right one, they could be one of the big dogs who is eating. One of the pieces of advice I give to people is to assess who they are working for. If you're thinking of accepting a new job, you should look carefully at the principles of the company and really control your career in a much more entrepreneurial way. You should think in terms of who owns the company and not just if you want the job. Think about where the company is going to be a year or two years down the road, because that's important today. That means you need to stay flexible and adaptable to change."

**Distinguish perception from reality.** "Changes at Arbitron are impacting Country radio a lot. This fall, Arbitron started to collect workplace zip codes of diary keepers. That seems to be increasing awareness of at-work listening. Country as a format is going to have to do better in the workplace. Formats that do better at work than Country does are going to seem to have larger shares, even though it may not have actually changed anything in reality. The other thing that has happened relating to Arbitron and Country radio is a tremendous initiative over the last two-and-a-half years to improve diary return by young males, 18-34. This is happening at a time when Country Music is having more trouble with this target group than we've had in a decade. Our format is skewing more and more toward females because of where the music is going and where we're researching.



"Meanwhile, Arbitron is trying to do a better job of getting diaries back from young males. It's quite evident if you look at Country radio shares over the last two years. Some of it does relate to our music and what we're doing, but some of it also relates to Arbitron's methodology. This is a problem we're all gonna need to educate ourselves on and figure out a way to solve. Because Arbitron is simply trying to do a better job of reflecting reality."

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**"As companies consolidate, the way we think about winning also needs to change."**

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**Re-evaluate your idea of success.** "As companies consolidate, the way we think about winning also needs to change. We need to realize that three or four stations in a market are owned by the same company now. All four of those stations can't be number one, so what these companies often do is make decisions on marketing based on which ones are the most profitable. If Country isn't the top in a market in those things, it may be other stations in an owner's cluster will get more marketing money and other tools because there's better return on that investment. And so more than ever, it means that if a Country station hopes to do well, it really needs to look at its ability to convert its shares to dollars and profitability. To some degree, our eroding shares over the last year or two in Country come from the fact that some of the owners that own three or four stations in a market are focusing more on adult contemporary, modern A/C, news talk and other formats. They're not promoting their Country stations quite as much because the truth is they think they can make just as much money from the Country station when it's number three or number four in rank because they own number one, two and three."

**Consider the consumer's choices.** "Another issue affecting radio is increasing commercial loads because as these companies consolidate they pay a lot of money for these radio stations. As a result, they're pushing the window on how many commercials they can run. And the average person's use of radio has been declining for the last couple of years. I'm not ready to say that one relates to the other, but I think it's a development that we need to watch. Because as other media emerge like the Internet and interactive media as well as direct satellite broadcasting, we want to make sure that radio still satisfies consumers in the same way that it always has."

**Recognize diversity.** "The radio business is radically different from the record business in some very important ways. We have a lot of vested interests that are the same, because if Country Music doesn't do well, we all suffer. But we on the radio side are very lucky in that our consumers are more passive than the average record company consumer is. If the record companies targeted passive consumers, nobody would ever go down and plunk down \$10 to buy something. The way music has an impact on human beings is absolutely amazing. We get passionate about music. That's what really moves people out to the record stores or to the Internet or wherever else. They need to be actively involved in music. I don't think that's

ever gonna change. Radio, unlike that, is very capable of being quite successful with fairly passive consumers. In other words, what radio does is try not to tune out people by holding on to them for a long time. So, entertainment, passion and compelling content are part of what we do on radio. But the other thing we provide on radio is companionship. And companionship might mean, 'Don't offend me.' You know, 'Don't hurt my feelings.' That's why radio does what it does musically."

**Maintain a balance.** "I was in Dallas last week, where we have three very successful, big, major market Country stations. Those three stations together probably account for 15 to 20 percent of radio listening in the Dallas market. That's a pretty big share. Yet all around Dallas, there are a bunch of other little stations. A whole bunch of them have classic Country or Country gold stations. So there's certainly an audience for that. I would say that means that people who like Country Music sure miss that great classic Country. And yet they also like new music and today's Country as well.

"And what they like is a mix, a balance and a variety of styles. As long as a Country station can mix all of that together, I think those are the stations that get the larger ratings. That's good. Because if Country fragmented today, at a time when the shares are dwindling for all the other reasons I've spoken about, the truth is we have smaller shares. Country would not be as profitable. The thing I worry about is the big companies saying, 'Oh, we can't make any money doing Country Music.' And then they go in a different direction.

**Bring new ideas into the mix.** "In the last year, the Dixie Chicks and the Wilkinsons have proven that radio is still extremely open to new acts that really stand out and are different. What happens sometimes is that Nashville labels tends to become extremely promotion driven. Labels have certain artists that they have signed to a development deal, and Country radio is extremely open to new artists and new music. In spite of that fact, the two names I mentioned are really about the only two acts that broke through in 1998.

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**"...the unfortunate problem is that people don't bond with that music. It doesn't compel them to run out to the record store and buy it."**

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"What ends up happening is that Nashville tends to look at what radio is playing and then tries to sign other artists that fit that mold. Often it gives us a lot of music by people who look like they've been typecast to play the part of the artists and the music that's already being played on the radio. So Nashville, with its tremendous relationship with radio, is quite capable of getting Country radio to play these people to some degree.

"Yet what doesn't happen is cash registers don't ring in spite of air-play on people. But the unfortunate problem is that people don't bond with that music. It doesn't compel them to run out to the record store and buy it.

continued on page 10...

## CMA announces date for "The 33rd Annual CMA Awards"

**NASHVILLE** - "The 33rd Annual CMA Awards" will be broadcast Wednesday, September 22 from 8 to 11 p.m. EDT on the CBS Television Network.

For the third consecutive year, CBS has chosen to kick off the first week of the fall television season with "The CMA Awards". Despite

stiff competition from all the major networks during season premiere week, "The CMA Awards" has proven a ratings winner. In both 1997 and 1998, "The CMA Awards" dominated the ratings on the Wednesday night of premiere week. "The CMA Awards" is traditionally one of the highest-rated specials in the television season.

## memoriam

### Joe Compito

Joe Compito, bass player and background vocalist in the Don Williams band, died at his Nashville home on January 12 after suffering from an aneurysm. Beginning work with Williams in 1996, Compito had performed on Williams' current Giant CD and was with the group during their historic tour of Africa in 1997. In lieu of flowers, the family requests donations in Compito's name to the W.O. Smith Music School, P.O. Box 121348, Nashville, TN 37212.

### Jimmy Day

The "Soulful" pioneer, Jimmy Day, died January 22 while suffering heart failure after a bout with cancer. Day, best known for his steel guitar playing, was one of Nashville's most in-demand session steel players. He debuted his talent on Ray Price's 1956 hit "Crazy Arms", and toured with Price as well as Willie Nelson. Day is also in the International Steel Guitar Hall of Fame, the Texas Steel Guitar Hall of Fame and the Texas Western Swing Hall of Fame. He is survived by wife Marilyn and daughter Marla of Buda, Texas.

### Charles W. (Chic) Doherty

Charles "Chic" Doherty died at home on January 9 due to complications of emphysema. He was 75. Doherty spent 38 years in the music business, beginning at Decca Records in New Orleans at the age of 23 and retiring as vice president of MCA Records in 1984. He also served on the Country Music Association board of directors for a number of years. Doherty is survived by his wife Dorothy, their three children, four grand children and two great-grand children.

### Hal B. Cook

Known as an industry innovator and publisher of BILLBOARD magazine, Hal B. Cook died of a heart attack January 22 at the Eisenhower Medical Center in Palm Desert, California. He was 80 years old. Cook brought many innovations to the music business throughout his tenure including the development of the record club known as Columbia House, creating Record Source International (a record subscription allowing radio stations to receive samples of new releases from major labels), and developing the concept for "Music In the Air," (which was purchased by American Airlines to provide music for in-flight entertainment). Cook retired from BILLBOARD magazine in 1974 after developing the International Music Industry Conference. He is survived by his wife, Caroline; two sons, Richard and James; a brother, Marvin; and four grandchildren.

## Jaye Albright continued from page 9

"I think to some degree we have a lot of that in the system now. There are a lot of artists whose music is being promoted to radio, which radio is dutifully trying to sort through and play the best of to the best of its ability. It's a funnel that has only so big of a hole in it, so that a lot can't fit in the hole. But a lot of them do fit through the hole, and yet what ends up happening is nothing sells.

"And the mix of old and new is what makes Country as a radio format dynamic and constantly moving forward and transitioning. And I would just say to Nashville, instead of constantly, constantly trying to find new artists to come at us, find the artists that are truly creative, truly cutting edge, truly wonderful. Stick with those artists.

"If we have any hope of attracting urban, ethnic listeners at younger demos, especially younger demo males, we've got to look for sounds that appeal to them, to find a way to pull them into our recipe. Ninety to 95 percent of Country listeners are non-ethnic, and that's a real problem today. That's why in New York City, and Los Angeles, and to a lesser degree Chicago, Country isn't getting the shares it once had. As these larger cities become more and more urban, it becomes quite

evident that urban ethnic people do not relate to Country Music. That's a problem we all need to address. Yet that's the newness and freshness, I mean, that's that cutting edge sound that I keep hoping that Nashville will finally pull together. And it's the reason why I'm so sad the Mavericks decided to go in a different direction musically, because their music has that potential to appeal to young males and ethnic that we need to find a way to include in our big top if we're gonna be successful."

**Stick with what you believe in.** "I would say all of us on both the record and the radio side need to recognize true hits and stick with them and play them longer. That's both songs and artists. To members of the Nashville music production community, if you're holding on to a great song, if you've got something on hold that you're not actually planning to record, let go of it. Let someone else have it. Because we need hits. Let's balance both the needs to pay respect to the artists who have gotten us where we are today, and yet let's stay open to new things." **CU**

**-Mandy Wilson**

**The 1999 "Toyota Country Music Awards Of Australia" aired on the National 7 & Prime television networks on January 30. Highlights of the 1999 winners include:**

MALE VOCALIST OF THE YEAR -  
**Lee Kernaghan**, "Goodiwindi Moon",  
*ABC Records, Warner Chappell*

FEMALE VOCALIST OF THE YEAR -  
**Gina Jeffreys**, "Dancin' With Elvis",  
*ABC Records, Sony/Control*

ALBUM OF THE YEAR -  
**Lee Kernaghan**, HAT TOWN,  
*ABC Records*

VOCAL GROUP OF THE YEAR -  
**Dead Ringer Band**, "Saddle Boy",  
*EMI, EMI Music*

NEW TALENT OF THE YEAR -  
**Adam Brand**, "Last Man Standing",  
*Festival Records, Rondor/Peer Music*

Arista Nashville artist Pam Tillis was a presenter at the Toyota Country Music Awards of Australia. Pictured here are L to R Tillis' manager Stan Mores, Tillis and CMA Australia Representative Trevor Smith.



Charlie Nagatani was presented the 1998 International Talent Buyer/Promoter of the Year Award by CMA Senior Director of International/New Business Development Jeff Green during the Country Gold Festival in Kumamoto, Japan in October. The festival, which Nagatani promotes, celebrated its tenth anniversary with performances by Nagatani's band the Cannonballs. Pictured L to R: Judy Seale of Refugee Management, Nagatani, Green.



Karen Holt (R), CMA's Benelux/Scandinavia representative presented the International Country Radio Broadcaster Award to Kirsten Helm of Radio Viborg.



## awards

**Garth Brooks** was recently among the winners at the 25th annual **People's Choice Awards** (as determined by a nationwide Gallup Poll). He was named Favorite Male Musical Performer for the eighth consecutive year. Garth has raked in a total of 10 People's Choice Awards over the years.

**Alabama** set an **American Music Awards** record by picking up their 22nd AMA for **Favorite Country Band, Duo or Group**. **The Dixie Chicks** won their first AMA for **Favorite New Country Artist** while **Shania Twain** scored **Favorite Country Female Vocalist**. **Garth Brooks** took home two AMAs for the evening - **Favorite Country Male Vocalist** and **Favorite Country Album** (SEVENS).

History has been made in Nashville and it's all due to **Shania Twain** and the **Dixie Chicks**. This year marks the first time in the 41-year history of the Grammy Awards that

Nashville has an entry in each of the big four multi-genre categories - Shania's nominated for Album, Record and Song of the Year and the Dixie Chicks are nominated for Best New Artist.

Nashville-based production company **Studio Productions** and director **Roger Pistole** have recently garnered another award. Pistole was recently awarded "**Best New Artist Clip of the Year**" at the Billboard Music & Video Conference & Awards in Los Angeles. The award was given for his direction of a hard-rock video called "Counterfeit" for Limp Bizkit. Pistole is also known for his work with Deana Carter's video "Did I Shave My Legs For This?"

## newsline

**The Judds** and the **Kmart Corporation** recently joined forces in a two-year exclusive marketing agreement in support of its new **Big Kmart** format. Kmart will also be the Judds title sponsor for their

December 31 reunion concert in Phoenix, AZ. With the new millennium, Kmart is introducing a new store prototype focused on mothers and how they shop for their family.

**The Grand Ole Opry** welcomes its 71st member to the show on March 13. CMA's reigning Female Vocalist of the Year **Trisha Yearwood** was invited by Opry host **Ricky Skaggs** to become part of the cast while making an appearance during the show's return to the Ryman Auditorium in January.

## on the move

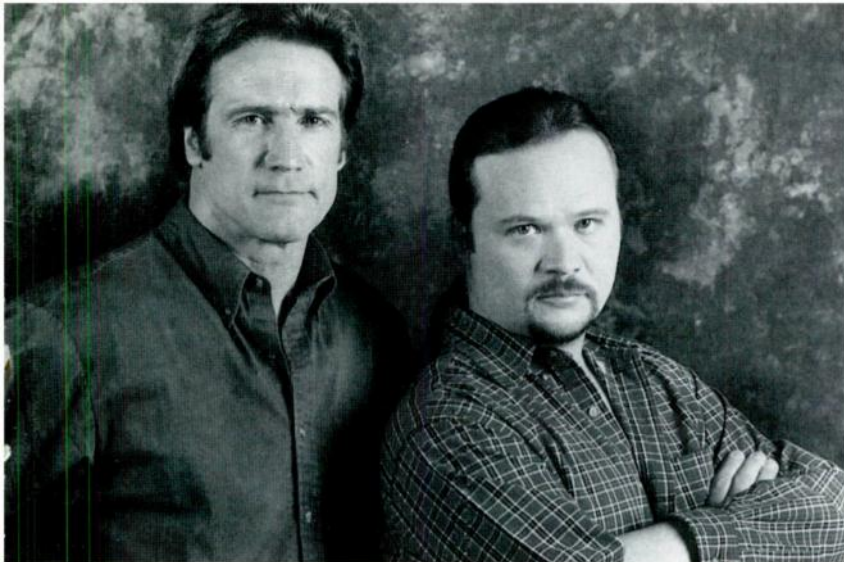
Country Music Foundation Associate Director **Kyle Young** has been named Director of the non-profit educational organization that operates the Country Music Hall of Fame. Young will have responsibility for day-to-day operations of the Country Music Foundation and the management of a 50-person staff, museum, library, research department, publications and teaching program.

**John Condon** has been named vice president of A&R for the Nashville office of **Shanachie Entertainment Corp.** based in New York. He was previously director of A&R for Asylum Records, working with artists Emmylou Harris, Guy Clark, The Trio, The Cox Family and Linda Ronstadt.

**Tracy McGlocklin** has been named associate director, product management for **Sony Music Nashville**. She was previously manager, sales/marketing. Tanya Bishop, previously marketing coordinator, has

American Country Countdown with Bob Kingsley and the Dixie Chicks joined forces for a National Promotion to give away the Chicks' old touring RV, "Big Pink." ACC contest winners from all over the country were flown to Dallas, given autographed banjos and treated to a private concert performance. While Kingsley was on-stage to draw the winner of the RV, he surprised the Chicks with the announcement that **WIDE OPEN SPACES** had just been certified triple platinum. Pictured "pulling the name out of the hat" are Dixie Chick Martie Seidel and Bob Kingsley.





been named manager, sales/marketing. **Phil Little** has been named southeast regional for **Monument Records**. He was previously director, sales.

**Katie Pariegis** has been appointed manager of sales and promotion for the **Country Radio Broadcasters**. Pariegis formerly held the position of national production coordinator for Hard Rock Cafe, International. **Jill Schultz** has been promoted to agenda and special projects coordinator from her former position as special projects assistant. **Erica McKown** has joined the company as administrative assistant and registration coordinator. McKown was formerly with King Lizard Music.

**Graham Lewis** has been hired as the director of studio operations for **Emerald Entertainment Group**. Lewis will handle day-to-day operations and bookings for all studios housed within the recording company. **Milan Bogdan** has been promoted to sales manager. Bogdan has been with Emerald for the past five years. His new position will involve securing new business. **Bob Guerra**, who was hired two years ago to launch Emerald

Entertainment's Broadcast Division, has been promoted to vice president of marketing. He will work directly with President Andrew Kautz and CEO Dale Moore on furthering the master vision of Emerald and implementing innovative marketing tools.

**Virgin Records Nashville** has added four industry vets to their national promotion team. **Rhonda Beasley**, based in Los Angeles, is the west coast regional promotion director. **Tony Benken**, based in Boston, is the northeast regional promotion director. **Joe Devine**, based in Minneapolis, is the mid-west regional promotion director and **Greg Sax**, based in Dallas, is the southwest regional promotion director. As previously announced, **Doug Baker**, director of national promotion for Virgin Nashville, will also be covering the Southeast region.

**Jennifer Templeton** joins **Monterey Artists** as assistant to Steve Dahl. Templeton will help coordinate many of the Monterey artist's tours for this next year.

## new companies

**COUNTRY MUSIC** magazine will be moving to Nashville's Music Row. The magazine was purchased by New York-based **Sussex Publishers** from Silver Eagle Publishers of Westport, Connecticut. **COUNTRY MUSIC** will also be adding two editors to their team - **Neil Pond**, formerly of **COUNTRY AMERICA**, will be editor, and **Deborah Barnes**, previously of **NEW COUNTRY**, will be managing editor. **Tamara Saviano** will become senior editor and Nashville-known music journalist and author **Robert K. Oermann** is the editor-at-large. The first issue will be published in mid-April. The company

left: **Travis Tritt** recently co-starred as **Kurt Fallon**, a career criminal, in an episode of the CBS hit, "**Diagnosis Murder**." **Tritt** also co-starred in the CBS Movie of the Week "**Outlaw Justice**." Pictured (left to right): "**Diagnosis Murder**'s" **Barry Van Dyke** as Lt. **Steve Sloan** and **Travis Tritt** as **Kurt Fallon**.

below: **Garth Brooks** made new friends on "**Sesame Street**" when he performed his rendition of "**Together We Make Music**," on the classic children's program.



can be reached at 7 Music Square West, Nashville, TN 37203. 615-251-0106; fax 615-251-8978.

**Jen Flatt**, formerly of Hallmark Direction Co., has recently announced the opening of **Organized Chaos**. Flatt, who will head up the organization, will specialize in office and home organization. She also plans on developing a creative writing division for corporate or personal biography writing. For more information on Organized Chaos, call 615-463-2426, fax 615-463-8254 or e-mail [organizedk@aol.com](mailto:organizedk@aol.com)

president A&R; **Rose Knight**, executive assistant/office manager; **Eric Marshall**, national director of promotions; **Jesse Shofner**, regional director southeast; **Debra Rae**, promotion manager; **Denny Knight**, A&R/studio manager; **Boomer Castleman**, director of special projects/A&R; **Randy Ford**, director of marketing; **Paul Hale** property management and assistant A&R; **Jim Prater**, artist management coordinator/consultant; and **Jolene Mercer**, director of creative services. The company can be reached at 921 West Main St., First Floor, Hendersonville, TN 37075. 615-824-7944. fax 615-824-0818.

Reprise recording artist **Claudia Church** recently shot the video for her single "What's The Matter With You Baby." **Beth Nielsen Chapman** and **Annie Roboff**, the two writers who penned the song, also make an appearance in the video.

Pictured (from left to right): Chapman, Church and Roboff.



**Stuart Hobday**, former producer at BBC Radio 2, has launched an independent production company, **Full House Productions**. The company can be reached at 21, Wickham Close, Chipping Sodbury, South Gloucestershire, BS3 6NH, England. +44 1454 880404 phone/fax.

**DeltaDisc, Inc.** is Nashville's newest record label. Professional staff includes: **Tom McBee**, general manager/vice president promotions; **Mike Daniel**, vice president/vice

## signings

PUBLISHING: **Trey Bruce** and **Clay Davidson** to Big Tractor. **Byron Hill** to Starstruck Writers Group...PUBLIC RELATIONS: **Patty Loveless** to Schmidt Relations. **Joe Diffie** to Third Rock Entertainment. **Shelly Streeter**, **Honky Tonk Heroes** and **Carl Ray** to Tsab, Inc....LITERARY/TALENT AGENCY: **Victoria Shaw's** catalogue to Creative Artists Agency...RECORDING: **Tim Wilson** to Capitol Records. **The Oak Ridge Boys** to Platinum Entertainment, and **Monte Warden** to Asylum Records.

## music videos

### artist/label

Chely Wright  
Claudia Church

### title

"Single White Female"  
"What's The Matter With You Baby"

### director

Deaton Flanigen Productions  
Robin Beresford

## Steve Wariner continued from page 3

we started seeing each other.

### So maybe food is the way to a man's heart?

"Well, that's one way to look at it. I would say that she won me over with her meal, she's a great cook."

### After 15 years of marriage, Steve and Caryn seem to have stumbled across the magic ingredient that makes a marriage last.

"We've been together a long time, and it's a wonderful balance. It's a great team too. I give her a lot of credit because she's seen me from every possible angle that there could be. (Before I moved to Nashville) I was living in Kentucky, commuting back and forth and really didn't have the money to come back and forth. I was coming down here trying to get something going on and she was just making ends meet, too, I'm sure. So us being together and knowing each other that far back it's...she knows me from every side. I used to borrow money from her for gas to go back to Kentucky!"

### The couple has come a long way since the years of Caryn loaning Steve gas money to come to Nashville. Now she's running his publishing company, Steve Wariner Music and taking a big part in managing his career.

"It's wonderful because her forte is the business side. She loves the publishing; she does all of our publishing, and even does the licensing. She loves that end of the business. She's also heavily involved in our management company. The business side of this industry is what she likes and I don't like anything to do with pushing pencils and figures and any of that, so it works out great. She let's me be creative and she does that side of it. I think we make a real good team."

### After hitting the radio charts with four songs during one week last January, being a top winner at the 1998 CMA Awards and recently nabbing two Grammy nominations, Steve ponders the turning point of his enduring career.

"I think there's been several for me, I've been around so long, which time are you talking about? [Laughs] I think maybe what's going on in my life and career right now, probably when 'Holes In The Floor Of Heaven' was written. I think for me, in general, the turning point was when I decided to take off, and just step away from it and catch my breath; and go away and write and really step back.

"That was a tough decision for me to make. Caryn and I had a lot of soul searching and heart to heart talks about it. She was a lot less nervous about it than I was because the first thing I'm thinking is, 'What am I gonna do? I'm not gonna be on the road, the bucks aren't coming in from working the road and all that. And what if my songwriting doesn't happen like we all hope it might?' But she was the one that was saying, 'Oh man, are you kidding me? You're a really good writer.' It's a scary point in someone's life. I give her the credit, but I think the turning point is when I just said, 'Yeah, let's do it. Let's go for it.'

"I stepped away, and I started writing everyday and co-writing and that's when stuff happened. The duet came along with Anita Cochran ('What If I Said'), then 'Longneck Bottle' (duet with Garth Brooks) happened and 'Nothing But The Tail Lights' (recorded by Clint Black)...the Bryan White 'One Small Miracle' and then producing the Bill Anderson album, just all kinda happened, and then 'Holes In The Floor Of Heaven' was written. And then I think about what's happening with all of the stuff now, the Grammys and the CMA Awards. It's all because of 'Holes In The Floor Of Heaven.' But initially it might be that the turning point was stepping away.

"I think so many of the things in our lives happen totally accidentally or coincidentally. Looking back at my career, for so many years I've worked hard and dreamed. You work for these goals and then maybe it doesn't happen the way you want it to, but I've been real lucky. If nothing else happened up until then it was a great career, but then all this other stuff that's happened this past year is just incredible. It's just kinda my time I guess. Hopefully it will be even more so."

### After more than 20 years in the business, could Steve possibly have any goals left?

"There's a lot. I don't really set any long-term goals or anything, but I always want to take it to the next level selling-wise. [BURNIN' THE ROADHOUSE DOWN] just went gold. So the next step is platinum. I'm like, 'Yeah! I'm gold!' But now, I want platinum. You always just look for the next step and take it up another notch.

"I think my big goal is nothing major. I just want to take the time to really enjoy all the stuff that's going on around me right now, and this coming year. That's really what my immediate goals is, and then just make the best records I can and hopefully get to the next selling plateau. My goal right now is to win two Grammys, but...[laughs] that's the short goal."

### As the interview wraps up Steve gets a little sentimental over the response he received at last year's CMA Awards.

"The reception that I got when my name was called for 'Holes In The Floor Of Heaven', when I walked up on stage and I looked out, it dawned on me that everybody in the whole place was on their feet. It was absolutely...I can't even describe the feeling. Because I looked out and probably everybody in that audience I knew. And to see my friends and my peers and people that I had worked with at labels and people, just...I can't even describe it, it was just a feeling that touches me even talking about it.

"If I never have anything happen again, they can't take that away."

CU

Angie Crabtree

## Building on 1998 momentum, Country Music got off to a roaring start in Australia this year.

■ The Tamworth Festival, January 15-24, drew record size crowds of more than 80,000 people including visitors and locals who participated in the events. Highlights included FanFest, a three-day event at the Tamworth Town Hall featuring 22 of Australia's greatest Country Music performers such as Adam Brand, who won three Golden Guitar Awards at this year's Toyota Country Music Awards, and Lee Kernaghan, who won five Golden Guitar Awards. The line up also included hot developing acts Tina Martyn, Adam Harvey and Leesa Gentz as well as the first public solo performances by Kasey Chambers of the Dead Ringer Band and established stars Gina Jeffreys, John Williamson, Tania Kernaghan and Troy Casser Daley. The Toyota Country Music Awards winners are listed in Update, page 11.

■ MCA Nashville's Tracy Byrd performed for the sell-out crowd at FanFest on the Thursday in addition a sell-out crowd in a show with Lee Kernaghan at the huge country pavilion on the West Tamworth Leagues Club playing field. "The crowds loved Tracy, and he'll be welcomed back anytime he wants to return to the Land of Wonder the Land Down Under," said CMA Australia Representative Trevor Smith. "The crowd was enthused to hear 'I'm From The Country,' which was a radio hit for Tracy in Australia."



**Australian superstar Lee Kernaghan and MCA Nashville artist Tracy Byrd perform during a sold-out show down under.**

■ Another US superstar who appeared at Tamworth was Pam Tillis. Tillis played six dates in Australia including two at the West Tamworth Leagues Club to a sellout audience, each night in excess of 1,000 people. She started at the Yallah Woolshed in Woolongong on January 15 and concluded her tour in Tamworth January 24. "The crowds loved her and she loved them and the experience of touring Australia was a good one for her. Pam did an amazing amount of media while here and her performances from Woolongong to Twin Town & Tamworth were all great successes," Smith said. Tillis was also a guest presenter at The 1999 Toyota Country Music Awards.

■ Shania Twain started an Australian tour in Brisbane February 9. Tickets for all seven shows have already sold out in advance. Twain is the first Country-based artist in more than five years to hit number one on the national mainstream and Country Album charts. COME ON OVER has certified platinum five times. "'That Don't Impress Me Much' is tipped to do big business after her tour," Smith said.

■ The latest record sales successes in Australia come from the Dixie Chicks, whose album WIDE OPEN SPACES is nearing gold certification. The group is scheduled to visit Australia on a promo trip in June.

■ Faith Hill is seeing success as well, as "This Kiss" is one of the most added records at mainstream and Country radio. As a result Hill has charted strongly on the mainstream single charts. The single has garnered across-the-board airplay at CHR powerhouses like 2DayFM in Sydney and other Austereo and ARN stations around Australia.

### The best-selling Country albums of 1998 were as follows:

	ARTIST	TITLE	STATUS
1	Shania Twain	COME ON OVER	Platinum x 4
2	Lee Kernaghan	HAT TOWN	Platinum x 1
3	John Fogerty	PREMONITION	Gold
4	Shania Twain	WOMAN IN ME	Gold
5	Trisha Yearwood	SONGBOOK	Gold
6	Gina Jeffreys	SOMEBODY'S DAUGHTER	Gold
7	Reba McEntire	MOMENTS & MEMORIES	Gold
8	John Denver	ROCKY MOUNTAIN COLLECTION	
9	LeAnn Rimes	SITTIN' ON TOP OF THE WORLD	
10	Dolly Parton	ULTIMATE COLLECTION	

*(Platinum 70,000 units, gold 35,0000)*

■ According to the latest CMA radio survey, there are now 108 radio stations in Australia broadcasting 208 programs weekly. Each week more stations across the nation add Country Music to their general play lists. In 1998, a 10,000-watt FM station (Double C FM) broadcasting Country Music 24 hours a day began broadcasting in Maryborough in Queensland and Sky Country FM also launched in the western regions of Sydney.

■ On September 28, just days after it was broadcast live from Nashville September 23, "The 32nd Annual CMA Awards" was televised by the National Nine Network as a "Midday With Kerri-Anne" special. For the first time, the CMA Awards aired on a 76-station radio network, sponsored by Toyota.

■ To coordinate with the broadcast, a compilation CD featuring nominees and other Country artists was released November 16. THE CREAM OF COUNTRY VOLUME 2 (The 32nd Annual CMA Awards Collection) has sold nearly 15,000 units. The album is at number five on the Aria top-selling Country albums chart. CMT Pacific Rim will air a "Cream of Country" special in February with bonus spots to reinforce the media buy on free to air stations.

### Other highlights of 1998:

■ In June three Australian Country artists (Shanley Del, Troy Cassar-Daley and Gina Jeffreys) played the stage of Fan Fair as part of an Australia/Canada Showcase, another first.

■ Reba toured in March and April with Kenny Rogers, in addition to wowing audiences in concert, and to receiving a great deal of media attention..

■ Alan Jackson continued his chart success in Australia with HIGH MILEAGE, which saw the single "I'll Go On Loving You" become the number-two selling Country single for 1998.

■ CMT International launched its 24-hour Australia/Pacific Rim feed.



# Who will be the breakthrough artist of 1999?

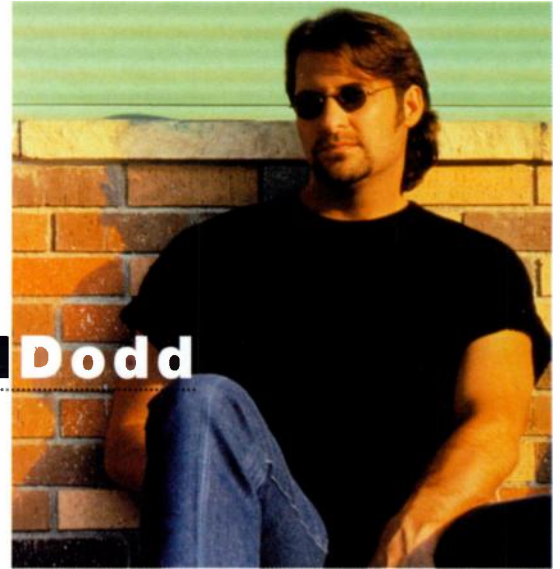
It seems the Dixie Chicks did it last year and now the votes are coming in... Who will be the breakthrough artist of 1999? CLOSE UP asked radio personalities, program directors and many others this very question. Take a look and see what we found out.



## Chad Brock

**"Solid, young Country singer."**

Bob Robbins, air personality, KSSN, Little Rock



## Deryl Dodd

**"Deryl's got what it takes! An honest sounding Country voice, great songs and a great attitude. Plus he won't be on the pop station across town next year. He's REAL Country!"**

Buddy Owens, music director, KNIX, Phoenix



## Sara Evans

**"It's About Time!"**

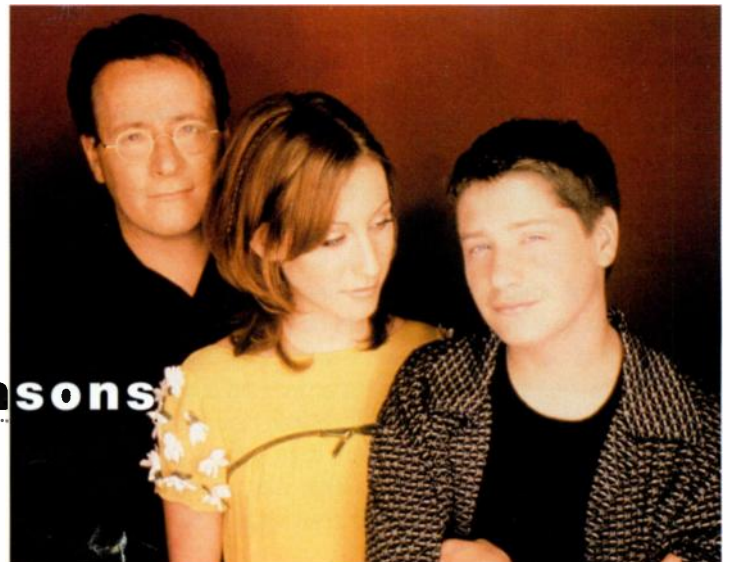
Jamie Matteson, country editor, Nashville bureau chief, GAVIN

**"I think Sara and her team are finally discovering the right material, the right production and the right approach to her career. She is fortunate that she doesn't blend in with the pack - '99 could be a BIG year for her."**

Beverlee Brannigan, program director/air personality, KJJY, Des Moines

**"Sara is really what good, sound Country Music is all about. She's remarkably authentic and in these times of stylistic confusion, that should serve her well."**

Wade Jessen, manager, Country & Contemporary Christian charts, BILLBOARD



## The Wilkinsons

Debbie Brazier, program director, KILT, Houston

**Gary's list of accomplishments is almost as long as his discography - multiple award winning songwriter, singer, performer, producer - not to mention his recent performances with lifelong idol Ringo Starr.**

**From his first hit with Juice Newton's "Love's Been A Little Bit Hard On Me" to his most recent number one, Randy Travis' "Out Of My Bones", Gary Burr has led anything but a "normal" life.**

"I did the normal thing coming out of high school. I played in local bands and things like that. I had a record deal out of Manhattan, but that didn't last very long. While I looked for another record deal I thought I'd just try to sell songs. I had some publishing partners at the time, and they started sending my songs to New York, LA and Nashville. Nashville was the one town that responded. New York kind of turned its nose up, California kinda did the same."

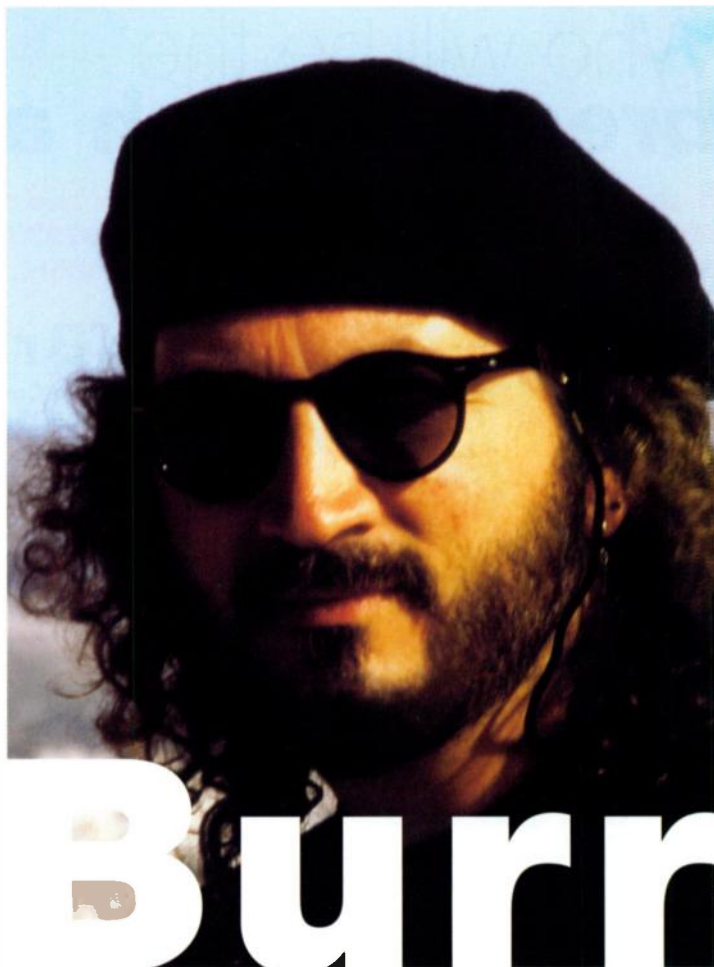
# Gary Burr

**All guitar players are songwriters. At least that was the assumption of Gary's bandmates.**

"In all of the bands I was in, the guitar player always wrote the songs. I was always the guitar player so I was the guy they turned to and said, 'Where's your songs?' I always wrote songs from the roots I had, which were the Beatles, Pure Prairie League, the Eagles, the Byrds and Sweethearts of the Rodeo - more of the Country-ish kind of stuff. So I guess that really worked well. When I was writing songs and trying to sell them, they were kind of Country flavored but they weren't real Country, because I was from Connecticut. And since Nashville was nice enough to respond, I sent songs down. The very first tape we sent down, one of the songs got cut. It was really my first record...Juice Newton's 'Love's Been A Little Bit Hard On Me', back in 1981. So that kicked the door open, and I started to come down here - a couple times and then a couple times a month and then a couple times a day. Then it got to the point where I was living at Shoney's more often than being in Connecticut so I just moved here. And now I manage the Shoney's down across from the tourist attractions."

**A number of writers/artists have been public about Gary being their "dream co-writer". Who would he place on his dream list?**

"A few years ago I had an interview where they asked me that, and I named my two big ones, which are Harlan Howard and Paul McCartney. Then, like the day the issue came out, Harlan Howard called and said, [deep imitating voice] 'Young man, let's write some songs.' Ever since, we've been writing songs together. That was a dream come true. I haven't heard from Paul yet, but he's been kinda busy."



**"I need my heroes as big as I can get them."**

"I've gotten to write with so many people that I always dreamed about writing with, like Carole King, and people like that. They all seem to be coming true. I'd love to write with some of the old guard. I'd love to write with Alan Jackson. I'd love to write with Garth, and not just because they sell a lot of records. It's because I think they're really fine songwriters."

"I write sort of a pop-sounding Country. I'd like the chance to really try to write Country. I think that's why I'd like to write with people like Garth or Alan Jackson, to really test my metal against real great Country writers. And when I get to do that with Harlan or people like that, it's a treat for me."

**Gary doesn't forget the hardships of being a new writer in town.**

"When I first moved to town, I remember what it was like to run into Don Schlitz. I thought I was a good songwriter, but listening to the songs I wrote back then, I was obviously drinking heavily. I remember running into Don Schlitz and saying, 'Gee, I'd really love to write with you some day.' He was very polite...he called security and had me thrown out of the building."

"But I know how hard it was for me to ask that. So when a young writer comes up and pays me the compliment of wanting to write with me, I never want to say no. The problem is that I have a certain routine. I have a great core of writers that I write with, as well as writing alone a certain amount of the year. So it's real tough to think that a day that I give a new writer, that is sort of a crap shoot, is a day that I don't get to write with Bob DiPiero, or Don [Schlitz], or somebody like that, where it's a guaranteed 'peak of my game' experience. So that's real hard, but

I never want to say never.

"I think if you look at my calendar, I write with a lot of people for the first time. Just to see how it feels. Because like Pat Alger told me once, 'I don't want to spend a day in my career that I don't have fun with it.' So I'll try something and I'll see how the chemistry is and see how many laughs we have and see how the song goes. I honestly try a lot, and I'm willing to try a lot of people on recommendations. MCA Publishing, who is my publishing company, plugging staff does a great job screening for me. They take the requests and they come to me and say, 'We think this person or this person would be a great match for you.' And there are other times where I just do it on a whim. Somebody will ask and I'll say, 'Yeah. What are ya doin' Tuesday?'"

**Being a diverse writer, Gary has had experience in writing with people outside the "Nashville community".**

"They see how compact this whole industry is...a few streets, and a few people. And how friendly everybody is and how supportive, and it blows them away.

"From what they tell me it's not like that in LA. It's not like that in New York. First of all, sheer size; it's real hard to feel a sense of community. But here, every door you walk past, there's a person, or two or three huddled over a guitar writing a song. In every building you walk past. There is an amazing sense of community that you don't find anywhere else.

"I sure do appreciate it, because I know that, except for a roll of the dice, I might have been in New York or LA now doing this. I think it would have been a lot lonelier, and I don't think I would've gotten as much out of it - as much out of the collaborations because there wouldn't have been as many of them. I don't think I would have progressed as quickly as I did, from landing here to writing what I do now. I don't think I could have done that in the other two (cities) because all of that came from sitting in a different room everyday. Sitting in a restaurant and having somebody come over, and the next thing you know you have a new writing appointment. Or they're singing you a new song that they wrote that day."

**Gary discusses one of the current issues he feels faces the Country Music industry.**

"The problem with the industry right now is, I don't know if it's a problem, but it's surprising how often you write a song and you say, 'Who could do this?' And you really say, 'Well, anyone.' And that's great for the songwriters, but I worry about the industry when you say something like that, because really that means that they're all kinda interchangeable. That's not good for Country Music, it's not good for the longevity and not good to draw the new fans. That's something I'm not crazy about hearing myself say. When I write a song and they say, 'Well, who could do this?' And I say, 'Who can't?'"

**During a songwriter's retreat at Miles Copeland's castle in France, Gary made the connections that would eventually put him on stage with his idol - Ringo Starr. He became close friends with Mark Hudson (songwriter/producer), who produced Ringo's album and later, at his request, put a band together to promote it.**

"So Mark picked up the phone and called me up and said, 'How would you like to be in Ringo's band?' It was a dream come true, I mean, what am I gonna say? 'No. I'm busy.' I love going on the road. I love performing. I don't get to do enough of it. So it was absolutely a no-brainer. Then I say, 'Well, what kinda money we talkin' about?' He named a figure and said, 'It's gonna be this.' And I said, 'Well, I can afford that. Will Ringo take a check?'"

"I owe these guys (the Beatles) my career. Most of us do. I would have paid him to go and play with him. And it was everything I thought it was going to be. It was the most joyous professional experience of my life."

**Gary explains why "the most joyous professional experience" of his life, was not marred by the sometimes inevitable letdown of meeting a childhood idol.**

"I have a problem meeting my heroes. I was at a banquet in New York and sitting at the table right behind me was Neil Young, who was one of my idols - another reason why I'm in the business. And I wouldn't even go over and say hello. I just didn't want to take the chance. Because if he was in a bad mood or cranky or had a bad potato pancake or something, I didn't want to take the chance that my childhood idolizing was in vain.

"But what's great about this tour is this wasn't me and him...me and Ringo on a corner with somebody saying, 'Here, I'd like you to meet this guy.' This was working with him. And certainly, I would never have considered myself an equal in a zillion years, but it was a professional relationship where we worked together. And that's what made the difference. That's a great way to meet people like that.

"It's like one of my favorite movies called 'My Favorite Year.' It's about a silent film star that's a drunk, and he tries to make a comeback on a live TV show. They take the young writer on the staff and make him his bodyguard, to make sure he's gonna show up and not be drunk for the show. And naturally, the guy gets drunk and screws everything up. At the last minute, he's not gonna be able to do the show, and the young writer is just saying, 'Oh, that's just great.' Then the guy goes, 'You know what? Stop idolizing me, I'm not the hero from the movies that you think I am. I'm just flesh and blood. I'm not larger than life.' And the (young writer) says, 'You know what? I can't use you life-size. I need my heroes as big as I can get them.' And that's the way I feel. I need my heroes as big as I can get them. I don't want to take any chances that they're life-size."

**Crafting such tunes as "It Matters To Me" and "I Think About Elvis" has led to a successful songwriting career for Gary. But inside there is still a "burning desire" to land on the charts in a different way...**

"I wasn't even thinking about being in the music business until I went to the first Woodstock. I was sitting there with my friend, and we were looking around and looking up on stage and we both said, 'We can do this. We have to do this.' And we came back and started a band. From

that day I wanted to be an artist, a recording artist. Then that sort of evolved into I want to be in the music business, and that was always enough for me. So now, here I am, and I'm in a lot of different parts of the music business and I don't like one more than the other. I love them all. I just love the fact that I'm just anything in the music business. I'll

clean out Marty Stuart's bus if he wants me to.

"I've never not had a fire inside me to make my own records. I don't know if that will ever go away. I don't let the fact that I'm not doing that lessen my enjoyment of the fact that I'm still doing all the other things and getting to play in all the other aspects of it. If you're getting to play in the sandbox and on the teeter-totter, you can't complain that you're not getting a turn on the slide. I have the incredible luxury of pretty much doing and being what I wished someday I would be and do when I was 15 years old. And now here I am, and I'm right where I always wanted to be. And that's a real nice feeling." **CU**

**Angie Crabtree**



Garth Brooks, actress Sandra Bullock and producer Don Was were presented with double platinum awards for the HOPE FLOATS soundtrack album. The Capitol Records album has sold over two millions copies, according to the Recording Industry Association of America.

Pictured (left to right): Don Was, Garth Brooks and Sandra Bullock.

Photo credit: Lester Cohen

**bells and babies:**

BR5-49's Smilin' **Jay McDowell** wed Wendy Williams on January 16 in Nashville at the Tulip Street United Methodist Church.

Columbia recording artist **Wade Hayes** is engaged to model Danni Boatright. A wedding date has not been released.

**Tanya Tucker** and fiancée, Jerry Laseter are expecting their first child in early July. Tucker has two other children from a previous relationship, Presley, 9, and Beau Grayson, 7. The couple plan to wed after the birth of their child.

**Lee Ann Womack** gave birth to daughter Anna Lise on January 3. Womack has another daughter, Aubrie, 7.

**Clay Walker** and wife Lori are expecting their second child in June. Daughter MaClay DaLane is 3.

**helping out:**

**Lynn Anderson, The Kinleys, Allison Moorer, Connie Smith, Kim Richey, Karen Staley, Rebecca Lynn Howard, Stephony Smith** and friends recently performed a benefit concert at the Ryman Auditorium in honor of "Saddle Up", a therapeutic horseback riding program.

The seventh annual "Country Steps In For First Steps" took place February 14. Hosted by **Joe Diffie**, the program included performances by **Michael Peterson, Collin Raye** and **Ricochet**. The event also included a silent auction with items donated by **Dixie Chicks, Trisha Yearwood, The Kinleys, Restless Heart, Wynonna** and **Rhett Akins**. Proceeds from the benefit go towards First Steps, a program developed to help families and children deal with disabilities.

**Deryl Dodd** recently spent a Sunday night helping the North Texas Food Bank. Dallas radio station, KPLX - The Wolf, sponsored the food drive that included Dodd as a performer on their program "Live From The Front Porch". All donations from the event go directly towards the food bank.

RCA recording artist **Clint Black** was on stage recently to help raise money for homeless animals. Black was joined at the Walnut Creek, California event by three former Eagles members, Bruce Hornsby and Mark McGwire to raise money for the Animal Rescue Foundation.

Over \$86 million has been raised by members of the Country Music industry for St. Jude's Children's Hospital. For the past 10 years, over 600 artists, radio personalities and members of the music industry have pulled together to raise money for the cause. A celebration called "A Decade of Caring" for the event took place in mid-January.



**on the cover and tube:**

**Shania Twain** became the first Country artist to appear on the cover of COSMOPOLITAN magazine. Twain was dubbed the Fun, Fearless Female of the Year.

Also making firsts was MCA's **Vince Gill**. He became the first Country artist to appear on the A&E Network's "Live By Request". The show, which aired at the end of January and mid-February, was the most watched "Live By Request" ever, topping shows with such icons as Johnny Mathis, James Taylor, Gloria Estefan, Phil Collins, Kenny Loggins, Michael Bolton and Tony Bennett. The show averaged 1.65 million households, took over 1.3 million calls and had well over 200,000 visits to the webcast.

Legendary outlaw **Waylon Jennings** recently appeared as a featured character and narrator for the CBS movie "Outlaw Justice". Fellow artists

**Willie Nelson, Kris Kristofferson and Travis Tritt** joined Jennings in the movie.

**making milestones:**

1998 was a milestone year for Monument recording artist the **Dixie Chicks**. In addition to their many accomplishments, the Chicks kicked off 1999 with yet another achievement. Their debut album WIDE OPEN SPACES has reached the top of the Country charts. LeAnn Rimes was the only other Country artist in history to take a debut album to the top of the charts with BLUE. **CU**

Faith Hill recently donated \$50,000 to the Nashville Public Library on behalf of the Faith Hill Family Literacy Project along with Southland Corporation for 7-Eleven stores. Pictured (left to right): Faith Hill and Donna Nicely, Director of Public Library of Nashville and Davidson County.



# 1999 FAN FAIR REGISTRATION REQUEST FORM

Request \_\_\_\_\_ Fan Fair Registration(s) at \$90 each (tax included) Total Amount Enclosed \$ \_\_\_\_\_

Please put them in the name of \_\_\_\_\_

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Phone ( ) \_\_\_\_\_ Did you attend the 1998 Fan Fair? Yes  No  Any other years? 19 \_\_\_\_\_

Make check or money order payable to: FAN FAIR Mail to: 2804 OPRYLAND DRIVE, NASHVILLE TN 37214

or please charge my  Visa  MasterCard  American Express Credit Card # \_\_\_\_\_

Signature (Required) \_\_\_\_\_ Expiration date \_\_\_\_\_

You may FAX your Fan Fair Registration Form (credit card orders only) to 615/871-5711. (No cash or phone registrations accepted)

**WE ENCOURAGE YOU TO RETURN YOUR REGISTRATION FORM EARLY.**

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**RETURN THIS PORTION OF THE FORM WITH YOUR PAYMENT TO:** FAN FAIR, 2804 OPRYLAND DRIVE, NASHVILLE, TN 37214

## TENTATIVE 1999 FAN FAIR SCHEDULE

### MONDAY, JUNE 14

Opening Ceremonies . . . . . 9:45

Exhibits . . . . . 9:30 am - 6 pm

Shows . . . . . 10 am - 10 pm

### TUESDAY, JUNE 15

Exhibits . . . . . 9:30 am - 6 pm

Shows . . . . . 10 am - 10 pm

### WEDNESDAY, JUNE 16

Exhibits . . . . . 9:30 am - 6 pm

Shows . . . . . 10 am - 10 pm

*Odessa Chuck Wagon Lunch provided*

### THURSDAY, JUNE 17

Exhibits . . . . . 9:30 am - 6 pm

Shows . . . . . 10 am - 10 pm

*Odessa Chuck Wagon Lunch provided*

### FRIDAY, JUNE 18

Visit Nashville tourist attractions

### SATURDAY, JUNE 19

Visit Nashville tourist attractions



## FAN FAIR INFORMATION

Tennessee State Fairgrounds • June 14-19, 1999



Join the more than 24,000 Country Music lovers who journey to Nashville each year for the International Country Music Fan Fair. Make your plans now to attend this unique, week-long festival that allows fans to meet their favorite artists for autographs and photos.

You will hear over 30 hours of live performances on the Fan Fair stage, with more than 200 artists, from top stars to developing acts, participating. Fan Fair's sponsors, The Country Music Association and the Grand Ole Opry, invite you to be a part of this special celebration that has sold out in advance for seven consecutive years.

**REGISTRATION COST: \$90 PER PERSON**  
(children 3 years & younger free)

★ **NO REFUNDS** ★

(NOTE: THERE ARE NO INDIVIDUAL SHOW TICKETS FOR SALE.)

### FAN FAIR TICKETS INCLUDE:

- Over 30 hours of spectacular stage shows, including a Bluegrass Concert
- Exhibit Halls, where you'll have an opportunity for photos and autographs with your favorite stars, featuring the latest in Country Music records and merchandise
- Two delicious lunches on Wednesday and Thursday (Texas Bar-B-Que, Ham and all the trimmings)
- One-day admission to the Country Music Hall of Fame, the Ryman Auditorium and discounts to other tourist attractions
- Acres of FREE PARKING!

You may pick up registration credentials at the Tennessee State Fairgrounds (Fan Fair Headquarters) from Sunday, June 13 thru Friday, June 18 beginning 9 a.m.

**FAN FAIR PHONE 615/889-7503**

[www.fanfair.com](http://www.fanfair.com)

## OTHER FAN FAIR WEEK ACTIVITIES:

*Fan Fair registration fee DOES NOT include tickets to these activities.*

### • GRAND OLE OPRY :

If you wish to attend the Opry on June 18 or 19, contact the ticket office at 615/889-6611

### • GRAND OLE OPRY BUS TOURS:

While in town, you may wish to take a behind-the-scenes tour of Music City. Tours leave daily from the Tennessee State Fairgrounds. For more tour information, phone 615/889-9490.

### • SUPERSTAR SPECTACULAR I & II:

For information on this all-star spectacular held at 10 p.m. at the Grand Ole Opry House on June 16 and 17, contact Opry Trust Fund, P.O. Box 65, Nashville, TN 37202; phone: 615/889-3060.

### • TNN/MUSIC CITY NEWS AWARDS

To order tickets for this star studded evening held Monday, June 14, call Ticketmaster at 615/255-9600.

### HOTEL INFORMATION:

For information on hotel, camping and tourist attractions in the Nashville area contact: Convention & Visitors Bureau, 161 4th Avenue North, Nashville, TN 37219; Phone 615/259-4700 or Tennessee Tourism Dept., P. O. Box 23170, Nashville, TN 37202; phone 615/741-2158. Reserve your room as early as possible.

1999 International Country Music Fan Fair

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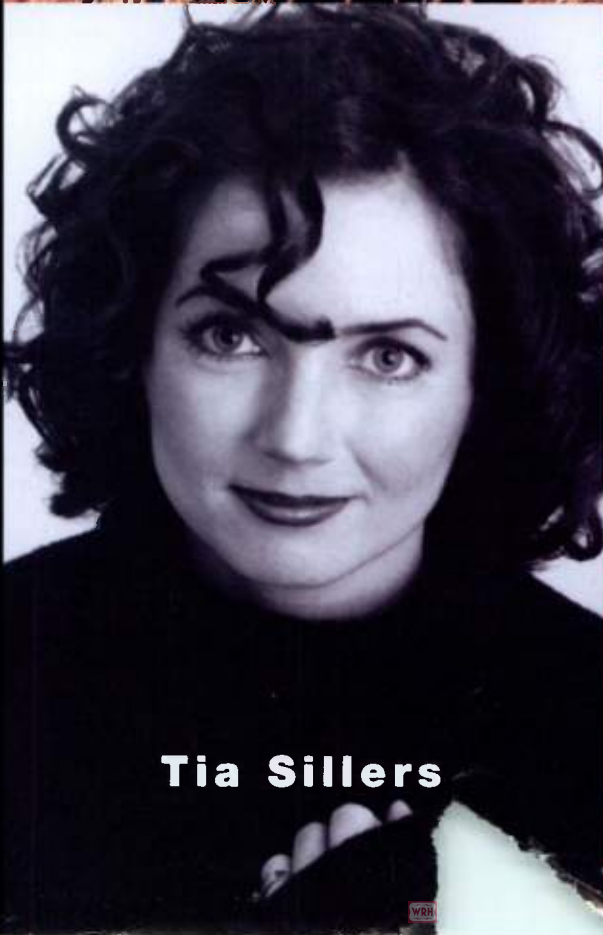
# nextmonth



**Hal Ketchum**



**The Kinleys**



**Tia Sillers**



**1998 CMA Album of the Year Winner**

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## cma events

### March

**30-31** Artist's Way Workshop / The Chapel at Convent Place / Nashville, TN

### April

**29-30** Board Meeting / The Palace / New York, NY

### June

**14-19** 1999 International Country Music Fan Fair / TN State Fairgrounds / Nashville, TN

### July

**22-23** Board Meeting / Hotel Monaco / Seattle, WA

### August

**3** CMA Awards Press Conference / Nashville, TN

### September

**22** 33rd CMA Awards / Nashville, TN

## datebook

### March

**8-11** NARM / Las Vegas Hilton / Las Vegas, NV

**10-13** 30th Annual Country Radio Seminar / Nashville Convention Center / Nashville, TN

**12-21** South By Southwest / Austin Convention Center / Austin, TX

Don't forget CMA's website at  
[www.countrymusic.org](http://www.countrymusic.org)

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CALL (615) 244-2840; FAX (615) 726-0314.  
[www.countrymusic.org](http://www.countrymusic.org).



**MCA Nashville recording artist Keith Harling joins CMA Executive Director Ed Benson in the CMA Atrium after performing songs from his latest album WRITE IT IN STONE for the CMA staff.**

photo credit: Chris Gusa