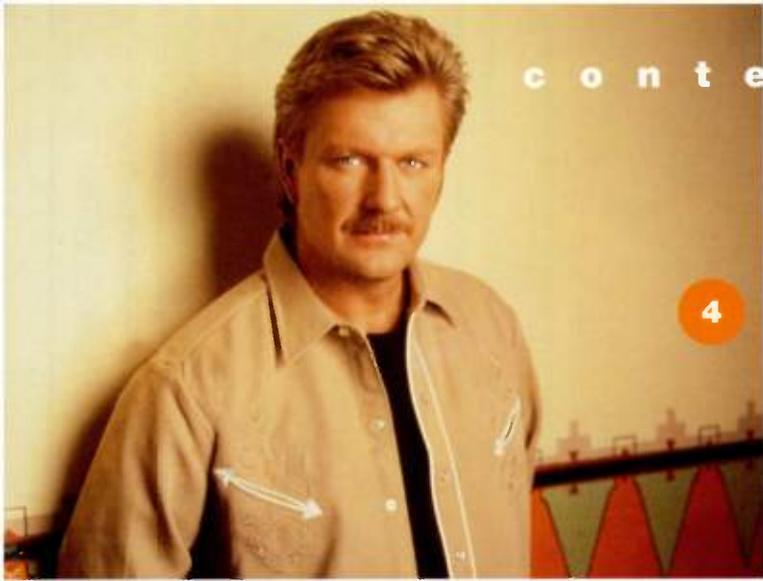


SEPTEMBER 1999

# CloseUp

**Vince Gill hosts the 33rd Annual CMA Awards  
September 22nd on CBS Television**



# features

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**Vince Gill  
Garners Five  
Nominations  
Dixie Chicks And  
George Strait Tie  
With Four  
Nominations Each**

**T**im McGraw earned seven CMA Award nominations when Brenda Lee, Sherrié Austin and Brad Paisley announced the final nominees for "The 33rd Annual CMA Awards". The three-hour gala event will be telecast live on the CBS Television Network Wednesday, September 22 at 8 p.m. (EDT) from the Grand Ole Opry House.

The final nominees for the 1999 CMA Awards are:

**Entertainer Of The Year**

Garth Brooks  
Dixie Chicks  
Tim McGraw  
George Strait  
Shania Twain

**Male Vocalist Of The Year**

Vince Gill  
Alan Jackson  
Tim McGraw  
George Strait  
Steve Wariner

**Female Vocalist Of The Year**

Faith Hill  
Martina McBride  
Jo Dee Messina  
Shania Twain  
Trisha Yearwood

**Horizon Award**

Kenny Chesney  
Sara Evans  
Jo Dee Messina  
The Wilkinsons  
Chely Wright

**Album Of The Year**

A PLACE IN THE SUN,  
Tim McGraw, Curb Records  
Produced by Tim McGraw,  
Byron Gallimore and James Stroud

ALWAYS NEVER THE SAME  
George Strait, MCA Nashville  
Produced by Tony Brown  
and George Strait

THE KEY  
Vince Gill, MCA Nashville  
Produced by Tony Brown

TWO TEARDROPS  
Steve Wariner,  
Capitol Nashville  
Produced by Steve Wariner

WHERE YOUR ROAD LEADS  
Trisha Yearwood, MCA Nashville  
Produced by Tony Brown and  
Trisha Yearwood

**Single Of The Year**

"Amazed", Lonestar, BNA Records  
Produced by Dann Huff

"Choices", George Jones,  
Asylum Records  
Produced by Keith Stegall

"Don't Laugh At Me", Mark Wills,  
Mercury Nashville  
Produced by Carson Chamberlain

"Please Remember Me", Tim  
McGraw, Curb Records  
Produced by James Stroud, Byron  
Gallimore and Tim McGraw

"Wide Open Spaces", Dixie Chicks,  
Monument Records  
Produced by Paul Worley and Blake  
Chancey

**Vocal Event Of The Year**

Waylon Jennings/Mel Tillis/Bobby  
Bare/Jerry Reed  
OLD DOGS, Atlantic Records

Sara Evans (With Guest  
Appearance By Vince Gill)  
"No Place That Far", RCA Records

Vince Gill with Patty Loveless  
"My Kind Of Woman/My Kind Of  
Man", MCA Nashville

Emmylou Harris, Linda Ronstadt,  
Dolly Parton  
TRIO II, Asylum Records

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  
"Same Old Train", Columbia  
Records

**Song Of The Year**

*(Award to the Songwriter)*

"Don't Laugh At Me", Allen  
Shamblin/Steve Seskin  
Built On Rock Music/David Aaron  
Music/Love This Town Music

"Husbands And Wives", Roger  
Miller, Roger Miller Music

"If You Ever Have Forever In Mind",  
Vince Gill/Troy Seals  
Vinny Mae Music/Irving Music/Baby  
Dumplin Music

"Please Remember Me", Rodney  
Crowell/Will Jennings  
Blue Sky Rider Songs/Sony ATV  
Tunes

"This Kiss", Annie Roboff/Robin  
Lerner/Beth Nielsen Chapman  
Puckalesia Songs/Nomad-Noman  
Music/Warner-Tamerlane Publ./Almo  
Music/Anwa Music/BNC Songs

**Music Video Of The Year**

"Don't Laugh At Me", Mark Wills  
Directed by Jim Hershleder

"How Forever Feels",  
Kenny Chesney  
Directed by Martin Kahan

"I'll Go On Loving You",  
Alan Jackson  
Directed by Steven Goldmann

"Just To Hear You Say That You  
Love Me", Faith Hill (with Tim  
McGraw)  
Directed by Jim Shea

"Wide Open Spaces", Dixie Chicks  
Directed by Thom Oliphant



"The annual announcement of the CMA Awards nominees is one of the most anticipated events of the year for the industry," said Ed Benson, CMA executive director. "This year's list of CMA nominees consists of an eclectic mix of Country Music luminaries and exciting new talent."

above: Brad Paisley, Brenda Lee and Sherrié Austin announce the 33rd CMA Awards nominees to a large crowd in front of the Grand Ole Opry house.

**Vocal Group Of The Year**

Alabama  
Diamond Rio  
Dixie Chicks  
Lonestar  
The Wilkinsons

**Vocal Duo Of The Year**

Brooks & Dunn  
The Kinleys  
The Lynns  
Montgomery Gentry  
The Warren Brothers

**Musician Of The Year**

Eddie Bayers  
Paul Franklin  
Dann Huff  
Brent Mason  
Randy Scruggs



# Joe Diffie

Amidst all of the Fan Fair chaos, CLOSE UP steals a few precious moments with Joe Diffie to talk about his latest project, A NIGHT TO REMEMBER.

**At the time, every article written about Joe seemed to focus more on his recent weight loss than his music.**

"It's not that it bothers me. It's just that it kind of shifts the focus away from what I do - the music part of it, but that's okay. You know how publicists are - looking for a little human-interest angle. The minute I told them I was engaged, they were just like 'Oh, can we announce that to the media? So, you know they look for that kind of stuff, but it does kind of shift the focus away from the music.

"But what's so funny about that to me is you work so long and hard on the music. We worked a year on this album in the song search process, and then actually going into the studio and cutting and doing all that stuff - all the little nuance things we do that we do for our peers more than anything else probably. It's just so funny to me that you could work so long on a

project and then somebody can listen to it in thirty minutes. But that's just how it is. Yeah, I wish they would focus more on that part of it, but that's okay."

**Besides the weight loss, Joe made a few other changes in his life: he quit smoking, began managing himself by opening his own management company (Third Rock Entertainment) and brought in two new producers for what he calls his "career album".**

"Sometimes you do something so long and you just get in a rut. My producer, Johnny Slate, at the time we had done so many albums together that we became almost too familiar. We knew what the other one liked before the other one even said it. We knew song-wise what not to even suggest because the other guy would say, 'No, I don't want to do that.'

"With my two new producers, Don Cook and Lonnie Wilson, along with some of my label guys and myself, we just decided that a change would be a breath of fresh air for me. It's been enlightening to hear some different angles about songs. For example, I brought a couple of songs into our meetings that I thought were great and they immediately said, 'No, we don't like that.' We agreed that all of us would like the songs before we did it. It's kind of a weird situation. They wanted me to love every song that we did, but as we were going through that process they really had a lot of input as far as 'Well, you've already done that...that's just too much this...that's too little of that.'

"We wanted to go in a completely different direction than I had gone before. Before I might have done a couple of love songs, but really the bulk of my material - at least that has been released as singles - has all been funny up-tempo songs. And if they weren't, they were story songs like 'Ships That Don't Come In,' or songs about the down side of love, really lamenting things. We wanted some songs that, even if they did talk about a relationship gone bad, at least there was a light at the end of the tunnel. Gary Chapman (host of 'Prime Time Country') said something the other day in an interview with me, after listening to my album. He said, 'I notice there's a lot of forgiveness on this album.' I thought that was a good observation. There is. A lot of the songs seem to have that kind of tone to them."

**A NIGHT TO REMEMBER contains four of Joe's compositions. While songwriting is something he loves, he finds it hard to fit into his schedule.**

"I love songwriting, but what happens when you write songs for quite a while, you realize that there is only a small handful of people that you really write well with. It becomes a little bit of an effort of futility to try to write with people who you don't really click with even though you like them personally. I have two or three guys (I write with) and consequently I have to base that writing around their schedules as well as mine and most of those people are real busy people too.

"The hard part of writing - as any writer will tell you - is finding the idea. Those just don't pop out every single day you know. Once in a while you hear a saying or something on TV or somebody will say something funny or wrong or backwards, and you say, 'Ah, that would make a good song title.' So I write those down. I have a couple of guys that I write with that actually, if they get a great idea they think would be good for me, they'll kind of start the idea - start a part of a verse or a chorus or something - then just kind of shelve it until we get together and they'll bring that out and we'll finish it up."

**Part of the reason it's hard to find time to write is that Joe is now managing his own career. Over a year ago he opened Third Rock Entertainment, and just like any "regular Joe," he's in the office everyday.**

"Anybody that has a business will understand, you have to devote the majority or the bulk of your time to that business

or it will just fall down. So, you have to keep shoring it up and taking care of little things that erode away at the base of something like that. You have to continually be there to take care of things.

"Plus, it's enjoyable to me mainly because I get to see what's going on first hand. I get to hear the bad stuff, as well as the good stuff - which you're kind of shielded from when you have a management company. Sometimes you're unaware what's happening around you and everybody else is aware of it. You're like the last guy to know about things. Now I feel like I know what's going on. Lately it's all been good stuff, so that's real good for me. It just really keeps me involved and interested, and it's something that's challenging. Every day has something different to offer."

**Will he ever consider managing another artist's career?**

"I've thought about it. Right now, I think I'm just so busy. I don't know if I'd have the time to dedicate to doing somebody else justice right now. I definitely would be interested. I think I know all the ins and outs. I don't necessarily get behind the closed doors of the smoke-filled rooms and meet with all the big moguls, but I do know the ropes basically. I know what to tell a guy if you should buy or rent a tour bus - if he should do this or do that as an artist. I think I can offer a lot to somebody in that respect."

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**"Sometimes you do something so long and you just get in a rut."**

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"The second reason being that I just haven't found anybody yet that I was just so turned on by that I had to do something to help them. I look continually when we go out to do shows. We have local bands open for us a lot of times. I keep an ear out for somebody that I really believe in."

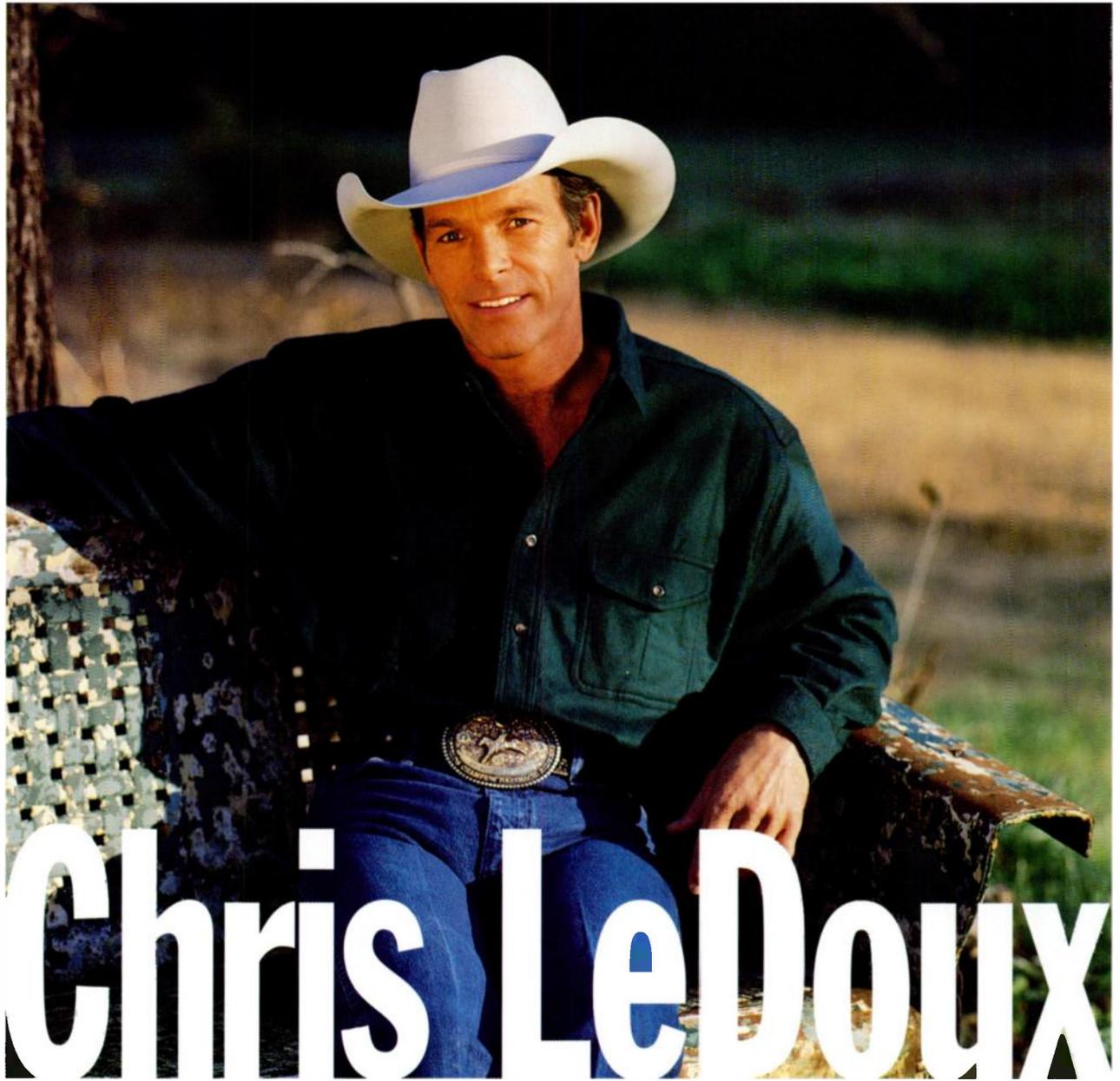
**Joe has some solid advice for the music industry.**

"Concentrate on quality and not quantity. I know everybody's looking for the next 10 million seller, and I guess that's how they'll keep finding them. I just think...I mean my label, I feel like I can brag on them as a good example. They've been with me through a couple of downturns. I've gone in there and talked with the label heads and they've just been so supportive. I think sticking with the artist and actually developing them and just focusing on what you've got there and not getting so diverse that you can't cover all the bases is important."

**Are there any regrets for Joe?**

"No, not really. I did everything as good as I knew how to do it. I guess looking back in retrospect, a couple of times, there were a couple of things I might have done differently. Maybe different song selection here and there, earlier in my career than what I did. But, nothing really. I mean, I did everything to the best of my ability." ◀▶

**Angle Crabtree**



# Chris LeDoux

**L** stood among hundreds of cowboy hats and dusters in the freezing-cold February snow outside the Neon Moon, a local bar in Des Moines, Iowa. All of them were fans waiting to get inside to have a cold brew and rock out to what they call a “true cowboy.” As everyone shuffled inside and stood at the stage, the room darkened as if a storm cloud rolled in. The screams started from all directions and suddenly a silhouette appeared on stage - guitar in one hand and cowboy hat in the other. The music quietly started with an extreme rock rhythm, as if wild horses were galloping toward me, getting louder and louder. All of a sudden the stage was on fire with pyrotechnics and Chris LeDoux was ready to take his fans for an “Eight Second Ride.” Throughout the entire show (among the fireworks, explosions, confetti and a mechanical bull) it seemed that every single person in that room knew the lyrics to every one of his songs, and when it ended they still wanted more.

My first experience with a Chris LeDoux show was definitely a shocking and exhilarating one. It’s a show I’ve been back to see five times since then. Other fans do the same - they keep going back. Chris depends on his fans support of his music, and his fans depend on him to keep making the rockin’ Country Music he does. But it has been a long and winding road for LeDoux, who released his 36th album just a few months ago. It all started with life’s inspirations and a guitar.

“I loved Country Music when I was a kid growing up. It caused me to get a guitar and learn some of those songs I was hearing on the radio. I think I was fifteen or sixteen when I got my first guitar. I eventually started writing some songs and started rodeoing and then started writing songs about rodeo. It sort of continued on with that.”

Competing at the age of 14, LeDoux earned a rodeo scholarship to college and later won the world championship in bareback bronc riding in 1976.

"I loved every minute of it. Some people think I was a bullrider, but I wised up in college and quit getting on bulls. I just couldn't figure them out. I liked bulls, and it was fun riding them, but I just couldn't quite figure out how to stay on. Bareback riding came a little easier to me, and I stuck with it. I rode some saddle broncs in high school and college. The lifestyle is about as free as you can get."

As his riding ability grew, so did his songwriting ability. He met his wife of 28 years on the rodeo circuit, and he soon started to portray his lifestyle of love and rodeo through his music.

"I had written a bunch of songs and had just married and was rodeoing for a living - which is pretty iffy. After getting married I thought it would be nice to have an extra income - at least for the times I don't win. I didn't mind sleeping in the truck, eating peanut butter etc., but I didn't want my wife to have to really go through that, though she said she didn't mind.

"Early on it was pretty much just rodeo songs. Then, as we got into ranching, I started writing some songs about that business. You know, just what it's like to be a cowboy on the range. And then there were songs about love. As we started touring more, the music evolved instrumentally. It's gone from being a pretty basic kind of Country western to a rock edge sound. I keep sort of banging around from each style."

His music has evolved from his first days of writing and recording. For many years, Chris recorded for his own label, American Cowboy Songs, and sold his albums out of the back of his pick-up truck on the rodeo circuit and by mail order out of his parent's home in Mt. Juliet, Tennessee.

"(When I first started out) I put all these songs on tape. (The music) was real basic. I was playing acoustic guitar and singing. A highway patrolman played bass, a rancher played lead, and that was it. We rehearsed for about a week and then spent six or seven hours in the studio and it was done. I didn't know what to do with the tape so I mailed the master to my folks, who lived in Nashville at that time. Dad, being a pretty good businessman, decided to go ahead and start making records and figuring out a way to sell them. If it wasn't for them I don't know what would have happened with the music."

His hard work paid off, and his name became synonymous with Country Music when it was shot into the national spotlight in 1989 thanks to a young Country singer named Garth Brooks. Garth's release of "Much Too Young (To Feel This Damn Old)" mentions a "worn out tape of Chris LeDoux," and when Garth's label (Capitol Records) heard it, they had to investigate. In 1991, following a hit duet called "Whatcha Gonna Do With A Cowboy?" with his new friend

Garth, Capitol Records signed LeDoux. After that, his rocky trail was paved, and his fans couldn't have been more ready.

"We'd been on the outside for years and years, doing our own thing out here, and we'd built up this big following that I didn't even realize was there. One of the reasons I didn't realize it was because I didn't perform much. We'd sell a certain amount of tapes every year, but didn't

realize that each one of those tapes would multiply. People would find one - it was kind of rare to find one - and they'd make twenty copies for their friends. So, when we finally did take off touring, there were a lot of

people out there that were ready. Fans have been good to us for a lot of years, and they keep coming back."

Though he has never reached a big radio audience (only two top 40 singles), he has certainly developed a loyal following.

"I'm disappointed and kind of frustrated (about radio play). But, in other ways, it's always kind of neat to be a little bit of an underdog. It seems like you get a lot of people on your side. I'm still doing what I feel is right, and I think I'm still doing stuff that my fans want to hear. That's

real important."

With his 36th album 20 GREATEST HITS recently released, Chris has come a long way since his days of making records on his own label and selling them from the back of his truck.

"The new album is made up of songs that I've done since I signed with Capitol. I'm really excited about it, but I really feel good about everything we've done with Capitol since our first release with them. The earlier things we did with our own independent label, I always felt just like they lacked a little something. I think the music was valid, but instrumentally, a lot of it just could have been better."

Although he has hung up his spurs years ago, LeDoux still does over 100 shows a year - which is just under 200 days on the road for him. Although he loves being on the road, he still finds himself living the high life with his family on his cattle ranch (called Haywire) in Wyoming.

"I'm so used to living out here in Wyoming and around the people out here. The wide open spaces...I just couldn't take it anywhere else.

"I went to see a movie the other day called "Instinct," the old boy that lived with the gorillas. I kind of feel that way myself. It's just like society has gotten so big and overwhelming that I'd rather just be out here in the sagebrush."

Chris says he's not doing a whole lot of looking back right now. He wants to keep making music, keep touring and keep making his fans happy.

"It's been quite a ride. Lot of emotional highs and terrible lows. I'm sure we'll try to put together another album, but I think when the fans get tired of it and quit coming to the shows, I could see us riding off into the sunset...quietly. ◀▶"

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**"The lifestyle is about as free as you can get."**

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**"It's always kind of neat to be a little bit of an underdog."**

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## Question:

What do you get when you need 550 apartments painted in six months?

## Answer:

A Nashville songwriter trying to pay for the demo of a song he has written.



# ED HILL

It's been a long road for songwriter Ed Hill since he last painted those apartments to support a passion he believed in so strongly. It was a road that led him from the rock-n-roll, smoked-filled bars of California to the Nashville writing scene, where he eventually worked his way from a single demo to a multi-song-writing contract.

"At some point I said to myself, 'I'm gonna go. I'm gonna try Nashville because I've got to figure out something here. If I'm going to hang on to some kind of music, which is what I've done all my life, I've got to go. It's not in New York, and it's not in Los Angeles. When I got here, I demoed one song that I wrote by myself, and paid for myself. Then, a month later, I'd do it again. I ended up doing twelve songs in that year. In demoing those songs, I used a girl singer by the name of Karen Staley ('Keeper Of The Stars', 'Let's Go To Vegas'). She was, and is, a great singer. She came in and sang a few songs for me. A year went by, and I was really timid about going to a publisher because I didn't know anything about this town.

"One day I finally decided to call Karen and asked her if she knew anyone I could give my songs to. She said 'Yeah, you can show them to my publisher. She'd love to hear them.' At that time, she was writing for Karen Conrad. I went to Karen Conrad's office with eight songs; I really had to just bite my lip and close my eyes. I said, 'I know you're not going to like any of these but here they are.' She was just sweet as could be, and asked me to come up and listen to them with her. I said, 'No, I can't do that' I probably made some excuse, but the bottom line was I just couldn't sit there. I went back to the house and she called me up about five minutes later, and she wanted four of those songs.

"After that we started doing single song agreements, and then I got my twenty-first song in the catalogue. I had a hit record with Reba McEntire called 'Till Love Comes Again,' and it went to number three. That was my first cut, a single on Reba. I was like 'wait a minute, I guess I won't pack the U-Haul up yet.' "

Oddly enough, many of Ed's past hits including Martina McBride's "Whatever You Say" and Faith Hill's "It Matters To Me", come from the female perspective, but both were written solely by men.

has nothing to do with that.

"When they lay that song on the table, it's on the table with everybody else's song, and I just try to make it the very best I can make it. Every song means something to me. Each and every song starts out from nothing. You just go at it the best you can, and every day is different. I get up and there's a lot of days I don't have any ideas. I might play CD's or I might just think. It's all different scenarios.

"I write with some people on a regular basis and we work well together, and sometimes with certain people I might be more likely to bring in a

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## "Everything's a challenge, but the rewards of that challenge are just phenomenal."

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"I am thrilled when we find something to say that people can relate to through songwriting. I've gotten so many compliments on those songs from women. Men like it, but it's a whole different feel.

"Everything's a challenge, but the rewards of that challenge are just phenomenal. I am not referring to monetary success, but just the fact that Martina or Faith have sung the songs and made such beautiful records out of them. I can enjoy that and feel good about that the rest of my life. When I listen to it, I listen to it as a listener instead of as a songwriter.

"In songwriting, it's almost as if you tap into something that's real personal to each person. I'm not trying to save the world. It's just a message that I don't care who you are or where you are, you should be able to relate to this. I really like writing songs that girls cut because I can write a lot more about them. They can just say a lot more, and melodically you can do a lot more. There aren't a lot of guys, right now, that are doing the songs like the girls are doing in Country Music. I'm sure at some point there will be. I do write guy songs; I write all kinds of songs. I'm sort of a spray hitter. I love it all!"

According to Hill, the art of songwriting is something within each person.

lot more ideas. Other people, it might be different, but you just get a feel for it. A lot of times I don't bring in an actual hook. That's not that big of a deal to me. With some songs, I will have about twenty things written down on a piece of paper and something will be stuck in the middle of it. A lot of times I'll bring in a concept of something that I've been thinking about but, just don't have a title. You don't want a song that sounds like you sat in a room and wrote a song with somebody. I don't say, 'Oh here's a great hook, let's just write this.' It sounds so contrived."

After writing the best song he can and laying the material out on the table, Ed says it's just another day of work.

"BMG does a great job of getting my songs heard and that's all I can really ask for because after that, politics don't matter. All that stuff doesn't matter when you look back down the line. If you try to write to make money you're not going to do near as good as if you just try to write a great song. Some days are a lot easier than other days, but I do it a lot because I'm just a farm boy. I was raised that way. I just go to work every day. I go to work Monday morning and I come home Friday evening. I mow my lawn, I play with my kids and I go back to work Monday morning. My life is real good, and I feel real lucky to be able to do what I'm

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## "If you try to write to make money, you're not going to do near as good as if you just try to write a great song."

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"I really wear my heart on my sleeve. I'm not a method writer. I'm not like 'well here are all the rules. Here's what you do.' In fact, I've written with people like that and we tend to go separate ways. You're just not going to match up with everybody, and it doesn't mean that I'm right or wrong, it's just a different mindset. I look like a mean old guy. I've got hair on my face and I'm a middle-aged writer here in town, but I tell you that when I carry my heart on my sleeve, it really affects my songwriting. Still, the record company has to believe in each part of the song. The artist and producer have to believe in it. It's such a good feeling to know that no matter what I look like, how fat I am, old I am, even how tall I am, it

doing. I had a great childhood. My parents were great parents. I love my kids, and I love my wife. So there's nothing else I could do that would be as satisfying, where I can create something from nothing and have somebody think enough of that to make a record out of it. I want to keep doing this, and as long as I can, I'm going to keep doing it.

"To be able to use my brain and stir it up and touch people's emotions - I definitely write from my heart." ◀▶

Christy Grealis

# Make Sure Your Vote Counts - Return Your Final Ballot For The CMA Awards By The September 13 Deadline.

Winners will be announced during the live broadcast of "The 33rd Annual CMA Awards" on Wednesday, September 22, 1999. The gala event will be broadcast live 8 - 11 PM EDT on the CBS Television Network from the Grand Ole Opry House in Nashville, TN.

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

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

## s c h e d u l e :

September 13                      Deadline to return final ballot to Deloitte & Touche LLP  
 September 22                      Winners announced on live CMA Awards telecast. CBS-TV 8 - 11 PM EDT

## 1999 CMA Awards Week Tentative Activity Schedule

<b>SATURDAY, SEPTEMBER 18, 1999</b>		<b>1999 CMA AWARDS</b> 7:00 p.m.                      Grand Ole Opry	
ASCAP COUNTRY AWARDS 6:30 p.m. 7:30 p.m.	Cocktails/Opryland Hotel Dinner	POST CMA AWARDS PARTY 10:00 p.m.	Opryland Hotel
<b>SUNDAY, SEPTEMBER 19, 1999</b>		<b>THURSDAY, SEPTEMBER 23, 1999</b>	
NASHVILLE SONGWRITERS FOUNDATION 29TH ANNUAL HALL OF FAME DINNER & INDUCTION CEREMONY 6:30 p.m. 7:45 p.m.		ELECTION OF DIRECTORS MEETING 10:00 a.m.                      Polls Open - Brunch  11:00 a.m.                      Meeting / BellSouth Building	
<b>TUESDAY, SEPTEMBER 21, 1999</b>		LEADERSHIP DEVELOPMENT COMMITTEE 2:00 p.m.                      CMA Boardroom	
CMA INTERNATIONAL RECEPTION 4:30 - 7:00 p.m.	Blackstone Restaurant	ROPE DINNER (Reunion of Professional Entertainers)  5:30 p.m.                      Vanderbilt Stadium Club 7:00 p.m.                      Cocktails 8:00 p.m.                      Dinner 8:30 p.m.                      Awards Ceremony Entertainment	
BMI COUNTRY AWARDS 7:00 p.m. 8:00 p.m.	Cocktails/BMI Building Dinner	SESAC COUNTRY AWARDS 7:00 p.m.                      Cocktails/SESAC 8:00 p.m.                      Dinner	
"CMA AWARDS BACKSTAGE PASS" 7:00 - 10:00 p.m.	Pay-per-view event Grand Ole Opry/328 Performance Hall	<b>FRIDAY, SEPTEMBER 24, 1999</b>	
<b>WEDNESDAY, SEPTEMBER 22, 1999</b>		ELECTION OF OFFICERS MEETING 10:00 a.m.                      ASCAP	
CMA BOARD OF DIRECTORS PRE-TELECAST RECEPTION 4:00- 6:00 p.m. (Tentative)	Location To Be Determined		
1999 CMA PRE-TELECAST AWARDS 6:30 p.m.	Grand Ole Opry		

## CMA Ticket Information

Ticket order forms for the "33rd Annual CMA Awards" are mailed to CMA's sterling and organizational members. The gala event, featuring Country Music's most popular entertainers, will be broadcast live on CBS Television from Nashville's Grand Ole Opry House on Wednesday, September 22.

If you have not received your order form, contact CMA's Special Projects department at (615) 244-2840.

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

# International Spotlight: **Brazil**



**left** Alan Jackson teamed up with sertaneja star Leonardo to re-record Jackson's hit "I'll Go On Loving You."



**right** Brenda Sexton, (left) marketing coordinator for CMT International, and Jason Bermingham, (right) CMT Brasil representative, meet up with Monument recording artist Danni Leigh (center) before her concert at the Vale Rodeio Show in Sao Jose dos Campos, Brazil.

**W**ith the international successes of Country artists such as Faith Hill, the Mavericks, Reba, LeAnn Rimes, Shania Twain and Trisha Yearwood, it is clear that the marketplace for Country is worldwide. One emerging market garnering the attention of Music Row is Brazil.

Portuguese-speaking Brazil is now the second-largest market for rodeos, trailing only the United States. There are literally thousands of rodeos held in Brazil, with a total annual attendance of 24 million. As the Brazilian economy is dominated by agriculture and the cattle industry, it is no surprise that Brazilians have embraced the Country lifestyle, including everything from western wear to rodeos to Country Music. During the last 20 years economic growth in the rural areas of Brazil has resulted in a reverse urbanization: the regional outposts are generating more money than the capital cities. What's more, that money is remaining in the rural areas, so these regional economies are self-maintained.

Although the Brazilian record market is off considerably so far in 1999, CMT International VP/GM Cindy Wilson noted that the overall Brazilian economy is showing signs of recovery. "Even though recent times have been turbulent for many areas of Brasil's economy, the ever-powerful agribusiness segment continues to grow."

With a population of 160 million, and roughly 80 million of the residents under the age of 25, Brazil's citizens account for nearly US \$1.2 billion in record sales revenue. The majority of this is the sale of the country's indigenous music, known as sertaneja. Best described as a combination of American Country and native music called caipira, sertaneja helps comprise the 71% of domestic record product sold in Brazil. In 1998, the Brazilian Country Music industry was worth more than \$100 million, according to Universal Music Group label chief Marcelo Castello Branco.

The growth of sertaneja and the Country lifestyle may be opening doors for Nashville artists interested in performing in Brazil. Thus far, the country has only served as a "one-off" for artists, but some are finding the rodeo circuit to offer lucrative gigs. As a sponsor of Brazil's National Rodeo Federation, CMT International has secured talent for selected dates on the 1999 calendar, with several Nashville-based acts adding a Brazilian stamp to their passports this summer to perform at regional events.

CMT's first foray into Brazil took place in 1998, when superstar Garth Brooks appeared at the hugely popular Barretos Rodeo. Held each August, Barretos attracts more than a million spectators over the course of the eight-day event. It is estimated that Brooks played to a crowd of

50,000 at Barretos last year.

Earlier this summer, Monument recording artist Danni Leigh traveled to Sao Jose dos Campos, located 100km from Sao Paulo and home to the Vale Rodeio, where she appeared before a late-night audience of 40,000. Leigh spent the day prior to her performance doing press and promotion at a CMT-sponsored press conference. Using an interpreter, Leigh fielded questions from local and national media. Leigh was interviewed by Brazil's largest national TV network, TV Globo, for a feature on its highly rated "Video Show". Leigh was photographed by Caras magazine, the Brazilian equivalent to People here in the US. She also filmed footage for "Estilho Country", a music and lifestyle program airing exclusively on CMT's Latin America feed.

In July, Arista artist Sherrié Austin ventured south of the border to play to two rodeo crowds. Her first stop was at the Festa do Cavalo in the city of Colina. As one of the smaller venues on the rodeo scene, Austin still drew an audience of 8,000. She then traveled to the city of Adamantina for the Festa do Peao de Boiadeiro de Adamantina, where 12,000 rodeo fans packed the stadium for Austin's show. Austin appeared on TV Globo's popular "Amigos" show, best described as the Brazilian Country counterpart to "The View" here in the States. Austin was the first-ever non-Brazilian talent to perform on the show, playing "Never Been Kissed" as Amigos hosts and sertaneja super duo Chitaozinho & Xororo accompanied her on guitar. Dubbed the "Brooks & Dunn of Brazil", Chitaozinho & Xororo are no strangers to working with Nashville talent. The duo re-recorded a version of "Achy Breaky Heart" with Billy Ray Cyrus, who joined the twosome in Brazil to record the project.

Another Nashville talent recording for the Brazilian market is Alan Jackson, who paired with sertaneja star Leonardo to re-record "I'll Go On Loving You", sung in both English and Portuguese. Jackson cut the song for inclusion on a BMG greatest hits package titled "Grandes Sucessos". Jackson will make his inaugural Brazilian performance when he takes the stage at Barretos in August.

With 1.5 million fans in attendance for the 10-day rodeo, Barretos is the second-largest event in Brazil, trailing only Carnival in Rio de Janeiro. As all those rodeo fans are potential consumers, CMT International Director/Marketing & Artist Services Pam Lovelace feels the performance opportunities are well worth the plane trip. "I know nowhere else in the world where Nashville artists — and I don't mean just the superstars — can play in front of 40,000 people. There is a viable touring and record market in Brazil if Nashville wants it." ◀▶

**Katie Dean**



Teenage Country Music sensation, Lila McCann, was recently in Nashville to shoot the video "Crush", her latest single from her second album **SOMETHING IN THE AIR**.



Jessica Andrews recently filmed her second and current video "You Go First" while out in Santa Monica. Even though she doesn't have a license, she is featured driving the yellow convertible Bug with the license plates appropriately personalized with **UGO 1ST**. (L to R): Chandra La Plume (Picture Vision), Trey Fanjoy (Director/Picture Vision), Mark Kalbfeld (Picture Vision), Andrews, John Rose (DreamWorks), Scott Borchetta (DreamWorks), Mark Hurt (rpm management) & Scott Siman (rpm management).

## awards

Legendary Atlanta music publisher **Bill Lowery** was recently honored with the **Abe Olman Publisher Award** at the recent Songwriters' Hall of Fame ceremonies. The award is in recognition of his lifetime achievements in the music industry.

Country Music Hall of Famer, the late **Elvis Presley**, has been recently awarded 40 RIAA album and single certifications. This strengthens his lead as the top certified artist of all time. His tally of certifications include: 80 Gold albums (which includes full-length albums, box set and EP titles), 43 Platinum and 19 Multi-Platinum albums.

Warner Bros. recording artist **Joni Harms** was recently honored with two **Roy Rogers Cowboy Awards** at the 1999 Western Music Awards - Star of Tomorrow and Song of the Year/Western for "Belle Star."

"I Still Miss Someone" the 18 minute film starring Country Music star **Mark Collie** as Johnny Cash, has won two awards during its premiere at the 30th Annual Nashville Film Festival - the **Tennessee Spirit Award for Best Short Film** and the **Tennessee Arts Commission Purchase Award**.

It marks the first time in history of the festival that a film won multiple awards in multiple categories. It features Collie and superstar Johnny Cash during the tumultuous early days of the performer's career.

## newslines

After 25 years in Music City, **Rick Blackburn** is retiring as president of **Atlantic Records**. Although an exact date has not been determined for his retirement, Blackburn will assist in choosing his successor and is working on moving the Atlantic offices to a new home on Music Row.

**The National Academy of Songwriters and The Songwriters Guild of America** have joined forces. Plans call for a much larger and stronger organization dedicated to addressing the needs and concerns of today's songwriters. Benefits for

songwriters are immediate: **NAS** membership will be honored by **SGA**, general membership renewals will drop to \$55 a year for non-published members and all songwriters receiving royalty statements can take advantage of **SGA's** royalty collection plan.

September 1999 has been chosen as the inaugural "**National Western Heritage Month**." Originated by the Western and English Marketing Council, the month-long recognition and celebration of western heritage will promote western wear to mass consumers through nationwide advertising and publicity campaigns.

Two Provident Music Group subsidiaries, **Benson Music Group** and **Brentwood Music**, recently signed an agreement with the American Federation of Musicians to end a standoff since January 1999 that prevented the companies from using many of the top local studio musicians. This agreement enables Provident's 11 record companies, now all union-affiliated, a free choice of musicians, consistent with the advantages offered by their major competitors **Word** and **EMI Christian Music Group**.

**DreamWorks** recording artist **Jessica Andrews** is teaming up with **Kodak** for a fall campaign to launch their new CD-ROM service. When customers take their film to be developed on CD-ROM during the months of September and October, a three-minute segment on Jessica will be featured on the disc with her biography and a sample of four songs from her current album, **HEART SHAPED WORLD**.

## on the move

**Tammy Paxton** has joined **Dreamcatcher Entertainment, Inc.** as director of finance/administration.

**Clint Higham** has been promoted to vice president of **International Management Services (IMS)**. Along with his new VP responsibilities, Higham will work collectively with **Chevy Nash** of **Morey Management**

Group on clients Kenny Chesney and Shane McAnally and Louise Mandrell under Dale Morris & Associates.

**Tara Herman** has been named director of marketing, **CMT: Country Music Television**, a CBS Cable network. Her responsibilities include directing all trade and consumer marketing efforts for CMT. She will be based in Stamford, Connecticut.

**Dan Halyburton** has been named senior vice president/general manager for group operations - a newly created position for the **Susquehanna Radio Corp.** His duties will include the Internet and new technology fields.

**Kim Fowler** has joined **Sugar Hill Records** as manager of artist and media relations.

**Mark Alan Springer** is the new president of the **Nashville Songwriters Association International (NSAI).**

**Ashley Gorley** has been named catalog manager with **Hamstein Music Group, Inc.** She will be responsible to maintaining creative databases, scheduling and creating all catalog transfers and copies, as well as assisting in special compilation projects for the company.

**Hamstein Productions** recently announced the signing of **Chip Hardy** for exclusive producer management and rep-

resentation. Hardy is also the vice president of creative services for Hamstein Music Group, Inc.

### new companies

**Ben Ewing** and **Bobby Roberts** have joined to form the **Ewing Roberts Agency (ERA)**, a new company designed specifically to book and promote American acts as well as up and coming Country acts. The first signings to the joint venture are Shaver, Daylon Wear, and Pat Haney. Ewing, who also operates **Envoy Management** and **Envoydiscs Records**, and Roberts, who owns the **Bobby Roberts Company**, will continue those pursuits while building the roster for their new company. For more information, contact Ewing or Roberts at (615) 859-8899.

### signings

**RECORDING:** Keith Harling to *Giant Records*...John Anderson to *Sony Music Nashville*...Janelle Donovan to *Comstock Records*. **BOOKING:** Joni Harms to *Monterey Artists*...the group originally known as *Young Guns* (still unnamed) to *Buddy Lee Attractions*. **PUBLISHING:** **Mickey Cates, J.B. Rudd and Lowell Alexander** to *Acuff-Rose Music Publishing*...**Bobby Pinson** to *Sony/ATV Tree*. **MANAGEMENT:** **Linda Davis** to *Dreamcatcher Artist Management*.



**Roy Clark** was recently awarded the **National Music Council American Eagle Award**. The award is presented each year to recognize individuals who have made a unique and significant contribution to American music and music education. Clark is pictured with Impresario **Jim Halsey**.



**Rodney McDowell** invited some of his fans and industry friends to participate in the singer's new video "Gimme Some More," which was recently shot at Nashville's famous **Tootsie's Orchid Lounge**. Some of the many stars seen in the video include **Crystal Gayle, T. Graham Brown, John Anderson** and **Eddy Raven**.

### videos

artist/label	title	direction company
Bellamy Brothers/Blue Hat Records	Ex Files	Planet Pictures
Dixie Chicks/Monument	Ready To Run	X-Ray
Sammy Kershaw/Mercury	When You Love Someone	Planet Pictures
Lace/Warner Bros.	I Want A Man	Studio Productions
Lila McCann/Asylum	Crush	Collective
Ronnie McDowell/Platinum	Gimme Some More	Bob Cummings Productions
Julie Reeves/Virgin	Trouble Is A Woman	Studio Productions

- Shania Twain made Country music history in Germany, as "Come On Over" entered the album charts at #14, the highest ever entry of a Nashville artist.
- Twain's video for "That Don't Impress Me Much" is also the first Country single to be playlisted in high rotation at German Music pop network VIVA.
- Twain has also landed the #1 airplay spot in the Netherlands with "That Don't Impress Me Much".
- Lorie Morgan and Mark Chesnutt travel to Europe this month to play the Jacksonville '99 Festival, held in Nottingham, England. Mark Chesnutt will headline on Friday and Lorie Morgan on Saturday 18th September. The duo will also play three dates in Germany, the Gstaad Festival in Switzerland and the Palladium in London.
- Shania Twain scored national photo press when she was pictured rubbing elbows with Prince Charles when she played a benefit concert for the Prince's Trust in London.
- The Dixie Chicks join Sarah McLachlan for the final Lilith Fair show, as the tour concludes August 31 in Edmonton, Alberta, Canada.
- BMG artist Shannon Brown recently appeared in a German television special about tourism in Nashville. The show aired as part of ZDF network's "Reiselust" travel series. The special was broadcast all over Europe on the ASTRA satellite.
- Epic artist Collin Raye recently traveled to Macedonia, where he worked with Catholic Relief Services volunteers to aid refugees from Kosovo.
- German Music network ONYX has expanded to 24-hour programming, and has expanded its reach north of Hamburg for an additional penetration of 650,000 households.

international update

# CMA announces **1999 Broadcast Awards Nominees**

The Country Music Association has announced the finalists for the 1999 Station of the Year and Broadcast Personality of the Year awards. This year's winners will be recognized during "The 33rd Annual CMA Awards," broadcast live on Wednesday, September 22 at (8-11 PM, live ET) on the CBS Television Network. The CMA Broadcast Awards are the preeminent honors accorded in Country radio.

## The following stations are finalists for the 1999 Station of the Year Award:

### smallmarket:

KJUG	Tulare, CA
WAXX	Eau Claire, WI
WBKR	Owensboro, KY
WIXY	Champaign, IL
WKNN	Biloxi, MS
WUSY	Chattanooga, TN

### mediummarket:

CKRY	Calgary, Alberta, Canada
KUZZ	Bakersfield, CA
WGNE	Daytona Beach, FL
WIVK	Knoxville, TN
WQKX	Youngstown, OH

### largemarket:

KASE	Austin, TX
WFMS	Indianapolis, IN
WSIX	Nashville, TN
WTQR	Greensboro/Winston-Salem, NC
WUBE	Cincinnati, OH

### majormarket:

KMLE	Phoenix, AZ
KNIX	Phoenix, AZ
KYGO	Denver, CO
WGAR	Cleveland, OH
WPOC	Baltimore, MD
WUSN	Chicago, IL

## Finalists for the 1999 Broadcast Personality of the Year are:

### smallmarket:

Breakfast Brunch	WOKK	Meridian, MS
David & Dex	WUSY	Chattanooga, TN
Darlene Dixon	WLWI	Montgomery, AL
Tone Marconi	KKIX	Fayetteville, AR
Pete & The Cruiser	KIAK	Fairbanks, AK

### mediummarket:

Andy & Alison	WIVK	Knoxville, TN
Jim Diamond	KDRK	Spokane, WA
Wayne Gardener/ Shelby Mitchell	WKSJ	Mobile, AL
Neal Dionne/Reese Rickards	WBCT	Grand Rapids, MI
ODD Squad	CKRY	Calgary, Alberta Canada

### largemarket:

Dale & Mary	KFKF	Kansas City, MO
Duke Hamilton	WUBE	Cincinnati, OH
Morning Zoo	KASE	Austin, TX
Sam & Bob	KVET	Austin, TX
Angie Ward	WTQR	Greensboro/Winston-Salem, NC

### majormarket:

Debbie Connor/Davie Craig/ Jason Dean	WIL	St. Louis, MO
Hudson & Harrigan	KILT	Houston, TX
W. Steven Martin	KNIX	Phoenix, AZ
Tim & Willy	KNIX	Phoenix, AZ
Waking Crew	KYGO	Denver, CO

The four categories are established by market size based on Arbitron rankings with Major Market including stations with an Arbitron ranking of 1 to 25, Large Market stations ranking 26 to 50, Medium Market with rankings of 51 to 100 and Small Market including all other markets. Arbitron rankings are determined by the population.

All interested full-time Country on-air personalities and radio stations in the U.S. and Canada were eligible to enter. The entries are judged by a panel of broadcast professionals. Entrants for the Broadcast Personality Award are judged on aircheck, ratings, community involvement and biographical information. Station finalists were judged on the following criteria: airchecks, ratings history, community involvement and leadership. Finalists are selected during the first round of judging. Winners are determined by the aggregate score of the first round of judging and the second round, which is done by a different panel of judges. Scoring by the judges is tabulated by the international accounting firm of Deloitte & Touche LLP.

Founded in 1958, the Country Music Association was the first trade organization formed to promote a type of music. More than 6,800 music industry professionals and companies from 43 countries around the world are members of CMA. The organization's objectives are to guide and enhance the development of Country Music and to demonstrate it as a viable medium to advertisers, consumers and media throughout the world. CMA is headquartered in Nashville with offices/representatives in London, Cologne, Sydney and Amsterdam.



## Shane McAnally

**RECORD LABEL:** MCG/Curb  
**ALBUM:** Forthcoming (Summer '99)  
**FIRST SINGLE:** "Say Anything"  
**INFLUENCES:** Marty Robbins, Ronnie Milsap, George Strait, The Judds, Barbara Mandrell

Texas native Shane McAnally's public debut was at age 12, singing "A Little Good News" in a local talent contest, but it wasn't until he found himself writing a song in the middle of his college chemistry class that he finally decided to make the move to Nashville. "It was like a light came on in my head," he explains. "Instead of taking notes, I realized I had written a verse to a song. I thought, 'What am I doing?' I really wanted to be doing something else."

So, McAnally packed up his things and moved to Nashville where he began working as a bartender to pay the bills. Introductions to producers Brian Aherne and Rich Herring created a musical collaboration that led McAnally to a publishing deal and a record contract. When it comes to entertaining, McAnally was largely influenced by performers like Barbara Mandrell and Ronnie Milsap. "The way the crowd would respond to them, the connection they had with their audiences," he says, "that was a totally different sort of influence. I wanted to do what they did."



## Chalee Tennison

**LABEL:** Asylum  
**ALBUM:** CHALEE TENNISON  
**FIRST SINGLE:** "Someone Else's Turn To Cry"  
**INFLUENCES:** Tammy Wynette, Elvis Presley, Karen Carpenter, Ronnie Milsap

A single mother of three children, Texas native Chalee Tennison's road to Nashville was anything but easy, and she is candid and forthcoming regarding the struggles she has faced. "I've made some mistakes and bad choices, and I've paid for them, but I've also gained a lot of wisdom in the process," she says.

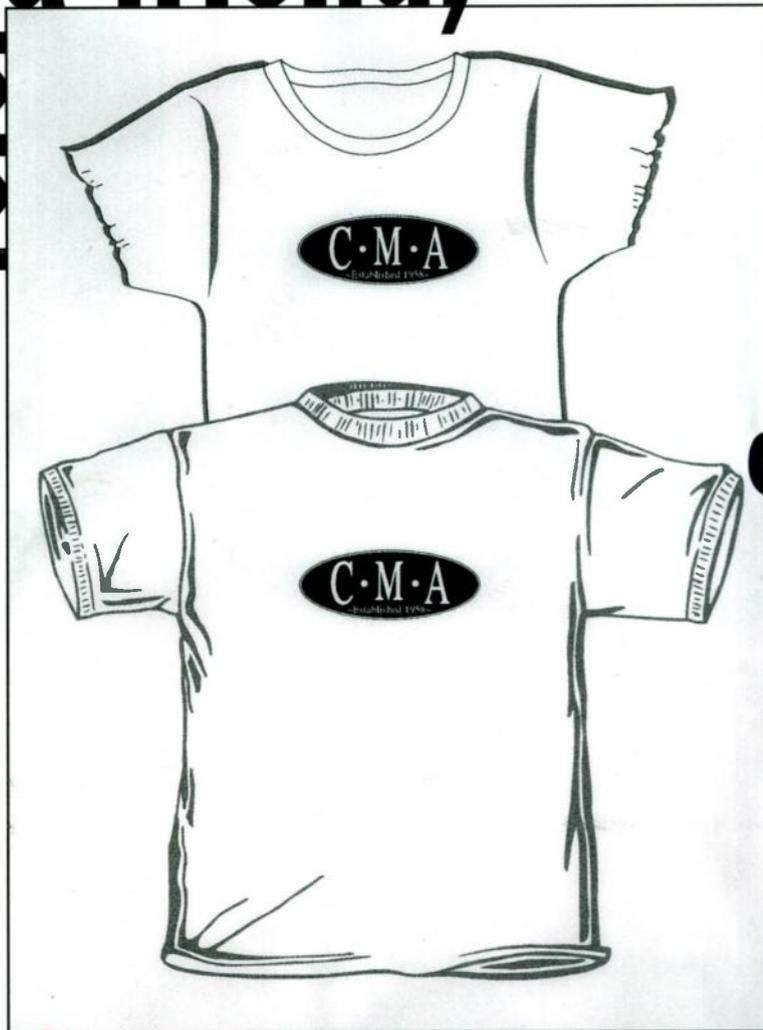
This ambitious woman with dreams of making her mark on Country Music first visited Nashville three years ago. Producer Jerry Taylor was impressed with her talent and asked her to record some demos. Just a few months later, Tennison landed a record contract with Asylum Records, and moved with her three children to Nashville.

Tennison's goal has always been to create music that touches other people. "I wasn't very good at it myself, but I believe I can help other people who are struggling or hurting just by letting them know that they're not the first one to go through what they're going through," she explains. "There's great comfort just in knowing you're not alone."

## Anita Carter

Anita Carter, 66, daughter of Carter Family matriarch Maybelle Carter and a performer for many years with her mother and sisters, June and Helen, died on July 28. Born Ina Anita Carter, she was the youngest of the Carter sisters to begin singing with the first-generation Carter Family group. Playing the stand-up bass and singing soprano, her sisters soon joined the talented group and by 1943, the family had begun their own career singing over a radio station from Richmond, Virginia. The Carter Family became regular members of the Grand Ole Opry in 1950, and in 1951, Anita herself enjoyed top five hits with "Bluebird Island" and "Down The Trail of Achin' Hearts," both duets with Hank Snow. Services for Anita were held at the First Baptist Church in Hendersonville, Tennessee. Survivors include a son, Jay Davis, and a daughter Laurie Bennett.

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# Sherrie Austin



Last month Sherrie Austin revealed her soul once again with her latest release *LOVE IN THE REAL WORLD*. As with her debut, *WORDS*, she has given her audience a peek into her everyday life - a life that has been through heartbreak, but is now seeing the brighter side of love.

"The reason I named the second album *LOVE IN THE REAL WORLD* was because the first album dealt so much with the fairy-tale shattering and about first love and first heartbreak and just being completely disillusioned. In a way, the first album was kind of like my diary in that I wrote so much about that subject. The second album - it's four years later - lots of other different things have happened. I have a mended heart and I'm a

## *On family...*

My family is very close. You'd have to be a close family to just up and move half way around the world because your oldest daughter says she wants to be a singer. I've had an extremely supportive family. I think that's the most important thing that parents can do for their kids is when they tell you what they want to do when they grow up or they have a dream is to support them. My parents never told me it was stupid or to be realistic and get a real job. They just always believed that I could do this, and I couldn't have done it without that.

## *On touring...*

I've got a whole bunch of dates coming up with Vince Gill, which I'm really looking forward to, and taking a trip to Brazil. I'm kind of the international chick these days. I went to Germany last year and Australia, and now Brazil. But I enjoy that. I like spreading the gospel of Country Music around the globe. It's fun.

little older and a little wiser. I feel that the second album is just a little more realistic.

"There are more positive songs on this album because I'm not hurting anymore. You do get over things. You do survive. You don't think you will, but you do. There's a few songs still dealing with that subject because that's part of everyday life, and that's what Country Music is about - people and all the different things that we go through. That's really where my songs come from...whatever I'm feeling at the time.

**Finding the writers she clicked with also made writing the second album an easier experience.**

"I think part of the reason why it wasn't so hard to write the second album was I had spent so much time figuring out who I worked best with the first time around so I could go back to the source. There are a few new people, but a lot of them are fairly new and not people whose names you

## *On watching an audience sing along you wrote back to you during your performance...*

There's really no way to describe it. I never get sick of it. I love seeing it. When you look out and you see them singing the words, all different people - little kids, guys, mothers and their daughters, and they know the words to "Lucky In Love," or "Never Been Kissed." It's just a high. It's an adrenaline rush. I would describe it as I've never done drugs - but I would imagine that's what people are going for when they take them because it's a real high. The only other time I get a high like that is from writing something that I know is just really great, and I get the Music Row shivers or whatever it is they call it. But it's just incredible.

see very often. So, it's kind of nice. It would be lovely to have this album do well and kick start a few other careers apart from my own because I think they're really talented, and young and hungry and full of ideas. It's fun to write with people like that."

**Sherrié's opportunity to begin her career in Nashville came at a young age. With Country artists like LeAnn Rimes and Lila McCann, it's becoming common to begin a career at an early age; however, Sherrié maintains that wouldn't have been the best choice for her.**

"I look back and go, 'Gosh, my parents were so smart.' I had an opportunity to come to Nashville when I was 15 and make a record, and they said, 'No, she's too young.' I never remembered being angry about it. I just figured they knew best. I got to be a normal kid. I hung down by the river, played with frogs and jumped rope. I was a tomboy and getting dirty. I wasn't thinking about all of this stuff. I was singing, but I got to be a normal kid too.

"But also being a songwriter, what on earth would I have written about at 15 years of age? To understand the songs that you're singing at that age - I don't know that I would have. I was singing 'Jolene' at 15, which is what I sing now in my show, and I had no idea what I was singing about. I could sing the notes, but now I know and feel the song. That's not to say that any of the girls now can't do that. Maybe they're a little more mature

## *On fans...or should we say "fanatics"...*

What cracks me up is I'll give hugs to the little kids, then all of the sudden the guys will come up like "Well, how come you hugged him? Where's my kiss?" I'm like, "Don't you see the difference here? He's five years old." That always cracks me up. It's like if they see me give a kiss to a little boy they're like "Okay, lay one on me baby." It's not a kissing booth. Okay, I know the song's "Never Been Kissed" but come on now

that I was, but I was a young 15-year-old. I was a 15-year-old that looked like I was 10. I'm just glad that I wasn't in this crazy business until I was in my twenties...really professionally in this business. I was always singing, but I have no regrets about that."

**At age 17, Sherrié was Pippa McKenna on the NBC series "The Facts of Life." She saw first hand why she wouldn't have wanted to begin her career any earlier.**

"In the acting world, with them [actors] being so young when they get on a TV show, and then when the show's over, you've had years and years of everybody telling you how great you are. How do you deal with that? As a kid it would just crush you, but when you're a little older you learn to take it. It hurts and you just take a deep breath and

go out and do what you do. But at 15, I don't know how I would have handled that."

**In the past year the Country Music industry has had it's ups and downs, but Sherrié urges the community to remember why we're all in this.**

"I think everyone's kind of freaked out about Country Music right now. It's just going through a phase. That happens in any business and it happens in any genre of music. I think we just need to hang in there and try to make great music, and be in it for the right reasons. It's just about surviving through the tough times and coming out the other end and the strongest will survive.

"I think at the bottom of it all, we've got to remember what we're doing it for. That we're trying to make music to entertain people and make them feel something. Sometimes we get so caught up in the numbers that we forget that, and I do myself. You'll watch the chart every week and freak out when you move back or you haven't moved forward. It's so easy to get caught up in it. Every now and then I just have to go away by myself and just get in a space where I go, 'This isn't why I got into it. I did not get into it to feel sick every Monday.'

## *On how to make it in this business...*

It's important to get experience. The most important thing is to not get a record deal the moment you get into town and that be your first goal. The record deal will be the easiest thing that you ever do...because after that you have to make an album, and after that you have to go out and meet the people who have your destiny in their hands and convince them of why they should be playing your record. I can't even stress how much somebody should learn to write. Just for their soul, whether they end up cutting any of their songs. And just knock on enough doors. Eventually if it's really what you want to do somebody will open the door. The important thing is that once you've got their attention, what are you going to do once you've got it? You've got to be ready, and that takes experience.

"I got into it because I love to do what I do. I remember saying to my mom as a little girl, 'I love singing mom,' and she said, 'Really, well maybe one day when you grow up people will pay you to sing,' and I said, 'Oh, I'd pay them to let me sing, I would pay them!' I remember saying that, but how many of us would do that now?

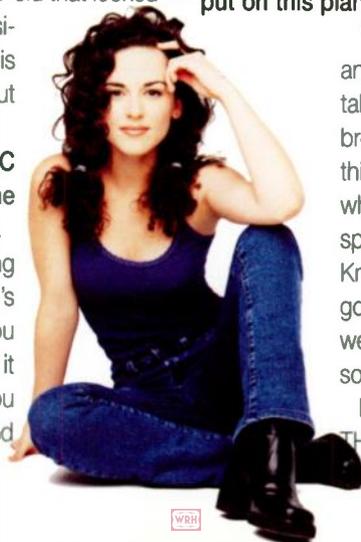
"I think we just have to remember that and keep things in perspective and not be so negative. Everybody's like 'Oh, we're in such a bad place right now.' It happens to everybody. You can't stay at the top of the mountain forever. You've got to come down to go back up again."

**What it comes down to is Sherrié Austin loves doing what she was "put on this planet to do."**

"There are so many things about what I do that I love, and there are so many negatives too, and you can sit and talk about how tough it is, and it really is. It's a heart-breaking business. Things never turn out the way you think they're gonna. It's tough being a new artist. But still, when it's all said and done, I can't think of a better way to spend my life. It's what I was put on the planet to do. Knowing that, there's kind of a peace that comes with it, going, 'Whatever happens, this is what I'm doing. These were the gifts I was given, and now I'm supposed to do something with it.'"

Her latest gifts can be found in her new release LOVE IN THE REAL WORLD. <=>

**Angie Crabtree**



WRN



Janie Fricke caught up with "The Tonight Show" host Jay Leno on a recent visit to Los Angeles.



This year's George Strait Chevy Truck Country Music Festival turned out to be full of practical jokes and laughs. Asleep At The Wheel's Ray Benson (dress, hair and makeup courtesy of The Dixie Chicks) brought Tim McGraw to uncontrollable laughter as he strolled on stage during his song "It's Your Love." Fortunately, his real-life duet partner, Faith Hill, saved him and finished the performance. Pictured (L to R) : Hill, Benson and McGraw

### **congratulations**

Oklahoma state native **Vince Gill** will soon be inducted into the Oklahoma Music Hall of Fame. The ceremony is held in Muskogee in October.

**Charley Pride** is seeing stars, or at least his star on the famous Hollywood Walk of Fame. Pride was recently honored with the 2,140th star on the strip. The Country singer has had 29 number one hits and was CMA Entertainer of the Year in 1971.

**Opryland Hotel** was one of 50 hotels to receive the "Star of the South" award by MEETINGS SOUTH magazine. The winners were chosen by a reader survey of favorite meeting places, hotel quality, guest rooms, staffing, services, amenities, ambience, activities and value. The hotel was also recently honored with the 1999 Inner Circle Award from ASSOCIATION MEETINGS magazine.

### **goin' to the chapel**

**Tanya Tucker** will wed her songwriter fiance' Jerry Laseter on her birthday, October 10. After the wedding, Tanya and Jerry plan on taking a mini-honeymoon and then begin working together on a new record.

The Washington Post recently reported a significant rock being seen on the ring finger of U.S. Congresswoman Mary Bono, and it is speculated that **Brian Prout** of **Diamond Rio** popped the question to her. The two met last summer and started dating soon after. Mary is the widow of Sonny Bono.

### **bouncing babies**

**Lari White** and her husband, songwriter **Chuck Cannon**, recently became the proud parents of a baby boy, Jaxon Cannon. The bundle of joy will join older sister M'Kenzy Rayne.

Arista Austin recording artist **Radney Foster** and his wife Cindy, recently had a baby boy. Jackson Butterfield Foster made his debut in mid-July.

### **for the love of charity**

**Clint Black** recently performed at the gala A Night At The NET, a special evening to kick-off the 8th Annual Mercedes-Benz Cup tennis tournament. The event benefits MusiCares, the Recording Industry's healthcare charity foundation.

Since **Garth Brooks'** Touch 'Em All Foundation started a few short months ago, the organization has raised over \$2 million for children's charities, with over 70 major league baseball players alone bringing in \$500,000. Recently, MBNA America established a credit card program for the Foundation. The five-year agreement includes an initial \$1 million payment to the charity with the potential for additional revenues based on the success of the program. All the proceeds go to charity while Brooks himself is paying for the administrative costs.

**Jo Dee Messina** is in the preliminary stages of developing homes for abused and neglected children. She is looking into an organization called Kids Peace, one of Tennessee's centers for the children. Her goal is to set up a safe place for the kids in every state.

### **on the big screen**

After vocally performing as the pop superstar Chris Gaines on the film's prequel soundtrack to "The Lamb," **Garth Brooks** has landed the lead role in the film, which is being co-produced by his film production company Red Strokes.

According to the Los Angeles Times, if the film is a box office hit, there is a possibility of future sequels.

NBC recently re-broadcast the 1995 miniseries about the life of **Naomi and Wynonna Judd** entitled "Naomi & Wynonna: Love Can Build a Bridge." You can own a copy of the four-hour video starting in December - just in time for their reunion concert on New Year's Eve.

**Clint Black** isn't a doctor, but he'll play one on TV. The Country star recently started shooting the CBS TV movie "Going Home" where he'll be featured as a doctor that helps a man suffering from the effects of aging.

Lyric Street recording group **SHeDAISY** will soon make their acting debut. Look for the three sisters on the Disney network's show, "So Weird."

**Kenny Rogers** will be teaming up with Harry Casey (K.C. and The Sunshine Band) and pop star Britney Spears in an upcoming comedy/drama film called "Jack Of All Trades." Rogers will be playing a pilot with Casey as co-pilot and Spears as a stewardess.

The daughter of the late Hank Williams, **Jett Williams**, will have her life turned into a big screen movie. Born five days after his death, Jett didn't learn the identity of her famous father until years later. No word yet as to when shooting begins.

**Billy Ray Cyrus** was recently in Calgary to start shooting a TNT network movie entitled "The Virginian." Cyrus will co-star in the film with actor Bill Pullman.

"The Minus Man" will be at the box office this month. The film stars **Dwight Yoakam** as a phantom police officer who taps into the mind of a serial killer. Yoakam co-stars with Owen Wilson, Janeane Garofalo and Sheryl Crow.

Taping recently began at Nashville's **Bluebird Café** for this fall's Turner South network series called "Live From The Bluebird Café." The first show that airs on October 6, will feature songwriters **Gary Burr**, **Bob DiPiero** and **Mike Reid**.

### interesting tidbits

**Shania Twain** will soon have a \$10 million, 6,500 square-foot facility named in her honor. The Shania Twain Center, being built in her native Timmins, Ontario, will display her photos and stage clothing and may also include a Hall of Fame to honor other Timmins residents who have international recognition in non-entertainment areas.

CMA Award winner **Janie Fricke** and her husband Jeff have recently opened a fishing guide service in East Texas on Lake Fork. The service, appropriately named "I Wanna Fish Lake Fork Guide Service," is equipped with top of the line boats and all the accessories for up to 100 people.

Two popular Texas nightclubs, **Billy Bob's Texas** and **Gilley's**, are celebrating the live sounds of Country Music with upcoming CDs. **BILLY BOB'S LIVE** will feature live CDs of individual Country artists who play and have played at the nightclub, while **LIVE AT GILLEY'S** is a four-CD collection that features material from live Country shows at the nightclub from the 1980s. Stars including **Rosanne Cash**, **Ernest Tubb**, **Jerry Lee Lewis** and **Willie Nelson** will be featured on the CDs. QVC, the television shopping channel, put the package together for its own Q Records. ◀▶



The Dixie Chicks made **George Strait** lose his composure when they staged a flashing of "false assets" during a recent concert for The George Strait Chevy Truck Country Music Festival.



The Dixie Chicks also received a surprise during the George Strait Chevy Truck Country Music Festival. Pictured (L to R): BNA artist **Kenny Chesney**, Mercury artist **Mark Wills** and a **Tim McGraw** band member dressed up and danced with the Chicks during their performance of "There's Your Trouble."

# 33<sup>RD</sup> CMA AWARDS

## COUNTRY MUSIC'S BIGGEST NIGHT

Now in its 17th year, CMA and the National Association of Recording Merchandisers (NARM) continue a joint fall merchandising point-of-purchase (POP) campaign. Targeted to consumers at nationwide music outlets to establish high visibility for the Wednesday, September 22 live telecast of "The 33rd CMA Awards". The campaign boosts sales and awareness of recorded Country Music product both before and after the telecast.

Jan Edwards of Musicland designed this year's campaign. The campaign features four display pieces: a two-sided poster, a divider card, a two-sided flat and shelf talker. The materials have been offered to music retailers and wholesalers throughout the U.S. and Canada. Orders will be fulfilled by late August.

Display contest forms will be forwarded in a special mailing coordinated by NARM. Cash prizes will be awarded to both rack jobbers and retailers. Winners will be announced in early December.

Last year, over 500,000 display pieces were ordered for use in the campaign. All P-O-P materials are for promotional use and are provided free of charge to music retail outlets.

For more information, visit NARM's website at [www.NARM.com](http://www.NARM.com)

**CBS** Wednesday, September 22, 8 p.m. Eastern

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

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of Close Up

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## cma events

### september

- 21** "CMA Awards Backstage Pass" Pay-Per-View Special / Grand Ole Opry & 328 Performance Hall / Nashville, TN
- 22** CMA Awards / Grand Ole Opry / Nashville, TN
- 23** CMA Election of Directors Meeting / BellSouth Building / Nashville, TN
- 24** CMA Election of Officers Meeting / ASCAP / Nashville, TN

## datebook

### september

- 17-19** Jacksonville Festival '99 / UK
- 18** ASCAP Country Awards / Opryland Hotel / Nashville, TN
- 19** 1999 Canadian Country Music Awards / Ottawa, Ontario Canada
- 19** Nashville Songwriter Foundation 29th Annual Hall Of Fame Dinner & Induction Ceremony / Loews Vanderbilt Plaza / Nashville, TN
- 21** BMI Country Awards / BMI / Nashville, TN
- 23** ROPE Dinner / Vanderbilt Stadium Club / Nashville, TN
- 23** SESAC Country Awards / SESAC / Nashville, TN

For a world of information, log on to  
[www.CMAworld.com](http://www.CMAworld.com)

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FOR INFORMATION ON CMA EVENTS, CALL (615) 244-2840; FAX (615) 726-0314  
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**1.** In honor of our industry friends we work with throughout the year on various events, CMA recently invited many managers to a southwest-style manager and member recruitment mixer. Over 20 companies were represented at the mixer including the team at As Is Management. Pictured (L to R): Kim Barlow (As Is Mgmt.), Phyllis Schiltz (As Is Mgmt.), Patti Burgart (CMA), Al Schiltz (As Is Mgmt.), Bobette Dudley (CMA) and Vic Sorrell (As Is Mgmt.).



**2.** Sony artist Tara Lyn Hart was one of the many people who joined CMA that night. Pictured (L to R): Joni Foraker (Borman Entertainment, Hart's management office), Hart, CMA Executive Director Ed Benson and Membership Services Manager Rainey Brown.

photo credit: Chris Gusa