

CMA AWARDS UP

SEPTEMBER/OCTOBER 2002

CMA Awards Preview
Alan Jackson Sets Record
with 10 Nominations

Awards Nominee Reactions

Vince Gill
Diplomatic Host

The Country Music
Hall of Fame
Welcomes Two
New Members:
Bill Carlisle and
Porter Wagoner

Pam Tillis
Like Father, Like Daughter

CMT and GAC
Country Takes Manhattan

Eddy Arnold
Country's Original Crossover

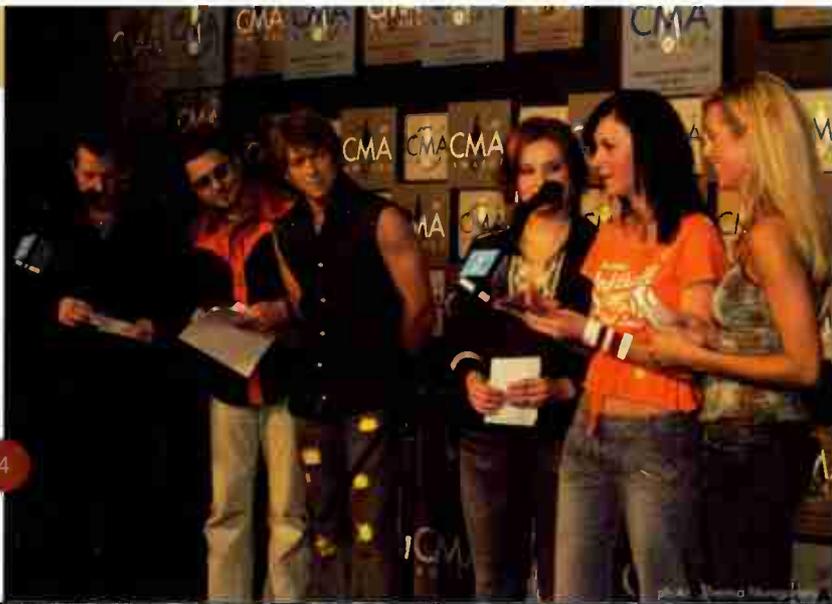
Remembering
September 11th

Songwriter Spotlight
Bobby Tomberlin

YOUR FINAL
CMA AWARDS BALLOT
MUST BE RECEIVED
BY FRIDAY,
OCTOBER 25!

TABLE OF CONTENTS

- 4** "The 36th Annual CMA Awards" Nominees Announced
Alan Jackson Sets New Record with 10 Nominations
- 5** Final CMA Awards Nominees
- 6** Awards Nominees' Reactions
- 7** Broadcast Awards Nominees
- 8** Letter from CMA Executive Director Ed Benson
Awards Mailings and Program Book Ad Space
- 9** Country Music Hall of Fame Inductees:
Bill Carlisle and Porter Wagoner
- 12** CMA Awards Radio Partner, MJI
CMA Awards What A Trip! Promotions
Your Final Vote Counts!
- 13** Vince Gill: Diplomatic Host



4



13

- 14** CMA Awards Week Events Calendar
CMA Awards Merchandise: Always In Style
- 15** CMA Awards Merchandise Order Form
- 17** CMA Awards Point of Purchase Creative
- 18** Producer Spotlight: Garth Fundis
- 19** Pam Tillis: A Tribute to Dad
- 20** CMT and GAC: Country Takes Manhattan
- 22** Songwriter Spotlight: Bobby Tomberlin
- 23** Legendary Eddy Arnold: Country's Original Crossover
- 24** July Board Meetings Highlights
Dick Frank Retires; Strategic Initiatives Announced;
New Category Added to Country Music Hall of Fame
- 26** Country Radio Broadcasters DJ Hall of Fame Inductees
- 27** Remembering September 11th
- 28** Debut Artist Spotlight: Elizabeth Cook, Sixwire,
Pinmonkey and Tift Merritt

- 30** NEW Album Releases:
September, October and November
- 31** Your CMA Community
- 32** Members Making News
- 34** Integrated Marketing Campaigns
- 35** Marketing Free Standing Inserts
- 36** Fan Fair 2003 Tickets and Program Book Advertising
International Events Calendar
- 38** In Memoriam: Joe Allison, Jonnie Barnett,
Gilbert Crysler "Doc" Field, Alan Lomax,
Denny Purcell and Don Winters
- 39** Calendar of Events
Next Issue: COVER STORY: Shania Twain
Brett James, Jim Lauderdale and
The Nitty Gritty Dirt Band



9

cover photo: Andrew Eccles

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LETTER TO THE EDITOR

Dear *CMA Close Up*,

I am a CMA member and would like to attend the CMA Awards this year. How do I purchase tickets and how many tickets may I buy?

D. Ray
Birmingham, Ala.

All current Individual Sterling and Organizational CMA members were sent ticket order forms for "The 36th Annual CMA Awards" in early August 2002.

The original form must be completed in its entirety and mailed to CMA with payment enclosed. We do not accept orders that are faxed, emailed or phoned in. Once your order has been accepted, you will receive a confirmation letter in the mail that will have the date when you may pick up your tickets. You must have this confirmation letter with you to claim your Awards tickets.

Individual Sterling members and Basic and Bronze Organizational members have the opportunity to purchase two Awards tickets.

Silver and Patron Organizational members have the opportunity to purchase four Awards tickets and Gold Organizational members may purchase up to eight Awards tickets.

All CMA Awards ticket sales are subject to availability and members are encouraged to return their order forms promptly.

If you have any questions about CMA Awards ticket sales, please email tickets@CMAworld.com.



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C O R R E C T I O N S

In the July/August issue of *CMA Close Up*, the following errors were made. We apologize.

Page 11 • James Hyde is "Sam" on NBC Daytime's "Passions." Matt Ashford is "Jack" on NBC Daytime's "Days of our Lives." The photo of Melissa Reeves, "Jennifer" on "Days of our Lives," features Matt Ashford, "Jack" on "Days of our Lives," instead of James Hyde as printed in the caption.

Page 12 • We regrettably omitted a few International Media who attended Fan Fair. Tim Rogers returned for his 15th year of coverage of Fan Fair. He now presents "Classic Gold Country," a new national three-hour weekly program across the Classic Gold Network which can also be heard on SKY Digital 859 and around the world on www.classicgolddigital.com. Barbara Toner attended Fan Fair, representing the *Sunday Mail* and to interview Country legend, Dolly Parton for the media outlet.

Page 22 • Pam Rose co-wrote "I Knew You When" with Chuck Jones. Stephen Allen Davis' song, "Take Time To Know Her," was a, worldwide hit for Percy Sledge. Gary Nicholson's song is titled "Choose Love."

Page 25 • The Coen Brothers teamed up with Columbia Records/Sony Music to form DMZ Records.

ALAN JACKSON SETS NEW RECORD WITH 10 CMA AWARD NOMINATIONS

Reigning CMA Male Vocalist of the Year Toby Keith Garner's Six Nominations

Alan Jackson set a new record receiving 10 CMA Award nominations in one year – besting Merle Haggard's long-standing record of nine nominations in a single year set in 1970.

Surprise guest Brad Paisley made the historic announcement at a press conference hosted by **SHeDAISY** (Kassidy, Kelsi and Kristyn Osborn) and **Rascal Flatts** (Jay DeMarcus, Gary LeVox and Joe Don Rooney) to announce the finalists for "The 36th Annual CMA Awards" at the Coliseum in Nashville on Thursday, August 29. The CMA Awards will be broadcast live [Wednesday, Nov. 6](#) (8:00-11:00 PM/EST) on the CBS Television Network from the Grand Ole Opry House in Nashville.

Jackson wasn't the only artist collecting multiple nominations. Twelve artists received multiple nominations including **Toby Keith** with six; **Paisley** and **George Strait** with four; **Kenny Chesney** and **Alison Krauss** with three each; and **Brooks & Dunn**, **Martina McBride**, **Willie Nelson**, **Lee Ann Womack**, **Nickel Creek** and **Rascal Flatts** each receiving two nominations.

Further amplifying a remarkable year in his career, Jackson collected a record 10 nominations with nods for Entertainer; Male Vocalist; Album for *Drive*; Vocal Event with **George Strait** for "Designated Drinker;" and Single, Song and Video of the Year nominations for both "Drive (For Daddy Gene)" and "Where Were You (When the World Stopped Turning)," which he dramatically debuted on the 2001 CMA Awards.

"It's thrilling to have a new record set for nominations in a single year. CMA's 5,000 voting members obviously chose to recognize the profound impact Alan Jackson's music has had in the past year," said CMA Executive Director Ed Benson.

Jackson burst onto the Country Music scene in 1989 with his traditional and highly acclaimed debut album, *Here in the Real World*, and received his first CMA nomination the next year for both Album of the Year (*Here in the Real World*) and Horizon Award. As his popularity grew, so has his list of nominations and wins including Entertainer of the Year in 1995. To date, **Jackson** has sold more than 39 million albums.

With his four nominations, Strait still holds the title of having the most career CMA nominations with 70 to **Jackson's** 60. Keith, who won his first CMA Award in 2001 with the coveted Male Vocalist of the Year, picked up momentum among CMA voters with six nominations including Entertainer; Male Vocalist; Album for *Pull My Chain*; Single and Song for "Courtesy of the Red, White & Blue (The Angry American);" and Video of the Year for "I Wanna Talk About Me." **Keith's** latest album *Unleashed* recently debuted at No. 1 in the Nielsen SoundScan charts and has already sold nearly one million copies.

Roots-based Country Music was well represented among the 2002 nominees. Krauss received three nominations: Album of the Year with Union Station for *New Favorite*; Vocal Event with **Gillian Welch** for the live version of "I'll Fly Away;" and Female Vocalist, which she won in 1995. Critically acclaimed, roots fusion innovators Nickel Creek received two nominations: Group of the Year and Horizon Award. "I Am a Man of Constant Sorrow," which won Single of the Year in 2001, was nominated for Song of the Year. Songs can



Lyric Street recording artist Rascal Flatts talks about their two CMA Awards nominations. They are up for Group of the Year and the Horizon Award. (l-r) Gary LeVox, Joe Don Rooney and Jay DeMarcus

be eligible in consecutive years based on continued chart activity during the current year.

Musical icon Nelson received two nominations: Album of the Year for his newest collection of collaborations *The Great Divide* and Vocal Event for his "Mendocino County Line" duet with Womack from the album.

Competition in the Album of the Year category was so tight that there was a rare tie, which places six albums in the category rather than the usual five with projects by Jackson, Keith, Krauss and Nelson vying for the Award with *Chesney's No Shoes, No Shirt, No Problems* and Strait's *The Road Less*

Traveled

Country legend **George Jones**, who won a CMA Award in 2001 with **Paisley**, **Bill Anderson** and **Buck Owens** for "Too Country," was nominated in the Vocal Event category again, this time with superstar **Garth Brooks** for a duet they debuted on the 2001 CMA Awards, "Beer Run (B-double E-double Are You In?)."

Artists receiving their first time CMA nominations were **Rascal Flatts**, **Carolyn Dawn Johnson** and **Darryl Worley**.

The 2002 broadcast of the CMA Awards marks the 11th consecutive year that **Vince Gill** will host the prestigious Awards program. The popular **Gill** has garnered 18 CMA Awards, more than any other artist. For five consecutive years (1991-1995), **Gill** won the CMA Male Vocalist Award, an achievement unequaled in the history of the Awards. The CMA Awards was the first music awards special to be carried on network television in 1968. Since then, the program has consistently earned top ratings and is traditionally one of the highest-rated specials in the television season. For the first time in 2001, the CMA Awards moved to the very competitive Fall Sweeps period. "The 35th Annual CMA Awards" was critically acclaimed and lead CBS to its first Wednesday victory of the season in viewers and households when it aired on Nov. 7, 2001. The Awards drew more than 39 million viewers, which was 1.2 million more than the previous year. The November time slot also helps position Country Music releases during the critical fourth-quarter retail season.

Winners of "The 36th Annual CMA Awards" will be determined in the third/final round of voting by the 5,000 professional members of the Country Music Association. CMA Awards balloting is officiated by the international accounting firm of Deloitte & Touche LLP.

Nashville CBS affiliate WTVF-NewsChannel 5+ / Channel 50 and [www.NewsChannel5.com](#) carried the press conference live on the cable station and on the Internet. A video news release from the press conference is available from On The Scene Productions via satellite. An Internet VNR is also available from On The Scene. Country Radio stations interested in obtaining audio satellite service of the press conference may contact MJJ Programming's Affiliate Relations Department at (212) 896-5272. MJJ, a division of Premiere Radio Networks, is the official radio packager of the CMA Awards, and will also provide further Awards programming including a stereo-radio simulcast of the gala event [Wednesday, Nov. 6](#).

The CMA Awards are produced by Walter C. Miller and directed by Paul Miller. The Awards will also be seen around the world, including on BBC Television in the UK.

Wendy Pearl and Scott Stem
On the Web: [www.CMAawards.com](#)

"The 36th Annual CMA Awards" Final Nominees

ENTERTAINER OF THE YEAR

Brooks & Dunn
Kenny Chesney
Alan Jackson
Toby Keith
George Strait

MALE VOCALIST OF THE YEAR

Kenny Chesney
Alan Jackson
Toby Keith
Brad Paisley
George Strait

FEMALE VOCALIST OF THE YEAR

Sara Evans
Alison Krauss
Martina McBride
Lee Ann Womack
Trisha Yearwood

HORIZON AWARD

Carolyn Dawn Johnson
Nickel Creek
Rascal Flatts
Phil Vassar
Darryl Worley

VOCAL GROUP OF THE YEAR

Diamond Rio
Dixie Chicks
Lonestar
Nickel Creek
Rascal Flatts

VOCAL DUO OF THE YEAR

Bellamy Brothers
Brooks & Dunn
Montgomery Gentry
Sons of the Desert
The Warren Brothers

SINGLE OF THE YEAR

(Award goes to artist and producer)
"Blessed" - Martina McBride
*Produced by Martina McBride/
Paul Worley*
RCA
"Courtesy of the Red, White & Blue (The Angry American)" - Toby Keith
Produced by James Stroud/Toby Keith
DreamWorks
"Drive (For Daddy Gene)" - Alan Jackson
Produced by Keith Stegall
Arista Nashville
"I'm Gonna Miss Her (The Fishin' Song)" - Brad Paisley
Produced by Frank Rogers
Arista Nashville
"Where Were You (When the World Stopped Turning)" - Alan Jackson
Produced by Keith Stegall
Arista Nashville



Mayor Bill Purcell, several members of the Country Music industry along with local and national media attended the CMA Awards nominee press conference. (l-r) Mayor Bill Purcell, Mayor of Nashville; Steve Azar; Chris Cagle; Gary LeVox, Jay DeMarcus and Joe Don Rooney of Rascal Flatts; Ed Benson, CMA Executive Director; Blake Shelton; Brad Paisley; Kelsi, Cassidy and Kristyn Osborn of SheDAISY; Tammy Genovese, CMA Associate Executive Director; Julie Talbot, Chief Operating Officer, MJI.

ALBUM OF THE YEAR

(Award goes to artist and producer)
"Drive" - Alan Jackson
Produced by Keith Stegall
Arista Nashville
"New Favorite" - Alison Krauss + Union Station
Produced by Alison Krauss + Union Station
Rounder
"No Shoes, No Shirt, No Problems" - Kenny Chesney
*Produced by Buddy Cannon/
Norro Wilson/Kenny Chesney*
BNA
"Pull My Chain" - Toby Keith
Produced by James Stroud/Toby Keith
DreamWorks
"The Great Divide" - Willie Nelson
Produced by Matt Serletic
Lost Highway
"The Road Less Traveled" - George Strait
Produced by Tony Brown/George Strait
MCA Nashville

SONG OF THE YEAR

(Award goes to songwriter and primary publisher)
"Courtesy of the Red, White & Blue (The Angry American)"
Toby Keith
Tokeco Tunes
"Drive (For Daddy Gene)"
Alan Jackson
EMI April Music/Tri-Angels Music
"I Am a Man of Constant Sorrow"
Arranged by Carter Stanley
Peer International Corp
"I'm Gonna Miss Her (The Fishin' Song)"
Brad Paisley/Frank Rogers
EMI April Music/Sea Gayle Music
"Where Were You (When the World Stopped Turning)"
Alan Jackson
EMI April Music/Tri-Angels Music

VOCAL EVENT OF THE YEAR

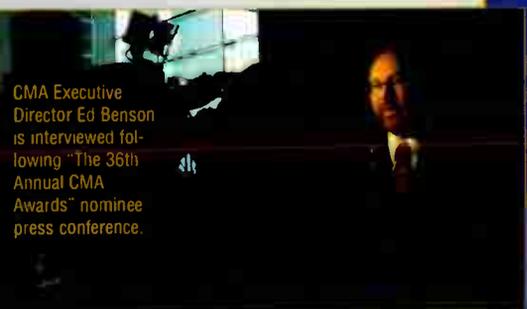
Garth Brooks the duet with George Jones - "Beer Run (B-double E-double Are You In?)"
Capitol Records
Jo Dee Messina with Tim McGraw - "Bring on the Rain"
Curb Records
Alan Jackson (a Duet with George Strait) - "Designated Drinker"
Arista Nashville
Alison Krauss and Gillian Welch - "I'll Fly Away" (live)
Lost Highway
Willie Nelson with Lee Ann Womack - "Mendocino County Line"
Lost Highway

MUSICIAN OF THE YEAR

Jerry Douglas - dobro
Glen Duncan - fiddle
Paul Franklin - steel guitar
Dann Huff - guitar
Brent Mason - guitar

MUSIC VIDEO OF THE YEAR

(Award goes to artist and director)
"Drive (For Daddy Gene)" - Alan Jackson
Directed by Steven Goldmann
"I Wanna Talk About Me" - Toby Keith
Directed by Michael Salomon
"I'm Gonna Miss Her (The Fishin' Song)" - Brad Paisley
Directed by Peter Zavadil
"Modern Day Bonnie and Clyde" - Travis Tritt
Directed by Michael Merriman
"Where Were You (When the World Stopped Turning)" - Alan Jackson
Directed by Paul Miller



CMA Executive Director Ed Benson is interviewed following "The 36th Annual CMA Awards" nominee press conference.

reactions from the nominees

"The [Dixie] Chicks got those little chick things on their ankles, we have matching tattoos, too. Don't ask me where they are, though, because you don't want to know. Instead of 'Mama' or 'Born to Ride,' they say 'Born to Entertain.' No matter who wins on CMA Awards night, that baby belongs to us..."

—Ronnie Dunn, Brooks & Dunn
Entertainer and Vocal Duo of the Year Nominations

"What my partner meant to say was we're so honored to be included with such a great bunch. Oh, what the hell...what he said."

—Kix Brooks, Brooks & Dunn
Entertainer and Vocal Duo of the Year Nominations

"We were nominated in the Group of the Year category back in 1981, then the CMA instituted the Duo of the Year category and we were nominated in 1983, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, and 2001. Even though we have never made that famous walk to the stage to accept the Award, it proves to us that, although times change, our music consistently is judged to be amongst the best. We tour more than 250 dates per year worldwide, and the demand for our sound is still out there; and yes, we're a duo."

—David Bellamy, The Bellamy Brothers
Vocal Duo of the Year Nomination

"What a year! To start out wondering if you can sell all those tickets and then to have the year end up like this – it just gets better and better. Entertainer of the Year, that's the big one. That's the one everyone dreams about. There aren't even words for it. Album of the year is really something. So many people have helped me make this music. To get a nomination like that, to me, recognizes the incredible musicians, songwriters, A&R people and most importantly, Buddy [Cannon] and Norro [Wilson], who have been in this with me for years."

—Kenny Chesney
Entertainer, Male Vocalist and Album of the Year Nominations

"Considering all the great and diverse groups in Country Music today, we're honored to have received our 12th consecutive nomination for CMA Vocal Group of the Year. It's beginning to feel like we're the Energizer Bunny! And now with the release of our eighth album, *Completely*, we hope we continue to earn the recognition of the Country Music Association."

—Brian Prout, Diamond Rio
Vocal Group of the Year Nomination

"For the CMA members to nominate you for this many awards, it's pretty amazing. I was surprised and flattered and shocked and grateful and thankful. The only thing is I've got a lot more to lose at this show than normal! The CMA's are the most flattering for the artist because that's the music industry recognizing you. I've always leaned toward the songwriting, album, song & single categories cause I never thought I was that much of a singer or an entertainer. I guess this year with 'Where Were You' being such a big song, I've been really proud of the acceptance it's had out there and it would be nice for the CMA to recognize that as the Song or Single."

—Alan Jackson
Entertainer, Male Vocalist, Single (two nominations), Song (two nominations), Music Video (two nominations), Album and Vocal Event of the Year Nominations

"This is so cool. I can't even believe it. I was really hoping to be nominated in this category. It's so huge just to be recognized. There are so many new surprises in this career. This is beautiful."

—Carolyn Dawn Johnson
Horizon Award Nomination

"That's great! Congrats to my supporters. These things usually take care of themselves when you work hard and we are. I'm having a blast."

—Toby Keith
Entertainer, Male Vocalist, Single, Song, Music Video and Album of the Year Nominations

"Once again we are blown away by the continued support from our industry and peers. This nomination is a highlight for what has been another great year."

—Dean Sams, Lonestar
Vocal Group of the Year Nomination

"This week has been one hell of a week! Our album, *My Town*, came out on Tuesday, we had a party last night celebrating its release plus we were presented Gold and Platinum albums for our first two CDs and now a CMA nomination. Does it get any better than this?"

—Troy Gentry, Montgomery Gentry
Vocal Duo of the Year Nomination

"We're doing what we love to do – playing for the people and if that gets us a nomination then we can't be any more thankful."

—Eddie Montgomery, Montgomery Gentry
Vocal Duo of the Year Nomination

"It's nice to be taken seriously for having not been very serious at all [with "I'm Gonna Miss Her (The Fishin' Song)"]. It's a thrill to have this song recognized in this way, since it was so much a part of my foundation as an artist. The song was written when I was a student at Belmont University – it was a song that helped get me my deal. I'm very flattered to be in each of these categories alongside of people I respect so much and am such a fan of."

—Brad Paisley
Male Vocalist, Single, Song and Music Video of the Year Nominations

"We were a little nervous waking up this morning but honored to have been asked by the CMA to even participate in today's events. I must say that my heart pounded heavily when our name was read."

—Gary LeVox, Rascal Flatts
Vocal Group of the Year and Horizon Award Nominations

"These nominations are like pats on the back from our peers. It's the pinnacle of what you dreamed about as an 8 year old singing your heart out in the garage."

—Jay DeMarcus, Rascal Flatts
Vocal Group of the Year and Horizon Award Nominations

"We are grateful for the nominations and feel certain that the impact of our record '*I'm Movin' On*' played a major role in the nods and solidifying our acceptance to the industry as a solid vocal group. We cut music that's in our hearts."

—Joe Don Rooney, Rascal Flatts
Vocal Group of the Year and Horizon Award Nominations

"This is so cool! This is like everybody's dream their whole life. This is such an honor – it's a great way to cap a year beyond my wildest dreams."

—Phil Vassar
Horizon Award Nomination

"I'm fired up!"

—Lee Ann Womack
Female Vocalist and Vocal Event of the Year Nominations

"Well, ain't that a ham sandwich! This must be Darryl Worley's year to walk around grinning like a possum (no offense George). It's been a long haul and this is really cool."

—Darryl Worley
Horizon Award Nomination

CMA ANNOUNCES 2002 BROADCAST AWARDS NOMINEES

North America's top Country Radio stations and air personalities were acknowledged when artists **Steve Azar, Chris Cagle, Tammy Cochran, Andy Griggs** and **Blake Shelton** announced the finalists for the 2002 CMA Broadcast Personality and Station of the Year honors during a press conference at the Coliseum in Nashville on August 29.

This year's winners will be recognized during "The 36th Annual CMA Awards," broadcast live Wednesday, Nov. 6 (8:00-11:00 PM/ET) on the CBS Television Network from the Grand Ole Opry House in Nashville. Broadcast Award finalists were announced together with final nominees for the CMA Awards.

"We're delighted to have these outstanding young performers announce the finalists for what is considered one of the highest honors in Country Radio," said Ed Benson, CMA Executive Director. "Radio remains the primary vehicle for creating awareness for new artists, and today's announcing artists have already been embraced by these top broadcasters." Among the entries for the category of National Broadcast Personalities, judges narrowed the field to three. Syndicated, short-form and hub voice-tracking personalities heard in at least three markets with a minimum of 40 shows per year were eligible.

The finalists for Broadcast Personality and Station of the Year are selected in four categories (Small Market, Medium Market, Large Market and Major Market). The categories are established by market size based on population as ranked by Arbitron. CMA members who are full-time, Country on-air personalities and CMA member radio stations in the United States and Canada were eligible to enter. Personalities who are not CMA members were also eligible if they are employed by a CMA member radio station.

For the first time, previous CMA Broadcast Award winners were also eligible with the exception of those who received a CMA Award in 2001. CMA Broadcast Award winners are not eligible to enter in consecutive years. Formerly, broadcast personalities could not win more than once in the same market size.

A panel of distinguished broadcast professionals representing all market sizes and regions judges the entries. Broadcast Personality of the Year entries are judged on aircheck, ratings, community involvement and biographical information. Station entries are judged on airchecks, ratings history, community involvement and leadership. 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. The international accounting firm of Deloitte & Touche LLP tabulates scoring by the judges. Winners of the 2002 Broadcast Awards will be notified by telephone on the air by a CMA nominated artist during the first week of October 2002.

Kim Leslie

Steve Azar, Chris Cagle, Tammy Cochran, Andy Griggs and Blake Shelton Make Announcement At Nashville Press Conference.



Some of Country Music's brightest newcomers announce the CMA Broadcast Awards nominees at "The 36th Annual CMA Awards" nominee press conference. (l-r) Andy Griggs; Blake Shelton; Tammy Cochran; Chris Cagle; and Steve Azar

Photo: The Daily Morning

BROADCAST PERSONALITY OF THE YEAR

NATIONAL^P

Big D & Bubba - Flagship station WYNK/Baton Rouge plus 13 other markets

Lon Helton - Country Countdown USA - Westwood One

Tim & Willy - Flagship station KNIX/Phoenix plus 8 other markets

**This category has only three finalists*

MAJOR MARKET

Tony & Kris - KSON/San Diego, Calif.

Kelly & Jonathan with Mudflap - KYGO/Denver, Colo. (Kelly Ford, Jonathan Wilde, Mudflap)

Morning Crew - WIL/St. Louis, Mo.

(David Craig, Elaine Everett, Monica Adams)

Laurie DeYoung - WPOC/Baltimore, Md.

Cadillac Jack - WXTU/Philadelphia, Pa.

LARGE MARKET

KASE Morning Zoo - KASE/Austin, Texas

(Bama Brown, Gary Dixon, Rob Mason)

Dale and Mary - KFKF/Kansas City, Mo.

(Dale Carter and Mary McKenna)

Jim, Deb & Kevin - WFMS/Indianapolis, Ind. (Jim Denny, Kevin Freeman, Deborah Honeycutt)

Paul Schadt - WKKT/Charlotte, N.C.

Eddie Stubbs - WSM/Nashville, Tenn.

MEDIUM MARKET

Tony Lynn & Myles - KBQI/Albuquerque, N.M.

Jay and Kevin - KDRK/Spokane, Wash. (Jay Daniels and Kevin James)

TJ, Gina & Craig - KXKT/Omaha, Neb.

Andy & Alison - WIVK/Knoxville, Tenn.

Colleen - WIVK/Knoxville, Tenn.

SMALL MARKET

(6 finalists in this category due to a tie)

Bill Barrett & Tim Fox - KKNU/Eugene, Ore.

Andy & Julie - KTTS/Springfield, Mo.

(Andy Taylor, Julie Vanvig)

Carol Metz - WAKG/Danville, Va.

Holstein & Company - WIXY/Champaign, Ill. (Steve Holstein, Monica Senecal, Andy Roberts)

Jesse James - WNCY/Green Bay, Wis.

Morning Waking Crew - WOKQ/Dover N.H. (Don Briand, Danielle Carrier, Mark Ericson,)

STATION OF THE YEAR

MAJOR MARKET

KMLE Phoenix, Ariz.

KNIX Phoenix, Ariz.

KPLX Dallas, Texas

WPOC Baltimore, Md.

WXTU Philadelphia, Pa.

LARGE MARKET

WKDF Nashville, Tenn.

WKKT Charlotte, N.C.

WMIL Milwaukee, Wis.

WSIX Nashville, Tenn.

WTQR Winston-Salem, N.C.

MEDIUM MARKET

KUZZ Bakersfield, Calif.

KXKT Omaha, Neb.

WKKO Toledo, Ohio

WSSL Greenville, S.C.

WWQM Madison, Wisc.

SMALL MARKET

KTTS Springfield, Mo.

WAXX Eau Claire, Wis.

WIXY Champaign, Ill.

WQXX Youngstown, Ohio

WTCR Huntington, W.Va.



**COUNTRY MUSIC'S
CORE VALUES
DRIVE SALES**

2002 Country Music sales continue to capture national attention. The Dixie Chicks' record setting debut in the Nielsen SoundScan charts became the fourth No.1 debut for Country artists this year.

The Chicks' new album *Home* sold more than 780,000 units during its initial week, setting a SoundScan era high mark for female groups. Congratulations to Emily, Martie and Natalie for this outstanding achievement.

Already this year Alan Jackson's *Drive*, Kenny Chesney's *No Shoes, No Shirt, No Problems* and Toby Keith's *Unleashed* have debuted at the No.1 spot on *Billboard's* Top 200 Albums and *Billboard's* Top Country Albums sales charts. (Sales data compiled by Nielsen SoundScan).

With long-awaited, new projects from Faith Hill and Shania Twain, as well as a new Tim McGraw album, now slated for 2002 release, this year could see at least seven No. 1 debuts by our artists, which would set a new record for Country Music since the SoundScan era began in 1991.

Sales for Country Music will apparently be up at the end of this difficult year, which is so far seeing the most significant decrease in overall record sales since SoundScan began. What's driving Country's success? We're doing what we do best. Being true to the core values of our product.

Country Music's core values as defined by consumers remain clear. When asked what they like most about Country Music, consumers continue to say it's "real stories, sung by real artists." Its genuineness and believability are so important to people. They also say it helps them "connect" to their past and the things that are most important to them.

This is especially true in difficult times when we have come to question our personal security in America for the first time, when confidence in our institutions has been shaken, and when the economy remains uncertain to many.

In these times, people tend to look inward, searching for their own core fundamentals of home and heart, connecting to their loved ones, friends and family. This is Country Music's franchise and has always been.

So thanks to all the marvelous artists and songwriters, who continue to deliver Country Music that's "real." And don't forget, we need it more than ever.

Sincerely,

Ed Benson
CMA Executive Director

CMA AWARDS MAILING SERVICE

The CMA Board has approved a new opportunity for CMA Awards nominees to educate CMA voting members about the nominees and nominated products. This opportunity is available to all nominees, but nominees who are CMA members may take advantage at discounted rates. This controlled mailings service is only for those appearing on the second or final ballots of the 2002 Awards during the balloting period from July 23 through October 25, 2002.

For more information or to place your mailing order contact:

Angela Ramler, CMA, Tel: (615) 664-1623.

CMA AWARDS MAILING SERVICE FEES:

Fees vary depending on category of CMA Membership and the areas to be mailed. Quantities of addressees are listed below:

Area I - All CMA Voting Members Residing in the United States

Quantity of mailing pieces necessary: 5,000 per mailing

Non-Member Nominee	\$2,200	CMA Organizational Members	
CMA Individual Members		Basic Level	\$1,750
Regular Individual	\$2,000	Bronze Level	\$1,650
Sterling Individual	\$1,800	Silver Level	\$1,500
		Gold Level	\$1,250
		Platinum Level	\$1,000

Area II - All CMA Voting Members Residing in Canada

Quantity of mailing pieces necessary: 100 per mailing

Additional fee per mailing \$50

Area III - All CMA International Voting Members Residing Outside the U.S. and Canada

Quantity of mailing pieces necessary: 500 per mailing

Additional fee per mailing \$50

**REACH THE MOVERS AND SHAKERS
IN THE INDUSTRY ON "COUNTRY
MUSIC'S BIGGEST NIGHT!"**

ADVERTISE IN "THE 36TH ANNUAL
CMA AWARDS" PROGRAM BOOK

Ad Space Reservation deadline: Monday, September 16

Artwork deadline: Friday, September 27

Contact Bill Moran
CMA Awards Program Book Advertising Sales Director
Tel: (818) 349-2171

2002 CMA AWARDS PROGRAM BOOK ADVERTISING RATES

COVERS (4-COLOR PROCESS ONLY)

Inside Front Cover & Page 1 (2-page spread) \$16,605

Inside Front Cover \$9,455

Inside Back Cover \$8,575

Back Cover \$11,655

FULL PAGE

4-color process \$6,195

2-color process \$5,195

Black & White \$4,695

HALF PAGE (Horizontal only)

4-color process \$3,950

2-color process \$3,450

Black & White \$2,950

QUARTER PAGE (Vertical only)

Black & White only \$1,450

Premium Position pages add \$1,000 per page. Advertising rates are NET of agency fees. Official publication of the CMA. Free program book given to each Awards attendee. Additional copies distributed to various outlets including partners, advertisers and media.

CMA Announces Newest Members of Country Music Hall of Fame

BILL CARLISLE & PORTER WAGONER SURPRISED ON GRAND OLE OPRY STAGE BY DIXIE CHICKS

BRAD PAISLEY DELIVERS TOAST AT BACKSTAGE RECEPTION



Open Wide/Monument Records recording artist The Dixie Chicks make the surprise announcement to the Hall of Fame inductees onstage at the Grand Ole Opry. (l-r) Emily Robison of the Dixie Chicks; Porter Wagoner; Natalie Maines of the Dixie Chicks; Bill Carlisle; Martie Maguire of the Dixie Chicks

Backstage at the Grand Ole Opry during the Country Music Hall of Fame press conference. (l-r) Steve Buchanan, Senior Vice President, Grand Ole Opry Group; Arista Nashville Recording Artist Brad Paisley; Kyle Young, Director, Country Music Hall of Fame and Museum; Bill Carlisle; Porter Wagoner; Ed Benson, CMA Executive Director



The CMA has announced that the legendary Bill Carlisle and Porter Wagoner will become the newest members of the coveted Country Music Hall of Fame. The surprise announcement was made by the Dixie Chicks during their Grand Ole Opry appearance, which was also telecast on "Grand Ole Opry Live" on CMT. Formal induction for the two new members will take place during "The 36th Annual CMA Awards," which will be broadcast live on the CBS Television Network, Wednesday, Nov. 6 (8:00 - 11:00 PM/EST) from the Grand Ole Opry House in Nashville.

Wagoner is being inducted in the annual "Open" Category, while Carlisle is to be inducted in the special "Performer Whose Career Achieved National Prominence Prior To 1980" Category. All inductees are chosen by the Hall of Fame panel of electors, consisting of more than 300 anonymous voters appointed by the CMA Board of Directors. Wagoner and Carlisle will become the 87th and 88th members of the Country Music Hall of Fame.

"I'm in a state of shock right now," said Wagoner minutes after the announcement. "I'm very proud to become a member of the Country Music Hall of Fame. I think it's probably something that everybody in Country Music dreams of, at sometime in their life. It's a strange thing. I had thought of so many things to say if I did become a member; I had even talked to the Lord about it, and now He's the only one that knows what I was going to say about it."

"Thank you for making this one of the happiest days for me," said an emotional Carlisle. "It means a whole lot to me; in fact, my whole career hinges on something like this and I really appreciate it. I don't know of anything that could be more of a highlight than this."

"The Hall of Fame is welcoming two of Country Music's most dynamic entertainers whose careers demonstrate the characteristics of uniqueness and longevity that so define and shape our business," said Ed Benson, Executive Director of the Country Music Association.

Two-time CMA Award winner Brad Paisley toasted the two new inductees at a backstage reception after the announcement. "It's such a thrill to be somebody who gets a chance to not only have their friendship, but somebody who's learned so much by watching these guys," said Paisley as he was giving the toast. "I want to lead us all in a toast to two of the most important figures Country Music ever had."

continued on page 10...



BILL CARLISLE

A Kentucky native, Carlisle established one of Country Music's most enduring careers. Born December 19, 1908, Carlisle got his start performing with his family on local radio in Louisville. His older brother Cliff Carlisle went on to become a popular singer in the 1930s – and Carlisle soon followed in his footsteps, scoring his first big hit with "Rattlesnake Daddy."

Although they maintained solo careers, Bill and Cliff frequently joined forces as The Carlisle Brothers and became major radio stars during the Depression, fusing hillbilly, Hawaiian, blues, yodeling and vaudeville elements into their performances. The brothers' best-known song as a duo was "Rainbow At Midnight." After splitting amicably with Cliff in the late '40s, Carlisle hit the charts with "Tramp On The Street."

Based in the Knoxville-area, Carlisle worked frequently with the Carter Family, Archie Campbell, Don Gibson, Homer & Jethro and others. He hired a young Chet Atkins for both radio and road work. Soon, Carlisle had formed a new group – The Carlisles – and continued recording hit songs such as "Too Old To Cut The Mustard," "No Help Wanted," "Knothole," "Is Zat You, Myrtle?," "Shake-A-Leg" and



"Thank you for making this one of the happiest days for me."

-Bill Carlisle

"Honey Love." The group's success led to an invitation to join the Grand Ole Opry in 1953, where Carlisle soon earned his nickname "Jumpin' Bill" for his wild movements on stage during his performances.

The group disbanded in the mid-'60s, but Carlisle continued on as a recording artist, earning a hit with "What Kinda Deal Is This?" in 1966. He continues to perform regularly alongside his son Billy on the Grand Ole Opry, where he reigns as the oldest member and serves as a living link to the dawning days of the Country Music industry.



PORTER WAGONER

Born August 12, 1927 in Missouri, Wagoner brought Country Music into television households on a weekly basis long before the TNN, CMT or GAC cable networks were ever conceived. Before he signed with RCA Records in 1952, "The Thin Man from West Plains" was a featured performer on Red Foley's groundbreaking "Ozark Jubilee" (broadcast nationally on television and radio from Springfield, Mo.).

A string of successful hit songs, including "Company's Comin'," "A Satisfied Mind" and "Eat, Drink, and Be Merry," led Wagoner to move to Nashville and accept an invitation to join the Grand Ole Opry in 1957. He returned to television in 1961 with "The Porter Wagoner Show," a weekly syndicated series based out of Nashville. The program started with 18 stations and eventually grew to more than 100 stations in the early '70s. The series, which ended in 1981, provided a showcase for the hottest Country Music stars of the day; but the show also gave Wagoner tremendous exposure as he continued to hit the music charts with songs like "Misery Loves Company," "I've Enjoyed As Much of This as I Can Stand," "Green, Green Grass of Home," "The Cold Hard Facts of Life," "The Carroll County Accident" and many more.

He won three Grammy Awards (1966, 1967, 1969) for gospel

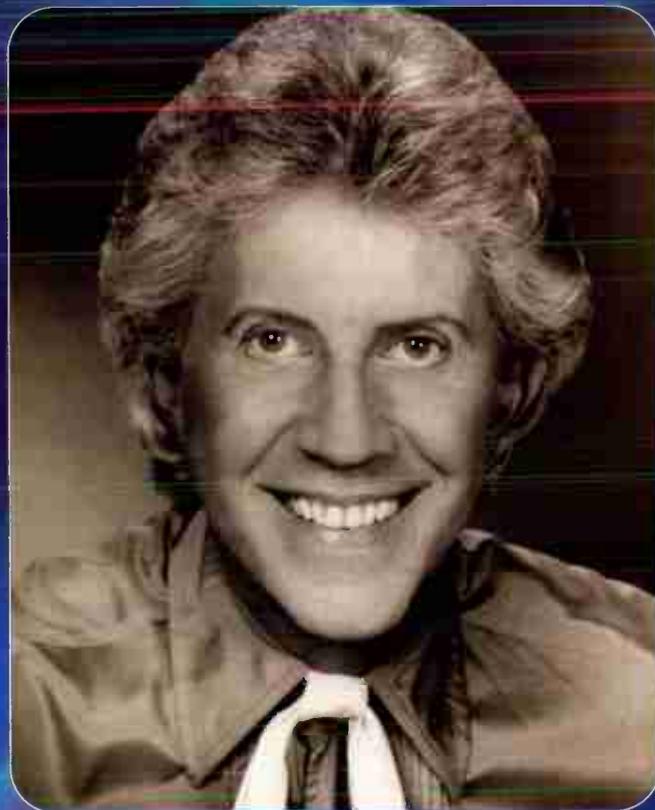
"It's a strange thing. I had thought of so many things to say if I did become a member; I had even talked to the Lord about it, and now He's the only one that knows what I was going to say about it."

-Porter Wagoner

albums he recorded with the Blackwood Brothers. Wagoner added the then-unknown Dolly Parton to the cast of his television show in 1967; and soon began recording duet albums with the young singer as well as producing her solo albums. Their first collaboration, "The Last Thing On My Mind," launched a string of Top 10 hits for the duo. They went on to win three CMA Awards (1968 Vocal Group of the Year, 1970 and 1971 Vocal Duo of the Year). Wagoner and Parton went their separate ways in 1975 to focus on their solo careers. Parton would later write her classic song "I Will Always Love You" about him.

In addition to recording his own albums, Wagoner appeared in the Clint Eastwood film "Honkytonk Man," served as Opryland's Goodwill Ambassador for several years and was a frequent host of the long-running "Opry Backstage" TNN television series. "The Wagonmaster" has long been known for his flamboyant rhinestone-studded Manuel stage outfits. He is currently celebrating his 45th anniversary as a member of the Grand Ole Opry, where he continues to be one of its most popular entertainers. Wagoner's new album *Unplugged* will be released on Sept. 10.

Wendy Pearl and Scott Stem





MJI Celebrates 11th Year as CMA Awards Radio Partner

In its role as the official radio partner of the CMA Awards for the 11th year in a row, MJI Programming has created a multi-faceted programming initiative to bring the excitement of the CMA Awards to Country Music fans across America and around the globe.

Beginning with the nominations announcement in August and ending in the wee hours of the morning after the curtain comes down on the Awards in November, MJI will be helping radio add to awareness of the 36th annual event.

In August, MJI made the nominations press conference available live via satellite to any Country Radio station in America.

MJI's Country Today news and audio prep service is providing radio with comprehensive coverage leading up to the Awards on Wednesday, Nov. 6.

The weekend before the show, Nov. 1 and 2, hundreds of stations will air the CMA Awards Preview Special, a three-hour radio show, hosted by a leading nominee, that showcases music and interviews with nominees in every category. Stations will also air classic CMA Moments from past shows in specially prepared vignettes.

As the show draws near, 50 radio stations representing top Country markets will broadcast live from Nashville for the three-day period (November 4 - 6) leading up to the telecast. Broadcasting in morning and afternoon drive, these stations will interview more than 60 artists, including several of this year's leading nominees. Among the stations taking part in the remote broadcast is WFMS/Indianapolis. "This is an outstanding broadcast to be a part of," said WFMS Operations Manager Bob Richards. "Our listeners tell us constantly that they feel like they are right there with us. We wouldn't miss it for the world."

MJI's package also includes a live stereo simulcast of the CBS CMA Awards telecast (delivered via StarGuide), followed by a live one-hour wrap-up show with the night's big winners, broadcast live from backstage at the Grand Ole Opry House in Nashville.

Maurice Miner

Senior Director, MJI Country Programming and Specials
On the Web: www.mji.com



"The 36th Annual CMA Awards" What A Trip! Promotions

CMA has once again teamed up with What A Trip! to offer member stations, CBS affiliates and corporate partners exclusive promotion trips to the CMA Awards. These trips give our partners the opportunity to offer their audience something listeners cannot buy – a trip to Country Music's Biggest Night, "The 36th Annual CMA Awards" on November 6.

A package for the winner and a guest is \$950 (special CMA Member only price) and includes:

- **Tickets to attend "The 36th Annual CMA Awards" to be broadcast live Wednesday, November 6 on the CBS Television Network****
- **CMA Awards rehearsal passes**
- **Special "winners-only" events**
- **Deluxe hotel accommodations at the Opryland Hotel for two nights**
- **All meals**
- **Airport pick-up and drop-off**
- **Transportation on luxury buses while in Nashville**
- **Trip coordination and supervision by What A Trip!**
- **Gift bags**

Special rates on airfare are also available through American Airlines and What A Trip! Call Grace or Darlene at What A Trip! at (615) 269-0039 or visit www.whatatrip1.com.

**Tickets provided to Country Radio stations and CBS affiliates in exchange for an on-air promotion. Corporate partners must purchase tickets.

Amanda Eckard

Your Final Vote Counts! CMA Award winners have sometimes been determined by fewer than five votes. In case you were thinking your vote doesn't count, think again. To make it easier to cast your ballots for 2002, we have included postage on the return envelopes for all domestic members. We've also extended the deadline to return this year's final ballot so it's closer to the CMA Awards date. Below is the timeline for the final ballot to get your vote in for "The 36th Annual CMA Awards." Don't forget to vote and make sure everyone you know who is eligible is voting, too!

Final CMA Awards Ballot A member must have received a second ballot to receive a final ballot. Second ballots were mailed July 23. A member must also be current in the payment of membership dues.

Monday, Sept. 23

Final ballot mailed to eligible CMA voting members

Friday, Oct. 25

Final ballot is due 5:00 PM/CST at Deloitte & Touche LLP*. On the final ballot, members vote for one nominee in each category.

Winners will be announced during the live broadcast of

"The 36th Annual CMA Awards" from the Grand Ole Opry House in Nashville, 8:00-11:00 PM/ET, Wednesday, Nov. 6 on the CBS Television Network.

*The entire balloting process is officiated by the international accounting firm of Deloitte & Touche LLP, 424 Church Street, SunTrust Center, Suite 2400, Nashville, Tenn. 37219-2396. The deadline is when the ballots must be received by Deloitte & Touche, NOT when they are postmarked.

CMA staff members do not vote for the CMA Awards nor do they tabulate any of the votes. Any ballots sent to the CMA offices will be disqualified.



Vince Gill

D I P L O M A T I C H O S T



Pat Enright, Dan Tyminski, Vince Gill, and Barry Bales (obstructed view) perform "I Am a Man of Constant Sorrow," the winner for Single of the Year, at the 2001 CMA Awards. photo: John Russell

In a town blessed with more than its fair share of living legends, Vince Gill is fast earning that title in a rather unique way.

Gill's status comes not by virtue of his Gold and Platinum albums, shelves full of prestigious awards, or even his dedication to community service — though such ornaments surely help.

CMA Executive Director Ed Benson. "The nominees are anxious, the performers are nervous. But Vince makes the show very comfortable both for the television viewing audience as well as the industry audience in attendance. His self-deprecating humor is such an endearing quality. And Vince always respects that the show is not about him, but about the artists and music. What more could you want in a host?"

The secret to Gill's success, he said, is that "I try not to prepare. Understanding — knowing — what I can and can't do is the most important thing. If I looked at this show and said, 'here's my opportunity to go show them how funny I am,' it would be a grave error. Because I'm not David Letterman, I'm not Jay Leno. I'm not one of those guys that can write funny. I just occasionally get the off-the-cuff one-liner in, and that makes people laugh."

Instead, for millions of fans around the world Gill has become the face of Country Music, thanks to his gig hosting the annual CMA Awards. It's this unique role that has defined Gill as Country Music's ambassador; by the same token, Gill has given the CMA Awards a recognizable name with which it can identify each year.

"It gives the show some continuity, something people can kinda go, 'Oh, there's the guy that's the host of the show,'" Gill said. That's something neither the Oscars nor the Grammys can claim, and while other shows may struggle to fill their host slot each year, Gill has let the CMA know he's happy to have the gig, as long as they want him. This year marks Gill's 11th as show host, the longest-running relationship of its kind for a major awards show.

Indeed, a lot of those one-liners are rather witty insider barbs. Gill admitted that "I might have ruffled a few feathers here and there," but he quickly added with a laugh, "I kinda feel like every now and then, they need to have their feathers ruffled a bit."

And that's the other key to his success: knowing and understanding Nashville like no one else. Gill sees both sides of every issue, and keeps a balanced perspective on even the most controversial debates that have plagued past award shows. Gill knows better than to step into the fray, noting, "I'm not ever going to get in the middle of something like that! Because there are two sides to every story."

"There's so much pressure with a three hour live telecast," said

Diplomacy — an excellent trait for any ambassador. **Lisa Zhito**
On the Web: www.vincegill.com



CMA Awards Week Events

Sunday, Nov. 3, 2002

**Nashville Songwriters Foundation
32nd Annual Hall of Fame Dinner & Induction Ceremony**
(Invitation only)
Loews Vanderbilt Plaza Hotel, 2100 West End Avenue
Tel: (615) 256-3354

Monday, Nov. 4, 2002

ASCAP Country Awards
(Invitation only)
Opryland Hotel, 2800 Opryland Drive, 6:30 PM
Tel: (615) 742-5000

T.J. Martell 12th Annual Music Row Celebrity Tournaments

Music Row Celebrity Golf Tournament,
Hermitage Golf Club, 3939 Old Hickory Blvd., 8:30 and 9:30 AM
Music Row Celebrity Bowling Bash,
Hermitage Lanes, 3436 Lebanon Pike, 7:00 PM
Tel: (615) 256-2002

Tuesday, Nov. 5, 2002

50th Annual BMI Country Awards
(Invitation only)
BMI Nashville, 10 Music Square East, 6:30 PM
Tel: (615) 401-2000

"Behind The CMA Awards"

Acoustic Performance for CMA Awards Promotion Winners.
More details to be announced.

CRB Fall Forum

"Radio Faces In The Music Industry"
Downtown Nashville Renaissance Hotel, 1:30 - 3:30 PM
Tel: (615) 327-4487

Wednesday, Nov. 6, 2002

"The 36th Annual CMA Awards"
Grand Ole Opry House
Pre Telecast Awards (6:30 - 7:00 PM/CST)
Live Telecast (7:00 - 10:00 PM/CST)
(8:00 - 11:00 PM/ET)
CBS Television Network

Thursday, Nov. 7, 2002

Annual CMA Election of Directors
Vanderbilt Stadium Club, 201 25th Avenue South,
10:00 AM Brunch / Polls Open
11:00 AM Election of Directors Meeting

SESAC Country Awards

(Invitation only)
SESAC Nashville Headquarters, 55 Music Square East, 7:00 PM
Tel: (615) 320-0055

Reunion Of Professional Entertainers (R.O.P.E.) Dinner

Vanderbilt Stadium Club, 201 25th Avenue South, 6:00 PM
Tel: (615) 865-5069

**Schedule subject to change.*

All CMA Awards Week Activities take place in Nashville, Tenn.

All times are Central Standard Time (CST).

compiled by **Amanda Eckard and Christy Wilson**

CMA AWARDS MERCHANDISE

Always In Style

The term "swag" is often used to describe freebies, adorned with logos and branding, given by companies, making the wearer a virtual "walking billboard."

This year's CMA Awards merchandise goes far beyond the everyday swag. Developed to drive tune in for "The 36th Annual CMA Awards," the various shirts, sweatshirts, jackets and hats are used for everything from promotional contests to retail sales.

Country Radio stations and CBS affiliates use the merchandise for on-air giveaways that usually coincide with other promotions for the CMA Awards. The stations also have the opportunity to have their call letters embroidered on some of the merchandise for an extra charge.

To better meet the merchandise needs of the stations, CMA is offering three "party pack" options for further discounts:

- **Basic Party Pack** - Includes 12 CMA Awards T-shirts — \$100 (retail value: over \$200)
- **Regular Party Pack** - Includes 12 CMA Awards T-shirts and 12 CMA Awards caps — \$220 (retail value: over \$400)
- **Deluxe Party Pack** - Includes 18 CMA Awards T-shirts and 18 CMA Awards caps — \$310 (retail value: over \$600)

These prices include shipping and handling and sales tax.

For the CMA Awards merchandise this year, CMA Marketing Manager Tammy Thornton Donham enlisted the expertise of Stacy Dornish at Imagination Specialties to choose the latest trends of apparel. "We try to serve a lot of different people, so we have to have different styles that cover a wide range," said Donham. "So, we try to keep it very basic, but with a twist. We also look at the previous year's sales to determine what colors and styles were successful."

One big change this year is this inclusion of the point-of-purchase branding on the back of the T-shirts. Point-of-purchase materials are placed in music stores to promote visibility of the CMA Awards every year and to also drive Country record sales. Incorporating the POP brand on the T-shirts is a way to reinforce the in-store promotional materials. (See page 17 for POP visuals).

CMA Members: to order CMA Merchandise, complete the special member order form on the following pages (15, 16) or logon to **my.CMAworld.com** to download an order form and fax to (615) 255-3513. Non-CMA members / consumers may also purchase CMA Awards merchandise. Logon to **www.CMAawards.com** to download an order form. For information on Party Packs and other merchandise questions, please call the CMA marketing department at 1-800-998-4636 or (615) 244-2840.

Amanda Eckard



WEDNESDAY, NOVEMBER 6, 2002

8 PM/ET CBS

www.CMAawards.com

The Country Music Association has developed a line of CMA Awards merchandise to help you promote "The 36th Annual CMA Awards.SM" To order your merchandise complete the attached order form and return it by Friday, October 4, 2002 to: IMAGINATION SPECIALTIES, CMA AWARDS MERCHANDISE, 230 Great Circle Road, Suite 248, Nashville, TN 37228, Tel: (615) 255-5688 ext. 3024, Fax: (615) 255-3513. If you have any questions, please call CMA Marketing at (615) 244-2840.

A. SHORT SLEEVE T-SHIRT

Color: White or Black. The CMA Awards logo and viewer information are silk-screened on the front, over the left chest. "Country Music's Biggest NightTM" is printed on the back. 100% cotton.

B. LADIES T-SHIRT

Color: White. The CMA Awards logo and viewer information are silk-screened on the front. "Country Music's Biggest NightTM" is printed on the back. Rib knit baby doll, 100% cotton, cap sleeves, bound-on self trim at neck and sleeve hem.

C. BASEBALL CAP

Color: Stone/Navy or Black/Stone. The CMA Awards logo is embroidered on the front above the bill with viewer information located on the back. Six-panel, unstructured and low profile.

D. GOLF SHIRT

Color: Basil. The CMA Awards logo is embroidered on the front, over the left chest. 100% cotton. 7 oz. pique. Yarn-dyed for sharp color fastness in a unique palette, three-button placket, welt collar and cuffs and wood-tone buttons.

E. SWEATSHIRT

Color: Light Oxford/White/Navy. The CMA Awards logo is embroidered on the front, over the left chest. 10 oz. striped trim v-neck sweatshirt. 90/10. Striped collar and cuffs.

F. FLEECE PULLOVER

Color: Heather Charcoal (Black/Gray). The CMA Awards logo is embroidered on the front, over the left chest. V-neck two-tone. Open hem cuff and bottom and contrast piping on shoulder yoke and sleeve stripe. 100% spun polyester, anti-pill fleece.

G. JACKET

Color: Navy—The CMA Awards logo is embroidered on the front, over the left chest. Techno lite outer shell mid-length, unlined jacket with attached mesh lined hood, drawcord at hem, and elasticized cuffs. This jacket, with an attached mesh lined hood, conveniently packs into its open back pocket to become a shoulder bag or fanny pack. Outer shell: 100% coated 210T nylon taslan with water resistant finish.

CO-BRANDING OPTION

Your station's call letters and logo can be added to the CMA Awards merchandise (embroidered apparel only). For more information on this affordable option, call the CMA Awards Merchandise order desk at (615) 255-5688 ext. 3024.



2002 CMA AWARDS PROMOTIONAL MERCHANDISE ORDER FORM

PAYMENT TERMS: All merchandise must be prepaid. You may either mail your order with a check made payable to IMAGINATION SPECIALTIES, CMA AWARDS MERCHANDISE, 230 Great Circle Road, Suite 248, Nashville, TN 37228. Or, complete the credit card information and fax your order to Imagination Specialties at Fax: (615) 255-3513. If you have any questions, please call the CMA Awards Merchandise order desk at Tel: (615) 255-5688 ext. 3024.

SHIPPING: Please add the shipping and handling charges from the chart on the order form. All shipments will be sent UPS or U.S. mail. For orders outside the Continental U.S., please call or fax Imagination Specialties for exact shipping/handling charges. Tel: (615) 255-5688 ext. 3024, Fax: (615) 255-3513.

Please allow 3-6 weeks for all orders to be processed. Orders will not be accepted after Monday, November 18, 2002. All items are high quality, satisfaction guaranteed. We accept check, money orders, Visa, Mastercard and American Express—U.S. funds only. Please do not send cash.

Please print or type:

Name _____

Street Address _____

City _____ State _____ Zip _____

Daytime Phone _____ Evening Phone _____

Fax _____ E-mail _____

Method of Payment: (please circle)
 Check Money Order VISA MasterCard American Express

Name on Card _____

Card # _____ Exp. Date _____

Signature (required for credit card orders) _____
 Credit Card orders only may be faxed to: Imagination Specialties—FAX: (615) 255-3513

QTY.	DESCRIPTION	SIZE	CMA MEMBER & CBS PRICE	TOTAL
	Short Sleeve T-shirt/White	Medium	\$10.00	
	Short Sleeve T-shirt/White	Large	\$10.00	
	Short Sleeve T-shirt/White	X-Large	\$10.00	
	Short Sleeve T-shirt/White	XX-Large	\$12.00	
	Short Sleeve T-shirt/Black	Medium	\$11.00	
	Short Sleeve T-shirt/Black	Large	\$11.00	
	Short Sleeve T-shirt/Black	X-Large	\$11.00	
	Short Sleeve T-shirt/Black	XX-Large	\$13.00	
	Ladies T-shirt/White	Small	\$11.00	
	Ladies T-shirt/White	Medium	\$11.00	
	Ladies T-shirt/White	Large	\$11.00	
	Baseball Cap/Stone	One Size	\$13.00	
	Baseball Cap/Black	One Size	\$13.00	
	Golf Shirt/Basil	Medium	\$17.00	
	Golf Shirt/Basil	Large	\$17.00	
	Golf Shirt/Basil	X-Large	\$17.00	
	Golf Shirt/Basil	XX-Large	\$20.00	
	Sweatshirt/Light Oxford	Medium	\$29.00	
	Sweatshirt/Light Oxford	Large	\$29.00	
	Sweatshirt/Light Oxford	X-Large	\$29.00	
	Sweatshirt/Light Oxford	XX-Large	\$31.00	
	V-neck Fleece Pullover/Black and Gray	Medium	\$30.00	
	V-neck Fleece Pullover/Black and Gray	Large	\$30.00	
	V-neck Fleece Pullover/Black and Gray	X-Large	\$30.00	
	V-neck Fleece Pullover/Black and Gray	XX-Large	\$32.00	
	Jacket/Navy	Medium	\$39.00	
	Jacket/Navy	Large	\$39.00	
	Jacket/Navy	X-Large	\$39.00	
	Jacket/Navy	XX-Large	\$41.00	

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America's Music

THE 36TH ANNUAL CMA AWARDS

Wednesday
November 6, 2002
8:00 PM/ET
CBS
www.CMAawards.com

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ALLEN JACKSON
TIM MCGRAW
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2002 CMA/ NARM POP CAMPAIGN Celebrating Its 20th Year

EXPERIENCE
**COUNTRY
MUSIC'S
BIGGEST
NIGHT**

Wednesday
November 6, 2002
8:00 PM/ET
CBS

CMA, the National Association of Recording Merchandisers (NARM) and the Recording Industry Association of America (RIAA) continue a joint, fall merchandise point-of-purchase campaign for the 20th year. The displays are targeted to consumers at nationwide music outlets to establish high visibility of the Wednesday, November 6, 2002 live telecast of "The 36th CMA Awards" on the CBS Television Network. The campaign also boosts sales and awareness of recorded Country Music product both before and after the telecast.

"The NARM POP program is an integral part of our overall campaign to increase viewership of the CMA Awards," said Rick Murray, CMA Senior Director of Strategic Marketing.

The campaign features three display pieces: a two-sided poster (18" x 24"), a divider card (5 3/4" x 15") and a two-sided flat (12" x 12"). The materials are offered to music retailers and wholesalers throughout the U.S. and Canada. Eva Oglander of McConnell & Associates designed this year's creative. One side of the poster and flat features CMA's reigning Entertainer of the Year, Tim McGraw, as well as one artist from each label distribution group. The opposite side of the poster touts the event as EXPERIENCE "Country Music's Biggest Night™."

Display contest forms will be sent 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 Dec. 6, 2002 with winners announced in early January 2003.

Last year, over 300,000 display pieces were ordered for use in the CMA/NARM POP campaign. All POP materials are for promotional use only and are provided free of charge to retail participants. For more information, visit NARM's official website at www.NARM.com.

Tammy Donham

EXPERIENCE
**COUNTRY
MUSIC'S
BIGGEST
NIGHT**

Wednesday 8:00 PM/ET
November 6, 2002 CBS

**THE 36TH ANNUAL
CMA AWARDS NOMINEE**

Wednesday, November 6, 2002 8:00 PM/ET CBS

GARTH FUNDIS



THE QUIET ONE

Garth Fundis made national headlines last May when he took the reins of the National Academy of Recording Arts & Sciences (NARAS), succeeding the controversial Michael Greene. But Fundis has been making another sort of history in Nashville for the preceding 31 years, quietly but steadily producing hits for landmark Country artists, including a long association with Trisha Yearwood, as well as Don Williams, Keith Whitley, Alabama and many others.

Fundis seems like the quintessential Nashville mover and shaker, a part of the cohort that currently pulls the levers of the city's Country Music business: he rose through the ranks, as a recording engineer, after arriving here from Lawrence, Kansas, in 1971. He worked as an assistant engineer, later as chief engineer for the legendary Jack Clement at his studio, now named Sound Emporium, a facility Fundis eventually bought and continues to use as his production base. He did a stint as Vice President of A&R at RCA Records and as a label chief, running Almo Sounds from 1995 to 1998.

But Fundis' career path was less calculated than it was organic. The avuncular, almost professorial-looking producer let things happen in his career as he lets them happen in the studio with artists. "Working with Jack Clement all those years really prepared me for working in Nashville," said Fundis. "After all that, nothing surprises me anymore, so I take things as they come."

Every Nashville producer has a transitional moment, and Fundis' came when Don Williams, one of the first major Country artists to produce his own records, asked his young engineer to co-produce with him. That first venture produced three No. 1 singles, including "Tulsa Time." "It also gave me the confidence to bring songs to Don, which in Nashville can be the essence of what a producer does," Fundis said.

Fundis' precise and measured approach to production intersected with the chaotic, reckless brilliance of the late Keith Whitley. The pair would collaborate for only two records before Whitley died of alcohol poisoning in 1989, but their work together underscores Fundis' ability to offer artists a safe haven to create.

"I provided a kind of space for him so he could make the record he wanted to make," he said of their all-too-brief time together. "I had just finished the overdubs on the second album *I Wonder Do You Think Of Me* when Joe Galante [RCA Label Group Chairman] called

to tell me Keith had died. I remember going right from the cemetery to the studio to start mixing it." The RCA album produced two of the five No. 1 singles Fundis and Whitley had together.

Similarly, the word "trust" comes up when Fundis talks about his production relationship with MCA Nashville recording artist Trisha Yearwood, for whom he produced the first six albums. "There was a connection that seemed to want to make it happen," he said. "Trisha was a big Keith Whitley fan, and Don Williams was the first live show she ever went to. One night I went to see her sing with Pat Alger at Douglas Corner in Nashville and when she stepped out to sing lead, it was just amazing."

But a lot has happened to the business and the culture of the music industry since those days. Will it ever be that seemingly organic and simple again for Country? "You have to have an open mind and open ears," he said. "No one knows where it's going to come from next, but I hope it won't always be the person who has the best package – the looks, the video."

In fact, Fundis' career in the executive suite is also a parable for modern times, both in Nashville and on Wall Street. "Looking back, it was a difficult time to start a label," he said of his tenure at Almo Sounds. "But at the time, it seemed like a great time to start a label." In the wake of Country's success in the early 1990s, the number of record labels in Nashville tripled to over two dozen. The problem, said Fundis, was that the pipelines were too narrow for what turned into a flood of new records. "Universal was used to being supplied by one label, MCA," he explained. "Now they had us and Rising Tide also feeding them."

Distribution was overloading, as was Country Radio, at a time when the beginnings of consolidation in both sectors of the industry were starting to take shape. If any subject disturbs Fundis' normally placid demeanor, it is this one, as he recalled the infighting which took place within Nashville and even within labels struggling to fit too many artists onto a dwindling piece of real estate.

Fundis' naturally mediative nature makes him a perfect choice to head up NARAS at this moment. He is the third denizen of Music Row to take the post – CMA veterans Bill Ivey held it twice and Bill Denny served once. But Fundis brings a comprehensiveness of experience to the post, one that his colleagues at NARAS appreciate. Mike Lawson, NARAS Governors' Board Member, first Vice President of the San Francisco chapter and a one-time Nashville resident, points out that in addition to Fundis' understanding of how the business side works, his production success adds another level of insight. "[NARAS] has done a great job with the recording arts," said Lawson. "But in terms of the 'recording sciences' part of our name, we've been striving to make it a better organization. Having Garth as chairman can only help in that regard."

Fundis says there's no implicit message in his taking the reins at NARAS; he himself points out that it was an organizational succession from his position as Chairman of the Board of Trustees. But his technical understanding of the process of record-making will be very useful as the record industry struggles with technology issues, such as Internet-based piracy and establishing digital audio format standards for labels so that archiving and retrieval of music can be assured in the future.

"Labels are getting records turned in on hard drives, on all sorts of formats, and in many cases there's no supporting documentation for a lot of it," he said. "It's a maze of formats and some of them will be obsolete before we realize it." Fundis also wants to increase emphasis on NARAS's ability to help educate consumers about music issues by increasing awareness of the damage that illicit downloading causes. "Now that we've had a generation that has tasted free music, it's difficult to make them realize the importance of copyright protection. Education and dialog are the keys to combating that perception."

Fundis' predecessor, the flamboyant Michael Greene, transformed the NARAS top slot into a powerful pulpit. However, the allure of that power doesn't attract Fundis nearly as much as the notion of getting back into the studio. "There's a lot NARAS can accomplish," he said. "But the idea of never making another record? I'm not sure I'm ready for that!"

Dan Daley

TILLIS SINGS TILLIS: A TRIBUTE TO DAD

Country Music considers tribute albums a staple, with artists honoring everyone from Johnny Cash to the Eagles, but few tap the personal power of *It's All Relative*.

Pam Tillis honors the work of a man whose songs she's heard since birth: Mel Tillis, her father. She brought a passel of friends, such as Dolly Parton, Emmylou Harris, Trisha Yearwood and Marty Stuart, to a project she contemplated for years.

She intended to craft a deeper understanding of a man likely best known for his own performances, comedic bent and a trademark stutter.

"Dad's like a lot of writers who also perform," Tillis said. "The performer, and the comedian, and the guy that was in 'Cannon Ball Run' eclipse his songwriting."

Even though her family tells the story of Mel taking an infant Pam along on writing sessions, resting her in an open guitar case on the floor, the new album allowed her a deeper understanding of work she's heard since childhood.

"I really wanted to go back into my dad's catalog, and now I've heard almost everything he's written," Tillis said. "I couldn't have said that six months ago."

A 13-track collection of songs was the result, including "Honey (Open that Door)," popularized by Ricky Skaggs; "Mental Revenge," a hit for Waylon Jennings; and "Burning Memories," a chart-maker for Mel Tillis himself.

"Nobody knows everything their dad did at work for thirty years," Tillis said. "He didn't bring all of it home. I knew the hits and I knew 75 percent of it but that other 25 percent was really gratifying to get to know."

Tillis didn't always have the option of embracing her father's work. Carving her own niche in Country Music often necessitated distancing herself from his legacy, Tillis said.

Her efforts resulted in top hits such as "Put Yourself In My Place," "Don't Tell Me What To Do" and "Maybe It Was Memphis," as well as industry acclaim.

Her status means she doesn't need to worry about being known only as Mel Tillis' daughter, giving her the freedom to acknowledge family ties. "When I share the legacy of who my dad's been, instead of trying to distance myself from it, people really appreciate that," she said.

As an established artist, Tillis also enjoyed the luxury of making *It's All Relative* with a focus on creativity, not sales. "This is an album just done for artistic motivations. I wasn't trying to conform to any popular format or what is the style right now," she said.

Folks at Epic/Lucky Dog appreciated the need for Tillis to look back in order to move forward.

"These things are really nice to do but they don't necessarily fit into your career path when you're trying to have a string of hits in Country Radio," said Allen Butler, President and CEO of Sony Music Nashville.

"I left her alone in the laboratory with her experiment until it was probably 90 percent complete," Butler said. "It's her dad's music and she's making the record and interrupting the work is not the place for us."

Tillis produced nine tracks and co-produced four with Ray Benson, of Asleep At The Wheel. "You know, a radio single would be terrific but I made it very clear that I didn't want to force these songs into a format and Sony stood behind me on that," Tillis said. "If radio finds something to play, I'd love that but I didn't want to compromise in any way on this."

continued on page 37...

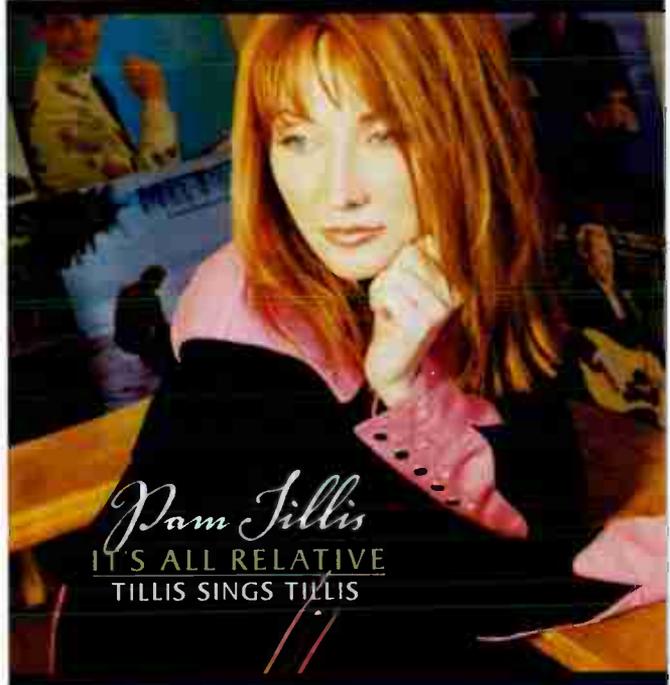


photo - Russ Harrington

"I recognized some of 'em."

- Mel Tillis



photo - Karen Williams Johnson

Country in the Big Apple

Manhattan residents get their fill of Country Music these days on television, courtesy of Great American Country and Country Music Television.

The two cable channels launched in Manhattan in April, a month before Country Music radio station WYNY-FM changed to Spanish programming. Time-Warner Cable added the two networks after sales figures and – ironically – WYNY led them to recognize the substantial Country Music fan base in New York.

“We have an opportunity to serve the audience in a slightly different way from radio, and hopefully that will open the door to more opportunities for the music,” said Jeff Wayne, President of Jones Media Networks, Ltd., which owns and operates GAC out of Denver. “That might mean expanded touring for artists, or having them in front of national advertisers, or marketing promotions that bring the music to the people. All of these are potential benefits from having a strong video presence there.”

GAC Vice President of Integrated Country Media and CMA Board member Jim Murphy agrees. “Because people in New York City don’t have opportunities to see Country acts in their market frequently, and that market is huge, the number one marketing opportunity for an artist is through video. For the music industry in Nashville, to have two very successful networks playing Country Music 24 hours a day in New York City is a huge coup for them.”

The GAC strategy of focusing on music videos differs from CMT, which has dramatically increased its offering of long-form programming in the last 18 months. Some of the new shows are “CMT Crossroads,” where a Country artist and a pop act perform together; “CMT Got Me in with the Band,” which lets fans spend a day working with their favorite singers; and “CMT Most Wanted Live,” where fans phone and e-mail requests for favorite videos. CMT executives believe expanded programming is key to their growing success, regardless of whether the audience is in a market that is sometimes perceived as non-Country.

“The way I look at it, there are no such things as non-traditional Country markets,” said Kaye Zusmann, CMT Vice President of Program Development and Production. “Remember that the Dixie Chicks sold out Radio City Music Hall, and that the Garth Brooks concert in Central Park was the biggest concert in the park’s history. What we’ve learned over the last year and a half is that the Country fan is based on a music choice, not a lifestyle choice. I saw CMT in the editorial section of *The New York Times* recently [*NY Times*, August 7, 2002, “Learning to Make Popular Music from the World Trade Center Attack”]. When it’s no big deal that they’re talking about CMT in the first line of *The New York Times*, any argument for ‘Is Country appropriate in that market?’ has just gone out the window. When we deliver programming like this, whether you’re in New York or anywhere else in the country, this is absolutely must-see TV.”

GAC’s formula is to present more Country Music videos, and integrate the



Alan Jackson signs autographs for fans on “CMT Most Wanted Live (MWL).” photo: Ed Rode



“CMT Inside Fame” featuring Waylon Jennings, his last television appearance. photo: Chris Hollo



Country newcomer Caorlyn Dawn Johnson performs on “CMT On The Verge” photo: Chris Hollo



Kenny Chesney wins Video and Male Video of the Year at “The CMT Flameworthy Video Music Awards.” photo: Scott Gries/ImageDirect



Dolly Parton takes a break backstage between performances on both “CMT Most Wanted Live” and “CMT Grand Ole Opry Live” as part of CMT’s “Live and Legendary Saturday Night.” (l - r) Kaye Zusmann, Vice President, Program Development and Production, CMT; Brian Phillips, Senior Vice President/General Manager, CMT; Dolly Parton. photo: Ed Rode



Brad Paisley will headline the first “CMT Most Wanted Live Tour” kicking off on Sept. 19 in Phoenix (l-r) Chris Parr, Vice President, CMT Music and Talent; Joe Galante, RCA Label Group Chairman; RCA Label Group Executive Vice President Butch Waugh; and Brian Phillips, Senior Vice President/General Manager, CMT. photo: Tony Phipps



Toby Keith spent an hour playing fans’ requests and answering audience questions on the “CMT MWL Special: Toby Keith Live. Uncut & Unleashed,” hosted by Katie Cook, host of CMT series “CMT MWL” and “CMT Grand Ole Opry Live.” photo: Ed Rode



CMT and GAC Launch in Manhattan

channel on a grass-roots level with its audience. "It is not a coincidence that our programming and marketing are geared toward a fan that is used to having interaction with the music," said GAC's Murphy. "When a Country fan goes to a show, they expect that the artist is going to be personable, that they may get a photograph or autograph. They expect to be able to call their local radio stations with requests and to participate in contests. Our goal is to facilitate that same environment at GAC. For example, our Top 20 Countdown is entirely viewer-voted. We don't filter it in any way. They can call us on our "CRL (Country Request Live)" show and request their favorite videos. We think that those many interactive opportunities are part of what sets us apart from other networks, who tend to play at their viewers, rather than with them."

Though GAC has 20 million subscribers nationally to CMT's 63 million, BDS (Broadcast Data Systems) recently reported that GAC played 36% more music videos than CMT, exposing a wider range of artists to the music-buying audience. And, GAC plays artists and music that CMT sometimes overlooks, including their "GAC Classic" program that features "vault videos," older clips long since retired from the CMT playlist. Conversely, CMT offers specials such as last fall's "Country Freedom Concert," which raised millions of dollars for the Salvation Army, and June's "CMT Flameworthy Awards," which boosted Country album sales by 28% that week, according to Nielsen SoundScan [week ending June 16].

"We've always felt a tremendous responsibility to the viewer," said Zusmann, "and we've made such an aggressive effort to put the dollars behind the programming that allows us to take the viewer one step closer to the heart of what's on Country's mind. We're creating the long-form programming that lets fans have incredible access to their idols. When we taped 'CMT Crossroads' in New York with Ryan Adams and Elton John back in the springtime, I remember people in the crowd saying, 'I can't wait until this comes on our cable system, because we can't get this anywhere else.' I was excited by that, because that was exactly our goal of saying, 'See this delectable candy right here? You're about to get a full taste of it.' This is what enhances the Country experience, that's what CMT does."

Murphy thinks both networks fill a unique niche.

"We offer a way to distribute the music to that audience," Murphy said. "What we each do is different enough to appeal to different audiences, or maybe the same audience at different times of the day. I think our interests are the same, to provide the best Country Music programming that we can to the audience. You have a lot of artists being exposed visually in that marketplace that were never exposed before."

Wayne agrees. "I think Time-Warner looked at us and said, 'Here's an opportunity to make a whole lot of people happy,' and for them to add stations to their lineup that would appeal to an overlooked audience. We are the lifelines to the New York Country Music fan."

Shannon Wayne Turner

On the Web: (CMT) www.cmt.com; (GAC) www.countrystars.com



Trick Pony (Keith Burns, Heidi Newfield and Ira Dean) performs a televised concert on the Great American Country network. photo: GAC



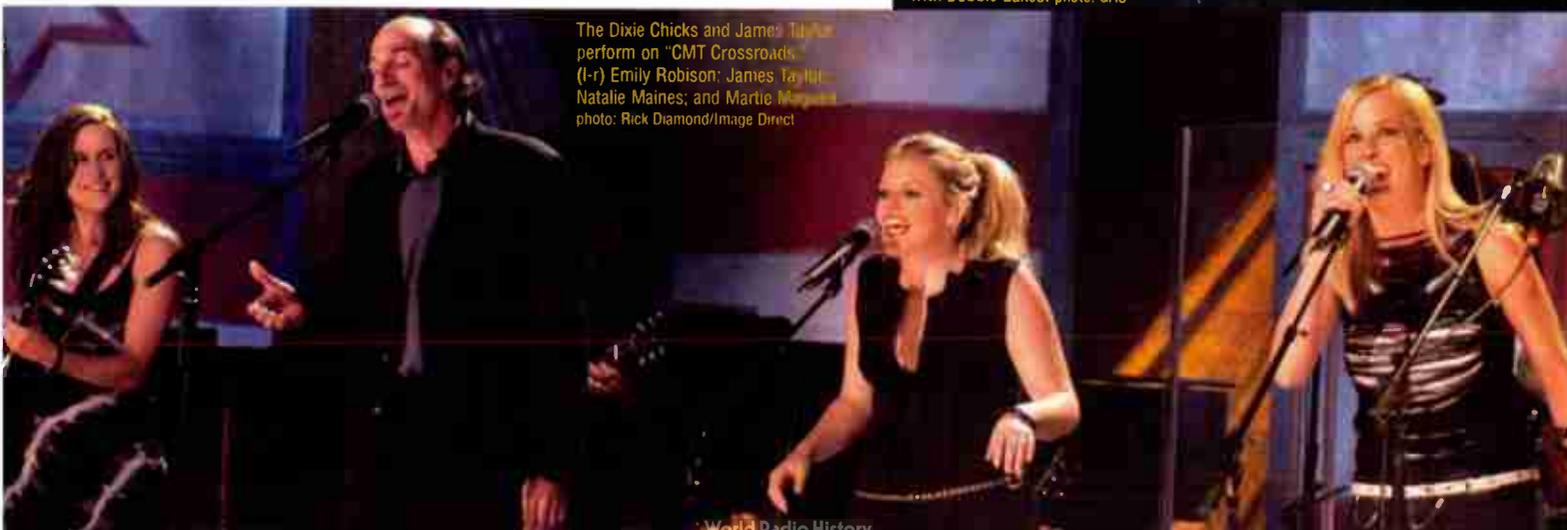
Willie Nelson appears on GAC "Behind The Scenes" hosted by John Hendricks. (l-r) Chad Shultz, Mercury Records; Jim Murphy, GAC Vice President of Integrated Country Media; Willie Nelson; Jeff Wayne, GAC President; Glenn Jones, Jones Media Networks Chairman; and Glenn Noblit, Lost Highway Records. photo: GAC



The SHEDAISY GAC album showcase was shot in front of a live audience and included exclusive performances of songs from their new album. The event was hosted by national radio show personality, Lia (l-r) Kelsi Osborn; Lia, host; Kassy Osborn; and Kristyn Osborn. photo: GAC



Nickel Creek (Sara Watkins, Chris Thile and Sean Watkins) helped host "GAC CRL" with Bobbie Eakes. photo: GAC



The Dixie Chicks and James Taylor perform on "CMT Crossroads." (l-r) Emily Robison; James Taylor; Natalie Maines; and Martie Maguire. photo: Rick Diamond/Image Direct



BOBBY TOMBERLIN

FROM CHILD DISC JOCKEY TO HIT SONGWRITER

“THE WORDS PRETTY MUCH JUST FELL OUT.”

-BOBBY TOMBERLIN

ever mind the success Bobby Tomberlin has had the past two years. Right now, he's thinking back to when he was a teenager spinning records on a small radio station in Luverne, Ala.

“I remember literally counting down the days on my calendar until the next Hank Jr. record would come out,” he said.

Although he may not have been considered one of the coolest kids in south Alabama – he skipped his high school prom – Tomberlin was far too enthralled with Country Music to notice what other kids were doing. He started working in radio when he was 11.

After high school he headed to Muscle Shoals, where he began his songwriting career by teaming up with another fledgling writer, Steven Dale Jones. He moved to Nashville in 1990.

“Muscle Shoals was like a nice little college before coming to Nashville,” Tomberlin said. “The hit songwriters there would spend time with you and encourage you. They would even give you an appointment. They had nights where they would invite all the ‘would-be writers’ out and maybe one of them would speak. It was a magical time.”

Tomberlin wouldn't be looked upon as a “would-be writer” for very long. Upon his move to Music City, he decided to forget about his radio career to focus on songwriting. Mel Tillis signed him to his first publishing deal, and Tomberlin spent nights checking groceries for rent money.

“At times it would get frustrating,” he said, “then sometimes I would have people come through my checkout line like Patty Loveless, and she would be so encouraging. She'd say, ‘One of these days you're going to have a big record.’ Even when I was still working at Kroger, I had two Diamond Rio cuts and a couple of the Rio guys would come through my checkout line and I could never bring myself to say, ‘Hey, I'm the writer on one of your songs.’”

By the time Tomberlin and Jones penned Diamond Rio's No. 1 hit single “One More Day” he was no longer checking out groceries. Instead, he was spending the majority of his time co-writing with prominent songwriters including Steven Dorff, Mac Davis, Darryl Worley, Bill Anderson, David Foster, Walt Aldridge and Phil Everly.

It was Thanksgiving 1999 when Tomberlin started thinking about all the folks who were no longer in his life. Some had died, while others moved and lost touch.

The result was “One More Day,” co-written with Jones.

“That was one of those nights that was just inspirational,” he said. “The words pretty much just fell out.”

The success of the 2001 CMA Awards Single and Song of the Year nominated “One More Day” made Tomberlin and Jones among the most sought after writers on Music Row. Along with co-authoring the inspirational book, *One More Day*, Tomberlin has scored another big hit with Worley's Top 10 “Good Day To Run” a song Worley and Tomberlin co-wrote together.

Kenny Rogers, Lee Greenwood, Ty Herndon, Deana Carter, David Nail, and Billy Dean have all recently cut Tomberlin songs.

“I just want peace for my friends and my family...for my son,” he said. “I want to be happy. I want to continue to do what I do and not feel that pressure, but it's hard not to. You know, I love to travel and a lot of that goes to where I'm from. My first 18 years were very predictable.”

No more. Who would have thought that the south Alabama kid who cherished listening to his Country Music heroes would be a songwriting hero, of sorts, for the next generation of “would-be songwriters?” After all, he still gets all excited talking about Hank Jr.

“I probably sound like a gherm,” he said. No. He's a kid who got into music for the love and passion, who became a top songwriter by never losing it.

Keith Ryan Cartwright

Eddy Arnold stands as an example of what the term "career" can mean.

With a musical legacy that spans six decades—from his early days as the "Tennessee Plowboy" to his acceptance of the Presidential Medal of Arts—Eddy Arnold has lived a life worthy of an Horatio Alger story. (Horatio Alger Association honors those who have succeeded in the face of adversity.)

Beginning in a sharecropping family in Chester County, Tenn., he built a career that includes more than 140 charted singles, with 28 going to No. 1. Arnold recorded for more than half a century, and has spent more time at the top of the Country Music charts than any other artist.

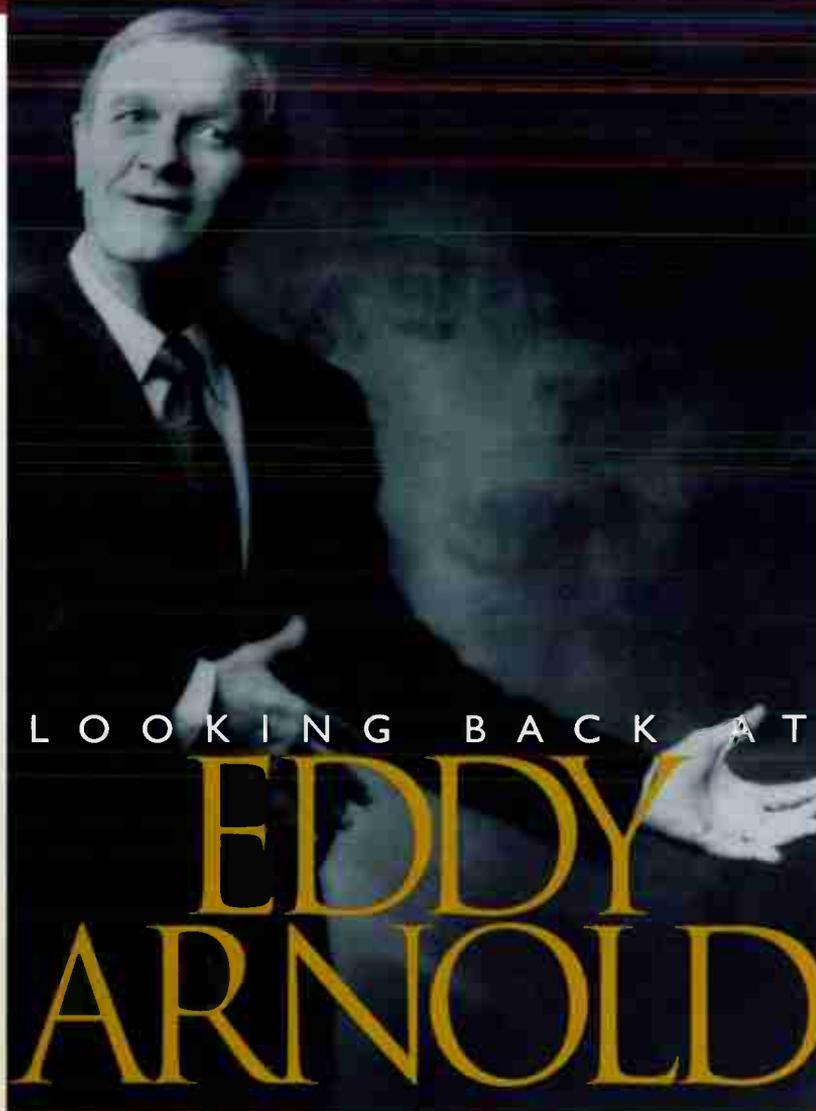
Arnold began performing publicly in 1936 on WTJS in Jackson, Tenn. He moved to Memphis and then to St. Louis where he sang on KXOX as a member of the Tennessee Harmony Lads.

Eventually, Arnold moved to Nashville and took a job as a vocalist with Grand Ole Opry star Pee Wee King's Golden West Cowboys. That led to a solo spot on WSM radio and then a recording contract with Victor's budget label, Bluebird Records. He signed with future Elvis Presley manager Col. Tom Parker, and an historic run of hits began.

Arnold's recordings, now on the Victor label, time and again went to the top of the *Billboard* charts and stayed there. In 1947, he began a 53 consecutive week run holding the No. 1 spot on the Country chart. That same year, he was among the most popular entertainers in America, selling 2.7 million, eclipsing the sales of the entire Victor pop division.

By 1950, Arnold's sales had topped 14 million. He was also one of the top grossing concert performers of the time. Throughout the decade, Arnold was a popular guest on television variety shows such as "Arthur Godfrey's Talent Scouts" and "The Perry Como Show." He was the first Country artist to host his own television show, "Eddy Arnold Time."

As the 1950s drew to a close, rock 'n' roll became the rage for young people, and Arnold's style changed. He began to make records with a more refined sound for adults who needed an alternative.



The famous Nashville Sound began with the help of Arnold's records where he sang in a lower register than his older hits, and surrounded his voice with orchestras and the Anita Kerr singers. From 1964 to 1969, Arnold enjoyed a second run of chart success as a crooner on the order of Perry Como or Tony Bennett, aided by producer Chet Atkins and arrangements by Marty Gold and Bill Walker.

Lush hits like "Make the World Go Away" and "Misty Blue," climbed the pop as quickly as the Country charts, making him one of Country Music's first crossover superstars. It continued for years, with his last Top 10 single, "That's What I Get For Loving You" appearing in 1980. Arnold gradually decreased his recording and performing activities until his retirement in 1999, at 81. RCA records released a new Arnold album, *Looking Back*

earlier this year.

Arnold is still in touch with the music industry. "I still read *Billboard*," he said, "and look at the charts every week."

Asked which young singers he likes, Arnold mentions Josh Turner: "I really like him, I like his singing style, and he's got his head on straight," Arnold said. Turner's debut single, "She'll Go On You" on MCA Nashville has only recently been shipped to radio stations.

Arnold was the CMA Entertainer of the Year in 1967, the year after he was inducted into the Country Music Hall of Fame. He was recently awarded his second honorary Doctorate in music, this one from Nashville's Belmont University in recognition of his many accomplishments in the music industry.

Arnold is retired from performing and recording, but he is still active. He travels to his office south of Nashville each day, attending to his fan mail and business interests. He still votes for the CMA Awards and is a lifetime member.

"I've got mail to last me the rest of my life, and I acknowledge every letter personally," he said. "That's important."

What else can young artists learn from him that will help sustain their careers?

"Stay sober," he said. "Stay sober and be on time."

Rick Kelly

On the Web: www.eddyarnold.com



Dick Frank Retires After Nearly 50 Years

The CMA's recent retirement party for Dick Frank was a poignant reminder of how far the Association has come since its difficult early days when Board members passed the hat to make ends meet.

"At one early Board meeting, we were in a room at the Noel Hotel. Now, it wasn't a conference room, it was a room with two twin beds," Frank told the room full of current Board members and industry well-wishers. "We sat around the edges and passed the hat to pay for the room charges. *That was a CMA Board of Directors meeting.*"

Rolls of appreciative laughter from the Board members - who still pay their own expenses - followed with applause and cheers.

After nearly five decades, Frank is leaving the industry he helped create, and his peers and admirers celebrated his accomplishments, contributions and endearing sense of humor and style at a party July 25 at the Gaylord Entertainment Center in Nashville.

Frank has been hailed as the dean of entertainment attorneys in Nashville with clients

including Acuff-Rose Music Publishing and artists Roy Acuff, Kitty Wells, Marty Robbins and Patsy Cline. More recently in his illustrious career, Frank helped a then-unknown Shania Twain land her record deal on Mercury Records.

A swivel-hipped rocker named Elvis was changing the face of music in the late 1950s when Wesley Rose, Connie B. Gay and several others approached Frank about setting up a federal tax exemption for a fledgling trade association to promote Country Music. Frank went on to provide more than 40 years of pro bono legal counsel and advice to CMA.

To commemorate his vast contributions to the Association, a bronze plaque will be permanently displayed in the CMA lobby. CMA Executive Director Ed Benson, joined by his long time predecessor Jo Walker-Meador, presented a personal memento to Frank. An Orrefors crystal vase, appropriate given Frank's passion for horticulture, was etched with plaque wording: *In honor and recognition of Dick Frank whose*

volunteer legal counsel and advice played an integral part in CMA's success for over 40 years. Country Music Association 2002.

Benson remarked that "Without the personal determination and selfless commitment of Dick Frank and Jo (Walker-Meador), there might not have been a CMA today. You have our deepest respect and sincerest gratitude."

Prior to the reception, the CMA Board of Directors unan-

imously approved naming Frank "Counsel Emeritus."

"Working with CMA and the people in this industry has been one of the greatest experiences of my life," an emotional Frank said at receiving the honor. **Wendy Pearl**

left: CMA Executive Director Ed Benson presents a crystal vase to Dick Frank.
below: Dick Frank celebrates his retirement with family, friends and colleagues.
(l-r) Ed Benson, CMA Executive Director; daughter Mary Dell Scobey; son Horton Frank; Dick Frank; Jo Walker-Meador, former CMA Executive Director; and Ron Baird, President, CMA Board.



Country Music Association Announces Strategic Initiatives Mid-Year Country Music Sales Upswing Promising Note for Industry

Country Music album sales are already up in 2002 over the same period last year with several powerhouse album projects now hitting shelves or soon to be released including Toby Keith, Dixie Chicks, Faith Hill, Travis Tritt, Tim McGraw and Shania Twain. If the sales trend continues, Country Music could end the year on a high note as other musical formats struggle to maintain their share.

According to mid-year SoundScan sales figures, Country and gospel are the only two music formats showing an increase over the same time period in 2001. Overall the record industry is down by 9.8%. Country's real sales numbers are up slightly from 30.1 million units in 2001 to

30.3 million units through the first half of the year. Given the overall decline, industry leaders are optimistic about Country's relative position - especially given the strong year-end forecast.

Looking ahead, the top industry leaders on the CMA Board of Directors voted during their third quarterly meeting to adopt j30

an updated strategic plan that focuses CMA's resources and energy on enhancing the image and growth of Country Music through CMA's franchise events - Fan Fair and the CMA Awards. The new strategic plan evolved during a two-day retreat in May attended by selected CMA Board members and staff. The Strategic planning sessions were facilitated

by nationally known consultant Harrison Coerver, who also presented the plan to the full Board on Thursday, July 25.

"Our discussions covered a broad spectrum of issues impacting our industry, but as we focused on defining CMA's role—its strengths and our capabilities as a trade organization—it was evident that our ability to affect many of the music industry's current challenges is limited," said CMA Executive Director Ed Benson. "We kept coming back to our core competencies and the unanimous agreement that we should focus our attention on strengthening our franchise events as the industry moves forward over the next two or three years."

The CMA Board of Directors adopted a three-tier plan. The first priority would be to further establish Fan Fair as a world-class music festival, capitalizing on the event's successful move to Downtown Nashville, increasing attendance and national media coverage. The event is a four-day, international platform for Country Music with family values at its heart.

"Fan Fair is a showcase of everything that makes Country Music resonate with America," Benson said. "We have legends, superstars and great new acts. We feature music from all corners of the format—contemporary, bluegrass, traditional, alternative and more. And it is wrapped around the unique personal relationship that the artists have with their fans. At the end of the day, it is that interaction which distinguishes

es Fan Fair from all other music festivals."

Next, the CMA Board wants to maximize the value and impact of the CMA Awards. The annual Awards broadcast is a powerful introduction to viewers who may be occasional or non-Country Music consumers. Capturing their attention and interest by consistently showcasing Country's best helps increase the market for the music. CMA will pursue this goal in several ways including further enhancing the show's production values, strengthening marketing and promotion supporting the Awards and by continuing to evaluate future dates and locations for optimal impact.

Finally, at the foundation of everything CMA hopes to accomplish as a trade association are relationships with the artists. The artists are the industry's most vital assets. The CMA Board recommended development of a formal outreach program to improve CMA's artist relations. Many artists are not fully aware of what CMA does and how it operates. The initiative will involve shaping CMA's artist relationships early in an artist's career; some new interaction and education opportunities; and designating CMA staff to concentrate on artist relations.

"The Board understands that CMA can't fix the economy or the overall state of the industry, but there are areas in which CMA can make a big difference for the good of everyone," Benson said. "And that is where we want to focus."

Wendy Pearl

CMA Board Adds New Category to Country Music Hall of Fame



The CMA Board of Directors approved adding a new category to the prestigious Country Music Hall of Fame during the July Board meeting in Nashville. The category, which honors careers that achieved national prominence prior to World War II, will be included every three years. The first induction in the new category will take place in 2005.

Eddy Arnold made a passionate, personal plea on the issue of honoring early pioneers of Country Music at the April meeting of the CMA Awards & Recognition Committee. At that time, the Board decided to appoint a group of Country Music historians to research the issue and report their findings.

The noted historians—Bob Oermann, Ronnie Pugh, Bob Pinson, Edlie Stubbs, Charles Wolie and Bill Malone—met and examined the history of Country Music as reflected in the Hall of Fame membership. They unanimously agreed that there were key early pioneers who had so far been overlooked in the Hall of Fame induction process.

"Our Committee felt that another mass induction was not a practical solution, but that adding a special category every third year for those whose careers had achieved national prominence prior to World War II would provide an opportunity for the Panel of Electors to address this issue," said Board member and Committee Chairman Bob DiPiero.

Each year, the Hall of Fame Nominating Committee, made up of 12 industry leaders serving three-year-terms, prepares a slate of nominees for the Hall of Fame. The slate is mailed in two rounds of balloting to the Hall of Fame Panel of Electors for voting. The Panel is made up of more than 300 people. Once appointed, members serve on the Panel for life—unless they ask to be removed or fail to vote in two consecutive elections.

Inductees are formally inducted during the annual CMA Awards. See page 9 for details about the 2002 Country Music Hall of Fame inductees Bill Carlisle and Porter Wagoner.

Wendy Pearl

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DESERVING DISC JOCKEYS HONORED

Country Radio Broadcasters Inc. recently inducted seven new members into the Country Music DJ and Country Radio Hall of Fame during ceremonies held in Nashville. CRB also honored Sonny James with the Country Radio Broadcasters Career Achievement Award and Erica Farber with the President's Award.

More than 450 family, friends and radio and music industry guests attended the ceremonies, which were hosted by Bill Cody, a popular DJ on WSM-AM/Nashville. Air personalities inducted into the Country Music DJ Hall of Fame were:



LEE ARNOLD, who began his radio career in 1948 in Scranton, Penn., and went on to be a major Country Music voice in New York for more than 50 years. He's now on air with Sirius Satellite Radio.



JD CANNON has been with WFMS-FM/Indianapolis since 1979, where he has helped earn the station three CMA Broadcast Station of the Year Awards. He has also worked in Madison, Wis., and Des Moines, Iowa.



BILLY COLE hosted a trucking show at WHO in Des Moines and also penned songs cut by Web Pierce, Stonewall Jackson and others. During his 40-year career he has worked in Florida, New York, Minnesota, Kansas and Tennessee.



JOE HOPPEL has longevity and a good alarm clock to thank for his induction into the Hall of Fame. Hoppel has been the morning disc jockey at WCMS in Hampton Roads, Va., for 47 years.



BUCK WAYNE was honored posthumously. During his lengthy career he was a musician, TV personality, producer, program director, DJ and songwriter with cuts by Hank Snow and others.



Several artists performed at the CRB Country Music DJ Hall of Fame Reception. (l-r) Elizabeth Cook (Warner Bros.); Steve Holy (Curb Records); Sonny James; Kaci Brown; Jeff Carson (Curb Records) and Mike Curb, CEO Curb Records
photo: Karen Will Rogers



CRB also inducted two new members into its Country Radio Hall of Fame, an award reserved for distinguished broadcasters who are not solely air personalities. Those honorees were:

DOUG MAYES, who hosted a Saturday night show on WBT in Charlotte. He was a news announcer and accomplished bass fiddle player, who played with Bill Monroe and many other artists.



JACK CRESSE, who was inducted posthumously, worked in sales and management at several stations during his career including KVOO in Tulsa, Okla., where he was president of the Oklahoma Broadcasters Association.



Curb Records chairman Mike Curb presented **SONNY JAMES** with his Career Achievement Award, which honors an artist who has made a significant contribution to the development of Country Music and Country Radio. As a country artist, songwriter and musician, James added the popular Nashville sound to pop hits, broadening the appeal of Country Music nationwide. James dominated the radio charts with 23 No. 1 singles, including several that had previously been pop hits such as "Take Good Care of Her," "I'll Never Find Another You," "A World of Our Own" and "Young Love."



The CRB President's Award was presented to *Radio & Records* publisher/CEO **ERICA FARBER**. The award is presented to an individual who has made a significant contribution to the marketing, production, growth and development of the Country Radio Seminar and CRB. Farber has been recognized by CRB's outgoing executive director Paul Allen, as "one of the truest friends to Country Radio Broadcasters and the annual CRS. Her generous support of our organization and its purposes over the years makes her the natural choice to receive this year's annual President's Award."

Reporting by Kim Leslie
Written by Wendy Pearl

On the Web: www.crb.org

REMEMBERING SEPTEMBER 11th

September 11th, 9 AM / America was born again / We became brand new / More beautiful right then / We found strength in strangers / Thanked God for all our friends / Held onto our loved ones / Proud Americans
- Mark McGuinn, "More Beautiful Today"



On a 40-hour ride home from San Jose, Calif., VFR recording artist Mark McGuinn had little to do but write about his feelings. He was a songwriter and feelings were a hard thing to put aside that day. It was Sept. 11, 2001.

"As we started across the country, it became evident to me how beautiful and wonderful is the place we live," McGuinn said. "On every overpass there were people waving, signs that read 'God Bless America' and the American flag – our greatest symbol of freedom. So, over the course of the next 12 hours, John Reynolds, Billy Davidson and I wrote this song."

The song, "More Beautiful Today," was recorded on Sept. 14 as a way for McGuinn to deal with the tragedy. He had planned to only sing it live, but decided to release it to radio this year to commemorate the first anniversary.

After the terrorist attacks, Country artists and radio stations responded with fund-raisers, visits to troops and relief workers, and charity concerts (*CMA Close Up*, January/February 2002). Country Music was the voice for Americans with reinvigorated patriotism. The events of September 11th made people want to hear real songs about real people, common themes in Country Music.

While the music industry in general suffered declining album sales in 2001, Country Music enjoyed a 1.2 percent increase with over 30.2 million in sales. (Sales data compiled by Nielsen SoundScan). Since September 11th, Country has garnered sales from hit singles inspired by the terrorist attacks including three of the Top 10 songs on *Billboard's* "Top Country Singles Sales" chart: "God Bless The U.S.A.," 45 weeks on the chart; "Where The Stars and Stripes and the Eagle Fly," 47 weeks on the chart; and "Osama-Yo' Mama," 31 weeks on the chart.

Alan Jackson's album *Drive* sold strongly (currently at 2.4 million in sales) after he performed the poignant "Where Were You (When The World Stopped Turning)" for the first time on "The 35th Annual CMA Awards" last November.

The Curb Records release, *Best of America* has sold over 12,000 copies and features various artists performing patriotic songs including LeAnn Rimes' rendition of Irving Berlin's version of "God Bless America;" Greenwood's "God Bless The U.S.A.;" Tim McGraw's "Somebody Must Be Prayin' For Me" written by Frank Vinci, Bob Moulds and Kris Bergsnes; Jo Dee Messina's "Even God Must Get The Blues," written by John Scott Sherrill; and Ray Stevens' "United We Stand," penned by Tony Hiller.

Other stars contributed patriotic anthems, such as Aaron Tippin's "Where The Stars and Stripes and the Eagle Fly," the song he co-wrote with Casey Beathard and Kenny Beard. It was released as a single last September, but will be included on Tippin's upcoming album, *Stars & Stripes* (set for release on Sept. 10).

To commemorate the anniversary of the attacks, Lyric Street Records, in partnership with the American Red Cross, will simulcast Tippin's song nationwide at 9:11 AM on Sept. 11, 2002. It will be followed by a public service announcement from the Red Cross. "This song has been an opportunity to speak to people, inspire them and help our country heal," Tippin said.

Jackson will join other popular artists, including Placido Domingo, Gloria Estefan, Renee Fleming, Aretha Franklin, Al Green, Josh Groban and Enrique Iglesias to perform at the "Concert For America" at the Kennedy Center in Washington, D.C. The special, co-hosted by First Lady Laura Bush and NBC news anchor Tom Brokaw, will be taped Sept. 9 and air on NBC Sept. 11.

Healing, for Country artists, came from all viewpoints. Charlie Daniels' "The Last Fallen Hero," featured on his new album, *Redneck Fiddlin' Man*, is a rousing call-to-arms that will be aired on the Fox News Channel as part of a September 11th anniversary special.

DreamWorks recording artist Toby Keith tapped into the anger of many Americans with his self-penned "Courtesy Of The Red, White and Blue (The Angry American)," the first single off of his album *Unleashed*, with over 700,000 in sales. The video for the song, penned by Keith a few days after the attacks, features him visiting and performing for troops overseas. Keith will also be in a training video for the New York Police Department sharing his thoughts on September 11th.

continued on page 37...

DEBUT SPOTLIGHT

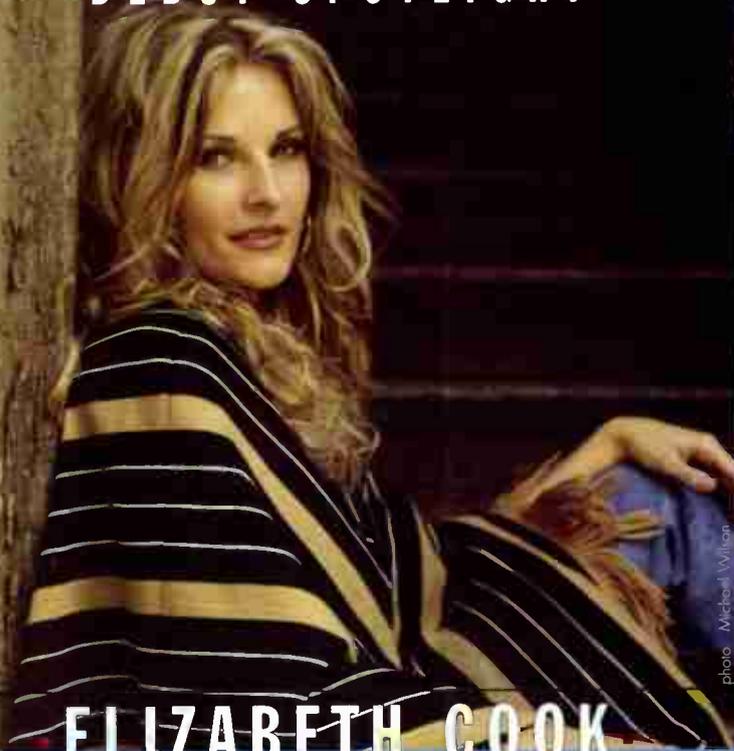


photo: Michael Wilson

ELIZABETH COOK

Elizabeth Cook says her life is a Country song. On *Hey Y'all* she proves it, filling an entire album with her colorful experiences and charming vocal style.

"When I was about 2, she started singing me little melodies and seeing if I could sing along," Cook said.

A trip to Nashville when she was 8 put Cook on the road to a love of Country Music and the ambition to be a singer. By the age of 12, she had appeared on The Nashville Network's "You Can Be A Star," opened concerts for Mel Tillis and Ricky Skaggs, and performed at the World's Fair in Knoxville, Tenn. She released three singles on Great Southern Sound, a record label based in Florida.

By her teenage years at the dawn of MTV, Cook's devotion to Country Music waned. She switched from Loretta Lynn and Conway Twitty to Michael Jackson, Madonna and The Beastie Boys.

"I guess I was getting a little bit older and I felt goofy in a cowgirl suit," she said. "I wanted to do something else."

Wanting to get a "normal" job, Cook attended Georgia Southern University where she majored in accounting. Upon graduation, Cook moved to Nashville, not to pursue music, but to work for accounting firm Price-Waterhouse.

While rehearsing to sing in a friend's wedding, Cook caught the ear of ASCAP executive John Briggs, who introduced her to music publisher Jeff Gordon. Gordon signed Cook as a staff writer for Carlin Nashville/Bro 'N Sis Music, and she began writing songs again.

After making her first appearance on the Grand Ole Opry in March 2000, Cook became an alternate – someone who would fill in if an Opry regular called in sick at the last minute. She has since performed over 100 times on the Opry stage. Recording industry executive and former CEO President of Atlantic Records Nashville, Barry Coburn was listening one night and fell in love with her voice. He signed her to Atlantic Records in December 2000, and when the label folded in April 2001, Cook joined the roster of parent company Warner Bros. Records.

Producer Richard Dodd (Tom Petty, Roy Orbison) took charge of the recording of the *Hey Y'all* album. Eleven of the 12 tracks were written or co-written by Cook, including first single "Stupid Things" (co-written with Hardie McGehee).

Hey Y'all was released August 27.

On the Web: www.elizabeth-cook.com

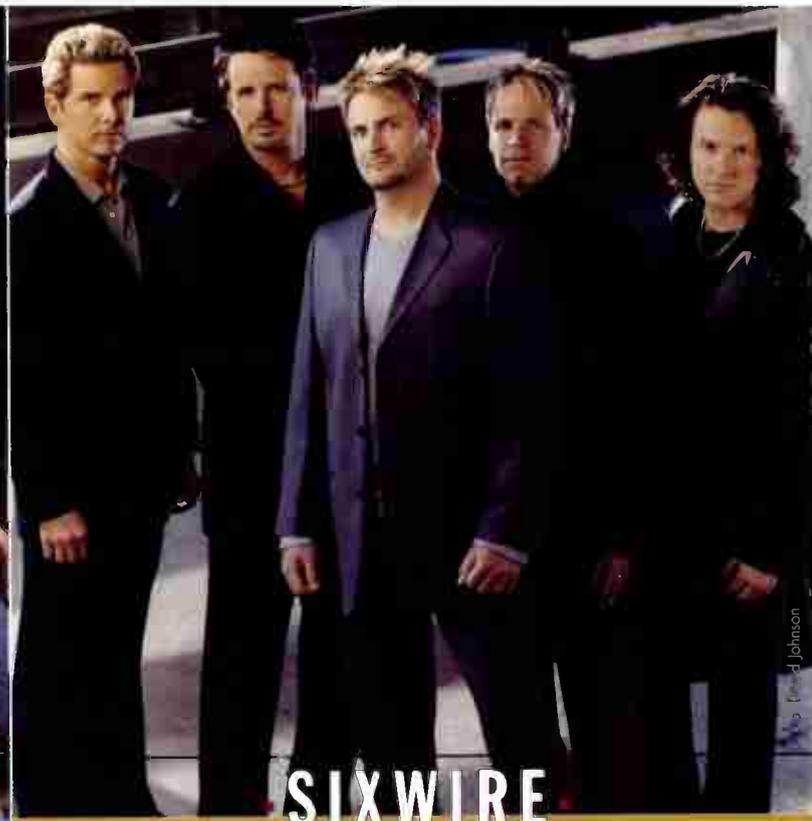


photo: Fred Johnson

SIXWIRE

Sixwire – named as an homage to the six-string guitar – is a group loaded with talent.

Group members Andy Childs (guitar, vocals), Steve Mandile (guitar, vocals), Robb Houston (guitar, vocals), John Howard (bass) and Chuck Tilley (drums) have created a new sound that is as creative as it is complex. The band describes their self-titled debut album as "what happens when friends are like brothers and music is like oxygen."

Drawing on their combined Country and rock influences from growing up in Texas (Howard, Houston, Mandile), Alabama (Tilley) and Tennessee (Childs), Sixwire has used their three-part harmonies and masterful guitar interplay to develop a rabid live following.

"I think we've truly captured the energy and emotion that we've been feeling in our live shows on this record," Houston said.

All of Sixwire have been playing music since they were children, and each has unique perspectives from their diverse list of musical influences, from Elvis Presley to Steve Wariner, Crowded House to Jerry Lee Lewis and Johnny Cash to Ray Charles.

Sixwire came together from the road bands of top Country artists including Faith Hill, Randy Travis, Phil Vassar and Lee Greenwood before signing with Warner Bros. Records.

"This band is all about guitars and vocals," said Mandile, who produced Sixwire's fresh sounding debut and wrote or co-wrote all 11 cuts including the first single "Look At Me Now." "Our sound is aggressive and high energy with a lot of harmonies. All of the harmonies are structured like three lead vocals. It's not just background singers—you can hear each vocalist singing his part."

"No one is closer to the project than Steve," Tilley said. "No one understands the music and us—as people and musicians—as well as he does."

Sixwire was released August 27.

On the Web: www.sixwire.com



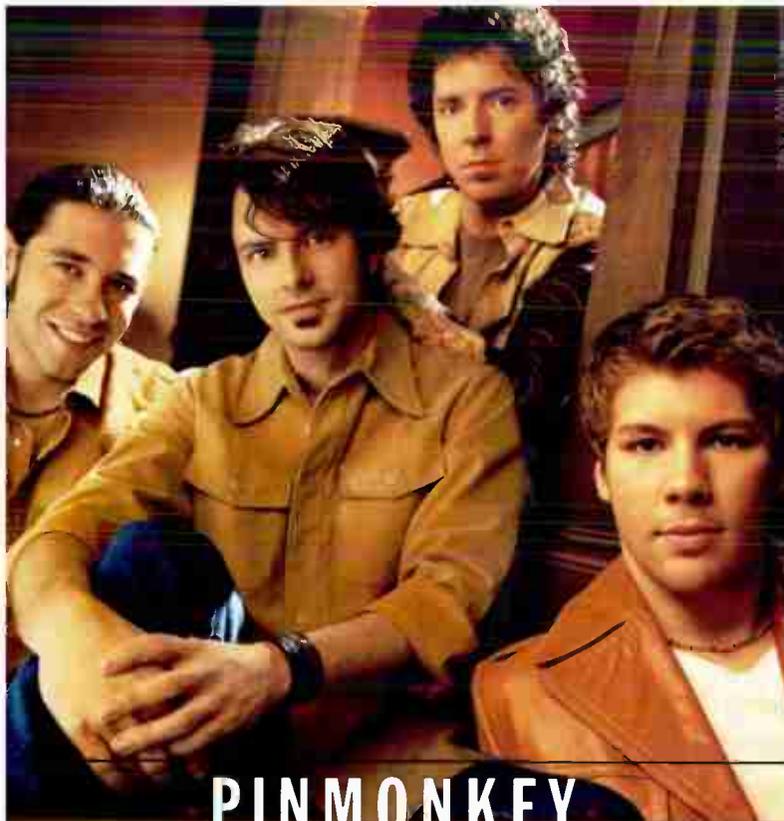


photo: Tony Baker

PINMONKEY

What is with the name? That's the question Pinmonkey gets asked most often.

Under pressure from a club owner on how to list the band for a gig, lead singer Michael Reynolds received a sign from the television.

Pinmonkey popped into his brain from an episode of "The Simpsons." So Pinmonkey II became.

Once that's out of the way, the path is clear to get to the important stuff—the music.

Band members Reynolds, Rick Schell (drums, vocals), and brothers Chad (bass, lap steel, vocals) and Michael (trumpet) Jeffers got together to play occasional gigs, for the love of it. They never set out to get a record deal, which lends itself to the notion that once you stop looking for something, it finds you.

Reynolds grew up in Natural Bridge, Va., where gospel and bluegrass music were in the air. The pull of Nashville came early, and Reynolds told his family at 13 that he "never wanted to work a real job. Therefore, [he] was going to be a musician." So, he moved to Music City right out of high school and started playing writers nights.

Meanwhile, the Jeffers brothers were performing in a family band in Kingsport, Tenn. Michael Jeffers moved to Murfreesboro, Tenn. to attend Middle Tennessee State University (MTSU) in 1991.

Chad Jeffers followed his brother and came to Nashville in 1994 to attend Belmont University and major in Music Business.

A native of Homer, N.Y., Schell played in rock and country bands throughout school.

After moving to Nashville in 1993, Schell played drums in studio sessions for artists including Steve Earle, Jay Lynn White, Buddy Miller, Elizabeth Cook, Pure Prairie League, Chris Knight and Allison Moore.

As Pinmonkey gained popularity, manager Rick Alter convinced them to get more ambitious. FICA Label Group Chairman Joe Galante saw the band perform in a Nashville club and signed them to BNA the next day. They were in the studio two months later and their debut single "Barbed Wire and Roses," written by Tim Blain, Mark Seby and Sean Locke, was released six months after that.

Pinmonkey's first major label album, *Pinmonkey*, was produced by Paul Worley (Dixie Chicks, Martina McBride, Sara Evans) and is set for release on October 8.

On the Web: www.pinmonkey.net



TIFT MERRITT

Tift Merritt's name is unique, and so is she. She has been compared to Emmylou Harris and Bonnie Raitt, but her sound is her own.

The 27-year-old was born in Texas and raised in Raleigh, N.C., where she became a popular local performer. Although she played guitar and wrote songs in her early teens, Merritt didn't begin performing regularly until she was 19 and a college student at the University of North Carolina at Chapel Hill.

"I didn't enjoy it," she said. "It was small college bars where I was alone and some drunk guy would be screaming, 'Play some Jimmy Buffett.' So, I stopped for a while."

Drummer Zeke Hutchins got her to reconsider, and together they formed The Carbines. The band immediately clicked, and a major label courted Merritt. She declined.

Merritt and The Carbines continued performing regionally and recording demos. Fellow North Carolinian and Lost Highway recording artist Ryan Adams (formerly of Whiskeytown) was impressed by the band, and introduced Merritt to his manager Frank Callari. At the urging of Adams, Callari added Merritt to his management roster, and when he became Vice President of A&R at Lost Highway Records, he signed her.

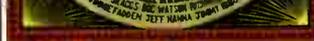
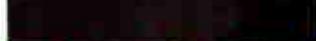
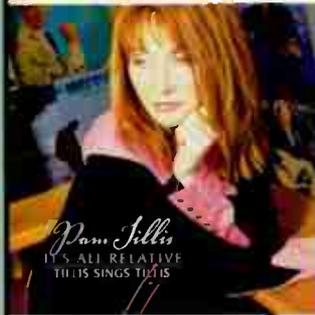
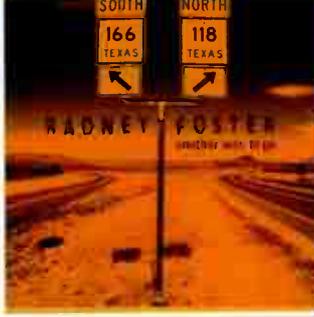
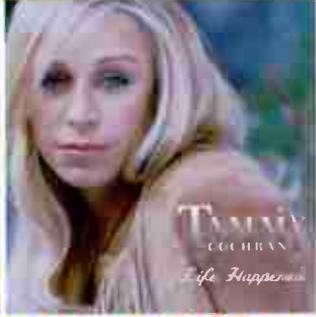
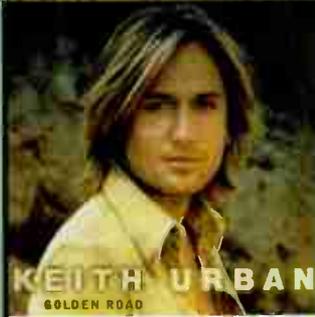
Though signed as a solo artist, Merritt recorded her debut album with The Carbines, aided by producer Ethan Johns. The result is *Bramble Rose*, an album that has tinges of Harris, Raitt and Linda Ronstadt. But Merritt is much more than the sum of her influences.

"We actually did the entire record live," Merritt said. "So it really forced me to take my singing to the next level. I focused on getting the performance. And I feel like I can really call myself a singer."

Merritt wrote all 11 tracks on *Bramble Rose*, including the first single "Virginia, No One Can Warn You." "I'm usually fixated on something that I feel and I don't understand, and I try to put that into words," she said. "But I do think I try to write about the things I feel way down."

Bramble Rose was released in July.
On the Web: www.tiftmerritt.com

NEW RELEASES



SEPTEMBER OCTOBER NOVEMBER

SEPTEMBER 3

Chip Taylor & Carrie Rodriguez / *Let's Leave This Town* / Lone Star Records
 Pam Tillis / *It's All Relative: Tillis Sings Tillis* / Epic/Lucky Dog

SEPTEMBER 10

Larry Cordle & Lonesome Standard Time / *Songs From The Workbench / Shell Point*
 Brooklyn Cowboys / *Dodging Bullets* / Leaps Recordings
 Guy Clark / *The Dark* / Sugar Hill
 Cross Canadian Ragweed / *Cross Canadian Ragweed* / Universal South
 Dave Dudley / *The Millennium Collection 20th Century Masters* / Mercury Nashville
 Radney Foster / *Another Way To Go* / Dualtone
 The Gourds / *Cow Fish Fowl or Pig* / Sugar Hill
 Rebecca Lynn Howard / *Forgive* / MCA Nashville
 George Jones / *The Millennium Collection 20th Century Masters Vol. 2* / MCA Nashville
 James McMurtry / *Saint Mary of the Woods* / Sugar Hill
 Smoky River Boys / *Sing O Brother* / Universal Special Products
 Aaron Tippin / *Stars & Stripes* / Lyric Street
 Porter Wagoner / *Unplugged* / Shell Point
 Jerry Jeff Walker / *The Millennium Collection 20th Century Masters* / MCA Nashville
 Various Artists / *Going Driftless: An Artist's Tribute to Greg Brown* / Red House Records
 Various Artists / *Dressed in Black* / Dualtone

SEPTEMBER 17

Johnny Bond / *The Home Recordings* / Varese Sarabande Records
 The Chieftians / *Down The Old Plank Road The Nashville Sessions* / RCA Victor
 Wade Kimes / *A Dyin' Breed* / Wonderment
 Michael Mason / *For All It's Worth* / Eidetic Records
 Rusty Richards / *Country Pioneer* / Varese Sarabande Records
 Dan Seals / *Make It Home* / Lightyear
 Merle Travis / *The Very Best of Merle Travis* / Varese Sarabande Records
 Various Artists / *Dressed in Black: A Tribute To Johnny Cash* / Dualtone
 Various Artists / *Red, White & Bluegrass* / Fuel 2000
 Jimmy Wakely / *The Singing Cowboy* / Varese Sarabande Records

SEPTEMBER 24

Ryan Adams / *Demolition* / Lost Highway
 Joe Diffie / *Super Hits* / Monument
 Steve Earle / *Jerusalem* / Artemis/E-Squared
 Bill Engvall / *Cheap Drunk* / Warner Bros. Records
 Delbert McClinton / *Room To Breathe* / New West Records
 Collin Raye / *16 Biggest Hits* / Epic
 Doug Stone / *The Long Way* / Audium
 Travis Tritt / *Strong Enough* / Columbia
 Tanya Tucker / *Tanya* / Tuckertime/Capitol Records
 Clay Walker / *Clay Walker Christmas* / Warner Bros.

Various Artists / *Kindred Spirits: A Tribute To The Songs of Johnny Cash* / Lucky Dog

OCTOBER 1

Jo Dee Messina / *TBD* / Curb
 Nitty Gritty Dirt Band / *Will The Circle Be Unbroken, Vol. III* / Capitol Records
 Chuck Pyle / *Affected By The Moon* / Bee 'N' Flowers
 Kim Richey / *Rise* / Lost Highway
 LeAnn Rimes / *Twisted Angel* / Curb
 The Stanley Brothers / *The Millennium Collection 20th Century Masters* / Mercury Nashville

OCTOBER 8

John Anderson / *Anthology* / Audium
 The Charlie Daniels Band / *Merry Christmas To All* / Audium
 Jameson Clark / *Workin' On A Groove* / Capitol Records
 Steve Earle / *Jerusalem* / Artemis
 Steve Forbert / *Any Old Time: Songs of Jimmie Rodgers* / KOCH Records
 John Michael Montgomery / *Pictures* / Warner Bros.
 Pinmonkey / *Pinmonkey* / BNA Records
 Billy Ray Reynolds / *Whole Lot of Memories* / Compadre
 Steve Ripley / *Ripley* / Boy Rocking Records
 The Tractors / *The Big Night* / Audium
 Keith Urban / *Golden Road* / Capitol Records
 Various Artists / *Christmas Grass* / Audium

OCTOBER 15

Tammy Cochran / *Life Happened* / Epic
 Faith Hill / *Cry* / Warner Bros.
 Cledus T. Judd / *Cledus Navidad* / Monument
 Buddy Miller / *Midnight & Lonesome* / HighTone
 Lee Ann Womack / *A Season For Romance* / MCA Nashville

OCTOBER 22

Brooks & Dunn / *It Won't Be Christmas Without You* / Arista Nashville
 Alan Jackson / *Let It Be Christmas* / Arista Nashville
 George Strait / *For The Last Time: Live From The Astrodome* / MCA Nashville

OCTOBER 29

Patsy Cline / *Greatest Hits* / MCA Nashville
 Eric Heatherly / *Sometimes It's Just Your Time* / DreamWorks Records
 Patty Loveless / *Bluegrass & White Snow - A Mountain Christmas* / Epic
 Rascal Flatts / *Melt* / Lyric Street Records
 Various Artists / *Remembering Patsy Cline* / MCA Nashville

NOVEMBER 5

Various Artists / *Totally Country, Volume Two* / Sony
 Johnny Cash / *American IV: The Man Comes Around* / American Recordings/Lost Highway
 Nitty Gritty Dirt Band / *Will The Circle Be Unbroken Vol. III* / Capitol Records
 Trick Pony / *On A Mission* / Warner Bros.

NOVEMBER 12

Patti Page / *Sweet Sounds of Christmas* / C.A.F. Records

NOVEMBER 19

Billy Joe Shaver / *Freedom's Child* / Compadre / Eminent/Red

NOVEMBER 26

Tim McGraw / *Tim McGraw & The Dancehall Doctors* / Curb

*Release dates are subject to change.

CMA MEMBER BENEFITS

All individual CMA members receive the following benefits:

VOTING RIGHTS

Only individual CMA members vote annually for the CMA Awards and Board of Directors. Your vote counts! Some CMA Awards have been won by less than 10 votes.

CMA Close Up Magazine

DISCOUNTS

As a CMA Member, you are entitled to substantial savings on:

- CMA Publications, including the all-new 2002 CMA Industry Directory
- Registration Fees for CMA sponsored workshops
- Airline Tickets - CMA Members receive up to 13% off domestic travel with TWA and American Airlines. Contact Travel Stars at (615) 329-2020 for more information.
- Insurance - CMA Members may receive substantial savings (Approximately 50% off the national average) on musical instrument insurance with Clarion Insurance. Contact Clarion Insurance at (800) 848-2534 for more information.

STERLING INDIVIDUAL CMA MEMBERS ALSO RECEIVE:

- CMA Awards Tickets - Sterling members have the opportunity to purchase CMA Awards tickets, subject to availability.
- A Free 2002 CMA Industry Directory - Hundreds of pages of Country Music listings including an artist reference guide, record labels, managers, publicists, talent agents, song publishers, performing rights organizations and complete Country Radio listings.

★
**2002 CMA INDUSTRY DIRECTORY
 AVAILABLE NOW!**
 ★

Please check my.CMAworld.com for more member benefit information.

In each issue, *CMA Close Up* profiles a cross section of members that represent the continuing growth of our trade organization. CMA is proud to introduce these three members.



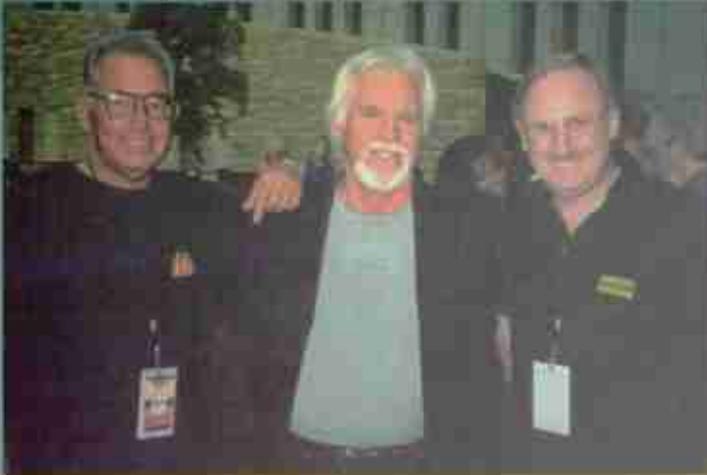
name: Diane Cole
title: Administrative Manager
company: Gaylord Entertainment
job description: Manage the office of the President and CEO for Gaylord Entertainment
all time favorite Country album: *Now That I Found You - A Collection*, Alison Krauss and Union Station



name: Katlin Garrick
title: Aspiring Country Artist / Payroll Manager
company: LifeWay Christian Resources
job description: Singing wherever I can but to make the house payment I manage four employees and 64 payroll runs a year. This involves entering reconciliation and payments of benefits, Social Security, Medicare, federal, multi-state and local taxes. Plus quarterly tax filings and W-2 processing.
all time favorite Country album: *Killin' Time*, Clint Black



name: Jake LaGrone
title: Southwest Regional Promotion Manager
company: Universal South Records
job description: Promote the artists on our roster to radio stations.
all time favorite Country album: *Does Fort Worth Ever Cross Your Mind*, George Strait



COUNTRY IN BLACK & WHITE

Country legend Kenny Rogers debuts an exhibit of his photographs at the Country Music Hall of Fame and Museum in Nashville. The black and white images, which are selections from Rogers' new book *This Is My Country*, include portraits of Country stars Tammy Wynette, Faith Hill, Tim McGraw and Minnie Pearl.

(l-r) Alan Mayes, Producer of UK's "Classic Gold Country" Kenny Rogers; and Tim Roberts, "Dixie Gold Country" Presenter

LIVING WELL AT NO. 1

Tony Martin, Mark Nesler and Tom Shapiro were the guests of honor at a BMI Nashville No. 1 celebration for "Living and Living Well," recorded by George Strait. The song was produced by Strait and Tony Brown and is included on Strait's latest MCA release *The Road Less Traveled*. The single is Shapiro's 20th No. 1 hit. The three writers are also on the charts with Darryl Worley's "I Miss My Friend."

(l-r) Mark Nesler, Ed Benson, CMA Executive Director; Tony Martin, Tom Shapiro, and Harry Warner, Assistant Vice President, Writer/Publisher Relations, BMI Nashville. photo: Alan Mayes



HOLLYWOOD COMES TO NASHVILLE

Some of the biggest names in the Country Music industry gather at the home of Janice Burr and Ronnie Dunn of Brooks & Dunn to kick off the Nashville Screenwriters Conference. The event, co-sponsored by CMA and Tony and Anastasia Brown, invited representatives from the Nashville music industry to mingle with the Hollywood film industry movers and shakers. Later in the evening, attendees Tony Brown, Gary Burr, Hal Ketchum, and Dunn got together for an impromptu jam session.

(l-r) Ronnie Dunn, Anastasia Brown, President, Anastasia Brown Co.; Tony Brown, Partner, Universal South. photo: Amanda Egan



TOBY UNLEASHED IN NEW YORK

DreamWorks recording artist Toby Keith visits with executives from Universal Music and Video Distribution (UMVD) in Los Angeles to thank them for their support of his Platinum album *Pull My Chain* and to promote his third DreamWorks release, *Unleashed*. The album features Keith's new single, "Courtesy of the Red, White and Blue (The Angry American)."

(l-r) John Rose, Senior Executive of Sales and Marketing, DreamWorksRecords; Roger Christian, Senior Director of Country Marketing, UMVD; Jim Weatherston, Senior Vice President of Sales and Marketing, UMVD; Toby Keith; Cliff O'Sullivan, Senior Vice President of Marketing, UMVD; Mike Gillespie, Senior Vice President of Sales/Customer Operations, UMVD; and TK Kimbrell, TKO Management. photo: courtesy DreamWorks Records



CELEBRATING LEGENDS

Peermusic and RCA Records mark the 75th Anniversary of the Bristol Sessions honoring descendants of the artists recorded by Ralph S. Peer during the landmark sessions. In the summer of 1927, Victor Talking Machine Company talent scout Peer brought an electric recording machine to Bristol, Tenn. For 10 days, in a makeshift studio with state-of-the-art equipment, Peer recorded 76 songs from 19 different groups, and in the process discovering the two most important acts of early Country Music, the Carter Family and Jimmie Rodgers.

(l-r) (standing) Ralph Peer II; (seated) Roni Stoneman; Janette Carter; Julie Carter Cash; and Patsy Stoneman.
photo: Richard Milk



FISHIN' FOR A NO. 1 HIT

ASCAP, EMI Music Publishing and Arista Nashville host a No. 1 party for "I'm Gonna Miss Her (The Fishin' Song)," off of Brad Paisley's Gold album *Part II*, in honor of songwriters Paisley and Frank Rogers. Held at Admiral Jim's Restaurant Four Corners Marina in Antioch, Tenn., the party recognized the single having topped the *Billboard* Hot Country Singles chart (two weeks) and the *R&R* chart.

(l-r) Joe Gabeira, Chairman, RCA Label Group; Gary Overton, Executive Vice President/General Manager, EMI Music Publishing; Orin DuBois, Partner, Son Gary's Music; Brad Paisley; Marc Orisk, Director of Business Affairs, ASCAP Nashville; and Frank Rogers with his son.
photo: Tony Phipps



CYNDI'S GOLD WORLD

Capitol recording artist Cyndi Thomson celebrates the Gold certification of her debut album, *My World*, at the Belle Meade Plantation in Nashville. The Tifton, Ga. native wrote eight of the 11 tracks on the album, which includes her No. 1 breakthrough hit "What I Really Meant To Say" and current single "I'm Gone." Thomson spent the past year opening for artists such as Alan Jackson and Trisha Yearwood on tour.

(l-r) Cyndi Thomson and Ed Benson, CMA Executive Director.
photo: Tony Phipps



NICHOLS SIGNS ON DOTTED LINE

Universal South recording artist Joe Nichols signs with performing rights organization SESAC at their offices in Nashville. Nichols' debut album, *Man With A Memory* (with single "The Impossible," written by Kelley Lovelace and Lee Thomas Miller), includes three tunes he co-wrote.

(l-r) Dennis Lord, Senior Vice President Business Affairs, SESAC; Ellen Jones, Director of Corporate Relations, SESAC; Joe Nichols; and Tim Fink, Associate Vice President Writer/Publisher Relations, SESAC.
Photo Courtesy: SESAC



Integrated Marketing Campaigns are the Cornerstone of CMA Marketing

EXPERIENCE THE EDGE
SEE CUTTING EDGE ARTISTS
7 HOURS OF GREAT MUSIC
EACH DAY FOR JUST 12 BUCKS! (TICKETS AVAILABLE AT THE GATES)
DAILY CONCERTS
JUNE 13-15 10 AM, JUNE 16 12 NOON AT THE
GREASED LIGHTNING RIVERFRONT PARK STAGES
BLUEGRASS AMERICANA
ALT COUNTRY, TEXAS MUSIC.
CALL IT WHAT YOU WANT, WE JUST CALL IT GREAT MUSIC
◆ KEVIN WELCH
◆ DELBERT MCCLINTON
◆ RODNEY CROWELL
◆ RODNEY FOSTER
◆ LEE ROY PARNELL
◆ JUBAL FOSTER
◆ ERIC HEATHERLY
AND MORE!!
FOR COMPLETE ARTIST LINE-UP AND SCHEDULE OF PERFORMANCES, GO TO WWW.FANFAIR.COM
There are several outlets to display. Be kind, everyone is under the sun.

The Rage Ad

fan fair
HEAR THE MUSIC. MEET THE STARS!
FOR TICKETS

Country Weekly Ad

In real estate the mantra is "location, location, location." In advertising CMA's signature events, Fan Fair and the CMA Awards, there's a different tune: "impressions, impressions, impressions."

Comprehensive and multi-tiered, CMA's integrated marketing philosophy relies on relationships with several different partners – Country Radio, outdoor advertising, print, promotions and television – to communicate its message. That message may be designed to drive ticket sales for "The World's Biggest Country Music Festival™" or tune-in for the CMA Awards, "Country Music's Biggest Night™," or simply generate overall awareness for Country Music.

"The core of our marketing initiative is integration," according to Rick Murray, Senior Director of Strategic Marketing. "By bringing together the power of our events, promotions, advertising, publicity and on-line, combined with the marketing power of the record labels, artists, publishers, agents, promoters and Country media, we have a unique and distinct marketing machine."

CMA Marketing Manager Carol Harper explained that the Marketing Department orchestrated a two-tiered campaign for Fan Fair, one national and another with a decidedly local/regional draw. The underlying goal was ticket sales with the national campaign focused on four-day ticket packages and the local campaign driving awareness of single-day ticket options for local residents.

"Most of the national campaign was comprised of radio and

select market newspaper buys coordinated through Varnell Enterprises, one of CMA's marketing consultants for Fan Fair," Harper explained. The campaign, which was heavily artist driven reinforcing the entertainment value of Fan Fair's four-day package price, relied on 78 radio stations nationwide as well as additional stations who partnered with internal promotions. CMA's Marketing Department overlaid the national plan with local advertising meant to drive single-day tickets and event awareness in the four weeks leading up to the event.

The local campaign – "Hear the Music. Meet the Stars" – also featured seven interstate billboards, 18 Metro area bus benches and 127 utility pole banners. "The billboard creative featured artists who participated in Fan Fair 2001 that were already committed to attending Fan Fair 2002," Harper explained. "Even for those people passing through town, the creative was meant to peak curiosity in the event."

Key TV, which reaches more than 60,000 hotel rooms in the greater Nashville area, ran a Fan Fair ad every hour between January and June with advertising in six issues of *Key Magazine*. Consumer magazine, *Country Weekly*, ran 11 ads supporting Fan Fair including artists participating and the NBC Daytime soap stars. CMT and GAC ran commercials. Turner South network ran a Fan Fair promotion and KFC (Kentucky Fried Chicken) tagged all their commercials in the Nashville and Bowling Green, Ky., area with Fan Fair.

To enhance local promotional efforts, Harper said the Marketing team advertised in *The Rage* and *Nashville Scene* promoting the diversity of talent appearing at the Greased Lightning Riverfront Park Stages. "The campaign 'Experience the Edge,' had a different look and feel and was geared toward a more alternative Country fan," Harper said.

"The various elements of the campaign were designed to target various markets," Harper said. "Fan Fair attracts a demographic that runs a wide span of people. One size did not fit all in terms of advertising."

With the CMA Awards in November, the CMA Marketing team is turning its energy from selling tickets to driving tune in – and a completely different marketing approach is necessary. A combination of sweepstakes, radio & television promotions, advertising, publicity efforts and on-line promotions all will be employed to maximize tune-in for "Country Music's Biggest Night!"

Wendy Pearl

THE WORLD'S BIGGEST COUNTRY MUSIC FESTIVAL
FAMILY ZONE

Tennessee Ad

fan fair
31st annual
june 13-16, 2002
nashville • music city u.s.a.

Fan Fair Billboard

**HEAR THE MUSIC.
MEET THE STARS!**
1-866-FAN-FAIR • www.FanFair.com

Ford
no boundaries

We ♥ Country

Free-Standing Inserts Deliver Direct to Customer



If awareness is what you are seeking, the free-standing insert (FSI) delivers millions of impressions in conjunction with a recognized product or brand. The slick, colorful pieces, which are packaged in your Sunday newspaper's coupon section, are a recurring element of CMA's marketing plans for Fan Fair and the CMA Awards.

"FSIs help to position our events or properties in a non-traditional format," said Tammy Thornton Donham, CMA Marketing Manager. "You wouldn't think of a grocery store as a typical place to promote Country Music."

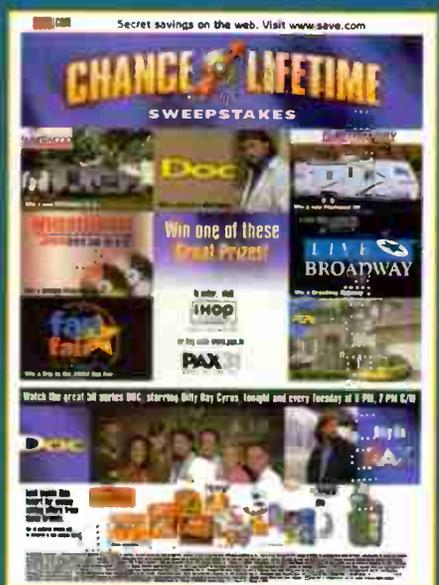
"The goal of our marketing efforts is layering multiple impressions across the market place. For Country Artists, the FSI's are an inexpensive, highly visible way to reach potential viewers and consumers through newspapers, grocery stores and on rack cards."

-Tammy Thornton Donham



"But they have huge circulation," chimed in Lara Henley, Marketing Manager, who oversees the day-to-day of the CMA/Marketing Events/Valassis Communications FSI program.

PAX-TV's FSI was a "Chance of a Lifetime Sweepstakes," which promoted tune-in for the Billy Ray Cyrus series "Doc" as well as trip giveaways (including a trip to Fan Fair). The FSI had a circulation of approximately 58 million. PAX continued its relationship with CMA beyond the FSI with television spots promoting the event and several actors from the series made an appearance in the Exhibit Halls to sign autographs for eager fans.



As part of an ongoing relationship, Valassis Communications approached CMA earlier this year about a possible FSI in Canada. They were looking for a Canadian Country Music artist, ideally with a Canadian tour on the books. CMA helped identify a potential artist and connected them with management for Mercury Nashville artist Terri Clark.

"There usually isn't any money for the artist, but the exposure makes it very appealing to them and their managers," Donham said. The FSI, which gave away a trip to Fan Fair and an opportunity to meet Clark, had a circulation of 4.2 million in Canada.

A Martha White brand FSI that started with Fan Fair has grown and now includes the CMA Awards. Pleased with their relationship with Rounder Records artist Rhonda Vincent, the agency representing the Martha White brands, Ryan Partnership, approached CMA about expanding the company's relationship with Country Music.

The result is an FSI campaign featuring MCA Nashville artist Vince Gill, RCA artist Martina McBride and Mercury Nashville artist Steve Azar that launches Sept. 22 with giveaways to Fan Fair 2003 and a Grand Prize trip to the 2003 CMA Awards. In addition to the FSI, the promotion also includes header cards in grocery stores.

"There are multiple benefits for CMA from participating in these programs," said Donham. "The goal of our marketing efforts is layering multiple impressions across the market place. For Country Artists, the FSI's are an inexpensive, highly visible way to reach potential viewers and consumers through newspapers, grocery stores and on rack cards."

Contact the CMA Marketing Department at (615) 244-2840 or 1(800) 998-4636 for more information on marketing and partnership opportunities.

Wendy Pearl

FAN FAIR 2003 TICKETS

Tickets for Fan Fair® 2003 are on sale for a limited time at 2002 prices. The brand new Gold Circle seating has already SOLD OUT. Gold Circle tickets include preferred seating on the field at center stage; preferred parking at the Coliseum; wait service at your seat; and an exclusive padded chair to take home as a souvenir.

Four-day ticket packages are divided into categories corresponding to a different level of reserved seating at the Coliseum. Fan Fair continues its popular program of offering a discount for fans 18 and younger. Prices include tax, but do not include applicable handling fees.

LEVEL	FULL PRICE	18 AND UNDER
Gold Circle (Center Floor):	(SOLD OUT!) \$250	N/A
Floor (Field):	\$145	\$100
Lower Level:	\$125	\$86
Lower End Zone:	\$100	\$86
Club Level:	\$125	\$65

Fan Fair 2003 takes place Thursday through Sunday, June 5-8 in Downtown Nashville and includes all the elements that have made Fan Fair a rousing success including Nightly Concerts in The Coliseum, home of the NFL Tennessee Titans, Daily Concerts at the Riverfront Park Stages, the "Family Zone" and the popular exhibits and autograph sessions at the Nashville Convention Center. Tickets are available by calling toll-free (866) FAN-FAIR and through Ticketmaster outlets, including Internet and charge-by-phone.
www.FanFair.com www.ticketmaster.com

2003 FAN FAIR PROGRAM BOOK ADVERTISING

For a limited time, you can reserve your place in the 2003 Fan Fair Program Book at 2002's ad prices.

ADVERTISING RATES

COVERS (4-COLOR PROCESS ONLY)

POSITION:

INSIDE FRONT COVER	\$4,000
INSIDE BACK COVER	\$3,800
BACK COVER	\$5,000

FULL PAGE

8 3/8" x 10 7/8"	
4-color process	\$1,600
2-color process	\$1,300
Black & White	\$1,100

HALF PAGE

7 3/8" x 4 3/4"	
4-color process	\$1,000
2-color process	\$900
Black & White	\$700

PREMIUM POSITIONS

Priority given to 4-color process ads
 Premium Position pages add \$1,000 per page

ADDITIONAL COLORS, VARNISH OR SPECIFIED PMS:

Per process per page add \$995

FOR EARLY RESERVATIONS/PLACEMENT CONTACT:

Carol Harper, Marketing Manager, charper@CMAworld.com
 CMA Marketing Department: (toll free) 1-800-998-4636 or
 (615) 244-2840.

INTERNATIONAL EVENTS CALENDAR

SEPTEMBER 6-9

CANADIAN COUNTRY MUSIC ASSOCIATION WEEK

Calgary, Alberta, Canada
 Phone: (905) 850-1144
 Fax: (905) 850-1330
 e-mail: country@ccma.org
 On the Web: www.ccma.org

SEPTEMBER 9

CANADIAN COUNTRY MUSIC AWARDS

Pengrowth Saddledome
 Calgary, Alberta, Canada
 8:00 PM (EST) CBC Television
 (simulcast on CMT in the United States)
 hosted by Paul Brandt

SEPTEMBER 20 - 21

COUNTRY NIGHT GSTAAD

Gstaad, Switzerland
 Featuring: Clay Walker, Nitty Gritty Dirt Band,
 Chely Wright and David Holt
 Phone: ++41 33 744 88 22
 Fax: ++41 33 748 83 39
 On the Web: www.countrynight-gstaad.ch

SEPTEMBER 21 - 22

COUNTRY MUSIC STAMPELLE 2002

Hikarigaoka, Japan
 Featuring: Charlie Daniels Band, Rosanne Cash
 and T.G. Sheppard
 On the Web: www.p-office.net/cms

JANUARY 17-27, 2003

COUNTRY MUSIC FESTIVAL

Tamworth, Australia
 Phone: 61 2 6755 4504
 Fax: 61 2 6755 4294
 e-mail: cmf@tamworth.nsw.gov.au
 On the Web: www.tamworth.nsw.gov.au

If you have information on upcoming international festivals and events for consideration in listing in *CMA Close Up*, please e-mail:

closeup@CMAworld.com

or mail to:

CMA Close Up

One music Circle South
 Nashville, Tenn., 37203
 or call Amanda Eckard at CMA
 TEL: (615) 664-1623

TILLIS SINGS TILLIS

...continued from page 19



photo: Russ Harrington

Marketing such an album offers its own challenges, but Pam Tillis' popularity and a product different from most tributes makes it easier, Butler said.

"Tribute albums to someone who you have no connection to – Nashville has a lot of those," he said. "When it's this close to home and you're doing a tribute to your own father's music, that will make people listen."

The paring of Tillis and Tillis already generated plenty of buzz. "I've been lucky that there's a lot of interest in the press," Tillis said. "I'll get to talk about this album a lot and perform songs from this album a lot as I tour. If radio finds something, that'd be great too."

In the end, though, Tillis knew she needed only to please one other person: Mel Tillis.

While she admittedly worried about adding new arrangements to her father's songs, Mel Tillis believes the album turned out just fine.

"I recognized some of 'em," he joked. "She did a wonderful job, and she put her own spin on it mostly. She made "Heart Over Mind" into a six minute song and I think mine was about two-and-one-half minutes."

Tillis, who continues to tour and make folks laugh, doesn't fret about his songwriting legacy. "I got all of the credit in the world when they made me a member of the Songwriters Hall of Fame," he said. "If I'd only done songwriting I think my songwriter career would have been more known, but I've done so many things."

It's *All Relative* offers music fans a new perspective into his work and into a daughter's interpretation of Country classics. "You follow your heart and you follow your muse, but first and foremost I wanted him to be happy with it," Pam Tillis said. "Anything that happens on top of that is gravy."

Noble Sprayberry

On the Web:

www.pamtillis.com; www.meltillis.com

REMEMBERING SEPTEMBER 11th

...continued from page 27

Singer-songwriter Steve Earle's song about John Walker Lindh, (the 21-year-old Californian who was just sentenced to 20 years in prison for fighting alongside the Taliban), "John Walker's Blues" offers another perspective surrounding the events of September 11th. The song is featured on Earle's upcoming CD, *Jerusalem* set for release on Sept. 24.

Dualtone Recording artist Radney Foster has a single called "Everyday Angel" on his new album, *Another Way To Go*, (set for release on Sept. 10) as a tribute to America's unsung heroes. Foster wrote the last verse of the song after a trip he took to New York City not long after the attacks. A friend of his was telling him a story about her neighbor, Dave Fontana. "Sept. 11 was his anniversary, so he had planned to leave work that morning to meet his wife for breakfast at a cafe near their house," Foster said. "Of course, the call came just as his shift was ending, so he suited up and went to work...and never made it back that day."

Several Country artists also featured a patriotic song on their new albums. Country legend Ronnie Milsap's CD, *Ronnie Milsap Live* features a memorable rendition of "America the Beautiful;" Hank Williams Jr. wrote "America Will Survive" for his *Almeria Club Recordings* album; and "POW 369," written by Stephen Dale Jones, is on Darryl Worley's *I Miss My Friend* CD.

Earlier this spring, Ray Stevens released an album meant to put a lighter spin on tough times: *Osama-Yo' Mama*, taking aim at Osama Bin Laden. "I think it's very important for humor to always be out there," Stevens said (May/June, *CMA Close Up*). The album features the singles "Osama-Yo' Mama" and "United We Stand." Stevens' and Curb Records' royalties on the CD single are being donated to the United Way Relief Fund for children of the victims of the September 11th tragedy.

While many new songs have been written since the terrorist attacks, there was also the revival of a classic. Lee Greenwood's 1985 CMA Song of the Year "God Bless the U.S.A." returned to the charts and landed in the Top 20 of Billboard's Country Airplay chart in 2001. According to Nielsen SoundScan, "God Bless the U.S.A." has sold more than 300,000 singles copies since September 11th. The song was voted "Favorite Patriotic Song" in a poll taken by America Online. It was also featured on the Capitol Records release last November *United We Stand* (all profits going to the American Red Cross), a special *God Bless The U.S.A.* gift book, published by Rutledge Hill Press, and several other projects for which Greenwood granted gratis licenses for its use.

Greenwood has made several prominent September 11th-related public appearances. Those include the "Prayer for America" service at Yankee Stadium in New York and the New York Fire Department medal presentation honoring widows and children of fallen rescue workers. He also toured schools to inspire patriotism in America's youth.

Many Country artists have performed for troops. Chely Wright sang for soldiers and President and Mrs. Bush at military bases in Japan and South Korea. BNA recording group Lonestar partnered with the Army and Air Force Hometown News, an organization that helps soldiers tell their stories through local media. The group videotaped messages encouraging troops to participate in the program.

The United Service Organization (USO) recruited Daniels to perform in Cuba. Keith traveled to the Balkans for a two-week tour of military bases. Arista recording artist Phil Vassar toured MacDill Air Force Base in Tampa, Fla. with General Tommy Franks, Commander-In-Chief for the U.S. Central Command. Epic recording artist Brad Martin performed at the Air-Force base in Fort Campbell, Ky., and received a Commander's Coin of Excellence.

Mercury recording artist Mark Wills, a long-time supporter of police and fire departments, will join other artists on Sept. 11 in Atlanta, Ga. at a concert to commemorate the anniversary of the terrorist attacks. Other artists will commemorate September 11th by doing nothing, out of respect. MCA recording artist George Strait is waiting until Sept. 12 to start his much-anticipated arena tour, and Brooks & Dunn will skip the date on their "Neon Circus and Wild West Tour." Other artists declining to perform on Sept. 11 include Kenny Chesney, Alan Jackson, Lorrie Morgan and the guys of the "Rockin' Roadhouse Tour" (Tracy Lawrence, Mark Chesnutt and Joe Diffie).

Whether writing therapeutic songs, performing for the men and women in uniform, pledging donations, planning tribute concerts or just simply staying home with family and friends, Country artists will join people all over the country on Sept. 11, 2002 to reflect and remember the day.

As the flames burned through the night / All we could do was hold our heads up high / When the morning light broke through / That old red, white and blue still waved / America the beautiful / You're more beautiful today - Mark McGuinn, "More Beautiful Today"

Amanda Eckard

Joe Allison

Legendary songwriter and CMA founding Board member Joe Allison died August 2 of complications from lung disease. He was 77.

Born in McKinney, Texas, Allison started his career in Texas radio, but moved to Nashville in 1949 to be a disc jockey at WMAK. In 1953, he co-founded the Country Music Disc Jockey Association, which would later become CMA. CMA presented Allison with the Founding President's Award in 1964, thanks in part to his sales presentations convincing advertisers that Country was a viable musical genre.

Allison moved to Los Angeles in 1957 to produce the television show "Country America" for its three-year run. He stayed on the West Coast to manage the Central Songs publishing company, where he worked with songwriters Harlan Howard, Bobby Bare, Buck Owens and Tommy Collins. Throughout his career, Allison penned hits such as "He'll Have To Go" by Jim Reeves, which topped the Country and pop charts in 1960; "Live Fast, Love Hard, Die Young" by Faron Young; "Love Is Just A State Of Mind" by Roy Clark; and "Teen-age Crush" by Tommy Sands. Other artists who recorded his songs include Patsy Cline, Elvis Presley, Ray Price, Bing Crosby, Nat "King" Cole, Tom Jones and Eddy Arnold.

In addition to being an accomplished songwriter, Allison was a record executive and producer. He produced hits for Dot Records in 1965 and was named head of the Paramount Records Nashville office in 1970.

Allison was inducted into the Country Disc Jockey Hall of Fame in 1978. Later in life, Allison served on the boards of several music organizations and was even a successful antiques dealer.

Survivors include wife Rita; sons Gregory Joe, Brian James and Mark Woodward; and brother Jerry.

Jonnie Barnett

Songwriter Jonnie Barnett died Aug. 18 after suffering a stroke at Baptist Hospital in Nashville. He was 56.

Born Jonathan Barnett Kaye in Sumter, S.C., his musical interests began in 1966 while studying mining and engineering at the Colorado School of Mines. Barnett dropped out six months before graduation to pursue music full-time.

Barnett wrote songs for a variety of artists, from Country honky tonker Hank Williams, Jr. to blues diva Etta James. More recently, Barnett was honored by BMI for penning Clay Walker's "The Chain of Love," which was one of 2001's most-performed songs.

Survivors include wife Barbara; mother Ruth; sister Emma; and brother Allan.

"Doc" Field

Renowned Nashville manager and publicist Doc Field died of a heart attack July 1 at his home in Nashville. He was 61.

Born Gilbert Chrysler Field, he managed artists including The Allman Brothers, Freddy Weller, William Bell, Government Mule, Every Mother's Nightmare, Warren Haynes and Berie Higgins.

He is survived by son Dylan Field. Memorial contributions can be made to The Dylan Field Fund, c/o First Tennessee Bank, 8160 Sawyer Brown Road, Nashville, Tenn. 37221.

Alan Lomax

Country and folk visionary Alan Lomax died July 18 in Tarpon Springs, Fla. of complications from a stroke. He was 87.

Mostly known for his field recordings of folk musicians all around the world, Lomax has also been credited for organizing the first

Country Music concerts at the White House, at the urging of First Lady Eleanor Roosevelt. Bascom Lamar Lunsford, Wade Manier and the Coon Creek Girls were among the artists presented in 1939 and 1941 shows, the earlier before an audience that included the King and Queen of England. It was Lomax and his father, pioneering folklorist John A. Lomax, who first developed the Library of Congress' Archive of American Folksong as a major national resource (1930s).

Rounder Records is in the process of releasing over 60 years of Lomax field recordings, one of which ("Po Lazarus") opens the movie and soundtrack of *O Brother, Where Art Thou?*

In his later years, Lomax devoted most of his time to *The Global Jukebox*, a multimedia interactive database that surveys the relationship between dance, song, and social structure. Lomax intended the database as a medium for scientific research into human expressive behavior, and as a tool for social science, arts and humanities education.

Survivors include daughter Anna Lomax Chairidakis and grandson Odysseus Desmond Chairidakis; step-daughter Shelley Roitman; sister Bess Lomax Hawes; nephews John Lomax III, Nicolas Hawes, John Bishop and Samuel Lester; and nieces Ellen Harold, Patricia Gordon, Susan Mihalik, Corey Denos, Naomi Bishop, Robin Bier and Erin Harold.

Donations may be made to The Blues Music Foundation for the Willie Moore Fund, c/o Experience Music Project, 2901 Third Ave., Seattle, Wash. 98121.

Denny Purcell

Leading mastering engineer Denny Purcell died Aug. 22 at his office in Nashville. The cause of death was unknown at press time. He was 51.

Known as one of the best in the business, Purcell had been pursuing the art of mastering for over 30 years. He founded Georgetown Masters in 1985 and worked with many of Country Music's biggest names including Vince Gill, Garth Brooks and Trisha Yearwood. In 1998, *Billboard* named the studio its Mastering Facility of the Year.

In the span of his career, Purcell mastered over 8,000 albums. However, it was his attention to detail and his love of the music that impressed the artists who he worked with.

Donations can be made to the Collaborative Campaign, Attn: Yvonne Moneypenny, Vanderbilt University Medical Center, 801 Oxford House, 1313 21st Avenue South, Nashville, Tenn. 37232-4753.

Don Winters

Country singer Don Winters died Aug. 17 at his home in Nashville after a battle with liver cancer for over a year. He was 73.

Known to fans as "The Yodeling King," Winters began his musical career with his father's band, Pop Winters and the Southern Strollers, in the 1940s. Moving to Nashville in the 1950s, Winters recorded albums for RCA and Decca records and hit the charts with songs "Too Many Times" and "Shake Hands With A Loser."

Country legend Marty Robbins asked Winters to join his band in 1960 and a friendship formed between the two. Along with Bobby Sykes, they formed the Marty Robbins Trio and worked together until Robbins' death in 1982.

Survivors include sons Donnie, Jason and Dennis Winters; daughters June Edwards and Jackie Williams; sisters Dora Hoff and Mary Tucker; 13 grandchildren and nine great-grandchildren.

In Memoriam compiled by Amanda Eckard

2002

Monday, September 16

Last day membership applications are accepted in order to receive CMA Awards ticket order form

Monday, September 23

Final 2002 CMA Awards ballot mailed

Early October

CMA Broadcast Award Winners Announced

Friday, October 25

Return deadline for final CMA Awards ballot / All ballots must be received by Deloitte & Touche by 5:00 PM / CDT **

Wednesday, November 6

"The 36th Annual CMA Awards" / Nashville, Tenn.

Live broadcast (7:00-10:00 PM/CST, 8:00-11:00 PM/ET) / CBS Television Network

Thursday, November 7

Annual Election of Directors / Nashville, Tenn.

Friday, November 8

CMA Global Markets Forum / Location TBD

**All CMA Awards Ballots must be received by Deloitte & Touche by 5:00 PM/CDT on the exact date noted. Ballots sent to CMA will be disqualified. CMA Staff members do not vote for the Awards nor do they tabulate any of the three ballots.

Send Awards Ballots to:
Deloitte & Touche
424 Church Street
SunTrust Center, Suite 2400
Nashville, Tenn. 37219-2396

2003

Friday through Sunday, February 19-21, 2003

Country Radio Seminar / Nashville Convention Center / Nashville, Tenn.
CMA Sponsored Event

Thursday, February 6 and Friday, February 7, 2003

CMA Board of Directors Meeting / Nashville, Tenn.

Friday through Sunday, February 19-21, 2003

Country Radio Seminar / Nashville Convention Center / Nashville, Tenn.
CMA Sponsored Event

Wednesday, April 23 and Thursday, April 24, 2003

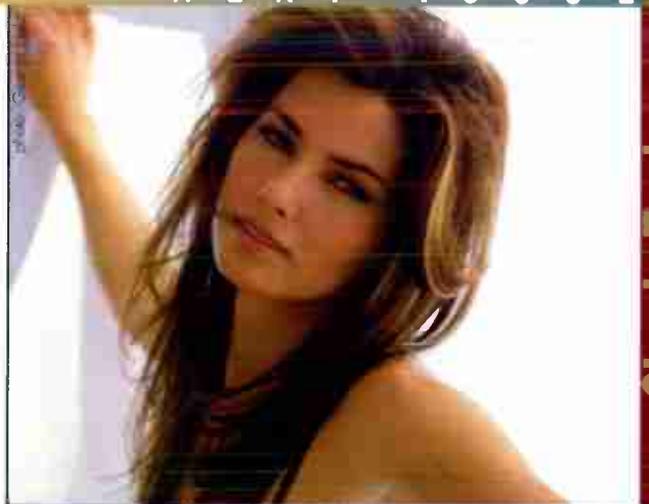
CMA Board of Directors Meeting / Los Angeles, Calif.

Thursday, June 5 - Sunday, June 8, 2003

32nd Annual Fan Fair®, "The World's Biggest Country Music Festival™" / Nashville, Tenn.

Wednesday, July 23 and Thursday, July 24, 2003

CMA Board of Directors Meeting / Chicago, Ill.



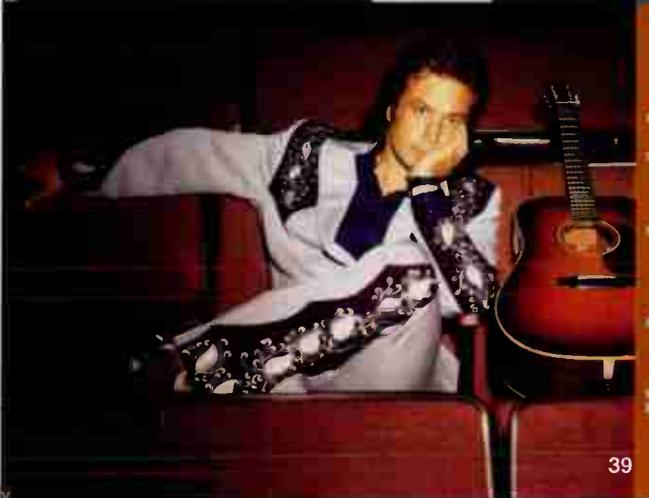
Shania Twain



Nitty Gritty Dirt Band



Brett James



Jim Lauderdale

close up

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Country newcomer Rodney Redman stops by the CMA offices to sign up for membership and meet the staff. Redman brought copies of his self-titled Audium Records debut album, featuring his first single "These Days."
 (l-r) Rodney Redman and Ed Benson, CMA Executive Director.
 photo: Amanda Eckard



Capitol Records artist Cyndi Thomson visits CMA to sing a few songs for the staff. She performed her current single "I Always Liked That Best" and her No. 1 hit "What I Really Meant to Say" from her Gold debut album, *My World*.
 (l-r) Cyndi Thomson and Ed Benson, CMA Executive Director.
 photo: Amanda Eckard



VFR Records artist Hometown News visits CMA to perform for the staff. Ron Kingery and Scott Whitehead performed songs off their self-produced album *Wheels*, including the title track and their first single, "Minivan," penned by the duo.
 (l-r) Ron Kingery; Nancy Tunick, Head of Promotions, VFR Records; Tammy Genovese, CMA Associate Executive Director; Ed Benson, CMA Executive Director; Scott Whitehead.
 photo: Amanda Eckard



DreamWorks recording artist Emerson Drive performs songs for the CMA staff from their debut self-titled album. The six-man Canadian band performed "I Should Be Sleeping" and current single "Fall Into You."
 (l-r) Pat Allingham (fiddle); Chris Hartman (keyboardist, background vocals); Tammy Genovese, CMA Associate Executive Director; Brad Mates (singer); Ed Benson, CMA Executive Director; Jeff Loberg (bass); Danick Dupelle (lead guitarist, background vocals); Mike Melancon (drummer).
 photo: Andrew Van Huss

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