

MAY 1999

CloseUp



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He's been called one of the "nicest guys in Country Music" along with Steve Wariner and Vince Gill, and the way things are laying out in Bryan White's life right now it would be easy to say he is also probably the "happiest guy in Country Music."

Bryan White

It has been two years since his last album...**THE RIGHT PLACE**. Bryan White is expecting to release his fourth Asylum Records album in late summer. It would be appropriate to say after one gold and two platinum albums, five number-one records, the respect of his industry peers and most recently his engagement to actress Erika Page, Bryan White is now truly in "the right place" with his life.

It was such a surreal moment for Bryan the first time had the opportunity to work with Steve Wariner, an artist he had admired for years. In fact, his life since moving to Nashville to pursue his career has been surreal.

"[Singing beside Steve Wariner for the first time] was just like, one of those things where you feel like you're hovering above everything, looking at it. You don't feel like it's real. But then it's so cool when you realize that the person you idolized your whole life actually ends up being a tremendous, wonderful guy. It's just incredible. I don't know what I've really done to deserve all of this. I think in the last two or three years I've worked really hard. I feel like I deserve all of the things that I've gotten, but it just seems like to have all of these great things happen this year, I feel like I should have worked a lot longer and a lot more years. It just feels like a real blessing. Another thing, I wouldn't have met my girlfriend, and I think she's the most wonderful thing I've ever, ever come across in my whole life."

Bryan's next album is different than his three previous...for a couple of reasons. He is producing several tracks himself and doing it all in the comfort of his own home (studio).

"On this one, it's been a lot more fun. I think because it's the first time I've ever experienced being totally in control of what I'm doing. Totally. And, although it might be taking us a little longer, I'm not over analyzing things, but I'm really getting to make things the way I think they should sound. Before we were under such a time restraint. There

were two other opinions. I don't think it was bad. I learned so much. If it weren't for Billy Joe Walker, Jr. and Kyle Lehning I wouldn't know anything. I wouldn't know my butt from a hole in the ground. But this is the first record I'm getting to produce five or six tracks, and who knows, I may do it and go, 'You know, this ain't for me. Maybe I do need a guy in there.' Also Byron Gallimore is doing the second half of the record, so it's gonna be really a neat sounding record. I know it's going to be a great record, and we're not going to release it until we think it's great. I think working with Byron will be another great learning experience. I always want to keep working with different people in town. As many of the people I'm influenced by, to just keep learning.

"I think it's allowed me to realize even more of where I want to go. I think this record is going to have a lot of edge to it. It's gonna be a little more risqué. It's going to be maybe a little more geared toward not caring that much about what anybody thinks. In some areas it's got kind of a sexy vibe. Its got a real energetic, real powerful buzz type of vibe. The whole record is positive. It might be because I'm totally in love with this girl [Erika]. I know that we're going to be together till we die. I just know that, and so you want to put that on tape somehow. That...after all...is what we're making the music for, and we have to be inspired and those things are really inspiring me right now."

Bryan may be one of the younger platinum selling artists in Country Music, but he has proven he is wise beyond his years by surrounding himself with a great team. Even with all the "experts" on his team, he finds it important to know what is happening in all areas of his career, including the business side.

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sara evans

I had to come to the realization that Country Music is never going to go back to its traditional roots.

Some say change is for the worse... but in the case of Sara Evans, change is definitely for the better. With new producers, a slightly new style and an open mind on the evolution of Country Music, Evans wants nothing more than to be "in the ballgame of Country radio." Her second album, *NO PLACE THAT FAR*, has had great success and has already unfolded a number-one single. The 28-year-old Missouri native gets personal with *CLOSE UP* as she describes herself, her music, personal goals and feelings on radio and the music business.

Two words describe Evans and her music - dramatic and cool... "I'm dramatic because I love anything having to do with drama - music, art, sad movies. I tend to be overly dramatic in my everyday life.

"I would describe my music as cool. That is what I strive to do. I don't want to be a 'cookie cutter' kind of artist, and I don't want to go too far in any one direction. I'm influenced by Dwight Yoakam, Alison Krauss, Sheryl Crow, Patty Loveless, Tammy Wynette, Patsy Cline, Loretta Lynn, The Eagles, Rodney Foster...I think that is why I love cool music, and I love music that is real."

On the evolution of her music... "Although I'm extremely proud of my first album there was a definite decision to change the style from the first record. I wanted it to be Country because I grew up with bluegrass and traditional Country as my influence, but it didn't hit at radio. Radio just would not touch it because it was too Country, too 'gritty' and too 'raw,' which was very frustrating to me. But I didn't want to just become an 'Americana' type artist. I wanted to be in the ballgame of Country radio. When I wanted to make the second record, I still wanted to make it Country, yet not too Country, so that it could get on radio."

On the pressures of conforming to radio... "It was a really tough decision for me to change producers and change my sound. There were some songs that I really wanted to record, but the label fought it. 'Can't do it because it's too Country' type of thing. We even had some radio programmers say, 'We love Sara, just don't let her make a Country record this time - have her make a record that we can play.' So I had to come to terms with that. But there was pressure, indeed."

On the evolution of Country Music... "I had to come to the realization that Country Music is never going to go back to its traditional roots. It just continues to get more contemporary and more inter-

twined with adult contemporary, and that is the biggest market out there. But you have to think, 'Well, rock didn't sound the way that it did in the '50s as it does now.' So I guess Country could evolve as well. Even though I would rather it stay traditional, I just don't think it's going to. I think I will have to (evolve with Country Music). I mean, not to the extent that LeAnn Rimes did or someone that is extremely pop, but I'm sure I will. I'll have to."

On the skepticism of her success at radio..."I wasn't really skeptical until 'Crying Game' failed. I was like, 'We've got it! We've got the first single out! It's such a radio smash!' I thought it was a great track, and then it just absolutely failed. And I was like, 'No! Oh, not again!' I cried for a week when 'Crying Game' failed. It was devastating because here we made all these changes for radio and done what they had asked of us. It was just a really, really tough time so I started getting skeptical. I thought, 'They're just not gonna play me ever.' Then 'No Place That Far' came out and radio loved it. They gave the fans a chance to hear it and respond with requests, and it just took off."

On songwriting..."'Three Chords And The Truth' was one of the first songs I wrote. People just started saying 'Why don't you try and write.' But I wasn't going to be one of those artists that just sits in a room and puts their name on a song because she's there and maybe says, 'Oh, I like that line.' So with any song I write, it is very important to me to be involved. There have been times where I've told a writer I don't feel like I should put my name on this because you wrote the whole thing. But now I consider myself to be a songwriter and it's really important to me to have songs of my own on the album. When I start my maternity leave for the baby I'm gonna try and write a lot."

On her mentor and the beginning of her career..."I was hired to sing his (Harlan Howard) demo of 'Tiger By The Tail' when I first moved to town. Harlan came to the studio that night and heard me sing. At that moment he embraced me and my music and became my 'Country backer.' It was incredible for me. That's just the way my career has always gone. Even from age 4 when I started singing, the only time that I have ever faced a point where I wasn't real successful was at radio. That was such a shock to me because my career has, musically, just happened for me without even really trying - with Harlan Howard coming to the studio and taking my tape to RCA and then just four months later, five labels are interested in me."

On the life she would have if she weren't singing..."I'd be a farmer's wife. We would be on a farm somewhere and we'd be farming. We'd have a lot of acres and we'd be doing what we did growing up. If I wasn't in the music business I would probably have a ton of kids, but I would guess that three or four would be the maximum right now because it's just so crazy for us."

With their first baby due in August, she explains the priorities of her personal life and her view of the music business..."Our child is going to come first. We have a different perspective of this industry and this business. We have to get something out of the music business. We have to get happiness out of it. And so for us to be happy, we have to maintain our relationship with God. We have to have time with each other and then our baby and then our extended families. This business is just so demanding. Sometimes to the point of being ridiculous. We both come from families of seven, so we're not in this business to just kill ourselves as some people do. Some artists don't do anything - never give interviews, never do anything. I want to be somewhere in the middle. When I start to get too busy, I get really depressed and then it's not bringing me joy. I might as well quit. I've found that the singing and the art aspects are such small parts of what you have to do to be an artist. The priorities are going to change. We'll take the baby on the road, and if it gets too crazy to where the child is suffering, we'll make changes and slow down."

On the things she loves most about her career..."Being on stage and the live shows. That is where I thrive the most and it's what I love. I love to do the meet and greets after the shows and meet all of the fans. We're still at a kind of a grassroots stage so we play clubs and fairs and rodeos and I absolutely love it. I'm like a Patty Loveless or Alison Krauss type performer. It's all about the music to me."

On her future and her goals..."I want this to be a twenty-year career. I want to be Reba. I want to be in this for a long, long time but I want to build it at a really good pace. I don't want to hit it big and then be gone. Unfortunately that's happening to a lot of artists. There's so many things career-wise that I have yet to do - have a platinum record, sing a duet with Dwight Yoakam, do a tour with Sheryl Crow... As far as something I'd like to do personally, I'd like to have a horse ranch.

"I'm an artist with depth. I just want people to know that I want to be respected. That is a big thing with me. I want to be thought of as a cool, respectable singer, songwriter and musician." ◀▶

Chris Gusa

I want this to be a twenty-year career.

I want to be Reba.

Beverlee Brannigan,
Program Director/
Air Personality

• KJJY, Des Moines

"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."

Wade Jessen,
Manager, Country &
Contemporary Christian
Charts • BILLBOARD

"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."

Debbie Brazier,
Program Director/Music
Director • KILT, Houston

"I think RCA's hit a home run with this one."

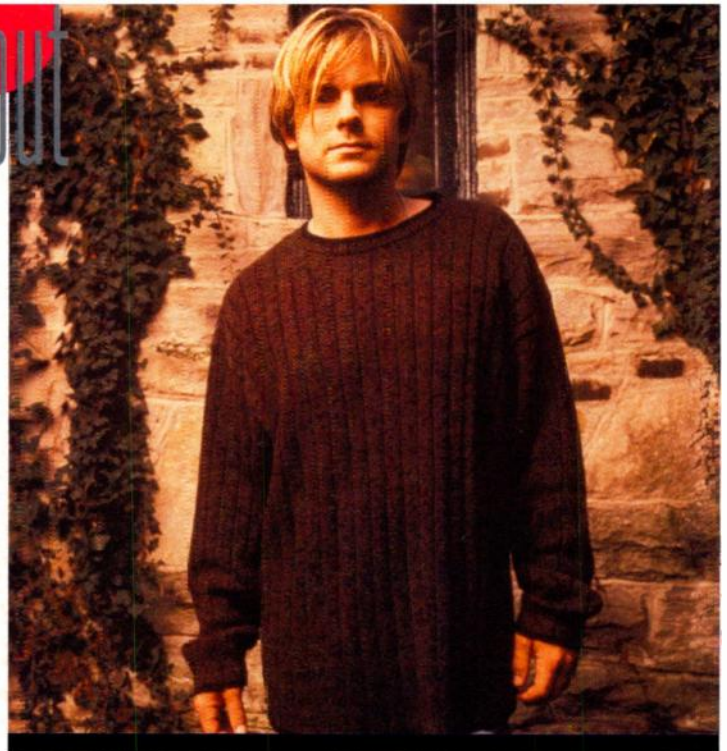


jessicaandrews

Record Label: DreamWorks
Album: HEART SHAPED WORLD
First Single: "I Will Be There For You"
Influences: Elvis Presley, Whitney Houston, Reba, Wynonna

Hailing from Huntingdon, Tennessee, 15-year-old Jessica Andrews has made quite a splash in Country Music. In addition to her recently released DreamWorks debut album, HEART SHAPED WORLD, Andrews was also tapped to perform the single "I Will Be There For You" on the Nashville soundtrack for the motion picture "The Prince Of Egypt." Since the opportunity to work on such momentous projects is rare for new artists, Andrews felt it was a "real honor" to be the only artist to premiere on the album which features such established artists as Vince Gill, Reba McEntire, Randy Travis and Wynonna.

Andrews' talent has invoked tremendous support from some of the biggest names in Nashville. Producer Byron Gallimore was "overwhelmed by Jessica's vocals" when he made the two - hour trek from Nashville to Huntingdon to see Andrews perform. Upon hearing the young singer, DreamWorks Nashville President James Stroud offered Andrews a record deal on the spot. The title of the new album is special to Andrews because "the name HEART SHAPED WORLD was just me. It sounds young and hopeful."

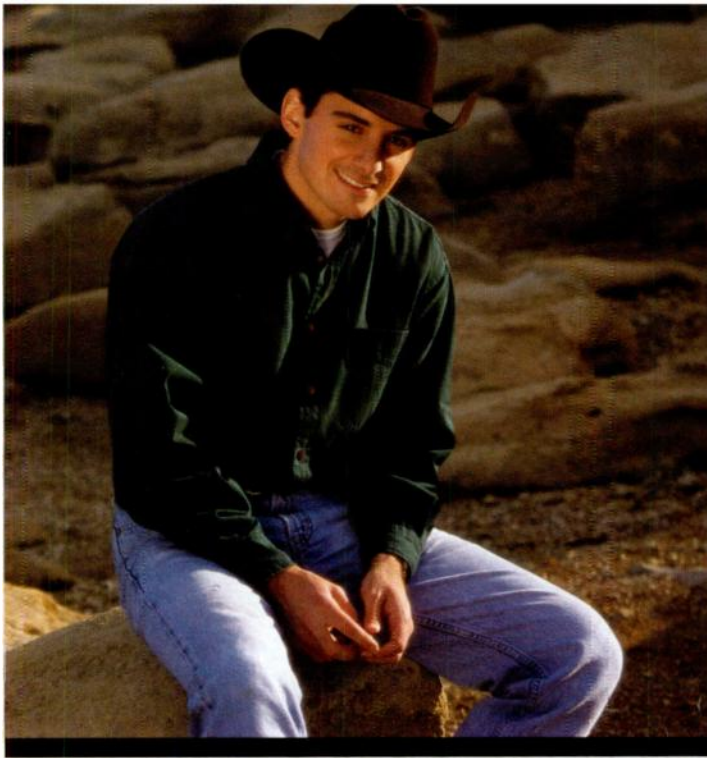


andygriggs

Record Label: RCA
Album: YOU WON'T EVER BE LONELY
First Single: "You Won't Ever Be Lonely"
Influences: Merle Haggard, Buck Owens

Although Andy Griggs never planned on a career in Country Music, events that were out of his control introduced him to the powerful healing capacity of music. When the Louisiana native's father passed away, he and his brother Mason sat in silence as they listened to the voice of Merle Haggard on one of their father's albums. "We just sat in the room, not speaking, and played it," recalls Griggs. "Eight years down the road, Mason died. I went into his room, and I played that same album. That's what music is."

After his brother's death, Griggs learned to play guitar, and began to sing his brother's songs as a way to remain close to him. "I started to become haunted with the music," he explains. At first, Griggs wouldn't play for anyone else, but as time passed something began to change, and he wasn't playing music just for his brother anymore. Seven years later, with the encouragement and support of his wife Stephanie, Griggs made the move to Nashville, where he landed a record deal with RCA.



bradpaisley ✓

Record Label: Arista Records/Nashville
Album: WHO NEEDS PICTURES
First Single: "Who Needs Pictures"
Influences: Chet Atkins, Roger Miller, George Strait, Merle Haggard, Vince Gill, Buck Owens, Steve Wariner, Hank Goddard (hometown guitar picker)

Even though Brad Paisley was not immediately devoted to playing the guitar his grandfather bought him when he was eight years old, Paisley explains that within a year he found himself "waking up and thinking, 'Man, I love to do this.'" Soon, Paisley made his public debut in front of his hometown church in Glen Dale, West Virginia. In fact, Paisley credits much of his success to the support of his community.

Paisley got his first big break when his junior high school principal asked him to play at a Rotary Club meeting. One of the audience members that day happened to be Tom Miller, who immediately invited Paisley to appear on "Jamboree USA," where Paisley opened for many of his personal favorites including Roy Clark, Jack Greene and Little Jimmy Dickens. When Paisley made his move to Nashville, he enrolled in the Belmont University music business program, began an internship with ASCAP, and lent his vocal and picking skills to countless demos. His talent landed him a record deal with Arista Records/Nashville.



southsixty-five

Record Label: Atlantic Records
Album: SOUTH SIXTY-FIVE
First Single: "Random Act of Senseless Kindness"
Influences: Alabama, Restless Heart, George Strait, Garth Brooks, Elvis Presley

Named for the interstate that led this young group to Nashville, South Sixty-Five is Country Music's answer to the recent success of pop groups such as Backstreet Boys and All-4-One. The quintet is comprised of brothers Stephen and Brent Parker, Leslie Lance, Doug Urie and Jeremy Koeltzow. The connection that eventually led to the formation of the group was made on the Arsenio Hall Show, where All-4-One principle, Delious Kennedy, met Stephen Parker for the first time. The two developed a friendship, and one day Kennedy called up his old friend to see if he was interested in a new project. The addition of Brent, Lance, Doug and Jeremy followed.

Each member of South Sixty-Five brings something unique to the group creating an original and distinctive sound that offers a little something for everyone. "It's a potpourri of musical styles and the foundation is classic Country and western swing," says Executive Producer Kennedy.

UK

■ COUNTRY ALBUM SALES UP 22% IN UK; SINGLES MARKET ALSO GROWS

According to the official CIN charts, Country Music enjoyed a 22 percent sales increase in 1998. The albums market as a whole increased 11 percent, illustrating the rising popularity of Country Music as a genre in the UK. Country's market share was 2.3 percent, with album sales of 2.8 million, up from 2.1 percent in 1997. According year-end statistics from the International Federation Of The Phonographic Industry (IFPI), 1998's 2.3 percent market share was Country's strongest showing since 1994.

Country Music also registered a 2.1 percent share of the singles market in 1998, marking the first time the genre has scored a significant percentage. LeAnn Rimes accounted for nearly half of the 1.5 million-unit total, as "How Do I Live" sold more than 700,000 copies.

■ COUNTRY TELEVISION SPECIAL RATES WELL

Chrysalis Television premiered its "Country Top Ten" program on the UK's Channel 4 on March 20. The special garnered a 10-percent share, with an average viewership of 1.6 million. The program featured Garth Brooks, Glen Campbell, Johnny Cash, John Denver, Reba McEntire, Willie Nelson, Dolly Parton, Kenny Rogers, Hank Williams, Tammy Wynette and more. Chrysalis TV produced a similar programs on disco music and is working on programs featuring Motown and heavy metal music.

■ BRITISH COUNTRY MUSIC ASSOCIATION ANNOUNCES WINNERS BBC

BBC Radio 2 presenter David Allan announced the winners during his show March 25. For the first time, the awards were voted on by an electoral college of about 150 industry professionals.

BRITISH

Male Vocalist:

Female Vocalist:

Group/Duo:

Rising Star:

Album:

Charlie Landsborough

Mary Duff

The Halesys

Adam Couldwell

TRIBUTE TO HANK

WILLIAMS - the Rimshots/Rusti

Steel & the Tin Tax

Down County Boys

Bluegrass Group:

INTERNATIONAL

Male Vocalist:

Female Vocalist:

Group/Duo:

Rising Star:

Album:

Independent Label Artist:

Bluegrass Group:

Vince Gill

Reba McEntire

Mavericks

Dixie Chicks

THE KEY - Vince Gill

Heather Myles, Rounder

Alison Krauss & Union Station

ETC.

■ Steve Earle's performance at Royal Festival Hall has sold out, and a new show has been added at Shepherd's Bush Empire on June 1. He will also be playing an additional eight shows in the UK and Ireland as well as playing dates in Holland, Germany, Sweden, Norway and Belgium.

■ In May, Kenny Rogers, Heather Myles and the Mavericks visit the UK. Building on the success of their platinum album, the Mavs play 10 arena dates around the country, including six at London's prestigious Royal Albert Hall, a record number in the venue for a Nashville act. Sara Evans will be appearing as a special guest at some of these shows.

■ Bill O'Donovan has joined London's C1035 as Managing Director from RTE Radio. The full-time Country radio station has put on a further 60,000 listeners in the last six months, bringing its total audience to 211,000.

■ Suzy Bogguss, Hal Ketchum and Stacey Earle are confirmed for this year's Cambridge Folk Festival on August 1.

■ As of April 8, well-known radio presenter Bob Harris will be presenting a new show on BBC Radio 2 titled "Bob Harris Country". The new show



UK band the Felsons were joined by Mavericks Robert Reynolds and Paul Deakin during a recent performance at Billy Block's Western Beat Roots Revival at Nashville's acclaimed Exit/In. The Felsons have opened shows in the UK for Suzy Bogguss (center) and BR5 49.

airs Thursday nights between 7 and 8 p.m. and replaces "Country Club" presented by David Allan. Harris' program will include Americana artists. Harris will continue to do his Saturday night show as well.

■ Dolly Parton is the subject of a one-hour TV special, "Diamond In a Rhinestone World," that was broadcast April 4th on ITV. The program is one of the highly prestigious "South Bank Show" productions.

GERMANY

■ LeAnn Rimes recently scored a first in Germany with "How Do I Live" hitting number one on three major radio stations: RADIO SAW, RADIO RPR EINS; RADIO FFN. Rimes topped hits by Britney Spears, Cher and Lenny Kravitz. At press time, "How Do I Live" moved up the national radio charts to 10 from 15, while Faith Hill's "This Kiss" climbed to number 13.

THE NETHERLANDS

■ The reach of Country FM - the first and only 24-hour Country Music station in the Netherlands - continues to grow rapidly, and has increased by another 2.6 million potential listeners over the last six weeks. With the addition of Schiedam, North Veluwe, the Achterhoek and the greater Eindhoven area, the number of potential age 13+ listeners is now 4.6 million. Country FM has also come to an agreement with Country promotion bureau RoCo Productions to cooperate on various projects, including RoCo's Country info and ticket line, Country Roadshow, Internet provider BizzCity and the new Country Music magazine NASHVILLE. In order to optimize the cooperation, Country FM will shortly relocate to Waalwijk, where RoCo is based.

■ Warner Bros/Warner Benelux artist Ilse DeLange continues to set records in The Netherlands. DeLange won "Best Female Vocalist" at the Dutch national Edison Music Awards March 4, making her the first Country artist ever to win an Edison. Her debut album "World of Hurt" also returned to the number-one spot on the Dutch Mega Top 100 charts for the third time since its release. The album is now certified double platinum (200,000). DeLange began her European debut with a UK showcase in April. "Flying Blind", the first single from WORLD OF HURT is scheduled for release in the UK this month.

AUSTRALIA

■ The Dixie Chicks' "Wide Open Spaces" has sold close to 40,000 units and has already certified Gold for sales of 35,000. The band is scheduled to tour Australia in November this year.

■ Shania Twain has earned Platinum album number six for COME ON OVER and was still holding the number-one position on ARIA Country Albums chart and number two on the mainstream charts at press time. As of the end of March, Shania has been on the ARIA Mainstream Album chart for 70 week. "That Don't Impress Me Much" has just gone Gold (35,000). Total sales of the album COME ON OVER are 475,000.



country
music
radio
directory

Now Available

CMA's annual **Country Music Radio Directory** is now available to CMA members as well as to the general public. The volume was compiled for the sixth year in partnership with M Street Journal, the highly respected organization which tracks the formats of all radio stations. The publication provides the most comprehensive list of stations broadcasting Country Music in the U.S., Canada and around the world. "Radio is the backbone of the industry because it connects the creators to the consumers," said Ed Benson, CMA executive director. "In continuing our partnership with M Street Journal, CMA has taken every possible measure to assure that the annual CMA Country Music Radio Directory is the most accurate, informative source of its kind concentrating on Country radio, America's most listened-to format."

There are 2,176 full-time country radio stations in the U.S. In addition, 279 more stations play Country Music along with programming sports and talk. Country radio has more stations than the next biggest format Adult Contemporary (1,493 stations).

The 1999 CMA Country Music Radio Directory is available to CMA members for \$15. Non-members may obtain the directory for \$65. To order copies, contact the CMA membership department at (615) 244-2840. The organizational members have received complimentary copies per their membership level.

In conjunction with the CMA Country Music Radio Directory, M Street Journal also provides mailing labels which can be customized state, region, market, reporting stations and many other configurations.

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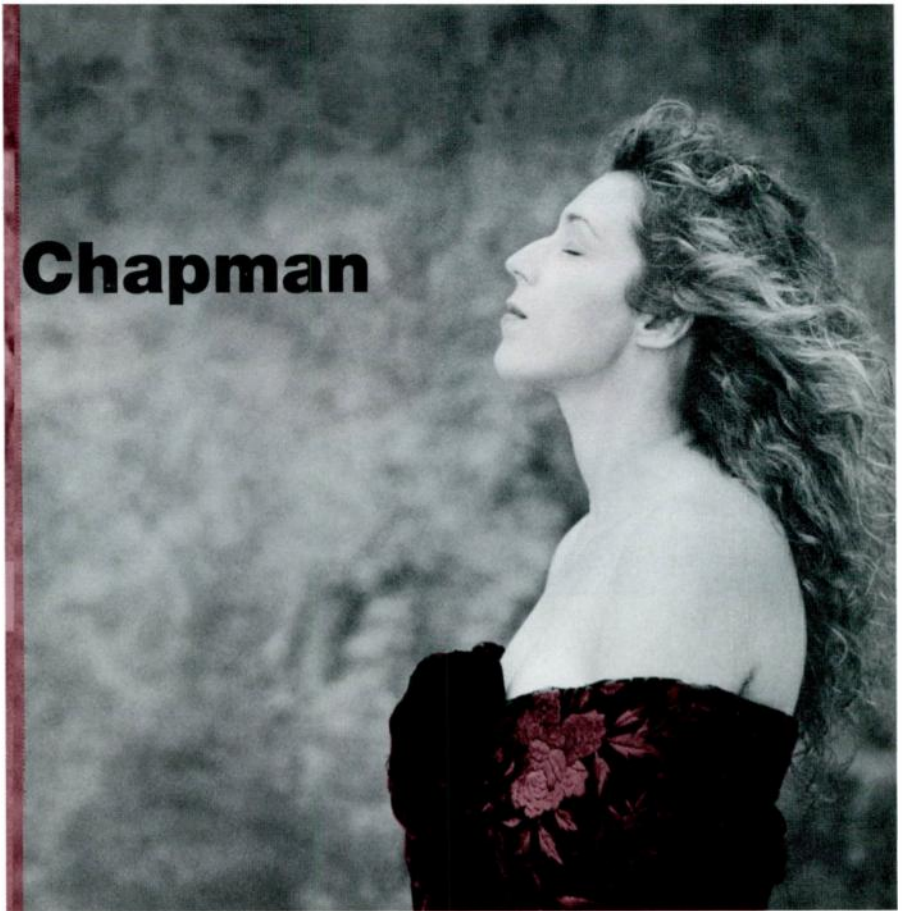
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Send order form to: CMA Country Music Radio Directory, One Music Circle South, Nashville, TN 37203

Beth Nielsen Chapman

IT ALL BEGAN WITH A SONG..."STRONG ENOUGH TO BEND"...RECORDED BY TANYA TUCKER. THIS IS THE POINT WHERE THE WHIRLWIND CAREER OF BETH NIELSEN CHAPMAN TOOK OFF. SHE HAS COME AND GONE A LONG WAY SINCE INKING THAT FIRST NUMBER-ONE SONG THAT MADE ARTISTS SUCH AS WILLIE NELSON SIT UP AND TAKE NOTICE OF HER WORK.



Beth's lyrics have also caught the admiration and attention of such superstars as Bonnie Raitt and Elton John. These days it is hard to turn around and not hear or see her name...in movie soundtracks (PRINCE OF EGYPT, TOUCHED BY AN ANGEL, PRACTICAL MAGIC and MESSAGE IN A BOTTLE), on television shows ("Dawson's Creek" and "Felicity"), on Country, pop, A/C and Christian radio.

Beth has had her work recorded and/or performed by a wide array of artists including Martina McBride, Trisha Yearwood, Willie Nelson, Don Williams, Waylon Jennings, Alabama, Amy Grant, Bonnie Raitt, Elton John and German chanteuse Ute Lemper.

Of all the songs she has penned and had recorded by such legendary artists, Beth's songs truly come alive when her own voice is behind them. She has done just that on her most recent Warner Bros. release BETH NIELSEN CHAPMAN, GREATEST HITS. The album is packed with some of Beth's most requested and loved songs: "Happy Girl", "Beyond the Blue", "Emily", "The Color of Roses" and "Sand and

Water" just to name a few.

"I put my greatest hits album together more from the love of the songs than all the success of the songs. Some of them were successful. Some of them were from the albums that I when I would go and perform live, people would always ask for these songs. So over and above the single sometimes."

Her GREATEST HITS is a follow-up to her emotionally charged SAND AND WATER. The title track was the first song she wrote after losing her husband to cancer in 1994. The song not only helped her heal, it also touched many of her listeners including Elton John who performs "Sand and Water" in his shows.

"There was a time right before the album (SAND AND WATER) came out where I panicked a little bit because it was so personal and it was going to be going so public. I was also even afraid that it was too emotional and people would say it was too sad or depressing. Of course, I was just not being objective because in actuality it was very healing music for most people. I have had wonderful letters from people...and I still get them daily...saying 'I am so happy to have this music. It has helped me come through this difficult time.' So in the way that the music helped me it has also helped other people. Even though I did it for purely selfish reasons, the gift of it has been to help other people which has just been additional icing on the cake."

After such a devastating and sad time, Beth bounced back to have an incredible 1998.

"It was rip roaring. It was very fast paced and you know that feeling you have when... as you get older, time seems to be moving faster. I had put out my album SAND AND WATER in 1997. Coming through that whole period of grief was so...it felt like it was timeless. It felt like I would never really get back to a sense of time going by at a normal pace. In some ways it felt like a very short period of time and in other ways it felt like an eternity. It's like waking up from a long dream, and you realize you have only been taking a nap on the couch. As time has gone by, I've healed more and I've become lighter in my heart and able to just accept that this happened and move forward. I can always touch back into this sorrow and sadness of losing my husband, that it is like this well

that remains there, but it is not in the center of my being. It has sort of shifted and I've got this joyful creative feeling that takes precedence.

"The feeling of '98 is...like when you're jogging and you start to hit this place where you start to burst through the agony of your legs hurting, and you start to feel really energized by the movement.

"But 1998...between 'Happy Girl' being a big hit for Martina [McBride] and 'This Kiss' for Faith [Hill], it has just been mind boggling. ['This Kiss'] is just a song that keeps going. It was wonderful for me, too, coming through that year that both of these songs are real jubilant songs. I've been writing a lot in that direction. I still write a lot of deep moving kind of poignant songs because that's always going to be with me. Now if I hear of a friend who is dealing with breast cancer or someone close to me is impacted by loss it just goes right back into that place where I get it. I don't think that is something that is going to go away or I am going to get over. In a way it has deepened my life so tremendously that I have been able to accommodate both sides of the light and the dark. It's really been important."

Having had hits on both Country radio and A/C radio Beth says, "Musically it's always been a little bit confusing sometimes because some camps think of me as a Country artist and others think of me as A/C. That has pretty much gone away with this last album, but still you take a song like 'Happy Girl' and put steel guitars on it and it's a Country hit. But really it is just a song. It's a song you could put with a jazz trio and you could make it a jazz song. You can do anything with songs stylistically. So as a writer I've always just come from this childlike naïve kind of 'what's this song trying to be?' I really feel lucky that I can write in all these different styles, and I don't have to do one thing to make a living. I'm really happy with that.

"That, to me, is the beauty of being a songwriter where you can take a song like 'I Can't Make You Love Me' and you can have Wynonna sing it, you can have Allen Shamblin sing it. The song just survives these versions so beautifully. It's a matter of it being a really great song if it will cross like that. You know, 'This Kiss' was a cross demo when we very first wrote it. We didn't even have a Country demo. I thought it

BETH NIELSON
CHAPMAN,
GREATEST HITS

I WOULD LIKE TO
DEDICATE THIS CD TO
THE STRUGGLING
SONGWRITER DOING
TIME BRAVELY AND
SILENTLY, SITTING IN
FRONT OF A BLANK PIECE
OF PAPER - THE GREAT
WHITE. JUST BELIEVE
THAT THE SONGS YOUR
SOUL WANTS TO WRITE
ARE ALREADY
PERFECTLY WRITTEN AND
TRUST GOD TO DRIFT
THEM SLOWLY INTO THE
TOP OF YOUR HEAD.

because I am such a fan of that very very,very almost an art form, three chord, Patsy Cline kind of Country. But back when Patsy Cline was breaking she was breaking in pop too because pop then was what was known as 'popular'".

Letting go of a song is the easiest part of letting go for Beth.

"I'm pretty good at letting them go. If I let it go I don't look at it as though I can't do it. There is a song I just did with Benmont Tench that is just beautiful, elegant love song. Very Irving Berlin kind of sense. It is very old and jazzy. There has been some interest from other artists on that song. I have every intention of having it on my next record. So regardless if someone else cuts it, it doesn't change that for me. So I'm happy for someone else to cut it as well, because to me, it is really about putting the music out there. If they do a better version or have a bigger hit then that is fine with me.

"I actually put 'Happy Girl' out as a single on A/C. I think it went to number 11 or something like that. And A/C radio is interesting. You hear it everywhere. You hear it in the mall everywhere. But actual radio stations....I think there are more Country radio stations and more networking at that. For Martina [McBride] to put it out was a great compliment to me. I loved her version of it. It just brought more energy into people ultimately finding my record too. So how could you not want that? Again, it's that thing where fear or holding back or like, 'I can't share this' because to me it is all about pushing it out into the world and letting it go.

"Letting it go....I tell you, I let go of my husband and that was the ultimate letting go of my life so it makes other 'letting go's not so traumatic. Now, this year I am going to let go of my son if he goes to college. This is a whole other deal. I think our whole life is about these different ways that we let go of everything. Ultimately we let go of our shells, we let go of our skin and we drop out of our shells. I don't think anything stops. I have a great belief that it moves into another shape and on to the next level."

continued on page 22...

awards

Heather and Jennifer Kinley have been awarded the Alumni Citation for Excellence by their former High School, Archbishop Wood High School in Philadelphia,

won Best Female Country Guitarist Award, while Wariner and Scruggs tied for Best Male Country Guitarist. Other artists who won an award included John Fogerty, Steve Earle, Lisa Loeb, Kenny Wayne Shepherd, Courtney Love and Melissa Etheridge.

on the move

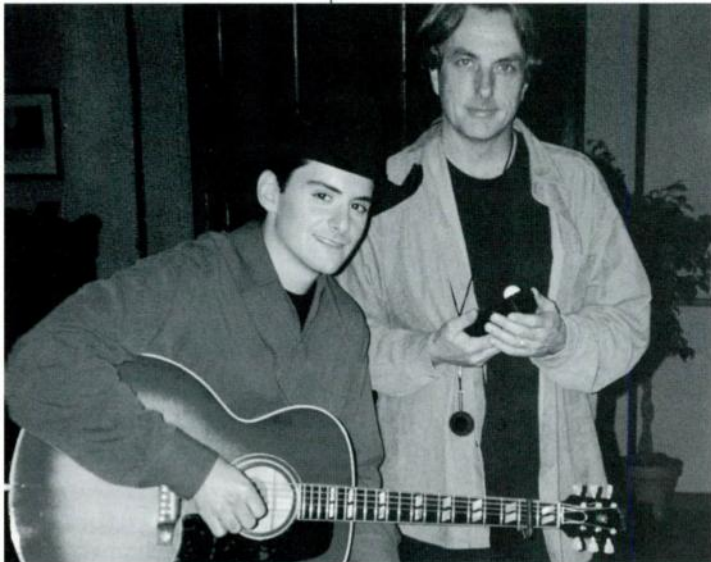
Trisha McClanahan has been promoted from senior director of concert promotions to vice president of marketing at Starstruck Entertainment.

Cal IV Entertainment recently appointed Gabriel Briggs as director of creative services for the Nashville-based publishing company. Joining the creative services team with Briggs includes Allison Howland and Bennie Boling.

The Orsborn Company, a public relations and artist management firm, has appointed Patti A. Ray as account executive.

Marc Driskill has been appointed director of business affairs for the ASCAP Nashville office. Driskill's responsibilities include overseeing accounting functions and serving as a liaison between writer and publisher members and ASCAP on specific distribution questions.

Enzo DeVincenzo has recently been named director of regional



newsline

Gap has teamed up with Reprise artist Dwight Yoakam for a new series of TV advertisements to promote the clothing company. The ad features people in Gap clothes, line dancing to Yoakam's rendition of Queen's 1980 hit "Crazy Little Thing Called Love."

How do you reach out and touch someone according to Sawyer Brown's Mark Miller? 10-10-220, of course. Miller is featured in the latest commercials for the long distance company Telecom USA. According to the ad, a portion of the proceeds from every long distance call made in the U.S. (using that number) through April 19, will go to Farm Aid.

Arista artist Brad Paisley recently flew to Los Angeles to shoot the video for his debut single "Who Needs Pictures." Pictured (left to right): Paisley and director Jim Shea.

Pennsylvania. The award is given to those who promote hard work, persistence and believe in one's self.

The Dixie Chicks' Natalie Maines received a distinguished alumnus award from Berklee College of Music in Boston. Maines studied voice at Berklee in 1995 before leaving to join the Chicks.

Deana Carter, Steve Wariner, and Randy Scruggs were among the many winners at the recent Gibson Guitar Awards. Carter

promotions - southwest for **MCA Nashville**.

The Hamstein Music Group Nashville office has promoted **Tim Hunze** from creative manager to director of creative services.

Pat Higdon, founder of Patrick Joseph Music, has been named senior vice president/general manager of **Universal Nashville's** music publishing operations. The operations include MCA Music Publishing and PolyGram Music Publishing.

An advisory board chairman has been named for "**Hands Across the Row**." **Kix Brooks** will lead the Country Music Hall of Fame's efforts to promote the music industry's involvement in Nashville-area public schools.

Rick Baumgartner has recently been promoted to vice president of national promotion for **Atlantic Records Nashville**.

Andy Green has been appointed vice president and general manager of **Warner/TBA**, an entertainment marketing and event production company. Green will manage day to day operations and business development initiatives for the company.

Sony Music has announced the following staff promotions: **Anne Schiavone** has been upped to coordinator, marketing, **Travis Jensley** has been named coordinator, sales and marketing and **Jack Lameier** has been named senior vice president, Country promotion.

John Dotson has joined **Brewman Music & Entertainment (BME)** as vice president and general manager/creative director.

COUNTRY WEEKLY has relocated to a new office on Nashville's Music Row. The new address is 118 16th Avenue South, Suite 320 Nashville, TN 37203.

Phone: (615) 259-1111,
Fax: (615) 255-1110.



South Carolina Businessman **Howard F. Fogle, Jr.** has recently purchased **Step One Records**.

With this new venture, **Ken Woods** has been named president of the label and **Leslie Elliot** as office manager.

Starwood Amphitheater, a popular Nashville outdoor concert arena, has been renamed **First American Music Center** due to a sponsor-

Lyric Street recording artist Sonya Isaacs is in the studio with **Vince Gill** who is producing her debut solo album due out in August.

Mercury Nashville's Shane Minor, pictured here with director **Steven Goldmann**, hit the streets of **Los Angeles** with his "**Vegas Showgirls**" to film his new video "**Slave To The Habit**."



ship with First American Bank. For contacts or questions, call (615) 641-5800.



Jessica Andrews, DreamWorks new recording artist, captivated the audience at a performance following the media screening "Forces Of Nature," DreamWork's Picture's romantic comedy starring Ben Affleck and Sandra Bullock.

new companies

Diana Fried and Kelly Mills have formed the new marketing company **ALCHEMY**. They will provide solution-oriented, short and long-term marketing services to music, film and publishing companies, to create visibility for artists and clients. The company is located at

music videos

artist/label	
Deana Carter/Capitol Nashville	
Shane Minor/Mercury Nashville	
Brad Paisley/Arista Nashville	

2085 Kerwood Avenue, Los Angeles, CA 90026.
Phone (310) 203-5456,
Fax: (310) 203-8762.

Industry veteran **Shelia Shipley Biddy** has started a full-service artist management and consulting company called **Shipley Biddy Entertainment**. Offices are open at 1400 South Street, Nashville, TN 37212. E-mail: biddybaby@aol.com. For further information, please call (615) 726-3100.

signings

PUBLISHING: Rick Bowles to *Starstruck Writers Group*...Bill Rice to *Collins Music*...Phil O'Donnell, Julie Burton, Chad Givens, Cole Dillon, David Lowe and Richard Butler to *Tanasi Music Group*...Don Sampson to Song Garden. **MANAGEMENT:** Chalee Tennison to *Tanasi Entertainment*...Diamond

title	
"Angels Working Overtime"	
"Slave To The Habit"	
"Who Needs Pictures"	

Rio to *Ken Kragen*. **PUBLICITY:** Jeff Cook of Alabama and Eddy Raven to *Crabtree Public Relations*...Waylon Jennings to the *Press Office*...Alan Jackson to *K. West*...Sons of the Desert and Chely Wright to *Rubin Media*. **RECORDING:** Wynonna to *Mercury Records*...Jerry Kilgore to *Virgin Records Nashville*...Rick Springfield to *Platinum Entertainment*...Doug Stone to *Atlantic Records*...Nancy Moore to *Pinecastle Records*...Tracy Byrd to *RCA*.

director	
Luke Scott	
Steven Goldmann	
Jim Shea	

"I try every year to learn more and more on the inside. I like to know all of what's happening. Like where every cent is going and is anybody spending my money that doesn't need to be spent. Just little things like that. I'm very acquainted with the contracts that I'm in. I like to really know all of that stuff, and if there is something that I'm questioning or don't know about, I'll call one of my managers and say, 'Look, I want to hook up with you and talk about this because I'm confused about it.' 'Cause after all, I'm still a kid, I'm still learning."

But it's still music before business.

"There's a part of this business that tends to be driven only by money and not music. There have been so many points in my career when I've gone, 'God, you know. I mean we're talking about all of these things and everybody's worried about this and that and the other, but it has nothing to do with worrying about the records and the music.' Not being rude, I just think that some people will never know what it feels like the first time you finish your records or the first time you put a vocal down that just moves you. I don't think some people know what that feels like. And those are the things that really make you want to do this, more than anything. I just wish to a certain extent some areas of the business would really get back to caring more about the music and letting more people...artists do what they want to do."

After hearing about his first number one record, he quickly learned that there's no slowing down from there.

"When 'Someone Else's Star' went number one I had two managers that were constantly going, anytime something good happened they were like, 'Well, yeah, that's good. We really need to shoot for this. We're just on the beginning.' At first I was like, 'Man. These guys don't get excited about anything!' I soon realized that you're only as good as your current hit record. And you have to keep striving...pick back up and go at it again. You just can't stop. It's not the nature of this business. As soon as I learned that, it made so much sense to me. Not to say that all the other number ones weren't great feelings, but that first one was just ...that feeling will never be replaced."

Being referred to as a heartthrob or being chosen as one of PEOPLE magazine's "50 Most Beautiful People" doesn't bother Bryan...he takes it all back to the music.

"You know, it doesn't bother me. I think it's a big compliment. I think it's cool. I always want people to look at those things and go, 'Well, maybe there's something about this guy's music that...the guy obviously had something about him. He must be a great musician or a good songwriter or something for them to even put him in this magazine and talk about him.' So maybe if somebody thinks that, I would hope that they would want to go check out the record and the music, too."

"But, I don't ever want to get pigeon-holed with those things. To where somebody's going to say, 'Well, he's just a novelty.' But I think when people come to the shows and check out the records, I think they immediately figure out that I'm not about that."

Being one of the people out on the "front" lines, face to face with the Country Music consumer every night, how does he see the state of Country Music?

"I think to a certain extent traditional Country Music is not being given a fair shot as much as it should be. And I'm not a real traditional Country artist. But I do love traditional Country Music. I think that there's a part of that that people aren't embracing. I think it's kinda not

cool. That's where it all started. But I think the good thing about Country Music is there's always room for everything.

"I think Country Music is more successful now than it's ever been. Look at the boundaries we're breaking. It's good. I still haven't seen any two artists that are very alike. I think it's great. When somebody has success... I don't go, 'Hey, well, that's not cool because their record went number one and mine went to three.' I look at it as it's all a benefit for everybody if somebody is successful or makes new headway. When I look at Shania [Twain] crossing over and doing all these great things, I say, 'Hey, that's bringing listeners to our business.' I look at it that way." **Bryan contributed vocals to Shania Twain and her world famous producer/songwriter husband Robert "Mutt" Lange on their hit single "From This Moment On".**

"That was just one of the biggest thrills of my career. I had a great time making that record with her, and it's still unbelievable to me. It's one of the best experiences. One of the biggest learning experiences, getting to hang out with Mutt Lange. Learning and asking him tons of questions without getting slapped, you know. 'Oh, jeez. Shut up!' I hope those things always keep happening. I'm just thrilled people think enough of my voice to call me. I wish more people would call me to sing on their records. I went and sang on a Lila McCann record the other day, and it was just a big thrill. I don't get asked to do that very often. I like singing harmony sometimes more than I do singing by myself."

Bryan has surrounded himself with some of his closest friends...some of which have been with him since high school.

"This organization is so creepy because we all know each other so

"I soon realized that you're only as good as your current hit record."

well. And I don't think anybody in town knows each other as well as we do. I mean, management, and everybody...it's just...it's a weird situation because you probably see things in this organization that you would never see. Like if the band gets mad at me, they yell at me. I probably get more flak than they do. I'm the boss. I never did get into the authority thing that much. Unless it was something really important. But they're just all really good friends, and I've worked so hard to get to the point where I'm at so these guys can play on these records. I just think they're tremendous musicians and they're all great friends. I only hope that I'm always having success to where I'll be able to afford to pay these guys. They deserve so much, and I'm trying to give them all that they do deserve."

In such a short time Bryan seems to be settling into a career that he has always wanted, and he feels lucky that most of his decisions have proven to be right.

"Which is scary, I wonder if there's a catch to something. I wonder if something has to give. I like to think that I've treated people the way I want to be treated. That maybe I won't feel so bad about all these great things that have happened to me. I really think I've treated people with respect and gained a lot of friendship in this business. Hopefully." ◀▶▶

Dixie Weathersby

broadcast personality of the year the **cma** broadcast award of excellence

station of the year for the best in country radio

The best of Country radio is honored each year by CMA with Broadcast Awards presented to the Broadcast Personality of the Year and the Station of the Year in four market categories. Any full-time Country radio station or broadcast personality in the U.S. and Canada is eligible to enter.

Market sizes are determined by Arbitron ranking. Major market (Arbitron 1-25); Large market (Arbitron 26-50); Medium market (Arbitron 51-100); and Small market (all others). Canadian markets are ranked by a population equivalency.

Following are the guidelines for entry:

- All entries must be submitted in a standard (10 1/2" x 11 3/4") three-ring binder not to exceed one inch in thickness.
- Market category/ranking must be displayed on the front of each entry.
- Five copies of each entry for Station of the Year and five copies of each entry for Broadcast Personality of the Year must be sent.
- Entry events must have occurred between June 1, 1998 and May 31, 1999.
- Entries must be received by June 4, 1999.

Previous Broadcast Personality of the Year winners are ineligible. However, if a previous winner has changed market size, then he/she is eligible to enter again in the new market size.

Materials required for Station of the Year entries are:

- 20-25 minute aircheck with all dayparts represented. No specially produced tapes accepted. Judging is based on the overall sound of the station, its flow, production, entertainment value and cohesiveness.
- Station should exhibit its community involvement, including news and public service as well as responsiveness to the needs and problems facing its marketplace.
- Describe the competitive position of your station with ratings information. Indicate overall position among adult shares and how station ranks among the Country competitors in the market. Any statistical survey is acceptable.

- Describe station's impact on the Country radio / Country Music scene on a national and local basis.
- List any awards or accolades received.
- Include media kit, coverage kits, sales kits, etc.

Broadcast Personality of the Year entries should include:

(IMPORTANT: Information in each section excluding the final section may not exceed one typed/written sheet, printed front and back.)

- Aircheck not to exceed 10 minutes should demonstrate strong entertainment value, technical value of show, ability to communicate, sense of community, pride of association with station and Country Music; knowledge of Country Music.
- Briefly describe your show's ratings for the past 12 months. Any statistical survey is acceptable.
- Provide details of community involvement which may include any awards or recommendations from community leaders.
- List how many years you have been involved in Country radio, the Country stations where you have been employed, how many years employed at each station and membership in Country Music organizations.
- Additional information can be included in the final section. This section may not exceed three sheets (each printed front and back) and can include newspaper articles pictures, awards and letters.

Broadcast Personality teams will be judged as a single entry.

Entrants must follow all rules and determined criteria. For more detailed information, contact CMA's Marketing at (615) 244-2840.

Submit entry to: Broadcast Awards / Country Music Association
c/o Mailer's Choice / 1924 Air Lane Drive / Nashville, TN 37210-3810

HOW ARE THE BROADCAST AWARDS JUDGED?

Judging takes place in two rounds for each award category, with the first round determining the finalists. The combined score of the first round and second round judging will determine the winners.

WHO ARE THE JUDGES?

All entries are judged by a panel of 45 judges. Each of these judges is considered an expert in the broadcasting industry.

WHERE ARE THE JUDGES FROM?

The panel of judges is dispersed throughout all regions of the U.S. and represent all market sizes.

WHO TABULATES THE JUDGES' BALLOTS?

The judges' decisions will be tabulated by the international accounting firm of Deloitte & Touche.

The Country Music Association has been involved with the Country Radio Seminar for 20 years, and this year's CRS-30 was no exception. Amidst the educational sessions, speakers and performances, CMA's continued efforts to promote Country Music stood out with the "Winner's Circle" luncheon hosted by WUSN Chicago Program Director Alan Sledge and performances by award winning artists Trisha Yearwood and Steve Wariner. Radio professionals were brought to their feet when the Country superstars each performed their collection of number-one hits for a packed house.

CRS-30 is presented by Country Radio Broadcasters Inc., a not-for-profit organization whose purpose is to advance and promote the study of the science of broadcasting through the mutual exchange of ideas by conducting seminars and workshops, as well as providing scholarships to broadcasting students.

1 Trisha and Steve were all smiles as they finished their performance, which consisted of hits like "Walk Away Joe" and "Holes In The Floor Of Heaven". A few laughs were had at Trisha's expense when she forgot the words to her "favorite" song "The Song Remembers When". As she poked fun at herself she pointed out the irony in "remembering". **2** CMA Executive Director Ed Benson presented CRB President Ed Salamon with a certificate commemorating 30 years of extraordinary contributions to the Country Music industry. **3** (L TO R) CMA Executive Director Ed Benson is joined by Trisha Yearwood, Steve Wariner, RADIO & RECORDS Nashville Bureau Chief /CMA President Lon Helton and WUSN Program Director Alan Sledge backstage at the "CMA Winner's Circle" luncheon showcase hosted by CMA as part of CRS 30. **4** (L TO R) Trisha Yearwood and Steve Wariner delighted the crowd with their performance at the "CMA Winner's Circle". Over 1,100 people attended the performance, making it one of the most talked about and well-received events at CRS. **5** Later that evening Trisha went on to be the 71st inductee into the Grand Ole Opry.

Country Radio Seminar

March 9 - 13, 1999
Nashville Convention Center



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 _____

Address _____

City/State/Zip _____

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

Tickets also available through Ticketmaster by calling 615/255-9600 or by logging on to their website: www.ticketmaster.com

Order forms also available at www.fanfair.com or call toll free 877-0713-FANS(3267)

★ **NO REFUNDS** ★

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
9:45am
Exhibits
9:30am - 6pm
Shows
10am - 10pm

TUESDAY, JUNE 15

Exhibits
9:30am - 6pm
Shows
10am - 10pm

WEDNESDAY, JUNE 16

Exhibits
9:30am - 6pm
Shows
10am - 10pm

Odessa Chuck Wagon Lunch provided

THURSDAY, JUNE 17

Exhibits
9:30am - 6pm
Shows
10am - 10pm

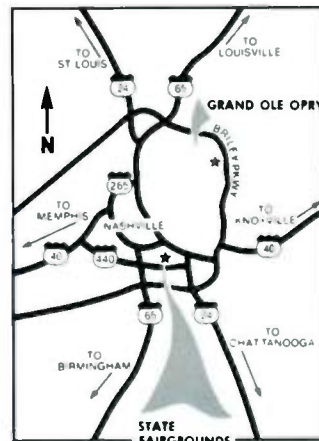
Odessa Chuck Wagon Lunch provided

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** ★

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 will be mailed a registration confirmation. You may pick up registration credentials at the Tennessee State Fairgrounds (Fan Fair Headquarters) from Sunday, June 13 thru Thursday, June 17 beginning 9 a.m.

FAN FAIR PHONE 615/889-7503

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 June 18 or 19, include a separate check for the ticket. (An order blank is included on this form for Opry tickets).

• 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, send in the order form below or 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.

Country group **Alabama** and pop act 'N Sync have recently recorded a duet of the 'N Sync hit "(God Must Have Spent) A Little More Time On You" - which will be on Alabama's next album. Apparently, the guys of 'N Sync are huge fans of Alabama.

Barbara Steisand loves **George Strait's** album cut, "We Must Be Loving Right" from his EASY COME, EASY GO album. So much so that she's going to be cutting it on her new album. She even wanted the original producer of that song to produce her version. Not too long before this proposition Streisand recorded a duet with Vince Gill. Is Babs turning Country?

movies, television and Broadway

Is **Garth Brooks** in spring training for baseball or for a movie? It looks like Brooks is going to be playing one of the lead roles as a baseball player opposite Sandra Bullock in an upcoming Columbia TriStar Pictures film called 28 DAYS.

Randy Travis has a part in the movie "Baby Geniuses." Travis plays the part of an unseen technician who controls an adult robot. The movie can be compared to "Look Who's Talking" where babies thoughts are audibly expressed.

DreamWorks recording artist **Jessica Andrews** recently made an appearance on the episode of "Another World" where she performed her current single "I Will Be There For You."

Pam Tillis recently hit it big on Broadway. She joined the cast of the long-running musical "Smokey Joe's Café" as a guest artist for three weeks. The show features the music of Jerry Leiber and Mike Stoller. Tillis' arrival on Broadway marks the first time a female Country artist has been featured in a theatrical role.

gracing the pages

Shania Twain recently appeared in the "funnies" section of your newspaper. The title character of the nationally syndicated cartoon "Nancy," had posters of the Country superstar plastered all over her bedroom wall.

Curb recording artist **Junior Brown** was recently featured in an issue of the popular men's magazine GQ.

David Kersh will be gracing the cover of July's PLAYGIRL magazine and he'll be (close your eyes)...shirtless! This is a first for Country Music. **Billy Dean** and **Gary Allan** have previously been featured in the magazine, but have been fully clothed.

IN STYLE magazine recently peaked inside the California home of the multi-millionaire, teenage Country sensation **LeAnn Rimes**.

The Dixie Chicks will also grace the pages of IN STYLE magazine. The threesome will be featured in the July issue of a 10-page spread for the article, "Women Who Rock."

literary ventures

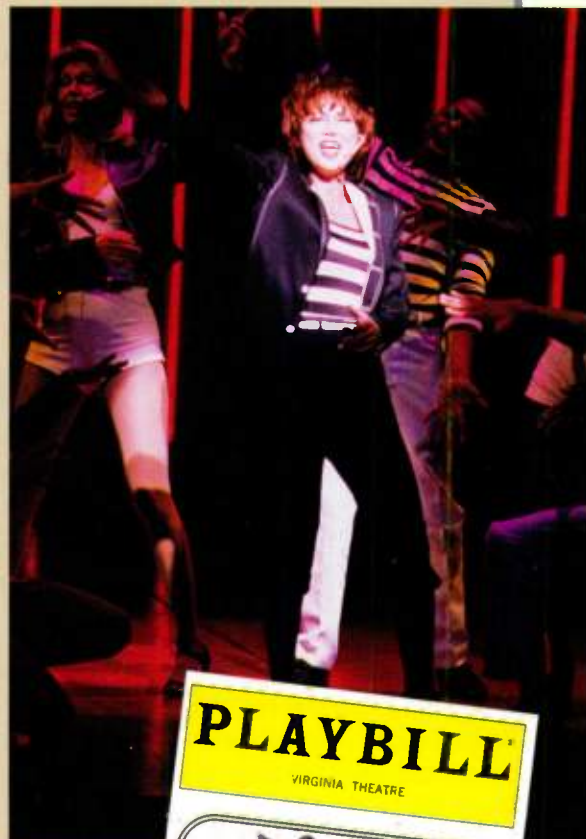
Steve Wariner is coming out with a book based on his number-one song "Holes In The Floor Of Heaven." It will consist of letters sent to Wariner by fans who were touched by his song. Be looking for it on the shelves in May with a CD single of the hit song attached.

extra dough

Alabama's **Jeff Cook** has recently started his own guitar and amplifier company called Stinger Guitars (based in Fort Payne, Alabama). The first of the guitars will run about \$185 each and will be autographed by Jeff.



Freddie Fender was recently honored with his own star on the Hollywood Walk of Fame.



Pam Tillis sings "Jail House Rock" as one of her performances in the Broadway musical "Smokey Joe's Café".

And The Winner Is... CMA Awards Voting Procedure

Although the 33rd Annual CMA Awards are still several months away - scheduled to take place on Wednesday, September 22 - questions about the voting procedures abound. The most frequently asked: "How are the winners chosen?"

CMA Award winners are selected by the combined votes of approximately 6,100 individual members of CMA. Since only CMA members vote for the prestigious honors, it is important to contact CMA's membership department at (615) 244-2840 if you have any questions about the status of your individual membership.

The eligibility period for all 12 awards categories runs from June 1, 1998 through May 31, 1999. The first (nominating) ballot will be mailed to all CMA individual members on May 17. Each member may write in one nominee per category on the first ballot.

After results from the first ballot are tabulated, any qualified act, record or song receiving 10 or more nominations will appear on the second ballot, which will be mailed on June 30.

Upon receiving the second ballot, members vote for their top five choices in each category. After these results are tabulated, the five receiving the most votes in each category will be announced at a press conference on August 3 and will appear on the final ballot, which will be mailed on August 13. On this final ballot, members vote for one nominee in each category.

Winners will be announced during the live broadcast of the "33rd Annual CMA Awards" on Wednesday, September 22. The gala telecast will begin on CBS-TV at 8 p.m. EDT.

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

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

Following is the 1999 CMA Awards schedule:

May 17	First ballot mailed to all CMA members in good standing
June 14	Deadline to return first ballot to Deloitte & Touche LLP
June 30	June 30 Second ballot mailed to all CMA members in good standing
July 27	Deadline to return second ballot to Deloitte & Touche LLP
August 3	CMA Awards finalist announced at press conference
August 13	Final ballot mailed to all CMA members in good standing
September 13	Deadline to return final ballot to Deloitte & Touche LLP
September 22	Winners announced on live CMA Awards telecast, CBS-TV, 8 p.m. EDT

BethNielsenChapman

...continued from page 11

Beth's career is taking another shape and moving to a new level. She has since left Warner Bros. and is looking forward to what lies ahead, and is not the least bit worried.

"It [my career] seems to have a life of its own. I almost had thought that, 'I've left Warner Bros. I will take a year off. I'll just really stay home and write.' Then as I was writing, we wrote this song, then there was this movie, and 'we want you to sing it', I said ok. Before you know it, I am on a soundtrack. So it [career] sort of takes care of itself. A lot of the things I used to stress over was really just me spending time stressing like getting on a treadmill. For why? It didn't change anything. It has been a good time for me to grow up and get over it. When you do that, it is almost like things are more fluid and easier. Stuff still happens. The shit still hits the fan."

Looking ahead....

"1999 is going to be a very, very big year for me in terms of shifting. I made a New Year's resolution to finish the songs that I have started, and there are many because my tendency sometimes is to start and start and start. I have more songs to finish than I could possibly do in 1999.

"I love to co-write because there is friendship and you learn things and you get a sense of a different way to do it. But my discipline for this year is to really take a big chunk of time and center it on the things that I need to finish writing by myself. I've already started saying 'no' and it is so painful! I don't like to say no to people in case they are disappointed but I also really love writing with other people and many of the people I will end up to not write with I will miss that. It's a choice. You only have so many hours in the day." ◀▶

To Do's in '99...

- February - nominated for a Grammy with close friends Annie Roboff and Robin Lerner, performed with Nashville Chamber Orchestra*
- March - Greatest Hits released, travel to Cuba with Gary Burr, Peter Gabriel, Jimmy Buffett for "Music Bridges Around the World".*
- April - begin tour in support of GREATEST HITS album*
- May - son graduates from High School!!*
- August - teaching at Rocky Mountain Folk Festival along with Mary Chapin Carpenter*
- By end of '99 - complete all those unfinished songs*

Dixie Weathersby

close up

CloseUp

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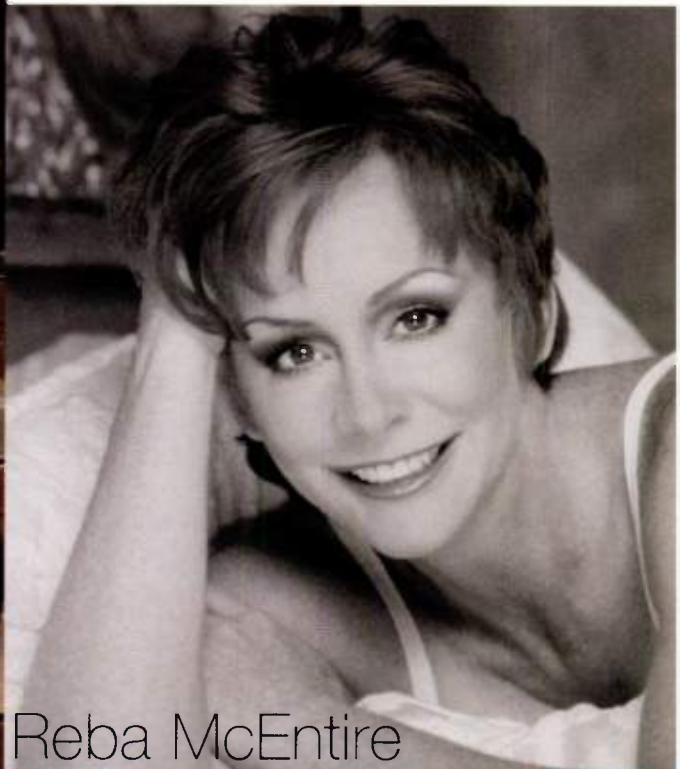
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NEW BUSINESS DEVELOPMENT:
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INTERNATIONAL:
Katie Dean, manager of international
development
Laura Elkins, international and new
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Bobbi Boyce, international operations
manager
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Karen Holt, Benelux/Scandinavia
representative
Trevor Smith, Australia representative



next month



Deana Carter Reba McEntire

Mark Bryan Deryl Dodd



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cma events

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

departments

may

5 ACM Awards / Universal Amphitheatre / Universal City, CA

18 Buying & Selling Music Catalogs / NARAS Professional Education Seminar / Nashville, TN

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

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FOR INFORMATION ON CMA EVENTS, CALL (615) 244-2840; FAX (615) 726-0314 www.countrymusic.org



Warner Bros. recording artist Claudia Church recently entertained the CMA staff with songs from her self-titled debut album. Pictured (left to right): Warner Bros. Vice President of Publicity Susan Niles, Manager Burt Stein, Church and CMA Executive Director Ed Benson.

photo credit: Angie Crabtree