

CMA C I • S e u p

MARCH/APRIL 2003

**Looking Back on 2002
Who to Watch in 2003**

**Standing on
Top of the World
Dixie Chicks
Take Their Home
on the Road**

**"The 37th Annual
CMA Awards"
Date & Ballot Schedule**

**Fan Fair 2003
Artists Appearing
Artists Opportunities**

**Willie Nelson
A Master Waiting
to be Discovered**

**Jessica Andrews
A Whole New Me**

**Anne Murray
New Classics**

TO VOTE ON ALL
THREE CMA AWARDS
BALLOTS — MEMBERSHIP
APPLICATION DUE MAY 6
MEMBERSHIP RENEWAL
PAYMENT DUE MAY 19

cma close up

march / april 2003

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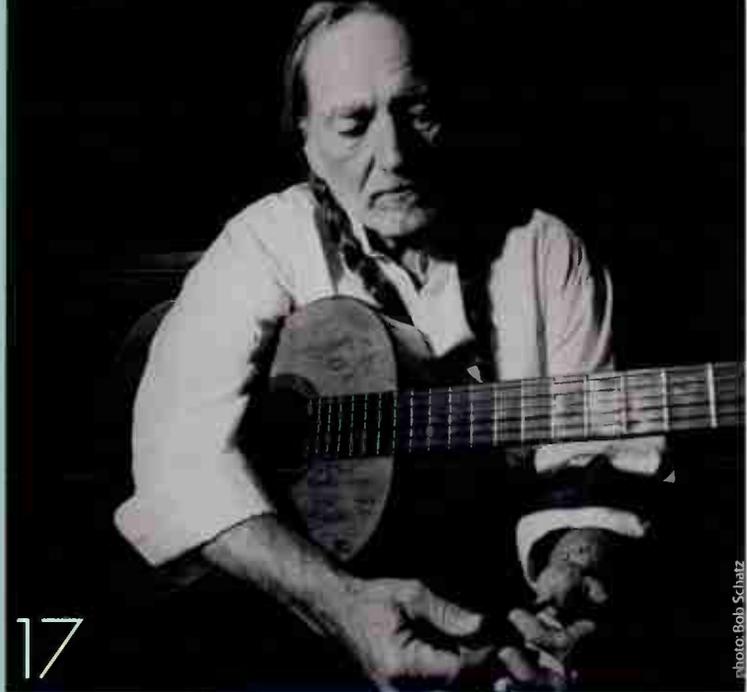
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Dixie Chicks cover photo: James Mackay



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photo: Ron Wolston

photo: Bob Schatz

photo: Danny Clinch



CMA Takes Action To Protect Brand

Since 1958 when the Country Music Association became the first trade organization ever formed to promote a type of music, it has commonly been known and referred to among consumers, the industry, the media and corporate marketers as "CMA." CMA enjoys a well-earned reputation for outstanding

service and 44-year history of major accomplishments on behalf of Country Music around the world.

Since the mid 1980s, a great deal of time, effort and money have been spent to promote and reinforce the "CMA" brand by using the CMA mark in connection with all activities of CMA, including the CMA Awards, the organization's major annual event since 1968 when it became the first music awards to be broadcast on major national network television.

For the first time ever, we have recently been forced to take legal action to protect this vital CMA brand from infringement. We have filed suit against Gene Higgins, the Christian Country Music Association and other business enterprises owned and operated solely by Mr. Higgins. In our complaint we have sought to enjoin Mr. Higgins and his enterprises from infringing our CMA and CMA Awards marks.

One of these enterprises is the Christian Country Music Association Awards. Over the last few years, we have repeatedly requested that Mr. Higgins refrain from using the acronym "CCMA" in conjunction with his awards so as to avoid confusion with the long-established "CMA Awards." Instead he has become more aggressive in promoting and publicizing this activity as the "CCMA Awards." Confusion is accentuated by the fact that the Christian Country Music Association Awards occur in Nashville each year on a date contiguous to the CMA Awards, and recently they have added award categories intended to recognize many of the same artists CMA has and continues to recognize on the CMA Awards.

It is important to note that CMA acknowledges the contribution and personal commitment of the artists who record Christian and Christian Country Music. We have clearly indicated to Gene Higgins that our interest is solely in preserving the global value of the CMA brand and the "CMA" and "CMA Awards" marks. We have made it clear that we have no problem with his referring to his awards activity as the Christian Country Music Association Awards because this identifies his annual activity. Because Mr. Higgins has ignored our requests and persists in using the CCMA acronym, the CMA Board of Directors felt it was imperative that we seek to protect the CMA and CMA Awards marks from infringement.

As Executive Director, I feel it is important that all CMA members know about and understand why the organization is taking this action.

Sincerely,

Ed Benson
CMA Executive Director



The Judds —
Vocal Duo of the Year, 1988-91



John Michael Montgomery —
1994 Horizon Award



Reba McEntire with Linda Davis —
1994 Vocal Event of the Year,
"Does He Love You"

WorldRadioHistory



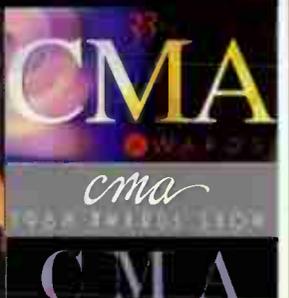
Trisha Yearwood —
1997 Female Vocalist of the Year



Alan Jackson —
1995 Entertainer of the Year



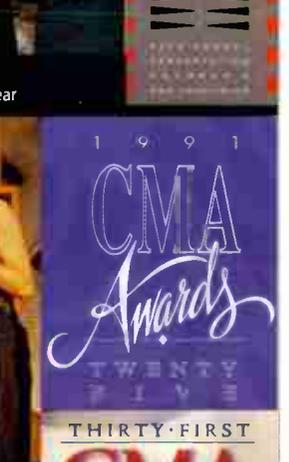
Clint Black —
1990 Male Vocalist of the Year



Diamond Rio —
1997 Vocal Group of the Year



Dixie Chicks — 2000 Entertainer of the Year



Vince Gill — 1993 Album of the Year,
I Still Believe in You



America's Premier
Music Awards Telecast

letter from the executive director

COUNTRY MUSIC PENDULUM

For the second consecutive year, Country Music experienced sales growth in 2002 while overall music sales declined a sharp 8.7 percent (following a 2.5 percent decline in 2001). Country Music sales grew 12.28 percent in 2002 commanding 11.84 percent of total music sales for the year. In 2001, Country had a 1.2 percent increase with 9.6 percent of total music sales according to figures released in Nielsen SoundScan's year-end music industry report.

ALBUM SALES

For the first time in history, Country Music had a record seven albums topping the *Billboard* Top 200 Albums chart in 2002. Leading the pack on Jan. 20 was Alan Jackson's *Drive*, featuring his poignant self-penned tribute song "Where Were You (When the World Stopped Turning)," which won the 2002 CMA Single and Song of the Year Awards. *Drive*, which was also named CMA Album of the Year, sold 423,000 copies during its first week of release. Kenny Chesney's *No Shoes, No Shirt, No Problems* topped the *Billboard* 200 on April 28 with 235,000 units sold, followed by Toby Keith's *Unleashed* on July 28 with 338,000 albums sold. The Dixie Chicks' roots-inspired *Home* found its place at No. 1 on Sept. 1 with sales of 780,000 units, while Country Music Hall of Fame member Elvis Presley made a posthumous return to the top of the charts on Sept. 29 with *Elvis: 30 #1 Hits* selling more than 500,000 copies in its first week. Faith Hill's *Cry* claimed the top spot on Oct. 20 with 472,000 album sales.

The seventh album of the year to debut at No. 1 on the *Billboard* Top 200 was *Up!* by Shania Twain on Nov. 24. The long-awaited follow-up to the 19-times Platinum *Come On Over* sold 874,000 copies in its first week — a record for a female Country artist. The album occupied the No. 1 spot on the *Billboard* 200 for five weeks at year's end.

Timing may have prevented an eighth chart-topping release in 2002 when Tim McGraw released *Tim McGraw and The Dancehall Doctors* the week after Twain's *Up!* Eager fans were ready with first-week sales of 602,000, which was enough to land the album at No. 2 on both the *Billboard* Top 200 Albums Chart and the *Billboard* Country Albums Chart, where it stayed for two weeks. McGraw became one of only four Country acts to boast first-week sales tallies in excess of 600,000 in the history of Nielsen SoundScan (Garth Brooks achieved this goal in 1997 with *Sevens* and in 1998 with *Double Live*; the Dixie Chicks and Shania Twain joined the club this year).

All these albums, combined with the still-strong *O Brother, Where Art Thou?* soundtrack, kept Country atop the *Billboard* Top 200 Albums Chart for a phenomenal 20 weeks in 2002.

FOLLOWING ARE HIGHLIGHTS FROM THE YEAR IN REVIEW:

Country Music sold 77 million units in 2002 compared to 68.5 million units in 2001.

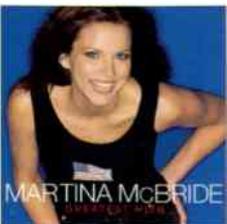
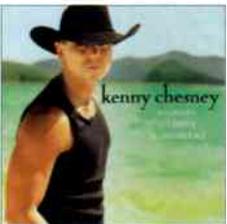
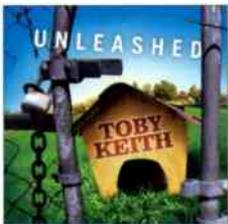
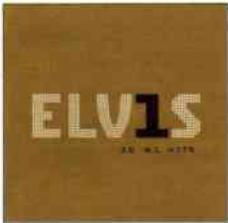
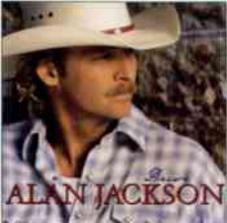
- Four Country albums were among the 10 biggest-selling albums of the year in all formats. According to Nielsen SoundScan, the Dixie Chicks' *Home* was No. 4; Alan Jackson's *Drive* came in at No. 8; *O Brother, Where Art Thou?* landed at No. 9 and after only six weeks of release, Shania Twain's *Up!* secured the No. 10 position.
- Alan Jackson released his second holiday album *Let It Be Christmas* in 2002. Selling nearly 350,000 copies in six weeks, it was the top-selling seasonal album in any format.

ALBUM SALES CERTIFICATIONS:

The Gold, Platinum, Multi-Platinum and Diamond awarded albums named below were all certified by the Recording Industry Association of America (RIAA) in 2002. Gold indicates sales of 500,000 units; Platinum indicates sales of 1 million units; Multi-Platinum is for each successive million units sold and Diamond indicates sales of 10 million albums. The RIAA continues to award these rankings throughout the life of the album release. An album does not have to be released in the same year it achieves one or more of these rankings.

- Several Country artists received their first Gold albums in 2002 including Chris Cagle, *Play It Loud*; Cledus T. Judd, *I Stole This Record*; Nickel Creek, *Nickel Creek*; Blake Shelton, *Blake Shelton*; Cyndi Thomson, *My World*; Trick Pony, *Trick Pony* and Phil Vassar, *Phil Vassar*.
- Other artists whose albums reached Gold status in 2002 include: Gary Allan, *Alright Guy*; David Allan Coe, *17 Greatest Hits*; Vern Gosdin, *Super Hits*; Merle Haggard, *For The Record, 16 Biggest Hits and Super Hits Vol. 2*; George Jones, *16 Biggest Hits*; The Judds, *Number One Hits*; Alison Krauss, *Forget About It*; Alison Krauss + Union Station, *Live and New Favorite*; Patty Loveless, *Classics*; Montgomery Gentry, *Carrying On*; Michael Martin Murphy, *Cowboy Songs*; Roy Orbison, *Super Hits*; LeAnn Rimes, *Twisted Angel*; Marty Robbins, *Super Hits*; Ricky Van Shelton, *Super Hits*; Shenandoah,

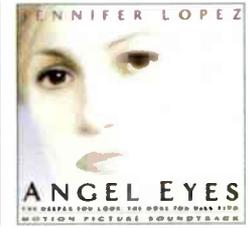
ALBUMS



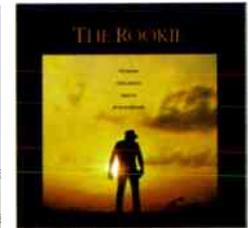
CONTINUES UPWARD SWING IN 2002

Super Hits; Keith Urban, *Golden Road*; Various Artists, *Totally Country* and Various Artists, *Totally Country Vol. 2*.

- Reigning CMA Horizon Award winner Rascal Flatts achieved Platinum status for the first time with their debut, self-titled album released in 2000. Later in the year, their newly released *Melt* also hit both the Gold and Platinum mark, giving signs for a strong future for this talented trio. Meanwhile, Brad Paisley also benchmarked Gold and Platinum in the same year with *Part II*.
- Other artists to go Platinum in 2002 include: Alabama, *Just Us*; Brooks & Dunn, *Steers & Stripes*; Johnny Cash, *16 Biggest Hits*; Diamond Rio, *Greatest Hits*; Lonestar, *I'm Already There*; Martina McBride, *Greatest Hits*; Reba McEntire Live; Jo Dee Messina, *Burn* and Willie Nelson, *Half Nelson* and *16 Biggest Hits*.
- Country artists earning Multi-Platinum status in 2002 include the following: Brooks & Dunn for *Brand New Man* (6x) and *Hard Workin' Man* (5x); Mary Chapin Carpenter, *Come On, Come On* (4x); Kenny Chesney, *Greatest Hits* (3x); Faith Hill, *It Matters To Me* (4x); Waylon Jennings, *Greatest Hits* (5x); George Jones, *Super Hits* (2x); Toby Keith, *Pull My Chain* (2x); Tim McGraw for *Greatest Hits* (3x) and *Set This Circus Down* (2x); Willie Nelson for *Greatest Hits (And Some That Will Be)* (4x) and *Stardust* (5x); Charlie Rich, *Behind Closed Doors* (4x); Various Artists, *O Brother, Where Art Thou?* soundtrack (6x); Hank Williams Jr., *Greatest Hits* (4x) and Lee Ann Womack, *I Hope You Dance* (3x).
- Several artists went Gold, Platinum and Multi-Platinum in 2002 with the same album: Kenny Chesney, *No Shoes, No Shirt, No Problems* (2x); Dixie Chicks, *Home* (3x); Faith Hill, *Cry* (2x); Alan Jackson, *Drive* (3x) and Toby Keith, *Unleashed* (2x).
- The Dixie Chicks reached Diamond status (10 million albums sold) in 2002 with their second album *Fly*. Two previous Diamond albums continued to achieve sales success in 2002 as well: Garth Brooks' *Double Live* (15x) and Shania Twain's *Come On Over* (19x).



SOUNDTRACKS



SOUNDTRACKS :

- Mary Chapin Carpenter, Johnny Cash, Tammy Cochran, Carolyn Dawn Johnson, Montgomery Gentry and Rascal Flatts all contributed songs for the Mel Gibson movie "We Were Soldiers." "The Rookie" included recordings by Ryan Adams, Guy Clark, Steve Earle, guitarist Duane Jarvis, Willie Nelson and Allison Moorer. Billy Gilman contributed to "Stuart Little 2" while several Elvis Presley tracks, including Wynonna's cover of "Burning Love," were featured in Disney's "Lilo & Stitch." Alison Krauss pulled double duty as she performed with Union Station for "Divine Secrets of the Ya-Ya Sisterhood" and alongside Adam Sandler on two songs for his holiday-themed "Eight Crazy Nights." The soundtrack for the NBC-TV drama "Providence" featured music from Rebecca Lynn Howard and Kim Richey. SHeDAISY's "Mine All Mine" popped up in the film "Sweet Home Alabama;" Shannon Lawson's "Bad, Bad, Bad" was in the movie "Joshua" and Steve Holy's "Good Morning Beautiful" was in "Angel Eyes."

FAN FAIR:

- The 31st Annual Fan Fair® drew its biggest crowd in history, boasting a four-day aggregate attendance of 126,500. More than 400 artists participated in Fan Fair between the Exhibit Hall at the Nashville Convention Center and more than 40 hours of live entertainment on the stages at The Coliseum and Riverfront Park. Popular additions of 2001 such as the Family Zone and Fan Fair After Hours continued to grow in 2002. The stars of NBC Daytime dramas "Days of our Lives" and "Passions" made a return visit with several special appearances throughout the event.
- The cast of Billy Ray Cyrus' PAX-TV series "Doc" signed autographs during Fan Fair and characters from PBS's popular children's television show "Between the Lions" performed. The "Wheel of Fortune" Wheelmobile rolled into Downtown Nashville to audition contestants for a Country Music week taped in January 2003.
- According to the Nashville Convention and Visitors Bureau, Fan Fair 2002 had an economic impact of \$17 million on the local economy. CMA continued its "Cause For Celebration!" charitable component of Fan Fair with a donation of \$100,000 divided among causes designated by the participating artists. Fifty-three charities received contributions in 2002.
- The 32nd Annual Fan Fair will return to Downtown Nashville, Thursday through Sunday, June 5- 8, 2003.

FAN FAIR



photo: Jed DeKalb



photo: Jim Higgins



photo: Amanda Eckard

TOP FIVE COUNTRY TOURS:

- *Billboard* and *Pollstar* named Kenny Chesney's first-ever, headline tour "No Shoes, No Shirt, No Problems," the highest-grossing Country concert tour of the year. Chesney played to more than 1.8 million fans and boasted \$22.7 million in ticket sales. His 2003 "Margaritas 'n Senoritas Tour" kicked off with a sold-out crowd of more than 15,000 at Nashville's Gaylord Entertainment Center on New Year's Eve. Kellie Coffey and Montgomery Gentry will join Chesney on the first leg of his 2003 tour.
- *Billboard* ranked Toby Keith's "Unleashed Tour" a close second with \$21.4 million in ticket sales; George Strait's "Road Less Traveled Tour" as third highest-grossing with \$19.6 million in ticket sales; Brooks & Dunn's second "Neon Circus and Wild West Show" (featuring Gary Allan, Chris Cagle, Trick Pony, Dwight Yoakam and emcee Cledus T. Judd) was fourth with \$19.5 million in ticket sales and Alan Jackson's "Drive Tour" rounded out the top-five with \$16.7 million in ticket sales. Expect to see a third installment of Brooks & Dunn's "Neon Circus and Wild West Show" in 2003, with Brad Paisley and Rascal Flatts already on the roster.

TOURING EVENTS:

- Trace Adkins and Darryl Worley reached new heights with the "Big Men of Country Tour." The show paired the tall Country stars for a 40-date tour in 2002 and is scheduled to continue into 2003.
- Brad Paisley headlined the first "CMT Most Wanted Live Tour" in 2002. The tour played numerous markets across the country with several opening and supporting acts including Steve Azar, Chris Cagle, Tammy Cochran, Andy Griggs, Steve Holy, Shannon Lawson, Rascal Flatts, Tommy Shane Steiner and Darryl Worley.
- The six-times Platinum *O Brother, Where Art Thou?* soundtrack paved the way for the \$12 million-grossing "Down From The Mountain Tour" in 2002. The tour showcased Country and bluegrass roots music and featured Emmylou Harris, Alison Krauss + Union Station, Patty Loveless, Ricky Skaggs and wife Sharon White, Ralph Stanley and more.
- Country legend Dolly Parton embarked on her first tour in a decade in 2002 in support of her *Halos & Horns* album, which debuted at No. 4 on the *Billboard* Country Albums chart on July 14. The highly anticipated tour hit 12 U.S. cities as well as the United Kingdom and Ireland.
- Three Country hit-makers united to rock the house in 2002. The "Rockin' Roadhouse Tour" launched in June with Mark Chesnutt, Joe Diffie and Tracy Lawrence. Originally scheduled to end in August 2002, the popular tour will continue rocking into 2003.
- Martina McBride, Jo Dee Messina and Kenny Rogers each had holiday shows in 2002. McBride's "The Joy of Christmas" toured 17 cities; "Jo Dee Messina's Christmas Gift Concert" was a nine-date tour supporting her holiday album *A Joyful Noise* and Kenny Rogers' "Christmas From The Heart, Featuring The Toy Shoppe" stopped in 30 cities.

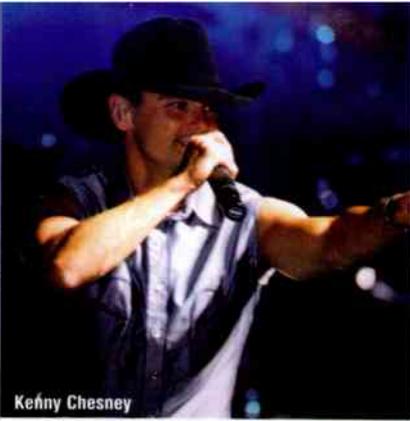
MOTION PICTURES:

- Country artists continued to expand their horizons with movie acting opportunities in 2002. Deana Carter landed a role in the upcoming "The Badge" starring Billy Bob Thornton while Dixie Chick Natalie Maines and George Strait both performed supporting roles in the yet-to-be-released "Grand Champion" alongside Julia Roberts and Bruce Willis. Dwight Yoakam played a villain in the Jodie Foster blockbuster "Panic Room" and filmed a role in an upcoming Harrison Ford movie.
- Twenty-six AMC Theatres in 21 markets digitally broadcasted a documentary on Tim McGraw in November. The documentary, which profiled McGraw's life and the making of *Tim McGraw and The Dancehall Doctors*, coincided with the release of the album.

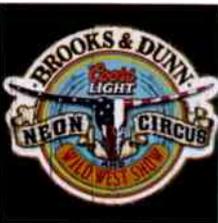
TELEVISION:

- "The 36th Annual CMA Awards" attracted more than 38 million viewers, earning CBS its first Wednesday night win of the season and beating strong competitors like ABC's "The Bachelor" and NBC's "The West Wing." The gala event, which featured a record 26 performances, noted gains in many key demographics, including a 5 percent increase in adults 25-54. Shania Twain opened the show with her first televised performance in three years, and Hall of Fame member Dolly Parton officially welcomed Jumpin' Bill Carlisle and Porter Wagoner into the Country Music Hall of Fame.
- The stand-out winner of the 2002 CMA Awards was Alan Jackson with five trophies for Entertainer, Male Vocalist, Album for *Drive*, and Single and Song of the Year for "Where Were You (When The World Stopped Turning)" — a record set only two other times in the history of the CMA Awards (Johnny Cash in 1969 and Vince Gill in 1993). He went into the Awards with a record-breaking 10 nominations, besting Merle Haggard's previous record of nine nominations in a single year (1970).
- Some Country Music heavy-hitters had high-profile television specials in 2002. "An Evening With The Dixie Chicks" aired on NBC in December, becoming the highest-rated network television

photo: International Management



Kenny Chesney



TOURS

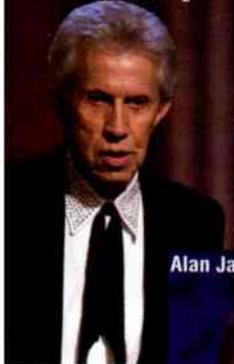


photo: Jim Hagens



Shania Twain

Porter Wagoner



Alan Jackson



photo: Jim Hagens

photo: Jim Hagens

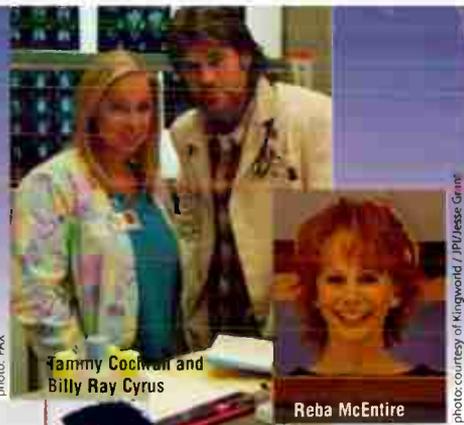
36th ANNUAL CMA AWARDS

concert of the season, attracting more than 11.1 million viewers. "Tim McGraw: Sing Me Home" and "Faith Hill: When The Lights Go Down" drove viewers to NBC Thanksgiving week. Hill's special ranked at No. 30 for the week and McGraw's at 41. All three NBC Country concerts trumped other music specials of the season, including those featuring Paul McCartney and U2.

- Ryan Adams, Jon Bon Jovi, Sheryl Crow, Dixie Chicks, Vince Gill, Patty Griffin, Emmylou Harris, John Hiatt, Norah Jones, Toby Keith, Dave Matthews, Brian McKnight, Aaron Neville, Ray Price, Keith Richards, Richie Sambora, Rob Thomas of matchbox twenty, actor Vince Vaughn, Hank Williams III and Lee Ann Womack all performed with Nelson on the stage of Nashville's historic Ryman Auditorium. The concert was filmed for the USA Network television special "Willie Nelson & Friends," which aired in August.
- Billy Ray Cyrus returned to the set of his weekly-dramatic series "Doc" for its third season on PAX. The show continues to reign as the top-rated original program on the family-friendly network. Tammy Cochran appeared on an episode.
- The Dixie Chicks and LeAnn Rimes were among artists who performed at the televised opening ceremonies of the 2002 Winter Olympics. Brooks & Dunn and Martina McBride performed at nightly concerts for the Winter Olympic athletes. Country Music Hall of Fame member Loretta Lynn was selected as an official Olympic torchbearer.
- In 2002 Reba McEntire's self-titled sitcom continued its successful Friday night run, prompting the WB Network to order additional episodes of the show (25 total, up from the standard 22) during the 2002-2003 season. Continental Airlines featured episodes of the show's first season during its in-flight service throughout October and a deal has been inked to expand the show into foreign markets, including Australia, Belgium, Canada, Denmark, Indonesia, New Zealand, Poland, Singapore and South Africa. McEntire picked up the 2002 People's Choice Award for Favorite Female Performer in a New Television Series last January.
- Clint Black joined host Mark McEwen for a March edition of A&E's "Live By Request." Deana Carter hit the small screen in episodes of the short-lived WB Network sitcom "Raising Dad" and the Lifetime series "Strong Medicine." The Dixie Chicks were featured in VH1's recurring series "Divas Live" in May (alongside Mary J. Blige, Cher, Celine Dion, Stevie Nicks and others). Sara Evans performed on the CBS broadcast of "The 51st Annual Miss USA Pageant." Faith Hill was a musical guest on NBC's "Saturday Night Live" and performed her Oscar-nominated "There You'll Be" on "The 74th Annual Academy Awards" on ABC. Wynonna and Jo Dee Messina each appeared in episodes of CBS's "Touched By An Angel." Shannon Lawson, Brad Martin and CMT's Katie Cook appeared as themselves on CBS Daytime's "As The World Turns." Willie Nelson turned up in the USA original series "Monk." Brad Paisley joined fiancée Kimberly Williams on an episode of "According to Jim" for ABC. Trisha Yearwood reprised her recurring role as a Navy lieutenant on CBS' "JAG" and appeared as herself on an episode of Showtime's "The Chris Isaak Show."
- Dixie Chick Natalie Maines became the first celebrity to participate in the popular TLC series "Trading Spaces." The episode broke household and demographic ratings for the cable network. LeAnn Rimes opened her Los Angeles home to the cameras of MTV's "Cribs." Brooks & Dunn followed suit by revealing their Nashville-area homes on CMT's premiere episode of "Star Pads."
- Jamie O'Neal, Brad Paisley and Lee Ann Womack all joined Whoopi Goldberg on the syndicated game show "Hollywood Squares." Reba McEntire occupied the center-square for a week on the show in November. Lila McCann appeared as a contestant on NBC's "The Weakest Link."
- USA Network and Sony Music teamed up to create "Nashville Star," a new television series centered around the nationwide search for the next Country Music star to air in March. The grand-prize winner will win a recording contract with Sony Music Nashville.

COMMERCIALS :

- The Charlie Daniels Band urged NASCAR driver Dale Jarrett to "Race the Truck" in a UPS ad campaign. Texan singer-songwriter Pat Green was featured in a campaign for Miller Lite. Longtime 10-10-220 long-distance, telephone pitchman Toby Keith became a "Ford Truck Man" when he entered into a national endorsement deal with the automaker. Tim McGraw appeared in new spots for Bud Light. Willie Nelson and Ryan Adams pitched for Gap. Bluegrass trio Nickel Creek's music was featured in Garth Brooks' second television commercial for Dr. Pepper while Nickel Creek member Sara Watkins played her signature fiddle in an ad for Cingular Wireless. George Strait continued in his role as a pitchman for Tractor Supply Company while Lee Ann Womack was featured in television commercials for Sparkle Paper Towels.



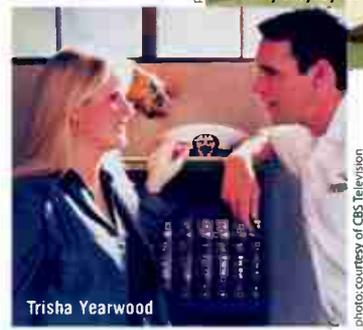
Tammy Cochran and Billy Ray Cyrus

photo: PAX



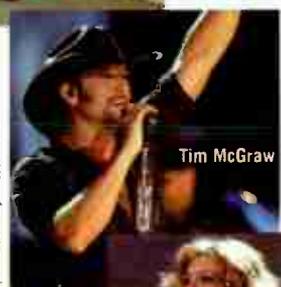
Reba McEntire

photo: courtesy of Kingworld / JPI/Jesse Grant



Trisha Yearwood

photo: courtesy of CBS Television



Tim McGraw

photo: Paul Drinkwater



Sheryl Crow, Willie Nelson and Keith Richards

photo: Bob Schatz

photo: courtesy NBC



Faith Hill

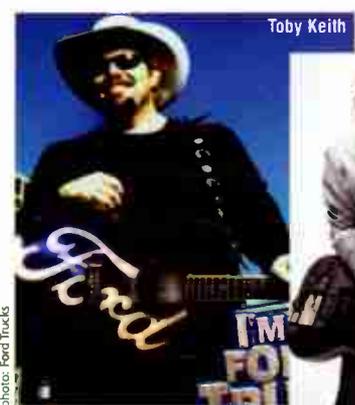


photo: Ron Wobston



Dixie Chicks

TELEVISION



Toby Keith

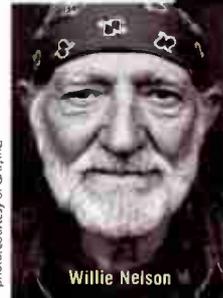
photo: Ford Trucks



Ryan Adams

photo: courtesy of GAP, Inc.

COMMERCIALS



Willie Nelson

photo: courtesy of GAP, Inc.

MUSIC VIDEOS

THEATER:

- Kathy Mattea made her theatrical stage debut in the national tour of "The Vagina Monologues," when it made a stop in Nashville in May. As part of its Spotlight Series, the Country Music Hall of Fame and Museum displayed an exhibit of costumes worn by Reba McEntire in the Broadway production of "Annie Get Your Gun." Collin Raye recorded "The Sound of Music" with the Boston Symphony Orchestra for an album tribute to longtime Broadway composer Richard Rodgers.

MUSIC VIDEOS:

- Celebrities paired with Country Music artists for several music videos in 2002. Morgan Freeman narrated Steve Azar's video for "Waitin' On Joe." Jo Dee Messina's "Dare To Dream" video featured NASCAR driver Bobby Hamilton. Actor Luke Wilson lost the girl to Willie Nelson in Nelson's "Maria (Shut Up and Kiss Me)," which also featured song collaborator and matchbox twenty frontman Rob Thomas. "Trading Spaces" handyman Ty Pennington was scorned by leading-lady Cyndi Thomson in the video for her final single "I'm Gone." Travis Tritt earned a CMA Music Video of the Year nomination for "Modern Day Bonnie & Clyde" featuring Billy Bob Thornton. Keith Urban wooed supermodel Niki Taylor in his "Somebody Like You" video. Brad Paisley made an event of his CMA Award-winning video for "I'm Gonna Miss Her (The Fishin' Song)" with cameos by fiancée actress Kimberly Williams, ESPN's Dan Patrick, talk show host Jerry Springer, professional bass fisherman Hank Parker, Little Jimmy Dickens and more.

RADIO:

- George Strait had something to smile about when "She'll Leave You With A Smile" became the 50th No. 1 single of his career in December — an accomplishment unmatched by any other solo artist in any music format. Strait surpassed the long-standing record of 49 solo chart-toppers held by Conway Twitty, though Twitty did achieve an additional six No. 1 songs with duet partner Loretta Lynn.
- *Billboard's* Top Five Most Played Country Songs of 2002 were: No. 1-Kenny Chesney, "The Good Stuff;" No. 2-"Alan Jackson, "Drive (For Daddy Gene);" No. 3-George Strait, "Living And Living Well;" No. 4-Steve Holy, "Good Morning Beautiful" and No. 5-Darryl Worley, "I Miss My Friend."
- *Radio & Records'* Top Five Country Songs of 2002 were: No. 1-Toby Keith, "My List;" No. 2-Alan Jackson, "Drive (For Daddy Gene);" No. 3-Steve Holy, "Good Morning Beautiful;" No. 4-George Strait, "Living And Living Well" and No. 5-Steve Azar, "I Don't Have To Be Me ('Til Monday)."

BOOKS AND MAGAZINES:

- Brenda Lee released her autobiography *Little Miss Dynamite* in March. A month later, Loretta Lynn published *Still Woman Enough*, a memoir that picks up where her classic *Coal Miner's Daughter* left off. Tim McGraw inked a two-book deal with Simon & Schuster; in November he released his first book, *Tim McGraw & The Dancehall Doctors: This Is Ours*, which detailed the making of his current album.
- Willie Nelson offered a comical and candid insight into his world with the January release of *The Facts of Life and Other Dirty Jokes*. Kenny Rogers teamed with Donald Davenport to author *Christmas in Canaan*, a story of interracial friendship that begins in the turbulent 1960s, which was released in October. Nashville's famed Bluebird Café celebrated its 20th anniversary with the June release of *The Bluebird Café Scrapbook: Music & Memories from Nashville's Legendary Singer-Songwriter Showcase*.
- Country songs inspired several book projects in 2002. Rascal Flatts, George Strait and Lee Ann Womack all wrote introductions for books titled *I'm Movin' On*; *Love Without End, Amen* and *Something Worth Leaving Behind*, respectively. All three books were derived from songs made popular by the artists and came packaged with CD singles. Meanwhile, the *I Hope You Dance* book, written by the song's composers Mark D. Sanders and Tia Sellers, became the first book to earn Nielsen SoundScan's Platinum status based on the enclosed single of the Womack hit.
- Kenny Chesney and Chely Wright each earned nods from *People* magazine. Wright was the only Country artist named one of *People's* "50 Most Beautiful" in its annual issue. Similarly, the magazine counted Chesney as one of its 10 "Sexiest Men Alive" in 2002, though he lost top bragging rights to Hollywood A-lister Ben Affleck. Meanwhile, Brad Paisley topped *Entertainment Weekly's* list of Country's Hottest Men, with Keith Urban, Kenny Chesney, Andy Griggs, Eric Heatherly and Trick Pony's Keith Burns and Ira Dean rounding out the top six.

BOOKS

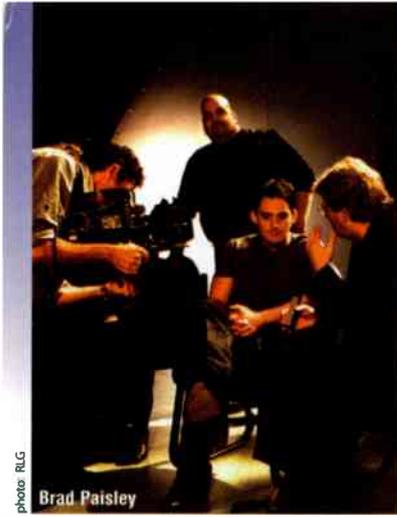
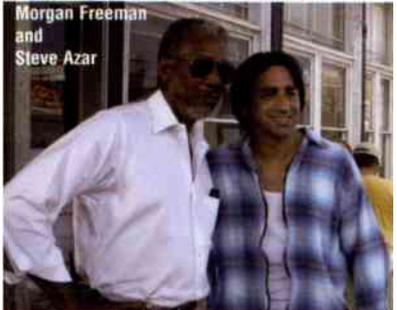


photo: RLG

Brad Paisley



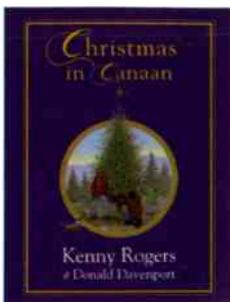
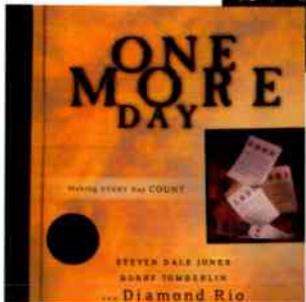
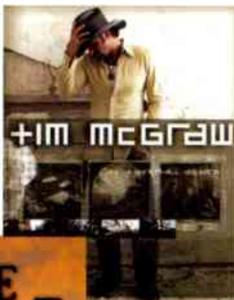
Morgan Freeman and Steve Azar

photo: Alan Mayor



Billy Bob Thornton, Travis Tritt and Michael Merriman

photo: Columbia Records



TRIBUTES:

- Artists including Trace Adkins, Clint Black, Charlie Daniels, George Jones, Toby Keith, Lonestar, Brad Martin, Neal McCoy, Craig Morgan, Jamie O'Neal, Lee Roy Parnell, Collin Raye, Aaron Tippin, Travis Tritt, Phil Vassar, Darryl Worley and Chely Wright all participated in various USO tours and concerts saluting U.S. military and veterans.
- Many artists continued to honor the victims of the September 11th tragedies. Alan Jackson and Reba McEntire performed on the NBC "Concert for America," which aired on the first anniversary of the terrorist attacks. Jackson also performed "Where Were You (When The World Stopped Turning)" live from the Pentagon on ABC's "Good Morning America" in September.
- Jeff Carson joined "A Night of Encouragement," an event held at New York's Carnegie Hall to raise money for victim and local-resident assistance. Mark Wills joined a concert commemorating police and fire departments in Atlanta, Ga. The attacks also inspired several recordings, including tunes by Charlie Daniels, Radney Foster, Toby Keith, Mark McGuinn, Ronnie Milsap, Dolly Parton, Ray Stevens and Phil Vassar. Lee Greenwood granted gratis licenses to several projects for use of his 1985 anthem "God Bless the USA."



Reba McEntire

photo: Frank Micelotta/mgoDirect

TRIBUTES

George W. Bush, Chely Wright and Barbara Bush



photo: Hubmedia

New York Governor George Pataki and Jeff Carson

photo: Webster & Associates

IN MEMORIAM:

- The Country Music community lost many great contributors in 2002. Among them were Country Music Hall of Fame members Waylon Jennings and Harlan Howard. Jennings, a self-proclaimed outlaw, died in February from diabetes-related complications. He was 64. In his five-decade career, Jennings recorded 60 albums and saw 16 singles advance to No. 1 on the Country charts.
- Dubbed "Mr. Songwriter" by music-industry friends, Harlan Howard's list of accomplishments includes his Hank Cochran collaboration on the Patsy Cline classic "I Fall To Pieces" and Patty Loveless' "Blame It On Your Heart," for which Howard earned the 1994 BMI Song of the Year award. Howard passed away in September at age 74.
- Grand Ole Opry member Beecher Ray Kirby, perhaps better known as "Bashful Brother Oswald," died in October at age 90. Kirby's resume included more than 50 years playing and recording with Roy Acuff, and in 1972 Kirby was featured on the Nitty Gritty Dirt Band's landmark album *Will The Circle Be Unbroken*.
- Grand Ole Opry member Jim McReynolds, half of the legendary bluegrass duo Jim & Jesse, died in December at age 75. Jim & Jesse classic songs include "Cotton Mill Man," "Diesel On My Tail," "Are You Missing Me" and "Paradise." The brothers' 1965 album *Berry Pickin' in the Country* was the first long-playing bluegrass recording devoted to material popularized by an African-American musician (Chuck Berry).
- Mickey Newbury made a living singing and writing songs. After stints on record labels including Elektra, Mercury and RCA, Newbury turned his focus to song writing in the 1960s and had cuts by Kris Kristofferson, Willie Nelson, Elvis Presley and Kenny Rogers, among others. Newbury died at his Oregon home in September. He was 62.
- At age 65, Jimmy Stoneman lost his battle with Lou Gehrig's disease in September. As a bass player, Stoneman performed with The Stoneman Family, the first group to ever win the CMA Vocal Group of the Year Award. As part of the group Stoneman recorded albums for MGM and Starday.

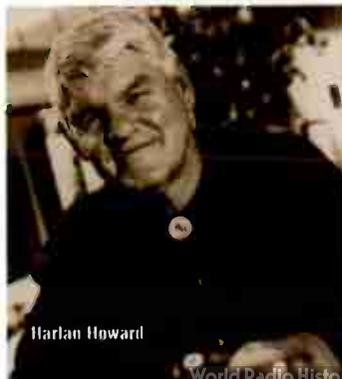
Cory Chapman

IN MEMORIAM



Waylon Jennings

photos: CMA Archives



Harlan Howard

World Radio History

TOP 10 LISTS OF 2002

Top 10 Selling Country Albums of 2002

(all figures in million)

1.	<i>Home</i> / Dixie Chicks	3.7
2.	<i>Drive</i> / Alan Jackson	3.1
3.	<i>Up!</i> / Shania Twain	2.9
4.	<i>O Brother, Where Art Thou?</i> / Various Artists	2.7
5.	<i>Elvis 30 #1 Hits</i> / Elvis Presley	2.4
6.	<i>Cry</i> / Faith Hill	2.1
7.	<i>Unleashed</i> / Toby Keith	2.0
8.	<i>No Shoes, No Shirt, No Problems</i> / Kenny Chesney	2.0
9.	<i>Tim McGraw & The Dancehall Doctors</i> / Tim McGraw	1.7
10.	<i>Greatest Hits</i> / Martina McBride	0.9

Source: Nielsen SoundScan, year-to-date ending Dec. 29, 2002

Top 10 Country Singles of 2002

(based on total number of detections)

1.	"The Good Stuff," Kenny Chesney
2.	"Drive (For Daddy Gene)," Alan Jackson
3.	"Living And Living Well," George Strait
4.	"Good Morning Beautiful," Steve Holy
5.	"I Miss My Friend," Darryl Worley
6.	"My List," Toby Keith
7.	"I Don't Have To Be Me ('Til Monday)," Steve Azar
8.	"Beautiful Mess," Diamond Rio
9.	"Blessed," Martina McBride
10.	"The Impossible," Joe Nichols

Source: Billboard, Dec. 28, 2002

Top 10 Country Tours of 2002

(all figures in million)

1.	Kenny Chesney	\$22.7
2.	Toby Keith	\$21.4
3.	George Strait	\$19.6
4.	Brooks & Dunn	\$19.5
5.	Alan Jackson	\$16.7
6.	Down From The Mountain	\$12.0
7.	Lyle Lovett	\$9.3
8.	Travis Tritt	\$8.4
9.	Willie Nelson	\$5.0
10.	Kenny Rogers	\$4.2

Source: Billboard, compiled from box office scores reported Nov. 28, 2001 through Nov. 25, 2002.

WHO TO WHAT

Rachel Proctor



BNA Records

Aaron Lines



RCA Records

Deric Ruttan



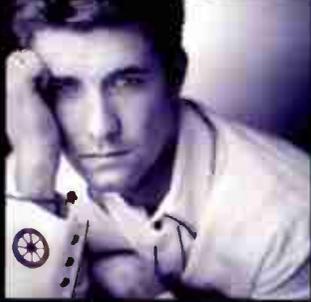
Lyric Street Records

Tebey



BNA Records

Josh Turner



MCA Nashville

James Otto



Mercury Nashville

Amy Dalley



Curb Records

Clint Daniels



Epic/Monument Records

Amanda Wilson



DreamWorks Nashville

Rodney Atkins



Curb Records

Bering Strait



Universal South Records

CH IN 2003

Billy Currington



Mercury Nashville

Jennifer Hanson



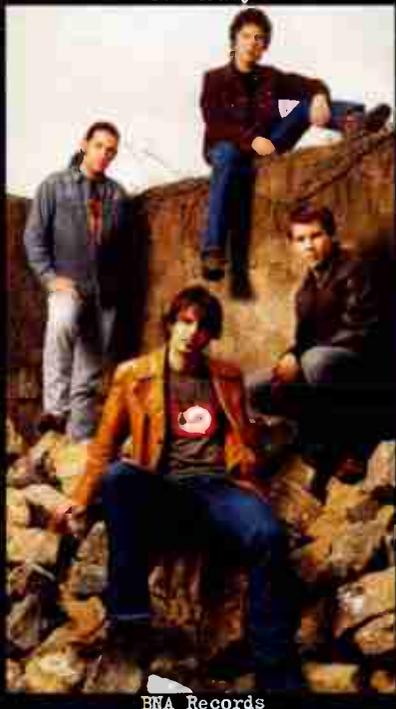
Capitol Records

Jimmy Wayne



DreamWorks Nashville

Pinmonkey



BNA Records

photo: Mark Tucker

Holly Lamar



Universal South Records

photo: Lance Staedler

Jeff Bates



RCA Records Nashville

photo: Senor Maguire

MARCEL



Mercury Nashville

Roxie Dean



DreamWorks Nashville

photo: Kristin Barlow

Rodney Redman



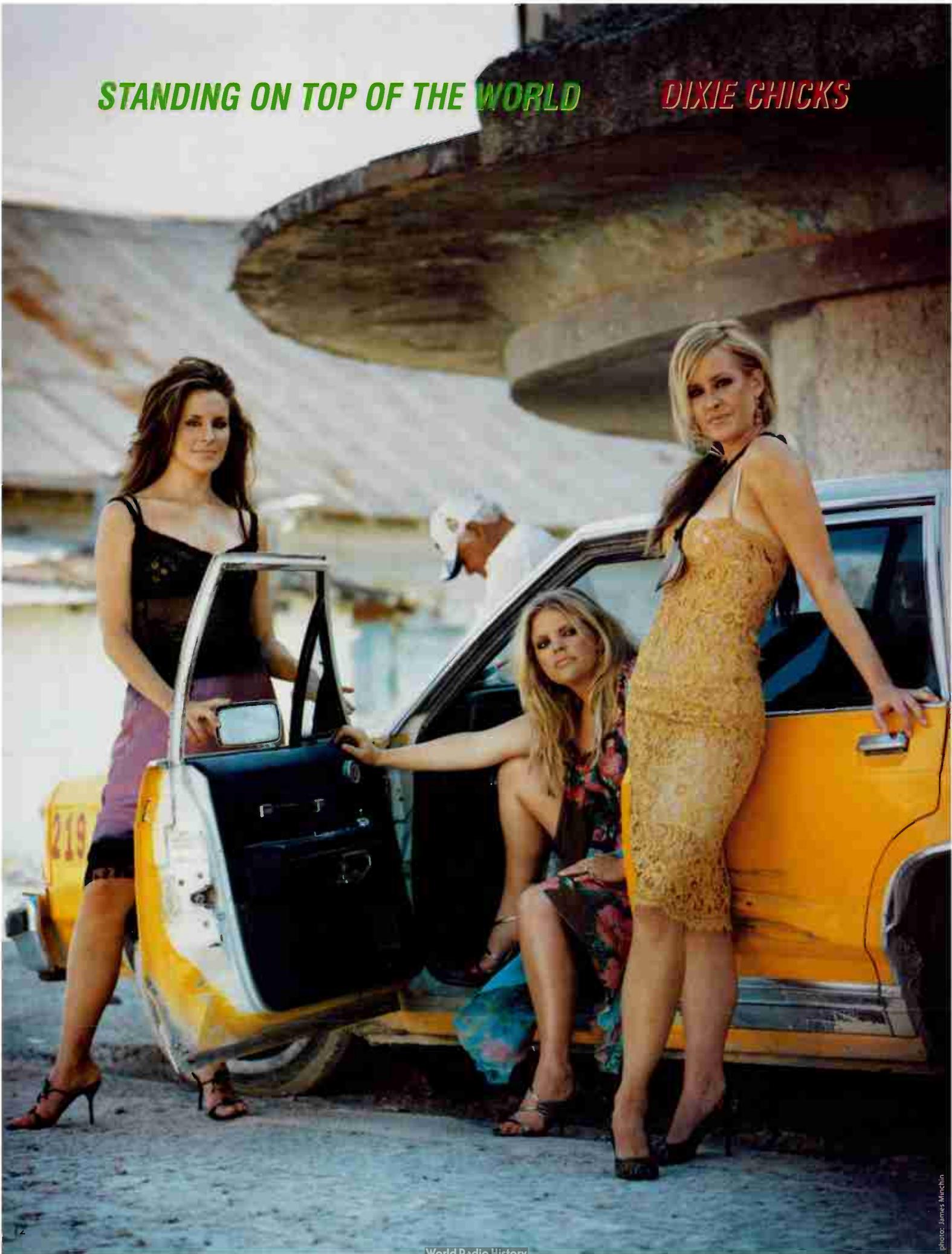
Audium Records

Check out Debut Spotlight on pages 30 and 31 for:
Cross Canadian Ragweed, Dierks Bentley,
Dusty Drake, and Jill King

not pictured:
12 Feet Tall — DreamWorks Nashville
John Eddie — Lost Highway Records
McHayes — Universal South Records
Michelle Lynn Poe — DreamWorks Nashville
Colt Prather — Columbia Records

STANDING ON TOP OF THE WORLD

DIXIE CHICKS



TAKE THEIR HOME ON THE ROAD

It's the kind of innocuous question you ask more out of formality than curiosity. Ask a Dixie Chick how her year is going so far — any Chick, any year since '97 — and you know the answer ahead of time well enough to bet the proverbial farm.

"It's been good," answered Natalie Maines, her air of casual understatement betrayed by a laugh. Mind, it was only the first week of February, but 2003 was already off to a roaring good start for the Lubbock-born Austinite and her two band mates, sisters Martie Maguire and Emily Robison. They were in New York, rehearsing for their first-ever appearance on "Saturday Night Live." That very week, their five-month old, five-times Platinum first album on their own Open Wide Records label, *Home*, was back in its old position as the best-selling album not just in Country, but in *the* country. And to think, all the reigning CMA Vocal Group of the Year had done the week before was sing the national anthem at a little gig called "Super Bowl XXXVII," before an estimated 130 million American viewers.

All of this, of course, *before* the GRAMMY Awards, which would find the Dixie Chicks performing their Top 5 cover of Fleetwood Mac's "Landslide" and winning three out of four awards — Best Country Album (*Home*), Performance by a Duo or Group with Vocal and Instrumental ("Lil' Jack Slade"), which makes seven total GRAMMYs won. Plus, they are the highest selling female group in any genre. "It's



not that I ever thought that *nothing* else could happen to us that could surprise me," stressed Maines. "But I have to say that this year *has* surprised me. We're getting asked to do things that we've never been asked to do before that we've always wanted to do. And I think it's odd that the acoustic album has sort of broadened our audience even more, when, you know, I would have thought it'd be the opposite."

And to think that "the acoustic album" — which sold more than 750,000 copies its first week in stores and was certified quintuple Platinum within five months — has come all this way to date without a tour to back it up. Come May 1, when the Chicks open the North American leg (following a handful of European dates beginning with a sold-out March 10 show in London and preceding the grand finale in Sydney, Australia Oct. 3) of their 54 date "Top of the World" tour in Greenville, S.C., don't be surprised if the album and the group's better-than-average fortunes of late *really* start to fly. Bar a handful of prime television gigs and just four full-length concert performances in all of 2002 — the Houston Livestock Show and Rodeo, two nights at the Kodak Theater in Los Angeles and the Cotton Bowl as part of the Texas State Fair in Dallas — the Dixie Chicks have been off the road since their 90-city, \$46 million-grossing "Fly" tour of North American arenas touched down in December 2000. But they'll be making up for the time off with a vengeance.

"Initially, when we made this record, we thought we were just going to tour theaters, be really low key and have this intimate relationship with the audience," said Maines. That was the model for their performances at the Kodak Theater, which were filmed for an NBC special and their first DVD, *An Evening with the Dixie Chicks* (released Feb. 11). They played the songs from *Home* in sequence, followed by an encore of four of their older songs acoustic style. But by the time they played the Cotton Bowl two months later, they'd already expanded

the set-list to include not only the bulk of *Home* but all of their hits from *Wide Open Spaces* and *Fly*, albeit predominately acoustic. Now, anything goes. On the "Top of the World" tour, fans can expect to hear their old favorites stripped down. *Home* cuts may be dressed up with electric guitar and drums and anthems like "Goodbye Earl" performed as over-the-top and in-the-red as ever. Maines said they changed their minds primarily to entertain the fans, but also admitted, "I think I would get bored if we had a whole tour of just calm, acoustic music, because I love to run around the stage!" So the keep-it-simple aesthetic evolved into, "it's going to be even bigger than the 'Fly' tour."

Instead of small theaters, the Chicks will once again play arenas, with all the expected production and lightshow bells and whistles. Only this time, they'll be playing in the round. "We'll be in the center of the floor, and we'll have catwalks, so we'll be out into the crowd and closer to so many more people, because we're equal distance from everyone instead of being at one end of the arena," Maines enthused.

The Lipton Tea-sponsored tour, which the group officially announced Feb. 20 at a press conference in New York, will be their first extended road venture handled by their new booking agency, Creative Artists Agency. Look for the Dixie Chicks to star in a Lipton Iced Tea television commercial spot starting in mid-May and to be featured in store displays. The displays will promote Lipton Tea's

"I think I would get bored if we had a whole tour of just calm, acoustic music, because I love to run around the stage!"

Natalie Maines

national contest wherein consumers check inside their package of Lipton Tea for a chance to win a VIP event with the Dixie Chicks as well as CDs, tour jackets and T-shirts. Plus Lipton Iced Tea and Lipton Tea products will be sampled at all the U.S. Dixie Chicks dates.

The "Top of the World" tour will also find the Chicks backed by a mostly new band, anchored by "Fly" tour veteran John Mock on mandolin and Texas guitar hero David Grissom (of Joe Ely, John Mellencamp and Storyville fame) on lead guitar. Missing-in-action will be steel guitar legend Lloyd Maines, Natalie's father and the producer of *Home*. "We begged him to play," sighed Natalie, but her father remains committed to touring with Texas singer-songwriter Terri Hendrix (who co-wrote *Home*'s GRAMMY winning instrumental, "Lil' Jack Slade.") As a concession, Lloyd did make the trip to New York to perform with the Chicks at the GRAMMYS.

While the "Fly" tour featured some of the Chicks' biggest Americana and Country Music influences as special guests (Willie Nelson, Ricky Skaggs, Joe Ely and Patty Griffin), this year's openers lean a little more towards the contemporary rock and pop scene: Joan Osborne for the first half of the tour, Michelle Branch for the second. Tickets for the *entire* North American leg of tour, which wraps on Aug. 4 at the Gaylord Entertainment Center in Nashville, went on sale on March 1.

"I think one thing that's really interesting about this tour, what they're trying to do which had never really been done before, is they're putting the *entire* tour on sale in one day," said Rob Light, head of CAA's music and personal appearances division. "We knew they were going to be on the Super Bowl, the cover of *People* magazine, 'Saturday Night Live,' and the GRAMMY Awards, and that huge media exposure over a four-week period led to our decision to put the entire country on sale at once and have it be a Dixie Chicks weekend. It's so rare that so many things like that line up. You've got the whole country

continued on page 36...



NOVEMBER DATE FOR 2003 CMA AWARDS ANNOUNCED

If it works, don't fix it: And the November time slot for the CMA Awards works.

For the third time, the CMA Awards will be held during November sweeps in 2003. "The 37th Annual CMA Awards" will be held live Wednesday, Nov. 5 (8:00-11:00 PM/EST) on the CBS Television Network from the Grand Ole Opry House in Nashville, Tenn. Returning for his 12th turn at the host's podium is Country superstar Vince Gill.

"Moving the Awards to November sweeps has been good for the network, good for the CBS affiliates and good for Country Music," said CMA Executive Director Ed Benson. "The CMA Awards are a success on many levels — the widespread critical acclaim for the depth and diversity of our performers; the ratings windfall for the network; and consumer response at the retail level. 'Country Music's Biggest Night' has found a high-impact placement in November."

CBS's broadcast of "The 36th Annual CMA Awards," Wednesday, Nov. 6, 2002, led the network to its first Wednesday win of the 2002-03 season in viewers and households finishing in the Top 10 most-watched programs for the week according to Nielsen ratings.

The annual CMA Awards broadcast traditionally ranks among CBS's best ratings performers of the season in households, viewers and all key young demographics. And 2002 was no exception with an 11.0/17 rating. Compared to the 2001 CMA Awards (Nov. 7, 2001) the 2002 broadcast increased 3 percent in adults 18-49; 5 percent in adults 25-54; and 24 percent in men 25-54. CBS research estimated that 38 million viewers watched all or part of the 2002 CMA Awards.

The eligibility period for the 2003 CMA Awards is July 1, 2002 to June 30, 2003. The first ballot will be mailed to eligible CMA voting members May 29. It is necessary to have 10 nominations to be included on the second ballot, which is mailed to eligible members July 22. The final ballot will be mailed to the CMA membership Sept. 23. The final nominees in the 12 categories for "The 37th Annual CMA Awards" will be announced at a press conference Tuesday, Aug. 26 in Nashville.

For the second year, CMA will continue its popular program of offering controlled mailings to the membership during the second and third ballots. Mailings for the second ballot will begin July 16 and end Aug. 12. Mailings for the third ballot will begin Aug. 26 and end Oct. 24. Restrictions and fees apply. For information, contact Brandi Simms at (615) 664-1607.

"The 37th Annual CMA Awards" is a production of the Country Music Association. Walter C. Miller is the CMA Awards producer. MJI Programming, a Division of Premiere Radio Networks, is the official radio packager of the CMA Awards, including a stereo-radio simulcast of the gala event.

For up-to-date information on "The 37th Annual CMA Awards," visit www.CMAawards.com.
Wendy Pearl

2003 CMA AWARDS BALLOT SCHEDULE

FIRST BALLOT

- CMA membership applications must be received at CMA by Tuesday, May 6
- CMA membership renewal payments must be received at CMA by Monday, May 19
- First ballot mailed to eligible CMA voting members on Thursday, May 29
- Return first ballot to Deloitte & Touche office* by Tuesday, July 1

SECOND BALLOT

- CMA membership applications must be received at CMA by Wednesday, May 28
- CMA membership renewal payments must be received at CMA by Monday, July 14
- Second ballot mailed to eligible CMA voting members on Tuesday, July 22
- Return second ballot to Deloitte & Touche office* by Tuesday, Aug. 19
- Finalists for "The 37th Annual CMA Awards" will be announced at the nominee press conference on Tuesday, Aug. 26 in Nashville, Tenn.

THIRD BALLOT

- A CMA member must have received a second ballot to receive a third ballot and be current in the payment of CMA membership dues
- CMA membership renewal payments must be received by Wednesday, Sept. 10
- Third ballot mailed to eligible CMA voting members on Tuesday, Sept. 23
- Return third ballot to Deloitte & Touche office* by Friday, Oct. 24

* The entire balloting process is officiated by the international accounting firm of Deloitte & Touche LLP. All CMA Awards ballots must be received by Deloitte and Touche on the exact date noted by 5:00 PM/CDT at their offices located at: 424 Church Street, SunTrust Center, Suite 2400, Nashville, Tenn. 37219-2396. The deadline is when the ballots must be received by Deloitte & Touche LLP, NOT when they are postmarked.

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

Don't forget to vote and make sure everyone you know who is eligible is voting too.

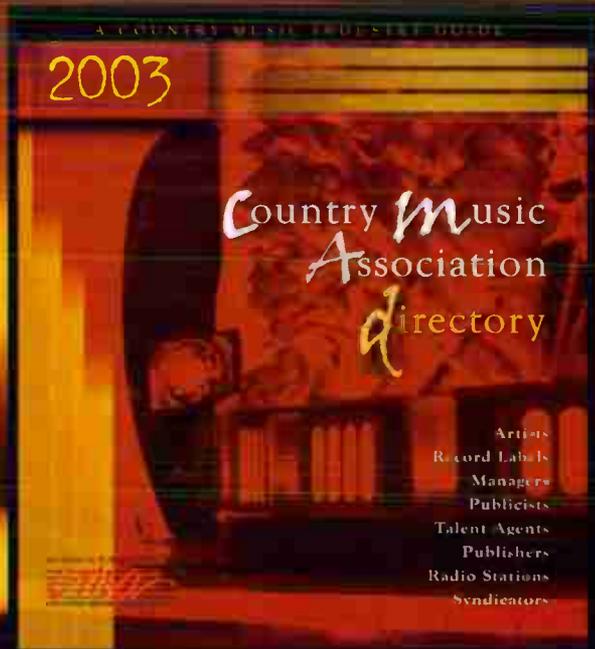
CMA AWARDS TICKETS

Ticket order forms for "The 37th Annual CMA Awards" will be mailed in mid-July to CMA's Individual Sterling and Organizational members. If you have not received your order form by the end of August, please contact CMA's Special Projects Department at (615) 244-2840 or e-mail: tickets@CMAworld.com.

CMA tickets are for use by CMA Individual Sterling and Organizational members only. Tickets are not sold or available to the general public. Members may not sell their tickets or future ordering privileges may be revoked.

YOUR CMA MEMBERSHIP CHECKLIST:

- ___ Accountant
- ___ Ad Agency Staff
- ___ Art Director
- ___ Artist
- ___ Audio Tech
- ___ Background Vocalist
- ___ Band Member
- ___ Banjo Player
- ___ Bassist
- ___ Business Manager
- ___ Camera Operator
- ___ Choreographer
- ___ Composer
- ___ Copywriter
- ___ Crew
- ___ Designer
- ___ Dobro player
- ___ Drum Tech
- ___ Drummer
- ___ Engineer
- ___ Equipment Tech
- ___ Fan Club President
- ___ Fiddler
- ___ Graphic Artist
- ___ Guitar Tech
- ___ Guitarist
- ___ Journalist
- ___ Keyboard Player
- ___ Lighting Crew Chief
- ___ Lighting Designer
- ___ Lighting Director
- ___ Management Staff
- ___ Manager
- ___ Merchandise Manager
- ___ Monitor Engineer
- ___ Musician
- ___ Percussionist
- ___ Personal Assistant
- ___ Photographer
- ___ Pianist
- ___ Producer
- ___ Production Manager
- ___ Production Staff
- ___ Promoter
- ___ Publication Employee
- ___ Publicist
- ___ Publicity Staff
- ___ Publisher
- ___ Radio DJ
- ___ Radio Management
- ___ Radio Programmer
- ___ Radio Sales
- ___ Record Company Staff
- ___ Record Distributor
- ___ Record Merchandiser
- ___ Road Manager
- ___ Set Designer/Director
- ___ Set Carpenter
- ___ Song Publisher
- ___ Songwriter
- ___ Sound Engineer/Manager
- ___ Stage Manager
- ___ Steel Guitar Player
- ___ Stylist
- ___ Support Services
- ___ Talent Agency
- ___ Talent Agent
- ___ Talent Buyer
- ___ Tour Manager
- ___ Tour Promoter
- ___ TV Producer
- ___ TV Reporter
- ___ Video Director
- ___ Video Engineer
- ___ Video Merchandiser
- ___ Video Producer
- ___ Video Support Services
- ___ Video Technician
- ___ Video Wall Tech
- ___ Web Designer
- ___ Webmaster



TOP 10 THINGS IN YOUR OFFICE YOU CAN'T LIVE WITHOUT

- 10 The mug your kid gave you for Christmas that has a hole in the bottom and a drawing of a dog with five legs.
- 9 Magic 8 Ball — for all the important decisions.
- 8 A bowl of jellybeans that always seems to be left with only the black ones by the end of the day.
- 7 The autographed photo of you and Jimmy Buffet that you just don't remember getting.
- 6 A photocopied comic strip of Dilbert getting in another wacky situation at work.
- 5 The stack of papers you flip through every time your supervisor walks by your office so you can look REALLY busy.
- 4 A picture of your kids reminding you to use the mug.
- 3 The piece of paper out of a fortune cookie that says, "A financial windfall will come your way," that you look at everyday with anticipation.
- 2 Your planner — because, you know, it has information on how many cups are in a gallon.

1 The 2003 Country Music Association Directory, for all the phone numbers, addresses, artist rosters and any other information you need to know about the Country Music industry.

The 2003 Country Music Association Directory is AVAILABLE NOW with completely updated information. Directory content is available on our members-only website My.CMAworld.com for Organizational and Sterling members. Additional copies of the 2003 Country Music Association Directory are available to CMA members. The 2003 Country Music Association Directory is FREE with your CMA Sterling Membership. Regular CMA members may purchase the directory for \$25 (copies available to non-members at \$75).

**To request an order form, change your listing information, or if you have any questions, please call (615) 244-2840 or e-mail CMAdirectory@CMAworld.com. Order forms are also available on our exclusive members-only website My.CMAworld.com.

PROTECTING THE MUSIC INDIVIDUALLY WATERMARKING CDS

The music industry is in the beginning stages of realizing the immense possibilities of music distribution over the Internet through services like Kazaa, Morpheus and LimeWire. Unfortunately, there are many bumps along the road to a convenient, fair system that gets people the music they want, and the artists compensated for their efforts.

The technology early on outran the capacity to control it. While that problem continues, songwriters and artists face the unfortunate possibility of coming up with the song or record of a lifetime and having much of the rewards dissipate in cyberspace.

The Recording Industry Association of America (RIAA) has been at the forefront of the legal battle against illegal downloading.

In January, a federal judge ordered Verizon, a telephone and Internet service provider, to answer a RIAA subpoena for the name of users of the Kazaa music downloading service. Verizon is appealing the ruling, but if it stands, it could open the door to more such subpoenas.

Record companies have concentrated policing efforts on advance CDs, while the broader problem is worked out by the RIAA. Some are mailing advance music glued in personal CD players.

"Once we get upon the street date and consumers buy it, the music gets distributed on the Internet," said Chris Palmer, General Manager Senior Vice President of Marketing, Warner Bros. Nashville. "While it continues to be a problem, there's not a whole lot we can do about it. The advances are easier to track."

Several record companies are using watermarking technology developed by Verance, based in San Diego. The software allows the labels to track the source of recordings that end up floating around the Internet. Warner Bros. Nashville put watermarks on recent releases by Faith Hill (*Cry*) and Blake Shelton (*The Dreamer*).

The CDs were individually watermarked with a unique identification number embedded in the music. This number is traceable directly to the authorized recipient, which allows them to identify the source of any unauthorized copies or other reproductions of the music contained on the advance CDs. The watermark is not changed or destroyed by extracting clips of the music or by using any compression technology such as MP3. The sound quality of the audio playback is not affected.

"The idea of the watermark is to simply keep up with where our music goes," Palmer said.

The watermark is an inaudible yet identifiable digital code that makes it possible to trace the source of the recording. If a limited amount of advance copies of new albums are distributed, it can allow record companies to pinpoint the source of leaks.

"There isn't a company wide policy on watermarking our CDs to date at the Warner Music Group," said Will Tanous, Vice President of Corporate Communications for the Warner Music Group.

"Each of our record labels within the Warner Music Group handles the situations individually and on a case by case basis in terms of what CDs will be watermarked. Generally speaking, if we encounter someone who is engaged in unauthorized distribution, we'll contact the person and make sure they understand the gravity of the matter. We'll work with them to institute the appropriate measures to prevent it from happening in the future."

Athena Patterson

CMA HONORS JO WALKER-MEADOR AT BOARD RECEPTION



Plaque Installed In CMA Lobby Next To Those Honoring Dick Frank And Irving Waugh

The Country Music Association honored its own on Thursday, Feb. 6, with a surprise presentation to former Executive Director Jo Walker-Meador during a reception for the CMA Board of Directors at the CMA building. CMA Associate Executive Director Tammy Genovese unveiled a bronze plaque honoring Walker-Meador and her many achievements. The plaque is prominently placed in the CMA lobby.

"I'm so honored and so overwhelmed that I hardly know how to express my love and my gratitude and my pride in how CMA has grown," said Walker-Meador.

Walker-Meador joined CMA in its founding year of 1958 as office manager. She became the organization's Executive Director in 1962, a position she held until she retired in 1991. During her career, Walker-Meador was a tireless advocate for the Country Music industry. She was instrumental in establishing the Country Music Hall of Fame, the CMA Awards, CMA's Fan Fair and other events designed to enhance the image of Country Music throughout the world. Walker-Meador was inducted into the Country Music Hall of Fame in 1995.



clockwise from top: (l-r) Charles Anderson, CMA President/Chief Executive Officer, Anderson Media Corporation; Peggy Whitaker, CMA Director of Board Administration; Tammy Genovese, CMA Associate Executive Director; Dick Frank; Jo Walker-Meador; Irving Waugh and Ron Baird, CMA Chairman, Agent, Creative Artists Agency.

Dick Frank, CMA's Counsel Emeritus, talks to attendees. Former CMA Awards producer Irving Waugh shares stories at the reception. CMA Board Chairman Ron Baird welcomes attendees to the reception.

top of page: CMA Associate Executive Director Tammy Genovese presents Jo Walker-Meador with an inscribed Waterford Crystal compote to honor her years of service to CMA. photos: Amanda Eckard

Walker-Meador's plaque joins those for former CMA Awards Executive Producer Irving Waugh and CMA Council Emeritus Dick Frank in the CMA lobby. Both Waugh and Frank were at the reception to congratulate Walker-Meador.

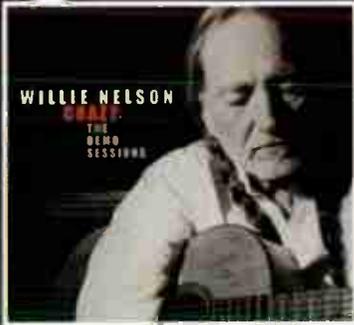
"Jo, Dick and Irving...it is so fitting that you all be permanently recognized here in the beautiful CMA building," said CMA Executive Director Ed Benson in an audio-taped message. "Without your extraordinary vision, determination and personal commitment, there would probably be no CMA building, and perhaps no CMA."

Frank was instrumental in the founding of CMA in the late 1950s and provided pro bono legal counsel and advice to the organization for more than 40 years. He also worked with clients that included Acuff-Rose Music Publishing, Patsy Cline, Marty Robbins, Shania Twain and more. Frank retired in July 2002.

Former WSM, Inc. President Waugh, along with music publisher Jack Stapp, interested Kraft Foods in sponsoring "The CMA Awards" on network television for the first time in 1968. Waugh was also instrumental in the launching of CMA's Fan Fair in 1972 and in the development of Opryland.

Scott Stem

WILLIE NELSON



A MASTER WAITING TO BE DISCOVERED

Crazy: The Demo Sessions, produced by Steve Fishell and released Feb. 11 by Sugar Hill Records, showcases a fully formed artist, years before the mass public was let in on the secret. His unique phrasing — strongly influenced by Frank Sinatra and Western Swing — is there, as is the emotionally charged sparse sound of later albums like “Red Headed Stranger.”

The album documents Willie Nelson’s demo recordings in the 1960s of gems like “Opportunity to Cry” and “I Gotta Get Drunk,” backed by master musicians including Pig Robbins, Jimmy Day, Bob Moore, Pete Wade, Ray Edenton and Willie Ackerman. There is the classic “Crazy,” in the recording that was pitched to Patsy Cline by her husband Charlie Dick while Nelson waited outside in a car. However, where another artist may take a demo at face value, Nelson had higher goals of quality.

“In my mind, I was recording masters,” Nelson said. “In my mind, I said, ‘Yeah, I want to make a demo so that, if it were released, it wouldn’t sound like a demo.’”

At the time the recordings were made, battles like what constituted a finished album still lay ahead of Nelson. The purpose was to get the stars of the day to record the songs of Nelson and other writers for Pamper Music (owned by Hal Smith and singer Ray Price), not to showcase the writer’s career ambitions of becoming an artist.

Nelson arrived in Nashville in the spring of 1960, driving from Houston in a green 1941 Buick that stopped running almost immediately.

“Once I got it to my house there in Nashville that I finally wound up living in, I pulled it up in the front yard and it never moved since then,” Nelson said. “The next time it moved a wrecker had to come get it.”

Friend and fellow songwriter Hank Cochran helped Nelson get signed to Pamper Music, by forgoing a \$50-a-week raise he had coming so the company could pay Nelson. By the end of 1962, Nelson had more than earned his mettle as a songwriter, with Cline, Price, Faron Young and Billy Walker scoring hits with his songs.

“I was writing with Hank Cochran and Harlan Howard and Ray Pennington and Roger Miller,” Nelson remembered. “So, I was writing songs for my peers, really. If Hank liked it or Roger liked it, I said ‘Yeah, it must be OK.’”

When Nelson got his first record deal, the subsequent recordings were nothing like the Pamper Music demos. Producers added string orchestras and background singers, in the burgeoning Nashville Sound style.

Those records weren’t successful, and Nelson had to wait a decade or more to find massive success as an “Outlaw” in the 1970s, after moving back to Texas. The hair got longer and the fashions were different, but the Nelson sound the world fell in love with was pretty much what Nelson was doing early on with the Pamper Music demos.

The tapes used for the album were discovered in 1994 in the vaults of Sony/ATV Tree Music Publishing, labeled “Pamper Demos.”

“As a producer, I’ve listened to countless song demos, but these tapes were like nothing I’ve heard before,” said Fishell, Director of A&R for Sugar Hill Records. “Within 15 minutes I found myself reaching into the refrigerator for a cold beer. The demos show us that Willie has his unique sound as early as 1960, but it took 15 years for the world to catch up with him.”

Today of course, Nelson is 69 and a Country Music icon. He was elected to the Country Music Hall of Fame in 1993, and has won nine CMA Awards. He has helped stage 15 Farm Aid concerts to help American farmers, and maintains a touring schedule that would challenge an artist half his age.

“Everything’s better in a lot of respects [now],” Nelson said. “But back then, the newness of it all was very good for me. I was finally doing what I wanted to do. I wasn’t making a lot of money and wasn’t seeing a lot of people, but I sure was having fun.”

Athena Patterson

On the Web: www.willienelson.com

photos: courtesy of the Country Music Hall of Fame
Pre-recorded Interviews provided by Sugar Hill Records publicity.



(l-r) Bradley Collins, Associate Director, Writer/Publisher Relations, BMI Nashville; Joyce Rice, Director, Writer/Publisher Relations, BMI Nashville; Donna Hilley, President and Chief Executive Officer, Sony/ATV Music Publishing; Jerry Chesnut; Anne Collie, portrait painter and David Preston, Director, Writer/Publisher Relations, BMI Nashville

photo: Amanda Eckard

JERRY CHESNUT A GOOD YEAR FOR THE TUNESMITH

Sony/ATV Music Publishing Nashville held a ceremony recently, honoring songwriting legend Jerry Chesnut. Before a group of friends and colleagues, Chesnut's portrait was added to the Sony/ATV wall of fame. His picture hangs alongside those of Harlan Howard, Hank Cochran, Bobby Braddock and Willie Nelson. Addressing the assembled crowd, Chesnut quipped "I'd like to thank you all for coming out for my hangin'."

Chesnut has enjoyed a career that anyone who has ever aspired to make their livelihood as a songwriter would envy. In a town that reveres the men and women who create the songs, Chesnut has compiled a catalog of Country standards that puts him securely in the pantheon of the greatest writers in Country Music history. Chesnut was inducted into the Nashville Songwriters Foundation Hall of Fame in 1996 and the International Songwriters Hall of Fame in 1999. Sony/ATV Music Publishing President Donna Hilley remarked, "Jerry has been a consistently great writer whose songs are standards that have been recorded over and over again. We're so happy he's here."

Born and raised in the coal mining camps of Harlan County, Ky., Chesnut gained an appreciation for Country Music playing guitar and listening to daily radio broadcasts from Knoxville, Tenn. and to the Grand Ole Opry on Saturday nights. After high school, Chesnut enlisted in the Air Force and served in the Korean War. Upon being discharged from the service, he moved to Florida where he became a conductor on the Florida East Coast Railway System. For the next several years, he continued to develop as a songwriter and performed regularly on radio broadcasts throughout the state. In 1958, Chesnut moved to Nashville to pursue a career in music. In 1967, he had his first major hit "A Dime At A Time" recorded by Del Reeves, and began a run of hit records that continued well into the 1990s. His first No. 1 hit was "Another Place, Another Time," recorded by Jerry Lee Lewis.

Among the most memorable of Chesnut's hit records was "A Good Year For The Roses." Recorded by George Jones, the song became a No. 1 Country single and helped to cement Jones' legendary status as an interpreter of heartbreaking lyrics. The song documents, in exquisite visual detail, the dissolution of a marriage in contrast to the blooming of the rosebushes just outside. Chesnut is the consummate craftsman, taking small ideas and turning them into great songs. "A Good Year For The Roses" came to me while I was working on the house one day. I lived out by the lake and had a bunch of rosebushes that were not doing well. I called the garden center and asked the man what the problem was. He told me that we'd had a rainy spring and that it just wasn't a good year for the roses," he said. "I thought about what it

would be like if there was a guy who's roses were doing great, but the rest of his life was falling apart." The song has been recorded by numerous artists, including Alan Jackson, Lorrie Morgan, Johnny Paycheck and Elvis Costello.

Other classic hits penned by Chesnut include "Four In The Morning" by Faron Young, "Oney" by Johnny Cash, "They Don't Make 'Em Like My Daddy" by Loretta Lynn and the truckers anthem "Lookin' At The World Through A Windshield" which has been recorded by Del Reeves, Ferlin Husky, Commander Cody & His Lost Planet Airmen, and Son Volt. Several Country Music Hall of Fame members have recorded Chesnut gems including Bill Anderson, Eddy Arnold, Bill Carlisle, Little Jimmy Dickens, Charlie Louvin, Dolly Parton, Elvis Presley, Hank Snow and Porter Wagoner.

Perhaps the most widely recognized of Chesnut's compositions is "T-R-O-U-B-L-E." Originally recorded by Presley in the 1970s, the song enjoyed its greatest success when covered by Travis Tritt. Tritt's version was a major hit on Country radio, and is a signature song and staple of Tritt's live show. Asked if it is his favorite recording, Chesnut joked "Yeah, it's mine AND my banker's favorite!" Tritt's recording is approaching 3 million spins at radio, and the album of the same name has sold more than 2 million copies.

Chesnut said that his very favorite performance of one of his compositions is Tammy Wynette's 1971 version of his "The Wonders You Perform." He recalled playing the song for Wynette at the same time he played "Good Year For The Roses" for Jones. Wynette remarked that she'd record the song "as soon as she could get in front of a microphone." She did just that, and the song was a No. 1 hit. Ironically, it pushed Jones' single, "Good Year For The Roses" out of the top spot.

Although Chesnut spends less time writing now than in the past, he is still actively involved in his musical career. Chesnut was perhaps the first songwriter to utilize the Internet to keep track of the number of uses that his copyrights received. He discovered the power of the World Wide Web in this pursuit almost by accident. While looking up "Johnny Cash" on a search engine, Chesnut inadvertently typed in the title of his song "Oney." To his amazement over a dozen different recordings appeared on the screen. He had been previously unaware of many of them. Working in tandem with Sony/ATV Music Publishing, Chesnut continued to research uses of his copyrights in the market place. To date they have identified more than 300 different albums, many of them certified Gold or Platinum, that contain Chesnut songs.

Rick Kelly

"I'd like to thank you all for coming out for my hangin'."
Jerry Chesnut

On the Web: www.jerrychesnutmusic.com

Building on the overwhelming success of CMA's Fan Fair™ 2002, with record-breaking attendance and a sweep of Downtown Nashville's premiere facilities and attractions, Fan Fair 2003, Thursday through Sunday, June 5-8, promises to be the must-see event for Country Music enthusiasts around the world. With hundreds of artists expected to participate and more than 40 hours of concerts at venues centrally located in Downtown Nashville, Fan Fair is a four-day, non-stop celebration of America's music for people of all ages who love great songs, great artists and a great time.

Dubbed the "crown jewel" of Country Music festivals by *USA Today*, Fan Fair features nightly, star-packed concerts at The Coliseum, home of the NFL Tennessee Titans, with state-of-the-art production, two huge concert stages and giant screens capturing all of the excitement in the stands and on the stage. Already scheduled to perform are Brooks & Dunn, Deana Carter, Kenny Chesney, Diamond Rio, Sara Evans, Lonestar and Martina McBride. Many more acts will be added to The Coliseum shows in the coming weeks.

Check out the growing list of artists appearing — (see column on right) some returning and others making their inaugural trip to Fan Fair.

"I've performed at Fan Fair every year since my first record was released," said Trace Adkins. "I would never consider NOT doing it!"

Jennifer Hanson added, "It's always been fun being a part of Fan Fair because for the past several years, I got to experience it singing background vocals for other artists. I've always wondered what it would be like to do my own show for the Fan Fair audience; this year, I get to finally find out."

"Our fans are our friends and we're looking forward to seeing a bunch of them this year at Fan Fair," said Troy Gentry and Eddie Montgomery of Montgomery Gentry.

In addition to the big nightly shows at The Coliseum, Fan Fair 2003 will feature daily concerts on two stages at Riverfront Park; nearly 30 hours of autograph signings Thursday-Sunday at the Nashville Convention Center; late night music at Downtown clubs as part of Fan Fair After Hours™; activities for the whole family at the Family Zone; the Second Annual Andy Griggs Celebrity Archery Tournament, and new for 2003, a celebrity lecture series with your favorite stars answering questions adding a whole new dimension to the Fan Fair experience (separate ticket required).



CHRIS CAGLE AND CMA ASSOCIATE EXECUTIVE DIRECTOR TAMMY GENOVESE



MONTGOMERY GENTRY



KEITH URBAN

The stars of NBC Daytime will also make an encore appearance with actors from the NBC top-rated soaps, "Days of our Lives" and "Passions," greeting fans and signing autographs.

Four-day ticket packages are on sale now. Packages are divided into categories, based on the level of reserved seating at The Coliseum. Fan Fair's new Gold Circle ticket package is already sold out. In 2003, CMA will continue its popular program of offering a discount for fans 18 and younger (with the exception of Gold Circle tickets), and as always, children 3 and younger are free — making Fan Fair an attractive family vacation destination.

KENNY CHESNEY

CMA'S FAN FAIR: BIGGER AND BETTER THAN EVER IN 2003



GEPPY CLARK



JO DEE MESSINA



BROOKS & DUNN

MARBY STUART

On-site research conducted by Middle Tennessee State University revealed that Fan Fair attendees in 2002 were younger than in previous years. In fact, the average age went from 40.3 to 37.9. Attendees typically travel with friends, and while Tennessee accounts for nearly 9 percent of Fan Fair attendees, Ohio and Michigan are close with 6.5 and 6.3 percent. Attendance in 2002 was spread over all 50 states and 18 countries including Canada, England, Germany and Australia.

Four-day ticket packages include star-packed nightly concerts at The Coliseum; daily concerts at Riverfront Park Concert Stages; daily admittance to exhibits and autograph booths at the Nashville Convention Center; special appearances by the stars of NBC Daytime; the Family Zone, with activities for the whole family; Fan Fair After Hours with late-night music and specials at Downtown clubs; free in-town shuttles to Fan Fair event sites; the official 32nd Anniversary Collectors Program Book; Fan Fair Anniversary pin; and special discounts to area attractions, restaurants, shops and more.

LEVEL	Full Price	18 and younger
Gold Circle	\$250 (SOLD OUT)	N/A
Floor (Field)	\$145	\$100
Lower Level	\$125	\$86
Club Level	\$125	\$86

continued on page 36...

Artists Appearing At Fan Fair 2003:

- Trace Adkins
- Alabama
- Steve Azar
- Brooks & Dunn
- Chris Cagle
- Deana Carter
- Kenny Chesney
- Terri Clark
- Tammy Cochran
- Kellie Coffey
- Diamond Rio
- Bill Engvall
- Sara Evans
- Billy Gilman
- Andy Griggs
- Jennifer Hanson
- Eric Heathcote
- Tracy Lawrence
- Little Big Town
- Lonestar
- Patty Loveless
- MARCEL
- Brad Martin
- Martina McBride
- Neal McCoy
- Jo Dee Messina
- John Michael Montgomery
- Montgomery Gentry
- Joe Nichols
- Pistolweezy
- Rainbow
- Sawyer Brown
- Blake Shelton
- Sixwire
- Anthony Smith
- Marty Stuart
- Pam Tillis
- Rick Trevino
- Trick Pony
- Keith Urban
- Phil Vassar
- Mark Wills...

partial list

check www.FanFair.com for the latest artists appearing list

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**FAN FAIR 2003
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What A Trip!
the incredible trip company

“There is no other promotion that provides greater value for dollars spent. Fan Fair is a valuable promotion that can result in additional station revenue and provide winners with a suitcase full of wonderful memories.”

- Grace Reinbold
of What A Trip! Entertainment

For more information on Fan Fair trip promotions, please contact Grace Reinbold or Darlene Williams at What A Trip! Inc. at TEL: (615) 269-0039, FAX: (615) 269-8677 or e-mail: grace@whatatrip1.com or darlene@whatatrip1.com. On the Web: www.whatatrip1.com.

Once again, CMA teams up with What A Trip! to offer Country radio stations exclusive trips to “The World’s Biggest Country Music Festival™” for their listeners. More than 150 stations participated in last year’s promotion, which lends credit to its exceptional value.

The 2003 Fan Fair trip package for **FOUR DAYS / THREE NIGHTS, Thursday, June 5 through Sunday, June 8** includes:

\$950*
FOR TWO PEOPLE

(DOES NOT INCLUDE AIRFARE)

- FAN FAIR four-day tickets with LOWER LEVEL RESERVED SEATING at The Coliseum, venue of the star-packed nightly concerts
- EXCLUSIVE CONCERTS featuring some of Country’s legendary acts, new talent and hottest stars — multi-Platinum, award-winning group Lonestar and Sammy Kershaw are already confirmed and others to be announced soon
- Winners and guests attend PRIVATE AFTER-HOURS PARTIES with major label artists
- ACCOMMODATIONS (double occupancy) at the Renaissance Hotel — within walking distance of all the Fan Fair action and only steps away from the DAILY AUTOGRAPH SIGNINGS in the Wrangler Exhibit Hall and the historic Ryman Auditorium
- GROUND TRANSPORTATION between Nashville International Airport and the Renaissance Hotel
- The official 32nd Anniversary collectors FAN FAIR PROGRAM BOOK and PIN
- WELCOME GIFTS provided by Nashville artists and record companies
- WHAT A TRIP! STAFF ON SITE 24/7 to completely accommodate clients and listeners

Also available:
Exclusive **SIX DAYS/FIVE NIGHTS LUXURY PACKAGE WITH ADDITIONAL SHOWS AND EVENTS, INCLUDING A WELCOME SHOW STARRING SAMMY KERSHAW.** Call for details!



SAMMY KERSHAW

GET YOUR ARTIST INVOLVED IN WINNER-EXCLUSIVE EVENTS

By committing your artist to exclusive trip promotion events early, you can take advantage of Fan Fair promotions that reach radio stations and corporate sponsors.

To find out how to get the ultimate exposure for your artist, contact Christy Wilson at CMA, (615) 244-2840 or e-mail cwilson@CMAworld.com.

NEW LECTURE SERIES ADDED TO CMA’S FAN FAIR

In its 32-year history, Fan Fair has always been about Country artists meeting and relating to Country fans. This year, a new lecture series has been added to give Fan Fair attendees a chance to interact with their favorite artist in a question and answer environment. It also affords the artist a chance to reach as many fans as possible all in one room at one time and show fans a different side of them. The Celebrity Lecture Series is scheduled for Thursday, Friday & Saturday, June 5-7, and will be held at the historic Ryman Auditorium. Details a still being worked out, but for more information on how to get your artist involved, contact Angela Ramler at (615) 244-2840 or e-mail aramler@CMAworld.com.

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RESERVE YOUR EXHIBIT HALL SPACE BEFORE IT IS TOO LATE

Artist participation in the Wrangler Fan Fair Exhibit Hall at the Nashville Convention Center is growing and booth space is expected to sell out again in 2003. The following artists have already reserved booth space with more to be added soon: Alabama, Brooks & Dunn, Lonestar, Jo Dee Messina, Sawyer Brown, Blake Shelton, Marty Stuart and Phil Vassar. Applications are still available, but are going fast. There are also several promotional and advertising opportunities available to artists and record labels. For more information on these opportunities and booth availability, contact Joby Luca at (615) 664-1642 or e-mail jluca@CMAworld.com.



THE WRANGLER EXHIBIT HALL

REACH DIE HARD COUNTRY MUSIC FANS!

Advertise in the 32nd Annual Fan Fair Collectors Program Book



BROOKS & DUNN



THE COLISEUM

ADVERTISING RATES

COVERS (4-Color Process Only)

Inside Front Cover	SOLD	\$5,000
Inside Back Cover		\$4,750
Back Cover	SOLD	\$6,250

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

FULL PAGE

4-Color Process	\$2,000
2-Color Process	\$1,500
Black & White	\$1,200

HALF PAGE

4-Color Process	\$1,250
2-Color Process	\$1,000
Black & White	\$ 875

ADDITIONAL COLORS, VARNISH OR SPECIFIC PMS
 per process, per page add \$995

For more information, please contact:

Melony Wilson
 TEL: (615) 244-2840 ext. 1873
 e-mail: mwilson@CMAworld.com

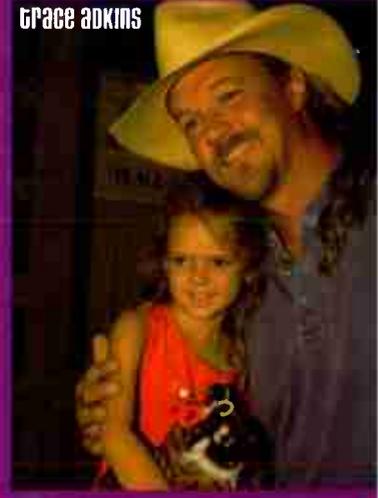
Jessica Rogers
 TEL: (615) 244-2840 ext. 1879
 e-mail: jrogers@CMAworld.com

DEADLINES

AD SPACE: Friday, March 21, 2003
 ARTWORK & PAYMENT: Monday, April 7, 2003

Advertising rates are NET of agency fees. Official publication of CMA. FREE Fan Fair program book given with each Fan Fair four-day ticket. Additional copies on sale during Fan Fair at various locations and On the Web: www.FanFair.com

GRACE ADKINS



SAWYER BROWN



DANN HUFF



photo: Dorel Franklin

PERFECT TIMING

Dann Huff doesn't just have good timing in the studio. Huff has the elusive commodity in real life.

He is one of the gifted few that has found his inner groove and relishes in the journey of fulfilling his ambitions — seemingly without the pitfalls and road bumps that sideline the rest of us.

A product of the Midwest, born in 1960 and bred between Indiana and Ohio, Huff grew up in a musically gifted family. His father, Ronn Huff, worked as a conductor and arranger, his mother, Donna, played piano, and his brother, David Huff, began playing drums while he was still in third grade. And Dann Huff? To say he picked up a guitar is an understatement. He's been nominated for CMA Musician of the Year four times — 1999, 2000, 2002 and in 2001, he took home the trophy.

His family moved to Nashville when Huff was 10. Ronn Huff recognized the future of Nashville's budding Christian music industry and moved south. Dann Huff recalled early little league games where his dad would show up with a score pad on his lap and write arrangements between pitches.

"I started going with my dad to the recording sessions and met a lot of the famous musicians of Nashville at the time," Huff said. "I heard Reggie Young play guitar when I was 12 and decided then to be a studio musician. I really had no idea how I would do it, but I remember my dad telling me, 'They are the best of the best' and that intrigued me. I liked being behind the scenes, the dark-lit rooms, the way the whole thing went down, the creativity of it."

When he was 13, session guitarist John Darnall spent an hour teaching Huff a scale and a couple of chords. It was around the same time that Huff started dating his future wife Sherri (they now have three children, Ashlyne 17, Madelyne 13 and Elliott 8).

Huff's spare time was spent watching Glen Campbell on the "Goodtime Hour" and flattening the grooves of his Beatles records. He listened and learned — moving the needle back and forth over the same lick. His father resorted to writing scores with the TV on next to his desk to drown out the sound of his young progeny. "To this day he writes with a TV on his desk," Huff conceded.

In high school at Brentwood Academy, Huff (along with Gordon Kennedy) was part of a band that played school assemblies. They practiced during study hall and played every chance they got. When

he was 16, Huff was hired for his first professional studio demo session. His lineage helped, but his talent and determination kept him employed.

"It was a big deal," he said. "I was playing with guys in their 20s and 30s, grown men for sure. I could barely drive."

Huff held his own.

By 1980, Huff had helped form the Christian rock group Whiteheart. "It was something new to conquer," he said. The group recorded three albums before Huff left in 1985. He had a taste for something different and he joined musical forces with his brother to create Giant, which produced the albums *Last of the Runaways* and *Time to Burn*.

In the '90s the CinderHuff story continued. He moved to LA to get back into studio work. "I only had one connection at the time, but it was the right connection," he said. After a recommendation from piano arranger Robbie Buchanan, Huff was booked, and six months later he was making double scale and working around the clock.

"LA thrived on the 'New Guy' syndrome and one thing led to another over night," he said. Luckily, his impeccable timing and preparation paid off.

The pace was grueling, and eventually Huff decided to move his family back to Nashville and his roots — although his musical taste and professional career had never been in Country Music.

A call from producer and principal executive for DreamWorks Records Nashville James Stroud changed Huff's course. "He called me to play on some records and I was a fish out of water," Huff recalled. "It was very humbling to be the top of one's game in one part of the world and I felt like a beginner here."

But Huff likes a challenge. He listened to every record he could get his hands on. Rock grooves were finding their way onto Country albums. The music had an edge, and Huff helped define the sound. He was quickly back to playing two and three sessions a day.

He played for every producer of note and artist of caliber including Barbra Streisand, Kenny Loggins, Reba McEntire, Celine Dion, Shania Twain, Michael Bolton and others. The experience amounted to a studio master's degree.

"You don't get much better education than getting to play for every

continued on page 36..

Jessica Andrews

A W H O L E N E W M E

The titles of Jessica Andrews' albums could be ripped from pages of her journals. The 19-year-old started her musical journey four years ago with *Heart Shaped World*, which is often how starry-eyed teens tend to view the world as they maneuver the challenges of maturing. She then broke out of the newcomer's pack with *Who I Am*, which yielded the smash title track and announced to the world that she was serious about claiming her place on the Country landscape. And then she dropped out of sight, taking a year and a half off to experience life on her own and then pour those experiences into her latest effort, the aptly titled, *Now*. The intensely personal new album reflects Andrews today — quite a different young lady than the one her fans were introduced to just a few years ago.

Produced by Byron Gallimore, (Tim McGraw, Jo Dee Messina) who first discovered Andrews seven years ago as a pre-teen with big ambitions and an even bigger voice, the album reveals an impressive evolution of an artist who isn't afraid of growth but is embracing it — with admirable results.

Though maturing in the public eye isn't always the easiest route, you'd never know it by Andrews, who in the last year elected to take control of her career without her parents. She moved out on her own for the first time, cut and colored her long locks in favor of a more sophisticated look and found her first serious boyfriend — all in the span of 18 months. The changes have served the determined, young brunette well, as she settles in and readies herself for the push this spring in support of her new album and the first single, the feisty, feministic anthem, "There's More To Me Than You."

"I think people will be surprised when they hear this album, because it's more mature than anything I've ever done," Andrews said. "Everything in my life has just kind of grown up in the last year or two ... my music, I'm older, I've done a lot of new things in the last year. It's not the same me anymore. It's not anything I set out to try and do, it happened naturally. I made a record that defined where I am in my life now. And I like to grow, change and evolve."

In claiming her independence, Andrews sent her parents back to West Tennessee to enjoy their home and grandkids, leaving her for the first time to make all her career decisions — a big step for the teenager. "In the beginning I was really worried about how it was going to be when I was completely by myself," said Andrews. "We were so happy to make this next step. But part of me was like, 'Oh God, I won't have anyone to help me with things ... it's all me from now on.' But then I met my boyfriend and he's been in my life the last year. We're best friends and it's wonderful. It's like someone stepped in my life at the right time."

That someone, singer/songwriter and Mercury Nashville recording artist Marcel Chagnon, gave Andrews the added courage and

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CMA AT CRS: COUNTRY IN COMMON

As the oldest, continuous sponsor of CRS, the Country Music Association was delighted when a new sponsorship opportunity presented itself for the 2003 event (Feb. 19-21).

Sponsoring the CMA Performance Hall gave the organization various opportunities to make an impression on thousands of Country Music colleagues. In addition to the membership opportunities available at the CMA booth in the exhibit hall, CMA showcased some of the association's benefits and promotions through videos produced specifically for CRS.

With the help of Travis TV, CMA delivered video presentations highlighting aspects of Fan Fair, the CMA Awards, radio promotions and member benefits with the message "If you're in Country radio, you belong at CMA."

CMA members representing numerous facets of the association were used on camera and in voiceovers to deliver the CMA message. Among those who volunteered their talents to the project were recording artists Steve Wariner and the Bellamy Brothers, as well as Universal South's Tim Dubois and the voice of the CMA Awards John Willyard.

Several well-known CMA radio members were delighted to be included as well, including Infinity's Tom Rivers; Clear Channel's Ben & Brian and Susquehanna's Charlie Morgan.

As an added benefit, CMA offered Sterling Individual Membership at a special 15 percent CRS discount rate of \$85 with a glow-in-the-dark, red light CMA Voting Member pen. Existing members weren't left out of the fun. They merely had to show their membership card or stop by the CMA booth in the exhibit hall to receive a pen.

Wendy Pearl



CMA Staff members Christy Wilson, Angela Ramler and Jamie Piatt man the CMA booth at CRS. Membership information and a special gift for members were available to attendees.



Martina McBride performs at the Super Faces show.



Tammy Cochran performs at the New Faces Show.



(l-r) Craig Wiseman, Jeffrey Steele, Richie McDonold of Lonestar and Deona Carter perform at the CRS Live Acoustic session.



Attendees at the Group Head Panel heard first-hand from the leaders who oversee the largest radio broadcast groups in the nation in every format on the radio dial. (l-r) Panel moderator Erica Farber, Publisher/Chief Executive Officer R&R; Rick Cummings, President Radio Division, Emmis Communications; Lew Dickey, Chairman/Chief Executive Officer, Cumulus Media; John Hagan, Chief Executive Officer, Clear Channel Radio and not pictured: Gary Krantz / Premiere Radio Networks & CRB President.



Country's brightest new stars perform at the CRS New Faces show. (l-r front row) Host Charlie Monk, Kellie Coffey, Joe Nichols, Steve Azar and Tammy Cochran. (back row) Emerson Drive

Anne Murray was prepared to slow down after more than 34 years in the business and recording 33 albums with sales of 41 million records worldwide.

"You can't be on top the whole time," shrugged Murray, 57.

But with reluctance, she agreed to record an album of inspirational classics, *What A Wonderful World*, which was released in 1999. To her surprise, the album has now sold Platinum in the U.S. and is approaching Double Platinum status in Canada. Last October she followed up with a new recording, *Country Croonin'* (on EMI Canada and Straightway/EMI Sparrow Records) which she considers her best work to date. The album has already gone Platinum in Canada and is approaching Gold in the U.S. Now on tour, Murray continues to draw sold out crowds.

That sort of unexpected luck — and a keen sense for a hit song and how to market it — have made Murray among the most recognized of Canadian recording artists, with more than 41 million albums sold, three CMA Awards: 1984 Album and Single of the Year Awards for "A Little Good News" and 1985 Duo of the Year Award with Dave Loggins; four GRAMMYS, 20 Canadian Junos and three Canadian Country Music Awards. It is a remarkable career for a woman who once had aspired to be a physical education teacher.

"I count my blessings," Murray said by phone from Costa Mesa, Calif., where she was to perform with the Pacific Symphony Orchestra. "I don't know why it's happening. It just is. So I just keep going."

And now that her veteran status has liberated her from the pressure of producing hit after hit, Murray has filled her newest albums with old

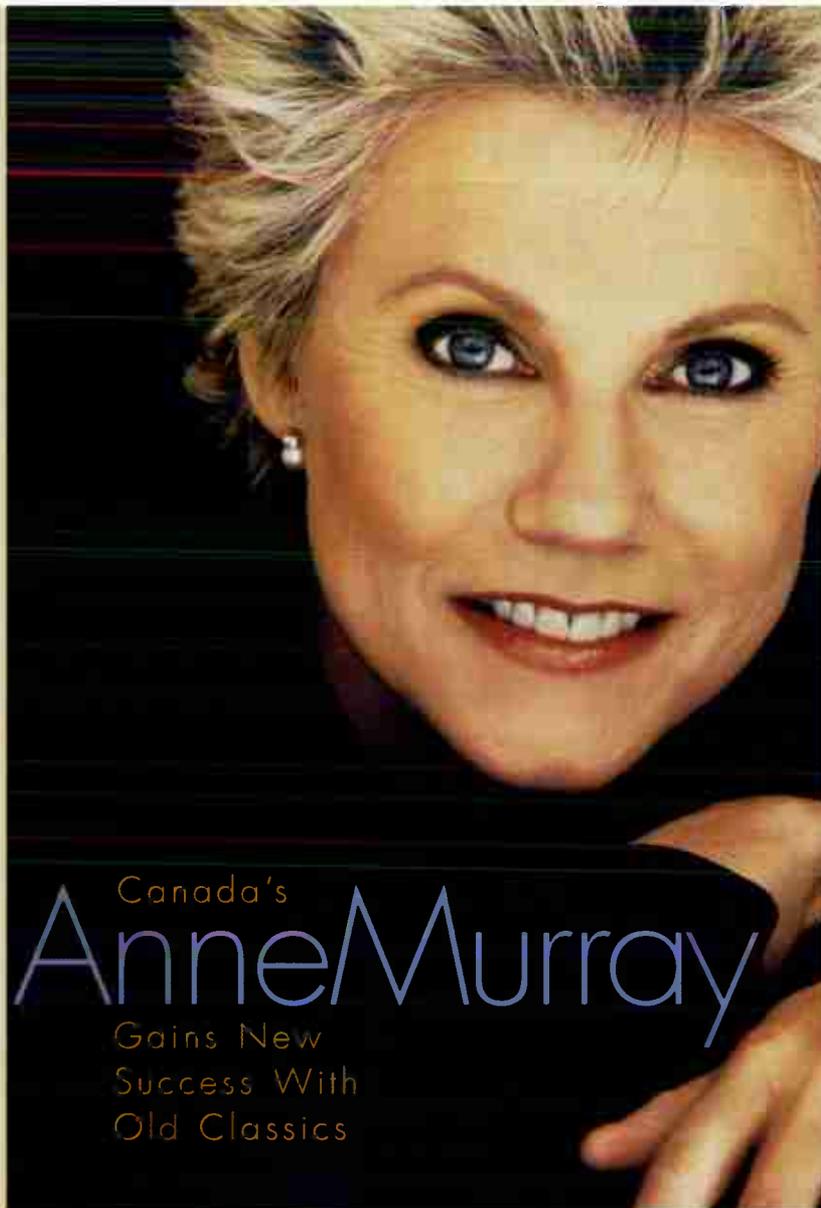


photo: Monica Richard

classics. Murray said she is eager to record the songs she has always loved, but Michael Bianchi, Director of Artist Development for Sparrow Label Group, which is promoting the albums, said this new trend in Murray's career reflects something more.

"She seems to have an ear for songs that people love to listen to again and again," Bianchi said. "Now that her core audience has gotten a little older, I think she still knows what they like and what they're looking for."

The albums, marketed on television in the absence of radio play, have sold well. The most notable has been *What a Wonderful World*, a varied collection of inspirational songs, from "Amazing Grace" to the Beatles' "Let it Be." The album includes a duet, "Let There Be Love," with Murray's daughter Dawn Langstroth, herself an aspiring recording artist.

Murray approached the album warily and was completely unprepared for its success. "I have never in my life had such a response to an album as

that," she said. "I've had literally thousands and thousands of e-mails and letters about this album and how it has helped people."

Country Croonin' followed, with 30 classics such as Skeeter Davis' "End of the World," the Everly Brothers' "Bye Bye Love," Patsy Cline's "I Fall to Pieces," three Don Gibson tunes, "I Can't Stop Loving You," "Blue, Blue Day," and "Oh Lonesome Me" and three Kris Kristofferson songs, "Help Me Make It Through The Night," "For The Good Times," and "Me and Bobby McGee." The album also includes a duet with MCA Nashville recording artist Vince Gill on "Let It Be Me," and is her second in tribute of the crooners of the '50s and '60s. The album has sold well

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CMA Board of Directors Approves New International Award

The CMA Board of Directors at its February Board meeting in Nashville, approved a new International Award: the Global Country Artist Award. The Award recognizes outstanding achievements by a Country Music Artist originally signed outside of the United States in both furthering the popularity of Country Music and bringing attention to the format in their foreign-based territory.

The concept of the Global Country Artist Award was presented to the Awards and Recognition Committee by the CMA Global Markets Task Force, which is headed by CMA Board member Jeff Walker.

Recommendations for potential recipients of the Award will be solicited from CMA's international members and final nominees will

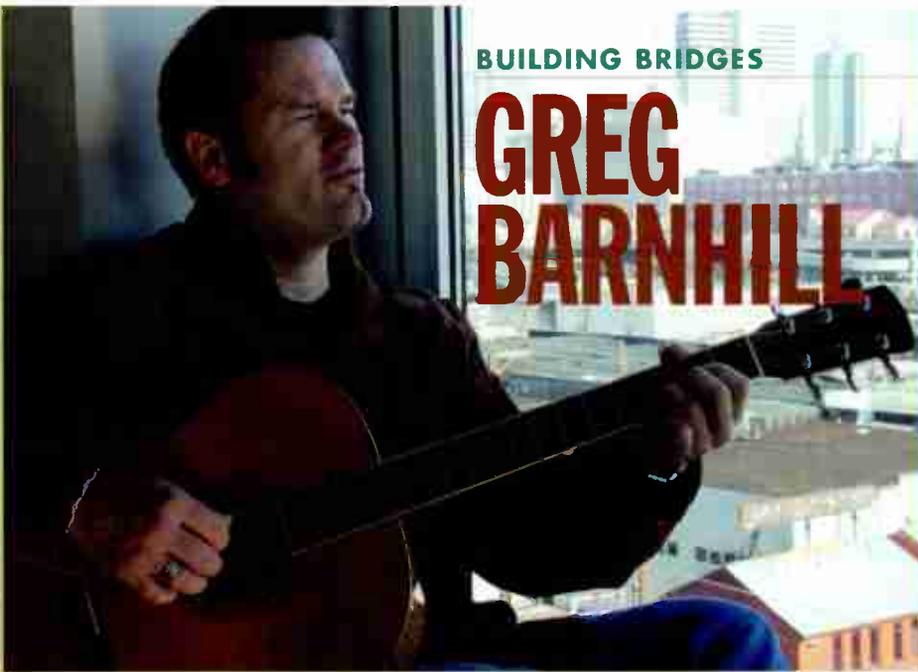
be voted on by the Global Markets Task Force and the Nashville Global Advisory Committee. The CMA Board will ratify the winner. The Award will be presented at an appropriate time and place during CMA's Fan Fair celebration.

"This Award is significantly different from the International Artist Achievement Award, which recognizes accomplishments from a U.S. artist outside North America, because we are recognizing an important segment of our international community that is important when it comes to creating awareness and broadening the appeal of Country Music throughout the world," said Walker.

Wendy Pearl

BUILDING BRIDGES

GREG BARNHILL



Music was a passion and songwriting a genetic predisposition, but Greg Barnhill's career in entertainment started with a bridge.

"The governor was trying to get a big four-lane highway put through my hometown of Bayou Liberty, Louisiana," Barnhill explained. "But to do it they were going to wipe out one of the oldest hand-cranked bridges in the United States. You know, one someone had to get out with a bar and physically turn the bridge open. So I wrote this dorky little song called 'Save The Bridge.'" The song started a movement.

"The Neville Brothers got on board and a friend threw a big concert with comedians, actors and activists — it brought serious awareness. That was the first time I realized the power of music."

Though still in his early teens, Barnhill had discovered his calling and set out on a winding career path that led him to build and cross many bridges. He carried his mother's songwriting aspirations into his own success as a writer and performer. Geographically speaking, he connected his musical apprenticeship in the New Orleans area with professional associations in Nashville, New York and Los Angeles. And he managed to incorporate the soul and blues influences of his upbringing into a notable body of work as a Music Row songsmith. In fact, one of his biggest hits, Trisha Yearwood's "Walkaway Joe," would, by title alone, seem right at home in the repertoire of any number of Mississippi Delta blues masters.

For all that to happen, Barnhill needed a catalyst. It came when his mother, a member of NSAI (Nashville Songwriters Association International), came down with the flu before one of the organization's symposiums. She urged her son to record a few demos and make the trip to Nashville in her stead. Songwriter Bob DiPiero and Warner Bros. record executive Paige Levy heard enough of his tape during a panel to inquire if he was interested in being a recording artist. Soon, Barnhill was signed to a publishing and production deal with Warner Bros. Records.

"Warner saw me as a pop act," Barnhill said, "but the stuff I was doing wasn't quite me." While his artist career was stalling, his songwriting career blossomed. He had his first hit with "Same Ol' Love" recorded by Ricky Skaggs, followed quickly by "Walkaway Joe" in 1993.

Not only was the song a highpoint for Barnhill, it pushed Trisha Yearwood's already rising star even higher.

What [producer] Garth Fundis and I loved was the story it told," Yearwood said. The two made a point to stay out of the song's way in the studio. "We decided to keep the track simple, using things like hand snare instead of a full drum kit. We let the story tell itself without interrupting it too much with a lot of bells and whistles. The result was a magical track, and when you added Don Henley's harmony, it was a signature song for me."

And somewhere, there's a songwriter bemoaning the one that got away.

"I had presented the idea to another writer at one point, but we'd already written a couple things and he didn't feel like doing any more that day," Barnhill said. "So I put it away and two years later, writing with Vince Melamed, I did the same thing. We wrote a couple of ditties, he asked if I had anything else and I pulled that tape out. It took 45 minutes to write the whole thing. We just told the story."

The song's success opened doors for Barnhill, who had signed with an L.A.-based publisher and begun pursuing another dream. "When I was a kid I told my mom, 'One day I want to put

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CALL OF THE WILD



Amy Smith Heinz, Wilderness Music

Few names on Music Row have the resonance of the late, legendary Harlan Howard. His legacy outlives him, of course, which makes the revival of the Wilderness Music name most appropriate.

Howard formed the publishing company in 1965, later selling the historic catalog to Sony Tree. He kept the name, however, until 1997. Amy Smith Heinz, who had once served as Creative Director at Harlan Howard Songs, stopped by to see her old boss. "I was sharing publishing on a Waylon Jennings song that went on to be a single for John Michael Montgomery," Smith Heinz said. "I was trying to figure out a name for my publishing company. Harlan said, 'Hey, what about Wilderness?' I told him that would mean everything. He sold it to me right then and there for one dollar.

"I'm blessed to be part of that legacy, and having the Waylon single cinched it," said Smith, who opened her publishing company in January.

Smith Heinz spent the last 10 years pitching songs and working with songwriters, most recently running the Nashville office of New York-based Notation Music. Notation, owned by famed producer and record executive Ric Wake (Celine Dion, Mariah Carey, Ricky Martin), was where she first started working with Greg Barnhill who recently became the first signing at Wilderness.

"I'm really fortunate to be working with Greg," she said. "That's my proudest accomplishment." But not the only thing on her plate. "I work independently for Rick Giles ('Prayin for Daylight,' Rascal Flatts; 'Is There Life Out There,' Reba McEntire) and a few other writers. And I look for single songs all the time from writers who might be between publishing deals."

The folks in the A&R trenches know Smith Heinz believes in what she's pitching.

"Amy doesn't waste your time bringing in a lot of songs," said producer and MCA executive Mark Wright. "She plays you something she's excited about while she's still excited about it rather than letting it sit on the shelf. She comes in with a lot of passion for what she's pitching and I appreciate that."

Fitting then, that Smith Heinz lets the music do the driving for this new incarnation of Wilderness Music.

"I have a plan, but I'm also writing my own rules because [the marketplace] is so bizarre right now," she explains. "If what I'm doing keeps working, fine. But if next year I have to take a different approach, that's okay, too. For me, it's always been about the song and the songwriter."

Chuck Aley

You Can Win A CMA Award!

The Best of Country radio are honored each year by the Country Music Association for Station of the Year, Broadcast Personality of the Year and National Broadcast Personality of the Year. CMA Member radio stations and broadcast personalities are acknowledged for their efforts in the following classifications:

Major Market
(Arbitron Ranking 1-25)

Large Market
(Arbitron Ranking 26-50)

Medium Market
(Arbitron Ranking 51-100)

Small Market
(All other Markets)



2003 CMA Broadcast Awards GUIDELINES, ELIGIBILITY AND ENTRY REQUIREMENTS

The CMA Broadcast Awards are among the most prestigious awards given out in the field of Country radio. The judging process involves more than 45 distinguished broadcasting professionals, who represent all market sizes and regions of the U.S.

There are two rounds of judging for Station of the Year, Broadcast Personality of the Year and National Broadcast Personality of the Year. The first round determines the finalists. The combined scores of the first round and the second round determine the winners. The international accounting firm of Deloitte & Touche LLP tabulates the scores from both rounds of judging.

Finalists from all categories receive certificates of recognition. Winners receive their trophies during pre-broadcast ceremonies for "The 37th Annual CMA Awards" and will be recognized during the broadcast on the CBS Television Network.

Certificates of recognition will be sent to the General Manager, Program Director and Music Director of the Station of the Year in each market size.

CMA Station of the Year

Following are the required materials to be submitted for CMA Station of the Year entries. Entries must be received in three-ring binders.

Please tab each section according to the following categories:

Aircheck (CD only)

20-25 minutes in length with ALL dayparts represented. Judging will be based on the overall sound of the station including flow, production and entertainment value.

Possible Points: 35

Community Participation

Exhibit the best of your station's community involvement, including news and public service, as well as responsiveness to local community concerns and issues.

Possible Points: 20

Ratings

Include the overall position of your station among the adult shares and how your station ranks among competitors in your market. This section must include your most recent ratings for the past 12 months.

Possible Points: 35

Leadership

Your station's impact on the Country Music industry nationally and locally. Include staff participation in local and national Country events and organizations.

Possible Points: 10

Additional Information

Include awards or accolades received by the station during the eligibility period and station media kits (if applicable). The information provided in this section may be considered by the judges in their overall assessment of the station.

CMA Broadcast Personality of the Year

Each CMA Broadcast Personality of the Year entry will be judged on the following criteria. Entries must be received in three-ring binders.

Please tab each section according to the following categories:

Aircheck (CD only)

Aircheck should not exceed TEN (10) minutes in length. Aircheck should include strong entertainment value, technical aspect of show (production, flow, etc.), ability to communicate, sense of community, pride of association with your station and Country Music and knowledge of Country Music.

Possible Points: 40

Community Involvement

Include participation in local community events. This may also include any awards or commendations from community leaders.

Possible Points: 25

Ratings History

Include rank and ratings among competitors in the market during your daypart. This section must include your most recent ratings for the past 12 months. Entrants must be on the air for at least 12 months at their current station to qualify.

Possible Points: 25

Biographical Information

Include how many years you have been involved in Country radio, where you have been employed and involvement and/or membership in Country Music organizations.

Possible Points: 10

Additional Information

Please include awards, accolades, news clippings, etc. **This section must not exceed three pages.** The information provided in this section may be considered by the judges in their overall assessment of the Broadcast Personality.

CMA National Broadcast Personality Award

National Broadcast Personality entrants must prove that they are syndicated in at least three markets within the U.S. and Canada, with a minimum of 40 shows per year. Syndicated, Short-Form and Hub Voice-Tracking personalities are eligible. Personalities submitting entries for the CMA National Broadcast Personality Award may NOT apply separately in their market of origin for Small,

ELIGIBILITY

STATION OF THE YEAR: Only current CMA Organizational Member stations in the U.S. or Canada will be considered for Station of the Year.

BROADCAST PERSONALITIES: Broadcast Personalities must be Individual Members of CMA or full-time employees of a CMA Organizational Member station in the U.S. or Canada.

Membership information is available at www.CMAworld.com or by calling (615) 244-2840. Completed membership applications must be received by CMA prior to Broadcast Award deadline on July 1, 2003.

Canadian markets are ranked on a population equivalency.

IMPORTANT

- All entries must have market and market size on the cover.
- FIVE (5) copies of each entry must be submitted.
- Entries MUST be received by 5:00 PM/CDT, July 1, 2003.
- ALL entries must reflect performances and events between June 1, 2002 and May 31, 2003.
- Entries are NOT returnable.
- All Broadcast Personality teams will be judged as a single entry.
- CMA Broadcast Award winners cannot win the same Award in consecutive years. Winners from the previous year are ineligible unless competing in a different category.

ENTRY REQUIREMENTS AND ELIGIBILITY CRITERIA WILL BE STRICTLY UPHOLD. ENTRIES NOT ADHERING TO THE LETTER OF THESE SPECIFICATIONS WILL BE DISQUALIFIED.

Submit all entries to:
BROADCAST AWARDS
CMA

One Music Circle South
Nashville, TN 37203-4312



WEDNESDAY, NOV. 5, 2003
8PM/ET CBS
CMAawards.com

DEADLINE: JULY 1, 2003

Samples of winning entries from the 2002 CMA Awards are available at www.CMAawards.com

Medium, Large or Major Market Broadcast Personality of the Year.

Each CMA National Broadcast Personality of the Year entry will be judged on the following criteria. Entries must be received in three-ring binders.

Please tab each section according to the following categories. The following criteria apply to the CMA National Broadcast Personality Award ONLY:

Aircheck (CD only)

Aircheck should not exceed TEN (10) minutes in length. Aircheck should include strong entertainment value, ability to communicate, pride of association with the program and Country Music and knowledge of Country Music.

Possible Points: 45

Leadership/Accolades

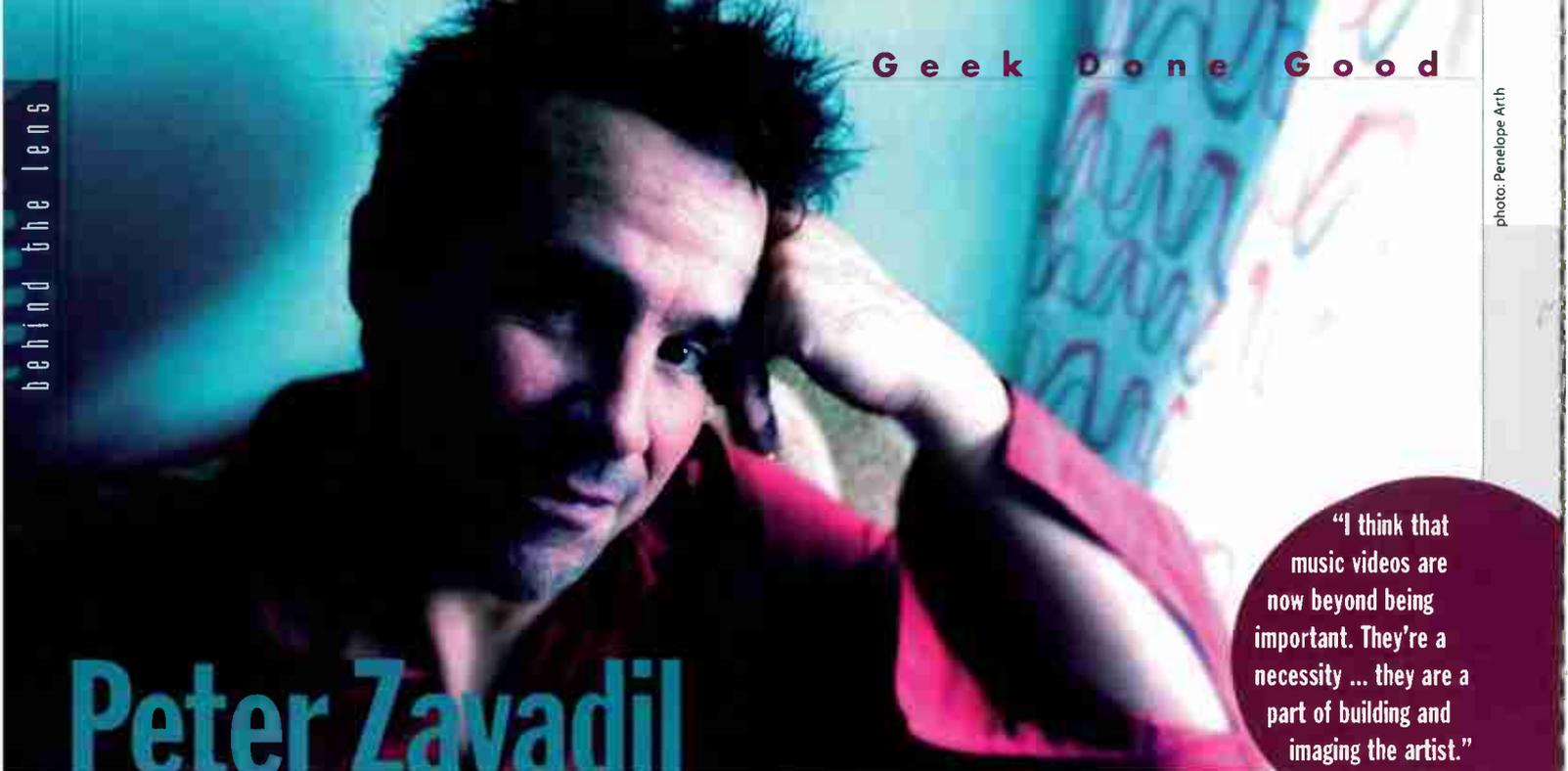
Any involvement in industry-related organizations and awards received.

Possible Points: 35

Biographical Information

Include how many years you have been involved in Country Radio; where you have been employed.

Possible Points: 20



Peter Zavadil

"I think that music videos are now beyond being important. They're a necessity ... they are a part of building and imaging the artist."
-Peter Zavadil

If your opinion was based on his acceptance speeches during the 2001 and 2002 CMA Awards, you would think Peter Zavadil is a man of few words.

You would be wrong.

"I can talk for hours," Zavadil confessed.

Feature film directors are known as being introverted and brooding. However, a music video director has three minutes to tell a story, not three hours. He can't afford to brood.

"You usually only have about 12 hours to execute your game plan," Zavadil explained. "You walk in and any little thing that can go wrong can cost you thousands of dollars. It's an immense amount of pressure."

Zavadil has grown accustomed to pressure in the past few months. After winning back-to-back CMA Music Video of the Year Awards in 2001 for Sara Evans' "Born To Fly" and 2002 for "I'm Gonna Miss Her (The Fishin' Song)" by Brad Paisley, Zavadil knows the heat is on for him to make a three-peat. But, most of the pressure, he admitted, comes from his mother. "The year has just started and my family is already asking if I am going to win it again in November," said Zavadil. "And I'm like, 'Whoa, wait a minute! Let me make a video first!'"

As one of the most sought-after directors in Country Music, he'll have ample opportunities to win more Awards.

A film buff since he can remember, Zavadil hung out with the creative crowd in high school and was a self-proclaimed "A/V geek." He attended the University of New Mexico where he graduated with a degree in film and immediately started working his way into the film community. An internship with a company that focused on making commercials proved he'd made the right career choice.

"The first job I did was a Sonic drive-in commercial and it was a 16-hour day," Zavadil recalled. "The day ended and I looked down at my bleeding hands and I was really exhausted, but I was really happy."

Job offers brought him to Los Angeles, but his father's ailing health forced him back to New Mexico. "I went from being a small fish in a big pond to a big fish in a small pond," Zavadil said. By chance and a little "creative lie" about his experience, Zavadil fell into producing while his dreams of directing took a backseat. He got a call to produce a music video in Nashville, which led to meeting Robert Deaton and George Flanigen of Deaton Flanigen Productions. While producing videos for them, Zavadil did freelance work on the side. But the pull of directing still tugged at him.

"Here I am, a producer with a good salary, a good reputation, and I

am going to hang it all up and become a director," Zavadil said. "But if I hadn't, I would have been miserable."

Zavadil's music video directorial debut was Bill Engvall's "Warning Signs," a follow-up to Engvall's wildly successful video "Here's Your Sign."

"Then I didn't work for six months," Zavadil said. "That's why when I do a job I put 150 percent into it because I know what it sounds like for the phone not to ring."

The sound of silence ended when Zavadil moved to Austin and joined Picture Vision in 2000.

With MTV seldom showing a music video and CMT heading towards more original programming in lieu of videos, does Zavadil worry that the demand for videos is waning?

"I think that music videos are now beyond being important," he said. "They're a necessity. Love them or hate them, they are a part of building and imaging the artist."

Knowing that part of an artist's image is on the line, Zavadil always gets their input, so that they feel comfortable with the finished product. "Peter is the consummate professional director that realizes the artist should come first," Paisley said. "He's full of excitement and energy, and will take your vision and make it the best it can be."

"'I'm Gonna Miss Her' was a perfect example of a successful video," Zavadil said. "It helped take a song from obscurity and helped it work itself up the charts. Ideally, what you want a video to do is help a song succeed. I know I am doing my job when a video I do helps sell records."

While Country Music is in the business of telling compelling stories, it can be tough to come up with a fresh spin for a video when many others have been made about similar themes. It's a delicate balance, Zavadil said, between pleasing the record companies and artists and taking risks to keep things fresh.

"The first thing I do when I listen to a song is say, 'How can I make it different,'" Zavadil said. "This industry is at a point now where our viewership has gotten so sophisticated that we have to take more risks. Not forget our roots, not alienate the core audience, but maybe push it outside of the lines a little bit."

"My friend, Robert Deaton, put it perfectly when he said, 'The only qualification that anybody has to criticize our work and our art form is the fact that they own a television set.' The sad thing about music videos is they turn something like music, which is ethereal, into a literal translation. You can either like it or hate it. It's a subjective medium, that's the hard part."

Amanda Eckard



MARCH / APRIL NEW RELEASES

MARCH 4

- Ethan Daniel Davidson** / *Don Quixote De Suburbia* / Times Beach Records
- Lester Flatt** / *RCA Country Legends* / RCA Records
- Mickey Gilley** / *Absolutely the Best, Vol. 1* / Fuel 2000 Records
- Lee Greenwood** / *Stronger Than Time* / Curb Records
- The Jordanares** / *The Church in the Wildwood* / Universal Special Projects
- Hank Locklin** / *RCA Country Legends* / RCA Records
- Patti Page** / *20th Century Masters: The Millennium Collection* / Mercury Nashville
- The Sons of the Pioneers** / *Essential* / Varese Vintage Records
- Ernest Tubb** / *Family Bible* / Universal Special Projects
- Conway Twitty & Loretty Lynn** / *Country Gospel Greats* / Universal Special Projects

MARCH 11

- Chet Atkins** / *Essential* / Columbia Legacy Records
- Be Good Tanyas** / *Chinatown* / Nettwerk Records
- Billy Ray Cyrus** / *Millennium Collection 20th Century Masters* / Mercury Nashville
- Joe Diffie** / *Essential* / Legacy
- Mickey Gilley** / *16 Biggest Hits* / Epic Records
- Gibson Brothers** / *Bona Fide* / Sugar Hill Records
- Aubrey Haynie** / *The Bluegrass Fiddle Album* / Sugar Hill Records
- George Jones** / *Hank, Bob & Me: the Songs of Hank Williams Sr. & Bob Wills* / Fuel 2000 Records
- Craig Morgan** / *I Love It* / Broken Bow Records
- Willie Nelson** / *Essential* / Columbia/Legacy Records
- Marty Raybon** / *Full Circle* / Doobie Shea Records
- Sawyer Brown** / *True Believer* / Curb Records
- Ricky Skaggs** / *Essential* / Epic/Legacy
- Various Artists** / *The Art of Old-Time Mountain Music* / Rounder Records
- Various Artists** / *Alan Lomax Collection* / Rounder Records
- Doc Watson** / *Rare Performances 1963-1993* / Rounder Records

MARCH 18

- Jeff Black** / *B-sides and Confessions Vol. 1* / Dualtone Records
- Deana Carter** / *I'm Just A Girl* / Arista Nashville
- Jill King** / *Jillbilly* / Blue Diamond Records
- MARCH 25**
- Rosanne Cash** / *Rules of Travel* / Capitol Records
- Billy Ray Cyrus** / *20th Century Masters: The Millennium Collection* / Mercury Nashville
- Jesse Denatale** / *Shangri-LA West* / Jack Pine Social Club
- Derailers** / *Genuine* / Lucky Dog Records
- The Iguanas** / *Plastic Silver 9 Volt Heart* / Yep Roc Records
- Wanda Jackson** / *The Wanda Jackson Show* / DCN Records
- Toby Keith** / *Millennium Collection 20th Century Masters* / Mercury Nashville
- Kentucky Headhunters** / *Pickin' on Nashville* / Mercury Nashville
- Sammy Kershaw** / *I Want My Money Back* / Audium Records
- Sammy Kershaw** / *20th Century Masters: The Millennium Collection* / Mercury Nashville
- Hal Ketchum** / *The King of Love* / Curb Records
- Don McLean** / *The Legendary Songs* / EMI Nashville Star
- The Finalists** / Columbia Records
- Ricky Skaggs & Kentucky Thunder** / *Live at the Charleston Music Hall* / Skaggs Family Records
- Trent Summar and the New Row Mob** / *Live at 12th and Porter* / DCN Records
- Randy Travis** / *The Essentials* / Rhino Records
- Townes Van Zandt** / *Hi, Low and In Between* / Tomato Records
- Faron Young** / *Absolutely the Best* / Fuel 2000 Records
- Various Artists** / *Blue Ridge Mountain Mandolin* / Pinecastle Records
- Various Artists** / *Blue Ridge Mountain Gospel Vol. 3* / Pinecastle Records

APRIL 1

- Chris Cagle** / *Chris Cagle* / Capitol Nashville
- June Carter Cash** / *Press On* / Dualtone Records
- Ray Wylie Hubbard** / *Howl* / Rounder Records
- The Jayhawks** / *Rainy Day Music* / Lost Highway Records
- George Jones** / *The Gospel Collection* / Bandit/BNA Records
- APRIL 8**
- Acoustic Syndicate** / *Terra Firma* / Sugar Hill Records
- Sean Watkins** / *26 Miles* / Sugar Hill Records
- Doc Watson** / *Trouble In Mind: The Doc Watson Country Blues Collection, 1964-1998* / Sugar Hill Records
- Lucinda Williams** / *World Without Tears* / Lost Highway Records
- APRIL 15**
- Jessica Andrews** / *Now* / DreamWorks Nashville
- Steve Earle** / *20th Century Masters: The Millennium Collection* / MCA Nashville
- Jim & Jesse** / *Tis Sweet To Be Remembered* / Pinecastle Records
- Daniel Johnston** / *The Early Recordings* / Dualtone Records
- MARCEL** / *Tennessee* / Mercury Nashville
- Various Artists** / *Waylon Jennings Tribute: Lonesome, On'ry and Mean* / Dulatone Records
- Wildfire** / *Where Roads Divide* / Pinecastle Records
- APRIL 22**
- Ray Benson** / *Beyond Time* / Audium Records
- Kenny Butterill** / *Just a Songwriter* / No Bull Song/Hayden's Ferry Records
- Caitlin Cary** / *I'm Staying Out* / Yep Roc Records
- Memarie** / *Memarie* / Cupit Records
- Tom Russell** / *Modern Art* / HighTone Records
- Flatt & Scruggs** / *Complete Mercury Recordings* / Mercury Nashville
- Mark Insley** / *Supermodel* / Rustic Records
- Townes Van Zandt** / *In The Beginning* / Compadre Records

*Release dates are subject to

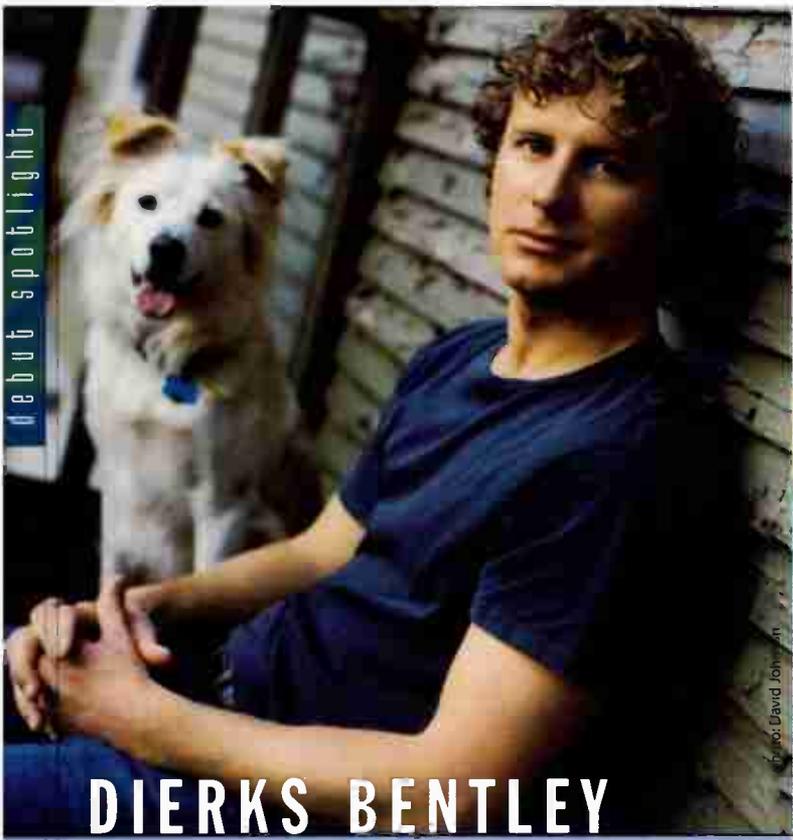


Photo: David Johnson

DIERKS BENTLEY

Dierks Bentley knows what it means to work hard for what you want.

"I don't have a storybook tale to tell, as many entertainers do, about growing up in a musical family," Bentley said. "Everything I learned musically, I had to learn on my own."

The Phoenix native moved to Nashville at 19 and threw himself into the music scene. For a while, Bentley spent Tuesday nights at the Station Inn, a bluegrass-oriented club whose atmosphere made a big impression on the young singer-songwriter.

"I discovered a whole community of musicians and singers that played music for all the right reasons. They didn't play because they wanted to be stars or be in music videos, they played because they loved the music," Bentley said.

Bentley snagged his first regular gig at the venerable Nashville bar Springwater. Later, he moved to the Market Street Brewery, a bar/restaurant in downtown Nashville, where a chance encounter with Vince Gill led to a 90-minute picking session onstage with the Country Music icon.

While spending his nights on Broadway, Bentley spent his days working for TNN (The Nashville Network) in the archives department.

Bentley reached a milestone when, after making an independent record, he was signed to a publishing deal with Sony/Tree Publishing. He was ecstatic to have the opportunity to write for the same publisher as Hank Cochran, Harlan Howard and Bill Anderson. It was there that Bentley teamed up with fellow Tree writer Brett Beavers, collaborating on a few demos that caught the interest of record labels.

After meeting with Mike Dungan, President at Capitol Records Nashville, Bentley knew he had found his label home. Beavers produced the not-yet titled debut album, which consists of 13 songs, 11 written or co-written by Bentley.

The first single "What Was I Thinkin'" was written by Deric Ruttan, Beavers and Bentley. His debut album is one "you can drink a couple of beers to," Bentley said, with songs that "make you want to get up on your feet."

On the Web: www.dierks.com

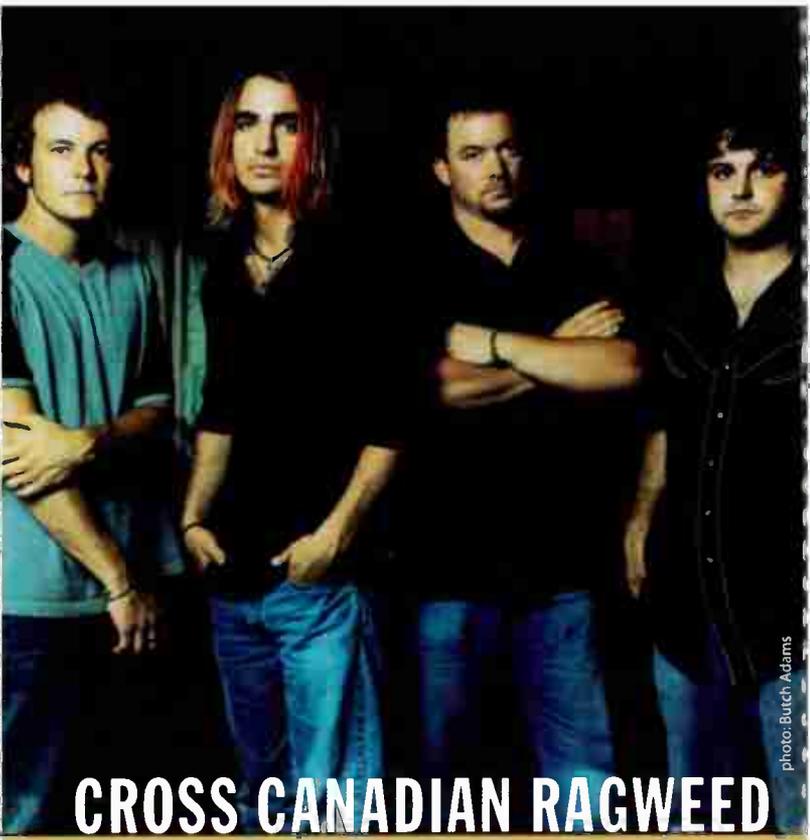


Photo: Burch Adams

CROSS CANADIAN RAGWEED

Cross Canadian Ragweed is new to Nashville, but has long been a favorite on the Texas music scene. It took only a small bit of prodding for Universal South partner Tim DuBois to discern the Oklahoma natives were overdue for a national breakthrough.

"It was just one of those weird things," DuBois said. "In a really short time, their name kept popping up."

The band's last four albums, *Carney* (1998), *Live at the Wormy Dog* (1999), *Highway 377* (2001) and *Live at Billy Bob's Texas* (2002), were released on their own Underground Sound label, and sold more than 50,000 copies.

Friends since early childhood and a band since high school, Cody Canada, Randy Ragsdale, Grady Cross and Jeremy Plato grew up in Yukon, Okla. After graduating, they left for the music-friendly town of Stillwater, where they began focusing less on covering Country rock standards and more on Canada's songs. Playing more than 200 dates a year, Cross Canadian Ragweed's name spread throughout the region, and fellow Texas artist Radney Foster began touting them in Nashville.

The band wanted a major label record deal, but only if they were allowed their creative freedom. When DuBois and Tony Brown at Universal South told the band they didn't want to change a thing, a deal was struck.

Cross Canadian Ragweed's self-titled major label debut album is the same one they used when they began their search for a deal. It was produced by Mike McClure (*The Great Divide*). The music, influenced by Stevie Ray Vaughan, Pete Anderson, Steve Earle and Eddie Van Halen is "a little more rock 'n' roll than other people and that's not a bad thing," Canada said.

Their first single is "17," written by Canada.

Cross Canadian Ragweed was released on Sept. 10.

On the Web: www.crosscanadianragweed.com





photo: Erick Anderson

JILL KING

Born in Arab, Ala. — population 6,000 — Jill King cut her teeth singing in small-town pageants and a church her grandfather helped build. Every Sunday night, she kept in touch with Nashville through the “Country Top 40 Countdown” radio show.

After high school, King studied English at Vanderbilt University. It was not a coincidence that she chose a school set in Nashville, close to Music Row.

Although her parents had doubts about a career in music, King forged ahead after earning her degree in English. Her stubbornness paid off with a songwriting deal with Gate to Gate Publishing in 1997.

Inspired by Dolly Parton, Loretta Lynn, T. Graham Brown, Emmylou Harris and Willie Nelson, King has written more than 200 songs, and penned the title cut of Michael Mason’s album, *For All It’s Worth*.

As a performer, King has played at the world-famous Tootsies Orchid Lounge in Nashville every Monday for more than a year. In addition, she opened shows for T. Graham Brown and Cledus T. Judd in 2002.

King’s debut album, *Jillbilly* was produced by Jimmy Ritchey and Derek Bason. The first single is “One Mississippi,” written by Craig Wiseman and Jess Leary.

The album is set for release March 18 on Blue Diamond Records.

On the Web: www.bluediamondrecords.com

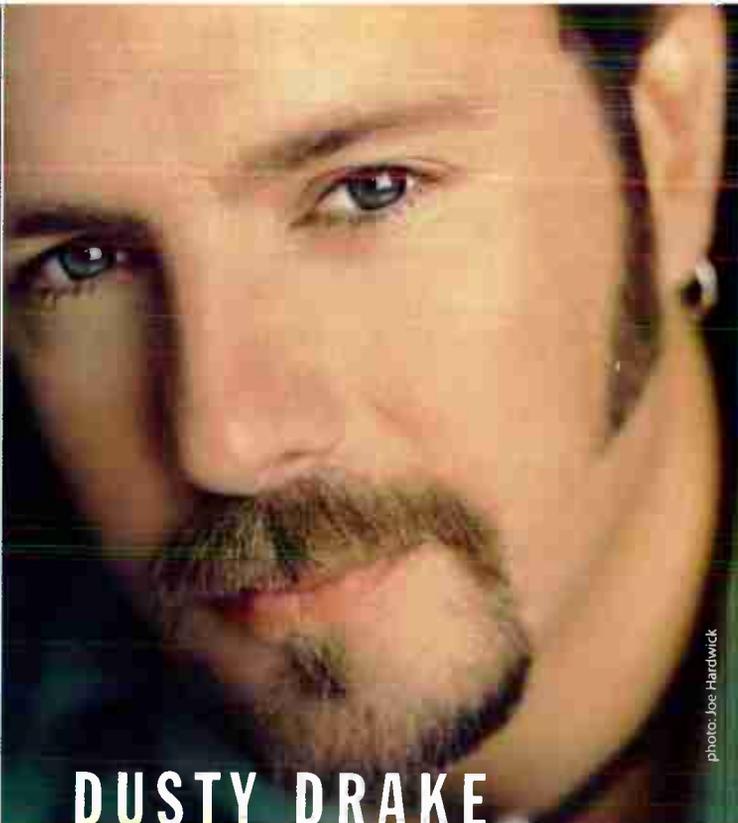


photo: Joe Hardwick

DUSTY DRAKE

Although Dusty Drake is a newcomer as a recording artist, the dynamic songwriter has been around Nashville for several years singing demos and getting his songs cut by Mark Chesnutt, Ricochet, Joe Diffie and others.

Inspired by Willie Nelson, Waylon Jennings and Merle Haggard, Drake was raised in small-town Pennsylvania, the grandson of a coal miner and son of a steel worker. At age 13, he played his first drumming gig and was paid in speakers.

“They gave me these big speaker columns and I thought, ‘Yeah, I’ll work for those,’” Drake said.

By 16, Drake was steadily playing music in Pennsylvania.

As a young adult, Drake worked as an air-traffic control supervisor by day and musician by night. Knowing he couldn’t keep up that pace for long, Drake and his wife decided to move to Nashville. Drake took a job at Pizza Hut and kept hustling toward a music career at night.

Two years later, Drake was playing a writer’s night when he got a break. Someone approached him and asked him if he sang demos.

“I said ‘Yes,’ even though I never had,” Drake said. “I started singing demos and soon enough I started getting enough demo work to quit my day job.”

An executive at Warner Bros. Records heard one of Drake’s tapes and signed him to a recording contract.

Drake’s self-titled album, produced by Paul Worley, Clark Shlisier and Billy Crain, features first single “Too Wet To Plow.”

“Dusty Drake has all the ingredients of a superstar,” says songwriter Karen Staley. “He has great song ideas and he has such an energetic, sincere personality that the public loves him. He’s one of the nicest and hardest working guys I know in Nashville.”

Drake spent most of 2002 touring with the Brooks & Dunn “Neon Circus and Wild West Tour.”

Dusty Drake is set for release in August.

On the Web: www.wbr.com



Henry Ade

Henry Ade, a respected promoter in the Country, Christian and Gospel music industries passed away Dec. 23. He was 67.

Ade, who ran Henry Ade Productions with his wife Judy, brought nationally known acts to Indiana and Ohio. He promoted fairs and festivals, as well as F.O.P. (Fraternal Order of Police) fundraisers and Fire Department shows. In addition to running his highly awarded promotion company, Ade was an accomplished steel guitar player and was considered a child prodigy.

The Ades were members of, and highly involved in, the Nashville Association of Talent Directors and the International Entertainment Buyers Association.

He is survived by his wife Judy; daughter, Brandy and brother, Edward.

James McReynolds

Bluegrass artist and Grand Ole Opry member James Monroe McReynolds died Dec. 31 in Gallatin, Tenn. after a battle with thyroid cancer. He was 75.

Born in Carfax, Va., McReynolds and his brother Jesse crafted their signature sound. That sound led the McReynolds to Nashville and resulted in a lifetime of highly honored music. The brothers toured radio stations in the Southeast and Midwest and made their first recordings with Larry Roll, billed as The Virginia Trio.

McReynolds evolved, as did his and Jesse's music. As Jim & Jesse, they experimented with snare drum percussion, were the first group to devote an entire bluegrass album to music by an African-American musician (Chuck Berry) with 1965's *Berry Pickin' in the Country*, and blurred the line between bluegrass and Country with hits like "Cotton Mill Man" and "Diesel on My Tail." Jim & Jesse's syndicated television show further heightened their popularity.

McReynolds is survived by his brother; sister Virginia Greer and daughter Janeen Allred.

Mike Oatman

Former Great Empire Broadcasting co-owner and Chief Executive Officer Mike Oatman died Jan. 27 of liver cancer. He was 63.

Oatman's passion for radio and Country Music led him from El Paso, Texas radio station KETL to KFDI in Wichita in 1964 where he spent 35 years behind the morning show microphone. In Wichita, Oatman's stations were rarely topped in the ratings by any format.

Oatman was a strong believer in breaking news, "in-house" weather, a dedication to listeners and, most importantly, that his radio stations should give every Country crooner a break. He was awarded for his commitment and contributions in 1992 when he was inducted into the Country DJ Hall of Fame. Oatman also received the Country Radio Broadcasters Award in 1999. He is the only person to receive both awards.

Dugg Collins, Oatman's predecessor and Country DJ Hall of Fame member summed it up by saying, "In his area of Country Music, Ol' Mike Oatman was as original as Johnny Cash, George Jones, Ray Price or any of the Country Music greats."

Johnny PayCheck

Country Music legend Johnny PayCheck died Feb. 18 after a long bout with emphysema and asthma. He was 64.

Best known for his 1977 hit "Take This Job And Shove It," PayCheck recorded 70 albums and had more than two dozen hit singles, including "Don't Take Her She's All I Got," "Old Violin," "Slide Off of Your Satin Sheets" and "A-11."

Born Donald Eugene Lytle on May 31, 1938, in Greenfield, Ohio, PayCheck adopted his stage name in the 1960s.

PayCheck first played guitar at the age of 6 and was singing professionally by the time he was a teenager. After serving in the

Navy in the 1950s, he moved to Nashville and got gigs playing bass for Country Music Hall of Fame members Porter Wagoner, Ray Price, Faron Young and George Jones.

Under the name Donny Young, PayCheck toured as a member of George Jones' band The Jones Boys, signed with Sony/ATV Music Publishing and recorded with Decca and Mercury Records before changing his name and coming into his own as a singer and songwriter. PayCheck penned Tammy Wynette's hit "Apartment No. 9" in 1966.

His career was put on hold in 1989 when he was imprisoned for two years for a barroom shooting. While in prison, Merle Haggard visited and the two stars entertained prisoners.

After his release, PayCheck lectured young people on the dangers of drugs and became a cast member of the Grand Ole Opry by 1997. *The Soul & The Edge: The Best of Johnny Paycheck* was released in 2002 on Epic Records.

PayCheck is survived by his wife of 30 years, Sharon and one son.

Tom Swartzell

The man credited for bringing the Dobro into popular music, and a 25-year member of CMA, passed away on Nov. 27 in Austin, Texas. He was 77.

Charles Thomas Swartzell, Jr. was born May 20, 1925 in Decatur, Ala. Swartzell's music career began in the 1930s when his parents signed him up for lessons with a traveling guitar teacher. The popular instrument of the time was the Hawaiian guitar, which he received his lessons on. After high school he took jobs in shipyards and a department store, all the while playing with various groups in his hometown.

His local playing paid off and Swartzell soon received an offer to play with Hank Snow. His life-long career earned him the title "Master of the Dobro," and he collected many honors, including playing on the Grand Ole Opry, performing in the movie "Songwriter" with Willie Nelson and being nominated twice for CMA Musician of the Year.

His career included appearances at many festivals and tours abroad to Australia and New Zealand. Among all the performance successes in his life, Swartzell had a love of teaching his craft to others and did so as often as possible.

A highly awarded musician, Swartzell was honored by becoming the first Dobro artist to have a Gibson model named after him in 1995 and was inducted into the South Texas Hall of Fame and The International Singing Brakeman Association Hall of Fame. Exhibits on his life and music reside at the Gene Autry Museum and the Alabama Music Hall of Fame.

Survivors include his wife, Bertha; son, Charles Thomas Swartzell III; daughter, Mary Nell Swartzell Eidson; brother, John David Swartzell; sister, Mildred Swartzell Reeves and a grandson. A memorial fund has been established in his memory at the Alabama Music Hall of Fame, P.O. Box 709, Tusculumbia, Ala. 35674.

Hal Wayne Vest

Hal Wayne Vest, who recorded and produced under the name Hal Wayne, died in a car wreck near White House, Tenn. on Feb. 7. He was 57.

Vest was a former member of Pee Wee King's Golden West Cowboys band. He sang and played guitar, bass and drums. He produced acts Charles Louvin, Billie Jo Spears and David Rogers and won several awards for his work on his own company, Hal-Kat Country Records.

Vest is survived by his wife, Jeanette; brother, steel guitarist James Vest; son, Hal Wayne Jr.; daughters, Lynn Rochelle and Jeanne Lorraine; step-children, Jeannie and Shelly Wellman and five grandchildren.

In memoriam compiled by Kim Yandell

WHEEL OF FORTUNE

GRAND OLE OPRY

CMA
COUNTRY MUSIC ASSOCIATION

NEWS 2
WKRN-TV/DT NASHVILLE WKRN.COM

ROLLS INTO NASHVILLE

The big wheel keeps on rollin'. After six years of discussions and planning, America's most popular game show "Wheel of Fortune" taped Country Music Stars Week at the Grand Ole Opry in Nashville for broadcast during February sweeps.

"We are excited," said "Wheel of Fortune" Executive Producer Harry Friedman backstage before the tapings. "I can't wait for the shows to start and more importantly, I can't wait for them to air and let everyone across the country experience the excitement we feel about being in Nashville and having 15 terrific Country Music artists appear on our show."

Initial discussions about bringing the show to Nashville began six years ago when CMA Senior Director of Strategic Marketing Rick Murray met former "Wheel of Fortune" marketing director Jeannie Born at a marketing conference in Los Angeles. "We kicked around the idea of bringing a 'Wheel of Fortune' taping to Nashville during Fan Fair or after the CMA Awards."

Taping during the Awards seemed ideal. But setting a date was difficult. The "Wheel of Fortune" representatives needed 12 to 18 months to plan an event of this magnitude and CMA never knew the date for the CMA Awards broadcast early enough for them to plan.

"After several years of going back and forth over logistics, we decided that it would be easiest to do an audience search during Fan Fair and tape in January," Murray said. "With the help and support of Gaylord Opryland and the Grand Ole Opry, it became a reality."

Pam Tillis made a surprise visit to the "Wheel of Fortune" auditions during Fan Fair and was back — this time to play for charity. "I guess I made the cut," she joked backstage before the taping. "It's great they came to Nashville, great they are at the Grand Ole Opry and great that they are donating money to our favorite charities. You don't have to win."

Avid home "Wheel of Fortune" player and Country Music Hall of Fame member Charley Pride had his eye on the prize for his charities. "I'm going to try to do what I do at home," he said. "I'm going to stay focused, work with my team player and hope that the wheel will be good to us."

Darryl Worley was going to face some trouble at home if he didn't play well. "My wife is around here somewhere completely out of control," he said. "She'd win this hands down. I've never seen anything like it! She can figure out a puzzle with one or two letters. I've seen her do it with no letters."

His strategy?

"Spin, wait for it to be over and dance with Vanna," Worley laughed. "And hope I get a good partner."

The relationship between "Wheel of Fortune" and Country Music extends beyond the multicolored wheel and light-up letters, according to Friedman.

"I get the sense, and this is not based on anything other than my own opinion, that Country Music artists are like our show and the stars of our show, Pat and Vanna. They are real and are really approachable. They feel like people you want to have as your friends. So, I think on that level there seems to be a common thread."

Show host Pat Sajak, who got his television start as a staff announcer at WSM-TV in Nashville after working as a radio disc jockey in Kentucky, agreed. "Our audience and a Country audience are very similar," Sajak said. "The reasons people like our show are the same reasons they like Country Music: It's real."

Wendy Pearl

On the Web: www.wheeloffortune.com

Television's longest running syndicated game show, "Wheel of Fortune," and the world's longest running live radio show, The Grand Ole Opry, paired up for three weeks worth of television programming in February. Opry members George Jones, Alison Krauss, Barbara Mandrell, Lorrie Morgan, Charley Pride, Ricky Skaggs and Pam Tillis plus other Nashville entertainers including Billy Ray Cyrus, Carolyn Dawn Johnson, Brenda Lee, Richie McDonald of Lonestar, Joe Nichols, Wynonna, Mark Wills and Darryl Worley partnered with contestants for "Country Music Stars Week." The celebrities played for charities including Feed The Children, The Humane Society, Habitat for Humanity and others.

(l-r): Pat Sajak, Wheel of Fortune host and contestants with Wynonna, George Jones and Alison Krauss.

photo: Chris Hollo, Hollo Photographics, Inc.



CMA Announces Point-Of-Purchase Winners

CMA and the National Association of Recording Merchandisers (NARM) awarded cash prizes to 2002's POP winners in three categories: rack jobber, independent retailer and retail chain. Celebrating its 20th year, the campaign helps establish high visibility for the CMA Awards and boosts sales and awareness of Country Music product both before and after the telecast.

The campaign featured three promotional display pieces: a two-sided poster, a divider card and a two-sided flat and were provided free of charge to music retailers and wholesalers throughout the U.S. and Canada. Last year more than 300,000 display pieces were ordered for use in the CMA/NARM POP campaign.

The CMA, NARM and the Recording Industry Association of America (RIAA) will continue a joint merchandise point-of-purchase campaign this fall centered around "The 37th Annual CMA Awards" telecast on Wednesday, Nov. 5 on the CBS Television network.

Following are the winners for "The 36th Annual CMA Awards" point-of-purchase contest:

RACK JOBBBER WINNER

ANDERSON MERCHANDISERS
FOR WAL-MART STORE No. 743
Oklahoma City, Okla.

Representative & Artist: Daniel Anderson
Grand Prize: \$1,000

"It was something that was simple to do. I really wanted to grab the customers' attention with the signing. The way I chose to do that was with overkill and was designed based on an explosion."

Daniel Anderson



RETAIL CHAIN WINNER

WHEREHOUSE MUSIC
No. 365

Camarillo, Calif.
Store Manager:
Jennifer Echols
Grand Prize: \$500



INDEPENDENT RETAILER WINNER

CROW'S NEST MUSIC
Crest Hill, Ill.

Representative: Tom Stockenberg
Grand Prize: \$500

"It is always a pleasure working on the CMA display contest. We enjoy getting to do our little part for the CMA Awards. It's pretty easy to set up the CMA display because of the colorful artwork that NARM supplies. We put up the display right by the main entrance so it's the first thing our customers see.

We also display the top 10 to 15 titles, so our customers won't even have to go looking for the nominees!" Tom Stockenberg

On the Web: www.narm.com



ANDY GRIFFITH VISITS NASHVILLE



Andy Griffith visits Music Row with wife Cindi for a reception hosted by Marty Stuart, Almo Irving Music and BMI Nashville honoring his television, film and music contributions. While in Nashville, Griffith recorded a Christmas gospel album for Sparrow Records, produced by Stuart.

(l-r) Paul Corbin, Vice President, Writer/Publisher Relations, BMI Nashville; Bobby Rymer, Vice President, Almo Irving Music; Andy Griffith; Cindi Griffith; Marty Stuart; Connie Smith and Billy Ray Hearn, President/CEO, EMI CMG.
photo: Kay Williams

GEORGE GETS ROPED INTO COWBOY HALL OF FAME

The Texas Cowboy Hall of Fame inducts George Strait as one of six new members for 2003. Former rodeo champions and Hall of Fame members Phil Lyne and Roy Cooper introduce Strait at the induction ceremony in Fort Worth, Texas. Lyne, two-time world champion all-around cowboy, nominated Strait for the honor because of his support for the Western lifestyle and rodeo industry in Texas.

(l-r) Phil Lyne; George Strait and Roy Cooper.
photo: Brenda Allen



GREEN BAY PACKERS HOST DARRYL AND DAD



Darryl Worley and father Tommy Worley greet Green Bay Packers quarterback Brett Favre at Lambeau Field in Green Bay, Wis. Darryl sang the national anthem before the Packers played the Chicago Bears. The Worleys are longtime Packers fans.

(l-r) Darryl Worley; Tommy Worley and Brett Favre.
photo: George Briner/DreamWorks Nashville Records

MARK WILLS CAMPS OUT AT NO. 1

Mercury recording artist Mark Wills celebrates his No. 1 hit "19 Somethin'" with songwriters Chris DuBois and David Lee. The song, which stayed atop the *Billboard* Hot Country chart for six weeks, is included on Wills' *Greatest Hits* album.

(l-r) Marc Driskill, Director of Business Affairs, ASCAP; Luke Lewis, Chairman, Chief Executive Officer, Mercury/MCA/Lost Highway Records; Chris DuBois; David Preston, Director, Writer/Publisher Relations, BMI; Mark Wills; David Lee; Karen Conrad, Senior Vice President/Country Music Operations, BMG Music Publishing and Gary Overton, Executive Vice President/General Manager, EMI Music Publishing.

photo: Kay Williams



ASCAP AND GUITAR CENTER CELEBRATE THE SEASON

Songwriters Jamie Kyle and Gary Burr attend the 4th Annual Holiday Celebration, sponsored by ASCAP and the Guitar Center. The party was an effort to bring Nashville's pop community together.

(l-r) Jamie Kyle; Gary Burr; Ralph Murphy, Vice President, International and Domestic Membership, ASCAP and Loretta Munoz, Assistant Vice President, Special Projects, ASCAP.
photo: Alan Mayor



ALL SMILES



BMI hosted a breakfast to honor songwriters Jay Knowles and Odie Blackmon for penning George Strait's No. 1 hit "She'll Leave You With A Smile" from his album *The Road Less Traveled*. The song was the first No. 1 for Knowles and Blackmon and marked the 50th No. 1 for Strait.

(l-r) Pat Payne, Assistant to Vice President/Promotions Coordinator, MCA Nashville; Connie Woolsey, Representative, Erv Woolsey Company; Carla Wallace, Big Yellow Dog Music; Jay Knowles; Odie Blackmon and Woody Bomar, Senior Vice President/General Manager, Creative Services, Sony/ATV Music Publishing.
photo: Beth Gwinn

TOBY MAKES OPRY DEBUT

Toby Keith makes his first appearance on the Grand Ole Opry at the Ryman Auditorium in Nashville. Keith performed songs from his double-Platinum album *Unleashed*.

(l-r) Steve Buchanan, Senior Vice President, Media and Entertainment, Gaylord Entertainment; Toby Keith; T.K. Kimbrell, President, TKO Artist Management; and Pete Fisher, Vice President and General Manager, Grand Ole Opry Group.
photo: Chris Hollo, Hollo Photographics



MONTGOMERY GENTRY GETS CAUGHT SPEEDING



Eddie Montgomery and Troy Gentry shoot the "Speed" video in the desert of Lancaster, Calif. "Speed," directed by Trey Fanjoy and John Hopgood, is Montgomery Gentry's new single from their Columbia Records release *My Town*.
photo: Paul Drinkwater

Dixie Chicks

...continued from page 13

talking about the girls anyway, so we thought, let's take advantage of that and follow it all the way through."

Fans and subscribers to Yahoo!'s new official "Dixie Chicks Artist Club," (the first of its kind on Yahoo!) had access to a special allotment of tickets for members to purchase prior to the March 1, public on-sale date.

In addition to the new tour, the Chicks are also planning their own outdoor music festival, which Maines said would ideally feature a rock night, a bluegrass night, and "some other kind of night."

"We also want to have workshops and involve people that want to play, because Martie and Emily grew up doing that at bluegrass festivals, and it was very nurturing," she said. "Right now, our managers are having a hard time finding the perfect place to have it, but we said, 'Find it, because we're not giving up on it.' If they think they can find it next year, then we hope they can find it this year, because we're ready to get it underway. We hope it can be a yearly festival."

Speaking for the booking agency, Light said the proposed festival is "past the embryonic stage, but not fully realized yet."

And that's not the only iron the Dixie Chicks have in the fire. According to Maines, one of the reasons they decided to move to Creative Artists Agency was to work with an agent "who can go outside of just doing concerts." Light said CAA is already looking at film projects for the three women, as well as opportunities in scoring, animation and book deals. "I don't think there's anything that they can't handle or tackle," said Light. "It's just a matter of desire or time."

Of course, it was the Dixie Chicks' desire to spend more time with their families outside of the limelight that started their *Home* odyssey. The nearly three years off the road allowed them ample time to get back in touch with their acoustic roots, iron out a controversial contract dispute with their label, Sony Music, and perhaps most importantly, ooh-and-ah over Maines' new son, Jackson Slade. Which begs the question — now that they're gearing up to hit the road again full throttle, where's the downtime for Robison and her new baby, Charles Augustus, born Nov. 11? Do banjo players not get the same maternity leave as lead singers? "Hey, we were all supposed to get pregnant at the same time — it's not my fault!" laughed Maines. "But we all needed that time off after the last tour. And now Gus is out here with us and Emily sees him every second of the day, so it's fine. We're finding the way to make it work."

Richard Skanse

On the Web: www.dixiechicks.com

Fan Fair

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Fan Fair 2003 tickets may be ordered by calling toll-free (866) FAN-FAIR (326-3247) and through all Ticketmaster outlets, including Internet (www.FanFair.com and www.Ticketmaster.com) and charge-by-phone. Prices do not include applicable handling fees. Ticket prices are subject to change without notice. Order early for the best available reserved seat at The Coliseum. All sales are final and non-refundable.

And don't forget, Fan Fair tickets support charity. The Country Music Association donated \$100,000 to charities designated by artists who participated in Fan Fair 2002 as part of the "Cause For Celebration!" charitable benefit program. More than 150 artists took part in the program, which contributed to 53 charities including the St. Jude Children's Research Hospital, Special Olympics of Tennessee, Make-A-Wish Foundation, the Muscular Dystrophy Association and the Cystic Fibrosis Foundation.

Numerous tour operators provide tour packages including Fan Fair 2003 tickets, accommodations and tickets to other Nashville attractions such as the historic Ryman Auditorium, the Grand Ole Opry and the Country Music Hall of Fame and Museum. Visit www.NashvilleCVB.com or call (800) 657-6910 for more information on tour packages as well as listings for camping sites, RV parking and hotel information.

A limited amount of four-day parking passes for The Coliseum are available by phone order only. Call toll-free (866) FAN-FAIR (326-3247) to order. The price is \$20 for cars; \$60 for vans/shuttles; and \$120 for RVs/motor coaches. Spaces are limited, and no overnight parking is allowed. The free Downtown shuttles run all day between all Fan Fair event locations.

Shuttle service from outlying areas of Nashville to Fan Fair events Downtown will be available from several park-and-ride locations with unlimited access on the "Gray Line Satellite Shuttle" — Fan Fair's official Satellite Shuttle service. You will need to purchase a separate pass to ride the Satellite Shuttle. For advance Gray Line Satellite Shuttle reservations, call toll-free (800) 251-1864 or (615) 883-5555.

Fan Fair's official website, www.FanFair.com, features up-to-the-minute information including tickets, the latest schedules, lists of artists appearing, Fan Fair week activities, photos, history, answers to frequently asked questions, travel information and links to related activities and venues.

It's easy — Fan Fair activities are conveniently located in Downtown Nashville with easy access on free shuttles to event sites. It's fun — with After Hours activities, hours of autograph signing and flash-popping picture taking with artists and celebrities from sports and television. It's a great family entertainment value — with ticket discounts for young fans and added discounts to area restaurants, attractions, shops and more. Centrally located and easy to reach if

you are driving or flying, Fan Fair is the ultimate vacation destination for music fans in 2003.

Ford Trucks is the official truck of Fan Fair. Wrangler is the exclusive jean. *Country Weekly* and *Country Music* magazines are official media partners. MJI Broadcasting, a Division of Preview Radio Network, is the official radio packager. Fan Fair is organized and produced by the Country Music Association and is a registered trademark of CMA.

Wendy Pearl and Scott Stem

On the Web: www.FanFair.com

Dann Huff

...continued from page 22

producer you could ever imagine from Mutt Lange to Tony Brown, James Stroud to Quincy Jones. I got to be a fly on the wall of their musical world and hear the way they hear."

What he learned was flexibility with the process and patience with the music.

"I learned there is more than one way to make a hit record," he said. He's had plenty, including CMA Award nominations for Single of the Year "Amazed" (1999); Album of the Year *Breathe* (2000); and Single of the Year "I'm Already There" (2001). Huff is also a member of the CMA Board of Directors.

"I'm really a hermit," he said. "As far as the industry, I go to work and come home and be a husband and a father. I didn't come up through the record company ranks. I was a sideman. But with that said, I am lucky to have many close relationships within the industry." Huff has an A&R staff that helps him stay connected on a daily basis. "Being on the CMA Board has really expanded my knowledge and I'm honored to feel like I'm making a contribution."

An on-again off-again student of English literature, Huff is a confident editor in his role as producer — refining music, defining emerging talent, casting musicians, collecting information and creating an environment that produces results. "My job is to help an artist articulate what they are after," Huff said.

He's worked with some of Country and pop's biggest including Jewel, Faith Hill, Keith Urban, Chely Wright, Alecia Elliott, Brett James, Bryan White, Collin Raye, Phil Vassar, Backstreet Boys, Carolyn Dawn Johnson, Deana Carter, Evan & Jaron, Lonestar, Pam Tillis, Megadeth, Wynonna, Peter Dinklage, SheDea and Trace Adkins to name a few.

"I choose not to try to make too much of a distinction between music," he said. "I understand the formats and certainly know what to do and don't do, but I think music is music and I don't look at it as separate from each other. It is all music and I love crossing back and forth between those boundaries."

Wendy Pearl

On the Web: www.dannhuff.com

Anne Murray

...continued from page 25

throughout the United States and Canada and another version of the CD featuring only 22 songs, is set for release in Australia on March 3. *Croonin'* was released in 1993 with pre-rock 'n' roll hits of that era. Murray said *Country Croonin'*, featuring songs and artists of the late '40s to the early '80s, is her best work.

"I had more fun doing this album than any other album before it," Murray said. "To be able to take these great old songs and make them my own was a real challenge for me."

Known for hits such as "Snowbird," "You Needed Me" and "A Little Good News," Murray was studying physical education at the University of New Brunswick when friends convinced her in 1964 to audition for the Canadian television show "Singalong Jubilee." Murray did not make the cut that year as they already had enough altos. Two years later, however, the call would come again and this time she was invited to join the cast. Unsure of how long her singing career would last, Murray took a job as a physical education teacher at a high school on Prince Edward Island. It wasn't until 1968 that the Nova Scotia born singer would turn the corner, leave her teaching career, record an album and shortly thereafter, "Snowbird" would become a runaway hit.

"She seems to have an ear for songs that people love to listen to again and again."

Michael Bianchi,
Director of Artist Development for
Sparrow Label Group

Throughout her career Murray said she has looked up to Patti Page, Rosemary Clooney and especially Perry Como because "he was a decent guy who didn't step on people. I think he was a great role model." She said she feels "like a proud mother" when she considers the successes of the Canadian women who have followed after her, such as Shania Twain and Celine Dion.

But she is perhaps most proud of her daughter, who has struggled with anorexia. The two talked openly about that struggle when it was first reported about four years ago. It was difficult, Murray said, but "as Dawn said, if we helped just one or two people, then we've done what we set out to do." Langstroth now is in the early stages of her own recording career.

Murray continues to tour and would consider another *Croonin'* style album, but she is taking her career a year at a time. She will spend the summer in Nova Scotia with her family as usual. She took 2000 off because, she said, "I thought it was time to take a good hard look at everything" but she was so encouraged by the success of *What a Wonderful World* that she returned to performing and recording the next year.

"I'm just going to go with the flow and see how this album goes and take it from there," she said of *Country Croonin'*. "People continue to attend my shows. I'm still singing great. And I love what I do. There's no reason to stop."

It is perhaps what has kept Murray performing for more than 34 years.

Amy Green

On the Web: www.annemurray.com

CMA Presents International Award

Recognition of outstanding industry contributions around the globe is part of the mission of the Country Music Association. Recently, CMA International Consultant Bobbi Boyce surprised Stuart Cameron with the 2002 International Country Broadcasters Award on Jan. 23, 2003, in Edinburgh, Scotland.

Cameron has been involved in the Country Music industry for more than 25 years. During that time he has hosted programs on Banbury FM, BBC Radio Oxford, BBC Thames Valley, CMR Radio, Fox FM, Kick FM and Radio Caroline. In addition, he maintains a Country Music news website (www.hotdisc.net) chronicling current news and charts. He also created Country Hotdisc, a service that sends CDs containing new single releases, interviews and other radio features to international broadcasters, journalists and industry executives.

Cameron plans to be involved in a new Country Music radio station broadcasting throughout the United Kingdom later this year.

"To receive this award from the CMA is without doubt the best thing that has happened to me within Country Music," said Cameron. "Awards like this one are voted for by the industry and for them to acknowledge my work by voting for me is very gratifying. I am thrilled to be listed alongside such a unique bunch of exceptional industry professionals who have also won this prestigious award in the past. I hope I can continue to help promote Country Music for years to come."

This is the last of the 2002 CMA International Awards to be presented. The previously announced winners were: David Allan (host of the worldwide www.InternetCountryShow.com who also received the International Country Broadcaster Award; Marcel Bach (organizer of Switzerland's Country Night Gstaad) who was named the International Talent Buyer/Promoter of the Year; and the Bellamy Brothers, who were the recipients of the International Artist Achievement Award.

In addition, Sheila Hamilton (General Manager of the Canadian Country Music Association) was recognized for her outstanding achievement in advocating and supporting Country Music's development internationally by receiving the Jo Walker-Meador International Award while Country Music Television Canada (CMT Canada) was also recognized for its outstanding achievements in media by receiving the Wesley Rose International Media Achievement Award.

Wendy Pearl and Scott Stem

2003

INTERNATIONAL EVENTS CALENDAR

April 19
COUNTRY SUNSHINE
Kumamoto, Japan
e-mail: jsrefugee@aol.com
On the Web:
www.countrygold.net

April 26
CORREGGIO COUNTRY
FESTIVAL
Prato Di Correggio, Italy
e-mail:
downtownnashville@hotmail.com
On the Web:
digilander.libero.it/downtownnashville

May 7-17
BIG BIG COUNTRY
Glasgow, Scotland
e-mail: info@soundsfine.co.uk
On the Web: www.soundsfine.co.uk

June 27-28
TRUCK & COUNTRY FESTIVAL
Interlaken, Switzerland
e-mail: jwe@tcnet.ch
On the Web:
www.jungfrauworldevents.ch

*Events and dates subject to change.

If you have information on upcoming international festivals and events for consideration in listing in *CMA Close Up*, please e-mail: closeup@CMAworld.com, call Amanda Eckard at CMA (615) 664-1623 or mail to:
CMA Close Up
One Music Circle South
Nashville, Tenn. 37203-4312

CORRECTION: In the January/February issue of *CMA Close Up*, we erroneously omitted a section from the International feature on Dolly Parton. We apologize and have included the text below.

The Documentary:

Mark Hagen, BBC Executive Producer together with Jenny Ash, Producer/Director collaborated on a BBC 1 TV documentary of Dolly Parton's UK and Ireland tour. They captured her on and off stage, with unparalleled access to all aspects of the tour. Special guests including Billy Connolly, Alison Krauss, Shirley McLaine, Reba McEntire, Jonathan Ross, Lily Tomlin, Shania Twain, Porter Wagoner, Terry Wogan and Lee Ann Womack helped tell Parton's life story.

"It's been a fantastic project working so closely with Dolly and being able to watch a major artist in close quarters. She's a professional and so good at what she does ... she's always, Dolly, whether she's on stage or off," said Hagen.

inspiration to spread her wings even further musically and become more serious about writing. The two actually co-wrote the first single on the album with James T. Slater, something Andrews finds humorous considering the tone of the song and the fact that the two are so happily intertwined at the moment.

"All three of us write amazing love ballads, but we just sat down and wanted to write something different," she said. "We didn't want to write about being in love and happy. It was a great positive melody — what we wanted to do was give it some heartache and depth. So it was fun to step outside of our own lives and get into this lyric about getting out of a long-term relationship. It was funny for the song we wrote together to be so negative — it's really a positive lyric, but about a negative situation. It was fun to dig in and write something with some depth."

Finding that depth on this project was important to Andrews, who co-wrote two songs on the album. She stepped back and took a break from the business to concentrate solely on the album's content. After sifting through hundreds of songs, she feels she accomplished her mission. "To me, it didn't matter if I took a break," she said. "Personally I needed that. I wanted to be able to come back out and have people go 'Wow, look at the change here.' This last year has been amazing for me. I spent the whole year focusing on this album, staying off the road and meeting someone who has been a big part of my whole evolution. I want people to see this new me and I have a lot to bring to the table. I took these baby steps, and with each album it gets better."

DreamWorks Nashville Records head James Stroud is impressed with the growth he's seen in the young artist, and feels it is reflected in this new project. "We have seen Jessica Andrews grow from a young girl recording at 13 to a mature young woman who speaks about today's issues and does it as good as anyone," said Stroud. "Her material selection, production ideas and wisdom as an artist are second to none."

Andrews hopes to continue her growth in other areas as well, like her latest passion — acting. She recently taped an episode of the WB television show, "Greetings From Tucson," and found the experience doubly fun, because she got to play a cheerleader, a role she never got to act out in real life.

"I always wanted to be a cheerleader," Andrews admitted. "I made the decision in junior high not to go after it because my vocal coach told me it would harm my voice with all the yelling. I made the long-term decision not to do it so it was funny to put on the uniform for the first time. It took me right back to junior high when I wanted to be a cheerleader."

Andrews plans to pursue acting with the same determination she brings to her music, but fans need not despair. Andrews isn't leaving music anytime soon for Hollywood.

"I love acting, just as much as music, but music is my first priority right now. This is a gift I have and I'll work at it forever — I love it," Andrews said. "But I absolutely have aspirations just as much as I did when I started singing in the beginning. I want to work at acting and succeed at it just as much as I do in music. I love it, too."

And as for *Now*, she hopes that listeners will appreciate her journey and how far she's come just as much as she does when they listen to it. "I hope that people will hear in the music that this is a new me," Andrews conceded. "I've got so much to offer in the future and this is just the beginning. This is just the first version. This is a whole new world for me and I hope to reach as many people as I can. That's been my dream as a little girl — to sing in front of all my fans one day. I guess the first step is to get them to notice the music and love the music and I really hope that they do."

Lorie Hollabaugh

On the Web: www.jessicaandrews.com

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music to pictures," he said. "This was before MTV. I was going to get a camera, film stuff and put music underneath of it. I've always seen pictures when I write. I see it happening and that's what makes it real."

Barnhill turned his penchant for visual storytelling into creating music for television and film. Credits include TV shows "Growing Pains," "Murder She Wrote," "Murphy Brown," and "Touched By An Angel." His songs have also popped up in several motion pictures, but Hollywood couldn't pull Barnhill away from Nashville or Country Music.

He signed with Chrysalis in 1996, landing cuts with artists including Deana Carter, Tim McGraw, Pam Tillis, John Berry, Amy Grant and Vince Gill and Martina McBride. Singer/songwriter Kim Carnes, who co-wrote "You Don't Love Me Anymore" with Barnhill for McGraw's *A Place In The Sun*, calls him, "the most talented, soulful human being I've ever worked with."

It was Barnhill, in fact, who unwittingly persuaded Carnes to relocate to Nashville.

"As a writer I'd had covers out of Nashville for years, I'd done records here," she said. "But the defining moment in knowing I was supposed to move here was when I heard 'Walkaway Joe' on the radio."

Another fan is producer and DreamWorks Nashville chief James Stroud, who, in addition to having cut his songs, counts Barnhill as a friend.

"Greg's an amazing singer, a great R&B bass player, a prolific writer and a great human being," Stroud said.

Barnhill hopes to add to his many abilities and accomplishments in the coming months, and his affiliation with Wilderness Music is key. The deal grew out of his 1999-2002 stint with New York-based Notation Music, where he first came to work with Amy Smith Heinz.

"Amy is so plugged in," he said. "Reputation is everything in this business and people know her. They respect her. And she's not all heavy when she goes in to pitch a song. She's a breath of fresh air."

He signed with Wilderness last fall, and early returns are promising, including recent and upcoming cuts by Lee Ann Womack, Clay Walker, Little Big Town, Aaron Lines and Jennifer Hanson. Other plans include record production, more film and television work, and crossing into "new revenue streams" he'll only hint at.

"Greg does a little bit of everything," Smith Heinz said. "He's working on soundtracks, pop stuff. We're hoping we're going to get a Tony Bennett Christmas cut. He'll also be writing with Norah Jones' producers for her next album and he's just finished a writing session with Backstreet Boy Howie Dorough. My big focus is Music Row, but Greg has lots of connections everywhere. We're going to let his creativity rule."

Chuck Aly

On the Web: www.gregbarnhill.com

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COUNTRY MUSIC HALL OF FAME

The Country Music Hall of Fame was founded in 1961 by the Country Music Association and is devoted to the recognition of noteworthy individuals for their outstanding contributions to Country Music. Each issue of *CMA Close Up* will profile a cross section of Country Music Hall of Fame members. This issue recognizes members born in April. The text below is the actual wording featured on their bronze plaques that are on display at the Country Music Hall of Fame and Museum in Nashville, Tenn. For a complete list of all 88 members, candidate criteria, election procedures and definitions, visit www.CMAawards.com.

J. L. (JOE) FRANK (elected 1967)

April 15, 1900 - May 4, 1952

Pioneer promoter of Country and western shows. His method of combining broadcasting and personal appearances moved Country entertainers from rural schoolhouses into city auditoriums and coliseums. Inspired and helped to develop the careers of Roy Acuff, Gene Autry, Eddy Arnold, Pee Wee King, Minnie Pearl, Ernest Tubb and many more. This unselfish compassionate man was one of the industry's most loved members.



WILLIE NELSON (elected 1993)

April 30, 1933

Using his well-worn classical guitar, Willie Nelson developed a style of singing and playing that has forever changed Country Music. An Abbott, Texas native, his unique character and devil-may-care attitude have transformed him into an American folk hero, as much a part of Texas lore as cactus and cowboys. He penned such classics as "Crazy," "Hello Walls" and "Night Life" for others, but his breakthrough as an artist came when he recorded *RED HEADED STRANGER* in 1975. His *STARDUST* album of classics stayed on the Country album chart for more than a decade. But it is his own rich, musical storytelling for which he will be remembered. Humanitarian, actor and musical "outlaw," his artistry has garnered countless fans across all entertainment fields.



ORIGINAL SONS OF THE PIONEERS

(elected 1980)

Hugh Farr - December 6, 1903 - March 17, 1980

Karl Farr - April 29, 1909 - September 20, 1961

Bob Nolan - April 1, 1908 - June 15, 1980

Lloyd Perryman - January 29, 1917 - May 31, 1977

Roy Rogers - November 5, 1911 - July 6, 1998

Tim Spencer - July 13, 1908 - April 26, 1974

The original Sons of the Pioneers invented western harmony, one of our most exciting and dignified musical styles, exemplified by their compositions, "Cool Water" and "Tumbling Tumbleweed." Founded in 1933, the group demonstrated their unique stylings in hundreds of films and records. Though the group continues today with new members, the original sextet is remembered and honored for their classic innovations.



MERLE HAGGARD (elected 1994)

April 6, 1937

Merle Haggard well deserves the title "Poet of the Common Man" earned by writing and performing songs that convey deep but plainspoken truths. Born in a converted boxcar in Bakersfield, Calif., he grew up amid poverty and turmoil. Living as an itinerant worker and hanging out in hobo jungles, he absorbed the music of



Jimmie Rodgers and Lefty Frizzell, whose songs about the rambling life held special meaning for him. Haggard rose to stardom with songs like "Mama Tried," "Ramblin' Fever," "Workin' Man Blues" and "Okie From Muskogee" which speak eloquently to hard-working fans around the world and typify his 38 No. 1 records. He has won six CMA Awards including Entertainer of the Year in 1970.

VERNON DALHART (elected 1981)

April 6, 1883 - September 14, 1948

Marion Try Slaughter, born in Jefferson, Texas was the first popular singer to demonstrate the wide appeal and economic potential of Country Music. As Vernon Dalhart, he recorded Country's first million-seller, "The Prisoner's Song/The Wreck Of The Old 97," and other Country hits including "The Death Of Floyd Collins" and "Letter Edged In Black." During his 22-year career, he recorded under more than 100 names, with a repertoire ranging from Country to light opera.



DON GIBSON (elected 2001)

April 3, 1928

North Carolina native Don Gibson first gained fame on WNOX in Knoxville and by the mid-1950s was known as one of the area's most popular performers. Gibson gained notoriety as a songwriter in 1956 when Faron Young hit the Top 10 with "Sweet Dreams," which was also a hit for Gibson. His song "I Can't Stop Loving You"



was a hit for both Ray Charles and Kitty Wells. Gibson's own version in 1958 was the flipside of "Oh Lonesome Me." Helping to pioneer the Nashville sound, this double-sided hit marked Gibson's breakthrough as a recording artist. He joined the Grand Ole Opry in 1958 and is a member of the Nashville Songwriters' Hall of Fame.

LORETTA LYNN (elected 1988)

April 14, 1935

One of the most admired women of her generation, Loretta Lynn has been an inspiration to millions. From humble beginnings in the coal fields of Kentucky, she became one of Country Music's most important personalities. Gifted as both composer and performer, Loretta is truly a superstar. Her biography, *COAL MINER'S DAUGHTER*, and the film it inspired are known and loved worldwide. Her lyrics and recordings, often expressing women's deepest concerns and emotions, have greatly influenced numerous other singers. She is in the finest sense of a Country Music legend.



THE LOUVIN BROTHERS (elected 2001)

Charlie Louvin - July 7, 1927

Ira Louvin - April 21, 1924 - June 20, 1965

One of Country Music's stellar duos, Ira and Charlie Louvin (born Loudermilk) influenced singers ranging from the Everly Brothers to Emmylou Harris. Raised in Henegar, Ala., mandolinist Ira and his guitar-playing brother Charlie thrilled millions with their stratospheric



vocals. Ira usually sang tenor to Charlie's lead, though they often crossed parts in dazzling ways. Joining the Grand Ole Opry in 1955, they scored hits "When I Stop Dreaming" and "I Don't Believe You've Met My Baby" on Capitol Records before launching solo careers in 1963. Charlie continued on the Opry; Ira died in a car accident.

photos: courtesy of the Country Music Hall of Fame

close up

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2003 CMA EVENTS

APRIL

Wednesday, Apr. 23 and Thursday, Apr. 24

CMA Board of Directors Meeting / Los Angeles, Calif.

MAY

Tuesday, May 6

CMA membership application must be received at CMA to vote on all three CMA Awards ballots

Monday, May 19

CMA membership renewal payment must be received at CMA to vote on all three CMA Awards ballots

Wednesday, May 28

CMA membership application must be received at CMA to vote on second and third CMA Awards ballots

Thursday, May 29

First CMA Awards ballot mailed to eligible CMA voting members

JUNE

Thursday through Sunday, June 5 - 8

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

JULY

Tuesday, July 1

Return first CMA Awards ballot to Deloitte & Touche office**

Monday, July 14

CMA membership renewal payment must be received at CMA to vote on second and third CMA Awards ballots

Tuesday, July 22

Second CMA Awards ballot mailed to eligible CMA voting members

AUGUST

Tuesday, Aug. 19

Return second CMA Awards ballot to Deloitte & Touche office**

Tuesday, Aug. 26

Finalists announced for "The 37th Annual CMA Awards" at the nominee press conference / Nashville, Tenn.

SEPTEMBER

Wednesday, Sept. 10

CMA membership renewal payment must be received at CMA to vote on third CMA Awards ballot. A member must have received a second ballot to receive a third ballot.

Wednesday, Sept. 17 and Thursday, Sept. 18

CMA Board of Directors Meeting / Chicago, Ill.

Tuesday, Sept. 23

Third CMA Awards ballot mailed to eligible CMA voting members

OCTOBER

Friday, Oct. 24

Return third CMA Awards ballot to Deloitte & Touche office**

NOVEMBER

Wednesday, Nov. 5

"The 37th Annual CMA Awards" / Nashville, Tenn. Live broadcast (7:00-10:00 PM/CDT, 8:00-10:00 PM/ET) / CBS Television Network

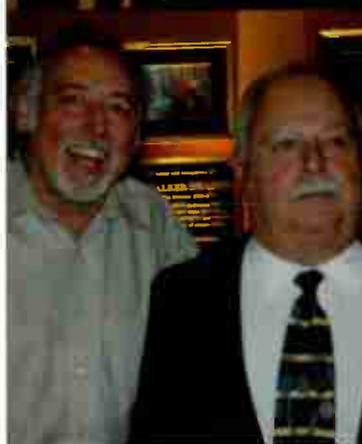
Thursday, Nov. 6

Election of Directors / Nashville, Tenn.

** All CMA Awards ballots must be received by Deloitte & Touche on the exact date noted above by 5:00 PM/CT at their offices located at:

Deloitte & Touche, LLP
424 Church Street
SunTrust Center, Suite 2400
Nashville, Tenn. 37219-2396

The deadline is when the ballot must be received by Deloitte & Touche, NOT when they are postmarked. Ballots sent to CMA will be disqualified.



photos: Amanda Eckard

CMA Board members and Staff gather at a reception to pay tribute to former CMA Executive Director Jo Walker-Meador and to honor the work of Counsel Emeritus Dick Frank and long-time CMA Awards producer Irving Waugh. The reception, held at CMA, came during the first CMA Board meeting of the year.

Photos from top to bottom: (l-r) Larry Wilson, retired; Tim DuBois, Partner, Universal South and Charles Anderson, President/Chief Executive Officer, Anderson Media Corporation.

(l-r) Alan Sledge, Regional Director of Country Programming, Clear Channel Communications; Mick Anselmo, Executive Vice President, Clear Channel/KEEY Minneapolis and Victor Sansone, President/General Manager, WKHX/WYAY Atlanta.

(l-r) Charles Anderson, President/Chief Executive Officer, Anderson News Corporation; Patrick Higdon, Senior Vice President/General Manager, Universal Music Publishing; Tammy Genovese, CMA Associate Executive Director; Sue Peterson, Senior Buyer, Music Department, Target Stores; Tony Conway, President, Buddy Lee Attractions and R. Horton Frank III, Counsel, Stewart, Estes & Donnell.

(l-r) Steve Moore, Executive Vice President, TBA Entertainment and Dick Frank, CMA Counsel Emeritus.

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Log onto <http://My.CMAworld.com> to correct your address information so you don't miss any issues of *CMA Close Up!*

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