

APRIL 1999

# CloseUp



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# TIM MCGRAW

o n t h e

COVER

With the release of his self-titled debut, **TIM MCGRAW** hit the charts **NOT A MOMENT TOO SOON** and left fans screaming, **"ALL I WANT is more Tim!"** He can be found **EVERYWHERE**, and right now he's found **A PLACE IN THE SUN.**

**A**s he prepares to release his fifth album, *A PLACE IN THE SUN*, Tim takes time out to sit down with *CLOSE UP*. He speaks positively of his new album, frankly about his voice, enthusiastically about the George Strait Country Music Festival and passionately about his wife and family...

**On his latest single - "Please Remember Me"...**

"It has a real haunting melody. It's hard to find songs that are positive about a negative subject. It's kind of a positive negative song. When Byron (Gallimore) played it for me for the first time, Faith (Hill) and I both just fell in love with the song."

**On selecting songs...**

"We just don't settle. We don't take a song unless it hits us right where we want to be hit. I'm a fan and I think if there's any secret to it - there's no secret to it - I'm just a fan, and I know what I want to hear on the radio. The songs I want to hear and the kinds of songs that I think I can do well. You know you can't do every song, even if you think it's a hit. So, I just try to pick stuff that as a fan I'd want to hear and that I enjoy singing. And hopefully, that will all combine in the right place."

**On his voice...**

"I feel like I enjoy singing. I go in there and I try to sing as honest as I can, but I don't consider myself a great vocalist. There are tons of singers out there that sing their butts off. I don't consider myself something like that, but I bring something to the table. I guess the reason I say that is because the sound I hear in my head is what I want to sound like, but doesn't quite come out that way when I actually sing it. Until I reach that sound I hear in my head I'll probably always think like that. Which is good for me. It gives me motivation."

**On his label...**

"One great thing about my label and Mike Curb, especially in my case - I don't know about other artists - is they let me be an artist. They let me get out what I have in my head or what Byron has in his head and make the kind of records we want to make. I think that has been one of the keys to me being able to succeed. If I had to try to conform to what everybody expects a Country singer to be, I'm not sure I would have been as successful."

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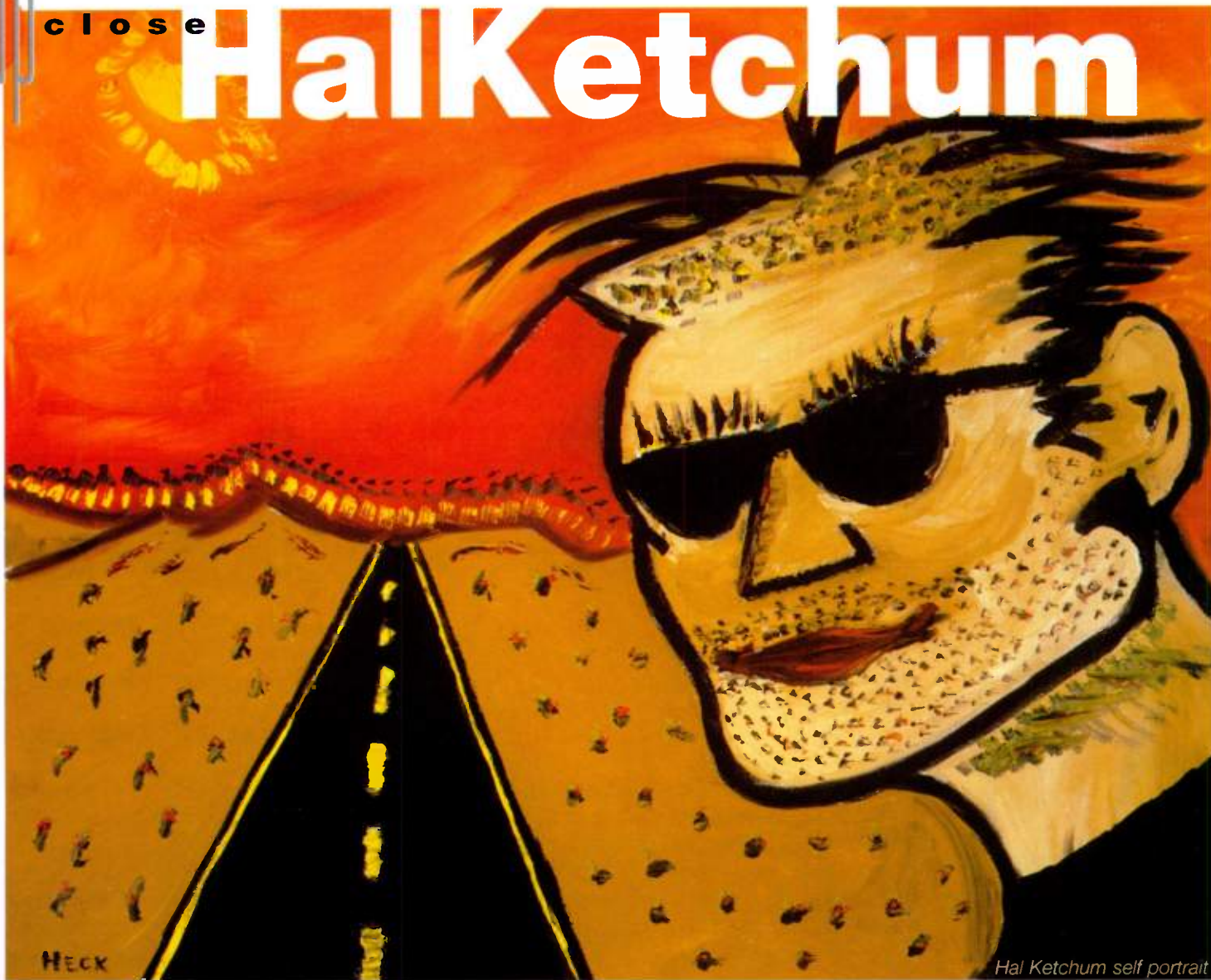
**"If I had to try to conform to what everybody expects a Country singer to be, I'm not sure I would have been as successful."**

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# Hal Ketchum



Hal Ketchum self portrait

**O**f all the success Hal Ketchum has experienced, one of his greatest triumphs came in January 1994 when he was invited to become a member of the Grand Ole Opry. His association and pride in the Grand Ole Opry is evident every time he steps onto a stage to perform. At every appearance he insists on being introduced not as a Country Music star who sells hundreds of thousands of albums, but simply and proudly as "the 71st member of the Grand Ole Opry."

So...here he is, the 71st member of the Grand Ole Opry, Hal Ketchum. Passionate is a word that would best describe Hal Ketchum. He is passionate about those things most important in his life: his wife, Gina, his poetry, his painting, his songwriting and performing.

Ketchum has been through a tough few years having had to hit rock bottom before making the decision to break the hold drugs and alcohol had on his life. Once he broke loose of his addictions, he was diagnosed with a rare inflammatory condition called acute transverse myelitis (ATM), an enlargement at the base of the spinal cord that affects motor function. During all this time he was working on building a new life and marriage.

Through all these ups and downs one aspect of his life remained constant...his music. Ketchum recently released an album that reflects

his new life now. "The music business...I assumed for a period and I think a lot of people would confirm this if they were honest with themselves, is that you get famous and your troubles are over, that life becomes simple and it really never becomes simple. You can't buy happiness. You can buy a yacht and pull right up beside it, but you can't buy it. So, it's really more a matter of enjoying your time, because it's all so fleeting...it's short. You'd better make every minute count, because it's going to be over."

I SAW THE LIGHT was released in May 1998, after he completed rehab and was on a steady road to recovery. The album reflected the lighter and happier side to his new lease on life. I SAW THE LIGHT contains three songs taken from an album shelved by Curb Records (HAL YES) just three weeks before it was to be shipped to radio. Hal respected their decision. "They [Curb Records] really have a great deal of respect for what I do. And that, for any artist that you ever talk to is as good as its gonna get. Everybody's praying to get a deal or praying to get out of one. That's the bottom line. And there's a lot of them out there that I wouldn't want to have. It's not about how big the company is. It's about how much they believe in you as a person. Curb has believed in me as an artist, and I've shot myself in the foot more times than I can count. They've always been there to patch me up. They're really good people."



Going back to the drawing board and adding a lighter touch to HAL YES was how I SAW THE LIGHT came to be.

"With I SAW THE LIGHT, I hear the person that I was, that I was meant to be. And that's not really any different than when I was five or six years old...really idealistic and star-struck. I just started carrying a lot of weight and hiding a lot. Drugs and alcohol are a good way to not think about anything, and not to feel anything. That's why people do it, so that you don't have to face up to anything. You know, fame is a really interesting thing; a lot of people die of fame. And it's interesting... most people that I know who are recording... that are artists ... are this wonderful dichotomy ... this sort of strange combination of alter ego and no self-esteem. It's a really weird place to come from.

"You bang on this door, this fame door for a while, and it finally opens up and you walk in this room and there's George Jones and Van Morrison. People who you assume have some secret and all you want is that secret. It can get confusing for a while. You either burn out and die, or you get real power political and fake, or you start referring to yourself in third person, or any number of possibilities. I think I've said this before... I think that every label in the world who has a young artist should take that artist and send him to some kind of 'Fame Camp'. Give them six months to learn how to be themselves in that world, and try not to get just totally overwhelmed by the beauty of it because it's really a great job.

As a testament to his talent as a songwriter, Ketchum recently received three million-air awards from BMI ("Stay Forever", "Hearts Are Gonna Roll", "Sure Love"). A million-air award is presented to a songwriter who has had the honor of a song being played one million times.

"A lot of people have waited 25 years for it, for a song to reach that amount of airplay. I came to Nashville to be a songwriter. That was my goal in life. I figured if I could be one percent as successful as Harlan Howard, that'd be a life. So, yeah, I stood there with those three beautiful certificates...a million airplays each, it was wonderful.

"Nashville is a remarkably hip town. Nashville is really, from a writer's standpoint, probably the coolest place in the world to be. Because the source is here. There are so many brilliant writers here. I had people coming over to my house writing songs who were A-list guys, or I'd go over to their house to write. I was an A-list guy, and still consider myself that."

With a new outlook on life, Hal left Music City for a new home in Chicago. "As a writer, I'm really proud of my craft, but you wake up thinking about it, you go to parties and talk about it, you go to sleep thinkin' about it. Everybody talks about it, everybody networks. You're embroiled... it's not only your livelihood and your vocation, but it is a lifestyle here. It's no different if you're trying to bust in the movie business, or if you're a famous actor living in Los Angeles. That's the analogy I would use for it. You're just a part of the culture that wakes up

## I figured if I could be one percent as successful as Harlan Howard, that'd be a life.

"What happens is that you get into a lot of self-examination and you have to be very comfortable in your own skin. I mean, the only way through it is to learn to accept who you are. If you try to hide who you are, then it can be a double-life situation if you're not careful. The best way through it is just to be very comfortable, and be who you are. Only a handful of people do that really well...the people who have done it for a while, who learn how to be that. In my case, I'm really coming to know, I am who I am. Words of the immortal philosopher Popeye, 'I am who I am.'

"The main thing about these records for me is the realization that they're going to be around probably long after I'm gone, hopefully long after I'm gone. Somebody's going to pick up this record, play it and get some sense about where this person was emotionally and spiritually in their life. So, it's more than just songs. It's more than just the sound. They have a lot to do with the core of who I am. This is how I express myself; it is my heart, not just my living. It is interesting to do something where those two things intersect, it's beautiful. I make a good living at it and can help other people with it and still express myself genuinely. It's beautiful."

and just lives and breathes this stuff. So being out of it is just great for me.

"Living in another part of the world now has just been a godsend. Because in Chicago, I think about a lot of things, and they're relative to music, but they're relative to my music. They're not part of the enormous picture. They're not relative to a corporate mentality; they're really more simple, more artistic. So, I'm lucky, real lucky.

What is he hoping for his career now?

"You know I've reached a point where my only hope is to get to make another record. For me, simpler is simpler because I'm happily established in what I do. I mean my fan base is remarkable, and that's due to the fact that we really love to play live and it shows. I sell a lot of records from that, and I don't worry about how it... I'm not trying to beat myself. I think a lot of people get trapped in having to one-up themselves. Sell two million records in a day or doing the first concert on the moon, or whatever is next. That's not important, the song is important. Writing an excellent poem, because that's what gives me the thrill. The creative process, the end result is really not up to me, it's up to God. It's the process that I have the honor of doing." **CU**

**Dixie Weathersby**

### A poem written by Hal in response to his Opry induction:



A long time ago,  
In my very childhood,  
Marty Robbins told me  
Of trouble in El Paso.  
I was in the kitchen,  
I remember it was wintertime.  
Summer was for play,  
Winter for reflection.  
More time underfoot,

More time to listen.  
The snow piled up,  
The little house hummed  
and shook.  
Ray Charles was busted.  
Buck and the Buckaroos  
Had a tiger by the tail.  
Patsy Cline descended like an  
Angel on a staircase of strings

I loaded sixteen tons with  
Ernie Ford,  
And studied the written word  
With Roger Miller.  
My father brought these  
people home,  
One by one,  
And they all stayed.  
They told me even then

That I was welcome,  
They knew I understood.  
A thousand souls and singers  
Have beckoned me to this  
Hallowed place,  
And tho' some would say  
I've come a long way,  
I would say simply  
That tonight, I arrive.





It's been nearly five years since The Tractors (Steve Ripley, Ron Getman, Walt Richmond, Jamie Oldaker and Casey Van Beek) plowed up the charts with their self-titled debut album that contained the phenomenal hit "Baby Likes To Rock It". Now with their latest offering, *FARMERS IN A CHANGING WORLD*, lead singer Steve Ripley, who served as the album's co-producer as well as writer or co-writer of each of the 10 songs, say the group's goals are basically the same - to record songs that reflect its roots and not compromise its artistic integrity.

Besides the songs themselves, the band has found other ways to make a statement about their back-to-basics philosophy. The concept for the album's title and unique packaging came out of their sense of irony, according to Steve. Filled with artwork from Walt Richmond's personal collection of vintage postcards and old school readers, it sets the tone for an era gone by, with a suggestion of hope for the future. And of course, the cover proudly sports a tractor.

# the TRACTORS

**"We've always got our tongues in our cheeks."**

"We've always got our tongues in our cheeks. I grew up driving a tractor. The title comes from a 1940 edition of a department of agriculture handbook. It was an annual, serious book for the farmers based on what's new in farming methods. The title hit home to me, especially tying in with the millennium. I have the vision of the five of us facing the horizon scratching our heads going, 'What's the dang deal?' Perhaps we're all that way a bit.

"The picture of the kid on the tractor on the cover came from a '40s John Deere brochure. I liked that kid a lot. The picture makes a positive statement in terms of an outlook and applying yourself."

**Steve further explains that when recording, the band also tries to achieve the feel of a "one mike, one room, no time recording method of the '40s and '50s," despite the modern technology at their disposal. In doing so, the record cap-**

**tures everything from false starts to the band's interaction in the studio.**

"There are so many layers. Sometimes we probably don't know when to quit and turn the tape off, but I think there's a different kind of energy when you're capturing the writing of the song."

**Steve says that the Tractors try to achieve an "ad lib" quality that makes it sound as if they're playing live.**

"The goal of 'making a good record' is there of course. But I think if we put that into words, what it means is trying to pull the listener into it so that they feel like part of the deal. We don't want them to feel like they're listening at it from a distance which is why there are probably too many noises in there. That part is not really manufactured. It's just that we don't erase it. We probably need to, but it's hard because by the time we get through recording, it's like we're friends."



**The Tractors also want to keep their live performances just as fresh and unpredictable.**

"We try to wing it a little bit so that we're on the edge. It seems that's where the excitement is - when you're stretching the songs out or picking a song you haven't rehearsed. We bring the horn players. It's not a big band, just an eight-piece band with a couple of saxophone players that are on the album too. It's a smoking little band."

**Plans are in the works for a Tractors tour.**

"We are taking dates for the fall at least. That will probably be July through September. We're really contemplating a short little three or four week thing in May where we go play a bunch of dance clubs. We thought we'd try to be a dance band. Those folks have been really good to us as far as playing the records. 'Baby Likes To Rock It' started out first as a club hit."

**As a die-hard follower of early Country and rock music, Steve has some great recommendations for listeners trying to catch up on their musical history.**

"There's a new Hank Williams boxset that has everything he ever did. That should be Country Music 101. It also is rock 'n' roll 101. I'm fond of saying Hank rocked more than Guns & Roses. He is for me the beginning of what rock 'n' roll is. There's a boxset of Bob Wills from the '30s. It's everything that a high-energy big band sort of Country Music should be. If I had to just narrow it down, I always say it's Hank Williams meets Chuck Berry. I think you need to find something of both their greatest hits. For phrasing and guitar playing, grooves, mood, emotion and especially songwriting, that's what does it for me."

"I think a lot of people running the record companies down there would salute Hank as one of the daddies of the whole deal. But whether they've ever sat down and listened to it, I would like to put them on a lie detector test and see. It's the real deal. When you hear the original stuff, something other than the classic hits, it's a very astounding thing. It's real art. It's like standing and staring at Mona Lisa in the Louvre."

"The records that ride around with me in the pickup are Hank, Faron Young, Webb Pierce, early George Jones interchanged with a Buck Owens greatest hits record. An artist that is a big part of the Tractors' lives



**"The real deal is generally so severe that you either go for it or run from it."**



**"We try to wing it a little bit so that we're on the edge."**



is Big Joe Turner. He did 'Shake Rattle & Roll'. The only modern record that has really killed me is John Prine's last record, LOST DOGS AND MIXED BLESSINGS. It's one of the finest records that I've ever heard. Most of the time though I have to say that I am probably listening to Webb Pierce or Faron Young.

"When I lived in California, I was buddies with Eddie Van Halen. I talked to him a few nights ago. It occurred to me when I was talking to him that stuff that gives me goosebumps that I can't believe is so good would just give him a sour stomach. But that's what makes art. I think it's severe art. The real deal is generally so severe that you either go for it or run from it. The point that everybody goes for it is the point that it's probably watered down so much that I probably wouldn't like it anymore."

**But Steve, ever the purist, says the Tractor's ultimate goal is to remain as true to their musical roots as possible, or as he eloquently explains, the "raw tomato."**

"My daddy grows tomatoes. In Oklahoma, the tomatoes are just astounding. He likes them so much that when he picks them off the vine, he eats them like an apple. Many times he's handed one to me to taste like that, and I never have yet. There's a lot of people that wouldn't begin to think of eating a regular old tomato like that or sliced up on a plate, but they probably wouldn't think of eating a hamburger or sandwich without that slice of tomato on it. Then there's people who don't want that on their sandwich, but don't think anything about slicing up that tomato on a salad."

"But if you take that same tomato and make it ketchup, everybody eats that. That's what crossover music is to me - ketchup. It's not that I don't like ketchup, but it's sure a long way from the tomato on the vine. On purpose, at this stage in our lives when we started the Tractors, our goal was to try to be what we are and get closer to the raw tomato, not be sugar-coated and try to sell to everybody. We're not really interested in that. We never pretend we're doing art. We don't want to do sound-alike. I think when we're in the studio, we can't help but have elements of other artists come through that we admire. But ultimately, we just want to be ourselves."



**Mandy Wilson**



# international **REBA**

**"We had a wonderful time,"**

Reba McEntire says of her recent European tour, the first for an artist who has wooed American crowds for more than 20 years.

"We were pleasantly shocked at the response at the ticket sales - most of our shows were sold out. There were a few (cities) where we could have added another show to the schedule, but we thought, well, let's just kind of play it safe and see how it goes."

In 1989, Reba performed a show in Switzerland and one in London with little fanfare. This time the artist, management and record label committed to the planning process, press and promotion it would take to make a six-city, 16-show European tour successful.

**Surrounding yourself with the right team is important, says Narvel Blackstock, Reba's manager and husband.**

"Cindy Wilson (CMT International vice president/general manager) was very instrumental in guiding me and helping me with the right people to have involved," Blackstock says. "Having the right promoter involved is important. I think going over and meeting with the players at the record label and letting them know the commitment that was there...they began to realize we were really serious about it.

"(Universal) was very supportive, but at the same time you can't expect the record label to do everything for you. I think that's a big problem. I think most artists here expect the record label to completely pay for the trip and everything that's involved with it. You've got to be willing to invest, and it's going to cost you a little bit of money to do that. I can only say, from our standpoint, it's worth the investment. I have no doubt in my mind it's going to return tenfold.

"Reba's return to the UK was met with an atmosphere of real anticipation from the media and adoration from the fans," said Ian Snodgrass, manager of strategic marketing for Universal Music UK. "Consequently, it was no surprise that the HMV retail chain reported the album MOMENTS & MEMORIES saw an increase in sales of over 200 percent."

Reba chose to approach the international market with a safe first step, playing seven shows in Australia and New Zealand in April



and May of 1998 with Kenny Rogers. The two enjoyed high-profile media attention as well.

"At the time, Universal in Australia was very motivated to have Reba," explains Blackstock. "They flew over here to meet with us, asked us if we would come and told us what they would do if we did. They sort of built our confidence in what actually could happen. Plus, there was a big comfort factor there from a language standpoint."

**They agree it was a wise decision.**

"Australia went very, very, very well," Reba says. "When I went to the shows, there were a few people singing along, but not like when I was in Europe...We're going back this year. I miss Australia. I absolutely loved it."

"That was a phenomenal experience," Blackstock says. "By the time she left, she had a gold album in that country (international release MOMENTS & MEMORIES) and she had wonderful experience doing it. When that happens, it builds the confidence in everyone.

**The next step was planning the European tour. Blackstock went to Europe in August of 1998 to meet with promoter Barrie Marshall of Marshall Arts to lay out the tour and discuss with record label execs product availability and promotional opportunities.**

Reba returned with Narvel for a promotional trip in September that included "GMTV" and "This Morning" (the UK's biggest morning programs) as well as programs on BBC Radio 2 and interviews for large newspapers.

After the promotion and media trip, Starstruck flew in several journalists to watch Reba perform in the States and do interviews, adds Blackstock. In addition, they tied into BBC Radio 2's Country week around the CMA Awards in September, with the BBC broadcasting a live concert from Starstruck featuring Reba.

**Laying a strong foundation was important, Blackstock explains.**

"We went into this with the notion that we were starting all over again," Blackstock says. "Most every artist in this town has traveled around for a year or two without making any money - it's Country. For us to have the notion that we're going to go to another country and be profitable right off the bat - we didn't think that here, why should we think that anywhere else?"

**"Probably the most asked questions of me will be three questions," says Narvel Blackstock.**

"How much money did you make?"

"How many records did you sell?"

"How many people did you play to?"

"Obviously those are important factors, but if we ask those questions to any new artist in Country that's working right now here, it's not a very flattering thing. But we all continued, and we all made money. We all made a lot of money. So we went into this tour with those expectations, and we made more than double what we anticipated we would make. Every show was very successful."



"We understand the good points and the bad points," Reba continues. "We're learning just like we did here in the states. We don't expect to jump over there and play for 10 or 20,000 people like we do here...It took me 23 years to get where I am today. I was not so silly and egotistical to think that I could go to Europe and have that same kind of audience response from one trip. We want to go back. We want to build. We want to have friends and fans that will follow us from year to year just like they do with Johnny Cash and Slim Whitman."

**Though some Country-based artists have remixed their product or changed their look for international audiences, Reba did not.**

"I didn't feel like it was necessary to redo the songs so that when the people who have been faithful to Country Music for the past 20 years hear one of my old songs redone they would think, 'Well, what is this? Why is she doing that? We're more familiar with her music than that.' I didn't want to insult them. I wanted to give them the material as they've been hearing it...They know more about Country Music history than most of us do in the United States."

**Why launch an international career now?**

"Timing is everything," Reba says. "The record label is getting in place with the merger of PolyGram and Universal, and this is the perfect time. Everybody is very excited about us coming over and making the commitment to Europe."

**Blackstock agrees the Polygram merger boosted Universal's international support and adds, "The other thing that I think is probably more important than anything, my sense from being there, is that the European audience is completely ready to accept Country Music."**

**Reba was pleasantly surprised by the audience at each show.**

"They were so responsive. I've never been in front of a group of people in my life - and this is over all of Europe - where they applaud until you speak, until you bring the microphone back up to your mouth. They are so thrilled you are there. They are so hungry for Country Music. And I didn't want to tell you this to tell anybody else because I want to keep them all to myself," she says laughing.

**Blackstock is happy with the selection of venues for the initial tour. All nine shows in Scotland, Ireland and England were sell-outs.**

"Virtually every show was sold out, and that was important to us," he says. "It gave confidence to everyone involved: from the press reporting about a Country artist coming over to the record label to Reba. It gave confidence that this can work and that the acceptance is there. I don't think it would have been smart at this time to be in a lot larger hall. I think now we can go back and play a bigger venue."

**Blackstock is committed to the decision to develop Reba's career internationally.**

"I think for the long-term success of an artist, it's very important. Because at some point, you can't just keep going back to these cities here over and over again. If you do that, you quit planting seeds of the artist. Before long everyone here knows about you, they know about your music. And while they may love it and show up, you're still not really growing the career by going back and back and back. If you're looking for a long-term career, you have to continually look for a new audience and expose the artist to that new audience that will hopefully fall in love and be a supporter." **CU**

**Shannon Heim**

#### **Tips for other managers from Narvel Blackstock:**

- \* "Country Music will work worldwide. I have no doubt about that."
  - \* "It's not going to be any easier there than it was here."
  - \* "If they will commit the amount of time and energy that they've committed here, they will find that the audiences will be there and the venues there are just as they are here. And they're going to find millions of record sales there just like they do here. They've just got to be committed."
- "It makes you feel a little silly after you go there if you've never been there to realize how much more there is out there. And that in this format of music, we haven't ventured beyond this country, at least most of us haven't."

**"What a singer! Reba McEntire lifted the 'National Lottery' show (UK TV program with 7 million viewers) with her superb single 'Forever Love'. At a time when stardom has been seriously devalued, Reba exudes genuine class and ability."**

*- Garry Bushell, The Sun,  
the UK's best-selling newspaper with a circulation  
of 4 million.*

## time out

**MCA Nashville recording artist Reba McEntire and Manager/Husband Narvel Blackstock say building in spare time around the concerts helped make their recent international tour more enjoyable than hurried trips of the past.**

"I think the mistakes in the past have been that we've flown over there, we've had jet lag, we've had an early morning TV show, press all day long and maybe never get out of the hotel because the press is coming to her. Press ends at night, you go get something to eat and then fall into bed because you're exhausted. Then the next morning you're up doing press again, then you have an afternoon flight back here. That's not fun. You don't want to do that in Omaha, you don't want to do that in London," Blackstock says.

"It's very important to make sure that the artist has time to enjoy the trip. I think that's maybe the most important thing because if they don't enjoy it they're probably not going to come back."

**Reba agrees.**

"This is something that I really wanted to do, because Narvel and I travel to Europe on vacation. This was still a vacation, we just did shows and interviews with it. I'm looking at a picture of a church that we went into in Berlin that was absolutely mind-boggling. The architecture over there will blow your mind...The history we learned was priceless. That's why I want to take Shelby (their son).

"If you want to go learn about where your forefathers came from and spread your story about where you came from to the people in Europe, I highly recommend going. If you're going over for the dollars and the record sales in the beginning, stay home. That's not what it's about.

There is so much to learn from Europe. I went in churches that were built in 900. Narvel and I stood in a room that Mozart played when he was 6 years old. I was in Napoleon's bedroom and the same room where his son died. It is just unbelievable."



# NACA

In our continuing effort to bring Country Music to young adults, CMA brought insight and entertainment to the National Association for Campus Activities' (NACA) annual convention held this past February in Nashville, Tennessee.

Thousands of university and college students poured into the Presidential Ballroom at Opryland Hotel to witness the kick-off to the NACA convention. CMA featured some of Nashville's finest performers, including John Berry, Lari White with husband Chuck Cannon and Billy Dean, in an exhilarating and emotional guitar pull than brought everyone to their feet.

CMA's educational session "Presenting Country Music On Campus" provided the opportunity for campus programmers from across the country to question panelists from the Nashville music industry on a variety of topics from the proper procedure for booking artists to financial and promotional support that can be made available to campuses.

## NATIONAL ASSOCIATION FOR CAMPUS ACTIVITIES

NACA is a member-based, not-for-profit association composed of colleges and universities, talent firms and artists/performers, student programmers and leaders and professional campus activities staff.



**1. Country greets John Berry, Lari White, White's husband Chuck Cannon and Billy Dean performed for a packed house at NACA's opening ceremony.**  
**2. NACA officials and college students pose for a photo opportunity with Country artists before the opening ceremony.**

**Pictured (left to right): Gayle Spencer, 1999 convention chair; Suzette Redwine, chair-elect/NACA board of directors; Bill Smedick, chair/NACA board of directors; Maggie Carnes, University of Charleston, West Virginia; and Breann Parriott, Linfield College, Oregon.**



**3. "Presenting Country Music On Campus" panelists: Fletcher Foster, Arista Nashville senior VP of marketing; Suzy Bogguss, Country artist; Michael Campbell of Campbell Entertainment; Tony Conway, president of Buddy Lee Attractions; and Rick Murray, CMA's director of strategic alliances.**

**4. Suzy Bogguss talks to students after the educational session.**



**5. Nashville music industry professionals lent their expertise at CMA's educational seminar "Presenting Country Music On Campus." Pictured (left to right): Foster, Bogguss, Campbell, Conway and Murray.**

"Country Artists are a good choice for campus entertainment buyers. They are affordable, accessible, easy to work with and come complete with a team that includes a record label, publicist and responsive agents. Now more than ever with consolidation and the live touring challenges in the music business, campuses can and should play a major role in breaking new Country artists." **Rick Murray, CMA director of strategic alliances.**



## Lulu Belle Wiseman

On February 8, Lulu Belle, one of the "Sweethearts of Country Music" passed away. She and Scotty Wiseman were led to success in the 1930s through radio and television. They also had many hit records including classics such as "Have I Told You Lately That I Love You" and "Tell Her You Love Her." Wiseman is best known for her warm voice and wit as a comedienne. She served as a state representative for many years upon retirement from radio.

## Eddie Dean

Country singer and Western film star Eddie Dean died March 4 due to a bout with emphysema. He was 91. Dean started his career in the mid-1930s with low-budget Western films including the musical Western "The Harmony Trail." In 1948 he decided to concentrate on his singing career where "The Golden Cowboy" was best known for "One Has My Name (The Other Has My Heart)" and "I Dreamed Of A Hill-Billy Heaven." Dean was the founder of the West Coast-based Academy of Country Music where he worked until his death. The funeral was held in West Lake Village, California where his star will go on the Palm Springs Walk of Stars.

## fan fair

**More than 50 acts are already set to perform at the 28th International Country Music Fan Fair June 14-19 in Nashville, Tennessee.** Fans attending the week-long event can expect to see more than 100 acts perform and even more artists available for autographs. Plus, Fan Fair is known for unexpected treats. Last year, for example, Garth Brooks and Dolly Parton surprised attendees with special performances and Olivia Newton-John and Vince Gill thrilled the crowd with a duet on the "Grease" favorite "You're The One That I Want."

Artists who have been confirmed to appear at Fan Fair: **Trace Adkins, Jessica Andrews, Susan Ashton, the Bellamy Brothers, Clint Black, BlackHawk, Paul Brandt, Brooks & Dunn, Shannon Brown, T. Graham Brown, Deana Carter, Mark Chesnutt, Claudia Church, Terri Clark, Billy Ray Cyrus, Clint Daniels, Linda Davis, Joe Diffie, Deryl Dodd, Alecia Elliot, Wade Hayes, Ty Herndon, Alan Jackson, George Jones, David Kersh, Sammy Kershaw, the Kentucky HeadHunters, the Kinleys, Patty Loveless, Shane McAnally, Neal McCoy, Tim McGraw, Jo Dee Messina, Georgia Middleman, Shane Minor, Montgomery/Gentry, John Michael Montgomery, Nitty Gritty Dirt Band, the Oak Ridge Boys, Michael Peterson, Collin Raye, Redmon & Vale, Ricochet, LeAnn Rimes, Sawyer Brown, Marty Stuart, Randy Travis, Trini Triggs, Steve Wariner, Bryan White, the Wilkinsons, Mark Wills, Lee Ann Womack, Chely Wright and Trisha Yearwood.**

### Fans may register to attend Fan Fair through the Grand Ole Opry.

For ticket information, contact the Fan Fair office at (615) 889-7503, or write Fan Fair, 2804 Opryland Drive, Nashville, TN 37214. Registration information can also be found online at [www.fanfair.com](http://www.fanfair.com). Information on Fan Fair exhibit booths and media requests is handled by CMA.

The registration fee for 1999's Fan Fair remains \$90, the same for the third year in a row. It includes over 30 hours of live stage shows featuring top Country artists; admission to the exhibit halls where artists sign autographs; two meals prepared on-site by the world famous Odessa Chuck Wagon Gang from Odessa, TX, plus admission to the Country Music Hall of Fame, the historic Ryman Auditorium and discounts to other tourist attractions.

Net proceeds from Fan Fair go into a special fund used by CMA to advance the growth and popularity of Country Music, such as research projects, market development and international development activities in addition to support of the new Country Music Hall of Fame and Leadership Music, Nashville's music industry leadership development program.

# CMA LEARNS "The Cowboy Way"



**CMA presented the Houston Livestock Show And Rodeo with a special painting thanking the organization for all its support of Country Music. (l to r) Lon Helton, CMA board president, Dan Gattis, Houston Livestock Show And Rodeo general manager, CMA Executive Director Ed Benson and Jim Bloodworthy, Houston Livestock Show And Rodeo president.**

Members of the CMA board of directors got a real dose of Texas hospitality during the February CMA board meeting held in Houston. The Houston Livestock Show And Rodeo hosted a special evening for the CMA board at Somerville Acres, a private ranch. Among the highlights of evening was a cutting and team roping demonstration, followed by an authentic Texas-style cookout prepared by Goode Company Barbecue.

CMA also presented executives of The Houston Livestock Show And Rodeo with a special painting to thank the organization for its continued support of Country Music and its artists. The event attracts nearly two million attendees annually and boasts the largest concert entertainment lineup in America. Reba McEntire, Garth Brooks, George Strait, Vince Gill and Alan Jackson are just a few of the many Country artists who played the event in recent years.

The Houston Livestock Show And Rodeo annually commits more than \$4 million to fund educational programs throughout Texas. All net proceeds fund scholarships, research, endowments and other educational initiatives.

**(l to r) Harris County Constable Bill Bailey made Honorary Texas Lawmen of Clay Walker, CMA Executive Director Ed Benson, CMA board president Lon Helton and CMA chairman of the board Bud Wendell when they received Honorary Deputy Constable badges during the recent CMA board meeting in Houston.**





## awards

Nashville was rockin' at the **41st Annual Grammy Awards**.

Numerous Country artists took home awards from this gala event including:

### Dixie Chicks

*Best Country Album, WIDE OPEN SPACES*

*Best Country Performance By a Duo or Group with Vocal, "There's Your Trouble"*

### Shania Twain

*Best Female Country Vocal Performance, "You're Still The One"*  
*Best Country Song, "You're Still The One"*

### Vince Gill

*Best Male Country Vocal Performance, "If You Ever Have Forever In Mind"*

### Randy Scruggs & Vince Gill

*Best Country Instrumental Performance, "A Soldier's Joy"*

**Clint Black, Joe Diffie, Merle Haggard, Emmylou Harris, Alison Krauss, Patty Loveless, Earl Scruggs, Ricky Skaggs, Marty**

**Stuart, Pam Tillis, Randy Travis, Travis Tritt & Dwight Yoakam**  
*Best Country Collaboration with Vocals, "Same Old Train"*

**Olivia Newton-John** recently received the **American Red Cross Humanitarian Award** for her dedication to community education and helping others. She was chosen by 10 chapters of the American Red Cross to win this award.

**Naomi Judd** received the **Red Ball 1999 Humanitarian Award** at the Fifth Annual Red Ball in New York City. Judd was recognized for her commitment and support of liver research work by creating awareness of hepatitis C and establishing the Naomi Judd Fund For A Cure.

Country Music and Rock 'n' Roll Hall of Famer **Johnny Cash** was recently honored with a **Lifetime Achievement Award** at the 41st Grammy Awards. Cash is best known for hits including "I Walk The Line," "Ring Of Fire" and "Daddy Sang Bass."

Look ma! I'm in PLAYBOY! **Garth Brooks, Shania Twain and Brooks & Dunn** were recently featured in the magazine's Annual Music Poll. Readers voted for Garth as their favorite male Country vocalist, Kix and Ronnie as top Country group, and Shania won top female Country vocalist as well as top Country album for COME ON OVER.

## newslines

**Lycos Inc.**, one of the most-used Internet search services, recently announced its new search engine at [www.mp3.lycos.com](http://www.mp3.lycos.com). This database will select and gather all MP3 files on the entire Internet - which will make it easy to transmit and download music files.

**Universal Music, Warner Music, Sony, BMG and EMI** have recently joined forces with **IBM** to introduce a technology that will make it easier for companies to track and control music and sales over the web.

Nashville songwriter's venue **The Bluebird Café**, will have a one-hour, weekly feature on the recently announced network, **Turner South. Turner Broadcasting System Inc.** plans to launch this southern-style cable network this fall. The network will highlight Southeast culture and entertainment.

## on the move

**Amy Bolton** has been named director of talk radio, affiliate marketing for **Jones/MediaAmerica**. Bolton will be responsible for the affiliate sales for the Cox/MediaAmerican syndicated radio products.

Actress/comedian **Janeane Garofalo** ("The Truth About Cats & Dogs" and "Clay Pigeons") stopped by BR5-49's performance at the Sundance Film Festival in Park City, Utah. Pictured from left to right: Gary Bennett, "Smilin'" Jay McDowell, Janeane Garofalo, Chuck Mead, "Hawk" Shaw Wilson, Don Herron.







**Gaylord Entertainment Company** has announced **Terry Burns** as president of its **Wildhorse Entertainment** operation. **Richard Roy** has been promoted to chief operating officer of the division that operates **Wildhorse Saloons** in Nashville and Orlando.

**Bev Paul** joins **Sugar Hill Records** as director of marketing at the company's Durham, North Carolina headquarters. Paul will develop and implement strategic sales and marketing campaigns.

**COUNTRY WEEKLY** magazine recently announced three new appointments. **Tracy Rogers** has been named promotions director and **Larry Holden** has been appointed senior writer. **Bob Cannon** joined the publication as a staff reporter.

**MCA Nashville** named industry veteran **Mark Wright** as senior vice president of A&R. Wright's previous work as senior vice president of A&R at Decca Records, has resulted in numerous platinum and gold albums for artists including Lee Ann Womack, Gary Allan and Mark Chesnutt.

Local film production company **The Entertainment Asylum** recently added **Tameron Hedge** as director of sales & marketing. Hedge will represent directors **Bob Gabrielsen** and **Brent Hedgecock**.

**Kenny Rogers Productions** recently promoted **Gene Roy** to the position of tour manager and **Ruth Marlar** to the position of office manager.

Due to restructuring, **Intersound Country** has changed its name to **Platinum Nashville**. **Platinum Nashville**, the Country division of Platinum Entertainment and sister label to River North, has also expanded to include an in-house promotion staff. **Ed Mascolo**, River North vice president, will head the promotion team as well as take on the additional duties as Platinum Nashville's senior vice president manager. **David Friedman** will handle midwest region promotion, **Joe Kelly** and **Georgia Mock-Bedwell** will handle the southeast region, **David Williams** will handle the southwest region and promotion coordinator **Liz Morin** will work secondary markets.

Recording studio **The Sound Kitchen** announced staff promotions to **Jennifer Rose** as general manager and **Tim Coyle** has been promoted to operations manager.

**SW Networks** has promoted **Jennifer Gerlock** to associate editor and **Margy Holland** has joined the staff as Country reporter.

**Jerry W. Bailey** has joined **BMI** in a newly created position as director, media relations/general licensing. Bailey will act as the media relations liaison between BMI and trade publications as well as general interest outlets (hospitality, food, retail and beverage).

The **BMG Nashville** building is complete and **Arista/Nashville**, **RCA Label Group** (RCA Records and BNA Records), **BMG Music**

left: Cable television shopping channel **QVC** and Country Music legend **Merle Haggard** teamed up for "QVC's Music Shop" where Haggard sold out a total of 4,800 CDs/cassettes in just 10 minutes. Pictured is Haggard performing "Mama Tried" on the **QVC** network.

below: Hundred of fans, **MCA** representatives, local press and radio gathered at Nashville's **Havana Lounge** to kick off **The Crown Royal Untamed & True 2** tour. **MCA** artists on the tour include **Keith Harling**, **Mark Chesnutt**, **Chely Wright** and **Gary Allan**. Pictured (from left to right): Harling, Chesnutt, **MCA** President **Tony Brown**, **Wright** and **Allan**.





Atlantic Records group South Sixty-Five recently shot a video in Nashville for their latest single "No Easy Goodbye."

Pictured (left to right): South Sixty-Five's Brent Parker, Doug Urie, Lance Leslie, CMA's Angie Crabtree, Jerimy Koeltzow, Stephen Parker, and founder of South Sixty-Five Delious Kennedy.



Deana Carter knocks out Cledus T. Judd in his latest video "Did I Shave My Back For This?" This parody of Carter's "Did I Shave My Legs For This?" shows Judd being punched by Carter which takes him to a foreign land.



**Publishing, BMG Distribution, BMG Direct** and related BMG support departments (Human Resources / Facilities and IST) have moved to a new location on Music Row. Their new address is 1400 18th Avenue South, Nashville TN 37212. Phone (RCA Label Group) (615) 301-4300; fax (615) 301-4308. BNA Records (615) 301-4400; fax (615) 301-4308. RCA Records (615) 301-4444; fax (615) 301-4347.

Arista/Nashville (615) 846-9100; fax 615-846-9190.

**Cal IV Entertainment** has moved to their new headquarters at 808 19th Avenue South, Nashville, TN 37203; (615) 242-4200, fax (615) 242-6989.

**new companies**

Entertainer **Kenny Rogers** and former founding EMI America Chairman and Capitol Records

President **Jim Mazza** announced the formation of **Dreamcatcher Entertainment, Inc.** The company is comprised of three operating divisions including records, artist management and film and television production. Dreamcatcher Entertainment is located at 2910 Poston Ave., Nashville, TN 37203; (615) 329-2303, fax (615) 239-2350. E-mail: dreamcatcherent@worldnet.att.net

**Stan Barnett**, a long-time Nashville booking agent, announced the opening of his new booking agency, **IMA, Inc. (It's My Agency)**. The new agency is located at 209 10th Avenue South, Suite 319, Nashville, TN 37203; (615) 242-3490, fax (615) 242-3871. E-mail: itsmyagency@aol.com. Barnett will continue booking long-time clients Buck Owens and Rhonda Vincent. Recently added to his roster are artists Bill Engvall, Jeff Foxworthy and Ken Mellons.

**signings**

RECORDING: **John Berry** to Lyric Street Records...**Jeff Foxworthy** to DreamWorks Records...**Karen Cruise** to Comstock Records...**Beverly Ellis** to DeltaDisc. BOOKING: **Lori Smith** to MSP, Inc...**Bill Engvall, Jeff Foxworthy** and **Ken Mellons** to IMA, Inc...**Jo-Ei Sonnier** to Buddy Lee Attractions. MANAGEMENT: **Del Reeves** to MSP, Inc...**Trisha Yearwood** to Nancy Russell...**Daryl Singletery** to Woody Bowles Company. PUBLICITY: **Chalee Tennison** to Hot Schatz Productions.

**music videos**

artist/label

South Sixty-Five/Atlantic  
The Wilkinsons

title

"No Easy Goodbye"  
"Boy Oh Boy"

director

Bob Gabrielsen  
Deaton Flanigen Productions



## On his career turning point...

"First off it's recording 'Indian Outlaw' and 'Don't Take The Girl'. But the real one you can put your finger on is when we played 'Don't Take The Girl' at CRS [New Faces Show]. It was the second time I ever played the song and I got a standing ovation for it. Everybody ran back to their radio stations and started playing it. I think it was in the top ten before it was officially released as a single."

## On being the featured act of the George Strait Festival...

"You don't have any of the headaches. You don't have to pay for any of the overhead. I go plug in and play for an hour in front of 50,000 people. I get to go on right before George and it's dark so I get to use lights. And then I go change clothes, sit in the wings and drink a beer and watch George Strait sing in front of 50,000 people. It's like sitting in the wings and watching Elvis. It's great."

"He's the king. There are a lot of people at those shows. It's so cool to be out there in places where the Rolling Stones played. To be in a sold-out stadium, seeing all those people, looking up at the stars. It's the best venue to play in."

## On "the king"...

"If you had to take somebody who came from outer space - or LA, one or the other - who didn't know anything about Country Music and you had to show them one person with our values and our commitments to people and family and the kind of music we love and what it talks about, I think the best person you could set down in front of them would be George Strait."

## On his wife, Faith...

"It's cool to be nominated with Faith. If those are the only Grammy nominations I ever get, as long as they're with my wife, I'm happy with that." [Best Country Vocal Collaboration in 1998 for "It's Your Love" and in 1999 for "Just To Hear You Say That You Love Me"]

## On love...

"You just have to give up, give in, and get in to it. I think if you try to keep holding reserves out for yourself that you're always going to have problems. If you can decide to devote yourself to somebody and you're in love with somebody, then I think you have to let yourself fall into it completely. I think if you don't, you're going to have some problems down the road."

"So many times you get scared of it. That's only natural, but you can't be. To make it work you have to totally let go. You have to take the risk. You have to ignore the bad things that have happened in the past. It's not the end of the world. That's the thing that I think relationships get into. If there's an argument or a disagreement, then it's the end of everything, and you can't think like that. You have to work at it."

## On life with daughters Gracie, 2 and Maggie, 8 months...

"It's hectic. It's busy, but Faith's so good at it. They're such a joy and we're lucky they're just great kids. Happy babies all the time...unless they're hungry or dirty. It's been a blessing each day."

## On Gracie...

"She never meets a stranger. She's getting a little more shy now. She's starting to realize things that she didn't realize before. She's

always been around people, and always going into the venues and waving at everybody, 'Mornin'."

## Gracie on Maggie...

"(Gracie) loves her. She always asks if she's going with us. If we go somewhere we'll ask, 'Gracie, you want to go to McDonalds?' and she'll say, 'With Maggie?'"

## On parenting...

"I think the best thing you can teach your kids is a sense of humility about things, about everybody, about people. I think your kids can have all the advantages in the world, they can be given things, they can have the best of everything and not be spoiled if they have a sense of humility. To know where it comes from and know that everybody's not like that...a sense of charity and humility."

## On wanting a big family...

"We want to have a lot of kids around, family traditions and things. We both were raised with strong family values. We want family traditions, and we want Christmas to be at home, Thanksgiving to be at home. We want our kids and our grandkids to come back to the same house and be used to the same place. We want all of that. Our goal in life is to do everything we can do to get to that point and be able to make that possible."

## On his free time...

"...just watching Gracie develop and watching Maggie watch her. And watching CNN on the couch - as much couch time as I can get, that's my favorite thing to do."

## On "the good ol' days"...

"I rode with my band the other night because Faith was doing a gig somewhere else. We were talking about 'Those were the days, the good ol' days.' All of us have kids now. We have families, and we're married. We came to the conclusion that the fun really begins now. We're secure. We're making money. We can provide things for our family and our kids. A lot of the pressures that you don't have when you're not successful, not so lucky, don't really come into play as much. So, this is the time when we can really start having fun. We watch our kids grow, have Little League, and all that. The fun really starts now. We're glad we're through all that, as much fun as it was."

## On reaching his 30's...

"Thirty was a big year for me. Thirty was kind of weird. You finally feel like you have to be responsible, and you want to be responsible. At twenty-something it's so easy to just let it bounce off the top of your head. It seems like when you hit 30, then that's when you're sure enough adult."

## On setting goals...

"I don't think I specifically set goals...but I like to reach them. I want things to do well. I want to sell records. If that's goals, then I guess I have them." **CU**

**"It's like sitting in the wings and watching Elvis."**

**"You just have to give up, give in, and get in to it."**



**U**nlike many great songwriters, Tia Sillers didn't graduate from the school of hard knocks. In fact, she credits a happy life and formal education (undergraduate degrees in English and fine arts as well as a master's in business communication) with allowing her to be successful in a creative career. With hits like "There's Your Trouble" (Dixie Chicks), "Blue On Black" (number-one rock hit for Kenny Wayne Shepherd) and "Land Of The Living" (Pam Tillis), **Tia is nearing a songwriting PhD.**

"The thing that really opened it up - and people laugh about this - but I took public speaking when I was in college. We gave these little five-minute speeches, and I learned...that your first minute of your speech has to completely introduce your subject, tell them what you're going to talk about basically, and then you're going to recap those points as it goes on. I remember when I first started writing songs, it was like you've got the first line of the song to get their attention, and if you don't have it by the first line, it's too late. And the chorus is just recapping. It's almost like a speech. I know it sounds silly. At the end, you're summing up what you're saying."

occasion. I need my life to be calm and good, caring and gentle...The most important thing for me is that I know where my creativity comes from, and it's from the people I love.

"My parents never told me anything wasn't possible. And they were really pleased that I wanted to do something creative." Both parents are artistic - her mother is a writer and her father is a painter - though neither made a living from their craft, she says. "They were a wonderful encouragement. And then truly, there is just no way I would still be writing if it wasn't for my husband. I remember the first time he came home and he said, 'Now that is a good song.' It was the first time he was genuinely excited for me. And then I went, 'Wow, I wonder how I can do that again!'"

**Tia's husband should know a little about the makings of a "good song." As Vice President, Promotions at Reprise Records, Jack Purcell makes a living promoting Country songs.**

"My husband is my number-one inspiration. He's a record promoter, so he deals with rejection all day long. His job is trying to get people to see his point of view and trying to get them to agree to do something. If my husband comes home dejected and frustrated and can't get a

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## "How can you keep thinking of ideas if you just keep driving from your house to Music Row?"

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Before she learned the finer points of song structure, Tia was "home-schooled" in the music industry. She grew up in Nashville surrounded by music professionals, including neighbors Dave Innis of Restless Heart and songwriter Dave Loggins who penned hits such as "She Is His Only Need" and "Please Come To Boston".

"I grew up seeing everybody doing well. It was another job, like being a lawyer or whatever," she recalls.

**While they encouraged her, she points out, they didn't get her any breaks in the biz.**

"I learned some neat things from Dave Loggins. He won't remember this at all, but he said two things to me. He said there are no rules. And, then he also said every one of your songs is like a child. Some children wind up in prison. Some children have a really low IQ, some children go on to become brain surgeons, but you love them all. You can't take it personally. It's not all your fault. You can't control who's going to cut your songs. So from a young age, I just kind of let go. I just thought I'm going to write this song and love it. I've never been the kind of person that's so enraptured in what I write. It's like I want to try to write a song that covers every emotion of my whole life. So in a weird way it does have to be a game, an assignment or something. Once that's over, usually I'm not feeling that way anymore."

**With the practical skills in place, Tia finds inspiration in loved ones.**

"Harlan Howard has this great quote that you need a good divorce before you can write a great song. Uh-uh, that would devastate me. Some people thrive on that chaos or loss, or they can really rise to the

record played, the next day I'm writing a song about don't mess with my baby...Or, I've got a song called "I Ain't Going Nowhere," and it's basically about when the world just treats you like a bunch of crap, I'm not going anywhere, you can count on me.

"Then if he comes home high as a kite, thrilled because he got a record played...I write a really peaceful song...My career doesn't have as many highs and lows. I tend to really let things roll off me. I don't feel any rejection. As long as I think my songs are pretty good and my publisher likes them - as long as somebody likes them. If nobody likes it, I figure it's not a good song. If my husband likes it, that's the big test."

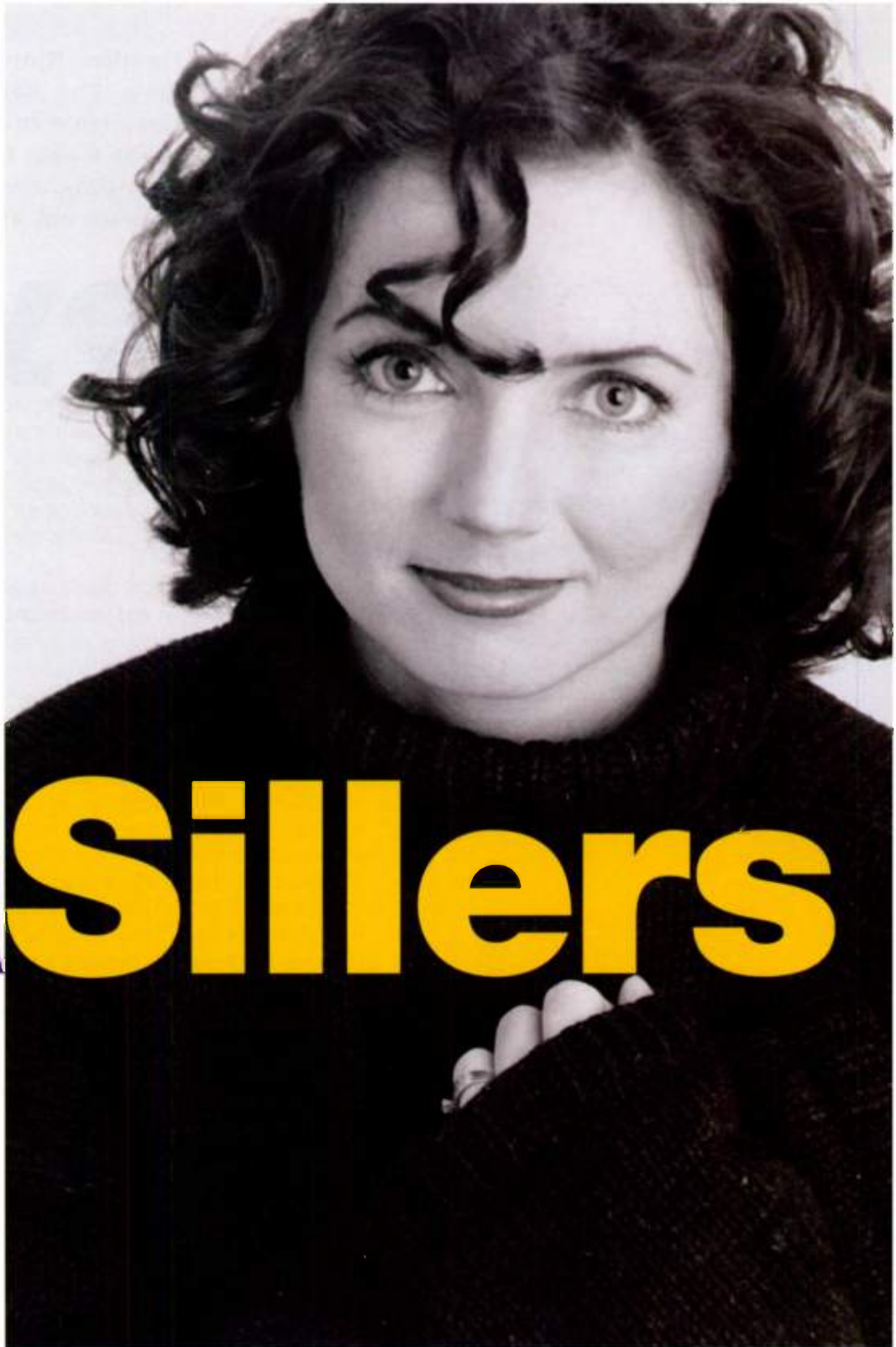
**Jack is behind several of Tia's songs.**

"One of the first cuts I ever had was a song called 'Just Like The Moon' on Kim Richey's project, and it was all about how before Jack and I got married, we broke up. He was this successful executive, and I was this little piddly songwriter so the chorus is like 'I was the moon chasing the sun, there was never a prayer of ever catching up.' It was all about how he was more successful than me. It was the first song that got cut that had something to do with Jack, and of all things, it was this negative song."

**But she's since made up for it with plenty of positive love songs. Sometimes a song Jack is promoting is climbing the charts alongside one of her hits.**

"It's not a competition at all...The first couple of years of marriage were hard because you have to remember to separate that - we're both in this business, but this business is not our life."





**She also turns to music and books for inspiration.**

"I have a kick-butt stereo in my house and a kick-butt, kick-butt stereo in my car. And I will put on something that has nothing to do with Country Music, like Tower Of Power, Dave Matthews Band, Lauryn Hill, even classical music. Just blast it. I'll make up my own words. They'll have nothing to do with Country Music, but that groove will just shake me loose...

"Also, I read voraciously. I don't understand songwriters who don't read, unless they travel all the time. Because reading takes you somewhere. How can you keep thinking of ideas if you just keep driving from your house to Music Row?" In fact, Tia says, when she's not able to travel, she'll buy

# Tia Sillers

travel guides and read about foreign places. "I'm in Costa Rica this month. Last month I was in Hawaii."

**Famous Music Publishing has also found a home for Tia's music in the pop and rock arena.**

"That's a big side of me. That language is so different from Country. Next week I'm getting ready to write with Kenny (Wayne Shepherd) and I'm so excited because I can already tell the next two or three months are going to be that vein. It's going to be bye-bye Country for a while, and you get to go into that world. You get to go to places like Shreveport, Louisiana and New Orleans and hang out with them and think dark thoughts."

**Tia describes herself as melodic rather than musical.**

"I have a great sense of melody and where things should go and how they can be arranged. I can't necessarily play the instrument to the way I hear it in my head. So a lot of times, I'll sing the melody (to co-writers) and they'll take to figuring it out. I could never write from music first. That would just be too limiting. Usually what happens is the words that come out of my mind have a cadence."

**While she enjoys the recognition that comes along with writing hits, Tia won't be taking center stage. And that's just fine with her.**

"I'm not really a good singer. I think that's my biggest regret in life. I wish I could sing. It's so hard to be with these wonderful, talented people and to be able to carry a tune but when it comes out of my mouth...It's kept me humble.

"I think I'm really lucky because I've recognized the limitations of my talents. I know so many songwriters who have spent years chasing something down that just isn't for them. I think it's really important to have dreams, but I think it's also really important to sit down and ask yourself, 'Is this a dream I reach?' Cause if not, it's just a dream. And it will always be just a dream." **CU**

**Shannon Heim**



**Jennifer and Heather Kinley are on a roll and show no signs of stopping. The harmony-driven twins have had two top-10 singles from their first album JUST BETWEEN YOU AND ME, a hot single from the soundtrack TOUCHED BY AN ANGEL, multiple award nominations and a second self-titled album due out at the end of May.**

# The Kinleys

**Our goal is to be the Judds - where everybody knows your name.**



**Jennifer:** We're always looking at it as striving to do more, and as much as we can, and keep going and keep working. It feels good. It makes me think about the fact that we finally got a shot at our dream. We've lived quite a few dreams out in this past year - winning an ACM award, Grammy nominations, getting a chance to make an album and two top ten hits. It's great for us, because we didn't expect it. We, of course, hoped for something big right off the bat, but we were really excited when all of this stuff started happening. We felt very blessed.

**Jennifer and Heather both describe their second album as "rootsy." It brings them back to their influences and their childhood.**

**Heather:** We wrote three songs on the second album. We didn't get as much time to write this year because of all the road stuff. We're concentrating on writing these first two or three months before we go out again. So we're really excited about getting back into that. It kind of reminds me of when Jen and I used to sit with the guitar years ago - the rootsy kind of stuff Jen and I used to play. And we love to put our voices together. Whenever we were traveling with Mom and Dad and going to shows or swim practice or whatever, we'd sit and sing for hours. That's what this record reminds me of. It's got some of those great Country songs with our vocals right out there. We've got 'If I Could Only Win Your Love,' which is a song we've heard done by Emmylou Harris, and Vince Gill is singing backup with us on that song. That's kind of the real traditional music on the album - we love that.

We've got one song on here that does explore the bluesy side because that is very much us. We were very much influenced by the Judds. We were influenced by such a wide range of people, and that's why our music is such a mish-mash of everything. Hopefully that will make it appeal to a lot bigger audience.

**Being from Philadelphia, many people question where they got their inspiration to sing Country Music.**

**Jennifer:** We get that question all the time because it (Philadelphia) really isn't a mecca of Country Music. But if you look for it you can find it. It's up there especially since we've moved. When we were teenagers it wasn't as popular, but now it has just grown and grown and grown.

**Heather:** And were big fans of the Everly Brothers growing up, and their roots are in Country Music. They had played at the Opry, so that kind of introduced us to Country Music. And then we heard the Judds. And we've always loved the Judds. They are a huge influence of ours. So being from Philadelphia we heard all kinds of music. My parents introduced us to all of the old music - Manhattan Transfer and that kind of jazz music, the GREASE soundtrack.

**Jennifer:** That's why we've been accused, maybe once or twice, of being a little too pop. I love Bonnie Raitt. Maybe a little bit too much of that came through or something and someone thought, 'Oh, they're pop.'

**Heather:** We're Country, but we're just influenced by all different artists.

**Jennifer:** Yeah, but we feel at home with Country Music. We feel like this is where we belong and we've known that since we were 15 when wanted to come to Nashville. We've actually been singing since we were 8-years old and we would always get up and do shows and sing in front of our neighbors. I remember we would put flyers on our neighbor's doors saying 'Come and watch us sing,' and God bless the neighbors, some of them came! I just think back at that and go 'Oh, God!' But we just love to sing and we wanted to get up in front of people. I tell you what, it wasn't the performing that got us hooked at all. At first, we were scared when we got on stage, but the love for the music was always there. As we got older, we just never had to discuss really what we want to do when we grew up. We just knew it was Nashville.



**Heather:** We just followed the steps. It was like...

**Jennifer & Heather (in unison):** Natural progression.

**Once they moved to Nashville, Jennifer and Heather were in an out of jobs and doing anything to get by so they could live out what they wanted the most.**

**Jennifer:** We worked everywhere in this town. Cracker Barrel on Bell Road was our first job. We got a job there because when we came to visit we always loved their food. Being tourists, that was the first place that we went and we still love their greasy food. But we just thought it was so cool because they played Country Music in the restaurant. We were that close to the music. It was exciting for us but after eight months it wasn't exciting anymore. We got fired!

**Heather:** We probably got fired from a half a million jobs!

**Jennifer:** Just because singing always took priority. If we had a chance to go do something one night and we were working and we couldn't get off, we would just say 'see ya.' (We would do) anything to get by. There was a period in there where we tried to support ourselves through music and we tried to get gigs in town and we lived on \$125 a week a piece for a long time. It was tough. But we did it for a couple of years and we're proud of ourselves because we were making a living off of our music.

**Crashing parties and jumping fences were not ruled out as they were trying to live out their dream. The Kinleys were bound and determined to get their faces out to the music industry by talking to the right people and by making the right connections.**

**Jennifer:** I was with a friend and we didn't have tickets to the Grand Ole Opry. And I wanted to see stars! We had just moved and I really wanted to get backstage. And I don't know why we were in the area, maybe just eating at the Cracker Barrel on Music Valley Drive, who knows. But we wanted to get in, so we climbed the fence. We figured that it was too expensive to get in anyway, and we didn't think we could get backstage. So I climbed the fence with her and I got in backstage! I met Restless Heart and Steve Wariner that night. And both of them are huge. Both of those acts are extreme influences on our career, so it was exciting.

**Heather:** Also, we'd always crash number-one parties - BMI or ASCAP or wherever they were held. We would find out about them and walk in.

**Jennifer:** We did a lot that way. That's how we met the girl who signed us at Epic, Debbie Zavitsou. Her husband Russ Zavitsou produced both albums for us, along with a great writer and friend Tony Haselden. We made the connection with them through those parties and now they're our second family. So it paid off. I know that I probably shouldn't suggest that you go and crash parties, but it worked for us.

**It's been over three years since they've crashed a party, but they still haven't given up the gags, or should we say the gags haven't given up on them. Last year, The Kinleys toured with Clint Black and his crew...**

**Jennifer:** The last night of the tour he (Clint Black) and his band and crew sent us off with a bang. They put vaseline on all of the drum sticks and the back of the guitars, and he sent a comedian on stage in a diaper on our ballad and things like that.

**Heather:** The set list had the song "Gettin' Wiggy With It" (by Will Smith). They switched all of our set lists and put a fake one over it.

**Jennifer:** During the show I had to stop and bend down and peel off the fake set list so I could see my real one. And I said, this is what I'm doing (to the crowd), and then they were in on it the whole time and they got to enjoy it too.

**Heather:** We had to say, 'I'm sorry, I just don't know the words to "Gettin' Jiggy With It." I'd do it, but I just don't know the words.'

**All jokes aside, the two sisters have been through a lot together on their road to success. Their goals and aspirations show that they share the same dream and the same love for Country Music, and that they don't want to stop until they reach the top.**

**Heather:** Our one goal has always been to win a CMA Duo of the Year Award. We've always wanted that because we've seen the Judds win it so many times and just thought, "hey, we'd love that".

**Jennifer:** And a number-one record or single would be great. But those have always been two major goals for us. Hopefully in five years we will have at least attained those and have met some great people along the way. Our goal is to be the Judds - where everybody knows your name. They are really respected for their music and for their contributions that they have given to Country Music, and that's our goal.

**Heather:** We feel like we've accomplished so much as this point by just a shot at our dream.

**Jennifer:** I would hope people know that the music we do comes from our heart and our soul, and this is what we've worked for. We feel that we've all worked to get here in this group. It's like a support group where we have a bunch of friends that get together and play and sing and listen to new songs. It's just cool to know that we're a part of this genre, and we're rooting for each other. **CU**



**We were influenced by such a wide range of people, and that's why our music is such a mish-mash of everything.**





Virgin Nashville recording artist Julie Reeves visited patients during this year's Country Cares for St. Jude Kids event. Pictured (left to right): Reeves and patient Jeff Moody of St. Jude Children's Research Hospital.

### **making milestones:**

**George Strait** was recently honored at a special dinner to celebrate selling more than 50 million albums over his 18-year career.

**Jo Dee Messina** is making Country history. Messina is the only female Country artist to score three number one's in a row - "Stand By Me," "Bye Bye" and "I'm Alright" - for multiple weeks.

**Mark Chesnutt's** single "I Don't Want To Miss A Thing," is the biggest-selling hit of Chesnutt's career. It has sold over 100,000 copies.

**Freddy Fender**, known for his 1975 hit single "Before The Next Teardrop Falls," recently received a star on the Hollywood Walk of Fame.

### **precious metals:**

Numerous Country artists have recently received new certifications for achieving record sales milestones. **The Dixie Chicks** debut album *WIDE OPEN SPACES* went quadruple platinum with four million copies sold. The *TOUCHED BY AN ANGEL* soundtrack featuring **Wynonna, The Kinleys, Faith Hill, Martina McBride, Deana Carter** and many others has been certified platinum. **Shania Twain's** *COME ON OVER* just hit eight million. Signifying four million in sales, **Alan Jackson's** *WHO I AM* was certified quadruple platinum. **Faith Hill's** album *FAITH* is double platinum and **Clay Walker's** *GREATEST HITS* hit the gold mark with 500,000 in sales.

### **magazines & literature:**

**Naomi Judd** has written her first children's book titled "Love Can Build A Bridge." The picture book, published by Harper Collins, portrays children helping one another and forming hands to build a bridge around the world. A portion of the book's proceeds goes to the non-profit Judd Family Foundation.

Country stars have recently been gracing the covers and pages of popular magazines. **The Dixie Chicks** were recently featured in *HARPER'S BAZAAR* and *TV GUIDE*; **Naomi Judd** appeared on the cover of the family health publication *VIM & VIGOR*; and **Garth Brooks** is slated to be featured on the cover of the political magazine *GEORGE*.

### **bouncing babies:**

Country singer/talk show host **Marie Osmond** is expecting her seventh child. Osmond has adopted many of her children over the years.

**Sara Evans**, who is expecting her first child, thought it impossible that she was pregnant. After complaining to her husband of not feeling well, she visited the doctor and indeed, it was possible!

Weighing in at eight pounds and 10 ounces, Walker Carl Montgomery recently made **John Michael Montgomery** and wife Crystal very proud parents.

A July baby is expected for **Ricochet's Jr. Bryant** and wife Patricia.

### **lending a helping hand:**

**The Charlie Daniels Band Volunteer Jam** has teamed up in a partnership with Habitat for Humanity vowing to build homes in the Volunteer



Jam tour markets. Daniels, on behalf of Blue Hat Records, recently presented the charity with a check for \$15,000. In return Daniels received a Stanley tool belt. Time to get building!

**Sawyer Brown** recently provided an entertaining time-out for residents of tornado-stricken Clarksville, Tennessee with a free concert. 4,000 fans attended the event at Austin Peay's Dunn Center, which raised \$13,000 for the city of Clarksville.

The Des Moines, Iowa-based Door of Faith Mission recently received three guitars from **BlackHawk**. The mission provides shelter for economically-challenged men and will use the instruments as teaching tools.

Inspired by the recent successful kidney transplant of her father, **Deana Carter** will serve as an organ donation spokesperson for the National Kidney Foundation. Carter began her duties with a 30-second PSA with her father and famed session guitarist **Fred Carter, Jr.**

**Garth Brooks** recently unveiled his Touch 'Em All Foundation, which teams major league baseball players with celebrities and corporate America to raise money for children's charities. Here's how it works: a major league baseball player hits a home run, he donates money to the cause and his celebrity and corporate sponsor matches the amount he donated. Batter up Garth!

### **donating a part of history:**

The family of Country Music Hall of Famer **Grandpa Jones** recently had the late banjoist/comedian's stage costume and make-up kit donated to the archives of the Country Music Hall of Fame.

### **country gone hollywood:**

**Lee Ann Womack** will be in the animated MGM movie, "Tom Sawyer" that should hit theatres in 2000. She is the singing and speaking voice of Becky Thatcher.

**Faith Hill's** hit "Let Me Let Go" and **Beth Nielsen Chapman's** "I Will Know Your Love" are featured in the Kevin Costner romance film, "Message In A Bottle."

The television game show "Hollywood Squares" recently enjoyed the wit and whim of **Garth**



**Brooks and Trisha Yearwood.** They joined many other recording artists and Hollywood stars including Whoopie Goldberg, Smokey Robinson, Salt N' Pepa, Richard Simmons, Jerry Stiller and Caroline Rhea for five episodes of the game show.

**Billy Ray Cyrus** recently made his acting debut as Lasso Larry Larson on an episode of the television show "Love Boat: The Next Wave."

Providing the voice of a play-by-play radio sports announcer for the animated FOX-TV series "King Of The Hill" is **Clint Black**. Joining Black will be his "co-anchor" **Mac Davis**.

**Pam Tillis** recently made her Broadway debut singing with the cast of the long-running hit "Smokey Joe's Café - The Songs Of Leiber and Stoller."

### **I want candy!**

**The Dixie Chicks** are going to be the next spokeswomen for Candies, Inc. The Chicks will appear in the shoe company's print ad campaign which features behind-the-scenes images of the three in some surprisingly intimate and irreverent moments. **CU**

DreamWorks recording artist **Jessica Andrews** recently dined with legendary **Brenda Lee** to celebrate Andrews' release of her first single, "I Will Be There For You", to radio. Pictured (left to right): Lee and Andrews.



## claudia church

Record Label: **Reprise Records**  
 Album: **CLAUDIA CHURCH**  
 First Single: **"What's The Matter With You Baby"**  
 Influences: **Tammy Wynette, Dolly Parton, Linda Ronstadt, The Judds, Patty Loveless, Loretta Lynn**

**C**laudia Church never let her small-town roots keep her from believing in big-city dreams. The North Carolina native was raised on her grandfather's farm where she first began acting out her dreams of Country Music stardom.

In addition to her early singing ambitions, Church was encouraged to pursue a modeling career. "I have been 5'8" since I was 10 years old, so everyone kept telling me I should model," she says. Nevertheless, Church left her modeling aspirations on the backburner and continued to pursue a singing career. After college, she traveled to Nashville, and although the trip was exciting, Church felt that things were happening too fast. "I needed to live a little more to actually feel what I was singing about," she recalls. After modeling throughout the world, Church finally relocated to Nashville where she met her husband, Rodney Crowell. With Rodney's expert songwriting and production assistance, Church set out to craft her debut album.



## allison moorer

Record Label: **MCA**  
 Album: **ALABAMA SONG**  
 Single: **"Set You Free"**  
 Influences: **George Jones, Tammy Wynette, Waylon Jennings, Willie Nelson, Johnny Cash, Emmylou Harris**

**f**or someone who "didn't plan to pursue a solo career," Allison Moorer has established an impressive collection of supporters and fans. The Alabama native first caught the attention of MCA President Tony Brown following Moorer's performance at a tribute concert held in memory of Walter Hyatt. After a showcase for MCA, Moorer was offered a record deal. Her debut album, ALABAMA SONG, has received rave reviews nationwide. Moorer, who penned 10 of the 11 songs on the album, says, "Country Music does have such a spirit about it. That's what we tried to capture on this record."

Moorer's talent has also been displayed through her involvement with the motion picture "The Horse Whisperer." In addition to being tapped to perform her single "A Soft Place to Fall" in a scene from the film, Moorer recently garnered an Academy Award nomination for Best Original Song from a motion picture.



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# nextmonth



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## cma events

### 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

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

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Steve Wariner recently celebrated the gold certification of his album **BURNIN' THE ROADHOUSE DOWN**. Pictured at the celebration is (left to right): President of Capitol Nashville Pat Quigley, CMA Executive Director Ed Benson, and Wariner.

