

CMA

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NOVEMBER/DECEMBER 2003

"The 37th Annual  
CMA Awards"  
Highlights and Wrap-Up

Trace Adkins  
Stronger Than Ever

Meet New CMA Board  
President Kix Brooks  
2003-2004 CMA Board of  
Directors Elected

Patty Loveless  
At Home On The Charts Again

Johnny Cash  
Remembered

LeAnn Rimes and  
Jennifer Hanson  
Heat Up Chicago

Holiday CD Releases  
Make A Joyful Noise

"Country Cool"  
Ireland Finds Its Own  
Nashville Star

peermusic Group  
Celebrates 75th Anniversary

# cma | s e u p

november / december 2003

## "Country Music's Biggest Night!"

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cover photo: Justin Barber

photo: Kristin Barber photo: John Barber

photo: Andrew Southam

## ORDER A 2003 CMA AWARDS COLLECTOR'S PROGRAM BOOK

A limited number of program books from "The 37th Annual CMA Awards" are available for purchase.

The full-color, 120-page, CMA Awards Program Book features all 2003 nominees, a complete listing of past CMA Awards winners, the Country Music Hall of Fame inductees and members, CMA Awards history and much more.

The cost of each program book is \$15 plus \$5 shipping and handling for domestic postage up to three books.

Call (615) 244-2840 or e-mail [aeckard@CMAworld.com](mailto:aeckard@CMAworld.com) for international shipping price quotes.

Order forms are available to download on [www.CMAawards.com](http://www.CMAawards.com). Fax completed forms to CMA at (615) 242-4783, or mail to: CMA Awards Program Book, CMA, One Music Circle South, Nashville, Tenn. 37203. Program books are also available for purchase at the front desk at the CMA office.

Please allow one week for delivery.



*CMA Close Up* welcomes your letters and feedback. You can reach us at Tel: (615) 244-2840; Fax: (615) 242-4783 or e-mail at [closeup@CMAworld.com](mailto:closeup@CMAworld.com)

### CORRECTIONS

The following were incorrectly reported in the September/October 2003 issue of *CMA Close Up*. We apologize for the mistakes.

Harry Chapman was misidentified. He is a news anchor at Nashville's CBS affiliate, WTVF-TV.

Musician of the Year nominee Aubrey Haynie was misspelled.

Several Song of the Year nominees primary publishing information was misrepresented.

"Beer For My Horses"

Toby Keith/Scotty Emerick

Tokeno Tunes / Big Yellow Dog Music / Sony/ATV Tree Publishing

"Three Wooden Crosses"

Doug Johnson/Kim Williams

Mike Curb Music / Sweet Radical Music / Kim Williams Music / Sony/ATV Tree Publishing / Cross Keys

"Red Dirt Road"

Kix Brooks/Ronnie Dunn

Buffalo Prairie Songs / Showbilly Music / Sony/ATV Tree Publishing

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**Alan Jackson and Jimmy Buffett**  
**Vocal Event of the Year**  
 "It's Five O'Clock Somewhere"  
 Arista Nashville



**Brooks & Dunn**  
 Vocal Duo of the Year



**Doug Johnson and Kim Williams**

**Song of the Year** (Award to songwriter and primary publisher) "Three Wooden Crosses"  
 Mike Curb Music / Sweet Radical Music / Kim Williams Music / Sony/ATV Tree Publishing / Cross Keys



**Alan Jackson**  
 Entertainer of the Year  
 Male Vocalist of the Year

**Alan Jackson and Jimmy Buffett**  
**Vocal Event of the Year**  
 "It's Five O'Clock Somewhere"  
 Arista Nashville



**CMA Broadcast Awards Winners**

bottom row, left to right: Jeff Roper, WSOC/Charlotte, N.C.; Richie "Rich" Palmer, WSOC/Charlotte, N.C.; Rita Ciccarello, WQYK/Tampa, Fla.; Carrie Ann Boggess, WSOC/Charlotte, N.C.; Bob Kingsley, N.C.; Bob Kingsley, "American Country Countdown;" and CMA Associate Executive Director Tammy Genovese.

middle row, left to right: Les McDowell, WQYK/Tampa, Fla.; Skip Mahaffey, WQYK/Tampa, Fla.; Braden Gunn, WQYK/Tampa, Fla.; "Cornbread" Jeff Law, KFDI/Wichita, Kan.; and Pat James, KFDI/Wichita, Kan.

top row, left to right: Dave Kelly, Program Director, WKDF/Nashville, Tenn.; Beverlee Brannigan, Program Director, KFDI/Wichita, Kan.; Clay Hunicutt, Program Director, WUSY/Chattanooga, Tenn.; and Alan Sledge, Clear Channel Entertainment Regional Vice President of Programming, accepting Award for KNIX-Phoenix, Ariz. Not pictured: George House and Tammy Phillips, WAXQ/Eau Claire, Wis.



**Johnny Cash**

(Awards accepted by daughter Kathy Cash and son John Carter Cash)

**Album of the Year**

(Award to artist and producer)  
*American IV: The Man Comes Around*  
 Rick Rubin, producer  
 Lost Highway Records

**Single of the Year**

(Award to artist and producer)  
 "Hurt"  
 Rick Rubin, producer

**Music Video of the Year**

(Award to artist and director)  
 "Hurt"  
 Mark Romanek, director



**Martina McBride**  
 Female Vocalist of the Year



**Rascal Flatts**  
 Vocal Group of the Year



**Joe Nichols**  
 Horizon Award



**Randy Scruggs**  
 Musician of the Year



Kellie Coffey, Anthony Clark, Mike O'Malley and Trace Adkins



George Jones



Chris Cagle, Sara Evans and Mark Wills



Billy Dean and Sherrie Austin



Rebecca Lynn Howard and Marty Roe



Wynonna



Lonestar (Dean Samms, Keech Rainwater, Richie McDonald and Michael Britt)



William Shatner and Trista Rehn



LeAnn Rimes and Kid Rock



Faith Hill



Jennifer Hanson and Keith Urban



Jo Dee Messina and Tracy Byrd



Blake Shelton



Shania Twain



Carl Smith



Martina McBride



Montgomery Gentry



Tracy Lawrence and Chris Cagle



Alison Krauss



Sheryl Crow



Jeff Bates



Ryan Sutter and Trista Rehn

THE 35TH ANNUAL CMA AWARDS MEMORIES



Vince Gill and daughter Jenny Gill "Young Man's Town"



Dierks Bentley "What Was I Thinkin'"



Alan Jackson & Jimmy Buffett "It's Five O' Clock Somewhere"



George Strait "Honk If You Honky Tonk"



Terri Clark "I Wanna Do It All"



**JOHNNY CASH**

Kris Kristofferson and Willie Nelson  
"Folsom Prison Blues" and "I Walk the Line"



Shania Twain  
"She's Not Just Another Pretty Face"



Kenny Chesney "There Goes My Life"



Gary Allan "Songs About Rain"



Sheryl Crow and Travis Tritt  
"Jackson"



Little Jimmy Dickens and Brad Paisley "Celebrity"



Brooks & Dunn "You Can't Take The Honky Tonk Out of the Girl"



Dolly Parton and Norah Jones "The Grass Is Blue"



Joe Nichols "Brokenheartsville"



Blake Shelton "The Baby"

**TRIBUTE**



Hank Williams Jr.  
"Ring of Fire"



Martina McBride  
"In My Daughter's Eyes"



Alison Krauss + Union Station "Every Time You Say Goodbye"



John McEuen and Bob Carpenter of the Nitty Gritty Dirt Band  
joined by all "Will the Circle Be Unbroken"



Patty Loveless "Lovin' All Night"



Buddy Jewell "Help Pour Durt The Rain (Lacey's Song)"



Rascal Flatts "I Melt"



Tim McGraw "Red Ragtop"



Darryl Worley "I Will Hold My Ground"



Toby Keith "I Love This Bar"

37  
CMA  
AWARDS

CBS

## 2003 CMA Awards Big Win For the Country Music Industry

photo: John Russell

The winners weren't just on stage during "The 37th Annual CMA Awards." The entire industry is coming away with the prize as album sales jump for all performers and the Awards broadcast captures the No. 3 rating spot for the week — its highest ranking in 11 years.

"This is a huge win, not just for those people involved in the CMA Awards, but for everyone in our industry," said CMA Executive Director Ed Benson. "This is what the CMA Awards are all about — reaching potential consumers with the best our format has to offer. When we deliver on that plan, we all come away winners."

"As many other awards programs are dropping in the ratings and the viewing audience is continually splintered by cable programming it is even more rewarding to see a significant increase in ratings and the subsequent sales jump," Benson said. In 2003, the CMA Awards, broadcast Wednesday, Nov. 5, live on CBS, received a 12.8 rating with a 20 share. CBS estimates that 20.7 million people watched the entire broadcast and more than 40 million people watched all or part of the gala event.

To put it in perspective, the next closest network competition was NBC with 12.6 million viewers; ABC had 10 million; and FOX had 7 million viewers according to CBS.

Those numbers placed the CMA Awards at No. 3 in the Top 10 Nielsen shows for the first week of November sweeps just behind CBS favorites "CSI" and "Survivor." It marks the first time since 1992 that the CMA Awards have been among the Top 3 programs of the week.

And apparently, the viewers liked what they saw. Every artist who performed on the CMA Awards experienced a sales jump immediately following the broadcast. The *Billboard* Top 75 Country albums chart reflected nearly 170 percent weekly increase, the largest Nielsen SoundScan increase in the last four years excluding debuts. Toby Keith topped the *Billboard* 200 chart with the debut of his *Shock'n Y'all* album, which sold 585,000 units.

"We credit the CMA Awards show with our 60 percent increase in record sales last week," said Doug Nichols, Manager of CMA Vocal

Group of the Year Rascal Flatts. "Several things factored into it — the show winning the night in ratings, the opportunity to perform our single 'I Melt' and winning Vocal Group of the Year. All of these multiplied exposure for Rascal Flatts."

"The quality of this year's CMA Awards was stellar," said Bev Paul, General Manager of Sugar Hill Records. "Combining Norah Jones with Dolly Parton created a unique opportunity for viewers who would never see these two artists together anywhere else. We have certainly seen a spectacular return on sales due to Dolly's participation in the show."

"The increase in sales shows that when Country artists get national exposure, people respond," said Van Fletcher, Senior Vice President/General Manager Universal South Records.

"Country Music's Biggest Night™" was just that. The CMA Awards was the most watched broadcast since 1996. The CMA Awards won every half hour of the three-hour primetime block. The CMA Awards won all but one demographic going up in adults 25-54 and adults 18-49. The CMA Awards was CBS's best Wednesday delivery in households and viewers since the GRAMMYS in February 2001. The CMA Awards helped CBS become the most-watched television network for the first full week of November sweeps.

"The 2003 CMA Awards not only got the ratings, it rang the cash register for a large number of Country acts — setting a positive tone for the important fourth quarter sales period," said Joe Galante, Chairman RCA Label Group.

"The results are very gratifying given the amount of time, energy, resources and talent that so many people contribute to the Awards, not just our outstanding artists, but everyone from the label staffs, publicists, managers, bands and bus drivers to the production crew, sound technicians, caterers, limo drivers, florists, ushers, volunteers and more," Benson said. "This is a collective win for thousands of people in this industry."

Wendy Pearl

### Country Albums That Experienced Sales Jump

#### ARTIST / ALBUM / INCREASE

Toby Keith / *Shock'n Y'all* / Debut No. 1  
 Various Artists / *Just Because I'm a Woman: The Songs of Dolly Parton* / 170%  
 Joe Nichols / *Man With A Memory* / 149%  
 Kenny Chesney / *All I Want For Christmas Is A Real Good Tan* / 135%  
 Martina McBride / *Martina* / 119%  
 Alan Jackson / *Greatest Hits Volume II* / 88%  
 Brooks & Dunn / *Red Dirt Road* / 85%  
 Terri Clark / *Pain To Kill* / 82%  
 Johnny Cash / *American IV: The Man Comes Around* / 81%  
 Dolly Parton / *Ultimate Dolly Parton* / 77%  
 George Strait / *Honkytonkville* / 71%  
 Alison Krauss / *Live* / 65%  
 Toby Keith / *Unleashed* / 61%  
 Rascal Flatts / *Melt* / 60%  
 Buddy Jewell / *Buddy Jewell* / 58%

#### ARTIST / ALBUM / INCREASE

Shania Twain / *Up!* / 56%  
 Kenny Chesney / *No Shoes, No Shirt, No Problems* / 54%  
 Johnny Cash / *The Essential Johnny Cash* / 49%  
 Vince Gill / *Next Big Thing* / 45%  
 Blake Shelton / *The Dreamer* / 45%  
 Darryl Worley / *Have You Forgotten?* / 40%  
 Toby Keith / *Best of Toby Keith* / 39%  
 Willie Nelson / *Willie Nelson & Friends - Live & Kickin'* / 38%  
 Patty Loveless / *On Your Way Home* / 34%  
 Willie Nelson / *The Essential Willie Nelson* / 33%  
 Tim McGraw / *Tim McGraw And The Dancehall Doctors* / 32%  
 Dierks Bentley / *Dierks Bentley* / 27%  
 Alan Jackson / *Drive* / 25%  
 Brad Paisley / *Mud On The Tires* / 24%  
 George Strait / *For the Last Time - Live from the Astrodome* / 16%  
 Gary Allan / *See If I Care* / 9%

\*Data reported by Nielsen SoundScan.



Alan and Denise Jackson celebrate three wins. Country Music Hall of Fame Inductee Carl Smith

## 2003 CMA BROADCAST AWARDS WINNERS

The phone lines were flashing when Mercury Nashville artist Terri Clark called the 2003 CMA Broadcast Award winners on-air on Sept. 29 to personally deliver the good news.

Clark, who was nominated for CMA Female Vocalist of the Year, called the CMA Broadcast Personality and CMA Radio Station of the Year winners on the stations' studio hotlines with no advance notice from the CMA offices in Nashville.

"There's nothing like sneaking up on people guerilla-style, especially when the news is good," said Clark. "These radio folks are the ones who get us to the fans everyday and what an exciting thing to be able to be a part of — especially when they weren't expecting it."

This marks the fourth consecutive year that CMA has tapped a nominated artist to deliver the news to CMA Broadcast Award winners — Kenny Chesney made the calls in 2002, Brooks & Dunn surprised winners with the news in 2001 and Brad Paisley made the calls in 2000.

"Having one of our top artist nominees make these calls really adds to the excitement and prestige of this honor," said CMA Executive Director Ed Benson. "The artists and these outstanding, broadcast professionals have long-standing relationships and having the artists call is like having a friend share your good fortune."

The categories are established by market size based on Arbitron rankings. Entries for CMA Broadcast Personality of the Year were judged on aircheck, ratings, community involvement and biographical information. Syndicated, short-form and hub voice-tracking personalities heard in at least three markets with a minimum of 40 shows per year were eligible for the National Broadcast Personality category. Radio stations were judged on airchecks, ratings history, community involvement and leadership. CMA members who are full-time, Country on-air personalities and CMA member radio stations in the United States and Canada were eligible to enter. Personalities who were not CMA members were also eligible if they were employed by a CMA member radio station. Winners were determined in two rounds of judging by a panel of broadcast professionals. The accounting firm of Deloitte & Touche LLP tabulated the scoring by the judges. CMA Broadcast Award winners are not eligible to enter in consecutive years.

## Johnny Cash and Alan Jackson Tie with Three Awards Each During "THE 37TH ANNUAL CMA AWARDS" Cash Also Receives The Irving Waugh Award of Excellence

The night belonged to the Man in Black, Johnny Cash, and Alan Jackson during "The 37th Annual CMA Awards." Both men won three trophies each during the evening. Cash received trophies for Single and Music Video of the Year for "Hurt" and Album of the Year (with producer Rick Rubin) for *American IV: The Man Comes Around*, which Cash once called, "The best record we've done." Cash last won Album of the Year in 1968. Cash died Sept. 12 at the age of 71.

Jackson received Awards for Entertainer and Male Vocalist of the Year (which he won in 2002) and Vocal Event of the Year with Jimmy Buffett for their chart-topping hit "It's Five O' Clock Somewhere." His latest Awards bring Jackson's career total to 16.

Cash was also named the fourth recipient of the Irving Waugh Award of Excellence. The award is given to an individual who is an originator and caretaker of demonstrated ideas and actions that have dramatically broadened and improved Country Music's influence on a national or international level for the benefit of the industry as a whole, and also has a proven historical impact on Country Music. The CMA Board of Directors selected Cash for this honor earlier this year.

Country legends Floyd Cramer and Carl Smith were officially inducted into the Country Music Hall of Fame. Cramer, known for his progressive piano playing style, died in 1997. Singer-songwriter Smith, who attended the Awards, wrote some of the biggest hits in Country Music in the 1950s, including "Let Old Mother Nature Have Her Way" and "Are You Teasing Me."

The industry professional members of the Country Music Association vote to determine CMA Award winners. The CMA Awards were hosted by Vince Gill, produced by Walter C. Miller, directed by Paul Miller and scripted by David Wild. The three-hour event was broadcast live on the CBS Television Network from the Grand Ole Opry House in Nashville, Tenn. MJJ Programming, a Division of Premiere Radio Networks, is the official radio packager of the CMA Awards, which includes the stereo-radio simulcast of the gala event. The Awards was also seen around the world, including BBC Television in the United Kingdom. American Airline is the official airlines of the CMA Awards. The CMA Awards became the first music awards show to be broadcast on network television in 1968. **Amanda Eckard**

### 2003 CMA broadcast personality of the year winners

#### national

##### Bob Kingsley

"American Country Countdown"

#### major

##### Skip Mahaffey with Les, Rita and Braden

WQYK/Tampa, Fla. (Skip Mahaffey, Les McDowell, Rita Ciccarello and Braden Gunn)

#### large

##### The Jeff Roper Morning Show with Carrie Ann and Richie Rich Palmer

WSOC/Charlotte, N.C.

#### medium

##### The Cornbread Morning Show with Pat James

KFDI/Wichita, Kan.

#### small

**George and Tammy**  
WAXX/Eau Claire, Wis. (George House and Tammy Phillips)

### 2003 CMA radio station of the year winners

**major** KNIX/Phoenix, Ariz.

**large** WKDF/Nashville, Tenn.

**medium** KFDI/Wichita, Kan.

**small** WUSY/Chattanooga, Tenn.

CMA Executive Director Ed Benson

Vince Gill discusses his performance with Walter C. Miller, Producer, and Paul Miller, Director, during rehearsals.



photos: John Russell

THE 37TH ANNUAL CMA AWARDS

THE 37th ANNUAL CMA AWARDS

## MEDIA Converge on Nashville to Cover CMA Awards



Thanks in large part to the outstanding efforts of the Country Music publicity corps, awareness of "The 37th Annual CMA Awards" was at an all-time high in 2003 with major primetime coverage, early morning interviews, satellite tours and more, all leading up to "Country Music's Biggest Night™."

"The level of cooperation we received this year from the publicists was extraordinary," said Wendy Pearl, CMA Director of Communication. "They made their clients available for a variety of media opportunities and leveraged album releases publicity around the nomination announcements and Awards week with eye-popping results."

Leading up to CMA Awards Week was unprecedented CBS television coverage on both "60 Minutes II" with Toby Keith and "48 Hours," which dedicated an entire show to



Darrin Murphy of *US Weekly* magazine interviews William Shatner and Brad Paisley on the Red Carpet.

Country Music and taped promotional spots and segment introductions with Leslie Stahl with the CMA Awards set as a backdrop. "48 Hours" also aired several times on CMT. *Readers Digest*, *TV Guide*, *USA Weekend*, *Entertainment Weekly*, *American Profile*, *Country Weekly*, *US Weekly*, *Parade* and *People* magazine and hundreds of daily newspapers all featured lead-in coverage of the Awards.

The CBS affiliate stations were extremely active in their promotional support of the Awards with packages and interviews with touring artists in those markets including Atlanta, Chicago, Dallas, Los Angeles and New York.

"This was my first year covering the CMA Awards and I truly enjoyed it," said reporter Fred Powers from CBS affiliate WGCL-TV/Atlanta. "Everyone on the CMA staff to the people at Newspath couldn't have been more helpful. It was a great show and so were our stories. What is even better is our ratings were the best we've had in a long time. It made all the hard work worth it. I would jump at the chance to cover it again."



Kate Destito of the "TV Guide Channel" interviews Lonestar on the Red Carpet.

All of the behind-the-scenes excitement of rehearsals was captured in daily Video News Releases (VNRs) that were serviced by satellite to entertainment and news programs and cable networks as well as all network affiliates including CBS, NBC, ABC, and FOX.

"These VNRs are an important tool for reaching our potential viewers and driving interest in the CMA Awards," Pearl said. "Traditionally these video releases reach more than 20 million viewers creating awareness, interest and tune in. The artists, managers and publicists were very cooperative in giving us their time for interviews and allowing us to tape their rehearsals for the daily packages."



Cledus T. Judd and Katie Cook interview Terri Clark during the "CMT Red Carpet: Live from the CMA Awards" one-hour, pre-telecast special.

In addition to the daily satellite feeds, CBS had its own Newspath correspondents on site to file daily stories for the CBS affiliates unable to attend the Awards. New this year was the inclusion of a morning remote broadcast with the affiliates that featured interviews with nominee Tracy Byrd and affiliate morning newsbreaks.

"Once again a growing number of CBS affiliates realized the value of including the CMA Awards in their newscasts," said David Graves, Regional Producer, CBS Newspath. "About 15 stations sent reporting crews to the event and another 20 used our Newspath correspondents to incorporate the CMA Awards coverage into their programs. My CBS remote crew was more than ably assisted by the CMA media team in the planning and execution of this year's coverage. CBS and CMA make great partners in bringing news of 'Country Music's Biggest Night™' into homes throughout the world."



Hannah Storm of CBS's "The Early Show" interviews Toby Keith in the Acuff Theater prior to the Awards.

CBS' "The Early Show" made a return trip to Nashville after covering the nominees press conference live in August. News anchor Hannah Storm interviewed Gill live Tuesday morning before the Awards and multiple nominees Brooks & Dunn Wednesday. "The Early Show" also ran packaged pieces taped during rehearsals with nominees Toby Keith and Dolly Parton.

Keith and Gill also participated in separate satellite television tours Tuesday afternoon that reached CBS affiliates in several markets including San Francisco, Chicago, Tampa, Indianapolis, Baltimore, Philadelphia, Denver, Miami and Las Vegas. They also did individual interviews with CNN Headline News and the CBS affiliates that were already in Nashville to cover the Awards including San Antonio, Phoenix, Dallas and Atlanta. Gill also took part in a full-page, behind-the-scenes photo essay for *USA Today* that ran the day of the CMA Awards.



Vince Gill participates in the CBS Satellite Tour in the Acuff Theater prior to the Awards.

ESPN 2's new morning talk show "Cold Pizza" interviewed Kenny Chesney from the Opry compound, and CNBC afternoon program "Power Lunch" taped promos with Brad Paisley and interviewed him from the Opry Wednesday with a remote location across town with label group head Joe Galante. CNN Financial's "The Biz" interviewed Patty Loveless live from Nashville.

After unseasonably warm weather, a morning monsoon nearly wiped out the CMA Awards Red Carpet, but quick thinking, an arsenal of shop vacuums and the perseverance of CMA's Special Projects department pulled it off in time. Forty-eight artists and celebrities visited the carpet this year including Sheryl Crow, Faith Hill, Kris Kristofferson, Martina McBride, Brad Paisley, Rascal Flatts, LeAnn Rimes, Kid Rock, William Shatner, Tim McGraw and the Dancehall Doctors and Shania Twain.

"The level of excitement and buzz on the Red Carpet from having all of these artists participate was thrilling for the media," Pearl said. "Having this level of artist participation makes a huge difference to the media outlets that invest their time and resources in sending crews to the event."

Represented on the CMA Awards Red Carpet were many broadcast outlets including  
continued on next page...

## International Media at the CMA AWARDS

"Entertainment Tonight," "Access Hollywood," CNN, ESPN 2, "Extra," TV Guide Channel, "Inside Edition," and GAC's "Country News Across America." CMT telecast a one-hour preview special from the Red Carpet and backstage from the CMA Awards pressroom.

During the broadcast Jay Bobbin from Tribune Media was in the house writing from the perspective of a seat-filler, someone who fills a vacant seat while the artist is away performing or presenting an Award.

"My experience at the CMA Awards could not have been more enjoyable," Bobbin said. "Since I got to enjoy a literal front-row seat for performances by Alan Jackson and Jimmy Buffett, Brad Paisley, Martina McBride, Toby Keith and Brooks & Dunn, I can't be upset at William Shatner for reclaiming the chair I was warming for him. Besides, that enabled me to be extremely impressed by the well-oiled machine the CMA runs backstage in the newsroom. I had a great time, personally and professionally, and my hat is off to those responsible for the ceremony and their superb accommodation of the media."

During the Awards broadcast, the news conference room is used for interviews with the winners. CMA's media partners MJJ Programming, a division of Premiere Radio Networks, and BBC 2 are also conducting interviews from the area for their live broadcasts.

In all, CMA credentialed 335 media representatives from 91 outlets including international journalists from several countries including Canada, Ireland, England and Germany to cover and attend the CMA Awards.

"The media is such an important component in our campaign to reach viewers and promote Country Music," Pearl said. "The CMA Awards would never have the impact it does on our format without their considerable contributions."

Wendy Pearl

Each year the CMA Awards is broadcast in territories throughout the world, but even in countries where the Awards broadcast is not shown on television, there is strong support from broadcasters and print journalists.

BBC Radio 2, the most listened to radio station in the United Kingdom, set up shop backstage at the Grand Ole Opry House to broadcast the CMA Awards live. During the CBS commercial breaks, hosts Nick Barraclough and Bob Harris interviewed winners as they came off stage.

Barraclough hosted a one-hour CMA Awards preview on his weekly BBC Radio 2 program and Harris presented CMA Awards highlights along with artist interviews and reviews the following day.

BBC 2 television was on the CMA Awards Red Carpet interviewing artists and the 90-minute edited version of "The 37th Annual CMA Awards" was broadcast in the UK on Nov. 8, reaching 1.2 million viewers.

"I'm pleased with the good figure even though the broadcast was so far out of peak viewing time. This is a solid base to make the program even bigger in 2004. What a great show," said Executive Producer Mark Hagen of BBC 2 television.

CMT Canada's show "CMT Central" covered the Red Carpet arrivals and the press conference in Studio A. "The trip was a huge success with the footage we were able to obtain on the red carpet and in the press room backstage, everything went so smoothly," said CMT Central producer Val Connelly.

Chris Goodman covered the Awards for *The Sunday Express*, which has 2.5 million readers. Leading up to the CMA Awards, *The Sunday Express* hosted a "Win a Trip to the CMA Awards" contest.

Tim Rogers who has covered CMA Music Festival/Fan Fair for more than 16 years attended the CMA Awards for the first time. His network radio program "Classic Gold Country," featured a special recorded at The Country Music Hall of Fame and Museum in addition to a CMA Awards special and coverage. "It was really the best chance Country Music had to show off the biggest and the brightest stars around today," said Rogers. "They delivered 100 percent. Seeing the talent on stage it is difficult to understand why many of the younger artists haven't made major moves on the European Market already."

Returning again this year was Pat Geary, 3Cs Radio, Scotland who sent live reports to Clyde Radio as well as broadcasting 3Cs breakfast show live from Nashville immediately after the CMA Awards.

Photo agencies on the Red Carpet were represented by European Press Photo Agency, which furnishes photos to 25 news agencies throughout Europe and Latin America. Print journalists from Rockmuiskerverband and Deutscher Presse Verband from Germany, covered the CMA Awards for German music magazines including, *Western Mail* and a popular German magazine for musicians, *Musiker*.

Internet magazines were represented: Christian Lamtschka covered the CMA Awards for many Web-based magazines as well as three German fanzines and UK's *Country Music & More!* Music Choice Europe was represented, programming a weeklong rotation of past and present nominees.

Bobbi Boyce

## CMA Media Achievement Award Presented to CNN'S DENISE QUAN

During the bustle of CMA's Red Carpet arrivals for the CMA Awards, CMA Executive Director Ed Benson was joined by Kix Brooks and Ronnie Dunn of Brooks & Dunn to present Denise Quan of CNN the 2003 CMA Media Achievement Award. The Award was established in 1982 to recognize outstanding contributions in the media as they relate to Country Music. Print and Internet journalists; columnists; authors; editors; television writers, producers and bookers; and syndicated radio reporters are eligible to receive this Award. Recipients are nominated and voted on by the publicist members of CMA. The CMA Board of Directors approves the finalist.

Even though Quan is based in Los Angeles, she is well known to the publicity community of Nashville. Her entertainment coverage on CNN, where she has worked for the past five years, reaches 65 million households. Prior to CNN, Quan was a reporter/producer at E! Entertainment Television.

"This award is overwhelming, especially for a Chinese chick from Hollywood, but good music is good music, period, in any genre," Quan said. "I want to thank my CNN partner-in-crime Jeremy Weber, and a big thank you to CMA for sending me home with a little piece of Nashville — it will have a special place on the mantle." Scott Stem



Bob Harris and Nick Barraclough in the BBC Room



Pat Geary



Ronnie Dunn, Denise Quan, CMA Executive Director Ed Benson and Kix Brooks

photos: Amanda Eckard

T H E 3 7 T H A N N U A L C M A A W A R D S



Buddy Jewell



Terri Clark

## Artists Appear in Promos Driving CMA Awards Tune-In

Terri Clark, Vince Gill, Buddy Jewell and Martina McBride each stepped in front of the camera Oct. 6 at Scene Three Media Works in Nashville to tape promos for "The 37th Annual CMA Awards."

National and customized local liners were taped for stations across the country to promote "Country Music's Biggest Night™." The artists taped more than 130 customized CBS affiliate promos and Gill taped audio liners for Japan and other international outlets.

The national spots aired on CBS Television in all dayparts in the days leading up to the Awards broadcast.

Amanda Eckard



Vince Gill and WTVF-TV/Nashville anchor Harry Chapman



Martina McBride

photos: Matt Eckloff



photos: Doug Henselmann

## Kellogg's™ Rice Krispies™ Jammin' Jingle Contest Winners

Starting last June at CMA's Fan Fair®, Kellogg's™ Rice Krispies™ held a nationwide contest to find high-energy kids who sang the new jingle "Who We Are," like Snap™, Crackle™ and Pop™. The winners, Ashlyn McCleve (9-12 age group) and Jordan, Taylor and Jake Watkins (4-8 age group), were treated to a trip to the 2003 CMA Awards, exclusive concerts and a year supply of Kellogg's™ Rice Krispies™.

(l-r) (back row) Jenny Enochson, Director, KUSA Communications, The Kellogg® Company; Jimmy Wayne; Ashlyn McCleve; Lance Bass; Linda Davis; (front row) Jordan, Taylor and Jake Watkins.



Jo Dee Messina talks with "The Wakeup Crew" radio personalities Donna Valentine, John Hines and Muss of KEEY-FM / Minneapolis, K102. (l-r) Donna Valentine; John Hines; Muss and Jo Dee Messina.



Joe Nichols talks with "The Hudson & Harrigan Show" radio personalities C.J. Cooke, Mac Hudson and Irv Harrigan of 100.3 KILT-FM / Houston. (l-r) C.J. Cooke; Mac Hudson; Irv Harrigan and Joe Nichols.



Patty Loveless talks with radio personality Neal Dionne of B 93 WBCT-FM / Grand Rapids, Mich.

## MJI Programming Partners With CMA AWARDS for 12th Year

Country artists connected with fans across the U.S.A. at the MJI Programming radio remotes at the Gibson Bluegrass Showcase at Opry Mills in Nashville. Fifty stations participated, including stations from Atlanta, Chicago, Phoenix, Washington, D.C. and more.

"Twelve years into our broadcast partnership with CMA, MJI and Premiere couldn't be more pleased to have been part of the success surrounding this year's event," said Maurice Miner, Senior Director of Country Programming, MJI/Premiere Radio Networks. "Every element of our radio package proved once again to be an effective means of increasing awareness of and creating excitement about the CMA Awards show. It was more than gratifying to see the Nielsen ratings a week later and know that our efforts had played a key role in helping CMA stage one of the best shows in its history."

Nationally syndicated shows "After MidNite With Blair Garner," "Foxworthy Countdown" and "Ben and Brian in the Morning" also participated.

Amanda Eckard



CMA Executive Director Ed Benson talks with radio personality Bill Poindexter of WUSY-FM / Chattanooga.

photos: Jim Hugans

## CMA Awards Participants are All Winners with Special Gift Bags

All artists, presenters and performers involved in the CMA Awards received an artist gift bag — a stash that's become a benchmark of the best-in-show for the celebrity that has it all.

The handpicked treasure trove includes the latest products and newest innovations for the discriminating artist.

"In discussions with CMA, we set out to find items that would really make the CMA Awards gift bag a memorable highlight of this year's show," said Joe Soto, corporate division head of Celebrity Connection. "We spent more than six months on a nationwide search to find products and brandings that were right for the final assortment of goods and services that the stars will tote home."

The Tempur-Pedic Gift Room Experience product list consists of: Tempur-Pedic Mattresses; a Baja Fresh food laminate that will provide free meals for the artist and five companions every day for one year; Durango Boots; Timex Watches; custom light-up CMA Awards jackets by laserlids.com; Toysite Electronic Game set; Wrangler apparel; Plantronic cellular phone headsets; Jeri Designs customer guitar straps and belts; Loews Vanderbilt Hotel robes; Harley Davidson T-shirts and hats; Matilda's custom tins of confections; Russell Stover Candies; Coca-Cola duffle bags; gift packs from Beau-Ti-Co; gift certificates from Bread & Company; Mark A. Clymer Plastic Surgery; Boutique Bella; Cinnabon; Hypnotiq Liqueur; and Whaler's Rum. Tiba Spa gave the artists massages and gift bags to relax them just prior to the big night.

And there were special gifts for just the ladies including Lawman Jeans; Skinny Minnie designer tops; clothing from designer Michelle DeCourcy; Merle Norman Cosmetics; Betty Boop tops and calendars; and jewels from Hannah's Fine Jewelry, Fallalary Jewelry and What's In Store.

So the men didn't feel left out, there where Bosch/Skil Drill-Tool kits and Leatherman Multi-Tools. And even the stars' pampered pets got some treats. BoneDuJour provided freshly baked treats made exclusively for dogs.

"This was only the third year for the celebrity gift program at the CMA Awards and we are pleased to provide our artists with a small token of our appreciation for their support of the CMA Awards," said Rick Murray CMA Senior Director of Strategic Marketing. "Each year we have more and more companies who want to be a part of this developing program and we are grateful to those who have participated both this year and last, and are looking forward to accommodating the requests by companies for more prestigious products and brands, who want to be in the hands of such influential Country Music artists and trendsetters."

To make sure that celebrity returns are not necessary, all artist sizes and preferences were individually and carefully researched in advance of the gift bag being labeled for its famous recipient.

Submitted by Kirt Webster of Celebrity Connection.



Jimmy Wayne



Billy Currington



Susan Ashton



Mark Wills



Rebecca Lynn Howard



Blue County



Jeffrey Steele, Bob DiPiero and Anthony Smith

## What A Trip! Winners Have Once-In-A-Lifetime Experience

More than 500 lucky Country Music fans were treated to a once-in-a-lifetime trip to Nashville during CMA Week, Nov. 4-6. CMA, in conjunction with What A Trip! Inc., welcomed fans that had won contests through radio station promotions or sweepstakes tied in with consumer products.

In addition to getting the rare chance to attend the CMA Awards, trip winners were also treated to exclusive concerts during their two-day excursion featuring some of today's hottest Country stars at such Nashville landmarks as the Wildhorse Saloon, The Trap and the General Jackson Showboat.

Billy Currington, Rebecca Lynn Howard, Jimmy Wayne and Mark Wills performed at The Trap. Susan Ashton, Blue County, Bob DiPiero, Anthony Smith and Jeffrey Steele performed on the General Jackson Showboat.

"The people at What A Trip! were the friendliest most helpful group," said trip winners Tere and Reese Parsons from Midland, Texas. "Any time we had a question everyone we encountered was more than willing to either point us in the right direction or help in any way. This was the most wonderful experience of our lifetime thus far."

Amanda Eckard



Darryl Worley

Joe Nichols

Buddy Jewell

photos: Gary Dehmer

photos: Doug Renzelman



## CMA Awards Promotions Right On Target

In the weeks leading up to the CMA Awards, a variety of promotional materials were seen throughout the U.S. in grocery stores, restaurants and on television, driving tune in for "Country Music's Biggest Night™."

Nationwide fast-food chain Baja Fresh hosted a sweepstakes in all of its 248 stores around the country. In-store displays drove customers to the restaurant's website, [www.BajaFresh.com](http://www.BajaFresh.com), where visitors could enter to win a trip for two to Nashville to attend the CMA Awards. Baja Fresh was also present backstage at the CMA Awards, providing catering for participants and contributing gifts to the Tempur-Pedic Gift Room Experience.

"We support the CMA Awards because our customers love the music, the artists and the show," said Gene F. Cameron, Vice President of Marketing, Baja Fresh.

Lipton ran a sweepstakes as a bottle promotion on 54 million individual bottles of Lipton Iced Tea drinks. The contest, which ran mid-May through the end of August, was a "look-under-the-cap" promotion and offered the lucky winner a chance to attend the CMA Awards.

The syndicated television game show "Hollywood Squares" offered a CMA Awards all-inclusive trip as the prize for picking the "Secret Square" and answering the question correctly. The episode ran on 200 stations on Oct. 20 around the country and pulled in 3 million viewers.

Hills Bros. Coffee and Banquet Homestyle Bakes tied music in with their promotions, offering compilation CDs featuring today's hottest Country artists. Homestyle Bakes ran a free-standing insert (FSI) that reached 1 million people with a mail-in offer for a compilation CD with purchase of two of their products. A CD was included in twin packs of Hills Bros. Coffee in Wal-Mart and various grocery stores. The CD was also offered via a mail-in offer.

Hangtags on 2-liter bottles of Coca-Cola products listed tune in information for the Awards on 5,000 bottles in 16 cities in the Southeast in October and early November.

Chevy Trucks promoted the Silverado Country Sweepstakes nationally through print ads in *People* magazine, *Entertainment Weekly* and *Country Weekly*. The promotion featured some of the CMA Awards final nominees and interactive product information on Chevy Silverado on a special Web site developed by Chevrolet in conjunction with the CMA Awards broadcast. The promotion was built around the Chevy Silverado and featured a register-to-win sweepstakes, awarding a Grand Prize of a trip to the 2004 CMA Awards and a new Silverado. Ads directed visitors to [www.SilveradoCountry.com](http://www.SilveradoCountry.com), where they were able to view streaming video of interviews with the nominees as well as register to win.

Carl Black Chevrolet offered the "Live Large Like A Country Star" contest at its Nashville and Atlanta locations. The contest was promoted on WSIX-FM / Nashville with Mercury Nashville recording artist Mark Willis recording radio spots.

"Our relationship with the CMA this year provided our dealership with a unique marketing position," said P.D. Sumner, General Manager, Carl Black Chevrolet. "The promotion provided our customer base the opportunity to win a once-in-a-lifetime ticket package. Carl Black Chevrolet also worked in conjunction with the CMA to promote the tune-in message through locally placed paid media schedules. Bottom line, our partnership with CMA was mutually beneficial. We look forward to working with CMA again in the future."

"Every year, we expand the list of promotional partners and the breadth of promotional support they provide us for the CMA Awards," said Rick Murray, CMA Senior Director of Strategic Marketing. "These partners help us reach both traditional and non-traditional Country Music fans who watch the show and help us increase our ratings, expand our fan base and generate incremental record sales for the format. It is also very exciting that so many new potential partners are calling us seeking ways to get involved. We are already working on partnerships for 2004 and 2005."

A special thanks to other CMA Awards partners: Kellogg's™ Rice Krispies™, Martha White® and Tipton and Maglione.

Amanda Eckard



Special Thanks to American Airlines, the Official Airline of the 2003 CMA Awards.

## www.CMAawards.com

For all of the information leading up to the CMA Awards, Web surfers visited [www.CMAawards.com](http://www.CMAawards.com).

More than 187,000 people visited the official Web site two weeks preceding the broadcast for CMA Awards history; up-to-date information on winners, performers and presenters; to send an e-card featuring their favorite nominees; order official CMA Awards merchandise and program books; view exclusive photos and more. The Web site had more than 90,000 visitors the day of the broadcast on Nov. 5.

New in 2003, visitors to the site were able to get an up-close-and-personal look at Country's hottest stars on the CMA Awards Red Carpet as they arrived with a streaming video feed. More than 1,900 people picked up the Red Carpet arrivals feed.

"Every year CMAawards.com grows to include the latest technology that offers a unique perspective on the CMA Awards that one cannot get from watching it on television alone," said Daphne Larkin, CMA Director of New Media and Technology. "This year we brought Country fans into the backstage action with the live Red Carpet streaming video and allowed them to communicate with family and friends via our popular e-cards. We hope in the future that we can continue to offer new and exciting ways for those who love Country Music to feel like they have a backstage pass and front row ticket to 'Country Music's Biggest Night.™'"

Amanda Eckard



THE 37th ANNUAL CMA AWARDS



## Keeps CMA Awards Participants Well Fed

Baja Fresh® Mexican Grill had a huge presence at the CMA Awards. For the second consecutive year, Baja Fresh served its signature fresh Mexican food to media outlets covering the Awards on both the Red Carpet and in the backstage newsroom. Having a fresh food buffet available throughout the afternoon and night was a hit with the journalists, who ate mouthfuls of the tasty Mexican food as they prepared for interviews and filed their stories.

In the artist gift room, Baja Fresh gave the performing artists the highly sought after laminated photo passes, which entitles the holder and five companions to free Baja Fresh food every day for one year. They also provided the catering for all the artists during rehearsals, giving the performers a chance to grab a quick and delicious meal in the midst of their busy CMA week schedules.

Wanting to bring something new to the table this year, Baja Fresh added food in the green room for the artists, musicians, managers and other industry professionals backstage. The food was a delightful treat and convenient for performers running back and forth between dressing rooms, the stage and their audience seats. Even host Vince Gill couldn't resist the tasty flavors of Baja Fresh. At one point during the Awards broadcast, he brought a burrito out with him on stage.

Baja Fresh has been a strong supporter of the CMA Awards by providing their amazing food and helpful catering staff free of charge. CMA appreciates Baja Fresh's continued support of "Country Music's Biggest Night™."

On the Web: [www.bajafresh.com](http://www.bajafresh.com)

Scott Stem



Vince Gill takes a bite of a Baja Fresh burrito on the CMA Awards



Baja Fresh backstage

photos: John Russell



CMA Awards set model

photo: Renee Lagler

## CMA Awards Unveils New Set in 2003

The old saying is that things always look bigger on television, but for the stage and set of the 2003 CMA Awards, TV had nothing to do with it.

Two years ago, the Awards set was divided into two stages to accommodate a growing number of musical performances (22 performances on the 2003 CMA Awards broadcast) on the three-hour broadcast and maximize the efficiency of getting sets in the right place at the right time.

"Having the two stages made the turnarounds so much easier from act to act," said René Lagler, Production Designer for the CMA Awards. "However, [show producer] Walter Miller presented a special challenge this year to open the set at the top of the show with the Alan Jackson/Jimmy Buffett

number and making a set change within the performance. But we did it and it worked."

The stage was expanded to 114 feet long and 38 feet in height, one of the largest television concert stages in the world. The dual stages were made equal in size with a center entrance and Awards acceptance area with a large circular high-definition monitor as the focal point.

"The basic design this year was inspired by two interlocking radius points merging together in the center, with radiating helixes finishing the set off stage left and right," said Lagler.

After a meeting with Miller to exchange ideas, Lagler laid out the floor plan and built a model to present to the production team. The set was built in Nashville at Akers Theatrical, which has built the CMA Awards set for the past seven years.

"This year was a real challenge, from a building point, due to all of the mechanics of making the hard walls move on cue and to specific positions," Lagler said. "However, the scale of this set is the thing that would overwhelm most shops, but they did a fantastic first-class job. It is something we can all be proud of and can use for several years and not tire of it."

Amanda Eckard

## "The 37th Annual CMA Awards" First Awards Program to be Broadcast in Dolby Pro Logic II for both Television and Radio

New in 2003, the CMA Awards was encoded and broadcast in Dolby® Pro Logic® II over network television in the United States and over BBC 2 radio in the United Kingdom. This was the first awards show broadcast in Dolby Pro Logic II.

Dolby Pro Logic II encoding tools were introduced to the broadcast industry in April. This matrix surround-sound format allows a five-channel audio mix to be broadcast over regular stereo signals, allowing viewers without digital television services to receive an enhanced surround-sound experience.

"Dolby Digital 5.1 provides the ultimate surround-sound experience to viewers, but we realize that not every program is delivered over digital broadcast systems," said Tom Daily, Director, Marketing and Pro Audio at Dolby. "We introduced Dolby Pro Logic II to broadcasters as a way to compliment their Dolby Digital 5.1 broadcasts and to ensure that viewers watching analog stereo TV can still get rich surround sound with their favorite programs."

Dolby Pro Logic II decoding has become a standard feature in most A/V receivers and home-theater-in-a-box (HTIB) systems currently being sold. In fact, nearly every Dolby Digital receiver currently on the market includes Dolby Pro Logic II decoding. More than eight million Dolby Pro Logic II decoders have been sold to date.

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## CMA AWARDS WEEK EVENTS IN NASHVILLE

### ASCAP Country Awards

Craig Wiseman scores big at the 41st Annual ASCAP Country Music Awards, Monday, Nov. 3, at the Gaylord Opryland Resort and Convention Center. Wiseman was named ASCAP Songwriter of the Year and his No. 1 hit "The Good Stuff," performed by Kenny Chesney, earned him ASCAP Song of the Year. EMI was named Publisher of the Year.

(l-r) Gary Overton, Executive Vice President and General Manager, EMI; Connie Bradley, Senior Vice President, ASCAP; Craig Wiseman; Kenny Chesney; and John LoFrumento, Chief Executive Officer, ASCAP. photo: Kay Williams



### BMI Country Awards

Country Music's finest were center stage for the annual BMI Country Awards on Tuesday, Nov. 4, at a gala saluting the 50 top Country songs of the past year. Jeffrey Steele was named Songwriter of the Year, while Song of the Year honors went to "Landslide," written by Stevie Nicks of Fleetwood Mac. Sony/ATV Music Publishing Nashville was named Country Publisher of the Year. In a special presentation, Dolly Parton was recognized as a BMI ICON.

(l-r) Del Bryant, Executive Vice President, BMI; Woody Bomar, Senior Vice President and General Manager, Sony/ATV Music Publishing Nashville; Donna Hilley, President and Chief Executive Officer, Sony/ATV Music Publishing Nashville; Jeffrey Steele; Frances Preston, President and Chief Executive Officer, BMI; Paul Corbin, Vice President, BMI Nashville; and Phil Graham, Senior Vice President, BMI.

photo: Don Putnam



### Nashville Songwriters Foundation Hall of Fame Induction

Rodney Crowell, John Prine, Paul Overstreet and the late Hal Blair are the newest additions to the Nashville Songwriters Hall of Fame. The four men were inducted Sunday, Nov. 2, during annual ceremonies conducted by the Nashville Songwriters Foundation at Loews Vanderbilt Hotel. Vince Gill, Emmylou Harris and Bonnie Raitt were among the performers who paid musical tribute to the inductees. In conjunction with the Hall of Fame inductions, the Nashville Songwriters Association International (NSAI) conferred a series of Songwriter Achievement Awards: "Three Wooden Crosses," by Doug Johnson and Kim Williams, was named Song of the Year; the Songwriter of the Year prize went to Jeffrey Steele, writer of "These Days" by Rascal Flatts; and the Songwriter/Artist of the Year was Toby Keith.

(l-r) Kris Kristofferson, Paul Overstreet, Rodney Crowell, John Prine, Bonnie Raitt and Bill Anderson.

photo: Kay Williams



### R.O.P.E. Golden Awards

Country legend Mel Tillis receives the Don Pierce Golden Eagle award from WSM-AM radio personality Keith Bilbrey at the Reunion of Professional Entertainers (R.O.P.E.) annual Golden Awards at the Gibson Bluegrass Showcase on Nov. 6. Recognition was also given to the following for lifetime achievements: Liz Anderson, songwriter; Joe Edwards, musician; Johnny Koval, media; Willie Nelson, entertainer; and Joe Taylor, business. The Mac Wiseman Nightingale Award was presented to Shirley Magaha, widow of late fiddler Mack Magaha.

photo: Patricia Presley



### SESAC Country Awards

On the strength of his hit Reba McEntire single, "I'm Gonna Take That Mountain," and additional cuts in the Americana, bluegrass and Gospel genres, Jerry Salley was named SESAC's 2003 Country Songwriter of the Year during ceremonies Nov. 6, at the company's Music Row headquarters. Salley's publisher, EMI Music Publishing, was named SESAC's Country Publisher of the Year. In addition to its traditional performance awards, SESAC presented the SESAC Legacy Award to Stan Webb. SESAC presented Joe Nichols with the SESAC Summit Award, to recognize and honor the SESAC affiliate's outstanding contributions to Country Music and to the Country Music industry.

(l-r) Bill Velez, President/Chief Operations Officer, SESAC; Jerry Salley; Gary Overton, President, EMI Music Publishing; Tim Fink, Associate Vice President, Writer/Publisher Relations, SESAC; and Trevor Gale, Vice President, Writer/Publisher Relations. photo: Kay Williams





## RemoteVote Used by CMA International Members to Cast Votes for “The 37th Annual CMA Awards”

FIRST MAJOR TELEVISED AWARDS SHOW TO OFFER INTERNET VOTING

VoteHere, Inc. ([www.VoteHere.net](http://www.VoteHere.net)), a leading global supplier of secure electronic voting technology, announced that their platform was used to help select winners of “The 37th Annual CMA Awards.”

“In the past, all voting was done via paper ballots through the mail; this year we wanted to offer our international voters a choice on how to cast their votes,” said CMA Executive Director Ed Benson. “Those who took advantage of the ability to vote via the Internet were very pleased with both the interface and the convenience of voting right on their desktops — and our accountants appreciated the speed and clarity of the entries. This has been a successful first step in our long-range plan to convert our balloting process to on-line for all of our members.”

The CMA Awards selection is a lengthy, global endeavor that begins in June with initial nominations by CMA’s 5,000 professional members — including international voters. The second phase narrows the first nominations down to five finalists in each of the 12 CMA Awards categories. The third and final phase is the selection of the winner. VoteHere’s RemoteVote was used in each of these phases to configure and host the electronic ballots for CMA’s international membership.

“We’re thrilled that an organization as large and well-respected as the CMA has chosen RemoteVote as its Internet voting platform for their international voters,” said Jim Adler, President and Chief Executive Officer of VoteHere. “We look forward to expanding the program with the CMA in the years to come.”

RemoteVote™ is an e-voting election system that supports the convenience, ease-of-use and mobility of online voting. It’s unique in delivering best-of-breed security and information technology practices, easy to administer and easy to use, and has been praised for its effect on voter turnout and overall satisfaction.

RemoteVote™ is fast-becoming the product-of-choice for secure and reliable e-voting worldwide. Used by large and small corporations, professional associations, unions, cooperatives, universities, political organizations and government groups, RemoteVote offers ease-of-use for election administrators and voters alike.

### About VoteHere

VoteHere, Inc. is a global software company, delivering advanced e-voting technology to election providers since 1986. VoteHere offers its partners innovative, secure, reliable, user-friendly e-voting solutions to support the growth of e-enabled elections that maintain privacy and ensure election verification. For more information about VoteHere, visit the company’s website at [www.VoteHere.net](http://www.VoteHere.net).



## “Country Music’s Biggest Night™” Gets Bigger as The CMA Awards Soar

It was so thrilling to see this year’s CMA Awards capturing third place for the first week of the competitive November sweeps period. The CMA Awards broadcast finished behind only CBS’s top ranked “CSI” and second place “Survivor.”

CMA Awards was dominant on Wednesday night drawing 40 million viewers, three million more than last year and winning in adults 18-34, adults 18-49 and adults 25-54.

The Awards clearly gave a huge boost to record sales and should have a residual effect on sales heading into the important Christmas selling season.

The CMA Awards’ increase in viewers is even more impressive considering that prime time viewing had been down in the new television season.

This clearly shows a continued interest in Country Music and its stars, and is something for everyone in the industry to be excited about.

I would like to thank all the artists who took time to appear on the show. Clearly the unique pairings of Alan Jackson with Jimmy Buffett and Dolly Parton with Norah Jones in the telecast that featured performances by all the nominees for Entertainer of the Year, Male Vocalist, Female Vocalist and the Horizon Award gave the media lots to talk about.

Once again the CMA Awards lead all awards shows by presenting 22 musical performances during the three-hour program.

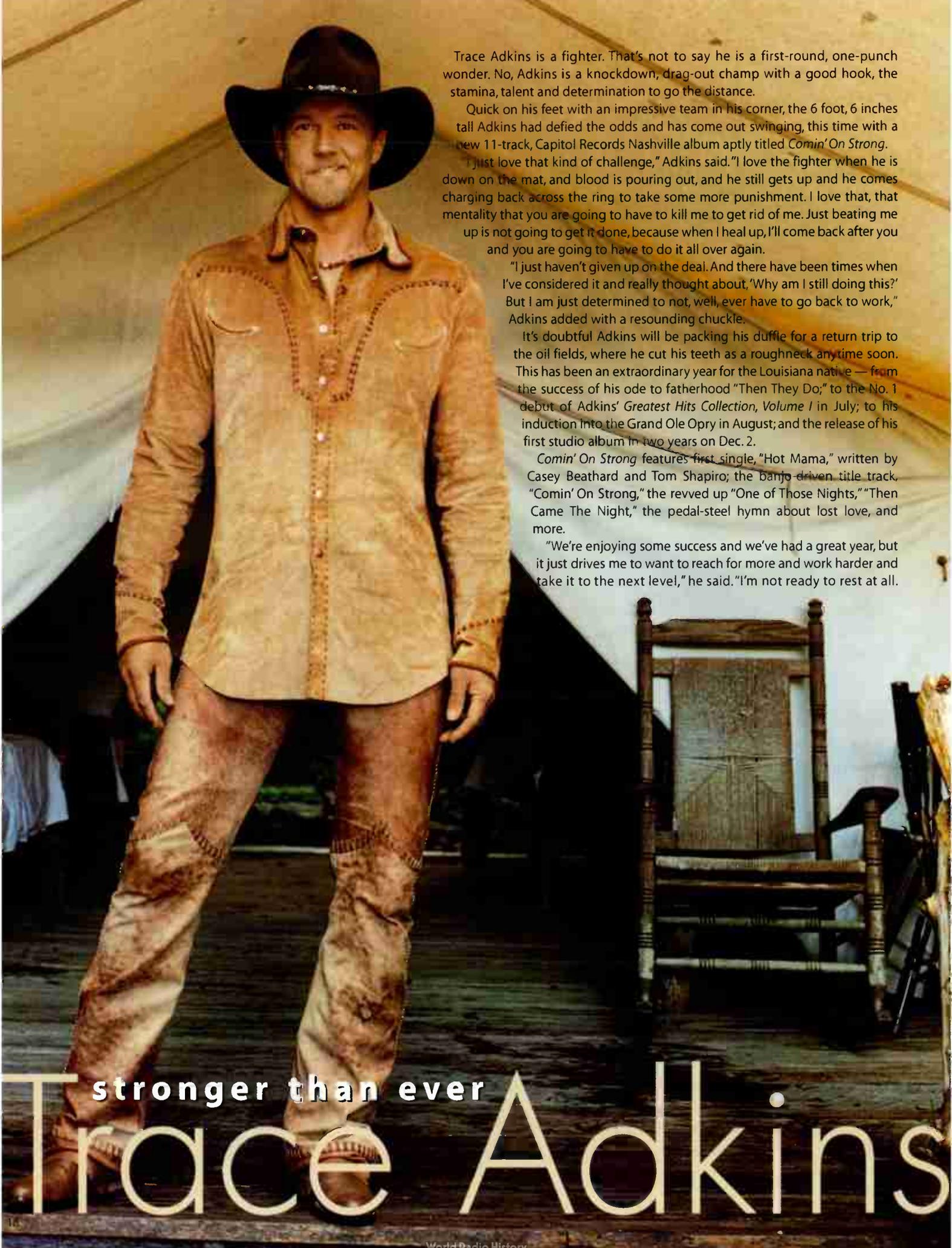
Of course, no CMA Awards show would be quite the same without the ever-popular and ever-talented host Vince Gill who so skillfully helps the viewers as well as our industry audience enjoy the show.

Every CMA member, and everyone else in the industry, should take pride in the success of this incredible CMA Awards. Let’s hope it signals a great 2004 for us all.

Sincerely,

Ed Benson  
CMA Executive Director

letter from the executive director



Trace Adkins is a fighter. That's not to say he is a first-round, one-punch wonder. No, Adkins is a knockdown, drag-out champ with a good hook, the stamina, talent and determination to go the distance.

Quick on his feet with an impressive team in his corner, the 6 foot, 6 inches tall Adkins had defied the odds and has come out swinging, this time with a new 11-track, Capitol Records Nashville album aptly titled *Comin' On Strong*.

"I just love that kind of challenge," Adkins said. "I love the fighter when he is down on the mat, and blood is pouring out, and he still gets up and he comes charging back across the ring to take some more punishment. I love that, that mentality that you are going to have to kill me to get rid of me. Just beating me up is not going to get it done, because when I heal up, I'll come back after you and you are going to have to do it all over again.

"I just haven't given up on the deal. And there have been times when I've considered it and really thought about, 'Why am I still doing this?' But I am just determined to not, well, ever have to go back to work," Adkins added with a resounding chuckle.

It's doubtful Adkins will be packing his duffel for a return trip to the oil fields, where he cut his teeth as a roughneck any time soon. This has been an extraordinary year for the Louisiana native — from the success of his ode to fatherhood "Then They Do;" to the No. 1 debut of Adkins' *Greatest Hits Collection, Volume 1* in July; to his induction into the Grand Ole Opry in August; and the release of his first studio album in two years on Dec. 2.

*Comin' On Strong* features first single, "Hot Mama," written by Casey Beathard and Tom Shapiro; the banjo-driven title track, "Comin' On Strong," the revved up "One of Those Nights," "Then Came The Night," the pedal-steel hymn about lost love, and more.

"We're enjoying some success and we've had a great year, but it just drives me to want to reach for more and work harder and take it to the next level," he said. "I'm not ready to rest at all.

stronger than ever

# Trace Adkins

I want to keep going to see how far we can take this thing. See how far this horse will run before it just drops dead.”

Adkins isn't the sort of person you picture resting on his laurels. Even on his occasional days off he's working, resurrecting a 60-acre defunct dairy farm for fun.

“My philosophy is very simple,” he said. “It comes from the oil fields, a roughneck work ethic, that you go out on the rig and you put in 12 hours and at the end of the day you are fatigued to the point where you cannot move and you have the satisfaction of knowing that you did a good job that day, you earned your money. But you also know that you are going to hit the rack and get seven or eight hours of sleep and it doesn't matter how hard you worked, or how good a job you did, you have to get up and do it again tomorrow.”

“Trace Adkins' work ethic has often been admired, but never questioned” said Rick Shipp, Senior Vice President of the William Morris Agency. “He's like Charlie Daniels. He refuses to cancel dates. I have seen him work through illnesses, incredible pain, broken bones and a crushed chest. Oh yeah, he gives 150 percent — but that's on a bad day.”

Make no mistake; his tenacity is not driven by blind determination. Adkins calls the shots and demands the same commitment from the team he handpicked to steward his career.

“The thing that has worked best for me in my approach to this business and this career is taking a lot of time on the front end and doing the research and meeting a lot of people and going through that whole process until you find the people you think you can be comfortable with putting your career in their hands. And letting them know what to expect so there aren't any surprises. I tell them, ‘This is who I am. Let's get that straight up front. I talk like this. I cuss a lot. I'm hard-nosed. And I have no tolerance for incompetence or slackers.’”

“When it comes to Trace Adkins, I think of a big man — not just in size, but in courage, intelligence, work ethic, creativity and reliability,” said Manager Ken Levitan of Vector Management. “Trace takes an unbelievable, smart, hands-on approach to his career. He loves a challenge and works hard with his time to win at every opportunity.”

As demanding as he seems, Adkins is toughest on himself. “I'm harder on myself than on anybody,” he said. “I'll take the credit and the blame for everything I do and everything that has happened in my career and my life. I take the credit where it is deserved and I'm not afraid to step up and take the blame either.”

Despite selling 450,000 copies, Adkins has yet to listen to his *Greatest Hits Collection, Volume 1* album. “I know all the songs,” he said jokingly. “I'm not a fan of me. You know, I don't impress me, whatsoever. It's that old thing of wanting what you can't have. Well, I wish I was a tenor singer. Tenor singers impress me. High notes impress me, low notes don't and that's what I got.”

Well, somebody must like baritones. Adkins has sold nearly 3 million albums since he launched his career in 1996 with *Dreamin' Out Loud* and has enjoyed a string of hits including “Big Time,” “(This Ain't) No Thinkin' Thing,” “The Rest of Mine,” “There's a Girl in Texas,” “I'm Tryin'” and his smash of 2003 “Then They Do.”

“When I went in to record [“Then they Do”], I thought it would probably be a song that would relate to a lot of people, and might have some commercial success, but really I was thinking even if it doesn't, I've got to record this song so that someday, maybe when I'm not around, my kids can listen to it and know that maybe I wasn't at home 200 days a year, but they were still the most important thing in my life.”

The response to the single, written by Jim Collins and Sunny Russ, was overwhelming and the numerous letters were eventually incorporated into a book of the same title by Rutledge Hill Press. “I was surprised by the unsolicited response that we got, letters that we had, things just started

coming in,” Adkins said. “When that happens you know you did something right.”

Adkins' softer side and the reactions from fans come as no surprise to Capitol Records Nashville President/Chief Executive Officer Mike Dungan. “Beneath that enormous gruff exterior, is a very sensitive, very driven artist, and a genuinely warm and likeable man,” Dungan said. “He is one of the few that I have worked with who I can confidently say will do just about anything that we ask of him. This staff adores him and has often displayed their willingness to walk through walls for him.”

Trey Bruce and longtime supporter Scott Hendricks co-produced *Comin' On Strong*. Adkins said the collaboration works because both producers bring something unique to the project.

“Trey has that something, he's a great songwriter to begin with and a great producer in his own right, but Trey brings something artsy to the table, a more poetic approach to music. He takes it to a real deep place. It's a spiritual thing for him.”

Hendricks signed Adkins to his deal at Capitol and has been behind the control panel of many of Adkins' hits. “Scott is just a lot of fun,” Adkins said. “There is nobody in the world I will feel more comfortable with in

the studio than Scott Hendricks. There's just that thing between Scott and myself, Trey and I have it too, but with Scott it is like we don't have to talk a whole lot. He knows what I want, what I like and who I am.”

Adkins calls Hendricks a perfectionist. “When I first started out, the first time I met with Scott, I thought this is how everybody does records — you have to sing the song 50 times,” Adkins said. “And then the second record kind of started aggravating me a little bit, but I still did it for him. Then I started making records with some other people and it wasn't that way at all. You would sing the song half dozen times, comp it and it's done.

“Scott will make you sing it and sing it, and now I know what it is about. You are learning the song and inevitably every time on about that 20th pass you do something that you go, ‘Wow, I like that. I'm going to sing it like that.’ Where if you had stopped at six, you never would have gotten to that point.

“You know, that happens every time anyway. You make an album and you go on the road and start performing it and about six months later you really start singing that song. I mean that is when you really start performing the song the way it should be performed and the way it should have been recorded. Scott gets you as close as he can in one day in the studio.”

The material is as deep and thought provoking as the performer. Adkins touches on adult themes including sex, suicide, addiction and loneliness. “The music is for adults. It might ought to come with a sticker on the front

of it,” he said. “I don't make records that you should sit around and listen to with your kids.”

He started recording the album last December, which was about the same time he entered himself in an alcohol rehabilitation program. “I was going through a period of some deep introspection, soul searching, and I think what happened is that I discovered that the way I am and who I am is not bad. I am comfortable with it. I'm not ashamed of it. I had to quit drinking, but I think everything else is pretty much OK.

“It gave me the confidence on this album to do some pretty adult stuff and deal with pretty adult subject matter.”

Retrospection doesn't come easy for Adkins. Accolades and awards don't penetrate very far when you are focused on the next prize.

“It's hard for me to be retrospective, to look back on it, what it all means,” he said. “As far as what I've learned, it is that the hard work will pay off if you stick with it and just don't give up. That's been a hard thing for me to learn in the music business. I didn't have any patience when I got into the music business and I still don't have a wealth of it, but I have a lot more than I had when I came in.”

Wendy Pearl

On the Web: [www.traceadkins.com](http://www.traceadkins.com)

**“This is who I am.**

**Let's get that  
straight up front.**

**I talk like this.**

**I cuss a lot. I'm**

**hard-nosed. And I**

**have no tolerance**

**for incompetence**

**or slackers.”**

—Trace Adkins

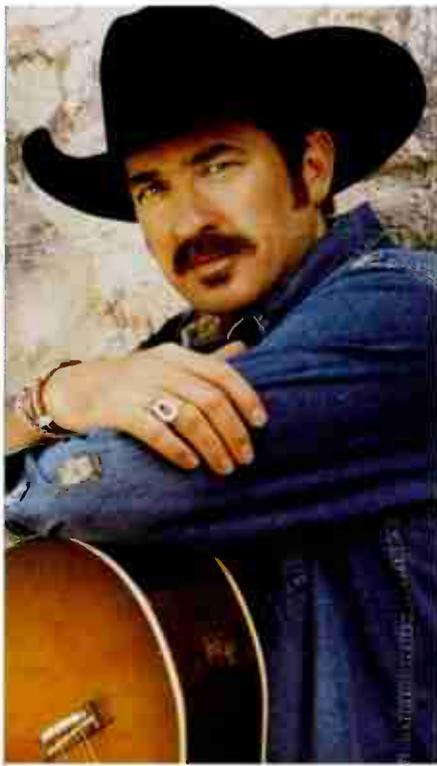


photo: Pamela Springsteen

## MEET THE CMA BOARD PRESIDENT

## KIX BROOKS

Most people know Kix Brooks as half of the Arista Nashville recording duo Brooks & Dunn. But in his new role as President of the CMA Board of Directors, the charismatic, guitar slinger is going solo.

His appointment is noteworthy in that there hasn't been a Country Music artist named President of the CMA Board since Tex Ritter held the position in 1964-65. Former CMA Executive Director and Country Music Hall of Fame member Jo Walker-Meador recalled working with the last artist President and said there are many similarities between the two.

"Tex, another stellar figure, was a real 'nitty gritty' hands-on President. His heart and soul were in the challenge, and he rose to the occasion at every turn ... Tex's fame and talents, along with his dedication to the furtherance of Country Music — as well as CMA — made him one of the finest Presidents the organization could ever wish for," said Walker-Meador.

After serving on the Board since 1997, Brooks was the right choice at the right time, according to CMA Executive Director Ed Benson.

"He brings all his personal experience and insight to this important position at a critical time for our industry and the association — especially as we move forward with our key initiatives the — the CMA Awards, CMA Music Festival and our artist outreach campaign," Benson said. "Kix has a clear vision for what he wants to accomplish, a keen business acumen, leadership and interpersonal skills, as well as his finger on the pulse of the artistic community plus he has a great sense of humor. There isn't a better choice for this position than Kix."

Brooks is ready. He takes the appointment and the responsibilities that come with the position seriously. He wouldn't have accepted unless he felt confident that he could fulfill his obligation to CMA, its members and his colleagues on the Board. He's not an absent figurehead. He's hands-on and feet-first involved in all of CMA's core activities.

*CMA Close Up* recently caught up with Brooks for a discussion about what motivates and inspires CMA's new Board President:

**Why did you want to serve on CMA's Board of Directors?**

I guess I am an idealist at heart — I have this belief if we all pitch in and work together, we can not only make our industry stronger, but also find a camaraderie that somehow eroded over the years. My manager Bob Titley was a [Board] member and asked me if I would serve six or seven years ago — I knew nothing about the Board and was curious to find out more.

**Did you have any misconceptions about the work of the Board of Directors before you became a member of the Board?**

Like many artists, my basic perception of the Board was, that it was an exclusive, executive, music business club that took the money they made from our hard work at Fan Fair and went to exotic locations during the year to play golf and have cocktails. I didn't imagine they really had much to do with the TV show when it came right down to it.

**What happened subsequent to your joining that has changed those perceptions?**

I was amazed at the size of the Board, about 60 people; the variety of representation, every facet of our business from radio to publicity; the level of representation, the heads of every major label. The fact that they are at every meeting with their game faces on, not only shows their commitment, but their attitude reflects the fact that the business at hand is important and I can promise you, no one in that room has time to waste.

continued on page 36...

**CMA Leaders Acknowledged**

During the annual CMA membership meeting on Nov. 6 in Nashville, Tenn., Ed Benson presented a crystal gavel to outgoing CMA Board Chairman Ron Baird. Baird used the opportunity to thank his colleagues on the CMA Board of Directors and the CMA staff. For his contributions to CMA during the past year, Benson presented outgoing CMA Board President Charlie Anderson a crystal globe, which is significant of CMA's global purpose and reach.

above: Ed Benson presents trophies to outgoing CMA Chairman Ron Baird and CMA President Charlie Anderson, who has been elected CMA Chairman for 2003-2004. (l-r): Ron Baird, Agent, Creative Artists Agency; Ed Benson, CMA Executive Director; Charlie Anderson, Chief Executive Officer, Anderson Merchandisers. photo: Amanda Eckard

**Kix Brooks Receives CMA President's Award**

During the CMA Board of Directors meetings in Chicago on Sept. 17, CMA Board President Charlie Anderson surprised fellow Board member, singer/songwriter Kix Brooks, by presenting him with the CMA President's Award. The Award is not an annual Award, but

given when the CMA Board President feels an individual merits the special recognition. Anderson praised the personal time, commitment and work that Brooks has given to CMA and its events, including both the CMA Awards and CMA Music Festival/Fan Fair, since joining the Board in 1997. Brooks is a member of the reigning CMA Vocal Duo of the Year along with his partner Ronnie Dunn.

"Kix has served as an important voice for our artists on the Board," said CMA Executive Director Ed Benson. "He stands up for what he believes is right and he gives both his time and energy to fulfill CMA's goals of increasing visibility and opportunities for Country Music. Kix is a strong supporter of CMA Music Festival/Fan Fair, the CMA Awards and other CMA activities. It is extremely appropriate to honor him in this way."

above: CMA Board President Charlie Anderson presents Kix Brooks with the CMA President's Award. photo: Wendy Pearl

## CMA Elects Kix Brooks President of the Board of Directors

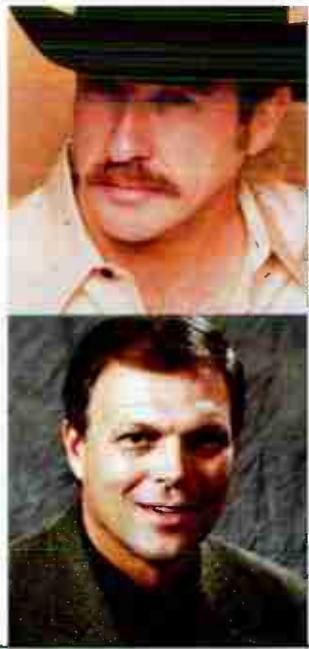
CMA Awards Week concluded Thursday, Nov. 6 with the announcement of CMA's newly elected Board of Directors and new CMA Board President Kix Brooks of Brooks & Dunn. This marks the first time CMA has had a Country artist in this position since Tex Ritter was President of CMA in 1965.

"I'm proud that they have enough respect for me to let me serve in this position," said Brooks. "I feel it is important for the artists to have this kind of representation, this industry is artist based."

"Kix contributes so much to the Board," said CMA Executive Director Ed Benson. "He has an artist's perspective with the business acumen to back it up. He has led the charge on our artist relations initiatives, and I couldn't be happier about his appointment to this important position — especially at a time when we are developing new strategies for communicating with our artists."

Brooks will be joined by new Chairman, and previous CMA Board President, Charlie Anderson, Chief Executive Officer of Anderson Merchandisers in Knoxville, Tenn., as top CMA leaders starting in 2004.

KIX BROOKS  
CHARLIE ANDERSON



board of directors

### DIRECTORS BY MEMBERSHIP CATEGORY:

*New Directors are indicated in bold followed by carryover directors:*

#### ADVERTISING AGENCY/PR

**Peter Stroh**, J. Walter Thompson USA, Inc., Detroit  
Dick Gary, The Gary Group, Santa Monica, Calif.

#### ARTIST/MUSICIAN

**Kix Brooks**, Brooks & Dunn, B&D, Inc.  
Dann Huff, Dann Huff Productions

#### CONTRIBUTOR

**Brett James**, Sony ATV Tree/Teracel Music  
Marcus Hummon, Velvet Armadillo Records/Red Wing Productions

#### INTERNATIONAL

**Mark Hagen**, BBC Television, London  
Rob Potts, Allied Artists and Event Services Pty. LTD, Australia

#### MUSIC PUBLISHER

**Gary Overton**, EMI Music Publishing  
Donna Hilley, Sony ATV/Music Publishing

#### PERSONAL MANAGER

**Larry Fitzgerald**, Fitzgerald Hartley Company  
Clarence Spalding, TBA Entertainment Corporation

#### PUBLICATIONS

**Phyllis Stark**, *Billboard* and *Airplay Monitor*  
Brian Mansfield, *USA Today*

#### RADIO MANAGEMENT

**Dan Halyburton**, KPLX-FM, Dallas  
Mick Anselmo, KEEY-FM, Minneapolis

#### RADIO PROGRAMMING

**Eric Logan**, Citadel, New York  
Rusty Walker, Rusty Walker Programming Consultant Inc., Iuka, Miss.

#### RECORD COMPANY

**James Stroud**, DreamWorks Records Nashville  
Joe Galante, RCA Label Group

#### RECORD/VIDEO MERCHANDISER

**Charlie Anderson**, Anderson Merchandisers, Knoxville, Tenn.  
Sue Peterson, Target Stores, Minneapolis

#### TALENT AGENT

**Rick Shipp**, William Morris Agency  
Ron Baird, Creative Artist Agency

#### TALENT BUYER/PROMOTER

**Steve Buchanan**, Gaylord Entertainment  
Louis Messina, The Messina Group, Houston

#### TELEVISION/VIDEO

**Kitty Moon Emery**, Scene Three Media Works  
Brian Phillips, CMT

#### AT-LARGE

**Mike Dungan**, Capitol Nashville  
**Clint Higham**, International Management Services  
**Mark Mays**, Clear Channel, San Antonio  
Paul Corbin, BMI  
Steve Moore, TBA Entertainment Corporation  
Tim Wiperman

#### LIFETIME DIRECTORS

J. William Denny, National Tape & Disc, Inc.  
Ralph Peer II, peermusic  
Frances Preston, BMI

#### DIRECTORS AT LARGE:

Trace Adkins  
Bruce Allen, Bruce Allen Talent, Vancouver, BC  
Gary Borman, Borman Entertainment, Santa Monica, Calif.  
Connie Bradley, ASCAP  
Tom Collins, Tom Collins Productions, Inc.  
Tony Conway, Buddy Lee Attractions  
Mike Culotta, WQYK-FM, Tampa  
Robert Deaton, Deaton Flanigen Productions  
Bob DiPiero, Sony ATV/Love Monkey Music  
Tim DuBois, Universal South  
Jim Free, Smith-Free Group, Washington, D.C.  
John Grady, Sony Music Nashville  
Lon Helton, *Radio & Records*  
Pat Higdon, Universal Music Publishing Group  
Luke Lewis, Universal Music Group  
Gerry Lopez, Handleman Company  
Jo Dee Messina  
Jim Ed Norman, Warner Bros. Nashville  
Victor Sansone, WKHX/WYAY-FM, Atlanta  
Nancy Shapiro, The Recording Academy  
Alan Sledge, Clear Channel Communications, Phoenix  
Jeff Walker, AristoMedia/Marco Promotions  
Jeff Wayne, Great American Country/Jones Intercable Inc.,  
Englewood, Colo.  
E.W. Wendell

#### NEW CMA BOARD OFFICERS:

##### CHAIRMAN

Charlie Anderson, Anderson Merchandisers, Knoxville, Tenn.

##### PRESIDENT

Kix Brooks, Brooks & Dunn, B&D, Inc.

##### PRESIDENT ELECT

Victor Sansone, WKHX/WYAY-FM, Atlanta

##### SECRETARY/TREASURER

Tim Wiperman

CMA BOARD OF DIRECTORS PRESENTED PROPOSAL TO HOLD CMA AWARDS IN

# NEW YORK



photo: Philip Onofrio

**Daniel Doctoroff, New York City Deputy Mayor for Economic Development & Rebuilding; LeAnn Rimes; and Maureen Reidy, Executive Director, NYC Host Committee.**

During the September meeting of the CMA Board of Directors, a contingent of representatives from New York City presented a proposal to host the annual CMA Awards in New York in 2005 for one year.

"Nashville has and will always be home base for the CMA Awards," said CMA Executive Director Ed Benson. "Strategically, the possibility of periodically moving the awards has been looked at before, with several different cities in discussion, but only on a one-time basis to generate increased exposure and excitement for the format."

The New York proposal was viewed with interest by the CMA Board. The CMA staff was

directed to study the proposal in depth and report back to the Board at a later time. A final announcement won't be made until July 2004. It's important to stress that no decision has been made to hold the CMA Awards in another city at this time.

The NYC Host Committee had approached CMA earlier this year about the possibility of hosting the Awards at a future date. Exploring opportunities to further the profile of the Awards and Country Music is one of CMA's strategic initiatives determined by the Board of Directors in 2002.

"The spirit of Country Music described in CMA's vision statement — community, creativity, fun, celebrating success, willingness to take risks and embrace change, and patriotism — are the very same things that define New York City," said New York City Deputy Mayor for Economic Development & Rebuilding Daniel Doctoroff. "So while at first glance New York might seem like an unusual choice to host the CMA Awards, New York is, in fact, the natural place for this prestigious event."

Wendy Pearl

## CMA Bylaws Changed

CMA members voted for new directors during the organization's annual CMA membership meeting Thursday, Nov. 6, at the Vanderbilt Stadium Club in Nashville. During the meeting, the membership also voted for new association bylaws, updating the old bylaws originally drawn up in 1958.

One of the changes approved in the new bylaws, was the decision to make all Board members Directors. Those previously elected as Officers are now Directors-At-Large.

In addition to serving as a Director, four individuals will now serve as Officers, those being Chairman, President, President Elect and Secretary/Treasurer. This move also establishes for the first time a line of succession with the President Elect moving to President and the President becoming Chairman. Those officers for the 2003-2004 term will be Chairman Charlie Anderson; President Kix Brooks; President Elect Victor Sansone; and Secretary/Treasurer Tim Wipperman.

Under the new bylaws, an Executive Committee is being created and will consist of the current Chairman, President, President Elect, Secretary/Treasurer; two people appointed by the Chairman; two people appointed by the President; and seven Directors elected by the Board. This committee will meet no less than six times a year and has been empowered to handle and expedite a number of functions, which previously had to wait for full Board approval.

"This new structure will significantly improve CMA's ability to react quickly to changes in the marketplace and be more responsive to the industry as a whole," said CMA Executive Director Ed Benson.

Wendy Pearl

## CMA ANNOUNCES NEW ARTIST INITIATIVE ON GRAND OLE OPRY LIVE

LIFETIME MEMBERSHIP GRANTED TO OPRY MEMBERS AND CMA AWARD FINAL NOMINEES

CMA used the occasion of the Grand Ole Opry's 78th Birthday Celebration on Oct. 11 at the Grand Ole Opry House in Nashville, Tenn. to deliver a special gift to Opry members past and present, as well as all CMA Award final nominees in artist categories, when it was announced that this select group of artists will receive complimentary, lifetime membership in CMA.

Kix Brooks of Brooks & Dunn, made the announcement during "Grand Ole Opry Live" on GAC: Great American Country. CMA Executive Director Ed Benson and Opry member and 12-time CMA Awards host Vince Gill joined Brooks, who chairs the CMA Board Artist Relations Committee, for the historic announcement.

These artists "are asked on so many different levels to do things that benefit the business," said Brooks during the announcement. "And it is just one way of giving a

little bit back and letting them know how much we appreciate all the work and good feelings they put out there."

"What a great gesture by the CMA," said Gill, responding on behalf of Opry members and CMA Awards nominees.

"Without artists there would be no music industry or trade organization like CMA, so it is fitting that we make them a lifetime part of it," commented Benson.

"The Opry is an integral part of the Country Music community," said Opry member "Little" Jimmy Dickens, after he heard about the announcement. "It is great to know that the members will continue to be recognized as such with lifetime CMA memberships."

"On behalf of all the Opry's members, I want to thank the CMA Board of Directors for acknowledging them in this manner," said Pete Fisher, Grand Ole Opry Vice President and General Manager. "These artists are among Country Music's most respected performers and I am certain they will value their lifetime CMA memberships, just as the CMA values their contributions to our industry."

The Opry currently has 81 individual members and there are 328 Country artists who have been final nominees for CMA Entertainer of the Year, Female Vocalist, Male Vocalist, Vocal Group, Vocal Duo of the Year and the CMA Horizon Award since the inception of the Awards in 1967.

The lifetime memberships will take effect January 1, 2004. Any Opry member or Award nominee who is currently a member of CMA will automatically become a lifetime member on their renewal date in 2004.

Founded in 1958, the Country Music Association was the first trade organization formed to promote a type of music. CMA, originally consisting of 233 members, now has more than 5,000 organizational and individual members across the globe.

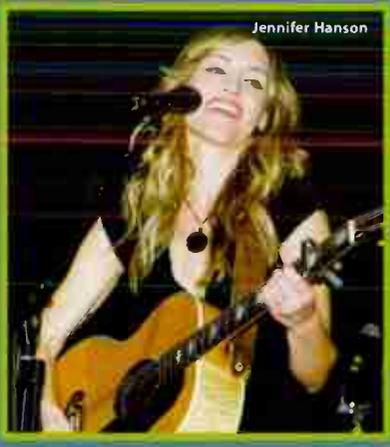
Wendy Pearl



**(l-r) Tammy Genovese, CMA Associate Executive Director; Ed Benson, CMA Executive Director; Steve Buchanan, Senior Vice President of Media and Entertainment, Gaylord Entertainment; Vince Gill, host of "The 37th Annual CMA Awards;" Kix Brooks, Chairman, CMA Artist Relations Committee; Pete Fisher, Vice President and General Manager, Grand Ole Opry; Rick Murray, CMA Senior Director of Strategic Marketing.**

# CMA HEATS UP CHICAGO

with LeAnn Rimes and Jennifer Hanson



Jennifer Hanson



LeAnn Rimes

While in the midst of the September CMA Board meetings in Chicago, the CMA Board of Directors hosted a special night of music for VIPs, advertisers, media and radio winners, featuring performances by Jennifer Hanson and LeAnn Rimes at the Park West Theater on Sept. 17. American Airlines, the official airline of the Chicago CMA Board Event and "The 37th Annual CMA Awards," was the presenting sponsor with Country radio station WUSN/Chicago US 99.5 America's Country Station serving as co-sponsor.

"Getting the opportunity to go to Chicago and perform for the CMA Board and its guests was a real honor for me," said Hanson. "Not only did I get to meet many of the people who make this business tick, I also got to share the stage with LeAnn Rimes. The evening was a career highlight for me in every way."

The night was a highlight from all angles. Chicago's native son Richard Marx came out to enjoy the music as did executives from key companies including American Airlines, Corona, Chrysler, Jaguar, Proctor & Gamble, Quaker, Tootsie-Roll and Wilson Sporting Goods. Also in attendance were executives and reporters from the *Chicago Sun-Times*, *Chicago Tribune*, Harpo Productions (producers of "Oprah"), *People* magazine and *Playboy* magazine. The local ABC 7 television affiliate WLS-TV interviewed both Hanson and Rimes before the show.

"American Airlines is delighted to participate as a Presenting Sponsor and Official Airline of the CMA Board event in Chicago," said Joann Camuti, Eastern Division Manager/Sales Promotion for American Airlines. "We commend the CMA for their hard work and commitment to the Country Music industry and look forward to expanding our relationship for future events." **Scott Stem**



(l-r) Tammy Genovese, CMA Associate Executive Director; Richard Marx; and Jennifer Hanson.



(l-r) Ray Stevens, Radio Personality, WUSN-FM/Chicago; LeAnn Rimes; and Lisa Dent, Radio Personality, WUSN-FM/Chicago.



(l-r) Tom Rivers, Vice President and General Manager, WUSN-FM/Chicago, and Jennifer Hanson.



(l-r) Ed Benson, CMA Executive Director; Tammy Genovese, CMA Associate Executive Director; Mike Dungan, President/Chief Executive Officer of Capitol Nashville; Jennifer Hanson; Charlie Anderson, President/ Chief Executive Officer of Anderson Media; and Ron Baird, Agent, Creative Artists Agency.



(l-r): Ron Baird, Agent, Creative Artists Agency; Tammy Genovese, CMA Associate Executive Director; Charlie Anderson, President/Chief Executive Officer of Anderson Media; Julie Talbott, Executive Vice President of Affiliate Marketing for MJJ Programming; Ed Benson, CMA Executive Director; Steve Moore, Executive Vice President of TBA Entertainment Corp.; and Steve Buchanan, Senior Vice President of Media & Entertainment, Gaylord Entertainment.



(l-r) Lisa Lobazlo, Account Sales and Development Manager, American Airlines; Ella Wright, Travel Coordinator, American Airlines; Joann Armour, retired, US Airways; Patrick Guilfoyle, Assistant Director of Support Services, Skadden, Arps, Slate, Meagher & Flom LLP; and LeAnn Rimes.



(l-r) Ed Benson, CMA Executive Director; Charlie Anderson, President/ Chief Executive Officer of Anderson Media; LeAnn Rimes and her husband Dean Sheremet; Ron Baird, Agent, Creative Artists Agency; and superstar Kix Brooks.

## TOP 10 REASONS WHY CHICAGO IS MY KIND OF COUNTRY TOWN

**10** Chicago is the birthplace of singers Phil Everly and Rex Allen, Jr., as well as two pioneering music executives whose careers earned them election into the Country Music Hall of Fame: Paul Cohen and Wesley Rose.

**9** Chicago is home to JAM Productions, an independent

concert promoter that has been in business for more than 30 years, working with everyone from Steve Earle to Kenny Rogers to Tim McGraw & Faith Hill.

**8** Chicago has a wide range of venues that host Country Music events, including sub urban clubs (like Fitzgerald's

in Berwyn), enormous arenas (such as the United Center), and out door stages in Grant Park, which is the site for the annual Chicago Country Music Festival and the site of the recent NBC Television special, Shania Twain: UP! LIVE IN CHICAGO concert. The concert DVD is set for release on Nov. 18.

**7** Chicago is home to the prestigious Alternative-Country record label Bloodshot Records, that has released critically acclaimed albums by Ryan Adams, Kelly Hogan and the Waco Brothers.

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## Annual CMA International Awards Presented

Recognition of outstanding industry contributions is part of the mission of CMA. And during the Global Markets Forum on Thursday, Nov. 6 in Nashville, Tenn., two International Awards were announced.

The Dixie Chicks were announced as this year's recipients of the CMA International Artist Achievement Award. The Award recognizes outstanding achievement by an artist who contributes to the awareness and development of Country Music outside North America. The Dixie Chicks' 2003 "Top of the World Tour" was an outstanding success and brought international attention to Country Music as the former CMA Entertainer of the Year (2000) toured through Australia, Canada, Germany, Great Britain, Ireland, Scotland and Sweden. Previous winners of the International Artist Achievement Award include The Bellamy Brothers, BR549, Lonestar, the Mavericks, Reba McEntire, Shania Twain and Trisha Yearwood.

The International Talent Buyer/Promoter of the Year Award was given to Judy Seale. Seale has more than 30 years experience in the entertainment industry working with the Jim Halsey Company, Refugee Management and more. Currently serving as President/CEO of Judy Seale International (JSI), Seale is the talent coordinator for numerous festivals in Europe and Asia, as well as Japan's only Country Music festival.

Seale produced the first Country Music events in Argentina, Brazil, Hong Kong, Japan, Manila and Thailand, and since 1987 has produced more than 150 international tours and festivals featuring Country Music artists. Her charitable endeavors include soliciting artists to perform for the U.S. military based throughout the world including Afghanistan, Bosnia, Haiti, Iraq, Kosovo, Kuwait, Macedonia, Qatar and Uzbekistan. She recently launched Stars for Stripes, a non-profit organization which will provide quality entertainment to U.S. military forces deployed internationally.

In addition, Seale currently coordinates all international tours for the Bellamy Brothers and manages the careers of Pat Boone and Jolie Edwards. Seale was the winner of the 1998 Jo Walker-Meador International Achievement Award and serves on the CMA Global Markets Task Force and Advisory Group.

**Wendy Pearl**

above left: The Dixie Chicks received the 2003 CMA International Artist Achievement Award. photo: James Minchin above right: Judy Seale, President/CEO of Judy Seale International (JSI), received the 2003 CMA International Talent Buyer/Promoter of the Year Award during the Global Markets Forum. President of AristoMedia and Marco Promotions Jeff Walker, who heads CMA's Global Markets Task Force, presented Seale with the Award. photo: Amanda Eckard



## CMA's Second Annual Global Markets Forum

The Global Markets Forum was held following the annual CMA Board meeting on Nov. 6, to

discuss issues important to the international music community.

The Second Annual Global Markets Forum featured a panel to discuss what impact Country Music had in three of Country's largest international markets in 2003. CMA Senior Director of Strategic Marketing Rick Murray represented the United States; Jill Snell, owner of The Orange Record Label, represented Canada; and Dennis Muirhead of Muirhead Management represented the United Kingdom.

A new addition to the forum was an intimate roundtable setting where attendees could move from table to table to talk with experts in booking, artist relations, CMA outreach, media, publishing, management, touring and songwriting. Approximately 110 people attended.

"What it did was give the people a real opportunity to get together in a smaller environment and really discuss the issues and it really seemed to work well," said Jeff Walker, who heads CMA's Global Markets Task Force.

**Amanda Eckard**

above (l-r) CMA Senior Director of Strategic Marketing Rick Murray; Dennis Muirhead of Muirhead Management, United Kingdom; Jill Snell, Owner of The Orange Record Label, Canada; and Jeff Walker, President of AristoMedia and Marco Promotions participate in a panel at the CMA Global Task Markets Meeting in Nashville to discuss what impact Country Music had in three of Country's largest international markets in 2003.

# 2004

## INTERNATIONAL EVENTS CALENDAR

**FEB. 5-7**  
**THE 19th ANNUAL INTERNATIONAL COUNTRY MUSIC FESTIVAL**  
 Schutzenhaus Albisguetli  
 Zurich, Switzerland  
 Contact: Albi Matter, Managing Director  
 Im Tiergarten 23  
 P.O. BOX 8055 Zurich, Switzerland  
 TEL: +41 1 461 00 66  
 FAX: +41 1 462 70 30  
 On the Web: [www.showandmusic.com](http://www.showandmusic.com)  
 e-mail: [matter@showandmusic.com](mailto:matter@showandmusic.com)

**APRIL 17**  
**COUNTRY SUNSHINE**  
 Kumamoto, Japan  
 Contact: Charlie Nagatani  
 On the Web: [www.countrygold.net](http://www.countrygold.net)

**JUNE 12**  
**17th OSTSEE FESTIVAL**  
 Schonberg, Germany  
 On the Web:  
<http://home.t-online.de/home/helmut.koehl/>  
 e-mail: [sleepdream@t-online.de](mailto:sleepdream@t-online.de);  
[helmut.koehl@t-online.de](mailto:helmut.koehl@t-online.de)

**JUNE 25-26**  
**VINSTRAS COUNTRY MUSIC FESTIVAL**  
 Vinstra, Norway  
 TEL: +61 21 69 39  
 FAX: +61 21 69 38  
 2640 Vinstra  
 On the Web:  
[www.festivaldrift.no/countryfestivalen/](http://www.festivaldrift.no/countryfestivalen/)  
 e-mail: [trond.grothe@festivaldrift.no](mailto:trond.grothe@festivaldrift.no)

*\*Events and dates are subject to change.*

If you have information on upcoming international events for consideration in CMA Close Up, please e-mail [closeup@CMAworld.com](mailto: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

## Lee Kernaghan Receives Global Artist Award

Keith Urban congratulates fellow Aussie Lee Kernaghan on receiving the CMA Global Artist Award in Brisbane, Australia. Kernaghan was officially given the Award in June at CMA's Fan Fair in Nashville, but was unable to attend and friend Catherine Britt accepted the Award on his behalf.



(l-r) Lee Kernaghan and Keith Urban. photo: Jim Smart

# Ireland Picks Its Own Nashville Star on "COUNTRY COOL"

Earlier this year, BBC 1 Northern Ireland launched an Ireland-wide talent contest, with a recording contract with Curb Records in Nashville as the grand prize.

"Country Cool," the prime-time series was created by Producer Fedelma Harkin, who believed the combination of Irish talent and the widespread love of Country Music in that country were superb building blocks for a primetime show. Working within the BBC remit to showcase talent and be practical in creating a platform, she put the "Country Cool" elements together with a 25-45 audience goal.

Auditions for "Country Cool" started in February 2003 and were held in eight Country Music venues across Ireland with co-host Christine Bleakley. More than 500 young hopefuls between the ages of 17 and 30 auditioned. By April, the list was narrowed down to 113 contestants.

The second-round finalists auditioned for three judges at BBC Broadcasting House in Belfast. The judges were Hermione Ross, daughter of Christie Hennessy, one of Ireland's most successful singer-songwriters; Drew Hill, Senior Product Manager with Curb Records based in London; and performer Peter Cory.

Harkin insisted that none of the contestants be ridiculed or harshly treated on the show. Many reality television shows use those elements for spice, but Harkin bet that viewers would be more compelled to watch a show based around nurturing young performers.

"We were always aware that we held these peoples' dreams in our hands," Hill said. "Although not everyone who auditioned had what it takes to succeed in the business, we wanted to encourage people to keep singing and playing."

After the contestants were whittled down to 24, the winners got to perform on the proper show during six programs. Each week the judges picked one performer on the broadcast as a finalist. In addition to the six acts chosen by the judges, 70 percent of the viewers chose Ryan Kelly as the seventh. To coincide with the final, Curb Records released an album featuring all the contestants in United Kingdom and Ireland to coincide with the final episode.

In Belfast, the judges chose Gerrie Dean, Avril O'Hanlon, Lorraine O'Reilly, The Original Brothers, Mal Rodgers and Mons Wheeler to advance to the Grand Final and travel to Nashville. The trip was "an injection of reality into the finalists and they soaked it up," Harkin said. They didn't stop for eight action-packed days.

One of the highlights of the trip was a performance at the Greased Lighting™ Riverfront Park Stages at CMA's Fan Fair® 2003, where the finalists sang together for the first time. The group performed a moving a cappella version of "Down By The River" in front of 10,000 Country Music fans. They met Wynonna backstage at The Coliseum just before she took the stage.

During the day, the finalists participated in master classes with Hal Ketchum, Doug Johnson and Trish Townsend. Each night during Fan Fair they watched the star-studded concerts at The Coliseum and ventured out to other clubs around town including The Bluebird Café.

Ketchum helped judge the live Grand Final and performed on the show.

"It is a real pleasure and an honor to be a part of this," Ketchum said. "I came into the music business later on in life, but these young performers have it all ahead of them. I have no doubt with the right help and guidance they all have the potential to make it big."

Film footage from their Nashville trip was featured on the live show that aired from the BBC's Blackstaff Studios in Belfast. Choice of songs performed was a joint effort between the production team and the contestants.

"Country Cool" viewers chose The Original Brothers from Fermanagh as the overall winner that was announced by co-host John Daly. The three brothers performed "When You Say Nothing At All" and "I Feel Fine." The band's musical influences include bluegrass, Vince Gill and Merle Haggard. Hill said Curb Records would be rushing them into the recording studio as soon as possible. The runner-up was Kelly, the favorite of viewer voters.

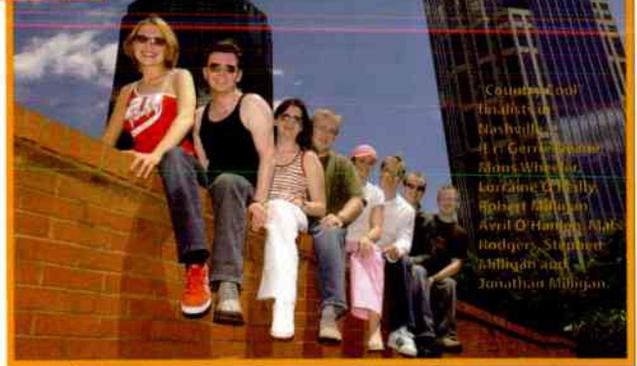
Phil Cokell, Managing Director for Curb Records UK, said the contest was "a great opportunity for Curb to discover some exciting new talent.

"We look forward to producing an album and working with the multitalented competition winners, The Original Brothers."

In a statement, The Original Brothers said they were thrilled.

"We have grown up immersed in Country with music in our family and have been playing together for the past 15 years... It will be fantastic going into the studio to do what we all love — record a single and an album. It's a real dream come true for us to sing for other people, and thankfully they seem to enjoy it."

**Bobbi Boyce**

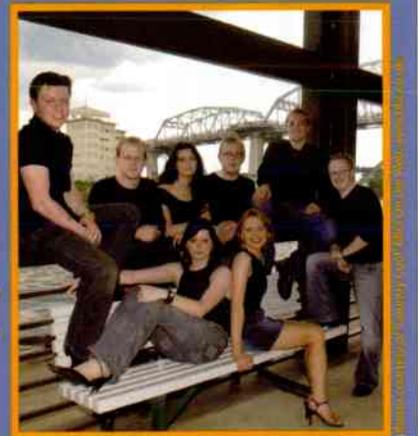


"Country Cool" finalists in Nashville. (l-r) Gerrie Dean, Mons Wheeler, Lorraine O'Reilly, Robert Milligan, Avril O'Hanlon, Mal Rodgers, Stephen Milligan and Jonathan Milligan.

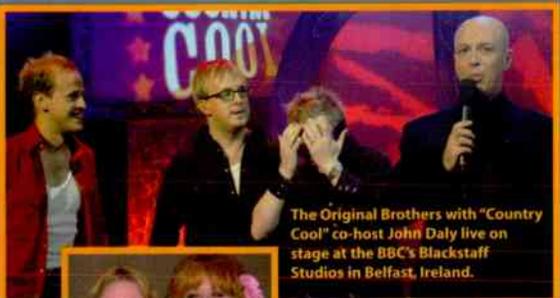
"Country Cool" finalists sing together for the first time at CMA's Fan Fair in Nashville, Tenn. (l-r) Avril O'Hanlon; Gerrie Dean; Mons Wheeler; Lorraine O'Reilly; Mal Rodgers; and Robert, Stephen and Jonathan Milligan.



"Country Cool" finalists tour Nashville. (l-r) (back row) Mons Wheeler, Stephen Milligan (The Original Brothers), Avril O'Hanlon, Robert Milligan (The Original Brothers), Jonathan Milligan (The Original Brothers), Mal Rodgers, Jonathan Milligan (The Original Brothers); (front row) Lorraine O'Reilly and Gerrie Deane.



The Original Brothers perform "I Feel Fine" and "When You Say Nothing At All" at the live Grand Final in Belfast.



The Original Brothers with "Country Cool" co-host John Daly live on stage at the BBC's Blackstaff Studios in Belfast, Ireland.



Gerrie Dean meets Wynonna backstage at The Coliseum.



Ralph Peer

**A**fter World War I, the practice of traveling to remote locations to record the music of indigenous artists, called field recording, was becoming very popular among America's fledgling record companies. While there were many people making these location recordings, none had a greater impact, or left a more indelible mark on popular culture, than a young Missouri native named Ralph Peer.

Peer began his music career right out of high school in the Kansas City office of the Columbia Gramophone and Record Company. He quickly worked his way into a management position with the company's Chicago office. At the onset of World War I, Peer joined the Merchant Marine and traveled extensively in Britain and France. This experience gave the young Peer an international outlook that would serve him well for the remainder of his life.

Shortly after his return from the war, Peer accepted a position with the Okeh Records label of the General Phonograph Corporation. At the time, Okeh marketed sacred music, marching band music and some classical music. However shortly after Peer's arrival, Okeh began to record music by black artists, which was marketed to black consumers. Early examples of these "race" records included "Crazy Blues" by vaudeville singer Mamie Smith, and selections by Harlem pianist Fats Waller. This venture was wildly successful for Okeh, and allowed the company to compete with larger labels Victor and Columbia.

In 1923, Okeh expanded its business to include the music of rural white musicians, which Peer dubbed "hillbilly" records. Among the first artists recorded by Peer in this nascent genre were harmonica virtuoso William Henry Whittier, and Atlanta's "Fiddlin' John" Carson.

Peer continued to make "race" and "hillbilly" records for several years, traveling with

**75 YEARS AFTER THE BRISTOL SESSIONS**

# Ralph Peer's legacy continues

Peer's innovation was

to encourage early

Country and black artists

to create original

material to record ...

Peer paid each performer

a \$25 per song

performance fee, and a

share of any royalties

earned.

portable recording equipment to centers of urban and rural culture such as Dallas, Detroit, Cleveland and Asheville, N.C. On a trip to New Orleans, Peer recorded the city's leading jazz bands, creating a cultural document that helped solidify New Orleans' reputation as the epicenter of jazz music.

In the mid 1920s, Peer left Okeh and struck a deal with the Victor company whereby he would record music for release on the Victor label. Peer drew no salary from Victor, but controlled the copyrights for all original material he procured for release. It was then common practice for producers of field recordings to become the publisher and recipient of royalties earned by their records. Peer's innovation was to encourage early Country and black artists to create original material to record, thus avoiding previously copyrighted material. Peer paid each performer a \$25 per song performance fee, and a share of any royalties earned.

In 1927, Peer ventured with his recording equipment to Bristol, Tenn., where he spent two weeks capturing performances by the finest hillbilly and gospel performers of the time. Most importantly, Peer recorded A.P. Carter and the Carter Family, and the Mississippi-born "singing brakeman" Jimmie Rodgers. Peer soon began managing both artists, steering their careers and in the process developing "hillbilly" music into the first incarnation of Country Music.

Peer's guidance of the Carter Family and Jimmie Rodgers proved to be extremely profitable for everyone involved. He continued to record both artists for the Victor Company into the 1930s, until the dissolution of A.P. and Sara Carter's marriage, and Rodgers' death from tuberculosis. By the late 1920s, Peer's Southern Music controlled more than a third of the popular music released by the Victor Company.

Ralph Peer expanded his music publishing interests to include Latin American compositions and the establishment of publishing offices in England, Italy, France and Spain. By the 1950s, Peer's publishing company had become a vast international concern with copyrights in all genres of music from Latin to Country to rock 'n' roll. Today the company, called peermusic, continues under the direction of Peer's son, Ralph Peer II. The junior Peer remains mindful of the important role of Country Music in the creation of peermusic, and of peermusic's important role in the birth of Country Music. "The Bristol Sessions led directly to the creation of peermusic, which is now a worldwide, multi-genre music publishing company," said Peer.

continued on page 36...



Ralph Peer II



Kevin Lamb



photos courtesy of peermusic

# Patty

# L O V E L E S S

at 'Home' on the Charts Once Again

She didn't take home the CMA Female Vocalist of the Year Award on "Country Music's Biggest Night™," but when Patty Loveless emerged on the celebrated stage and belted through her latest hit, "Lovin' All Night," (penned by Rodney Crowell) there could be no doubt that the 46-year-old singer remains as much a powerful and competitive vocal force as she ever has been. Back in a big way this year on the strength of the release of *On Your Way Home*, Loveless was thrilled to be included in an eclectic lineup of Female Vocalist nominees that tapped winner Martina McBride, Terri Clark, Alison Krauss and Dolly Parton.

"I mean, Dolly Parton," Loveless exclaimed not long after the nominations were announced. "Dolly is around for as long as Dolly wants to be around. She is forever, music is forever, and to see that really warms me inside. I've always looked at the women in Country Music and wondered why can't we sort of have the careers like Aretha

Franklin in the pop world? It goes away for a while, and comes back, and keeps coming back, and she continues to do projects that challenge her. Why can't women in Country do that? [These nominations] tell me that yes, we can. And we can do it as long as we want to."

When Loveless' record label, Epic Records, underwent major changes earlier this year and came under the tutelage of new label chief, Sony Music Nashville President John Grady, she may have wondered for a little while if her career was going to continue. A number of her label mates were dropped from the roster in June, but Grady says that Loveless' security at the label was never in question.

"I will admit to being, for the last half of my life, a huge fan of Patty Loveless and Emory Gordy, Jr.," said Grady matter-of-factly in a recent telephone interview from his office on Music Row. "I honestly think that

continued on page 37...

THIS TIME AROUND, I REALLY WANTED TO LISTEN TO MY OWN HEART AND MY INNER SELF... -Patty Loveless

photo: Andrew Southam

# A JOYFUL

is the season for holiday music, and this year's bounty of Christmas fare looks at the season from a variety of perspectives.

For starters, there's the straightforward Country of Kenny Chesney and John Michael Montgomery, the acoustic-folk of Kathy Mattea, a Western swing-influenced Suzy Bogguss and an all-instrumental offering from Steve Wariner. In addition, several notable Christmas releases from last year — including projects from Brooks & Dunn, The Charlie Daniels Band, Alan Jackson, Cledus T. Judd, Patty Loveless, Jo Dee Messina, The Oak Ridge Boys, The Tractors, Clay Walker, Lee Ann Womack — have again hit store shelves, as record labels maximize the short holiday selling season. As these examples make clear, this year's Country Christmas is nothing if not diverse.

But if the variety of holiday projects is a surprise, what's even more interesting is the personal stamp each artist brings to his or her project. In keeping with the spirit of the season, artists included close friends and family members on their albums, or added a bittersweet note by incorporating cherished recordings from loved ones who are no longer with us. A few took a creative leap forward by producing their holiday releases, while one artist even designed his own cover art. It seems when it comes to Christmas projects, Country artists take the matter quite personally, indeed.

"I've always wanted to do a Christmas album, especially after I had my children," confessed John Michael Montgomery. Montgomery's *Mr. Snowman* includes standards such as "Winter Wonderland" and "White Christmas," traditional carols like "O Holy Night," as well as a classic Country story-song penned by Harley Allen called "Christmas 1943" and one of Montgomery's own compositions, "A Daddy's Prayer."

Montgomery co-produced this project with engineer John Kunz — a first for the artist, and the fulfillment of another long-held desire.

"I've always wanted to produce one of my own albums, and this was a good chance for me to explore that," he said. "I was as excited about when this thing was finished as I have been about any album I've cut. I wanted an album that wouldn't just be thrown out there to make a little extra money. I wanted it to endure the test of time, like they used to do years and years ago. That's the way I make my regular albums, with the hope that they will stand the test of time, and be as good 20 years from now as when they were first cut.

"I would love for all my fans to make this a part of their Christmas traditions," he added. "I think that the last Christmas album that my family embraced was the Harry Connick Jr. album, which he put it out in the '90s. It's a standard in our house and that's what I hope this album will do for a lot of Country Music fans."

Kenny Chesney's first venture into the holiday genre includes a host of friends and family chiming in on traditional fare like "Silver Bells" and "Silent Night." *All I Want For Christmas Is A Real Good Tan* features the vocal talents of old friend Willie Nelson, new friend Randy Owen of Alabama, plus Chesney's mom and aunt, billed as The Grigsby Twins.

"That's what they were known as back when they were kids, singing around East Tennessee on radio shows, at churches and television shows," Chesney said. "My grandfather would haul them all over to sing for folks, wherever he could. And now it's my turn to drag them all over and make them sing."

"Drag them all over" indeed — Chesney's label, BNA Records, planned a monster promotion around this release, culminating in a huge December concert at the Mall of America, and fans hope Chesney will lure a few of his special guests.

The promotion is a series of contests involving more than 80 radio stations. The prize package includes two nights at Minneapolis' Mall of America, including a special Chesney Christmas concert at the Mall's Rotunda. "We're calling it a once in a lifetime event to see Kenny Chesney perform songs from his Christmas album," said Debbie Linn, BNA Records Senior Director of Artist Development.

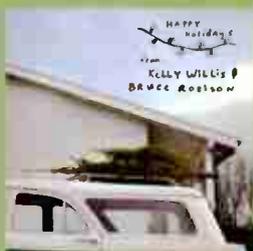
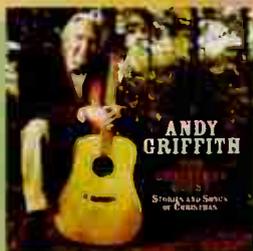
Few Christmas albums get a huge promotional push these days, what with the short sales window for seasonal releases. "I think if it's a good idea, which this is, it's worth doing," said Linn. "With Kenny, the fact that it's his first Christmas album and he has so many fans out there makes it a strong release to promote. And this record has a lot of heart, especially having people like Randy Owen and his mom and aunt a part of it."

One artist not new to the Christmas genre is Kathy Mattea, whose 1993 release *Good News* became a landmark holiday hit. Ten years later, she's released the follow-up, *Joy For Christmas Day*.

"When we put out *Good News* in '93 it developed this following of its own and we started doing Christmas tours around it, but there were no traditional songs on that album, at least none that people would recognize," Mattea explained. At the suggestion of longtime Mattea collaborator and friend Bill Cooley, the two came up with new arrangements of more familiar holiday fare for her live show.

*Joy For Christmas Day* is the result of much of that work. An eclectic array of songs, it features both the familiar ("Hark The Herald Angels Sing," "O Come All Ye Faithful") and the contemporary (Marc Cohn's gospel-blues "Baby King," Jennifer Knapp's "Sing, Mary, Sing" and several compositions by notable Nashville tunesmiths including Thom Schulyer and Craig Bickhardt on "Unto Us A Child Is Born," and Rob Mathes' "When the Baby Grows Up."

"Part of my mission was to add a new layer to the tradition," Mattea said,



# NOISE

## COUNTRY ARTISTS USHER IN THE HOLIDAY SEASON WITH A VARIETY OF PROJECTS

"and so I didn't want to be all about rehashing old stuff. Maybe do some old stuff from a new point of view and connect that to newer material."

Mattea adds a personal touch with a hidden track of her father, who passed away last year after a long battle with cancer, singing a favorite family Christmas tune. The track was recorded 10 years ago, said Mattea, "and I had forgotten about it. My husband walked in one day and said, "I know where it is if you want to use it" — and that's all he said. It had been 10 years and Jon walked right to it."

Like Mattea's *Joy*, Suzy Bogguss' *Have Yourself A Merry Little Christmas* covers an eclectic array of musical styles, from Western swing to acoustic folk to smooth jazz. Bogguss has an impressive cast of friends supporting her, including her late friend Chet Atkins, Ricky Skaggs, and Delbert McClinton. The tracks include "Baby It's Cold Outside," "Mr. Santa," "Jingle Bells," and two songs Bogguss and husband Doug Crider penned: "Through Your Eyes" and "Two Step 'Round The Christmas Tree."

"I am a huge Christmas album fan, I have this big collection," Bogguss said. "I have this core group that I pull out every single year, and largely it's because of the vibe of the album, it sets me in the right mood to take care of everything I need to during the holiday. So I wanted to do a light Christmas record, the kind of thing you could put on at your party. Choosing the songs, I tried to pick some of my very favorites that to me had not been completely run into the ground."

Bogguss actually released *Have Yourself A Merry Little Christmas* last year, but says it was sold solely on the Internet. "I didn't get it done in time to get it into stores," she laughed, "but I had it in my head that my tried and true die-hard fans had been asking for it so I thought, 'I'm gonna get this thing out there at least on the internet.' This year we did the full deal in stores."

Also taking the Internet route this year is Steve Wariner, whose *Guitar Christmas* is a true labor of love. Wariner — whose birthday is Christmas Day — recorded the all-instrumental, all-guitar project in his home studio, working on it whenever he had some downtime over the past year. Originally intended as a gift for family and friends, as the project got underway he realized it would be a neat gift to offer his fan club, as well. Thus *Guitar Christmas* is available on an extremely limited basis this year, through Wariner's website and fan club; next year he may release it on a wider scale a la Bogguss, but noted timing kept him from doing so this year.

*Guitar Christmas* is a unique release in that it's meditative and soothing to holiday-frayed nerves; at times it seems more rooted in jazz than Country. As a collection of familiar holiday standards, it's also excellent background music for holiday dinners, tree-trimming and the like.

"It's like sitting in a room with someone playing guitar, it's no frills,"

Wariner said. "There are some lighthearted moments, but a lot of it is very dramatic and very moody music. As a producer I was thinking I want a lot of space; I'll play some songs very out of time, there's no click track or anything. It's a very open and spacious record."

In addition to producing, Wariner did the artwork for the CD packaging.

"It's a collector's thing, that's kinda what we're going for, something a little special," he said. "By also doing the artwork we thought it would be real different. I've got one of my guitars on the cover with a snow scene behind it; it was fun doing it. For the hard core Steve Wariner fan, it will be a collector's item for sure."

Other Country holiday albums released this year run the gamut as well. Kelly Willis and Bruce Robison recorded the six-song, special limited edition EP *Happy Holidays* in their home studio to commemorate their favorite family season. The Boar's Nest Records EP is available in select Texas record stores and on their websites, [kellywillis.com](http://kellywillis.com) and [brucerobison.com](http://brucerobison.com).

Andy Griffith's *The Christmas Guest* on Sparrow Records, has been released to Country and Christian markets and combines both traditional carols and spoken-word stories.

Lost Highway's *Very Special Acoustic Christmas* features big names from the worlds of Country (Reba McEntire, Alan Jackson, Patty Loveless), alt-Country (Tift Merrit, Pat Green, Rhonda Vincent), bluegrass (Ralph Stanley, Earl Scruggs, Sam Bush) and pop (Norah Jones).

A collection of bluegrass artists including Larry Stephenson, Eddie and Martha Adcock, Wayne Benson and Nothin' Fancy join for *A Pinecastle Christmas Gathering*.

Stephanie Urbina Jones co-wrote five tracks on *Spirit of Christmas* including "One Little Boy," that is currently receiving video airplay. The album is on Casa Del Rio/V-Tone Records/Compendia Distribution.

Ty Herndon co-wrote the title cut on his first holiday CD, *A Not So Silent Night*. The album is sold exclusively through his Website at [www.tyherndon.com/christmas](http://www.tyherndon.com/christmas).

The 20th Century Masters series is well represented in Country this season as well, with holiday compilations released from Brenda Lee, Reba McEntire, Oak Ridge Boys and George Strait.

RCA Records has released *Elvis: Christmas Peace*, a two-CD, 20-song set that marks the first time that Presley's Christmas and gospel songs have been packaged together.

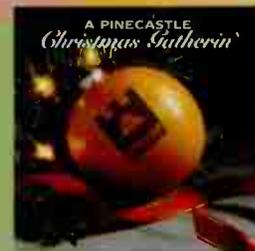
And Curb Records has released *Ultimate Christmas Hits, Volumes One and Two* featuring artists The Bellamy Brothers, Jeff Carson, Lee Greenwood, Jo Dee Messina, LeAnn Rimes, Kenny Rogers, Sawyer Brown and more. Also new on Curb is the Judds' *Christmastime with the Judds*.

It seems when it comes to Christmas, Nashville has the sound of the season.

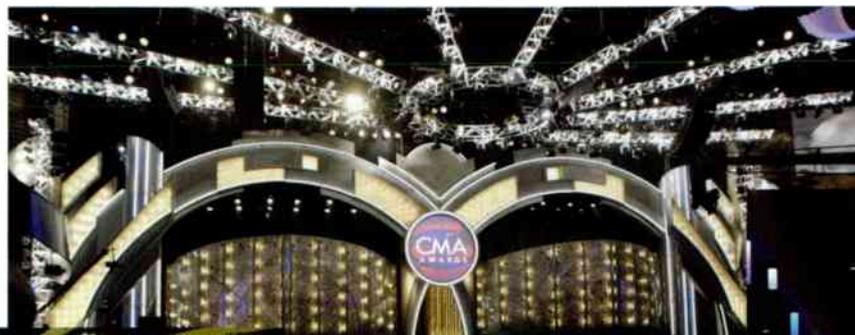
Lisa Zhito



Kathy Mattea



# Grand Ole Opry Makes \$7.5 Million Renovation



"THE 37TH ANNUAL CMA AWARDS" SET

below:  
1,700 SUSPENDED,  
PROGRAMMABLE LED  
PENDANT LIGHTS



GIFT SHOP



TICKET OFFICE



LADIES RESTROOM

Just in time for "Country Music's Biggest Night™," Gaylord Entertainment completed a \$7.5 million renovation to the Grand Ole Opry House with significant improvements to lighting, sound and amenities.

"Well, next year will be the 30th anniversary year of the Opry House, and never in Opry history has there been a significant upgrade like the one we recently completed," said Pete Fisher, Vice President and General Manager, Grand Ole Opry. "Our goal all along was 'Let's be ready for the CMA Awards.'"

The renovations included upgrades to both sides of the main entrance with The Opry Shop, a 2,400-square-foot themed retail store; a 2,000-square-foot box office, which is accessible from the Opry Plaza; improved accessibility for disabled patrons with an elevator, wheelchair lifts and additional seating; lighting; and concessions. But the improvements that mean the most to the discriminating ear of the music industry will be the sound.

"The Opry House audio system was significantly upgraded with the addition of a Paragon automated mixing console and JBL's Vertec speaker system which is identical to what was used last year at the CMA Awards," said Fisher.

The Opry worked with noted names like George Massenberg and John McBride as audio consultants for the state-of-the-art system and will continue to make various acoustical upgrades to the theater.

"The whole premise of sound in 1974 was different from now," Fisher

explained. "Back then, it was all about a smaller speaker stack and reflecting sound, whereas now, really a dead sounding theater, where there isn't a lot of sound reflection, is what is desired. So that is what we are moving to."

But the upgrades are as much about what you'll see as what you hear. 1,700 suspended, programmable LED pendant lights have been installed in lower and upper lobbies. "They can be individually controlled and basically replicate almost any color and create various patterns," Fisher said. "We have a patriotic red, white and blue, we have something called the gumdrop, with what looks like a rainbow of color. We can create a starry night effect. It's really extraordinary and creates a nice mood and ambiance in the lobby."

The entire renovation took six months without a single interruption of the Grand Ole Opry shows. "We didn't miss a beat and that is a real credit to the team," Fisher said.

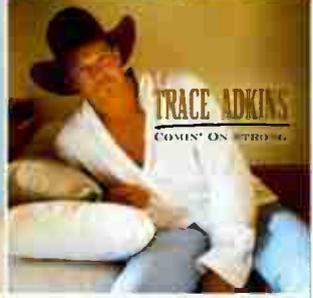
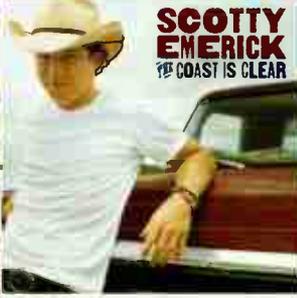
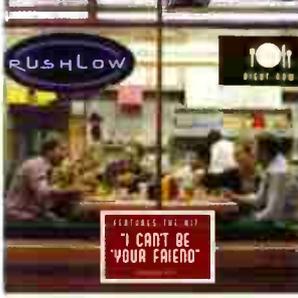
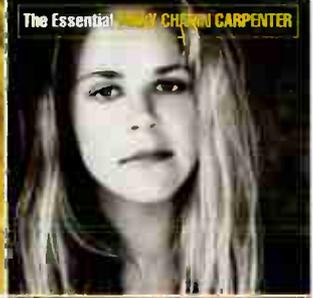
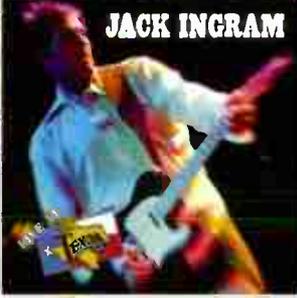
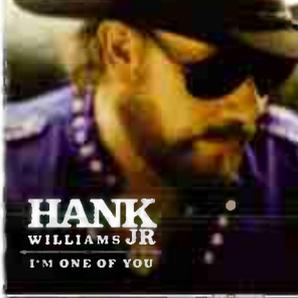
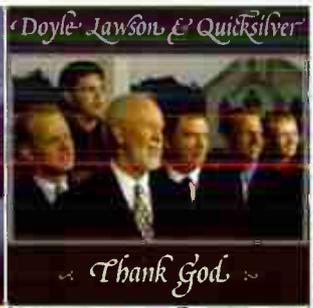
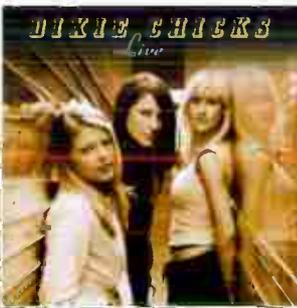
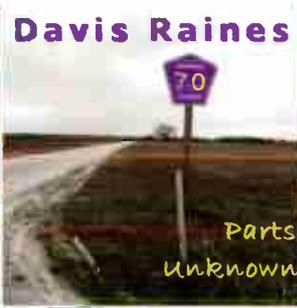
Tuck Hinton Architects served as project architect, and R.C. Mathews Contractor served as project contractor. Interior designer Kiku Obata & Co. handled The Opry Shop's renovations.

"Our commitment is to being the premiere Country Music experience — it is what the Grand Ole Opry is and everything that brand stands for," Fisher said. "We want to deliver the highest quality whether it is lighting, sound, the facility itself, the food we serve, everything. We want it to be the best and these are the steps we are taking to ensure that outcome."

Wendy Pearl

On the Web: [www.opry.com](http://www.opry.com)

GRAND OLE OPRY RENOVATIONS: PHOTOS © 2003 Grand Ole Opry, photographer: Chris Hollo, Hollo Photographics, Inc. CMA Awards: Photo © 2003 CMA, photographer: John Russell



**NOVEMBER 4**

- Asleep at the Wheel / *Remembers the Alamo* / Shout! Factory
- Mary Chapin Carpenter / *Essential Mary Chapin Carpenter* / Legacy/Columbia
- Tish Hinojosa / *From Texas for a Christmas Night* / Texas Music
- Waylon Jennings / *The Complete MCA Recordings* / MCA Nashville
- Toby Keith / *Shock 'N' Y'all* / DreamWorks Records Nashville

**NOVEMBER 11**

- Bill Engvall / *Here's Your Sign: Reloaded* / Warner Bros. Records
- Jack Ingram / *Live at Billy Bob's* / Smith Music Group
- Bill Lloyd & Jamie Hoover / *Show and Tell the World* / Paisley Pop
- Mark O'Connor / *30-Year Retrospective* / OMAC Records
- Dolly Parton / *For God and Country* / Blue-Eye Records
- Riders In The Sky / *Silver Jubilee* / Acoustic Disc
- Randy Travis / *Worship & Faith* / Word Records/Warner/Curb

**NOVEMBER 18**

- Ty Herndon / *A Not So Silent Night* / Riviera Records
- Doyle Lawson & Quicksilver / *Thank God* / Crossroads
- Reba McEntire / *Room to Breathe* / MCA Nashville

**NOVEMBER 25**

- Johnny Cash / *Unearthed* / American Recordings/Lost Highway Records
- Dixie Chicks / *Top of the World* / Open Wide/Monument/Columbia Records
- Various Artists / *Breathe: The Bluegrass Tribute to the Dave Matthews Band, Vol. 1 & 2* / CMH Records
- Davis Raines / *Parts Unknown* / Shell Point Records
- LeAnn Rimes / *Greatest Hits (To Be Continued)* / Curb Records
- Various Artists / *A Tribute To Hank Williams: The Man and His Music* / Eagle Vision Records
- Various Artists / *Kids' Country Hits: 20 Chart Topping Hits for Cool Kids* / Capitol Records Nashville
- Hank Williams Jr. / *I'm One of You* / Asylum/Curb Records

**DECEMBER 2**

- Trace Adkins / *Comin' On Strong* / Capitol Records Nashville

**DECEMBER 2**

- Trace Adkins / *Comin' On Strong* / Capitol Records Nashville

**DECEMBER 9**

- Rushlow / *Right Now* / Lyric Street Records

**JANUARY 6**

- Various Artists / *Night Train to Nashville: Music City Rhythm & Blues, 1945-1970* / CMF Records

**JANUARY 20**

- Lorrie Morgan / *Show Me How* / Image Entertainment

**JANUARY 27**

- Scotty Emerick / *The Coast Is Clear* / DreamWorks Records Nashville
- Old Crow Medicine Show / *O.C.M.S.* / Network America
- Mindy Smith / *One Moment More* / Vanguard Records

**FEBRUARY 3**

- Clint Black / *Spend My Time* / Equity Music Group/Navarre Corp.
- Kenny Chesney / *When the Sun Goes Down* / BNA Records

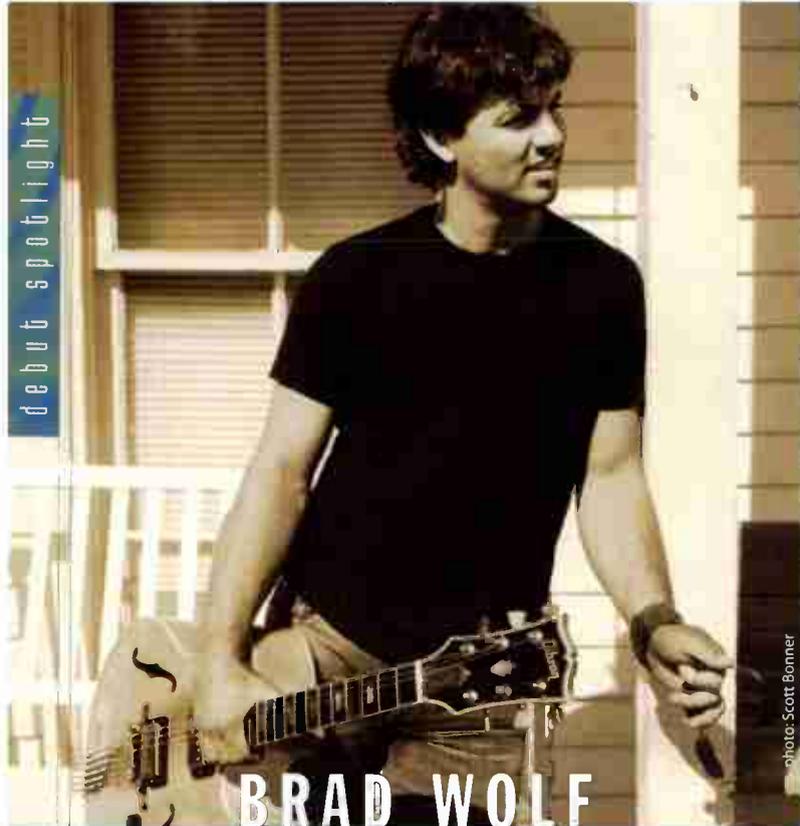
**FEBRUARY 10**

- George Strait / *50 No. 1s* / MCA Nashville
- Randy Thompson / *That's Not Me* / Jackpot/Leaps Records

**FEBRUARY 24**

- Kevin Denney / *A Year at a Time* / Lyric Street Records

\*Release dates are subject to change.



**BRAD WOLF**

photo: Scott Bonner

Brad Wolf's musical roots are as true as they come. He is the great-great grandson of Country Music pioneer Fiddlin' John Carson. He owes his determination to be a top-notch musician to his maternal grandfather. Dee Carson was a fiery guitar player and dancehall promoter who exerted a shaping influence on him — insisting that he learn about Bob Wills and indulging him when he wanted to play like Richie Sambora.

"He (Dee) wasn't a singer," the 27-year-old Wolf said. "But a guitar to him was a form of expressing what's going on inside of you. He would take money that we didn't have to buy me guitars."

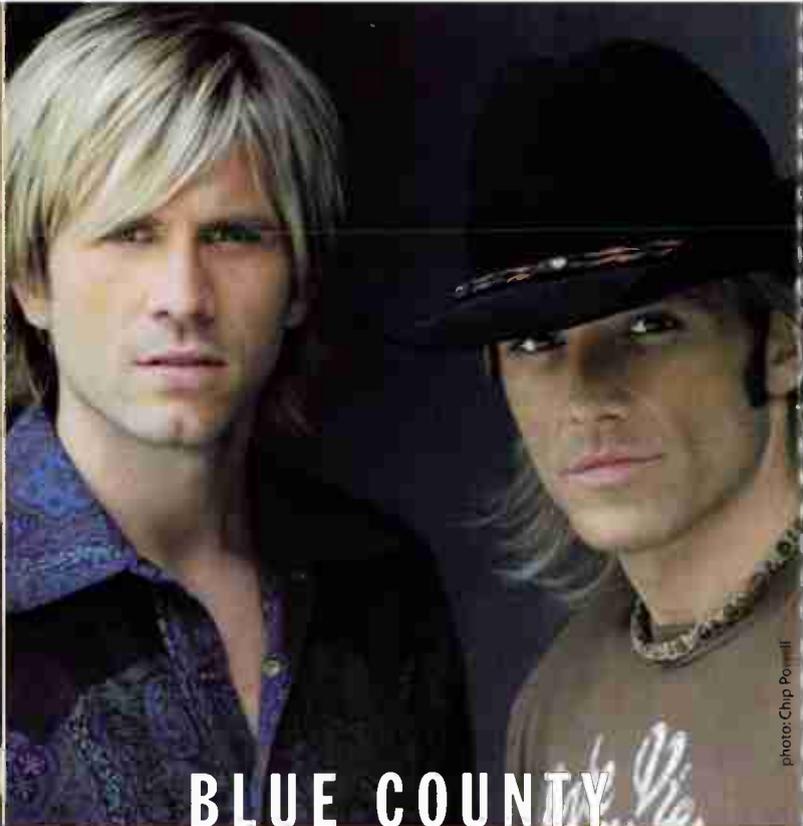
When Wolf was captivated by the guitar style of Eric Clapton, his grandfather showed him how Clapton did it.

Wolf moved to Nashville and earned his living as a guitar slinger for a time. He decided it was more fun to play music with his friends, so he transformed himself into a singer-songwriter.

On Wolf's debut CD *Brad Wolf*, he puts it all together, writing, singing and playing guitar. He has a gift to bring wit, vulnerability, personal flair and a sly complexity to some of Country Music's most traditional themes.

He's respectful of the music's past, but he lives insistently in the present and sees the world through contemporary eyes. First track "Completely Red," destined to be a barroom classic, displays his gift for bringing wit to the traditional themes of Country Music while remaining respectful. Songs like "Mama Left the Radio On" and "Dry County," inspired by the small town of Caryville, Tenn. where Wolf grew up, touch deeper notes.

Wolf's self-titled debut is set for release next year.



**BLUE COUNTY**

photo: Chip Powell

Blue County, the partnership of singer-songwriters Aaron Benward and Scott Reeves, began with a chance meeting at a video shoot.

Benward was born in Auburn, Ind., and raised in Houston until high school, when he moved to Nashville with his family. He began his singing career performing with his father, Jeoffrey, a gospel singer.

"He never did it for financial reasons," Benward said of his father. "It was always because of a passion to affect people through music. That spoke to me and instilled that ideal to go for your dreams, no matter what."

Benward attended Belmont University in Nashville on a soccer scholarship, but left school to tour with his dad. They played more than 130 concerts annually for several years and recorded three CDs. The experience helped fine-tune Benward as a duo singer.

Reeves was born in Delight, Ark., and moved to Los Angeles when his father took a job with the police department in Beverly Hills. Reeves started singing with his uncle as a child. Family friend Glenn Campbell, also from Delight, was an early influence.

After high school, Reeves took classes at the Beverly Hills Playhouse and picked up work in commercials and television shows.

"It really helped me in music," Reeves said. "Country songs are often about stories, and my lessons made it easier for me to get into them and get across what they're trying to say."

At a video shoot for the Tamara Walker single "Didn't We Love," Benward and Reeves were introduced and hit it off. They visited one another in Nashville and Los Angeles for several years, and began singing and writing songs together.

They earned their record deal by auditioning live for record executive Doug Johnson, who signed them to Curb Record's new Asylum subsidiary.

Blue County hit the road to perform for fans and radio executives across the country. Producer Dann Huff (Faith Hill, Jewel) is at the helm of their debut album.

Blue County's debut album is set for release next year featuring their first single, "Good Little Girls."

On the Web: [www.curb.com](http://www.curb.com)



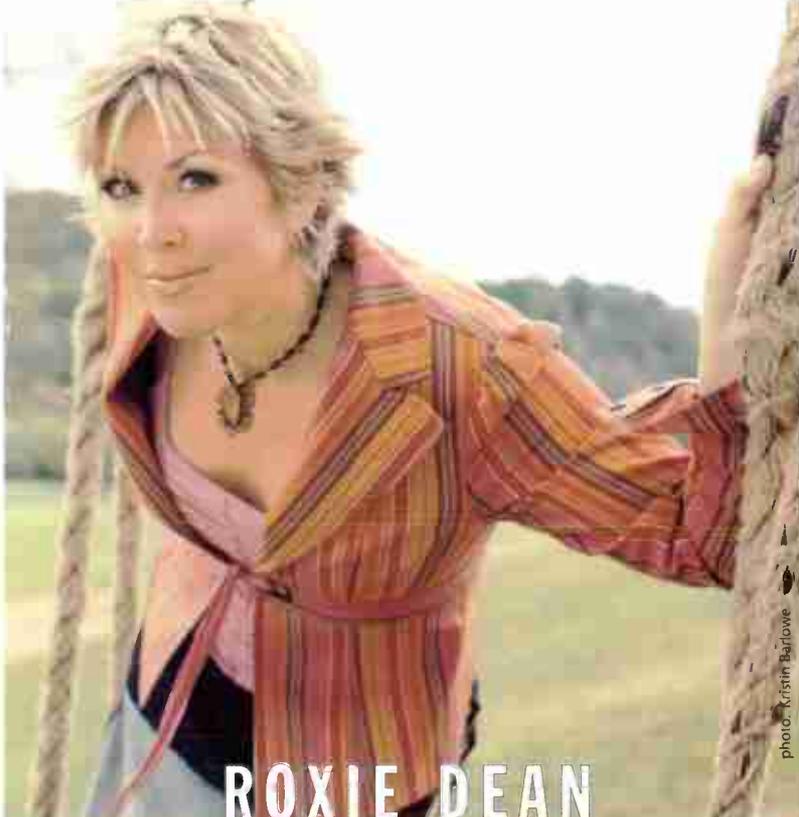


photo: Kristin Barlowe

## ROXIE DEAN

Roxie Dean calls her music "Sex and the City' meets Country Music."

Artists Lee Ann Womack and Jamie O'Neal have already spun Gold from that unique viewpoint. Womack scored with the Dean penned hit "Why They Call it Falling" and O'Neal with "When I Think About Angels."

"The attitude is, 'I've been there, done that, and now I'm going to tell you about it,'" Dean said. "I'm really not afraid to say anything in a song. I wanted this album to show me the way I really am."

Growing up in Baton Rouge, La., Dean started dreaming about Country Music stardom when she got her first guitar in the sixth grade. Her musical heroes include Waylon Jennings, K.T. Oslin and Mary Chapin Carpenter.

She spent two years at Graceland College in Iowa and completed her journalism degree in Louisiana, writing songs all the while. Upon graduation, Dean decided it was time to move to Nashville.

Her first job in Music City was in a boot store. Then Dean took a career detour, moving to California for a job coordinating corporate events for Toyota. But the George Strait film "Pure Country" inspired her to try Nashville one more time.

"I was dirt poor, scrubbing toilets sometimes to make money," Dean said.

Things took a turn for the better when legendary producer Chips Moman hired Dean to run his farm. The job allowed Dean to focus on her songwriting on the side, and the hits by O'Neal, Womack and Tracy Lawrence followed.

Dean had settled into a happy life as a hit songwriter when Ginny Johnson at Hamstein Productions convinced her to try again for a singing career. She began working with producer Buddy Cannon, (Kenny Chesney, George Jones) and signed with DreamWorks Records Nashville in 2001.

"As long as I can write down the laughter and the pain and share it with people through my music, I'm on my true path," she said.

Dean's album *Everyday Girl* is set for release in April on DreamWorks Records Nashville.

On The Web: [www.roxiedean.com](http://www.roxiedean.com)

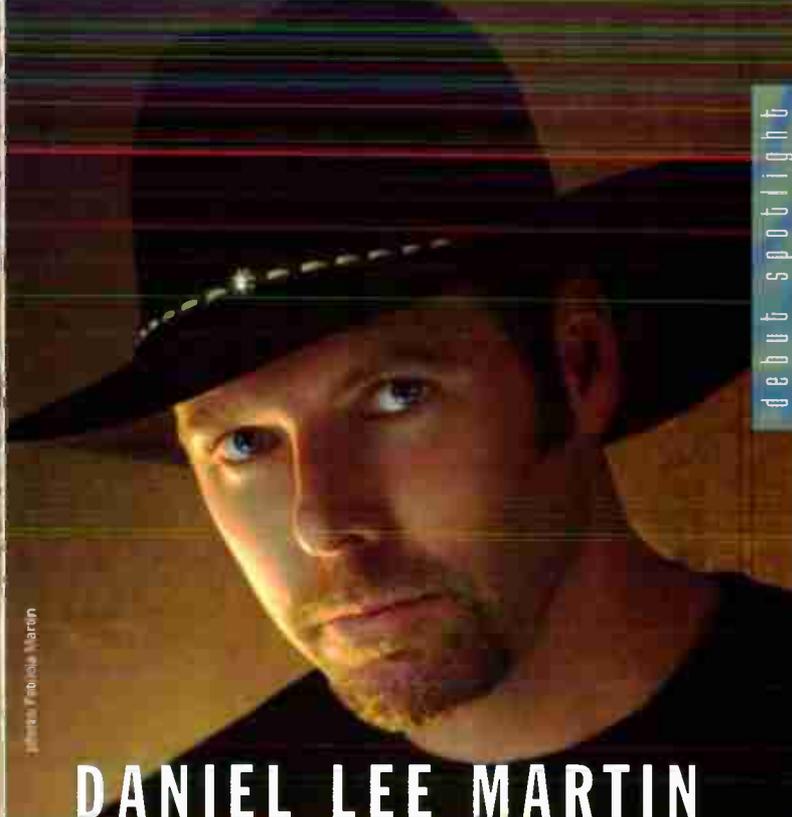


photo: Fabiola Martin

## DANIEL LEE MARTIN

Daniel Lee Martin walked away from a successful career in public relations, design and advertising to follow his dream of being a Country Music singer.

This former marketing director, baseball player and professional golfer was born in St. Petersburg, Fla. Martin graduated from Tampa Tech in 1985 and spent 12 years in public relations.

His firm, Daniel Martin Design, was involved in several graphic arts projects for the annual Chasco Fiesta in New Port Richey, Fla. In 1996, the co-chairman for the Chasco Fiesta stopped by Martin's office and unexpectedly heard him playing guitar. He was so impressed that he convinced Martin to open for Bryan White and Lee Roy Parnell at the Chasco's Country concert.

Martin grew up listening to rock bands Journey and Boston, but at heart he's a hardcore Country Music fan. His favorites include John Denver, Vince Gill, Steve Wariner and his dad. His favorite performance was sharing a mic with Reba McEntire.

Martin moved to Nashville in 1997. Eight months later, he was back in Florida opening for Jo Dee Messina. He's also been on bills with Vince Gill, Willie Nelson, Wynonna, Lonestar, Charlie Daniels and Toby Keith.

In November 2002, Martin signed as the first artist on ChinMusic Records.

"I've had to trust my inner voice for so long, to be patient, to believe in myself and those around me, and for the first time in my career, I know this is not only where I need to be, but exactly where I want to be," Martin said.

Martin's debut album, *All That I Am*, produced by Jan Stolpe, was released in October and includes his first single, "Homespun Love."

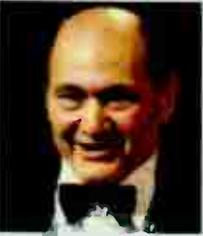
On the Web: [www.danielleemartin.com](http://www.danielleemartin.com)





**Don Gibson** Singer-songwriter and Country Music Hall of Fame member Donald Eugene Gibson, 75, died Nov. 17 of natural causes at Baptist Hospital in Nashville. Born in Shelby, N.C., Gibson began his singing career at radio stations WOHS/Shelby and at

WNOX/Knoxville in the late 1940s. In the late 50s, Gibson's records and songs including "Sweet Dreams," "Oh Lonesome Me," and "I Can't Stop Loving You" were hits for himself and others, including Patsy Cline, Emmylou Harris, Faron Young and Ray Charles. Gibson wrote for Acuff-Rose Music Publishing, sold millions of albums on several record labels and helped create the "Nashville Sound" in the 1960s. Other hits include "Blue Blue Day," "Who Cares" and "Sea of Heartbreak." Gibson is survived by his wife Bobbi Patterson Gibson.



**Roy Horton** Country Music Hall of Fame Member, longtime manager of peermusic and one of CMA's founders Roy T. Horton, 88, died Sept. 23 from failing health battling diabetes, congestive heart failure and the after-effects of a stroke at his home in Connecticut. Born in Broad Top City, Penn. in 1914, Horton graduated from Robertsdale High School, worked in the mines while earning mining-

engineering credentials from Penn State College. During World War II, Horton worked as a defense machinist during the day and played at clubs with his brother Vaughn at night. In 1947, Ralph Peer, Sr., hired Horton as a song plugger for Peer-Southern Music Publishing Company where he worked for more than 49 years. He promoted the repertoires of Country Music legends The Carter Family, Johnny Cash, Floyd Tillman, Jimmie Rodgers, Brenda Lee, Bill Monroe, George Jones, Dolly Parton and more. Horton is survived by his wife Lillian Petri Horton; daughter Lola; son Travis and his wife Nancy; and two grandchildren Michael and Travis W.; and Travis W.'s wife Anne.

**Gaylon Adams** Radio promotion veteran Gaylon Adams died Oct. 6 in his Marietta, Ga. home from an apparent gunshot wound. He was 59. His career included 16 years at RCA Records Nashville (1973-89), four with Capitol Records Nashville and as an independent promotion representative. He is survived by his son, Jerry Douthit.

**Rosey Nix Adams and James Campbell** Rosey Nix Adams, 45, singer-songwriter and daughter of Edwin "Rip" Nix and the late June Carter Cash, and James Campbell, 40, a former fiddle player for Bill Monroe and Jim & Jesse, both died Oct. 24 from suspected carbon monoxide poisoning in a parked bus in Montgomery County, Tenn. near Clarksville.

Adams had been traveling to performances in the converted school bus with her husband Philip Adams. She had also been recording songs with Campbell for a new musical project.

Campbell played with The Sidemen every Tuesday night at Nashville's Station Inn and sometimes with the Ballistic Pintos. He is survived by former wife Marcia Campbell and their 11-year-old son.

**Ron Davies** Singer-songwriter Ron Davies, 57, older brother of artist and producer Gail Davies, died Oct. 30 of a heart attack at his home in Nashville. Born in Shreveport, La., Davies' father, local singer Tex Dickerson, took him to concerts featuring legends Hank Williams, Webb Pierce and Red Foley. He started playing guitar at 11 and launched his career at 17 by writing an entire album for the Seattle-based rock band, the Wailers. He spent much of the 70s and 80s writing songs recorded by David Bowie, Dave Edmunds, Anne Murray, Vince Gill, The Nitty Gritty Dirt Band and more, in addition to his own albums for A&M Records. In the late 80s, Davies moved from Los Angeles to Nashville, where he became a writer for Cedarwood Publishing and later for Warner/Chappell Music Publishing.

**Slim Dusty** Australian legend David Gordon Kirkpatrick, better known as Slim Dusty, died Sept. 19 at his home in Sydney, Australia after a lengthy battle with cancer. He was 76. Born in Kempsey, Australia in 1927, Dusty wrote his first song, "The Way the Cowboy Dies," at age 10. Nine years later, he signed his first recording contract with the Columbia Graphophone Company for the Regal Zonophone record label and then recorded for 57 years for EMI Music Australia. He's sold more than 6 million and recorded 107 albums. He's had more Gold and Platinum albums than any other Australian artist; was inducted into the Australian Recording Industry Association (ARIA) Hall of Fame and in 2002 was awarded the ARIA Special Achievement Award. He is survived by his wife Country singer-songwriter Joy McKean; son David; and daughter Anne.

**Dorothy Gable** Former CMA Board Vice President and curator of the Country Music Hall of Fame and Museum, Dorothy Litton Gable, 90, died Oct. 3. Gable was a friend to many Country stars during her years at the Hall of Fame, including Chet Atkins, Minnie Pearl and Grandpa Jones. Many items on display at the museum are because of Gable's relationships. Gable was a songwriter, the founder of the Litton Historical Society in Oneida, Tenn., and wrote books about her family history.

**Barry Martin** Barry Martin, 56, comedian and the opening act the past five years for longtime friend and colleague Rodney Carrington, died suddenly in Baton Rouge, La. on Nov. 9 while on tour with Carrington. After jobs as a high school English teacher, a salesman, and part-time musician, Martin began performing stand-up in comedy clubs. He's recorded an album, music video and wrote song parodies for the Olympia Broadcasting Network.

**Bob Pinson** Country Music scholar and Country Music collector Bob Pinson, 69, died Sept. 18 due to complications from leukemia at St. Thomas Hospital in Nashville, Tenn. Born in Texas and raised in California, Pinson traveled the South in search of County Music recordings. He played a huge part in the development of the Country Music Hall of Fame and Museum. Pinson sold 15,000 early-recorded albums from his private collection to the Hall in 1971. He was hired as Director of Record Acquisitions where he helped build the album collection to 200,000 and became a key authority of Bob Wills and Hank Williams. He retired as Principal Researcher in 1999. Pinson is survived by his wife Gladys.

**Sylvester Rice** Original member of the Flatlanders, bassist Sylvester Rice, 73, died Oct. 21 at his home in Lubbock, Texas. He began his career in the 1950s and came to Nashville with the Flatlanders in the 1960s to record their debut album.

**Dorothy Ritter** Dorothy Fay Southworth Ritter, 88, publicist, actress, wife of former 1964-65 CMA Board President Tex Ritter, mother of late actor John Ritter and son Tom, died Nov. 5 of natural causes at the Motion Picture and Television Fund retirement home in Los Angeles. Born in Prescott, Ariz., Ritter spent her last year of high school at Hollywood High School in Los Angeles, attended the University of Southern California and later studied acting at the Royal Academy of Dramatic Art in London and the Pasadena Playhouse. In 1938, Ritter made the first of four Westerns with Tex Ritter, titled "Song of the Buckaroo," and three years later, the couple married. The Ritter family moved to Nashville in 1968 but she returned to California in 1981. In addition to her son Tom, Ritter is survived by four grandchildren.

**Wesley Tuttle** Singer, guitarist and yodeler Wesley Tuttle, 85, died of heart failure in a Sylmar, Calif. hospital on Sept. 29. Tuttle signed with Capitol Records in 1945 and had a No. 1 hit with the self-penned "With Tears In My Eyes." He grew up in California and was an alternate player for Country Music Hall of Fame member Sons of the Pioneers. He met longtime friends Merle Travis and Grandpa Jones while working at radio

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# NASHVILLE ARTISTS BROADEN APPEAL WITH PRODUCT PITCHES

Madison Avenue is looking for a few good men and women, and increasingly they are coming to Nashville to find them.

While Country artists have long been a popular choice for advertising and marketing agencies, with rare exceptions, Nashville acts have been used to promote the so-called "holy trinity" of Country lifestyle marketing: jeans-beer-trucks.

However, recent years have seen Country stars linked to an increased diversity of products. From Lee Ann Womack and Sparkle paper towels to Toby Keith and MCI's 10-10-220 program to Neal McCoy and Greased Lightning multipurpose cleaner, ad agencies are using Country artists to market a wide array of stuff.

Several factors are behind this surging interest in Nashville artists. Sheri Warnke, Senior Vice President for TBA Entertainment, observes it reflects an overall increase in music marketing by companies.

"In general, music marketing is a hot thing. Companies are looking more and more to tie in with music, and it's incumbent on managers and artists to seek alternative ways to market themselves, just like companies are looking for alternate ways to market their products," said Warnke, who heads TBA's sponsorship division.

Addressing why those companies are using Country artists to market these products, Rick Murray, CMA Senior Director of Strategic Marketing, credits the Nashville industry.

"The CMA has been working pretty aggressively to encourage advertisers and agencies to use Country Music artists in their campaigns. Certainly the publishing companies have been pushing real heavily, the agents have been pushing hard, as well as the labels to get [Nashville] artists and music involved. So it's a convergence of all our efforts, really, and the word is starting to break through to the New York, L.A. and Chicago agencies," said Murray.

Country artists are attractive to ad agencies for several reasons. For one thing, said Murray, "agencies and brands clearly feel safer in Country. There's relatively little danger that a Country artist will embarrass a brand."

Even when a Country artist does stumble, fans are enormously loyal — both to their stars and their brands. "It's very well known that Country Music listeners are very brand loyal, beyond any other genre of music," said Warnke. "You're not going to find Avril Lavigne fans brand loyal, those young people are more fickle than anybody."

T.K. Kimbrell, who manages Toby Keith, also believes Country Music is one of the only mass appeal genres left that products can safely associate with. "Companies don't want to associate their product with someone who has parental advisory tags on their music, or half their songs need to be edited for radio play," he said. "Other forms of music are going off in a direction that products can't associate with."

## ARTIST-PRODUCT MATCH

Managers like Kimbrell note that money is of course a big consideration when deciding to link an artist with a product. But there's more to it than that.

"You also look at the exposure," said Kimbrell, "is it going to make someone aware of the artist that's not already aware of you, will it drive home to the people who may be on the fringe of knowing you, and will it work for the people who are your fans who do know you?"

Hooking up Toby Keith with MCI's 10-10-220 long distance program worked on all of those levels, and then some: by allowing Keith free rein with his sense of humor, the ad spots presented a different side of the artist that previously hadn't been seen publicly. "That was a side that we wanted to show on Toby, that Toby isn't just a big Country singing cowboy," said Kimbrell. "We wanted people to see that he was someone capable of appealing to the masses with a great deal of humor."

Keith's relationship with MCI is "ongoing," said Kimbrell, but for the time being they are concentrating on his relationship with Ford, which is sponsoring his "Unleashed" tour. Keith also appears in television ads for Ford trucks.

Artists and managers also need to remember there's a give and take with these relationships, added Warnke. "The opportunities are there for the bigger acts, but the artists have to be willing to do a lot of stuff for the money. The smaller acts are going to be more willing to do everything from meet-and-greets with local clients and distributors to corporate meetings where they entertain."

"[Companies] have to sell these programs to their accounts, so they have to make sure Kroger is going to be excited about it or Food Lion. They want to excite the trade out there. They want their stockholders to get excited about it," said Murray. That means big names and lots of extras.

"It's harder to market lesser-known acts," said Warnke, "it's harder for someone mid-range to break through. It's not a stigma, it's just a visibility thing."

Bottom line is that the increased interest in Country names is a dose of positive news for Nashville. "With all the problems the music industry is having and the negativity and frustration on Music Row, from where I sit it's all opportunity," Murray said. "We're getting more phone calls from sponsors and potential sponsors than ever before. Pop culture is wanting to integrate Country into the mainstream, and it's a confirmation to me that Country is getting stronger and stronger."

Lisa Zhitto



Photo: Amanda Eckard

## WHO'S SELLING WHAT

A list of some recent major marketing partnerships between Country artists and national ads or corporate promotions:

- TRACE ADKINS**  
Nocona boots, Wrangler
- JESSICA ANDREWS**  
Nabisco, LeBonheur Hospital  
Memphis
- CLINT BLACK**  
Got Milk?, Unbeatable Wheatables
- GARTH BROOKS**  
Dr. Pepper
- BROOKS & DUNN**  
Coors Light
- TRACY BYRD**  
Miller Lite, BASF Forestry Products,  
Mossy Oak, Wrangler
- JEFF CARSON**  
Dunlop
- JOHNNY CASH**  
Ford Trucks, Franklin Electronics
- CHARLIE DANIELS BAND**  
UPS
- KENNY CHESNEY**  
The GM Card
- TERRI CLARK**  
Wrangler
- DIAMOND RIO**  
Mack Trucks, Hammond/Suzuki
- DIXIE CHICKS**  
Lipton
- PAT GREEN**  
Miller Lite, Justin Original  
Workboots
- ERIC HEATHERLY**  
Von Dutch Clothing
- FAITH HILL**  
Cover Girl, Pepsi, Alltel
- GEORGE JONES**  
Camping World, George Jones  
Country Sausage, George Jones  
Country Style Marinade
- TOBY KEITH**  
Ford Trucks, MCI 10-10-220, Coors
- ALISON KRAUSS & UNION STATION**  
Allstate Insurance, McDonald's

continued on page 37...

I looked around and thought, "Wow! What an amazing think tank." The information being shared here is invaluable. I couldn't imagine how many phone calls it would take to find out about some of the issues being discussed. This is a great time saver for our business and everyone's attitudes and opinions surface pretty quickly — the Awards show and the CMA Music Festival are just two of the issues that are "On the Table" — radio, touring, press and marketing are all discussed and evaluated. This is totally unique to Country Music and everyone in our business should be aware and appreciative of the benefits.

**Are you aware of the amount of influence you have on the Board as an artist representative?**

I was shocked and humbled at the respect I was given early on. I remember at the first meeting I went to, there was a discussion going on about the Award itself. Apparently it is very hard to photograph because it is glass and a design group had been hired to come up with something that was in keeping with the current Award, but instead, creating one you would be able to see. After looking at the proposed designers I reluctantly raised my hand and explained that, of all the Awards at all the shows, I felt the CMA Award was the classiest. It is solid crystal and every one is handmade and markedly different. I felt maybe we should just work harder on the photography. A motion was made to keep the Award as it was and the discussions moved on to something else. I realized then and there, what I said mattered and I needed to be careful that my opinions were a good representation of all artists — I hope I haven't let them down.

**What are you most proud of during your years on the CMA Board?**

Recently, I was going through the membership and was amazed at how many Opry members and very successful artists had let their memberships run out. I'm talking about artists that have won major awards and changed the course of Country Music history. I'm sure some of their attitudes were, "I've done the CMA Awards and Fan Fair for nothing, yet here they want dues from me every year." I chair the CMA Artist Relations Committee and we asked the Board to grant all Opry members and any artist who was a final nominee in an artist category a CMA lifetime membership. I felt these artists should always have a voice, free of charge, in our industry. And the Board agreed.

A couple of years ago in an effort to compensate artists at Fan Fair (CMA Music Festival) we also passed a motion to donate money from the festival to charities chosen by the artists. Even though there's not much income yet, the CMA has taken \$100,000 a year out of an emergency fund to honor that commitment. If we get the Festival rocking again, this could be huge for the community.

**You are the first artist President since Tex Ritter in 1964-1965. How does that make you feel? Is there more pressure on you as an artist in this position than there would be on someone else?**

I'm surprised more artists haven't stepped up throughout the years. I know I could have benefited from that. There is a great responsibility in representing the artist community. The Awards show always has "sticky" issues. It is impossible to make everyone happy. The TV Committee has a tough job, and the CMA Music Festival still has a long way to go, but hopefully I can continue to add a perspective the Board might otherwise miss. The CMA gets a bad rap on a lot of things that have been thought through with a lot of time and sensitivity. I'm sure I'll take some heat for things that have nothing to do with me, but I feel it's time to take that chance and try to do my part.

**How do you balance the demands of your busy career and the hours of service you give CMA?**

Brooks & Dunn is a pretty well-oiled machine. Our management does a great job of organizing our touring up to a year ahead of time — so that helps. Most importantly, my label and my partner know how much this (serving on the CMA Board) means to me and are willing to cut me some slack for a couple of years. I am determined to work this so neither commitment suffers.

Wendy Pearl

On the Web: [www.brooks-dunn.com](http://www.brooks-dunn.com)

6. Chicago is home to SOUNDIES, a record label that has issued previously unreleased archival recordings from Country legends such as Jim Reeves, the Sons of the Pioneers, and Hank Thompson.
5. The opening lines to "Golden Ring," the classic 1976 hit by George Jones & Tammy Wynette: "In a pawn shop in Chicago, on a sunny summer day/ A couple gazes at the wedding rings there on display."
4. Chicago was home to the highly influential radio program the *National Barn Dance* (1924–1960), with a cast that included Gene Autry, Red Foley and Patsy Montana.
3. Chicago is where the revamped PBS concert series "Soundstage" is filmed, and recent guests have included Travis Tritt, Trace Adkins, Alison Krauss + Union Station, and Lucinda Williams.
2. Chicago is home to WUSN, US 99.5, one of the nation's largest Country radio stations.
1. The Chicago region has more than 1 million enthusiastic fans of Country Music.

Bobby Reed

This list was written by Bobby Reed, a CMA member who covers Country Music for the *Chicago Sun-Times*. His work has also appeared in *Country Music Today* and *Country Weekly*. He can be reached at [BRTwang@hotmail.com](mailto:BRTwang@hotmail.com).

peermusic *...continued from page 26*

"The impact of those recordings has been worldwide."

Ralph Peer II is a Lifetime Director, and a former CMA Board President. peermusic's continuing 75-year relationship with the families of A.P. Carter and Jimmie Rodgers is indicative of the company's commitment to Country Music.

"Nashville is the Mecca of respect for the song," Peer said. "I've been to all the great recording centers, but I really feel that in Nashville, the song is the essential part of any record."

The company remains a significant presence in the Nashville recording industry under the direction of Kevin Lamb. The current Nashville roster of peermusic writers includes Stewart Harris ("No One Else On Earth," "Rose Of Paradise" and "Can I Trust You With My Heart") and Songwriters Guild of America President Rick Carnes ("Longneck Bottle" and "When It All Goes South").

Rick Kelly

On the Web: [www.peermusic.com](http://www.peermusic.com)

Statement of Ownership

The image shows two copies of a "Statement of Ownership" form for "CMA CLOSE UP" magazine. The top form is dated "OCTOBER 2003" and lists the following information:
 

- Title: CMA CLOSE UP
- Issue Date: OCTOBER 2003
- Frequency: BI-MONTHLY
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- Annual Subscription Price: \$25.00
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## Patty Loveless ...continued from page 27

[*On Your Way Home*] is one of the best Country records I've ever heard. It's definitely one of the best Country records of the last two years. It's part of what I'm supposed to be doing, I think, which is to have the vision to say whether and when it's time, and it just feels like it's time for Patty again. I feel like it's my job to enable artists to create and practice their craft. This record is a showcase of all of [her] talents, at a time when I think we desperately need it. I think this genre needs to re-establish its identity, to give people something to hold onto that is sheer, unadulterated Country Music, and I feel this is. I think this is part of the answer, so that's why the decision to keep working with Patty was made."

The sounds recorded for *On Your Way Home* are the culmination of the success of 2001's purebred *Mountain Soul* and hard art-versus-commerce lessons that Loveless has learned over the years. For the new album, she wanted to return to a more mainstream Country sound in the vein of 1994's *When Fallen Angels Fly*, without sacrificing the musical integrity of *Mountain Soul*. The result is that both the industry and fans are digging out their Patty Loveless banners and waving them high over *On Your Way Home*. Loveless says she gained the insight and strength she needed to record the songs for *On Your Way Home* while touring with 2002's "Down from the Mountain" ensemble, which included her friend Rodney Crowell.

"With this album, we were going back to the basics of recording, and this is the closest I have ever come to being 'traditional with an edge,' out of any record I had done," Loveless said. "With 'Lovin' All Night,' Rodney and I had sung it on the 'Down from the Mountain' tour. He had asked me to come out and sing on it with him. The first time was in Roanoke, Va., and the people loved it. So, I think that I started listening to the audience again, listening to what the people want to hear. That said to me that I wanted to take a chance on this song and record it, and that's how I presented it to [producer and husband] Emory. We were looking for up-tempo, fun songs with lyrics that had substance, things like I had done before along the lines of 'Blame It on Your Heart' and 'Halfway Down.' At first, some who were at the label before the changes were made weren't sure that the song should be on the album. We weren't going to finish the song, and I finally said, 'No, I really believe in 'Lovin' All Night,' and I think we should finish it.' And we did, and behold, it became the first single. This time around, I really wanted to listen to my own heart and my inner self, and that's what I started doing," said Loveless.

For Crowell, who had a hit himself with "Lovin' All Night" in 1993, the song's revitalized energy is refreshing.

"She nailed it," Crowell said when talking about his longtime friend at a recent backstage interview. "She put a female perspective on the song and she nailed it."

Of making the album itself, Loveless knew she wanted to assert what she had learned from the audiences on the "Down from the Mountain" tour and create a collection that could engage fans while exciting Country radio and her record label. Trying to be all things to all people can be a daunting task, so Loveless ultimately knew that she had to make the music that was in her heart.

"Around 2000, I felt like some of the music I was putting out was me trying to give to radio something that they felt they could run with and still be true to the music that I do," she said. "I was trying to give my label something they could be happy with, because that's the way it all works. You go in and do a record, and discuss it and you try to compromise. It's very difficult to try and be an artist and try to compromise, because you can't make everybody happy. After awhile, it starts to wear thin on you.

"This time, I think *Mountain Soul* gave me an opportunity to trust my instincts and my feelings again, and I began to be a lot happier with what I was doing. When I go back and listen to *On Your Way Home*, I think, 'Oh, what a relief — it's better than I thought!'"

Shannon Wayne Turner

On the Web: [www.pattyloveless.com](http://www.pattyloveless.com)

## In Memoriam ...continued from page 34

station WLW/Cincinnati in 1940. He appeared on television shows and westerns throughout the 1950s and in 1957, he became a minister and recorded nine gospel albums.

**Speedy West** Steel guitarist Speedy West, 79, died on Nov. 15 in Broken Bow, Okla. Born Wesley Webb West in Springfield, Mo., he was a studio band member for Capitol Records and played on hits recorded by Tennessee Ernie Ford, Spade Cooley, Bing Crosby, Wanda Jackson Kay Starr and Cliffie Stone. He later worked for Fender Guitars Company.

**Sheb Wooley** Sheb Wooley, 82, actor and comedic singer-songwriter, died Sept. 15 after a five-year battle with leukemia at Skyline Medical Center in Nashville, Tenn. Born in Erick, Okla., Wooley recorded for Bullet Records and MGM Records in the 1940s and later moved to California to become an actor. In the 1950s he starred in more than 60 films alongside John Wayne, Errol Flynn, Gary Cooper and Lloyd Bridges. His movie credits included "High Noon," "Hoosiers" and the television series "Rawhide." Wooley's "Purple People Eater" was a six-week No. 1 hit in 1958 and sold more than 3 million copies. In 1962 he scored another No. 1 with "That's My Pa." He found musical success with parody songs in the 1960s and 70s and was awarded the CMA Comedian of the Year Award in 1968. He was a cast member on "Hee Haw," and wrote the show's theme song. He is survived by his wife Linda Dotson; two daughters Christie Wooley and Shauna Dotson; a brother Bill Wooley; and two grandchildren Dylan Perrigo and Austin Ehrhart.

In Memoriam compiled by Kerry Ware

## Who's Selling What? ...continued from page 35

DANNI LEIGH / Kielselstein-Cord Eyewear  
LONESTAR / Toyota, Sprint PCS, Mac Authority, Chic-Fil-A  
BARBARA MANDRELL / Sunsweet Prunes  
MARTINA MCBRIDE / Gillette for Women, Easy Spirit/Nine West, Ladies Home Journal  
COLEY MCCABE / TaylorMade Golf  
NEAL MCCOY / Greased Lightning  
REBA MCENTIRE / VERB, Frito Lay, Dr. Pepper, Red Lobster  
TIM MCGRAW / Bud Light  
JO DEE MESSINA / SlimFast, Jerzees, Dr. Pepper  
MONTGOMERY GENTRY / Jim Beam, Wrangler  
WILLIE NELSON / Gap, H&R Block  
NICKEL CREEK / Cingular Wireless  
BRAD PAISLEY / Wrangler, Lipton  
CHARLIE ROBISON / Lonestar Beer  
TIM RUSHLOW / Ford Motor Company  
BLAKE SHELTON / Wrangler, Ford Trucks  
GEORGE STRAIT / Tractor Supply Company, Chevy Trucks, Wrangler  
TRICK PONY / Price Oil  
SHANIA TWAIN / Revlon, BeneFit Cosmetics  
PHIL VASSAR / Yamaha, Wrangler  
RHONDA VINCENT / Martha White  
CLAY WALKER / DeMontrand Motor Homes  
HANK WILLIAMS JR. / ABC Monday Night Football, Gemmy Industries  
MARK WILLS / IBC Rootbeer, Titleist, Georgia Mountain Water  
LEE ANN WOMACK / Sparkle paper towels (Georgia-Pacific), ConAgra Foods' Banquet Homestyle Bakes  
DARRYL WORLEY / Cranston Fabrics, Wrangler  
CHELY WRIGHT / Easy Spirit/Nine West  
WYNONNA / Lawman Western, Asthma Action America, Got Milk?  
DWIGHT YOAKAM / Mercury automobiles, Bakersfield Biscuits, Gap

Farewell,

# JOHNNY CASH

Stationed in Germany during a stretch in the Air Force, young John R. Cash eased the pain of being homesick by singing old Country Music songs.

Decades later, on Sept. 12, 2003, 71-years-old, frail and still looking to music for relief, the slightly renamed Johnny Cash died with his reputation as a legend secure.

In between, he started a family, helped launch rock 'n' roll, struggled with addictions, got divorced and then married the love of his life, promoted Nashville on a network variety series, and overcame an extended career lull with four albums that rank among his best.

At his funeral, daughter Rosanne Cash put it best when she insisted that her father was not a great man because of his musical talent. He was "already great," she said. "Music was but one reflection of that greatness."

One measure of Cash's stature was a memorial concert held Nov. 10 at the Ryman Auditorium. Sheryl Crow, Al Gore, John Mellencamp, Tim Robbins, Hank Williams Jr., Kid Rock, Marty Stuart and many others paid tribute during a more than three-hour concert taped for broadcast on CMT.

"I feel the ghost of Johnny Cash so strong tonight," said Ronnie Dunn of Brooks & Dunn. "It gives me goosebumps."

Johnny grew up the son of a sharecropper in Kingsland, Ark. He said that one reason for the somber tone of so much of his music was the death of his older brother Jack, who was killed in a freak electric saw accident when Johnny was about 12.

Though he performed on a local radio station as a high school student, Johnny didn't buy his first guitar until his military stint during the Korean War. He wrote "Folsom Prison Blues" then, and the words to "Hey Porter."

Discharged, he moved to Memphis with wife Vivian Liberto and became a salesman. But music was the career he wanted, so he played with Luther Perkins (guitar) and Marshall Grant (bass), and pestered Sam Phillips at Sun Records to release a single.

Phillips finally did, and Sun Records scored a hit with Johnny's "Cry Cry Cry." That started a run of rockabilly-tinged hits, but Johnny split with Phillips and signed with Columbia Records, because he wanted to release a gospel album.

“HE WAS ALREADY GREAT. MUSIC WAS BUT ONE REFLECTION OF THAT GREATNESS”

— ROSANNE CASH

At Columbia Records, Johnny became one of the most celebrated artists in Country Music, and was the youngest person elected into the Country Music Hall of Fame in 1980. He has sold more than 50 million albums and recorded more than 1,500 songs — 48 of them charting on the *Billboard Hot 100* Pop chart and 130 hits on the *Billboard Country Singles* chart. He has had 28 CMA Awards nominations and six wins.

In the fall of 1969, Johnny was selling more than 250,000 albums per month of his *Folsom Prison* and *San Quinten* albums. His career reached its hottest plateau with his series on the ABC Television Network from 1969-71, and Johnny used the medium to promote the careers of Neil Diamond, Bob Dylan, Merle Haggard, the Oak Ridge Boys, Linda Ronstadt, Kenny Rogers, James Taylor, Stevie Wonder, Neil Young and many others.

"I learned to play guitar by learning about a hundred songs by Johnny Cash," said Kix Brooks of Brooks & Dunn. "I remember watching him on 'The Johnny Cash Show' and seeing him play 'John Henry' — just being floored by that. He was such a dynamic personality, a great leader and he always stood for the right things."

Divorced in 1966, Johnny's private life went on the upswing in 1968 when he married June Carter Cash. She helped him cope with his addictions, and they merged their children from previous marriages into a family. (Johnny fathered four daughters, Rosanne, Tara, Cindy and Kathy and a son, John Carter, all of whom have performed with him at one time or another.)

Johnny and June continued to tour as his record sales declined in the 1970s. In 1994, he partnered with producer Rick Rubin, then best known for rap and hard rock albums.

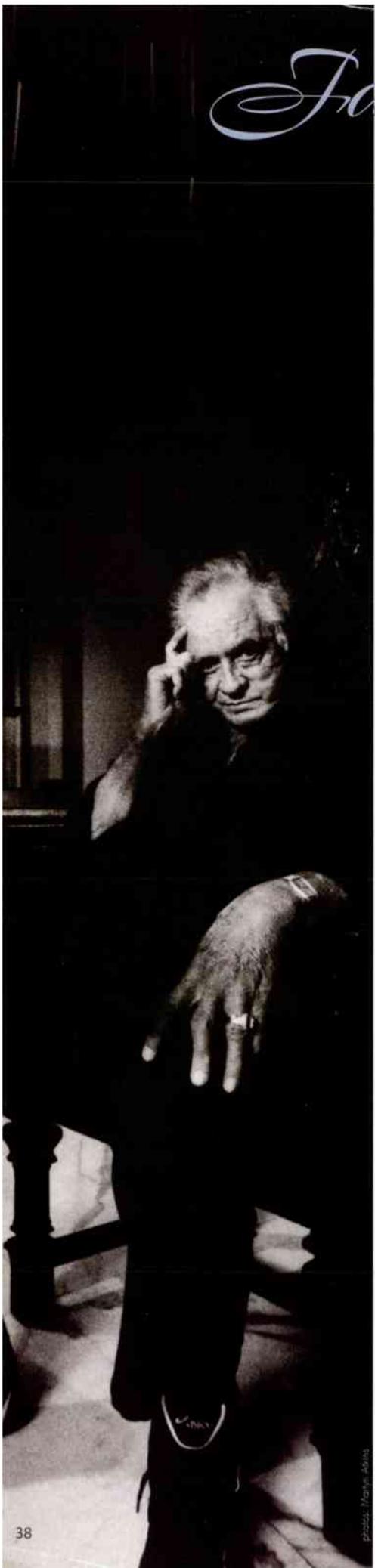
The partnership resulted in four albums of sparse, genre-hopping music that introduced new generations to the Man in Black. Most recently, his video for "Hurt" — a song by Trent Reznor of Nine Inch Nails — won critical acclaim and recognition from both MTV and the Country Music Association.

"It is a profound blessing to have Johnny occupy such a large place in my life," Rubin said. "His tireless work ethic and devotion to his craft make us all richer with the countless recordings he had graced us with over the last 50 years."

Johnny, who had suffered many health setbacks in recent years, died a few months after the sudden death of June Carter Cash. He spent as much time as he could in the interim recording music.

"Johnny Cash will, like Will Rogers, stand forever as a symbol of intelligence, creativity, compassion, and common sense," said Rodney Crowell. "I'm thinking Mount Rushmore."

Jim Patterson



"He was the coolest man in the room, no matter who else was there. He gave me my first big break in Australia, and I feel lucky and blessed to have known him. A great man walked among us, and now he is gone. God bless him."  
– Sherié Austin

"Johnny Cash stood for the common man. He made it okay to be flawed, to be human, to be poor or mixed or whatever you thought was wrong with you. He was my Daddy's favorite artist, and those songs were some of the hardest reality I've ever heard in music, but I related to it because it was where we came from, too. He walked through this world and gave respect to everyone he encountered, from the highest to the lowest. And if you looked up the word 'redemption' in the dictionary, there'd be his picture."  
– Jeff Bates

"Few performing artists will ever have such an impact on popular music. Johnny Cash broke down barriers, defied stereotypes, and became a true cultural icon. He was known and loved all around the world. His unique presence as part of the Country Music family will be greatly missed, but happily his incredible musical legacy will live on."  
– Ed Benson

"It's really hard to put into words all the things I feel about Johnny Cash. I learned to play guitar by learning about a hundred songs by Johnny Cash, who was my hero as a songwriter. As a man, he was the rock of our nation. Growing up, I remember watching him on 'The Johnny Cash Show' and seeing him play 'John Henry' and just being floored by that. He was such a dynamic personality, a great leader and he always stood for the right things. So, how can you even begin to put into words a loss like that?"  
– Kix Brooks, Brooks & Dunn

"Growing up in Medicine Hat, everything seemed larger than life, but few things seemed larger than life than Johnny Cash. That voice, as close to the voice of God as mortal man can get — and it was a voice that was only lifted for the right things, righteous causes, the people no one wanted to recognize. He rocked harder than anyone. But what really made him stand out, more than the backbeats, the TV shows, the hit records, was how he stood up for the little people, the way he believed in the right things. He was a beacon for both musical and personal integrity, and he set a bar most of us can only gaze at and dream of, which is the best inspiration of all." – Terri Clark

"The body of work that he produced, from 'I Walk the Line' to 'Hurt,' it will stand forever as the work of a great American artist. I am deeply saddened by the loss of my children's grandfather and my very dear friend. I loved big John with all my heart. The citizens of the world have lost one of their most enduring guiding lights. As a musical hero to millions, a trailblazing artist, humanitarian, spiritual leader, social commentator and most importantly, patriarch to one of the most varied and colorful extended families imaginable."  
– Rodney Crowell

"A man in black stepped through three pearly white gates today into the waiting arms of his angel June Carter Cash. Mortal man may be saddened, but Heaven's singing."  
– Ronnie Dunn, Brooks & Dunn

"Johnny Cash was not only bigger than Country Music; he was bigger than life. The world will never be the same without the Man in Black."  
– Andy Griggs

"Johnny Cash broke all the rules and transcended musical barriers. His attitude, his style and his music made him a true original. Who else could knock on the doors of the pearly gates wearing black?"  
– Faith Hill

"This is a very sad day for me as well as for millions of music fans around the world. John was a very dear friend — we had a long history together. We both went through a lot of messes in the old days but ended up realizing what was important in life and changed our ways. I just went out and visited him a few weeks ago and he looked so good and was busy recording new material. I know that the angels will sing today and heaven is a better place with the addition of Johnny Cash. I'm sure he is happier now that he is with his beloved June."  
– George Jones

"It's a sad day in Tennessee, but a great day in Heaven. The 'Man in Black' is now wearing white as he joins his wife June in the angel band."  
– Merle Kilgore,  
co-writer of "Ring of Fire"

"Johnny Cash has always seemed larger than life to me. He is a true American hero, beloved the world over as much for his kindness and compassion and championing of the underdog as for the power of his art. He's been my inspiration, my faithful friend, my champion — a constant oasis of unconditional love and support. His fierce independence and free spirit, balanced with his love of family, children and his fellow man, will stand as a shining example of the best of what it means to be human. And he was damned funny, even in the darkest times."

"I love you, John  
In the cold and Holy darkness  
You were always shining brighter than a star  
God bless you, John  
For the love and joy you've given  
And the living inspiration that you are"

–Kris Kristofferson

"Johnny Cash was one of the most amazing people to grace the Earth. His talents as a songwriter and an artist speak for themselves. I'm grateful to Rick Rubin for the opportunity to work with him and Johnny on *American IV: The Man Comes Around*. It was a true honor. To witness him receive his first Gold record in 30 years was one of the proudest moments for all of us at Lost Highway. He and Rick made beautiful music together. Johnny Cash was a beautiful person."  
– Luke Lewis, President Lost Highway/Chairman UMG Nashville

"Bigger than any musical genre was Johnny Cash. He was an American music icon that set the standard for how to make music on your own terms. We will miss him."  
– Tim McGraw

"Even though all of us try to wear black, there will only ever be one Man in Black. I hate to see our outlaw heroes leave because they have influenced Country Music so much. I don't know that anyone can stand on the mountain like they have."  
– Eddie Montgomery, Montgomery Gentry

"Country Music has never had a more powerful personality than Johnny Cash. So much can be said about this incredible man. Rock, Country and gospel will be fighting to claim his music as their own — and, in the end, they all get to. He brought a Memphis rock 'n roll attitude to Country Music, and all things good about Country to rock — and married both of these to gospel music at the same time. There will never be anyone like him ever again."  
– Brad Paisley

"Johnny Cash has only passed into the greater light... he will never, ever die. He will only become more important in this industry as time goes by. I'm sure he's happy today now that he's with June."  
– Dolly Parton

"He was just one of those guys that didn't try to be cool, and that's what made him so cool — he was just himself."  
– Charlie Robison

"Generations come and go in Country Music. It is easy sometimes for the heroes of this genre to be overlooked, but Johnny Cash could not be forgotten. He was, he is, and always will be the epitome of Country Music."  
– Kenny Rogers

"It is a profound blessing to have Johnny occupy such a large place in my life. His tireless work ethic and devotion to his craft make us all the richer with the countless recordings he has graced us with over the last 50 years. He was truly a great man and he will live on in all of our hearts forever more. Our challenge is to listen to music with the same passion and emotion he put into making it."  
– Rick Rubin

"He was the most patriotic Christian I've ever known. A true American he was."  
– Billy Joe Shaver

"I have lost one of my best friends. It leaves a dark void in my life that is blacker than any coat he ever wore. He is irreplaceable. Even in death I have no doubt that Johnny Cash will continue to live on as an inspiration to musicians and songwriters and all of America."  
– Marty Stuart

"It's an extremely sad day for all of us in the music community. Johnny Cash had such a tremendous impact and influence on so many of us. I don't know of any other artist who had such a wide appeal across every music genre. As a friend, he will be sorely missed. As an influence he will continue to live on."  
– Travis Tritt

"Johnny Cash was one of the first concerts that I ever saw. I was 10. I remember the spotlight beam just above my head cutting through the smoke, hitting his guitar. It was at that moment that I realized my own destiny. I'm as saddened as anyone, but I'm sure that there is a sense of peace in knowing that he's now reunited with June. I guess that makes his passing a bit easier."  
– Keith Urban

"Johnny Cash was singled out. A truly great artist, unique and one of a kind. He was a great American, and his music was the spirit of America — all that is good about this great country. No matter what situation we find ourselves in playing music, we can never go wrong playing a Johnny Cash song. We're going to miss him."  
– Tony Villanueva, The Derailers

"The words 'icon,' 'legend' and 'superstar' tend to be overused in our industry, but in the case of Johnny Cash, they are absolutely true. What a rich legacy he left us with his music—timeless, classic songs that are synonymous with Country Music, but also helped give birth to rock 'n roll. He was an incredibly gifted writer of poetry and prose, a very spiritual man with deep convictions who didn't shy away from addressing difficult social issues and speaking out for the underdog. He took his music all over the world, and wherever he went, everyone knew who he was. When he walked in a room, you felt his presence. This is a sad, sad day for the music world, but I'm thankful that Johnny had the opportunity to create new music and to be recognized for his work up until the end of his life here on earth."  
– Steve Wariner

"I'm just shocked and saddened and still finding myself stunned by the news of his passing, but am eternally grateful for ever having had the opportunity to know him and to share a friendship with him. I will be forever honored that John allowed me the privilege of his company."  
– Dwight Yoakam

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## 2004 CMA EVENTS

### FEBRUARY

Thursday, Feb. 5 and Friday Feb. 6

CMA Board of Directors Meeting / Scottsdale, Ariz.

### JUNE

Thursday through Sunday, June 10-13

CMA Music Festival/Fan Fair® / Nashville

### JULY

Wednesday, July 28 and Thursday, July 29

CMA Board of Directors Meeting / New York

### SEPTEMBER

Wednesday, Sept. 15 and Thursday, Sept. 16,

CMA Board of Directors Meeting / Nashville

## THE 37th ANNUAL CMA AWARDS

CBS Television Network estimates that 20.7 million people watched the entire broadcast and more than 40 million people watched all or part of "Country Music's Biggest Night™."

Third most watched show in the Top 10 Nielsen shows for the first sweeps week ending Nov. 9, 2003, it's highest ranking in 11 years.

Led CBS to a Wednesday night win in viewers, households, adults 25-54, adults 18-49 and adults 18-34. Won all but one demographic going up in adults 25-54 and adults 18-49.

Won every half hour of the three-hour primetime block.

CBS best Wednesday delivery in households and viewers since the GRAMMYS in February 2001. Helped CBS become the most-watched television network for the first full week of November sweeps.

Every artist who performed on the CMA Awards experienced a sales jump immediately following the broadcast. The *Billboard* Top 75 Country albums chart reflected nearly 170 percent weekly increase, the largest Nielsen SoundScan increase in the last four years excluding debuts.

Special thanks to the Country Music industry for your support and contributing to the success of the CMA Awards!

The CMA Board of Directors hosted a VIP cocktail reception preceding the CMA Awards telecast on Wednesday, Nov. 5, at the North Lobby Patio at the Grand Ole Opry House in Nashville, Tenn.



(l-r) Tammy Genovese, CMA Associate Executive Director; Judi McCullough; Dick McCollough, Vice President, Space-Time Media; Horton Frank, Attorney, Stewart, Estes & Donnell and CMA Legal Counsel; Kim Frank; and Bob Meador.



(l-r) Jamie Benson; Kim Frank; Julie Talbott, Executive Vice President of Affiliate Marketing, Premiere Radio Networks, MJI Programming, Inc.; Maria Anselmo; Mick Anselmo, Executive Vice President, Clear Channel Communications/KEEY-Minneapolis and CMA Board Member.



(l-r) Kristen Dietrich; Frances Preston, President/Chief Executive Officer, BMI and CMA Board Member; Stan Moress, President, Moress/Nanas Entertainment; Jeff Walker, President, AristoMedia/Marco Promotions and CMA Board Member; Sandra Frank; Dick Frank, CMA Counsel Emeritus; Kyle Young, Director, Country Music Hall of Fame and Museum.



(l-r) DreamWorks Nashville recording artist Michelle Poe; Capitol Nashville recording artist Dierks Bentley; "Senator" Merle Kilgore, President, Merle Kilgore Management; Katie Gillon, Executive Project Coordinator, Country Music Retirement Center; Mike Dungan, President/Chief Executive Officer, Capitol Nashville and CMA Board Member.

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