

AUGUST 1998

CloseUp



32nd
CMA
AWARDS

INSIDE:
Restless Heart
Kevin Sharp

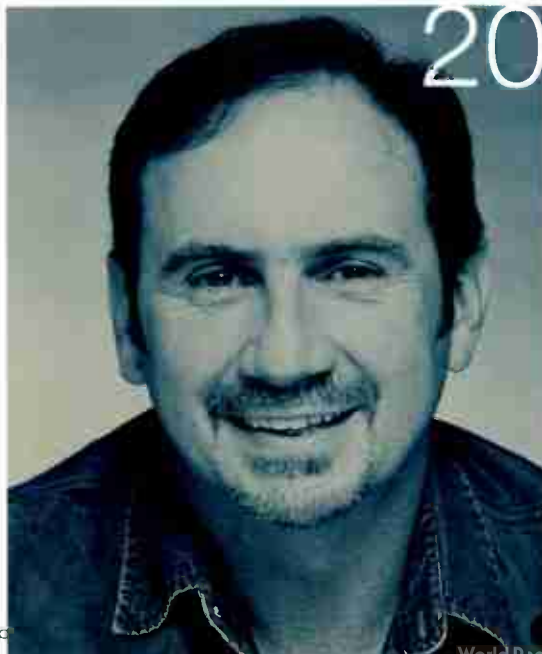
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Deana Carter, Neal McCoy & Jo Dee Messina Announce 1998 CMA Awards Nominees

Top-selling Country artists Deana Carter, Neal McCoy and Jo Dee Messina have been tapped to announce the final nominees for "The 32nd Annual CMA Awards" during a press conference August 4 in the Grand Ole Opry courtyard. "The 32nd Annual CMA Awards" will be broadcast live by the CBS Television Network on Wednesday, September 23 from 8 to 11 p.m. (Eastern).

"CMA is excited to have three of Country Music's most exciting and energetic performers to announce the finalists for the 1998 CMA Awards," said CMA Executive Director Ed Benson. "These artists demonstrate the vibrance and quality of today's Country Music, which the CMA Awards are intended to honor."

Last year's top nominee Deana Carter lead the pack with a total of five nominations including Horizon Award, Female Vocalist of the Year, Album of the Year, and Video of the Year. Carter was honored with the Single of the Year Award for her hit "Strawberry Wine". Songwriters Matraca Berg and Gary Harrison were also chosen as winners for Song of the Year in 1997 for "Strawberry Wine".

Neal McCoy will be featured on the CBS Television Network this fall in customized local evening news spots as well as branding promo spots for the network. In June, McCoy was named Entertainer of the Year during the TNN MUSIC CITY NEWS Awards. His current album is titled BE GOOD AT IT.

Riding the wave of success with her sophomore album release, Jo Dee Messina has seen herself in the number-one position on the Country charts recently with the smash hit "Bye Bye". The album, I'M ALRIGHT, leaped into the top 10 just weeks after its release. The album's title track and second single is currently in the top 20 on the charts. Messina also recently made her debut on the Grand Ole Opry.

Reminder: Final CMA Awards Ballot Mailed



CMA Ticket Information

Ticket order forms for the "32nd Annual CMA Awards" are mailed to CMA's sterling and organizational members. The gala event featuring Country Music's most popular entertainers will be broadcast live on CBS Television from Nashville's Grand Ole Opry House on Wednesday, September 23.

Activities During CMA Week

Sunday, September 20

- Nashville Songwriters Hall of Fame Reception and Dinner

Monday, September 21

- ASCAP Country Awards Reception and Dinner/Opryland Hotel

Tuesday, September 22

- BMI Country Awards/BMI

Wednesday, September 23

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

Thursday, September 24

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

Friday, September 25

- Elections of Officers Meeting/ASCAP Boardroom

Make sure your vote counts. After the results from the second ballot are tabulated, the five receiving the most votes in each category will be announced at a press conference on August 4 and will appear on the final ballot, which will be mailed on August 18. On this final ballot, members vote for one nominee in each category.

Winners will be announced during the live broadcast of "The 32nd Annual CMA Awards" on Wednesday, September 23. The gala event will be broadcast live 8 - 11 PM Eastern on the CBS Television Network from the Grand Ole Opry House in Nashville.

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

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

Following is the 1998 CMA Awards schedule:

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

CMA ANNOUNCES 1998 BROADCAST AWARDS NOMINEES

The Country Music Association has announced the finalists for the 1998 Station of the Year and Broadcast Personality of the Year awards. This year's winners will be recognized during "The 32nd Annual CMA Awards", broadcast live on Wednesday, September 23 at 8 p.m. (Eastern) on the CBS Television Network. The CMA Broadcast Awards are the preeminent honors accorded in Country radio.

The following stations are finalists for the 1998 Station of the Year Award:

SMALL MARKET:

KRRV Alexandria, LA
 WAXX Eau Claire, WI
 WQCB Bangor, ME
 WUSY Chattanooga, TN
 WYYD Lynchburg, VA

MEDIUM MARKET:

KDRK Spokane, WA
 KUZZ Bakersfield, CA
 WIVK Knoxville, TN
 WKHK Richmond, VA
 WZZK Birmingham, AL

LARGE MARKET:

KASE Austin, TX
 WBEE Rochester, NY
 WFMS Indianapolis, IN
 WSIX Nashville, TN
 WTQR Greensboro/Winston
 Salem, NC

***MAJOR MARKET:**

KEEY Minneapolis, MN
 KMLE Phoenix, AZ
 KYGO Denver, CO
 WGAR Cleveland, OH
 WQYK Tampa, FL
 WUBE Cincinnati, OH

Finalists for the 1998 Broadcast Personality of the Year are:

***SMALL MARKET:**

Bearman & Ken Hicks
 WUSY Chattanooga, TN
 Breakfast Bunch
 WOKK Meridian, MS
 Johnson & Johnson
 WKXC Augusta, GA
 Marty McFly
 WGSQ Cookeville, TN
 Tag Martin
 WUSY Chattanooga, TN
 Karl Shannon
 WVLC Lexington, KY

MEDIUM MARKET:

Andy & Alison
 WIVK Knoxville, TN
 Diamond & Krystal
 KDRK Spokane, WA
 Ellis & James
 WSSL Greenville, SC
 Scott Innes
 WYNK Baton Rouge, LA
 Neal & Reese
 WBCT Grand Rapids, MI

LARGE MARKET:

Dale Carter/Mary McKenna
 KFKF Kansas City, MO
 Scott & Bo
 KFRG San Bernadino, CA
 JD Cannon
 WFMS Indianapolis, IN
 Jim Denny/Kevin Freeman
 WFMS Indianapolis, IN
 CC McCartney
 WSIX Nashville, TN

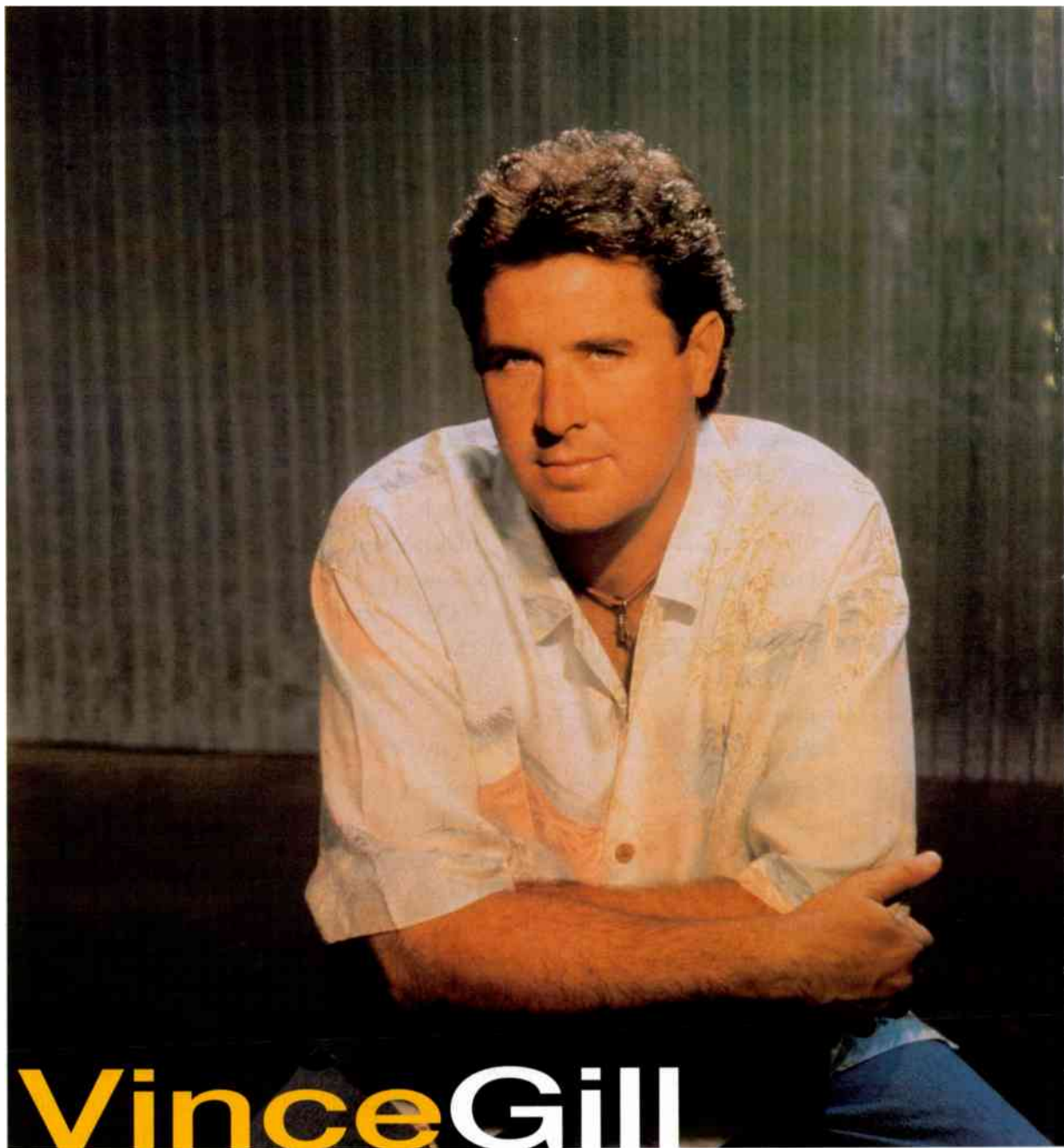
***MAJOR MARKET:**

Ben & Brian
 KMLE Phoenix, AZ
 W. Steven Martin
 KNIX Phoenix, AZ
 Jim Mantel & Crew
 WGAR Cleveland, OH
 Debbie Connor/David Craig
 WIL St. Louis, MO
 Teri Norman
 WPOC Baltimore, MD
 Duke Hamilton
 WUBE Cincinnati, OH

**Due to a tie, there are six finalists in these categories.*

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 with a ranking of 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 of a radio station's hometown.

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.



Vince Gill

“If you’re comfortable in your own skin, you don’t have to be anything other than what you are.”

You can’t pick your nose in the front row,” quipped Vince Gill as a young seatfiller took the chair next to him at the TNN Music City News Awards recently. Not the kind of thing most “superstars” would say to a starstruck stranger. But just the kind of offbeat humor that instantly endears Vince to fans and foes of Country Music, not to mention the industry big wigs who sometimes need a little reminder that music is pleasure before business.

“I think it’s all about perceptions,” says Vince. “People think if you’re popular or you’re a celebrity or whatever then you have to fit into this mold. That just wears me out. They already have a preconceived notion that you’re gonna be arrogant and you’re gonna be a star and that you’re going to get preferential treatment. I’m as normal as a guy that digs ditches. Most people that know me would tell you that. I don’t do anything to get preferential treatment. I have a bunk on the bus just like the rest of the band and crew. That’s just the way I’ve chosen to live my life.”

He carries this sincerity through on “The Key To Life”, one of the most poignant songs on his latest MCA Nashville album of the same title. Vince wrote the simple tune about his father, who died last year.

*“I made it from the beer joints to the Opry Stage.
He said the only difference is what you’re getting paid.
He didn’t care that everybody knew my name.
He said it’s all for nothin’ if you don’t stay the same.”*

Vince says this trait value was instilled in him by not only his father, but his entire family. “That’s how I grew up. It’s not that it’s right or wrong, it’s just how I am.”

It also has something to do with the fact that the award-winning songwriter, singer and musician is comfortable with who he is.

"It's all about security. Some of that arrogance and that kind of thing comes from insecurity. If you're comfortable in your own skin, you don't have to be anything other than what you are."

Self-assuredness is also the answer when nosy interviewers question why someone who keeps his personal life private would record an album that seems to read like an open book about the difficult year he's endured with the break-up of his longtime marriage and loss of his father.

"I can't control people's perception. Not every song has to have an explanation. I'm the one who knows what they're about and what they're not about, and that's enough for me...I could dress it up and say whatever I want to about it..."

"In the past when I've tried to explain things, the perception is inaccurate sometimes. Like the last album - I remember talking about it and at the end of the day, everybody thought it was a bluegrass record. It was the furthest thing from a bluegrass record that you could possibly have. Nobody took the time to go and sit and listen to it and make up their minds about what it was.

They listened to me try and describe what it was, and they missed it.

"I can't control whether they think it's an open book or not...Just because people say something, I've never felt like I needed to jump up and defend myself or jump up and deny it. They're songs and it's a record and unfortunately, everybody's way too - to the point of almost disrespectful - concerned about my personal life. It's nobody's business, bottom line, so I'm not going to speak about it."

What Vince will say about THE KEY is that he set out to make a true Country album.

"My other recordings have things just as Country on them but not in the completeness that this record does...I made this record not to try to take a stand and say, listen everybody, we've gone too far, come on back. It's just me recording Country Music the way I perceive it to be and the way I love it and hear it and learned it and know it."

Though Vince is seen as one of Country Music's best ambassadors, he doesn't dwell on the state of the industry.

"I think everybody's doing the best they can and always have and always will. You can sit there and be an armchair critic and say this is bad, that's bad, you should do this, but the best thing for me to do is be what I am and set the example that I set by trying to write good songs and record good songs. That's my job and that's what I should do. I don't try to do everybody else's job. That's all I have control over. I don't mean that's all I care about. I really care about Country Music and want artists to record great songs and make great records and they do, some of them."

Humor, sincerity and diplomacy works well for the artist who will host "The CMA Awards" this September, his seventh consecutive year in the role.

"They're starting to call me Hillbilly Crystal," he says laughing of the comparison to perennial Oscars host Billy Crystal. "It's really flattering that they think enough of me to entrust me with it. They know I'll respect it, but they also know I'll make fun of it and they know that it'll be in pretty good hands. I really care with a great deal of reverence about Country Music and the people in it both present and past. It's not about me trying to be on the show being the funniest guy in the 'biz, it's about me up there trying to showcase all of us with a lot of class and make everybody look

good 'cause it's a win, win for everybody when that show comes off good."

Vince has been entrusted with another precious commodity as producer for the debut album of Lyric Street Records artist Sonya Isaacs. She wrote and sings harmony on Vince's track "Live To Tell It All".

"I've gotten to know her through her family the last couple of years through the Opry... They came and said will you make the record with her because she trusts you. So I said, 'Yeah, I'll do it.' I'm looking forward to it, but at the same time I'm kind of scared. It's a pretty healthy responsibility. It has a lot to do with guiding someone's career, their dreams and all those kind of things, so with that comes a certain amount of intense pressure. But the beautiful thing about it is it's a pressure that is all put on you by creativity. Creativity and the love of music are something that are really beautiful for your soul, so they're not going to be the kinds of things that cause you to have a stroke. We're just going to find some songs we like, go in with some musicians, play, sing and do the best we can."

He also produced "Women, Wine and Song" for Patty Loveless on the Columbia Records album TRIBUTE TO TRADITION, a collection of Country standards that will be released soon. But Vince doesn't have plans of turning full-time producer.

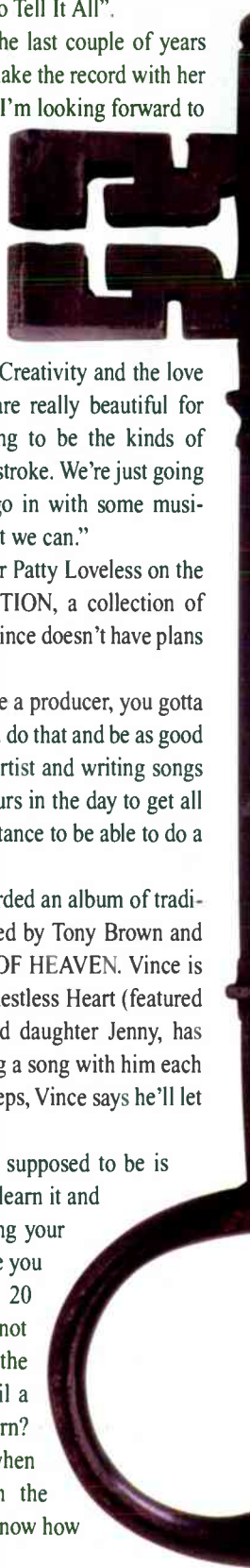
"I really think that you can't just haphazardly be a producer, you gotta really do the job well. I want to make sure that I can do that and be as good as I can be doing that. It's kind of hard being an artist and writing songs and all that other stuff. There's just not enough hours in the day to get all that stuff done. My only hesitancy was in my reluctance to be able to do a good job because of the time constraints."

Time is precious in Vince's schedule. He's recorded an album of traditional Christmas music with an orchestra. Produced by Tony Brown and Michael Omartian, the album is titled BREATH OF HEAVEN. Vince is also touring this summer, head-lining dates with Restless Heart (featured on page 22) as well as Loveless. His 16-year-old daughter Jenny, has joined him on the road for a few shows, performing a song with him each night. If she chooses to follow in her father's footsteps, Vince says he'll let her make her own path.

"I think for me to go in and tell her what it's supposed to be is wrong. I think what she has to do is what I did, go learn it and go experience it. There's nothing worse than having your parents tell you how everything's going to be 'cause you don't want to hear that. You're going to find out 20 years later that they're right, but at the time that's not the exercise. If they don't get out there and enjoy the experiences of life and struggle a little bit and fail a few times, then what are they ever going to learn? When they come to you and need it, then that's when you should do it. To preface everything with the answers...well, what's the point of doing it if you know how it's going to end up?"

Vince isn't sure he has the answers anyway.

"I really don't know if I've learned anything. As you get older, you hopefully get a little wiser and little more patient. I've learned a lot about patience." ❧



"Creativity and the love of music are something that are really beautiful for your soul..."

Shannon Heim

BILLY kirsh

What does a songwriter look forward to after getting his or her first hit? Buying a car with brakes that really work, writing the rent check worry-free or stashing some money away in savings – finally. For Billy Kirsch, it was never having to play at a wedding again.

“You know, you think playing in the studio with Wynonna or cutting a record is pressure,” says the writer of Wynonna’s hits “Come Some Rainy Day” and “Is It Over Yet”. “Nothing is pressure like having to deal with the mother of the bride.” And after playing close to a thousand weddings, mostly in Manhattan, Billy knows.

The worst wedding?

“The groom was a musician, or thought he was. He was either majoring in music at a college or he was a music teacher. Whatever it was, he was studying arranging, and I wanted the gig and needing the money, I basically made the mistake of ‘saying’ yes to him for, like, six months when he was planning this thing. He was going to send us seven or eight arrangements that he’d done. They hired, like, an eight or nine piece band so it was a good gig. I was going to make a lot of money. You know, sax, trumpet, trombone. It was kind of like a swing band. I figured they’re great players. The guys know what they’re doing, and we’ll read the charts. We can read Ellington. We can read Boney. We can read Nelson Riddle. Unfortunately, he didn’t know how to write. So we get to the gig, and he’s got these charts. It’s like if someone came into this room and started talking Swahili now and asked you to do an interview with them and then write the article. I’ll never forget the panic. There I am up there in my tuxedo leading the band, and you’re waiting. You haven’t been paid until the end of the night. He came up and he just started screaming that we’re not playing it right, and you couldn’t have played these charts. You just couldn’t have played them, and from there it just got worse and worse. That’s enough to make you say, ‘Gee, being a songwriter in Nashville would be easy.’ You know, people think making a living as a songwriter is hard. It’s, like, this is easy.”

The best wedding?

“I don’t know. That’s why I am a songwriter. I only remember the pain.”

The thought of subsisting playing classical and jazz piano in New York spurred the move to Nashville. So did a fight with his wife, Julie.

“Actually my wife had been wanting to have kids for quite a while before

I did. I think it’s kind of typical. I think most men, if you ask them and they answer honestly, don’t ever really want to have kids. Then, like for me, once you have your first kid, it’s like, ‘How could I ever live without this? This is the best thing in the world. Let’s have more.’ For me, it’s like, ‘Well, I’m a musician, and we don’t have any money. We can’t handle the responsibility.’ So, one night, I remember we were arguing. We were up at my parents’ house in New York. We were going round and round about it. She really wanted a kid badly. We had probably been arguing about this issue for like two years. So, I think I said something like, ‘Well, fine. We’ll have a kid, but we’re moving to Nashville.’ And she’s like, ‘Well, fine.’ That’s how we decided...It was just ‘Fine. Okay. Deal. Done.’ That was it. So, about 11 months later we moved here with a six-week-old-baby. I think it was hard for her.”

“That’s why I am a songwriter. I only remember the pain.”

Now his wife loves Nashville. And the six-week-old baby is now seven years old, and until recently was learning piano from her father, who trained for more than 20 years. But in the last few weeks, she’s gotten a “real” piano teacher.

“I was never a child prodigy or anything. I just always loved it, and I remember after lessons, my piano

teacher would say- even though they were supposedly whispering - I could hear him saying to my mother, ‘I’m not going to teach your son anymore because he doesn’t practice.’ I just hung in there....It’s just great to have an anchor, something that is one-on-one, I think - when you’re not being judged, you don’t have to impress anybody.

“It’s like, for me, it was a rock. It was always a place to go. I used to get incredible headaches when I was, like, seventh, eighth, ninth, 10th grade, and I’d come home from school, play the piano, and the headaches would



go away – which tells you something.” Billy says hearing himself playing piano on the radio was a bigger thrill than hearing the song he had penned.

But it’s his pen that’s gained him success in town. He says he’s glad he moved to Nashville when he did.

“I haven’t done any research on it, but before Garth hit and sales skyrocketed and everything else, I just don’t think there were as many people here. There’s been a wave of people from Los Angeles and some from New York and all over the world. More labels, more recording artists, probably more writers jumping on the bandwagon. Maybe it’s not any harder now, but I do know that walking the Row you do see signs now that say ‘No Unsolicited Material’. And, you do lock front doors. I don’t remember seeing any of that seven years ago. I may be wrong. There may have been some of it, but by and large, I think it was less frenetic.”

That Garth-frenzy, Billy talks about, also provided Billy with one of his biggest hits. Garth helped his friend Steve Wariner get a recording deal with Capitol Records on a song that Billy wrote with Steve - “Holes In The Floor of Heaven”. Initial reaction was mixed when Steve played it for his band.

“I was over there one time, and he and Caryn were saying he had just played one for the guys on the bus going to a show...the first verse comes by, the second verse comes by, then the little instrumental. Then as the third verse started, one of the band members on the bus yells, “Don’t tell me you’re going to kill somebody else!”

He said Caryn had incredible belief in the song.

“She’s a hustler. I love her...The minute we finished that song, I mean, the minute it was done, she said we’re not pitching it out to anybody. I really give her a lot of credit for that. She said, ‘Steve’s either going to do another cd on Arista, or he’s going to get another deal, and this is going to be the deal song, and this is going to be the first single.’ This is, like, a year and a half ago. She had other interests and stuff, and then she’d call and say, ‘Oh, we spoke to so-and-so, and they want to do something with Steve, but they don’t hear “Holes” as the first single, and so we’re passing.’ She just had a vision with this thing which was great.”

Billy also had some vision to be able to do what he does for a living.

“Here I am living a real life with a family and kids, and I still get to basically go in my office and beat the piano all day. The specific satisfaction is that being in Nashville, being able to write something that you really personally love—

I mean, really believe in, then having someone record it is just phenomenal.” [CJ]

Teresa George

He has never had a “real” day job. He’s worked his entire adult life playing music – cocktail lounge piano, band-leading at Manhattan weddings and performing jazz and classical.

Kevin Sharp

Asylum recording artist Kevin Sharp learned some lessons early on about the ups and downs of a show business career. Before getting his record deal, Kevin pursued his dream of singing by performing in musical theater, and at one point he ran his own singing telegram business.

"When most people think about singing telegrams, they associate them with clown suits and singing funny songs. But I took it very seriously, so my angle was to sing for things like wedding proposals and anniversaries. I wanted to sing 'your song' - do things in a way that were really special and not a joke or anything.

"But I would have guys call me, and within a month period, they would hire me to sing for six different girls. I was in a very awkward position. I'd show up and have him on the train and get the girls mixed up. I actually ended up telling a girl once that I had been hired the week before by her boyfriend to sing for someone else. Then I asked her out. But it didn't work out because all we talked about was the fact that he was slime."

With his days of singing telegrams behind him, Kevin is enjoying his life as a Country recording artist, and is every bit as focused on creating what he feels are quality albums and performances. His latest lp, LOVE IS, was delayed because Kevin went back in and reworked part of the album.

"At the end of December, I had a meeting with Kyle Lehning (former head of Asylum Records) and asked him how much more time I had to work on the album. I told him I

"I'm a firm believer in not giving up."

wasn't happy, and I really hadn't found the songs I was looking for. He told me I had plenty of time. Two weeks later, the New York office called and wanted the album right away.

"In the middle of that I was not aware, nor was anybody else, that Kyle wasn't thinking about re-signing his contract. So all the change with administration of the label opened up a window, because there's no way to release an album with people who aren't familiar with it. Basically, it was a combination of things. The bottom line to me is that it was meant to be that way."

Kevin says he's learning that the process of making albums and per-

"I would prefer to follow my heart rather than try to predict what everybody else is going to say."

forming on the road is a constant balancing act.

"Before, you've had your whole life to put this together. Now if you have a hit or two, you're out on the road. You can't cancel those

dates to make an album. I'm happiest on the stage. For the majority of artists, that's where you make a living. It's not from the record sales. Record sales go back to that big debt you accumulated making the album.

"The process of making LOVE IS was actually easier for me because I had become more comfortable in the studio. But then I feel more pressure performing now. The more success you have, the more people expect of you and the more pressure you put on yourself. This had kind of been the same way for me. I had great success with MEASURE OF A MAN. When you're doing something for the first time, you get to surprise people or you don't disappoint them because they don't have a lot of expectations."

Kevin however, sets high standards for whatever he does, especially the type of songs he records.

"There would never be a song on an album that I'm associated with that I didn't like. Whether it's for lyrical, moral or melodic reasons. If that happened, it would take away the reason that I do this. And that is because music moves me and touches me. That's so crucial to me. Night after night when I'm performing, I have to be able to hang onto every lyric and believe them."

In fact, Kevin says that eventually he would be interested in co-producing with Chris Farren, who co-produced LOVE IS along with David Foster.

"There are certain songs that I'm so passionate about that I want to be able to say, 'This is the way it is.' If it's not radio-friendly, I don't care. There's a song on the album called 'Still Love' that I wanted to be vocally driven with a piano following it. Everybody told me that radio wouldn't play something like that. But Garth just released 'To Make You Feel My Love', a song with a similar instrumental arrangement. But I guess Garth can do that because he's Garth. I would just prefer to follow my heart rather than try to predict what everybody else is going to say.

"I think every artist co-produces if they're really into interpreting their own music. You can't help but sit there in a session and go, 'Can we try this?' That's what producing is about. It's just throwing in the

right ideas here and there."

For Kevin, the song "I'm Trying" is one of his favorites on the new album and it expresses what he is all about.

"I'm a firm believer in not giving up. That's what music has always been to me. So the song 'I'm Trying' expresses what music has done for me. I hope to continue to contribute songs like that. It's two people saying 'I'm not perfect, but I'm trying. That's all I can do right now.' Sometimes we forget that.

"I don't know if it will be released, but I hope so. I'm so passionate about things. With the song 'There's Only You' I was so passionate about it, but it didn't do well on the radio. But every time we sing it, it's people's favorite. I don't understand the translation, but I guess there are lots of reasons. Sometimes for songs like 'I'm Trying', it takes people a while to get it. Maybe you have to hear it a few times. I've heard people say, 'Yeah, it's another song about alcoholism.' That's not it. It does mention the subject, but it's a song about not giving up. Two people are working on their imperfections."


Besides his music, Kevin is also very passionate about his work with the Make A Wish Foundation. The story of his near fatal bout with cancer as a teenager made national headlines when his debut lp, MEASURE OF A MAN, was first released. As those stories relate, Kevin's start in the music industry was due to his wish being granted to meet renowned producer David Foster. Foster advised Kevin and eventually helped him secure his record deal.

"Just in the short time I've been aware of the foundation as a wish child, and I still consider myself a wish child today, I see that it just keeps getting better. The flip side is that there are so many more sick kids. I can't imagine my life without having my wish to meet David Foster. Now that I've been involved, I've met several children at shows and visited kids at hospitals whose wish was to meet me. Knowing exactly where they're coming from and understanding their perspective makes it even more of an honor to me."

"If I don't get the part, I'm going to be confused for life!"

Kevin's story is also set to become a television movie on the CBS Television Network, and he says that although it's been a little awkward reliving some of the incidents, he hopes that movie will serve as an inspiration to others.

"They're just finishing up the script. It's funny. My parents will get calls asking really specific details like what my favorite food is or what we had for dinner on a particular night. To take 27 years and translate it into an hour and 40 minutes doesn't always work. The main thing to me is that they get all the information right, so that people who are in similar situations and feel alone like I felt, can get something out of it. I want this movie to be beneficial.

"They've asked me to audition. I'm a little nervous. If I don't get the part, I'm going to be confused for life! I really hope it works out. But every actor I've talked to says they would never play themselves because they act to escape. Of course actors bring elements of themselves to a role, but usually you can create a character and blame the actions on him or her. That's much easier than to step back into your own shoes and say 'Yeah, I did that.'"  **Mandy Wilson**

awards

Five of Canada's best-known Country artists have been nominated for the annual CMT Maple Leaf Foods Fans' Choice Award by members of the Canadian Country Music Association to be presented at the 17th Annual Canadian Country Music Awards on September 14. Nominees include Paul Brandt, Terri Clark, Farmer's Daughter, Jason McCoy and Shania Twain.

Fifteen songwriters have been nominated for induction into the Nashville Songwriters Hall of Fame. Winners from the induction will be announced at the Nashville Songwriters Hall of Fame Dinner and Induction Ceremony on September 20. Nominees in the pre-1968 category include Tommy Collins, Wayne Kemp, Merle Kilgore, A.L. "Doodle" Owens and Glenn Sutton. Nominees in the 1968-1978 slot are Paul Craft, Randy Goodrum, Larry Henley, Layng Martine Jr. and Kent Robbins. Contenders in the songwriter artist category are Mac Davis, Lester Flatt & Earl Scruggs, Freddie Hart, Eddie Rabbitt and Jerry Reed.

new companies

Wortman Works Media & Marketing has opened and is located at 209 10th Avenue South, Suite 311 in Cummins Station, Nashville, TN 37203; (615) 259-0035; fax (615) 259-0250. Music Row publicity veteran Jules Wortman and publicist Jen Flatt have combined their experience and are catering to the entertainment, sports and special event arenas. Debuting with their company are John Michael Montgomery, The Great Divide, Ricochet, Rick Trevino, Sons of the Desert, comedian juggler Frank



Country artist Junior Brown during a recent performance in a series of concerts with legendary drummer Buddy Miles (formerly of Jimi Hendrix's Band of Gypsies). Olivier, screenwriter/actor Randall Patrick and realtor Richard Courtney.

Bayou Recording Inc., a new studio on Music Row, has opened. Owners George Clinton, Kenny Beard and Joe Spivey have teamed up to create a facility which provides full production services. The studio is located at 1708 Grand Avenue, Nashville, TN 37212; (615) 340-9000; fax (615) 340-9009.

TMP - The Music Publisher and Bluewater Music announced a creative representation deal between the two companies. Bluewater Music's creative team will represent the songs of TMP's songwriters for plugging purposes in Nashville.

Paul L.R. Lohr, III, vice president of Buddy Lee Attractions, and Brandon D. Taylor, former director of publicity with David Skepner and the Buckskin Company, have joined forces to create **New Frontier Management**. The company can be reached at P.O. Box 128199, Nashville, TN 37212; (615) 279-9001; fax (615) 279-0122.

Jill Abramson Wyllly has formed **Plus One Media**, an independent public relations firm representing Country artists T. Graham Brown, Toby Keith, Mark Nesler and Ricky Van Shelton. The company is located at 10517 White Heath Court, Las Vegas, NV 89134; (702) 240-2166; fax (702) 240-2167; email PlusOneMedia@juno.com.



Planet Hollywood International, Inc. has joined forces with MTV: Music Television to create live music-based destinations around the world. Under the brand name of "Sound Republic", each venue will feature live music performance space as well as a music-based restaurant and retail outlet. Premier "Sound Republic" locations will open in London and New York this fall.



Alan Jackson is all smiles after he receives an authentic Penn State football jersey prior to hitting the stage at the Bryce Jordan Center. Pictured with Jackson is Ed Johnston, business manager of the BJC.



The Nashville-based booking agency Associated Talent has changed its name to Associated Concert and Touring Services (A.C.T.S.). The name change was made to more closely identify their services and artist roster with talent buyers across the country.

Richard Butler has been named creative director for Balmur Publishing. In addition Cyndi Forman has been named creative manager for the company. She joined the company in 1996 and is a graduate of Belmont University's music program.

Graceanne Svendsen has been named manager of creative services for Atlantic Records Nashville. She was formerly manager of administration. Her new duties will include overseeing all video production for the label's roster as well as coordinating photo shoots and working in tandem with

the marketing department on the development of marketing plans and scheduling.

Rod Thompson has joined the Nashville-based film and television production company Scene Three as sales account executive.

Thompson will head up sales activities for the business communications and commercials divisions of the company. He comes to the company from AAA Auto Club's insurance division, where he was their number-one salesperson.

Allan Yasnyi has been named president and CEO of the California-based company ASI Entertainment, North America's dominant televisual research firm. Yasnyi has blended together the aspects of his own company, The Synapse Communications Group, into ASI Entertainment. Prior to founding his own Synapse, Yasnyi served as chairman and CEO of Quinn Martin Productions.

Matt Lear has been appointed by Radio One Networks to market the satellite delivered music formats to radio stations located in the Southeastern region of the United States. He was previously manager of affiliate relations in the sports division of Learfield Communications, Inc.



A number-one party was held recently for Beth Nielsen Chapman and Annie Roboff for their hit "The Kiss" recorded by Faith Hill. Pictured here are (l to r) CMA's Becky Sowers, Roboff, Hill, Chapman, AlmoMusic's David Conrad and ASCAP's Connie Bradley.

Dale Turner has been promoted to vice president of promotion for Lyric Street Records. Turner has been with the label since February 1998 as promotion consultant. In addition, Kevin Herring has been promoted to senior vice president of national promotion for the label. Herring was previously director of national promotion for the company since November 1997.

Tom Rivers has been named vice president/general manager of WQKY 99.5 FM and 1010 AM in Tampa/St. Petersburg, Florida. Rivers joined the station in 1987 as on-air personality.

Michael Strickland has been appointed by the Governor of Tennessee as a board member of the Tennessee Film, Music and Entertainment Commission. He is currently CEO of Bandit Lites. In addition John

Rolison has joined Bandit Lites Knoxville sales office. Prior to this Rolison was with Stage Equipment and Rental for 14 years.

Shirley Hutchins has been named director of administration for McLachlan-Scruggs International, a division of Randy Scruggs



Country Music artists honor the songwriter who penned their hits on "Celebrating the Hitmakers" on TNN. Taking a show-stopping photo at the Wildhorse Saloon during a recent taping were (l to r) producer Fred Tatashore, Michael Peterson, Kevin Sharp, TNN's Anne Boatman, Collin Raye and Trace Adkins.

Music. She is the former director of administration for Still Working Music Group.

Nashville Songwriters Association International has moved to 1701 West End Avenue, Third Floor, Nashville, TN 37203; (615) 256-3354; fax (615) 256-0034.

The Brokaw Company has moved to 2603 Westwood, Nashville, TN 37204; (615) 297-8828; fax (615) 297-8801. The new mailing address is P.O. Box 125, Nashville, TN 37202.



RECORDING: Aaron Tippin to Lyric Street Records ... Redmon, Day & Vale to DreamWorks Records Nashville... PUBLISHING: Wayland Patton to Randy Scruggs Music.



Reba McEntire dazzled Country Music fans at Fruit of the Loom CountryFest '98 at the Nashville Arena. Reba hosted the seven-hour concert.

CMA Takes Chicago By Storm



(l to r) RCA recording artist Martina McBride, MCA's Chely Wright and Arista recording artist Pam Tillis joined CMA Executive Director Ed Benson after the threesome performed as part of the "CMA Café" at the recent Chicago stop of the "America's Gold On Country Tour" (ASOC). The "CMA Café" luncheon was part of the half-day ASOC event which features entertainment and information on how to use Country Music effectively in integrated marketing campaigns. McBride, Tillis and Wright received an overwhelming response after their performance from top leaders in the Chicago advertising and marketing communities who attended ASOC.

After a night of great performances at Chicago's Park West Theater, Trace Adkins, members of Diamond Rio, Mayor Richard M. Daley, CMA President Tim Duffoss, Pam Tillis and CMA Executive Director Ed Benson are all smiles. The artists were performing as part of a special evening cocktail reception and show hosted by CMA and the Mayor's Office of Special Events. Pictured (l to r) are Trace Adkins, Marty Row, Dana Williams, Mayor Richard Daley, Tim Duffoss, Pam Tillis, Dan Tourian, Jenny Olander, Gene Johnson and CMA Executive Director Ed Benson.



The Mavericks and Shania Twain were among six acts performing before royalty in London during the "Party In The Park" concert in Hyde Park July 5. Other performers included Lionel Richie, Gary Barlow and Julian Lennon. The party was organized by Capital FM and The Prince's Trust. The concert was sold out, with a crowd of more than 100,000 attending.



Trisha Yearwood recently appeared on RTE TV's "Kenny Live" during a two-day promotional trip to Ireland in support of her new album WHERE YOUR ROAD LEADS, which was released in the UK on July 13. Between performances on the popular talk show, Host Pat Kenny interviewed Yearwood and presented her with two platinum discs on behalf of Universal Music Ireland. The platinum discs were for sales in Ireland of Trisha's SONGBOOK album and the single "How Do I Live".

"THE 32ND ANNUAL CMA AWARDS" TO BE SEEN THROUGHOUT EUROPE

The 32nd Annual CMA Awards" has been set for Wednesday, September 23 at the Grand Ole Opry House in Nashville, and will be televised in the UK, Ireland, the Netherlands, Sweden, Denmark, Finland, Norway, and Switzerland, with additional countries also expected this fall.

"Continental European broadcasters are confirming their screenings of the 32nd Annual CMA Awards

earlier than ever this year," says CMA's representative for the Benelux and Scandinavia, Karen Holt. An edited version of the special will air on BBC-2 (United Kingdom), RTE (Ireland), DRS (Switzerland), KRO (the Netherlands), SVT (Sweden), TV2 (Denmark), YLE (Finland) and NRK (Norway). "This will be the first time that NRK will air the program, making for a groundbreaking Scandinavian sweep," says Holt. "KRO, which has a particular commitment to providing Country Music entertainment for the Dutch market, is creating a whole night of Country programming around the broad-

cast. The Awards will be preceded by the film "Sweet Dreams" (the life of Patsy Cline, starring Jessica Lange) and a KRO-produced documentary, shot in Nashville earlier this year about upcoming Dutch Country talent Ilse DeLange, who was recently signed to Warner/Reprise Nashville. In cooperation with the local Universal Music office, KRO will also release a compilation CD in conjunction with the Awards featuring a selection of this year's nominees."



Karen Holt



David Bower

In the UK, "The 32nd Annual CMA Awards" will be broadcast live on BBC Radio 2 as well as televised, in an edited form, a few days later on BBC-2. The TV coverage will be introduced by Jools Holland. Full details will be announced later.

BBC Radio 2 have announced that it will have a Country Music Week from Saturday, September 19 to Friday, September 25 offering a concert, special programs including interviews with the biggest stars, the live CMA Awards coverage between 1:00 and 4:00 in the early morning of Thursday, September 24, plus edited highlights the same evening.

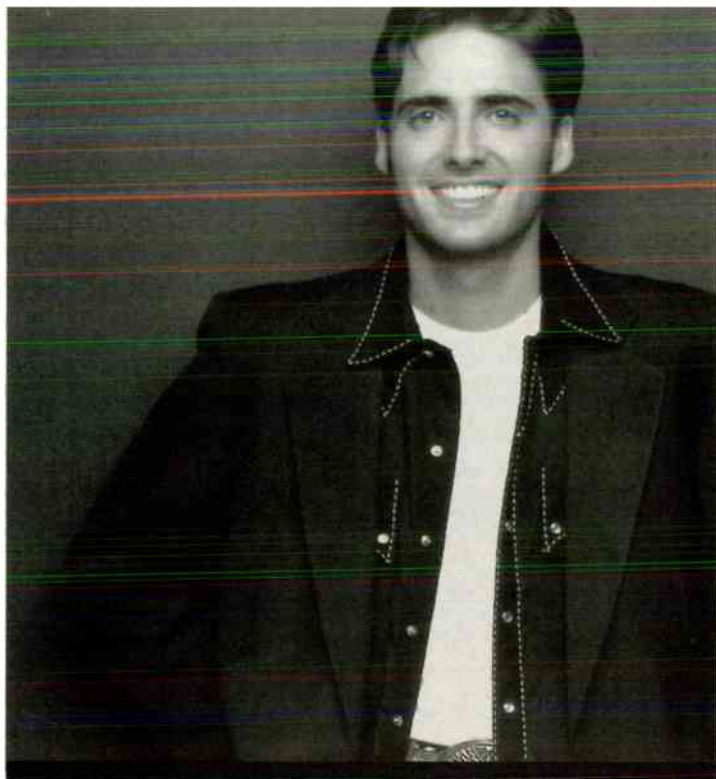
David Bower, the CMA's UK/Ireland Director who is coordinating a retail campaign to run in September, says, "This year has proven to be exceptional in garnering mainstream exposure for a number of Country acts. We anticipate that the BBC's increased commitment to broadcasting and promoting the Awards will provide a showcase for many more artists with crossover potential. This year's retail campaign is designed to provide a vehicle for the industry to take advantage of that at store level."

Nick Phillips, MD of Universal Music, says, "We were very pleased with the results of last year's CMA campaign which fully justified our expenditure, and we'll be supporting it again. Artists like Trisha Yearwood, who had new albums out but weren't available for UK promotion, did well out of the TV exposure and retail activity."

Gary Rolfe, Specialties and Classical Manager for HMV, says, "We've had great success this year with a number of key Nashville acts and this campaign gives us the opportunity to sell more CDs by them and other artists as well."

Superstar Vince Gill will host "The 32nd Annual CMA Awards" and introduce performances by the biggest names in contemporary Country Music, as well as hot newcomers.





clint daniels

Record Label: Arista Nashville
 Album: CLINT DANIELS
 First Single: "A Fool's Progress"
 Influences: Merle Haggard and George Jones

For Florida native Clint Daniels what began as a three-day trip to Nashville to sing on a demo turned into a record deal from Arista Nashville. Daniels was rehearsing a song he had written when an Arista Nashville A&R executive walked into the recording studio. That very afternoon, Daniels found himself playing in front of the entire Arista Nashville A&R staff.

Picking up his guitar at the age of 12 and playing in dives around Panama City while he was still underage, Daniels was determined to make his mark in Nashville. With his debut album, Daniels combines traditional Country influences like Haggard and Jones with a little something original to create a sound all his own.



debut

the wilkinsons

Record Label: Giant Records
 Album: NOTHING BUT LOVE
 First Single: "\$.26"
 Influences: George Strait, Reba McEntire, the Nitty Gritty Dirt Band, Dolly Parton, Patsy Cline, Restless Heart, Linda Ronstadt, Garth Brooks

Steve, Amanda and Tyler Wilkinson have been singing together as a family for years. Now, The Wilkinsons have released their debut album, NOTHING BUT LOVE. The father, daughter and son trio are excited about the opportunity to pursue their talents professionally. Father Steve, who worked in construction while writing songs on the side for various Canadian artists, co-wrote seven of the songs on the debut album.

The Wilkinsons draw their influences from widely different areas of Country Music. Inspired by everything from Patsy Cline to Garth Brooks, The Wilkinsons' eclectic style has gained the attention of many of the most respected songwriters and artists in Nashville.

Often described as genuine, The Wilkinsons are determined to maintain their strong sense of family while pursuing their musical talents. "For us, we're a family who still hangs out and really does enjoy each other," says Steve.

Jo Dee Messina Wows Audience at “Star Power ‘98”



“One of the best sessions I have ever attended. I never realized how strong Country Music was. If Jo Dee Messina is representative of today’s Country Music, we want to learn more!” That was just one of the dozens of positive comments heard after the CMA “Music Promotions” panel at “Star Power ‘98”, a marketing conference sponsored by the Promotional Marketing Association May 12 & 13 at the Warner Studios Back Lot in Burbank, California.

More than 450 marketers from consumer products, advertising agencies, television networks and motion picture studios from across North America attended including representatives from Pepsi Cola, NBC, Microsoft, McDonald’s and Mott’s. Rick Murray, CMA Director of Marketing, moderated the session which began with

“CMA’s participation in this conference was an extension of the marketing efforts we began in February when CMA sponsored the America’s Sold On Country conference at the Beverly Hills Hotel. The response from the Los Angeles market has been exceptionally strong and we wanted to take advantage of every opportunity to educate not only marketers, but also LA based television and motion picture executives,” said Murray. “Ron Howard who keynoted the conference even made a special side trip to meet Jo Dee.”

an overview of the demographics of music fans followed by the CMA marketing video. A panel was then brought to the stage to talk specifics about music promotions and included Randy Penn, Parnter, Entertainment Services, J. Walter Thompson/New York; Gary Borman, Borman Entertainment; Karen Dekker, Associate Manager/Promotions, Walt Disney Records; and Curb Recording Artist Jo Dee Messina. Following the panel, Messina was joined by guitarist Tony Obrohta and wowed the audience with five songs including her number-one hit “Bye Bye.”

CMA Awards Merchandise Now Available!

CMA Awards merchandise is once again being offered to all CMA organizational members. In addition to exciting, new products, this year’s offerings include favorites such as a T-shirts, baseball caps, Henley shirts, golf shirts and nylon jackets; all items bear the official 1998 CMA Awards logo and viewer information. Your station’s call letters can be added to the merchandise (embroidered apparel only) for \$.75 per item plus a \$100 set-up charge. Logos can be added for an additional charge.

If you are interested in purchasing merchandise for on-air giveaways/promotions or for personal use, please call Rachel DeWane, CMA Marketing, at (800) 998-4636 to obtain an order form. Payment must accompany your order, or charge it to American Express, MasterCard or VISA.

CMA Announces CMA Awards Viewer Party

For the first time, CMA will host a CMA Awards Viewer Party at the Wildhorse Saloon in Nashville. Hosted by Katie Haas, tickets for the party can be purchased by member stations and qualifying corporations as a tie-in for promotions, sweepstakes and incentive programs. Member stations not participating in the CMA Awards Listener Promotion may access this promotional opportunity by calling Rachel DeWane at (800) 998-4636.

WEDNESDAY, SEPTEMBER 23, 1998

CMA/NARM P-O-P Campaign
Now In 16th Year

32nd
CMA
AWARDS

CMA and the National Association of Recording Merchandisers (NARM) continue a joint fall merchandising point-of-purchase campaign for the 16th year. Targeted to consumers at nationwide music outlets to establish high visibility for the September 23 live telecast of "The 32nd CMA Awards". The campaign also boosts sales and awareness of recorded Country Music product both before and after the telecast.

The campaign features four display pieces: a two-sided poster, a divider card, a two-sided flat and a 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. Deadline for entries for the display contest is October 23. Winners will be announced in late November.

Last year, over 450,000 display pieces were ordered for use in the campaign. All P-O-P materials are for promotional use only and are provided free of charge. Participants are invoiced at cost for shipping and handling.

8 PM EASTERN • CBS TELEVISION

BYRON gallimore

Taking a quick glance at the Country Music charts, one name currently prevails more than any other. The name belongs not to an artist, but producer Byron Gallimore.

And looking at the success he's had the past few years with artists such as Tim McGraw, Jo Dee Messina, Faith Hill and Randy Travis, it is easy to understand why Byron's name is appearing on the charts repeatedly and more projects are becoming available.

Byron has been busy working on several new projects including producing Bryan White and Ty Herndon, collaborating with McGraw for the upcoming release of *The Clark Family Experience* and even remodeling Gallimore Productions.

While it may seem as if Byron evolved just recently, his talent has helped to develop many artists the past few years.

"It all started in 1994 with Tim. Everything broke loose with him in March of that same year and has just been moving like that all the way. It was slow for a while. The first year or so I was still mainly working on Tim. I have always worked with other artists, but I had been doing this work for ten years, before it ever broke through. That's how James (Stroud) had heard some of the production projects I was working on and gave me an opportunity to work on a couple of things with him.

"I found Jo Dee in Daysville, Kentucky at a small club down there. I heard her on the radio and actually went down to see her perform. There was a radio show at the club that would hold about 1500 people. They'd have about eight acts perform each night. I went to see Jo Dee, and she really stood out. She got a standing ovation, but it was her energy that blew me away.

"The funny thing is, I didn't even say anything to her that night, and I don't really know why. I watched the show, and as I was leaving, I did see her out front with her boyfriend, and she was just bubbly. She was running around in circles and doing this and that. When we left I said, 'You know, this girl has got so much energy.' It just stuck with me. I couldn't get over that spark she had."

Growing up in western Tennessee, Byron's musical influence began at home with his sisters. While he was first interested in music as merely a hobby, Byron soon concluded that he would pursue a career in the industry.

"When I was a little kid, everyone used to get around the piano at home and sing gospel songs. I had two sisters and a cousin who did something like the McGuire Sisters or the Andrews Sisters. I heard them sing since I was very young. I would hear them say to one another, 'No, you do this part. I'll do that part' and the whole time I was the one listening. You just kind of soak it up like a sponge. I would try to get them to show me how to perform the harmony. I always wanted to do the harmonies because I was intrigued with that. I wanted to know 'Where do you go here?' They'd sing the lead, and I would sing the harmony notes. By the time I was 10 years old I could hear the harmonies on everything. I'm fortunate for those early years because I think my sisters inspired me a lot.

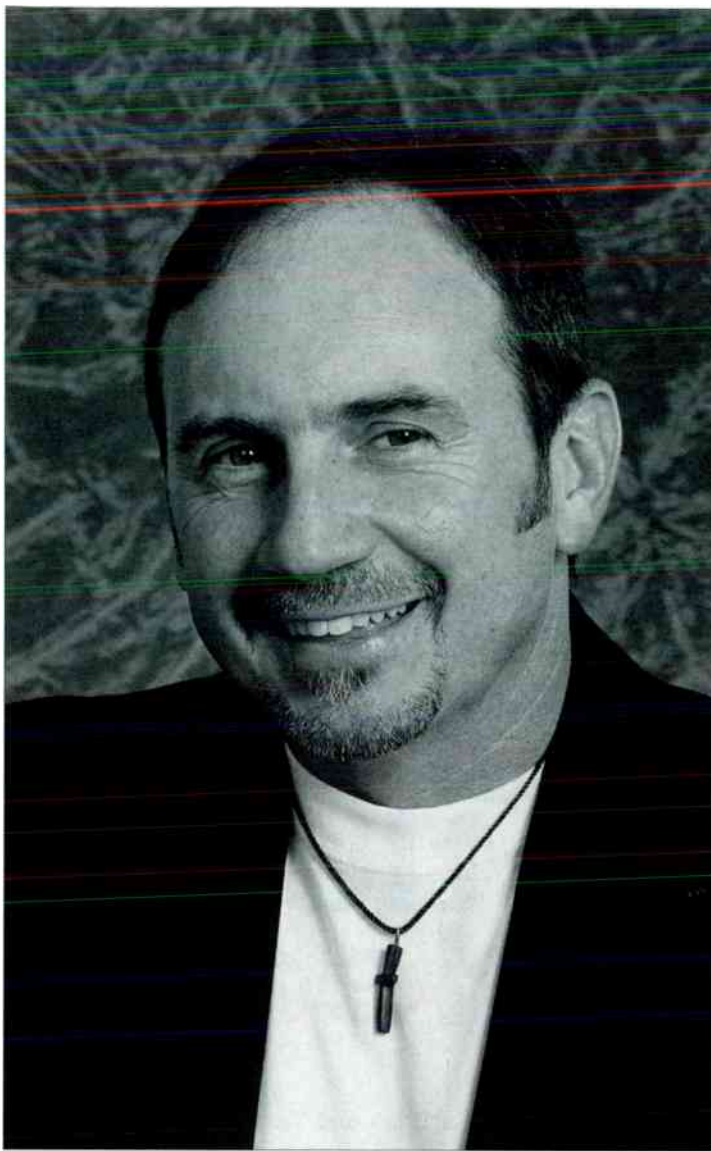
"Before I came to Nashville, I was farming in west Tennessee. I had my own farm and rented a bunch of farms around that area. We had a couple of dry years, and it seemed like you just couldn't get out. I was buying big combines and tractors and having fun with them, but it was hard to really do anything. I didn't make a conscious decision that said 'I'm going to get out of farming and get into music.' I've always done music. They actually work great together because I was farming crop about six months out of the year. The other six months of the year, especially the winter months, I was doing music.

"I've been blessed to have so many great artists to work with. It's unbelievable."

"I think in my mind, I had the idea that I was an artist and a singer, but for some strange reason I never really pursued it. I think maybe living down a gravel road, seeing Daddy struggle made me realize I had to do something else. There was nobody to push me and say you can do this. The way of life we had, you felt like you had to have something that was stable like farming,

and music was what I did for fun. Playing in clubs on the weekends was my hobby. I was raised that you had to go to college and had to have an education. I'm real thankful that I was only two hours from Nashville and as I was writing songs, I could bring them up here. And actually, I won the first Music City Song Festival, which propelled me into other things."

After signing on as one of the first writers for Dick James Publishing (the Beatles), Gallimore found himself recording tracks with Blake Nedis of Pride Music, a company he would later become president of for 13 years. Still, the



“This whole time in the back of my mind I was probably thinking, ‘I don’t know if I’m going to do this, but I’m going to help other people.’”

aspiration to become a recording artist was overshadowed by his desire to be in the studio producing and finding talent.

“Blake, who was running Pride Music at the time, wanted me to record for RCA. I don’t know what happened, but I just didn’t have my heart into it. Before that had happened, I had gotten into this little studio deal, where I was playing with everything production wise and I simply enjoyed doing demos. I love the production and the engineering. I used to have a studio at my house actually. I started with a two-track, then a four-track, eight-track, 16-track and I moved the 16-track up here to Pride Music’s basement. I then bought a 24-track. An extension of that work was going out, finding people and bringing them in to record. This whole time in the back of my mind I was probably thinking, ‘I don’t know if I’m going to do this, but I’m going to help other people.’ I think the whole process of working at Pride’s was great help with the producing because we were there cutting writer demos and finding artists, which is what I wanted.”

Gallimore says that one of the best things about Country Music is the people you meet and the relationships that are formed once a project is completed.

“I’ve been blessed to have so many great artists to work with. It’s unbelievable. I first went to see Tim at Diamond in the Rough. He had already cut three or four sides for Curb, and for whatever reason, they were going to make a change. I think he wanted to make a change, and they were looking for producers. I really didn’t have that much going at that time. When I saw Tim, I simply was blown away by his performance. I just thought he was awesome. I knew he was meeting with a couple other producers, and I left that night saying, ‘I’ll never get to produce this guy.’ We did a lunch thing and really hit it off. I heard Tim’s voice, and I said, ‘This guy’s really got something different.’ I was looking for somebody that had style, and he had a ton. The first time I heard him on tape, I knew he had the talent that would work great. I thought that he’s a good-looking kid with talent and he just had it all. It’s amazing to me looking back that it all worked out like it did and other people passed on him.

“We struggled together for about a year and a half before “Indian Outlaw” broke through. I worked real hard with him in pre-production and really trying to get there. It’s no different than I would be with any other artist that I work with because that’s what I do, but I think that for some reason we’ve always just clicked. It’s not hard for me with Tim because he’s a country boy, as am I.

“I think the neat thing about the Country market, the artists and a Country person is that they are so real. Randy (Travis), Ty (Herndon) and Bryan (White) are just great guys who you immediately feel like that you have known forever. Faith (Hill) is another example. I love her to death. She is a really sweet person and very intense on her music. I could say that to me, Faith feels like a sister. And these kinds of people are hard to find.

“I would suppose that in other types of music maybe you would meet some people that would be harder to deal with, but I can say that I haven’t had that happen.” ❧

Christy Grealis

A Week In The Life
Of John Dittich,
Paul Gregg,
Greg Jennings, and
Larry Stewart of
Restless Heart...as
told by
Greg Jennings

The long-awaited reunion of Restless Heart has arrived with the release of their GREATEST HITS and the single "No End To This Road". In June, the group hit the road with Vince Gill (featured on page 6) on a national tour including a date at Nashville's Starwood Amphitheatre, where Gill once opened for Restless Heart at the beginning of his career. Aside from opening for Gill, they will also headline a few dates on their own.

The guys were kind enough to take time out of their busy touring schedule to share some behind-the-scene stories about life on the road...



Restless Heart

Tuesday, June 30th

Tomorrow we begin the California, Arizona and Texas leg of our tour. The buses will be leaving with all of our gear today. We all had to put everything we need for this stretch of the tour in the bus by 10:00 this morning.

We met Wendy Newcomer from COUNTRY WEEKLY today...she is doing a story about our new single, "No End To This Road". Wendy took us out to River Road for a group picture and the skies started looking pretty mean. We only had about 10 minutes to get a shot for the story before it started pouring...I hope the picture turns out all right!

We had rehearsal this afternoon. I don't mind sayin' there were a few rough edges we rounded out.

Wednesday, July 1st

Tomorrow we are flying out to Fresno, California for our show in Hanford on Friday. We usually use the day before we leave to go out on the road to tie up loose ends here at home. We do the normal stuff like laundry, going to the bank, spending time with the family. Paul is using this free time to check things out at the new car wash he and his brother own in Brentwood, Tennessee. John is spending the day filing insurance forms - the tree next to his house was hit by lightning last week and it blew out his TV and computers. At least he says it was lightning, I think he might have been trying to program his VCR again! Larry is actually spending the day in the studio working on his next solo project for Windham Hill Records. I am sitting here writing this journal...I wonder if the other guys realize that they owe me BIG TIME for this...

Thursday, July 2nd

We flew into Fresno today. Got here around 8:30 p.m. It was a long flight, but no where near as long as the drive must have been for the crew. We met up with the buses and drove to Hanford where we will headline tomorrow night's show.

Sitting in the hotel room I am thinking back to the early days when we used to check into the hotels under funny names...maybe we outgrew it or maybe it's time to start again. It used to be funny to get a wake-up call in the morning for "Mr. Butts."

Friday, July 3rd

Sound check for the show was at 5:00 tonight. The show was great! The Hanford Fox Theater holds over 1000 people. It was a pretty nice little place. It's great to be back onstage in front of the fans again. It never ceases to amaze me that these people are here to see us. There's nothing like performing in front of an audience that knows all of the words to our songs and sings along.

We didn't have too much time to hang out after the show. It's a six-hour drive to our next destination - Kelseyville, California.

Saturday, July 4th

Another Independence Day on the road. We caught up with Vince Gill at the Konocti Field Amphitheater. We are staying at a great resort here in Kelseyville. The management gave us two boats to cruise out on the lake. A working vacation...you can't beat that!

After a little time in the sun we had to head to the venue for sound check. The show started at 7:00 tonight, we did a 45-minute set to open up for Vince. He did a two-and-a-half hour show. The man is truly amazing!

We were so busy today that we almost forgot about it being the Fourth of July. We got back to the hotel in time to catch a little bit of the fireworks display from the balcony of our rooms. The fireworks were shot out over the lake and made a great show.

Sunday, July 5th - Tuesday, July 7th

We had a little bit of downtime in Phoenix after our second show in Kelseyville. We took in a little local culture at a great Mexican restaurant called Rosita's Place. Larry took the time to play some golf. We did some phone interviews, called some radio stations, and just relaxed. Back to the grind tomorrow.



Wednesday, July 8th

Larry found the time to squeeze in some golf again today before we had to leave for our show tonight in Tucson, Arizona. The show was at a great club called the New West. Afterward, we met some fans that had traveled all the way from Albuquerque to see us play. I guess we aren't the only ones logging some serious travel miles this week. We had to head back to Phoenix after the show. We didn't get to the hotel until about 1:00 in the morning. That's all right though...we are all pretty wound up after a show and probably wouldn't have been able to get to sleep anyway.

Thursday, July 9th

Paul and John are catching up on some lost beauty sleep this morning. I figure they need it more than I do, so I'll let them sleep. Larry is hanging out at the pool... I hope he doesn't go in the deep end. He left his Floaties up in the room. I'll go catch some rays with him later, but first I have to play secretary. Do a couple of phoners, check the messages (Jeff Cook from Alabama called for John...another interview...my mom).

Another show tonight in Phoenix and then it's off to Los Angeles. We are hooking up with Vince for our shows this weekend at the Universal Amphitheater.

Like the song says, there truly is "no end to this road." ☺☺☺

congrats:

Mark Chesnutt and his wife, Tracie, are expecting their third child in late October. The couple, who has two boys, is hoping for a girl this time around.

Pat Quigley, President and CEO of Capitol Records/Nashville, was recently named to ADVERTISING AGE magazine's annual Marketing 100 list for his work on the **Garth Brooks** album SEVENS. The magazine pointed to Quigley's engineering of Garth's Central Park concert as a launching pad for the album's enormous sales.

touring:

According to *USA Today*, PERFORMANCE Magazine's mid-year figures for top grossing touring acts include **George Strait** in a close number-two spot grossing \$32.9 million. Number one was Yanni grossing \$37 million for 92 shows this year. Strait outranked third place Rolling Stones at \$28.1 million as well as Eric Clapton, 26.5 million and Elton John, 19.4 million. Garth Brooks also ranked high among touring acts.



Pictured (l-r) at the Bluebird Cafe are Bryan White, Paul Brandt, Skip Ewing and David Kersh during a benefit for Habitat for Humanity.

good deeds:

Skip Ewing invited **Bryan White**, **David Kersh** and **Paul Brandt** for an evening of singing and picking at the Bluebird Cafe in Nashville. Money raised from the event benefits Habitat for Humanity, a non-profit organization that builds quality, low-cost homes in partnership with low-income families. The evening was one in a series to raise additional funds for Skip to build a second Habitat for Humanity home in September and is in connection with Skip's "Little Houses" - It's "Something That We Do" campaign. Skip co-wrote Bryan's latest single, "Tree of Hearts" and wrote David's last hit single, "If I Never Stop Loving You."

Lorrie Morgan has been asked to design a scarf and a tie to benefit Gilda's Club, a community center that helps cancer patients and their families. The items will be available at Sears. The picture Lorrie drew for her design is an eye with an eyebrow over it.

Mary Chapin Carpenter is one of the celebrities whose paintings will be displayed in a one-of-a-kind collection called "Art From The Fuzzy and Famous," which opened last month in Los Angeles. The artwork is in honor of the 30th anniversary of the popular PBS-TV children's series "Sesame Street". After a 12-city tour, the collection will be sold at an auction to benefit three children's charities.

Ty Herndon and his wife Renee say they are hoping to tie their What Mattered Most Foundation in with the PANDA organization in Dallas, a pediatric foundation for children with AIDS. PANDA sends ill children to a special camp where they get quality medical care, while still enjoying swimming, doing crafts and horseback riding. Ty is planning to take a week off next summer to be a camp director.

In September, **Sawyer Brown** will host "18 Wheels of Hope Live!", the group's first Nashville concert in three years. The price of admission is one can of food that will be donated to Feed The Children, which is headquartered in Nashville.

More than \$200,000 was raised from **Reba McEntire's** 11th annual benefit concert for Texoma Medical Center in Denison, TX. Past monies have helped build Reba's Ranch House and the Reba McEntire Center for Rehabilitation. Proceeds from this year's benefit have been earmarked for TMC Reba Mobile Mammography Unit, a specially equipped vehicle that will routinely travel into the rural areas of Texas and Oklahoma, offering women mammograms and educating them on breast cancer.

American Express announced a campaign to help raise money for the new Country Music Hall of Fame from consumers using the company's credit cards in Nashville from July 15 through October 15. **Tim McGraw** was at the site of the future \$37 million Country Music Hall of Fame in downtown Nashville to present the jacket he wore in his "Indian Outlaw" video. Members of **The Carter Family** were

also present to donate Mother **Maybelle Carter's** guitar. The event ended with Tim and The Carter Family singing "Will The Circle Be Unbroken."

second job:

Before **Bryan White** made a name for himself, he used to sell T-shirts for the now defunct Country band **Pearl River** (Liberty Records). The band re-grouped recently for a one-time-only gig at the Jimmie Rodgers Memorial Festival and guess who was on hand to sell the T-shirts...Bryan.

to each his own:

As **Diamond Rio's** bass guitarist **Dana Williams** was signing an autograph he encountered an overzealous fan who stuck her hand up his shirt and put her finger in his belly button. When a surprised Dana asked her what she was doing, she confessed she was after his belly button lint.

on the tube:

Dolly Parton's album HUNGRY AGAIN is due out this month. The album features a song called "Blue Valley Songbird," and plans are underway for the song to become a television movie to star Dolly herself. Much of the song is about her life, but it's not exactly a true story because her father did not abuse her. Dolly says she was inspired to write the song while spending time in the Smoky Mountains working on her latest album.



To thank Reba McEntire and husband/manager Narvel Blackstock for their efforts on behalf of the Texoma Medical Center, Texoma president Art Hohenberger commissioned Colorado sculptor Frank Divita to make the "Spirit of the Wind" sculpting for Reba and Narvel. Pictured (l-r) are: Hohenberger, McEntire and Blackstock.

Shania Twain was the only Country artist to receive an MTV Video Music Awards nomination. Her video for "You're Still The One"

will compete against videos by Madonna, Fiona Apple, Mariah Carey and Natalie Imbruglia. The winner will be announced on the live broadcast September 10.



Enjoying a break from the taping of "Celebrity Homes and Hideaways" are Wynonna and Martina McBride (back row), show producer Kitty Moon of Scene Three, TNN manager of specials Sarah Trahern and Wynonna's dog Clementine (front row).

TNN's special "Celebrity Homes and Hideaways" takes viewers on a private house tour with the show's host **Martina McBride**, who visited the homes of **Wynonna**, **Bryan White** and **Barbara Mandrell** for the television special.



Pictured (l-r) at the "Hope Floats" premier in Nashville at Planet Hollywood are Bob Seger, Deana Carter and Martina McBride.

big screen:

Deana Carter, **Bob Seger** and **Martina McBride** hosted the Nashville premier of "Hope Floats". All three artists are featured on the movie soundtrack released by Capitol Records. Other artists who contributed to the soundtrack are **Garth Brooks**, **Sheryl Crow**, **the Mavericks**, **Bryan Adams**, **Trisha Yearwood** and **Lila McCann**. The soundtrack has been on the charts since its release.

Tim McGraw has recorded the Steve Miller Band classic, "The Joker", for the soundtrack to the upcoming "South Park" movie, based on the animated television show. **Elton John**, **Isaac Hayes** and **The Spice Girls** are also slated to record for the soundtrack.

schmoozing:

Suzy Bogguss met actor **Tony Danza** when both participated in the PBS July 4 special, "A Capitol Fourth". She performed two songs - "This Land Is Your Land" and "I Want To Be A Cowboy's Sweetheart." Suzy also sang with the show's host, **Danza**, and others on the finale.



Roy Rogers

Roy Rogers, the "King of Cowboys", died on July 6 at age 86. The cause of his death was heart failure. Rogers discovered his talent for singing at a young age when he and his family traveled out West. They sang around campfires, and soon he began barnstorming the Southwest with bands. In 1936 Rogers married **Arlene Wilkins** who brought him a pie for singing "The Swiss Yodel" for her. She died shortly after their son "Dusty" (Roy Rogers Jr.) was born.

During his career, he appeared in 91 feature films, a popular television show and dozens of recordings. His 14-year career as a movie star began in 1937 when he heard that Republic Pictures was looking for singing cowboys. He and his band, Sons of the Pioneers, auditioned, and Rogers landed his first lead in the feature film "Under Western Skies". He spent the next few years making classic westerns. In 1944 he teamed up with **Dale Evans** for "The Cowboy and the Senorita". They married three years later. They appeared in several films together from 1944 to 1946 and closed every episode of their NBC television series "The Roy Rogers Show" with the memorable song written by Evans "Happy Trails to You". From 1951-1957 100 episodes of the show aired. Rogers was America's top box office cowboy from 1943 to 1954. During his career he had more than 400 products bearing his name, and in 1968 he helped to found the Roy Rogers restaurant chain.

Rogers and Evans hosted the first CMA Awards telecast in 1968 and Rogers was nominated for CMA Vocal Event of the Year with **Clint Black** in 1992. Rogers was inducted into the Country Music Hall of Fame as part of the Original Sons of the Pioneers in 1980 and inducted again in 1988 for his accomplishment as an individual performer.



Jimmy Driftwood

Jimmy Driftwood, a folk singer and Grammy-winning songwriter died on July 12 in Arkansas at the age of 91. During his career he wrote over 6,000 folk songs with about 300 of them being published or recorded. He performed his music at the Grand Ole Opry and all over the world. Driftwood wrote the Grammy-winning song "The Battle of New Orleans" in 1936 to teach history to sixth graders. **Chet Atkins** signed him to RCA Records. In 1958 his first cut was "The Eighth of January", based on the date of **Andrew Jackson's** 1815 Battle of New Orleans. The song rose to the top of the pop and Country charts. He also recorded for Monument Records. In 1959, **Eddy Arnold's** version of Driftwood's "Tennessee Stud" was a top seller and also won Driftwood a Grammy. His other Grammy awards were for "Wilderness Road" and "Songs of Billy Yank and Johnny Reb". In 1975 he and his wife opened the Driftwood Barn in Arkansas to give a permanent home for him to perform his music. One of Driftwood's last Nashville performances was in 1983 at a Southern Folk Cultural Revival concert on the porch of the old log cabin at the Belle Meade Mansion. He is survived by his wife of almost 62 years, **Cleda A. Johnson Driftwood**, a brother and two sisters.

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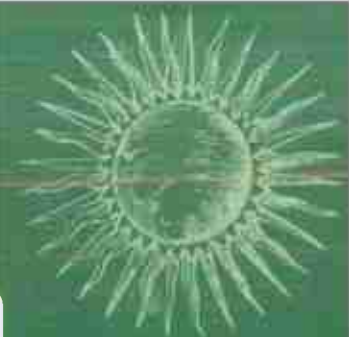
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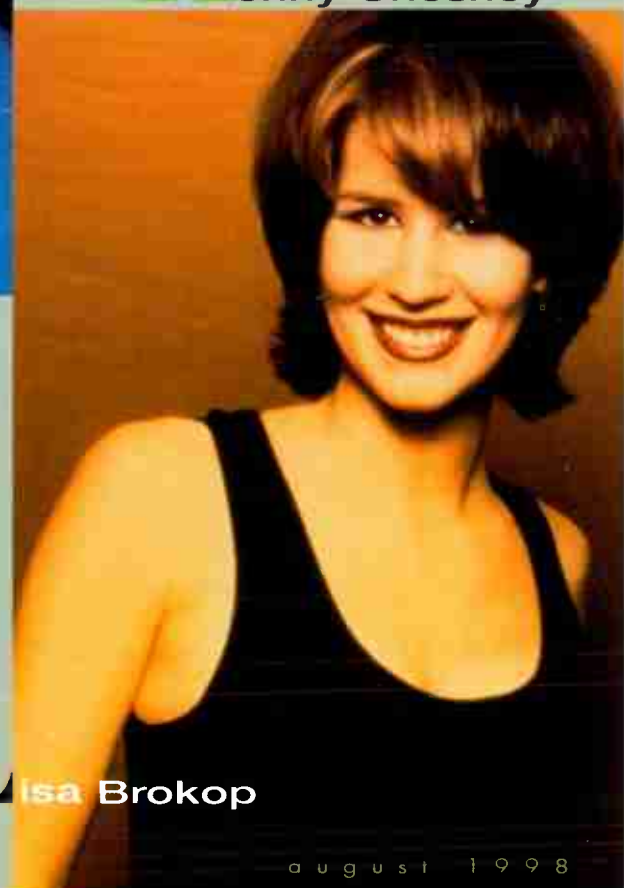
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cma events

August

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

September

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

datebook

September

- 11-12** Gstaad Festival / Gstaad, Switzerland
- 20** Nashville Songwriters Hall of Fame Reception and Dinner
- 21** ASCAP Country Awards Reception and Dinner / Opryland Hotel / Nashville, TN
- 22** BMI Country Awards / BMI / Nashville, TN
- 24** SESAC Country Awards Reception and Dinner / SESAC / Nashville, TN

October

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

Members of CMA's legislative affairs task force celebrate the success of its "Save The Music" campaign. Launched during Fan Fair, music lovers were encouraged to speak out against the "Restaurant Bill", legislation that would exempt many businesses from paying royalties for using music. Pictured (l to r) are Bill Denny; Chairman Bob DiPiero; Connie Bradley; Irby Simpkins; David Conrad and Barry Coburn.

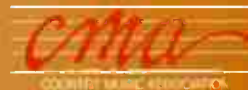


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