

JUNE 1999

# CloseUp



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# Reba

o n t h e

COVER

**After nearly a quarter-century as one of the most driven entertainers in the music business, Reba has learned to relax a little and enjoy herself. She attributes the new outlook in large part to her recent tour of Australia.**

"My stress level has dropped tremendously since a year ago April when I was in Australia. Everybody needs to go to Australia. They're very laid back. The people down there taught me, 'Why stress out about things? If it comes, fine. If it doesn't, it wasn't meant to be.'"

Reba says her direction has changed some because she has learned to enjoy the journey more.

"I'm still a very driven person, but for different reasons. One reason is self-satisfaction, but I do things for enjoyment now, not for accolades and awards and recognition."

"The other day I was recording, and you know how you get these great rushes of feeling, the tape was already rolling, and I said, 'Isn't this the greatest job anybody could have?' And they go, 'Uh, yeah, we're recording.'"

Early in her career, her goal was pleasing others, especially her parents.

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**I do things for enjoyment now, not for accolades and awards and recognition.**

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"I thought, 'I gotta please Mama and Daddy.' I want people to like me. I want to be accepted. I want to be loved. And now I realize I gotta love me first before anybody else can. That's very important for everyone to know. Even if Mama and Daddy were thrilled with what I did, was I happy with it? Did I do it for the right reasons? Did I sell out? Did I do that song because everybody else liked it, but I really wish I would have done the other song because it touched my heart. Those kind of things are very important."

"This might not be for everybody, because I am now in a very nice financial position to be able to say, 'I don't want to do that over there.' Ten years ago, I'd have said 'I'll do it because it'll take me higher up the ladder. Now I can say I don't really want to do it because being up the ladder's not that important to me anymore or because it's not going to be fun.'"

But Reba's hardly resting on her laurels. In fact, she says her "one essential rule for survival" is, "Work hard. When you're done, continue to work hard. When you're done with that, keep working hard." And as her parents taught her to be, she is true to her word. So relaxing for Reba is squeezing in golf between acting, recording, touring and writing a new book, "Comfort From A Country Quilt".

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It's tough to imagine how singers and songwriters keep their focus and creativity under the pressures of a rapidly changing industry, label shakeups, fitting into the radio format, and if their debut album is a smash hit, living up to the pressures of their follow-up projects.

Deana Carter could write the book on how to deal with these changes. She was signed to Liberty Records in 1991 by Jimmy Bowen. She then moved over to Patriot Records, and finally had her debut U.S. album released by Capitol Nashville in 1996, five years later. During that time she has worked with three label heads, Jimmy Bowen, Scott Hendricks and currently Pat Quigley.

The turmoil hasn't stopped her success. She has seen her debut album sell over 5 million albums

**"If we lose sight of the music then we are all in big trouble."**

and received an unprecedented six CMA Award nominations on the strength of its success. She won a CMA Single of the Year Award in 1997 ("Strawberry Wine"), she has five hit singles, and was honored with a Gibson Guitar Award for her musicianship along with other artists like Steve Wariner, Lisa Loeb, Brian Setzer and Courtney Love.

Many people have questioned if Deana's follow-up album would be as stellar, but the success of her sophomore project has not worried her. Deana's answer to their skepticism was simply, **EVERYTHING'S GONNA BE ALRIGHT**, her current Capitol Nashville album.

"For me, it was anticipation and excitement because I couldn't wait. There was two years between projects. I wanted to do things similar to the first application, but expound a little more on my personality and expose more of the very musical background that I came from. That made me excited. New stuff for an artist is killer. You get to sing new songs that are fresh and you just get that excitement back."

Deana has accomplished a lot in the few years since the release of **DID I SHAVE MY LEGS FOR THIS?** The changes have all been a learning experience, helping to shape who she is and how she handles her career.



"There are so many times when I think back to Bowen, Mr. B as I love to call him. I think back to that and sometimes I miss him so much that it seems like a lifetime ago. He saw something in me which was very encouraging for us to work together. When he left, it was hard to try to envision my life without him there. So that has been a learning experience of how to deal with it. When I look at it, it's really good that it happened that way because I've had to learn how to do this, which is what he always said."

**Deana used the smarts she learned from Jimmy Bowen for her own work in the studio.**

"You know, I've always been involved in the production of everything I've done. I think more of it comes from being a little kid and in the studio so much and around the music so much that it is just a natural thing for me to move into production. It's fun and it's one of my favorites. I am

# Deana Carter

going to pursue producing another artist. Just to prove that I can do it. I believe, and Bowen said this about Reba years ago, he always referred to Reba when we talked because his motto was 'Nobody knows your art like you do. Nobody' As an artist you have to have input on what you want to hear around you. There are a lot of artists that don't want to get involved in that process and that's great because there are talented people that can do it. For me, it works to be involved in the production and everything, all the way around."

**How do artists like Deana keep their focus and creativity with these changes happening in the industry?**

"Thank God for Midol! I think Capitol has probably changed the most. They were the first ones going through all [those changes]. A lot of artists have gone through that corporate engulfment. I can't say it's all bad. I just think that change is good sometimes. Am I happy about it when I have to deal with it? No. It's just tough because it's going to affect scheduling, it's going to affect your recording time, it affects everything. Everything you do as an artist, it affects. And it affects all the artists on the roster. That is not a lot of fun sometimes so you have to try to stay positive through all this. I call the fans the consumers. I don't know what Eric Clapton goes through when he is doing an album. All the behind the scenes stuff. It's the same with the fans. I think [the fans] would get a kick out of knowing I go through the same things in my business that they go through in theirs. I have had every job known to man. It's still hilarious the irony, the comparison for me, that it's still a job. It's a job I love, which is the good part."

**Amidst all the changes, Deana remains focused on the reason she got into this industry to begin with...her love of music. Deana credits the people she has surrounded herself with for helping her to keep that focus and touch of reality.**

"I guess it's good to have people whose job it is to be reality check. How can I say this in a really nice way? [laughs] It's always good to have a buffer as long as it doesn't become a hurdle. That's the best way I know to describe it. It's wonderful to have those bumpers around you so you don't hurt yourself, but you don't ever want to be locked in a car. If you can get a group of people around you that believe in being a bumper instead of a lock then that is where you need to be. That's what I have fought hard to keep around me in my personal business is people that have a real clear vision of what the possibilities are. The 'half full' scenario."

**If there is anyone in the business who has not let success and fame go to their head, it would be Deana. And if her Mom has anything to do with it, it never will.**

"It's so funny because I still say, 'I want to sit where the famous people sit.' I don't know if I ever will consider myself more 'famous' than the next person. And I mean 'person', not artist. Because it's always in our face. It's in our face from the time we are born until we're not here anymore that these people are famous, but you never think you are going to be part of that realm. Once you get there, you realize that life is no different. It's not like you go live in the 'famous' mansion. The second I get a big head or even thought about getting a big head, my mother would take me over her knee and let me have the spanking of my life. My family makes sure that my feet are planted."

**Speaking of family, EVERYTHING'S GONNA BE ALRIGHT has a special touch of family history to it.**

"'Everything's Gonna Be Alright' is a song my dad wrote when I was a little girl that's always been my favorite. Not only being the title of my sophomore project, which people tend to question what's going to happen or not. To me, it's tongue in cheek. Everything I do is so, 'really?'"

**Being the spokesperson for the National Kidney Foundation, Deana and her Dad have been touring the media circuit getting the word out on the importance of the donor program. This was just another fitting time and place for 'Everything's Gonna Be Alright'. This song has hit home more than Deana and her Dad ever realized from the time it was written back in 1971.**

"It's just a wonderful statement. I've tried to picture people wearing a T-shirt that says, 'Everything's Gonna Be Alright' on the back of it. I mean, not my name on it anywhere. Just that statement. To walk down the street, maybe that would make someone's day a little brighter.

"Dad and I didn't realize it would come to this for us which is great. We are doing interviews and doing press. He received a kidney transplant as of four years ago this Christmas. I am just trying to state an awareness; people need to be aware of the necessity for the donor program. It hit us directly. I mean, homeplate, of how devastating it can be without the donor program and how our lives are so enriched because of the donor program. So I wanted that to be a big purpose for this year.

"We are trying to figure out the best way. The thing is that you need to tell your family. It's a family thing...the donor program. You want people to know your wishes. We are trying to figure out a way to do that, and I can possibly be the witness that signs with them on the back of the card to bring awareness. There are 60,000 people waiting for organs right now. It's a big big deal. Mainly just trying to make people aware of it and how to go about pursuing it."

**And finally, EVERYTHING'S GONNA BE ALRIGHT, the record...**

"The first album had something in it for everybody. People tend to just remember 'Strawberry Wine' and 'Shaved'. Look what else is in there. You have your 'We Danced Anyway', which was totally different from 'Strawberry Wine', and then 'How Do I Get There', which was different and 'Count Me In' and 'Did I Shave My Legs For This'. So on the first record it was all the way around the globe with influences. All we did on [EVERYTHING'S GONNA BE ALRIGHT] was the same thing. There is something for everybody. For me 'Absence of the Heart' was like the 'Count Me In' of this album. I tried to compare similar influences throughout this album, but just with a little more juice.

"I want people to realize the diversity in an artist is really cool. I'm not really one of these people that will go out and cut my hair and dye it different colors. I wish I was, but I will just do it in my music. I'll try to show in my music and videos how daring I am. [laughs]."

**Deana offers some parting advice for her industry peers...**

"Keep sight of the vision and just buckle up through all these changes. Music is going to be the winner in the end. That is the most important thing. If we lose sight of the music then we are all in big trouble. No matter how corporate it gets, it's still about the music. That will be my epitaph, 'Buckle Up'." ◀▶

**Dixie Weathersby**



At first, the name Diane Warren may not sound familiar. But chances are if you've listened to the radio at all in the last 20 years, you've found yourself humming one of her songs, unable to get it out of your head. A four-time winner of the ASCAP writer of the year award, Warren is responsible for some of music's biggest hits, including "Because You Loved Me" (Celine Dion), "I Get Weak" (Belinda Carlisle), "If I Could Turn Back Time" (Cher), "Nothing's Gonna Stop Us Now" (Starship), "Rhythm of the Night" (DeBarge), "Unbreak My Heart" (Toni Braxton), "How Do I Live" (LeAnn Rimes/Trisha Yearwood) and "I Don't Want To Miss A Thing" (Aerosmith/Mark Chesnut) just to name a few.

**G**rowing up, Diane says she constantly listened to the radio and "somehow by osmosis, the craft of songwriting got through." For her, that craft is all about ideas, which she easily finds in everyday life.

"Inspiration for songs is everywhere. I was reading an article before I got here, and someone said something that I wrote down for a great title. It's something someone says. It's something you read. It's all about the idea for me. There's no song without a concept. Something has to compel you to write it."

It's her desire to write music that she feels is "realistic" that prompted Diane to name her publishing company RealSongs. The company has been named the number-one singles publisher by BILLBOARD. RealSongs has also been named one of the top-five music publishing corporations and the most successful female-owned and operated business in the music industry by ASCAP and BILLBOARD.

"My hours are pretty brutal," Diane says. "I really work myself very hard, but I love my work. I'm just really focused. I get enough sleep. I think if I didn't get enough sleep, I'd be really burned out. So I want to take care of myself. I really respect my gift. I don't rest on my laurels even for a second.

"The funny thing is when I was in school, I was such an underachiever. I didn't care. I got very bad

# Diane Warren

grades. But when I found the work that I love, I became such an over-achiever. I've never stopped. The money hasn't changed it. Nothing's changed it. I don't take any of it for granted."

With all the success she'd achieved on the pop charts, Diane says she was surprised that it has taken so long to work her way into the Country market.

"I don't mean that in a cocky way, but I'm surprised because I've always thought that a lot of my songs were like Country songs. There are some songs that can't, but a really great ballad like 'Unbreak My Heart' or 'Because You Loved Me' could make the transition. I'm sitting around thinking, 'Why hasn't any Country artist covered those?' 'Because You Loved Me' would be an amazing Country song. I just heard a gospel version the other day that was beautiful. I love what Mark Chesnutt did with 'I Don't Want To Miss A Thing.'"

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## "Country Music has really great singers."

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"It's funny. For a long time I tried to get songs recorded and didn't really get anywhere. But I tend to make a splash. Like in r&b, I couldn't get that much recorded until 'Unbreak My Heart' and 'For You I Will' by Monica from 'Space Jam.' All of the sudden it was like I came on the radar there. It's never a slow process. But it's cool however you get there."

The list of Country artists cutting Diane's songs already includes Mark Chesnutt, Faith Hill and Tim McGraw, LeAnn Rimes and Trisha Yearwood, among others, and is sure to grow.

"I'm really honored that people are doing my songs. I'm just a song person. I'm all about the song. That's one really good thing about being accepted in Nashville. It's a song town. Country Music has really great singers."

Although Diane says she's enjoying success with a variety of artists in different fields, she doesn't write songs with particular artists in mind at the time.

"I just try to write a great song. A lot of times an artist will come to mind when I'm writing the song of who would be right for it. But I don't want to cater something too much to anybody to limit the song. I want

the song to be limitless. An example is 'I Don't Want To Miss A Thing'. I didn't think of Aerosmith or Mark Chesnutt for that."

Aside from the movies "Up Close & Personal" and "Armageddon," Diane has been a frequent contributor to motion picture music, with songs in nearly 50 films to date. For her, the music has to enhance the plot and help tie all the elements together.

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## "Inspiration for songs is everywhere."

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"Sometimes I get the script, but I'd rather see the movie. With 'Armageddon,' I knew what the movie was about. With 'Up Close & Personal,' I thought about what I'd like to see at the end of the movie. Robert Redford's character really believed in Michelle Pfeiffer's character so much. It's like the end was a tribute from her to him, so 'Because You Loved Me' worked. If you ever listen to a movie without music, it's really weird. Music is so important. The right songs really lift a movie. You just can't throw something in. A lot of people want to do that."

And although Diane has been showered with recognition for her talents, most recently having a music scholarship named in her honor at the University of Southern California, she takes the honors in stride, concentrating on the songs most of all.

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## "My hours are pretty brutal."

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"The awards aren't what I consider precious. I just love writing the songs. I won ASCAP writer of the year a few times. That's always cool. That's not being voted. It's reality. (ASCAP bestows the award based on total airplay.) That's achievement. I like that kind of stuff."

"But I don't live and die for all that. It's too much out of your control. I live for my music. I live for the songs I write. That's my responsibility. I have control over how great that song is going to be. No one else is going to be responsible for that except me." ◀▶

**Mandy Wilson**

It's said one cannot shrink into greatness. But it doesn't require giant leaps either. Small steps are all it takes to forge a path to a more creative, successful and rewarding life. So what's stopping you? Surprisingly enough, nothing and no one but you, according to the co-author of one of the best-selling books on tapping into your creativity.

A Harvard man from the hills of Kentucky, Mark Bryan is co-author of the "Artist's Way At Work" and teaches "Artist's Way" workshops around the country in addition to writing other books and developing movie projects. Stars including Kathy Mattea, Pam Tillis and Oprah Winfrey have gone through the "Artist's Way" process and credit it with helping to rejuvenate their creativity. Whether you're interested in being a performing artist or developing an innovative marketing plan, opening yourself up to your creativity makes good business sense.

"I really believe that the widest definition of creativity is honoring the self in every way that we can. And that means a constant search for, not just a



to keep the self-judgment out of it and the desperation. There's that sense that 'It's gonna last forever!' And it doesn't. In fact, it's very common that people who get burned out in their artistic endeavors get burned out because it's going well. And they haven't filled the well, their own well of inspiration."

**While sticking with what works may see you through, it won't move you ahead.**

"I don't think there is a time when you should play it safe, actually. I think everyone gets tired of playing it safe really quickly... That kind of runs into "writing for the market". And that's the death of the fun of something, whether it be screenwriting, painting or songwriting. Writing only for the market starts to make you feel like you're not authentic. It can be fun in the short term if you find yourself good at the market. But eventually everything starts to sound the same, and it's harder to get a fresh voice and to find a fresh idea. I would always ask someone to go into the heart. Remember your heartbreak; remember the human truths - sadness, joy, betrayal, love, faith, sorrow."

**And you can't be afraid to make a mistake.**

**"I don't think there is a time when you should play it safe."**

new artistic expression, but the new level of competency in every one of our areas whether it be interpersonal, work or in our continuing education...You have to stay on the challenge. You have to stay a beginner in some area, take your work in some new context. For instance, Nashville songwriters who might find themselves in a bind would try rock 'n roll or classical and expand the same skills into some other venue.

"The whole idea of being an artist in that regard is working your life as a masterpiece, which absolutely demands passion. It absolutely demands that you be able to disengage in other people's agenda for you and find your own truest sense of self."

**Getting off track or losing momentum is a normal part of the creative process, Bryan says. But there's no excuse for giving up.**

"I think many of us found things we're passionate about that we got burned out on. We can be the finest artist in the world and still find times that feel like a drought. Things are cyclical. You have good times and you have fallow times, like crops. And I think learning to honor the fallow time for us is very important on a metaphysical, spiritual level. It's important that we take care of ourselves, that we don't lose faith...The most important thing is to try

**"Morning Pages" are one of the key exercises promoted in the "Artist's Way." Each morning before you do anything else, put your thoughts on paper in three hand-written pages. This is basically "brain drain," so anything is acceptable and the contents should be kept private. In the same way that cream rises to the top, the idea is that your dreams and creativity will be uncovered through these pages.**

"Someone once asked why there were not enough good plays being written. And the answer the reporter was given was, 'Cause there's not enough bad plays getting written.' It's very important that we remember to honor the people who are maybe not doing the work so well, but trying hard. Because it takes all of us. We need a good failure every now and then to teach us what we're doing. And I think failing successfully, which means learning the lesson of the failure, is a really important skill."

**Just like having a work-out buddy keeps you on task at the gym, it's a great idea to find someone to share in your creative workout as well.**

"It's hard to learn on your own, and that's why sometimes when we are our own worst enemies we need to find a believing mirror - someone who can support us, who we can talk to about our challenges. Not to complain about why we are not doing the work, but to sort of hold us to our standards, support us and listen to us when we're rejected for some reason. Any working artist is rejected often by either the market, the gallery or the studio, the band or whoever you are writing for."

"Sometimes some of our best buddies can be the 'crazymakers'. They're the people who have an



# The Artist's Way



Throughout the two-day seminar, Mark Bryan asked participants to work together in small groups. Here, participants discuss collages they made using images that represent themselves.

agenda that's theirs, it's not ours. They're the people who seem to have our best interests at heart, but they don't. And maybe it's because they don't know how to. It can be our boss, or an agent who doesn't really get us or get what we're trying to do, or it can be a loved one who's always making scenes when we're on a deadline, who isn't supportive at all of what we're trying to do when push comes to shove. It's important

experience. While full-time jobs, families and other time commitments whittle away at your day, Bryan says, there is no excuse for neglecting your creative spirit.

"Do it in small spurts, 20 minutes to an hour a day. Do it on Saturday mornings for three hours. It often is a matter of finding the time and making it a priority. (Artist's Way author) Julia Cameron claims that being a single mother helped make her a writer because she learned to write in 20-minute increments. That's the way we always fool our students into doing creative work is by saying, 'Let's do it for 20 minutes.' And by the time they notice, two hours have gone by."

**You are the only obstacle keeping you from taking steps in the right direction.**

"I think we all find ways to avoid success. Because it's change, and we avoid change because it brings up anxiety. That's the only way I can explain why we wouldn't follow through in the ways that might make us successful.

"It's ridiculous to blame the music business for your not being a songwriter. It takes a DAT recorder, a guitar, a microphone and 20 minutes...I don't mean to diminish the work that's being done, 'cause there's a difference between writing a song and writing a great song, no doubt about it. But I'm just saying that the people who are consistently talking about stuff they're gonna do and not doing it need to come into reality. They need to start to produce and join the process of creativity and stop

## "It's often the most audacious, not the most talented that make it."

to learn first of all to spot the crazymaker and even spot when I'm the crazymaker for somebody else.

"The worst thing we can do is to show our work to a good friend of ours who's blocked. If you're writing your first novel, don't take your first work to a friend who got his degree in English Literature and has wanted to write a novel and never has, 'cause he's gonna eat your lunch. He's gonna project on you all the internal failure that he feels. And so that kind of crazymaker is very important to protect ourselves from."

**Self-defense can be as simple as keeping your mouth shut in some cases.**

"We often get very enthusiastic about a new idea, so we run off to talk about it to somebody. We absolutely do not advise that. You want to keep that idea to yourself. When someone says to me, 'I have a great idea.' I say, 'I don't wanna hear it! I want you to go write it and bring it to me when it's finished and when you really know what you're doing.'"

"It takes so little ego reinforcement for our inner artist to think, 'Yea! I got my strokes.' If you come to me with two verses of a song that you've written and that you really love, and I say, 'That's the greatest song! I can't wait until you finish it.' That's it, it's over. You don't have to go back now; you've gotten your strokes. That's all we need, so we go home and then it sits in the drawer. I think it's much more common that we do what we call a creative U-turn on the heels of a major success than we do on failure.

"Failure can fuel our resentment often, and that's great. That'll drive us like, 'I'll show them!' The 'I'll show them' is a great drive for a while, but it's not a good long-term strategy."

**But strategies and theories are useless if there's no practical**

waiting for that magic moment when the muse will strike.

"You can't sit down and write a novel. You can write a story outline of a book you want to write to become a novel. That's where the idea of 'I'm gonna write a great song' will keep you from writing a song at all.



In another exercise exploring creativity, songwriter Bob DiPiero role plays a young child and talks about how it makes him feel.

If I'm gonna be a screenwriter, I have to be willing to write a bad screenplay first and then fix it.

"It's about getting the ego out of the way and getting our own voices out of the way so we can hear something come from a deeper intuition...There's also this idea of synchronicity - let's do the work and then see what opens up for us. Being alert to other signals and chance meetings and being more aware of what happens can be very helpful."

**Taking action is what sets apart those who are living out their dreams.**

"I think those people who are successful have found a way to consistently work at their dreams. It's often the most audacious, not the most talented that make it. That's because they have this drive, the will. That's one of the reasons I love the morning pages, because I think they build the will to win. You cannot write three pages a day about what you really want without it being right in your face and finally looking in the mirror and saying, 'I'm gonna go do it.'

"And we have to remember that not everybody that does 'Artists' Way' in Nashville is gonna become a great songwriter. But there are probably a lot of people who will come up with a lyric that they like. Somebody who hasn't played since the piano since they were 11 years old sits at the piano again and enjoys playing.

"It's about the soul. Does this fill my soul or not? And that's truly why we



**Mark Bryan meets seminar attendees.**

what do you think about that? Who's the 'I' that's listening to the other voices as you walk, what part is you?

"I'm asking you to understand that we are a composite of our social experiences in many ways, filtered through a unique experience of your life and my life. We can have the same experience and it will mean completely different things to us. And what I want you to honor in that walk is your uniqueness.

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## **"The idea of 'I'm gonna write a great song' will keep you from writing a song at all."**

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call it the spiritual path. We have to enjoy, not every minute of it, but we have to enjoy the process itself."

**Everything you need for the journey is within you, Bryan says, so get moving. All it takes is small steps.**

"Take a walk and watch how the rhythm of your thoughts moves and watch how your mind can actually travel in space and time. We're here on a street in Nashville but my mind goes to everybody from my first girlfriend, to my time at Harvard, to wherever... What does your mind say to you,

"I think it's important things to get into the paradox of your own life and how unique you are and how in that uniqueness connects you with humanity and with being human. The more specifically you can get to that, I think the better off we are, the more inspired we'll be and the more peace we'll find in our work as well as our lives. I mean peace where action aligns with interest, so that you're in the flow of your own interests and your own will. That's what it's really about." <=>

**Shannon Heim**

# international update

## **ASOC** To Travel Down Under

After two extremely successful events in Los Angeles and Chicago, "America's Sold On Country" (ASOC) marketing seminar will be making its debut as "Australia's Sold On Country." The one-day event, co-sponsored by CMA, CMT Asia-Pacific and the Country Music Association of Australia, will be at the Grand Harbour Ballroom at Star City, in Sydney May 18.

The seminar is designed to educate corporate representatives and ad agency executives on why Country Music works for marketers and how to use it in an integrated marketing campaign. Presentations will be made by companies such as George Patterson Bates Advertising, Toyota, Country Bake and FAI Security.

Australian star Troy Cassar-Daley will perform an acoustic set mid-morning, and an afternoon luncheon will feature an address by famed Australian radio personality John Laws. The event will then culminate with live performances by Adam Brand, Gina Jeffreys and the Warren Brothers.

## **ETC.**

- The Chrysalis-produced "Country Top Ten" special aired on Channel 4 in the UK last month to a peak viewership of 2.2 million viewers. The 90-minute program included CMA Awards footage and interviews with Garth Brooks, Johnny Cash, Willie Nelson, Dolly Parton, Reba McEntire, Kenny Rogers, the late Tammy Wynette and more.

- Suzy Bogguss, Hal Ketchum and Stacey Earle are confirmed for this year's Cambridge Folk Festival on August 1. For information about the festival, call +44-1223-457-245 or for tickets, call +44-1223-357851. While in the UK, Bogguss will play shows August 2 and 3 at Dingwalls in London and August 6 at Vicar Street in Dublin.

- Following her successful promo tour to Australia earlier this year, Pam Tillis is going back for more. She is scheduled to perform at the hugely popular Gympie Muster, which regularly draws crowds in excess of 60,000 during the last week in August.

- Matteo Cozzani and Roberto Quarato are the hosts of a new radio show starting on Country Music Radio in London. The one-hour show titled "Country Music Radio for Italy," airs Thursdays at 6pm CET. CMR reaches listeners throughout Europe on Astra Satellite and on short-wave radio.

# Dixie Chicks Hatch International Plans

Having taken America by storm with their Monument Records debut album, *WIDE OPEN SPACES*, the Dixie Chicks will land in London this month.

Epic UK fell head over heels for the Chicks and their music during a Sony convention in Miami last year and the label is determined to break the group internationally, says Director of Promotion Adrian Williams.

"We've never done anything with an (American Country) act before," Williams says. While some artists and music may not appeal to a broad international audience, he says, the Dixie Chicks are an exception. "They have sexiness, sassiness, great songs and they can play. Everybody who's seen them in the UK company is incredibly excited. It doesn't matter where you're coming from musically, everybody gets it."

Apparently, folks all over London "get it" as well. The Chicks sold out their first show at London's Shepherd's Bush Empire June 16 and have added a second. Afterwards, the Chicks head to Dublin to play the Olympia Theatre, and then return to Europe for dates later in the year.

Ticket sales were boosted by London's full-time radio station, Country 1035, which featured an "Easter Chicks Weekend" promotion when listeners could win the Chicks' *WIDE OPEN SPACES* album every hour.

"We were inundated with calls about the Dixie Chicks," says Program Director Keith Francis. About 75 percent of the tickets were sold over the holiday weekend, he says, "which is amazing because most people are away from home, visiting relatives or whatever."

"It's great working with the record company on this. It shows how the international record company and radio station can work together to make Nashville acts more successful here," Francis says.

For Epic's part, Williams says they're thrilled with the response at 1035 and are looking to broaden the reach through national television, print and radio exposure. The first single "There's Your Trouble" will be released just prior to the performance on June 14.

To prompt pre-promotion of the June trip, Epic recently brought UK journalists to a Dixie Chicks show in New Orleans. In addition to the concerts, Natalie Maines, Emily Erwin and Martie Seidel will do national media while in London. The Shepherd's Bush performance will be filmed and recorded for a BBC Radio 2 "In



Concert" special airing June 19, as well as a TV special that will appear on BBC2.

Manager Simon Renshaw says he has believed in the international potential of the band since day one.

"It's really the first time working with a Country act that I felt like had a strong possibility of working in the international market. And that's for two reasons: number one, the music and number two, imaging." While the Chicks music is clearly Country and will be in the same form as in the States, it is "so fresh-sounding it has the potential to appeal to a broad audience," Renshaw says. "The cowboy hat, starched-shirt look just doesn't work for a European audience. They can't get past that to get to the music. The girls have a hip enough look."

The recent international success of artists like Shania Twain, LeAnn Rimes, Garth Brooks and Reba McEntire may have helped open the market for this Country act.

"I think it's encouraged more people to take a listen," Williams says. "But I think the Chicks would have cut through regardless."

Clearly each act must prove itself. "Just because it works for one artist, it may not work for another," Renshaw points out. "There's a small core audience. It's really an artist-by-artist case."

Now is the right time to pursue international markets, while the group is still growing its fan base, according to Renshaw. "It's important to develop an international career simultaneously" because the Chicks want a long-term career

and "international development is a major component of that," he explains. Developing an international career takes commitment, and artists "have to be willing to visit twice in a short period of time to develop the audience."

Renshaw, who spent the first dozen years of his career working for a management firm in London, says strong relationships with the record label, promoters and other team members makes international growth work. "Doing a European tour is not that much different than doing any other," he says.

The group plans to return to Europe in the Fall for a more extensive tour. Plans also are underway to visit Australia, where the album already has certified gold (35,000 units) though the band has yet to visit Down Under.

"Their win at the CMA Awards also heightened awareness because that show is televised internationally. It was really their first exposure, and we got really strong response from that," Renshaw says.

Sam Laws, promotions manager for Country Music at Sony Australia, says he has been excited about the Chicks' music since he received an advance copy of the album and saw a show during Fan Fair week last June. He says he really pushed the music to Australian radio and is seeing the results. In addition to phone interviews with Australian media, Sony ran TV ads for the album. "We really got behind it and pushed it and made it happen," Laws says. "You can't get in the way of great music being successful." ◀▶ **Shannon Heim**

**awards**

**George Strait** received three certifications from the **RIAA** last month. His 1995 box set, **STRAIT OUT OF THE BOX**, reached sales of over six million, which qualifies the set to be now certified six times platinum. This accomplishment makes

programs in her native Sevier County, TN.

**Shania Twain** has received the **Nashville Songwriters Association International's Songwriter of the Year** honor. Her hit songs "You're Still The One" and "From This Moment On" received five certificates in the Country, pop and adult contemporary categories.

from listeners and dedications from the audience.

**on the move**

Former Asylum Records Director of A&R **Chris Neese**, has been appointed director/membership relations at **ASCAP**.

**Trisha McClanahan** has been promoted to vice president of marketing at **Starstruck**

**Entertainment**. With this promotion, she will work closely with **Narvel Blackstock** and will continue to market Reba both domestically and internationally for her concerts, records and movies.

**Emerald Entertainment Group** has announced three staff additions/promotions. **Kerry Kopp** has been upped to vice president of engineering services from his previous position of chief technical engineer. **Richard Easley** has been hired as technical engineer, and **Dan Wothke** has been hired as assistant technical engineer.

**Robert J. Barone** has been promoted to senior vice president, operations and information technology at **BMI**. He will oversee all technology-based applications as well as new technology research and development projects.

**John Dotson** has been recently appointed vice president & general manager/creative director for **Brewman Music & Entertainment**. In this newly created position, Dotson will be responsible for all forms of

**newsline**

**WebRadio.com** is helping bring college radio into the 21st century. Since broadcasting on the web is becoming so predominant, and college stations rarely have the money to delve into that aspect of broadcasting, **WebRadio.com** is providing it to colleges free of charge. For more information, log onto the website.

According to the market research firm **Forrest Research**, on-line music may play to the tune of \$1.1 billion by the year 2003. The reason? Independent record labels and the rise of portable devices which play the MP3 internet sound files. The report also suggests that albums will give way to singles, compilations and small collections called mini-titles. (*USA Today*)

**Naomi Judd** recently started hosting a Sunday night syndicated radio show called "**Heart To Heart**." The show is aired from a barn on her Tennessee farm. The four-hour radio program will include music and conversation by celebrity guests, as well as calls



1ST ANNUAL  
**RUN ON THE ROW**

ARISTA SUNTRUST

**NASHVILLE, TN**

**BlackHawk, Suntrust Bank and Arista Nashville** recently announced "Run On The Row," a charity event to benefit cancer research at **Frances Williams Preston Laboratories** - a division of the **T.J. Martell Foundation**. The walk/run will be held in Nashville on Sat., June 19 at 8 a.m. on Music Row. Pictured (l to r): **Arista Nashville President, Tim DuBois; VP Suntrust Bank, Karen Clark; Van Stephenson of BlackHawk; B.F. Byrd Jr. Professor on Oncology; Director, Vanderbilt Cancer Center and Director, Frances Williams Preston Laboratories, Dr. Harold Moses; Henry Paul of BlackHawk, Exec. Dir., Nashville Division & New Media of T.J. Martell Foundation, Tod Minnich; Dave Robbins of BlackHawk; Senior Vice President, Director - Music/Private Banking, SunTrust Bank, Brian Williams.**

it one of the three best-selling box sets of all time tying with Led Zeppelin's 1990 box set and trailing behind Bruce Springsteen's 1975-85 box set.

**Shania Twain** made **DIAMOND** certification history with **RIAA**. She has become the first female artist ever to receive two 10-million (DIAMOND) albums back to back for **THE WOMAN IN ME** and **COME ON OVER**.

**Dolly Parton** recently received the **AMVETS Ladies Auxiliary Humanitarian Award** in recognition of her contributions to her **Dollywood Foundation**. Parton has contributed \$1.5 million over the years to fund various educational

copyright exploitation and the business administration aspects of the publishing company.

**Van Fletcher** has been named executive vice president and general manager for **Virgin Records Nashville**. He will be responsible for the daily operations of the label, overseeing artist development, sales and marketing.

**Melissa Lundgren** has been named director of operations for **The Filmworkers' Club Nashville**.

The publishing company **The Farm**, a co-publishing venture between **Jackie Solomon** and **Hamstein Music Group**, has relocated. The company now resides at 1505 16th Ave. South, Nashville, TN 37212.

### new companies

Former Arista Nashville video department head **Scott Rattray** is now offering his services as a freelance music video commissioner, production supervisor and client liaison at his new company **Boxing Car Film & Video**. Rattray can be reached at 4502 Colorado Ave., Nashville, TN 37209. Phone and fax: (615) 385-1239. E-mail: linus2luci@aol.com

### music videos

artist/label

BitterSweet/Sable  
BitterSweet/Sable  
Chris LeDoux/Capitol

**Country Club Enterprizes (CCE)** of Nashville and **ETV Networks (ETV)** of Burbank, CA have announced the formation of a joint venture where CCE will act as an exclusive ETV representative for video pool service in the Country nightclub arena. The name of the joint venture is **ETV-Vital Country**. For further information, call Wynn Jackson of CCE: (615) 383-4000 or Steve Gaspar of ETV Network at (818) 842-0004.

Songwriter **Terry Brown** recently announced the formation of a full service personal management and publishing firm called **THB Entertainment**. The company can be reached at 118 16th Ave. South, Suite 250-A, Nashville, TN 37203. Phone: (615) 242-4822, fax: (615) 242-1428.

### signings

**PUBLISHING: Victor Mecysne** to SESAC...**Larry Gatlin** to Heart of Hearts Music...**Jeff Pennig** to Sony/ATV Tree. **MANAGEMENT: James Prosser** to Refugee Management. **PUBLICITY: Jeff Cook** (of Alabama) to Webster and Associates...**Andy Griggs** to Hot Schatz Productions. **RECORDING: Doug Stone** to Atlantic Records...**Rebecca Lynn Howard** to MCA Records...**Kevin Sharp** to Warner Bros. ...**Tracy Byrd** to RCA...**BitterSweet** and **The Sin City Band** to Comstock Records.

title

"Daddy's Song"  
"Long Overdue"  
"Life Is A Highway"



Reprise recording artist **Paul Brandt** recently co-hosted the **REGGIE Awards** (recognizing excellence in promotional marketing) at the **Promotion Marketing Association's** annual conference. Brandt also spoke to the group of marketers about keeping focused and balanced while dealing with the demands of a creative career. Major companies such as **Tommy Hilfiger, Nintendo, Burger King, MasterCard, Visa, Starburst, ABC, NBC, Energizer** and **Gerber** were in attendance for the event.



**Columbia Records** recording group **Ricochet** was recently on location in **Montgomery, Alabama** to shoot the video for their single "**Seven Bridges Road**." Pictured with the group is director **Jim Shea** and the crew from **Planet Pictures**.

director

MJ Wright Productions, Inc.  
MJ Wright Productions, inc.  
Michael Salomon

"I'm still that 2 year old at heart. My attention span has got to be fulfilled. I love to be busy. I love to work on three or four projects at one time, which I am doing right now. We're doing that Christmas album, the regular album, I'm working with three producers, I'm going to a golf clinic this weekend to improve my golf, which God knows I need. Just fun things, Shelby things. Going out to eat dinner with friends, spending time with family. I've got four movie projects in production. One's a Christmas movie for CBS.

"It's very fun for Narvel (Blackstock, husband) and me - that keeps our marriage alive, that keeps our interest alive. That gives us something to talk about all the time, whether it's family, friends, vacations or business projects. It's like a tree. You start at the roots with me and Narvel and then it just blossoms out. There's just so much to do and so many things we want to do that I really don't know if we'll have the time. But that's what's so fun and interesting, that both of us love the same things."

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## **"I want to do a comedic role in a movie."**

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**A born competitor, Reba has expanded her career to include writing and acting to challenge herself.**

"I'm real comfortable with my singing. I know I can do that. Of course, every time I get with a different producer they challenge me with different types of music vocally, so that's a challenge. But the acting is something different every time. A song is a song. I'm going to approach it maybe a few ways. But in acting, I'm either going to be in a western or a modern-day story. I'm a judge or I'm a cowgirl. It could be anything."

**There's one challenging role that particularly intrigues her.**

"I want to do a comedic role in a movie. A motion picture where I am funny. It's hard to find a good, funny script."

**For the first time, Reba is using three different producers on her new studio album: MCA President Tony Brown, who has produced most of her albums; David Malloy, who produced her last album and is producing the Christmas album, and new collaborator Keith Stegall.**

"If I go to three different producers, those producers are going to try to find the three monster songs for me to sing because they want those songs to be on the album. So it's very competitive, and all three producers bring different things to the table. It's more interesting and exciting for me."

**Reba credits her family and childhood in Oklahoma with giving her the strength and versatility to do it all.**

"Confidence, being a strong woman, I got that from Mama. Mama made sure all three of us girls had college educations, so no one would be supporting us. We would be self-sufficient, self-supportive and strong women. And we are. I think that's a very important thing for a mother to teach her child, whether it's a son or a daughter, to be able to support yourself.

"Stability is very important. But you have to have that from within first, nobody can give it to you. Everybody can say, 'Oh, you're great. You're a

strong woman.' But until you feel it yourself, that's just no good."

**Reba has passed on a few traits to 9-year-old son Shelby.**

"On the good side, which are the only ones I want to talk about of course, he's concerned about other people's feelings. He'll take up for kids. He's learning how to be compassionate. Some people are born with that. Some people have to learn it. And he is very competitive. "Other traits that I have instilled upon Shelby, that Mama and Daddy really enforced on me, are to be honest, speak your mind and when you say you're going to do something, do it. Don't back out half-stream."

**But nobody's perfect.**

"I'm a little self-centered; he's a little self-centered. He probably got that from me. I'm a hypochondriac; he's a hypochondriac. Well, Narvel calls it a hypochondriac, I call it being sensitive and knowing my body, being in tune with myself, and Shelby is too."

**Reba also shares her faith with her son.**

"Shelby and I say our prayers every night. It is a great reminder, a reinforcement of a good day, and it also helps you remember those less fortunate and those that are having problems and to pray for them. It just brings it all back into focus to say a prayer at night. And then in the morning it's a great jumpstart to praise the Lord in the morning. Every morning it's just like, Lord, you can't imagine how great yesterday was for me. Of course you can, because you planned it, but thank you so much."

**Looking back, Reba can see one thing that has carried her through personally and professionally.**

"The number-one thing I'm the most proud of that I've done is to stick with my gut feeling. That's helped me professionally and that's saved my sanity in my personal life. When I knew a situation was not right, I got out of it. That was both professionally and personally. And that right there is just listening to God. You can say, I want to go to Europe...and then say, I'm going to stay home for the year. If I just go with what feels better when I say it, that's a great indication of what I need to do. That's a small sign. But other things will just leap out at you like a neon light for what you need to do."

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## **The number-one thing I'm the most proud of that I've done is to stick with my gut feeling.**

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**She's also relied on three bones: a wishbone, a funny bone and a backbone.**

"You've got to have goals that you wish for, things to look forward to. And if you don't have a sense of humor, you might as well forget all the rest of it because it's not worth it. You're going to have some things in your goals that are not gonna work out. You're going to have some obstacles that are really rough and some disappointments. And if you can't laugh at the bad as much as the good, then you're in for a rough road." ◀▶

In honor of our industry friends we work with throughout the year on various events, CMA recently invited Nashville publicists to a southwest-style publicist mixer. The CMA atrium was full of excitement and a variety of Mexican food and drinks, as the staff of CMA mingled with publicists from over 30 different companies.



**1.** Publicists had the opportunity to sign up for hundreds of dollars in door prizes from Target, Home Depot, Pottery Barn and Aveda.

**2.** Kimberly Baker, Grassroots Media; Kim Webster, The Press Network; Dixie Weathersby, CMA; Traci Thomas, Grassroots Media; and Shannon Heim, CMA gather for a photo opportunity.

**3.** CMA Publicity-Subcommittee Chairman/Arista Nashville's Vanessa Davis was surprised with a cake in celebration of her birthday. Pictured (left to right): CMA's Shannon Heim, Dixie Weathersby and Angie Crabtree, Davis and Yumi Kimura of Warner/Reprise Records.

**4.** Publicists enjoyed the Mexican food and drinks catered by La Paz.

## BoxCar Willie

Boxcar Willie, known for his hobo dress and persona, his gentle Country voice and songs of life on the road, died in his Missouri home on April 12 due to a bout with leukemia. He was 67 years old. Born Lecil Travis Martin in Sterrett, Texas, he started singing and playing his guitar on the front porch with his father, a railroad man. In his teens, he played jamborees all over the state until he gave up show business and enlisted in the Air Force. He retired from the service after 22 years and

went back to performing in the 1970s where he took on the dress and the name BoxCar Willie. In 1983, he became the first nationally known entertainer to put his name on a Branson, MO theater. He performed six or more shows a week for nine months out of the year up until the disease started to take over his body in late 1998. He is survived by his wife, two daughters and two sisters.

# And The Winner Is... **CMA Awards Voting Procedure**

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

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

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

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

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

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

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

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

## Following is the 1999 CMA Awards schedule:

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

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## 1999 **Country Music Association** Country Radio Station Mailing Label Service

**CMA, in partnership with M Street Publications, provides the most comprehensive list of stations broadcasting Country Music in the U.S. and Canada.**

### Label Service Features:

The data for these labels comes from the M Street Database, and is considered to be the radio industry's standard for accurate station data. Over 500 changes per week are posted to this database, making it the choice of hundreds of record companies, managers, radio networks and syndicators.

You can customize your list to be sent to any combination of states, regions, markets, reporting stations or station types. When placing your order, we will discuss the specific purpose of your mailing with you so that you can get the best possible response. Labels are high quality pressure-sensitive (self-sticking) type or cheshire type, printed on continuous form backing.

### Label format includes:

1. Station call letters.
2. Choice of Station Manager, Program Director or Sales Manager's name, or a simple title.
3. Complete station mailing address.

Reports may also include phone numbers, fax numbers (if available), station power, owner, markets served and other useful information.

Members may order as many sets of labels as they want, in as many categories as they like. Customized reports in many different categories are also available for reference and office use and may be ordered along with the labels. Labels are printed in zip code order. Reports are printed in city/state order or market order.

### Lists can be based on any number of criteria, including:

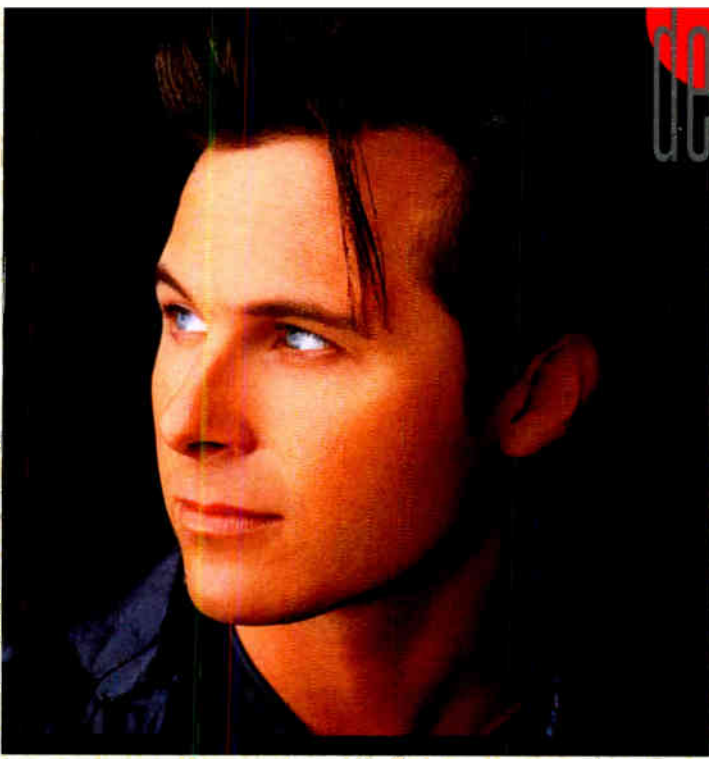
- Geography (state ,city or region, both U.S. and Canada)
- Reporting Stations (BILLBOARD, GAVIN AND RADIO & RECORDS)
- Format (Full-time Country, Satellite Country, etc.)
- Station Band (AM, FM or both)
- Market Size (Arbitron markets, M Street markets, unmeasured)

All orders must be prepaid (check or money order, Mastercard, VISA or American Express). Orders will be shipped within five working days. The labels can be used for one mailing only and cannot be copied, resold or redistributed.

Call or write for ordering information.

**CMA Radio Lists**  
c/o M Street Corp.  
P.O. Box 23150  
Nashville, TN 37202-3150  
(800) 248-4242  
(615) 251-1525





# shane minor

**Record Label:** Mercury Nashville  
**Album:** SHANE MINOR  
**Single:** "Slave To The Habit"  
**Influences:** Merle Haggard, Hank Williams, Elvis Presley, Frank Sinatra

Although Shane Minor always knew that he wanted to pursue a career in music, the California native took a couple of unusual detours as he journeyed down the path to Country Music. A distant relative of legendary lawman Wyatt Earp, Minor spent seven years as a police officer. During a five-year stint with the Los Angeles Police Department, he turned to music to escape the tragedy he witnessed working in the Watts area of South Central Los Angeles. "It put me in another world," he explains. "Music is a haven for the soul. It put me in a world where things were as they should be, not the way they were."

Minor's experiences working with the LAPD, coupled with the skills he had honed in Los Angeles' clubs encouraged him to concentrate even more intensely on his musical aspirations. "I had to ask myself, 'Do I want to do this the rest of my life, or do I want to do music?'" he explains. His debut album, SHANE MINOR, is the answer to that question.



# julie reeves

**Record Label:** Virgin Records Nashville  
**Album:** IT'S ABOUT TIME  
**Single:** "It's About Time"  
**Influences:** Dolly Parton, Emmylou Harris, Tanya Tucker, Linda Ronstadt, Tina Turner, Whitney Houston

Hailing from Ashland, Kentucky, 24-year-old Julie Reeves can't remember a time when she wasn't singing. Perhaps that's because she was raised in coal-mining country, rich with the tradition of Country Music. "Dwight Yoakam, Keith Whitley, Loretta Lynn, Ricky Skaggs, Patty Loveless, Earl Thomas Conley - a lot of singers come from up there," says Reeves. "Every one of those singers has a certain sound. You know it when you hear it - at least I do, because I'm from there."

Reeves moved to Nashville in 1994 to pursue a music career as part of a trio that included her mother and family friend Danny Craig. Although things didn't work out for the trio, Reeves stayed and continued to hone her skills singing demo tapes. Her talent eventually drew attention from Music Row's newest record label, Virgin Records Nashville. Her debut album, IT'S ABOUT TIME, is also the inaugural release for the new company.



# DERYL DODD

Deryl Dodd isn't bucking the system and he isn't going against the grain. His music isn't like the mainstream Country Music of today, and he sure isn't looking back. The Texas native has evolved quite a bit, musically and personally, from the release of his first album *ONE RIDE IN VEGAS* nearly three years ago. The experiences of his painful divorce while learning the ropes of the business taught him that being happy with yourself and your music is the only thing that matters. This time Deryl is making music his way.

"(My music is) pure, simple, sparse - a throwback to Country Music. I like the sounds of the '70s kind of Country. The production and such. Even back then, some of the rock 'n' roll groups of today would be considered Country - the Eagles or Jackson Brown. I also listened to Haggard and Willie Nelson, who were pretty popular at that time.

"By today's standards I might consider myself alternative Country, but I'd like to just think I'm Country. I don't really like the slickness of the pop

Country. I like more of a pure sound. I think it comes down to personal taste and your background. I grew up in that vein and it's all coming out of me now as an artist. If you can't sit down with a guitar and entertain somebody, what's it worth? I'm just being me and it happens to be different."

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## Music was a playground for me.

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Deryl has gone through many stepping stones in his life - the one he calls his "big break" is the day that Martina McBride asked him to play lead guitar in her band. From this unique opportunity, he found his love of being on stage and the motivation to become a solo artist.

"Getting hired by her was such a huge step at that time. I'd been here about five months and was running out of money. I had a little job playing at the Opryland Hotel and that was just killing my soul. I like being in:

front of real people and real fans and not in a "hotel" situation. It paid some bills but I was a lot more ambitious than that. With Martina opening up for Garth Brooks and being on that stage... That was a big place to step into, and I was excited about it. I really admired Garth and what he had created and what he was doing. After two weeks of getting used to the twenty thousand seats every night and doing sold out shows, it really got me thinking, 'Man I want to do this. I want to have this.' I think a lot of it is just being real and being likeable. Garth considered himself to be that way, and the fans were totally into it. So it definitely gave me the motivation to do it."

**Deryl's current album "is" many things - authentic, raw, and emotionally charged, but there's one thing his music "isn't." That one aspect is the biggest difference between his first album ONE RIDE IN VEGAS and current self-titled album.**

"The first album was more of the 'Nashville' sound. The producer pretty much pulled the musicians in. They were all of my songs and my arrangements, but it had more of a slick tone than what I wanted. Not that there's anything real different about the music, but the studio musicians played in a certain orthodox way on the first album. If you listen to a Willie Nelson record and then you listen to something else in Nashville today, ONE RIDE IN VEGAS just seemed to have that same 'Nashville sound.' I wanted something that was more spontaneous and more heart felt, and I wanted to get some kind of magic out of it. Not the 'we've got three songs and only three hours to get it done' type of thing. I wanted the theme of the album to be very acoustic.

"I think I was a lot more involved with the second album. I played all the rhythm guitars, which was what I wanted to base the music around. I wanted it to be my style. I selected all the musicians, not just based on their experience, but because I knew them and I knew it would be fun. In turn, I hoped it would reflect on the music. And it did. When it was all over we were sad. Most people would say making an album is such an enduring process, and it shouldn't be that way. But I think the next album, whenever I get to do it again, I want to have that same group and have a good time just like we did for this album."

**Although Deryl has made tremendous progress throughout his music career, many trials and tribulations came along when he recorded his first album.**

"The whole situation of the divorce mentally brought me down. Some people put their career first and they're feelings get hidden. I was just letting them out. I was so emotional about the whole thing that I couldn't go and play. I couldn't be in front of people. I was too devastated about my personal life. At that same time, I realized what the music business was about, and I was feeling like a puppet in certain ways. I started realizing that I wasn't jumping through a lot of the hoops that I was expected to. It was all part of the growing process for me. I can laugh at it all now. There's really nothing to it - I'm just going to be me.

"I admire an artist's gumption and 'step up to the plate and swing attitude,' but when you're not ready, it can be a real setback. People say, 'It could have happened quicker if you'd done this or that.' I came to Nashville when I was ready. I spent four or five years playing in bands and singing on other people's records, and all that was kind of a stepping stone for me. I really got into the meat of it all instead of coming here and waving an 'I want to be an artist' flag. It goes back to my heritage a little bit. My dad is a real hardworking man and he taught me all the values to

have a real humbleness about things."

**There was a growing period during these hard times for both himself and his label.**

"Up until that point, music was a playground for me. It was just fun. I had a childlike view of it. It's almost like they wanted to take that from me. 'It's not all fun now, boy. You're gonna have to do this and... It's gonna be like this...' I didn't understand why they were telling me this, but that's the way it was. Kind of like when people tell you there isn't a Santa Claus

---

**I started realizing that I wasn't jumping through a lot of the hoops that I was expected to.**

---

when you're a kid. I don't want to be immature about it because we all grew from it. We're all in a business, but at the same time, I want to keep that child-like feeling. On the business side of it, I think it's a good thing for the label to have somebody like me. Someone to have such a love for the music and giggin' and being out with people, meeting fans. I'm growing and the label has grown from me too. They're asking a lot more questions with new artists than what they were doing before I came along. It's good for the artists after me, you know. I think there are a lot of people that do a lot of record label bashing. I just think that we're partners and should be working together. They make mistakes and are human too."

**As a songwriter and musician, he lives and breathes his music through his life and his life through his music. His words and feelings come from his heart and his personal experiences.**

"I experience things and write about them. Some are just good stories that were taken from experiences and then exaggerated. Like on a fishing


trip and saying you caught one 'this big' or it took 'this long' to reel it in. One thing that inspires me to write music is that it touches people - it isn't just something made up and thrown out there. It's something that is carved out of your soul, and you just put those feelings down on paper. It's a little harder on me because I have suffered a lot to write that stuff but, musically, it's

very rewarding to see people moved by it. Music can be a good place for a message. The feelings that I have found, people can relate to. I like artists that I can relate to, so I'm doing that same thing with my music."

**Which song reflects his life the most?**

"The songs that are just about life - 'One Night In Vegas' or 'Somewhere Down The Road.' I'm always looking ahead and dreaming and excited about the future."

**The time is right and the time is now for Deryl. He started touring this past May with Brooks & Dunn, and he doesn't want to stop there.**

"Within a few years I want to be at the height my career. I'll be almost forty, hopefully still young at heart and still looking good. I see myself on the road and playing dates that I'm comfortable with and still making a lot of friends in music. Personally, I still want to grow and be a better person. I want to love life even more than I am now. Everybody wants to be happy, but I've learned it's a choice, and I choose to be happy." 

**Chris Gusa**



*Somewhere down the road,  
There's a place for me I ain't ever been  
Tears may fill my eyes when I go,  
But my heart seems to be  
A dream ahead of me,  
Somewhere down the road*  
**"Somewhere Down the Road"**

**congratulations**

The new Country duo **Montgomery Gentry** recently made chart history with their debut album *TATTOOS & SCARS*. The album topped the charts at number 10 in its first week on the charts. This marked the highest first week sales and chart position for a debut Country duo in the history of Soundscan.

Six Country artists reached the top ten in the Reuters/Zogby poll of the "Best Male and Female Singers of the Century." For Top 10 Male Singers: **Garth Brooks** topped out at number three and **George Strait** came in at number seven. Other males among the ranks - **Frank Sinatra**, who came in at number one and **Elvis Presley** who came in at number two. For Top 10 Female Singers: **Reba McEntire** came in at number four, **Dolly Parton** at number five, **Shania Twain** at number six and **Loretta Lynn** at number 10. They share the ranks with Barbra Streisand at number one, Celine Dion at number two and Whitney Houston at number three.

**leading roles**

Negotiations are in the works for **LeAnn Rimes** to be in an upcoming independent movie called "Under The Mimosa". Rimes would take on the dramatic role of an 18-year-old girl in the 1960s who heads to college while her boyfriend is sent to Vietnam.

**Clint Black** recently filmed his role as a family physician named Dr. Warren for an upcoming CBS movie entitled "Going Home". Black co-stars with Jason Robards, who plays an aging father, and Mare Winningham, who portrays his career-driven daughter struggling to come to terms with her father's debilitating illness.

**for the love of charity**

**Guy Clark, Rodney Crowell, Vince Gill, Nanci Griffith** and **Emmylou Harris** recently joined forces for a concert to benefit Nashville's Interfaith Dental Clinic. Because of their unanimous belief in the Clinic, Middle Tennessee's working poor and senior citizens on limited income will have "the gift of a smile."

**Alabama's Jeff Cook** recently co-hosted Senator Fred Thompson's Celebrity Skeet Shoot which involved a benefit concert at the famous Wildhorse Saloon for Sugarbugs, a non-profit organization for children with diabetes.

**Pam Tillis** helped make a difference for hungry children in Nashville by recently donating \$10,000 to Feed The Children. Half of the donation was raised through teddy bear sales on her holiday concert tour last fall. Tillis donated the remaining funds.

**Billy Ray Cyrus** recently visited the air force base in Dover, Delaware to show support for the troops in Kosovo. He gave an impromptu show for those organizing shipments of supplies to Kosovo, as well as autographing the U.S. flag (after making sure it wasn't considered defamatory), which was then sent to the troops in the war.

**Reba McEntire** and **Collin Raye** have been tapped as celebrity judges for the *USA Weekend's* eighth annual "Make A Difference Day." The event, held in October, encourages volunteers to "make a difference" in their neighborhood by getting involved with community-organized activities.

**Steve Wariner** is helping **Garth Brooks's** new charity, Touch 'Em All Foundation. The foundation pairs famous celebrities and major league baseball players (along with corporate sponsors) to raise money for children's charities. Wariner and longtime friend Turk Wendell, a New York Mets relief pitcher, have been paired to where every strikeout Wendell throws, he and Wariner will donate \$100 to the charity.



When DreamWorks Records new duo **REDMON & VALE** delivered their video, "If I Had A Nickel (One Thin Dime)" to CMT, they were not only celebrating their debut video release, but the birthday of Allison Redmon. Pictured (left to right) Tina Vale, Redmon & Chris Parr of CMT.



After his recent standing-room-only Nashville showcase, RLG Chairman **Joe Galante** presented RCA newcomer **Andy Griggs** with a brand new **Lester Flatt D-28 Martin** guitar in appreciation of his untiring efforts on his 12 week radio promotion tour. Joining the celebration was CMA Executive Director **Ed Benson** (left), **Mindy McCreedy** (second from right), who happened to help Griggs land his deal at the label, and **Galante** (right).

**Faith Hill** recently started her nationwide book drive to support literacy programs for U.S. children and youth. The project is fueled by her Family Literacy Project and America's Promise - The Alliance For Youth, which is led by General Colin Powell. Books are being provided by fans, who are asked to bring a new or slightly used children's book to her concerts. Each fan that contributes a book is entered in a drawing to meet Hill after the show.

**Lee Ann Womack** recently performed at the fourth annual "Hats Off To High Hopes" benefit. High Hopes is a therapeutic center for children with special needs. The benefit included an auction, dinner and evening of music.

### gracing the covers

Cole, Sunny, Radar and Mokey all posed in a photo shoot with their parents **Clint Black** and **Lisa Hartman-Black** for the year 2000 Ralston-Purina "Incredible Dogs" calendar. Among the other celebs and pets in the calendar include Oprah Winfrey, former President George Bush and St. Louis Cardinal Mark McGwire.

**Faith Hill** recently graced the pages of GOOD HOUSEKEEPING's May issue.

**Shania Twain** was recently voted one of the world's 50 sexiest women by the men's magazine MAXIM.

### books 'n things

**Reba McEntire** has released her second book called "Comfort From A Country Quilt: Finding New Inspiration and Strength From Old-Fashioned Values." It features encouraging stories and insights about life, love and motherhood.

**Johnny Cash** has recently been invited to be the voice of a new electronic Bible for computer users. Cash, being a spokesman for the company for the past six years, has previously recorded over 400 of his favorite Bible verses for the new King James Version of Franklin's Speaking Holy Bible.

This summer, **John Berry** will start writing his biography with author Ron Camacho ("Chicken Soup For The Country Soul"). No release date has yet been given for the book.

### and the crowds shall gather

**The Dixie Chicks**, **Sara Evans**, **Martina McBride** and **Kelly Willis** have been added to the Lilith Fair tour for various dates this July and August. Lilith Fair is a celebration of women in music as envisioned by pop singer Sarah McLachlan. Other Country artists that have previously been on the tour include Mary Chapin Carpenter and Emmylou Harris.

Sixty-thousand people are expected to attend the annual "homecoming" celebration for Saturn car owners. **Tim McGraw** and **Faith Hill** will share the stage as the premiere concert event for the celebration on July 31. Pop group Hootie and the Blowfish will be performing the night before.

**LeAnn Rimes** and **Faith Hill** recently performed with an impressive list of singers for this year's VH-1 "Divas Live '99". They joined the stage with Whitney Houston, Tina Turner, Cher, Brandy and Elton John.

**Lee Ann Womack** headlined Belmont University's "Best Of The Best" showcase at Nashville's Ryman Auditorium. Throughout the past school year, five Belmont University Curb Music Business Program students have won their way on stage through other showcases to open up for Womack that night, therefore calling it "the best of the best." ◀▶



Cover Girl models **Niki Taylor** and **Brandy**, welcome the newest Cover Girl, **Faith Hill**. Hill will appear in television and print advertising for Cover Girl cosmetics beginning this fall. Pictured (left to right): pop artist **Brandy**, **Hill** and **Taylor**.



DreamWorks artist **Jessica Andrews** made her acting debut, as herself, on the soap opera "Another World." Andrews performed her debut single, "I Will Be There For You." Pictured on the set of "Another World" are: **David Andrew Macdonald** ("David Halliday"), **Alicia Leigh Willis** ("Alli Fowler"), **Andrews**, **Lisa Peluso** ("Lila Cory"), **Stephen Schnetzer** ("Cass Winthrop"), **Brittany Finemore** ("Charlie Winthrop"), **Linda Dano** ("Felicia Gallant") and **Elain R. Graham** ("Etta Mae Burrell").

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## A Closer Look At "Alternative Country"



Kelly Willis

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## cma events june

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

## july

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

## august

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

## september

**22** 33rd CMA Awards / Grand Ole Opry / Nashville, TN

For a world of information, log on to  
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www.CMAworld.com

**Brad Paisley recently entertained the CMA staff with hits from his new album WHO NEEDS PICTURES.**

Pictured (left to right):  
Arista Sr. VP/General Manger  
Mike Dungan, CMA Executive  
Director Ed Benson, Paisley,  
Arista President Tim DuBois and  
Paisley's manager Jimmy  
Gilmer.

photo: Angie Crabtree

