

CMA • S E U P

NOVEMBER/DECEMBER 2002

CMA Awards Preview
Country Music's Biggest Night

2002 Broadcast
Awards Winners

International and Industry
Awards Presented

Shania Twain
Nowhere To Go But UP!

The Gift of Giving
Country Cares

The Sounds of the Season
Holiday CD Releases

Jim Lauderdale
Mountain Man

Nitty Gritty Dirt Band
The Circle Continues

Brett James
Strong Medicine

Ray Price
Catching Up with
the Hall of Famer

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LETTER TO THE EDITOR

Dear *CMA Close Up*,

I will not be able to attend the 2002 CMA Awards, but I want to purchase an Awards program book. How may I buy one?

B. Forrest
San Jose, Calif.

A limited quantity of the official 2002 CMA Awards Program Book are for sale following the Nov. 6 broadcast of "The 36th Annual CMA Awards." The 112-page full-color program book features all of the 2002 Nominees, a complete listing of past CMA Awards winners, the Country Music Hall of Fame inductees and members, CMA Awards history and much more. Program books may be ordered at a cost of \$15 each. Additional shipping and handling charges are: 1-3 programs: \$5.00; 4-6 programs: \$7.00; and 7-10 programs: \$10.00 for domestic U.S.A. orders. For Canadian, International or orders over 10 programs, please call CMA for a quote. Please allow one week for delivery.

Check, money order, or major credit card payments will be accepted. Call CMA at (615) 244-2840, or e-mail aekard@CMAworld.com and an order form will be faxed or mailed to you. Order forms will also be available to download on www.CMAawards.com or stop by the CMA office to purchase on site.



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

OFFICIAL CMA AWARDS MERCHANDISE IS STILL ON SALE!

Don't miss your chance to wear a piece of "The 36th Annual CMA Awards." Choose from a wide range of shirts, hats, sweatshirts and jackets.

CMA Awards merchandise is on sale until Nov. 18. You can find an order form in your Sept./Oct. issue of *CMA Close Up*, or call (615) 244-2840 and one will be mailed or faxed to you. Or download the order form at www.CMAawards.com



C M A C L O S E U P

Executive Editor

WENDY PEARL

Managing Editor

ATHENA PATTERSON

Assistant Editor

AMANDA ECKARD

Contributing Writers

BOBBI BOYCE, JUDY BUMGARNER, KEITH RYAN CARTWRIGHT, MARK CRAWFORD, AMY GREEN, LORIE HOLLABAUGH, SHANNON WAYNE TURNER, LISA ZHITO

Design

EVAMARIE OGLANDER OF
MCCONNELL & ASSOCIATES

Separations/Film

LITHOGRAPHICS

Printing

HARRIS PRESS

Proofreaders

CORY CHAPMAN, ALLY HARPER, DEBORAH WHITEFIELD

C M A S T A F F

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Ed Benson, Executive Director
Tammy Genovese, Associate Executive Director
Peggy Whitaker, Director of Board Administration
Brandi Simms, Executive Assistant
Tiffany Speshock, Executive Assistant

New Media and Technology Services

Daphne Larkin, Director of New Media and Technology Services
Daniel Owen, Information Technology Specialist
David Beronja, Web Developer
Kelly Randall, International and New Media Assistant

Strategic Marketing

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Kim Leslie, Senior Manager of Industry Relations
Tammy Donham, Marketing Manager
Carol Harper, Marketing Manager
Lara Henley, Marketing Manager
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Jamie Piatt, Membership Services Coordinator
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Aaron Hartley, Financial Services Coordinator
Sarah Schermbeck, Operations Assistant
Mary Trailov, Administration Assistant

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Jamie Downing, Senior Manager of Special Projects
Shannon Kasakevics, CMP, Manager, Meeting Planning and Events
Christy Grealis, Event Manager
Kris Kennedy, Event Manager

Communications

Wendy Pearl, Director of Communications
Scott Stem, Senior Manager of Media Relations
Athena Patterson, Creative Services Manager
Amanda Eckard, Editorial Assistant
Andrew Van Huss, Communications Assistant

Interns

Reena Buddhdev, Whitney Gilbert, Liz Langford, Ally Harper, Macy Thompson, Sarah Wood

"The 36th Annual CMA Awards" Preview

COUNTRY MUSIC'S BIGGEST NIGHT

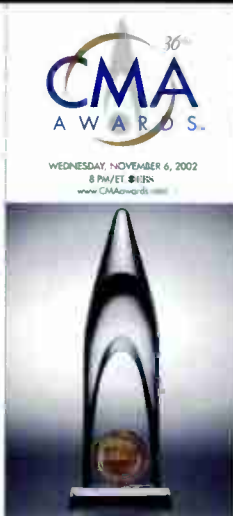
AMERICA'S SONGS, AMERICA'S STARS, AMERICA'S MUSIC

The CMA Awards are acknowledged to be "Country Music's Biggest Night," the premiere show case for Country Music. But, how do you top an incredible show year after year?

You'll find out when "The 36th Annual CMA Awards" are broadcast live Wednesday, Nov. 6 on the CBS Television Network from the Grand Ole Opry House in Nashville. Until then, you will have to take our word that countless hours have been spent developing, planning, promoting, marketing and publicizing the gala event.

As always, CMA is focused on the music. Extra attention is being paid not only to what the show looks like, but how it sounds, so that we can deliver to the many millions of viewers a true representation of the extraordinary artists we have in Country Music.

The CMA Awards celebration also occurs at the



end of a remarkable year for Country Music. Numerous artists have had new albums debut at the top of the Nielsen SoundScan sales charts, and Country sales are up in a difficult year when record sales in America have declined overall.

The CMA Awards are tactically placed just before the prime record-buying season and should boost our marketplace even more. An extensive marketing and publicity campaign developed and funded by CMA in cooperation with our partners at CBS Television have preceded the CMA Awards.

It is a top strategic priority at CMA to make the most of this incredible exposure opportunity each year to help further our artists and our business. And we will have a complete wrap up of all the festivities in the January/February issue of *CMA Close Up*, complete with a cover feature on the 2002 CMA Horizon Award winner.

Awards on Radio

The CMA Awards have a long-standing relationship with Country Radio through What a Trip! promotions, ticket packages, the annual CMA Broadcast Awards and the popular MJI Programming radio remotes. For the most part, the programs are designed to help drive viewership, but what is the benefit for Country Radio stations devoting precious on-air time to alerting their listeners about the Awards?

"The CMA Awards show helps radio in two ways," explained R&R Nashville Bureau Chief Lon Helton, who is a member of the CMA Board and serves on the CMA Radio Committee. "Number one, it helps reinforce with the P1s the music, the artists, the songs, the hits, the whole feeling, I think, of belonging.

"Country Music has a focal point in Nashville. Fans visit here and feel part of it when they see it on TV. They feel more involved on the whole and the Awards serve to reinforce that in them and causes them to be, and feel, just as involved with their local radio stations," said Helton.

Beyond the P1s and P2s—or more casual listeners—Helton believes that the Awards "can serve to introduce or give a bigger dose of our music and stars to those who may stumble by and



stop to watch a familiar face and stay a while."

"We are 'Country Music's Biggest Night' and that's the one time when we show everyone what we've got. And when you have great artists, great songs and great music it is our best calling card," Helton said. "It is our best invitation to come back for more. And if they like what they hear, there is one place for sure that they are going

to get more—their local Country Radio stations."

Helton sees the relationship between the CMA Awards and Country Radio as reciprocal. What is good for the Awards in terms of ratings and viewers is good the rest of the year for Country Radio. "The station is helping themselves when they drive the audience to that TV show," Helton said. "They are reinforcing the star-quality of our stars, and reinforcing the hit-quality of our songs when people go there and see and hear things they like."

Helton has observed that as an industry, Country Music succeeds or fails as a whole. "Like it or not, I haven't seen one part do well while another part of this industry floundered," Helton said. "We all need to be proponents of the other parts of this business."

Wendy Pearl

MJI Programming Secures Exclusive Radio Rights to CMA Awards Through 2005

MJI Programming has earned the radio rights to the CMA Awards through 2005.

The announcement of this three-year deal extends MJI's successful 11 year partnership with CMA.

"MJI has been so very effective in helping us enhance the reputation and awareness of the CMA Awards. And they have established the blueprint on how to integrate radio with a major awards radio telecast. It's great to be continuing our relationship with them," said Ed Benson, CMA Executive Director.

Kraig Kitchin, President of Premiere Radio Networks declared, "We are thrilled that the CMA and MJI Programming have renewed their strong partnership for the next three years. The



renewal of this partnership ensures that the CMA and MJI will continue to bring all of the excitement of the CMA Awards and Fan Fair home to Country Radio listeners nationwide."

MJI brings to this year's CMA Awards an aggressive effort highlighted by a 50 station remote live broadcast from Nashville. MJI's Radio package also includes a pre-event special, live simulcast of the

CMA Awards telecast and a live post-show from backstage at the Grand Ole Opry. MJI Programming, a division of Premiere Radio Networks, is the official radio broadcaster of the CMA Awards and Fan Fair.

Justin Chadwick

CBS Affiliates: Bringing the Stars to the Masses



Martina McBride tapes promotional liners while Kevyn Chesney and Brooks & Dunn interview with WVLT-TV Knoxville at Scene Three Media Works in Nashville.

During the annual CMA Awards, CBS unofficially becomes the "Country Broadcast Service" with a host of stations from markets across the U.S. converging on Nashville to cover "Country Music's Biggest Night" from the red-carpeted Starwalk at the Grand Ole Opry House.

In addition to the dozen television crews that arrive by plane, satellite truck and automobile, another 40-50 affiliate stations are scheduled to pick up satellite coverage provided by CBS Newspath. It's a relationship that benefits everyone with increased coverage in dozens of markets driving viewership and tune-in during the critically important sweeps period.

"Prior to last year, the CMA Awards were always in September. It pleased us that CBS decided, beginning last year, to make the Awards part of the November ratings period," said Tom Bennett, Vice President of Real Property and Special Events at WVLT-TV Knoxville, Tenn. "The show has a big draw whenever it takes place, but this created an even bigger boost in our viewership."

"There's so much interest in Country Music in the Montgomery, Ala. area. We're excited to be given the opportunity to cover Country Music's Biggest Night," said Amber Moody, Promotions Director for WAKA-TV Montgomery, Ala.

"The November sweep is an important book for the affiliates and the CMA broadcast is traditionally the No. 1 or 2 special for CBS," said David Graves, Regional Producer for CBS Newspath, which provides news coverage for the affiliates. "That makes this a wonderful opportunity for the affiliate—especially those with an audience interested in Country Music—to tie their local coverage to the national broadcast."

Those ties take many forms—from pre-show specials, live satellite interviews, to pre-produced packages on nominees. For example, WVLT with partners WKYT-TV/Lexington and WYMT-TV/Hazard, Ky. (all Gray owned CBS affiliates) join talents to produce an hour-long pre-Awards special that is syndicated in several markets including Gray-owned stations in Georgia, Texas, Nebraska and Tennessee.

"We all feel the CMA Awards show is one of the highlights of our Fall programming," Bennett said.

Many stations send crews when there is a strong local connection—a nominated artist from that hometown or the local radio DJ or station has won a CMA Broadcast Award—in some cases, partnering with the local Country Radio station.

"WISH-TV partnered with WFMS-FM for a half-hour live special preceding the CMA Awards on CBS," said Stacy Thorne, Entertainment Producer at WISH-TV. The special featured interviews with artists conducted by WFMS's morning team in Nashville and from the radio station's studio in Indianapolis.

"The WISH-TV CMA Special garnered strong ratings, as it does every year. We had great success getting artists along the red carpet—including Garth Brooks—thanks to the help of the WFMS program director, who acted as our field producer. We are looking forward to another great show this year," Thorne said.

When budgets don't permit travel, CBS affiliates can reserve satellite time from CBS with a CBS correspondent filling in for local on-air talent from the Starwalk. This year, CMA Horizon nominee Phil Vassar will be assisting with the on-air interviews adding another exciting element for the affiliates. Upwards of 50 stations participate in the satellite service.

"It is a long trip for the West Coast people so it's a nice feature for them to be able to use our correspondent," Graves said. "When they are on air, they are really an extension of the local affiliate reporting back to L.A. or San Francisco."

Graves said a large part of the success of the CMA/CBS affiliate news program is the accessibility and cooperation of the artists, labels, publicists and management.

"I don't think it is any secret that Country performers have got it together when it comes to remembering their fan base and they demonstrate that with us time and again—and they certainly do during our coverage of the CMA Awards," Graves said. "They always go overboard to make sure they talk to as many people as they can."
Wendy Pearl



Tune In and Then Log On

To keep up with the latest on "The 36th Annual CMA Awards," visit www.CMAAwards.com. Leading up to the Awards, the site will feature information on all of the nominees, news updates on scheduled performers and a list of the 2002 Broadcast Award Winners. Once Awards night ends, the site will be updated with this year's winners and a photo recap of the event. For information—past and present—on "Country Music's Biggest Night," log on to CMAAwards.com for:

- A list of the 2002 CMA Awards Nominees with links to their official websites
- The 2002 Broadcast Award Winners along with entry and

eligibility requirements

- A CMA Awards database containing all of the winners since 1967
- A history of the CMA Awards show since its inception in 1967
- Press releases with up-to-date CMA Awards information
- Country Music Hall of Fame information, including members, candidate criteria and election procedures
- CMA Awards Merchandise photos and order form

"We have created a website that is easy to navigate with everything from CMA Awards history to up-to-date information on this year's Awards," said Daphne Larkin, Director of New Media and Technology. "It's a great source for finding out everything you need to know about the CMA Awards, both past and present."

Ally Harper



Hook, Line and Singer: Catching the Media's Eye



(l-r) Brad Paisley checks out the Plano Molding Co. tackle boxes and Ranger boat bags. David Wild, CMA Awards Writer; Brad Paisley and Walter Miller, CMA Awards Producer at the Los Angeles media event. Brad Paisley performs for members of the media. photo: Tammie Arroyo

Generating media interest in the CMA Awards is always a challenge—especially in markets that are already huge entertainment centers such as Los Angeles and New York. So, in addition to CMA's ongoing publicity campaigns, the CMA publicity team took it's message on the road with specialized events in both L.A. and N.Y. meant to raise awareness of the Awards and CMA's commitment to media relations.

In Los Angeles, CMA partnered with three-time CMA Male Vocalist nominee Brad Paisley; Arista Nashville; Plano Molding Co.; and Ranger Boats for an informal luncheon with a fishing theme—"Get Hooked on Brad Paisley and the CMA Awards." The event featured Ranger boat bags and Plano tackle boxes filled with CMA Awards information; Paisley's video for "I'm Gonna Miss Her (The Fishin' Song)," which is nominated for three CMA Awards including Music Video, Single and Song of the Year; Goldfish crackers and gummy worms.

Sushi was on the buffet, but information about the Awards was the main dish with several influential members of the media, talent bookers, CBS-TV executives and radio leaders in

attendance. Also lending their support for the event were Walter C. Miller, who has been the heart and soul of the CMA Awards for 32 years; veteran television writer and *Rolling Stone* Contributing Editor David Wild, who will be scripting the Awards for the first time this year; and Susan Marks of CBS Communications in Los Angeles who was invaluable in helping coordinate media coverage for the event.

In New York, CMA Communications Department partnered with Sugar Hill Records to provide key TV media tickets to the Nickel Creek/Willie Nelson concert at the Beacon Theater. Nickel Creek and Nelson are nominated for two CMA Awards each this year, making this a prime opportunity to promote both the CMA Awards and the musical diversity of Country Music. With Nickel Creek's rising popularity, Nelson's iconic status and both artist's unquestioned musical integrity, CMA was able to spotlight two of today's outstanding artists on their preferred turf, the concert stage. Special thanks should go out to Kim Fowler at Sugar Hill and Beth Feldman at CBS Communications in New York for their help coordinating this event.

Wendy Pearl

CMA Awards and Chevy Trucks Promotion



above: Phil Vassar, below: Darryl Worley



Chevy Trucks and *People* magazine teamed up with CMA once again to promote "The 36th Annual CMA Awards." In the promotion's third year, Chevy Trucks decided to feature the new 2003 Chevy Silverado Truck.

This year, the focus of the artist tie-in is the Horizon Award nominees. In addition to links to the artists' websites and bio information, nominees Carolyn Dawn Johnson, Nickel Creek, Rascal Flatts, Phil Vassar, and Darryl Worley are featured on www.SilveradoCountry.com in streaming video discussing everything from their biggest influences to unique stories from the road. As an added bonus, former Horizon Award winners Ricky Skaggs (1982) and Keith Urban (2001) reveal what winning the Award meant to them.

Visitors to the site will also have a chance to enter to win a 2003 Chevy Silverado Truck and attend "The 37th Annual CMA Awards" next year.

To promote the site and the CMA Awards, 16 ads will run in various publications through November, including *People*, *Entertainment Weekly*, *Country Music Magazine* and *Country Music Today*.

"The slogan is 'Hard working trucks and hard working artists,'" said Carol Harper, CMA Marketing Manager. "This promotion gives great exposure to the artists, to Chevy Trucks and is a great vehicle for tune-in."

Last year's promotion drove more than 100,000 visitors to the site.

Amanda Eckard



CMA Reaches Viewers with Free Standing Inserts

CMA is cutting edge during the CMA Awards with lots of presence in Free Standing Inserts (FSI), the Sunday circular coupon section that arrives in your local newspaper.

"FSIs allow us to reach both Country Music core fans while also reaching out to fringe fans or potential viewers who are looking through the Sunday papers," said Rick Murray, CMA Senior Director of Strategic Marketing. "It's a way for us to reinforce tune-in for the CMA Awards by reminding consumers that the broadcast is coming up and in some instances provide exposure opportunities for artists—in this case nominees or performers on the CMA Awards."

CMA is partnered with Marketing Events, Inc., a division of Frankel & Co., a Chicago-based promotion and marketing firm, for its FSI program and has been working closely with Valassis Communications, one of two suppliers for FSI programs in newspapers across the U.S. and Canada.

In 2002, CMA has partnered with two high-profile campaigns to support the CMA Awards:

Martha White had a full-page FSI that ran Aug. 4 and reached 10 million households in the U.S. On Sept. 22, the company ran



an additional FSI that reached 19 million households, building awareness and tune-in with a sweepstakes trip to this year's Awards.

Hormel Foods ran a half-page national, product ad on Oct. 27 that reached 28 million consumer households with a sweepstakes trip to the 2003 CMA Awards. The company extended the campaign to include point of sale materials on product packaging and in grocery stores.

Murray explained the success of the program: "Once advertisers commit to the CMA FSI program, we work diligently to integrate them further into our industry. For example, we include them in our Corporate VIP Program. They are invited to the show, have a chance to attend private, pre-show events and even given a behind the scenes tour of the CMA Awards production. By making them feel a part of our industry and by exposing them to more artists, we are confident that they will become even more enthusiastic and committed to using Country Music in their future marketing plans—be it advertising, sweepstakes endorsements or tour sponsorships."

Wendy Pearl

Worldwide Coverage for the CMA Awards

BBC
RADIO

2

CMR

3C
continuous cool country



(l-r) Nick Barraclough/ Smooth Operations/ BBC Radio 2; Garth Brooks; Bob Harris, BBC Radio 2 at the 2001 CMA Awards BBC Radio 2 interview room photo: Sue Keogh

Broadcasters worldwide are gearing up to spread the word about "The 36th Annual CMA Awards." The international version of last year's CMA Awards aired in nine international markets and territories. This year, Main Event, Australia; YLE, Finland; RTE, Ireland and BBC 2, UK are committed to broadcasting the CMA Awards with negotiations continuing in other regions across the globe.

BBC 2 Television will again air a 90-minute edited version of the CMA Awards, scheduled for broadcast Saturday, Nov. 9 with BBC Music Entertainment executive producer, Mark Hagen, filming in Nashville during CMA Awards week.

Since 1996, BBC Radio 2, the most listened to radio station in the UK, has broadcast the CMA Awards live from the Grand Ole Opry House in Nashville and will again feature veteran presenters Bob Harris and Nick Barraclough as hosts, interviewing winners live, backstage during the simulcast.

In keeping with tradition, Barraclough will broadcast his weekly New Country program previewing the CMA Awards on Tuesday, Nov. 6, "featuring the runners and riders of the night's event," said Barraclough. Dave Shannon, producer for Harris's annual CMA Awards retrospect, which airs Wednesday, Nov. 7, said, "The CMA Awards annual miracle of broadcasting is a triumph and the most important date in our diary."

Their work does not stop in Nashville. Barraclough will present a half-hour CMA Awards highlights show on the BBC World Service on Saturday, Nov. 9 while Harris will broadcast his Saturday evening show from Nashville.

BBC Radio 2 online will also be present, together with BBC Music Online, which will cover the night's events for BBC News online.

Country Music and the CMA Awards benefit from extensive coverage in the UK. Pat Geary and 3C Radio will be broadcasting 3C's breakfast show live from Nashville immediately after the Awards. The terrestrial reach of 3C on DAB digital reaches 9.4 million adults in the UK. Coverage also includes news updates on Clyde Radio.

BBC Radio Leicester will receive an on-the-spot review of the broadcast from Hugh O'Brien, who will be in Nashville with more than 100 fans from Ireland. Lee Williams will feature the CMA Awards-past and present-in a Music Choice special week of programming, as well as being in town to cover the CMA Awards for CMR.

The UK is not the only territory showing strong support for the CMA Awards. Media representatives travel far and wide to make sure their listeners and readers get up-to-the-minute coverage of "Country Music's Biggest Night" including:

CANADA — *Canadian Musician* with 32,000 subscribers.

CHINA — Sound of Country; radio program, which broadcasts to 10 stations, each with an audience of up to four million, and on music channel OTV.

IRELAND — Cork Examiner with 18,500 daily readers and *Personalities Entertainment Magazine*.

FRANCE — Highway FM with 5,000 subscribers; Radio Primitive; and RTL, the largest radio network in France with on-site veteran reporter Georges Lang.

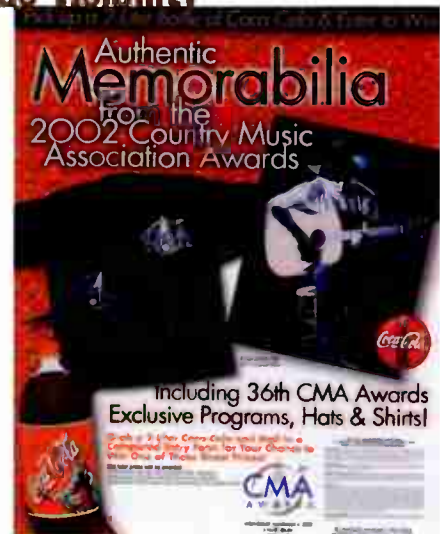
GERMANY — *Country Circle* with 23,000 circulation.

HOLLAND — *Country Gazette*, frequent visitors to Nashville to cover all major events.

SWITZERLAND — Radio Lac with 300,000 listeners.

Bobbi Boyce

Sweepstakes Widen CMA Awards Visibility



And the winner is...CMA.

Sweepstakes are an efficient and inexpensive way to generate interest in and awareness of the CMA Awards, according to Rick Murray, CMA Senior Director of Strategic Marketing.

In 2002, CMA partnered with several companies to offer sweepstakes with grand prize tickets for the CMA Awards. The tickets are appealing to companies, because of the exclusive nature of the Awards—tickets are not available for sale to the general public.

Baja Fresh restaurant chain developed in-store point-of-purchase (POP) materials to promote its sweepstakes for the 2002 CMA Awards tied creatively to the CMA Awards POP music retail materials. The CMA Awards POP benefit from on-site presence in the chain's 200+ restaurants and Baja Fresh will be present at the Awards, with signage and food in the backstage press area.

"With programs like this, the CMA Awards reaches a different audience that has not historically been a traditional retail outlet for promotion of the broadcast," Murray said.

Nominee Jo Dee Messina and Slim Fast teamed up with CMA for a sweepstakes that ran from May 18-Sept. 5 with a trip to the Awards. "As a tour sponsor, Slim Fast built an additional layer with a register to win campaign built around Jo Dee's tour dates," Murray said.

Murray Biscuit ran a promotion in conjunction with Kroger Sept. 8 through October in 300 grocery stores throughout the Southeast. The Awards sweepstakes was also featured on in-store POP: shelf talkers and header cards placed on end cap displays in the stores. The Murray Biscuits promotion was also included in Kroger store circulars and print advertising.

Coca-Cola Consolidated, the local Nashville distribution outlet for Coke products, included an interesting offer as part of their CMA Awards promotion—providing 125 winners with a copy of the official CMA Awards Program Book. One of the

promotions will distribute official Awards merchandise to winners in Tennessee, West Virginia and Virginia. A second promotion with Publix grocery stores offered two consumers a night at the CMA Awards and featured in-store POP from Oct. 2-26.

"We at Coca-Cola are excited about partnering with the Country Music Association and this national event," said Joe Clayton, Director Pricing/Marketing Northwest Division of Coca-Cola Bottling Co. Consolidated. "We think this is a great opportunity to connect our consumers with Country Music's Biggest Night."

From Sept. 25 to Oct. 17, 80 Logan's Roadhouse restaurants featured POP materials for their sweepstakes and also tagged all of their radio advertising in 50 markets with tune-in information about the CMA Awards, generating even more awareness for the gala event.

The sweepstakes winners are layered into the same exclusive benefits and extras reserved for CMA's radio promotion trip winners including: a private concert with CMA nominee, RCA Records artist Lonestar and BNA Records artist, Kellie Coffey; dinner at the Wildhorse Saloon; a songwriters performance hosted by CMA Board Member and songwriter Bob DiPiero featuring Mercury Nashville artist Anthony Smith and Country favorite, Jeffrey Steele; access to dress rehearsals, which are not open to the public; and tickets to the CMA Awards and post party.

CMA partner, What a Trip! organizes the trips.

"Brands and advertisers really like sweepstakes as a cost efficient way to add a promotional layer to their marketing plans," said Murray. "And, it is very cost efficient for CMA to participate. We usually charge a licensing fee in addition to the promotional exposure we receive and we are able to reach new, potential viewers for the broadcast by leveraging the brand's marketing and communication channels."

Wendy Pearl



cma 2002 broadcast personality of the year winners

BNA recording artist Kenny Chesney delivered good news across the country when he called Country Radio hotlines to surprise winners of the 2002 CMA Broadcast Awards on-air.

"The guys at radio are the front line for this music," said Chesney. "They're the people who serve as a bridge between the fans and the music, and what they do is incredibly important. Eight years in, I know all these guys, and being able to congratulate them on a job well done, on being the best, what could be cooler?"

This is the third consecutive year that CMA has tapped a nominated artist to deliver the news to Broadcast Award winners. Brooks & Dunn surprised winners with the news in 2001, while Brad Paisley made the calls in 2000.

"Having one of our top artist nominees make these calls has become an exciting new tradition at CMA," said Ed Benson, CMA Executive Director. "The listeners of these exceptional broadcasters get to share the thrill, live—just as they do watching the televised Awards in November."

Lon Helton of Westwood One is being honored with the National Broadcast Personality Award. 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 this Award. Helton is heard weekly on "Country Countdown U.S.A."

In addition to the National Broadcast Personality Award, winners were selected in four market categories (Small, Medium, Large and Major) for Station of the Year and Personality of the Year. The categories are established by market size based on Arbitron rankings.

The Major Market Personality of the Year went to Kelly, Jonathan and Mudflap at KYGO/Denver. "It is very exciting," the trio said. "The fourth time being nominated was a charm. We were starting to feel like the Susan Lucci of the CMA Awards. But that is what makes this all the more rewarding."

This is the first Station of the Year win for KPLX/Dallas and WIXY/Champaign, Ill., after being nominated several times in their categories. "It's unbelievable," echoed R.W. Smith, Program Director at WIXY. "It's humbling. It's a testament to the hard work of everyone on the WIXY staff, but it's a great day not just for everyone here at the station, but for all our listeners too."

"Everyone at the Wolf is howling about winning the CMA Award," said Paul Williams, Program Director at KPLX. "We are so delighted to have the support of Susquehanna Radio and Texas to do what we love."

WTQR/Winston-Salem, N.C., and KUZZ/Bakersfield, Calif., both won CMA Station of the Year Awards in 1998. Upon hearing the news, WTQR Program Director Bill Dotson exclaimed, "Hallelujah! For the WTQR staff to win this Award is awesome! The best tribute to Big Paul Franklin who led this team for more than 8 years as PD and morning show personality not to mention the heart and soul of the radio station."

Andy & Alison of WIVK/Knoxville, Tenn., also won the Medium Market Broadcast Personality Award in 1999. "We are extremely excited and honored. The CMA Award is the biggest Award in Country Music and we are ecstatic," Andy and Alison said. For the first time this year, previous CMA Broadcast Award winners were eligible again, with the exception of those who received trophies in 2001. CMA Broadcast Award winners are not eligible to enter in consecutive years.

The winners of the Broadcast Personality and Station of the Year Awards are determined by a team of judges made up of broadcast professionals representing a variety of regions and market sizes. The international accounting firm of Deloitte & Touche, LLP tabulates scoring by the judges.

Broadcast personality nominees are critiqued on airchecks, Arbitron ratings, community involvement and by a demonstration of their overall commitment to Country Radio.

Station nominees are judged on ratings, airchecks, community involvement and leadership. CMA members who are full-time, Country on-air personalities and CMA member radio stations in the U.S. and Canada were eligible to enter. Personalities who were not CMA members were also eligible if a CMA member station employed them. The winning entries are posted on www.CMAawards.com.

Kim Leslie

LON HELTON
Lon Helton's Country Countdown U.S.A.
Westwood One



KELLY AND JONATHAN WITH MUDFLAP
Kelly Ford, Jonathan Wilde, Mudflap
KYGO/Denver, Colo.



EDDIE STUBBS
WSM/Nashville, Tenn.



ANDY AND ALISON
Andy Ritchie, Alison Randall
WIVK/Knoxville, Tenn.



BILL BARRETT & TIM FOX
KKNV/Eugene, Ore.



KPLX/Dallas, Texas



WTQR/Winston-Salem, N.C.



KUZZ/Bakersfield, Calif.



WIXY/Champaign, Ill.



cma 2002 station of the year winners

c m a p r e s e n t s a w a r d s t o

INTERNATIONAL INDUSTRY LEADERS



Left: Sheila Hamilton receives the Jo Walker-Meador International Award during the Canadian Country Music Association President's Dinner in Calgary, Alberta, Canada. (l-r) Jeff Walker, President, AristonMedia and head of CMA's Global Task Force; Sheila Hamilton, General Manager, CCMA; and Tammy Genovese, CMA Associate Executive Director

International Country Music leaders were recognized on their home turf Sunday, Sept. 8, when CMA Associate Executive Director Tammy Genovese and Jeff Walker, head of the CMA's Global Markets Task Force, presented two of the Country Music Association's most prestigious international awards during the CCMA President's Reception.

At the event, Genovese and Walker presented the Jo Walker-Meador International Award to Sheila Hamilton, the General Manager of the Canadian Country Music Association. Hamilton started working with the organization in 1977 after getting her start at Country Radio station CFGM. She handled many responsibilities for the CCMA before taking the post of Executive Director in 1989. She assumed her new role as General Manager in August.

The Jo Walker-Meador International Award was established in 1994 to recognize outstanding achievement by an individual or company in advocating and supporting Country Music's development internationally.

Genovese presented the Wesley Rose International Media Achievement Award to Country Music Television Canada. CMT Canada is Canada's only 24-hour music and entertainment network that focuses on Country, folk, Celtic and roots music. It can be found in 7.8 million Canadian homes.

Established in 1990, the Wesley Rose International Media Achievement Award recognizes outstanding achievements in the media, which contribute to the development of Country Music outside the United States. "What a delight to be able to present these important Awards to these deserving people," Genovese said. "It is very fitting that we were able to present them during Canada's premiere Country week festivities."

Wendy Pearl and Scott Stem

Above: Bryan Ball accepts the Wesley Rose International Media Achievement Award on behalf of CMT Canada during the Canadian Country Music Association President's Dinner in Calgary, Alberta, Canada. (l-r) Jeff Walker, President, AristonMedia and head of CMA's Global Task Force; Bryan Ball, Vice President/General Manager, CMT Canada; and Tammy Genovese, CMA Associate Executive Director



cma surprises
JIM PATTERSON
 of the ASSOCIATED PRESS
 with MEDIA ACHIEVEMENT AWARD

On Thursday, Oct. 10, the Country Music Association surprised Jim Patterson, Country Music Columnist and Reporter for the Associated Press with the 2002 CMA Media Achievement Award at a reception held in his honor. The award was established to recognize outstanding achievements in the media as they relate to Country Music.

Patterson writes a weekly Country Music column as well as regular features that are serviced to thousands of newspapers worldwide that subscribe to the AP wire. He has worked as a writer for AP for over twelve years.

"Jim Patterson is held in very high esteem by the Country Music industry for his integrity and for the professional and objective manner in which he writes about our artists, their music and their careers," said Ed Benson, CMA Executive Director. "CMA is proud to honor Jim with this year's Media Achievement Award."

A stunned Patterson was presented with a book filled with letters from publicists and artists (including Brad Paisley, Wynonna, Steve Wariner and John McEuen) praising him for being a knowledgeable and articulate voice for the Country Music industry.

After being selected by a panel of Country Music publicists, Patterson was unanimously approved as the 2002 CMA Media Achievement Awards winner by the CMA Board of Director's Marketing and Communications Committee.

Patterson joins a distinguished list of journalists who have received the CMA Media Achievement Award.

Past recipients include: Jack Hurst (1982), Neil Hickey (1983), Dolly Carlisle (1984), Red O'Donnell (1985), David Zimmerman (1987), Robert K. Oermann (1988), Bob Claypool (1989), Dick Heard (1990), Mark McEwen (1992), Lynn Lester (1993), Judy Massa (1994), Clay Smith (1995), Tisi Aylward (1996), Jay Orr (1997), Chet Flippo (1998), Hazel Smith (1999), Neil Pond (2000) and Harry Chapman (2001).

Wendy Pearl and Scott Stem

above: (l-r) Tommy Entenza, CMA Associate Executive Director; Jim Patterson, 2002 CMA Media Achievement Award winner; Ed Benson, CMA Executive Director; photo: Amanda T. Hines / CMA

cma presents award to
BRAD PAISLEY

At a media luncheon held Tuesday, Oct. 1 in Los Angeles the Country Music Association presented Arista Nashville recording artist Brad Paisley with the prestigious Connie B. Gay Award.

Established by the CMA Board of Directors in 1963, the award is named after the CMA's founding president (1959-1960), the late Connie B. Gay, who was a broadcast entrepreneur and life-long promoter of Country Music. It is given in recognition of someone not currently serving on the Board who has in the past year rendered outstanding service to the Country Music Association. Paisley was unanimously selected by the Board based on his significant contributions and personal efforts to the CMA in advancing media exposure for its signature events, including Fan Fair® and the CMA Awards.

With this honor, Paisley joins an illustrious group of Country Music performers and industry leaders. Previous recipients of the Connie B. Gay Award include Roy Acuff, Johnny Cash, Charlie Daniels, Martina McBride, Tex Ritter and Trisha Yearwood, as well as key industry supporters including the 2001 recipient, Nashville Mayor Bill Purcell.

After receiving the award, Paisley commented with a smile, "I feel humbled to be in that company. In my opinion, being a part of the CMA and helping with anything they ask me to do is its own reward. They promote Country Music better than anyone. Just like anything, the CMA is only as good as what the artists and the industry are willing to put into it. Hopefully, I am doing my part, as I know many others are doing their part."

Paisley has previously won two CMA Awards: Horizon Award (2000) and Vocal Event of the Year (2001). He is the youngest member of the Grand Ole Opry. His debut Platinum album, *Who Needs Pictures*, featured two No. 1 singles, "We Danced" and "He Didn't Have To Be." Paisley's new Platinum sophomore release, *Part II*, features "I'm Gonna Miss Her (The Fishin' Song)," which earned Paisley three of his four nominations for "The 36th Annual CMA Awards." Paisley can currently be seen performing across the country headlining the "CMT Most Wanted Live Tour."

Cory Chapman

above: Arista Nashville recording artist Brad Paisley was surprised with the prestigious Connie B. Gay Award at a CMA media luncheon in Los Angeles. photo: Tommie News

Shania

SHANIA TWAIN WRITES SONGS

that are conversations; dialogue that you would hear over a dressing room wall or in your best friend's living room with a pillow buried in your lap and a half bottle of wine on the table.

She writes about love: Falling in it. Living with it. Or running from it.

And in the process she makes her fans feel better about themselves and the daily difficult situations that define who they are. You don't have to see her to sense her hands on her hips. You don't have to be standing in front of her to feel the threat of her manicured finger wagging in the air. For a legion of fans around the world, Twain writes words to live by, words to love by and words to leave by, and she does it with a beat you can dance to.

Whether she is empowering or imploring, Twain connects with her fans, and she continues her discussion with *UP!*, her first album in five years. Expectations are high. Her last Mercury Records project released in 1997, *Come On Over* sold more than 34 million copies worldwide and achieved Platinum status or better in 32 countries. It was the biggest selling album ever by a female artist and the sixth biggest selling record of all time – equaling *Back in Black* by AC/DC and *With the Beatles*).

Her three projects, *Come On Over* combined with her self-titled debut in 1993 and *The Woman In Me* in 1995, have sold more than 50 million copies, more than any other woman in Country Music history. Twain was named the Top Selling Artist of the past 10 years by Nielsen SoundScan. Joining Twain on the Top

She writes about love: Falling in it.

10 list were Alanis Morissette, Metallica, Backstreet Boys, *The Bodyguard* soundtrack, Santana, N'Sync, Creed and Britney Spears.

Twain is talking and *CMA Close Up* caught up with her for a quick 10 minutes, by phone in Switzerland to discuss motherhood, songwriting, her husband/producer/collaborator Robert John "Mutt" Lange, recording and re-establishing a blockbuster career in 2002. The album *UP!* is set for release Nov. 19 and features first single and video, "I'm Gonna Getcha Good!" Twain plans to start pre-production for a new tour in early 2003. She will make her first network television performance since 1999 on "The 36th Annual CMA Awards."

photos: George Holz

Twain

CMA Close Up: With all the opportunities available to you to debut your new single live after taking three years off, why did you select the CMA Awards?

Shania Twain: It was just natural. Why not? I mean it's been a big, huge base of my career with Country Music, and it just seemed very natural.

CU: What are the universals in your songwriting and have they changed now that you are a mom?

Twain: My songwriting hasn't changed, I don't think, in an obvious way since I've become a mother. I think I'm just deeper and more emotional, and more in touch with myself, like I think anyone would be when they become a mother. As a matter of fact, what I think is universal about the writing is it's just a consistency in my style that I'm comfortable with; that is very much my personality and my character. I really do put my own personality into my songs. And even if you look back at *The Woman In Me*, there's a real consistency in all these three albums as far as the writing style. You know I like to take a light and funny approach to a lot of things, the way I say things. I like to use very realistic terms and words... Yeah, it's just the way I enjoy writing. And it's my most natural, it's the natural approach for me.

CU: At a very young age you ended up raising your own brothers and sisters. How is it different with Eja (age 2)?

Twain: It's very different. I have a natural sense with Eja, and I think that if I hadn't had my experiences with my own siblings and all the care taking I did there I probably wouldn't be as comfortable and as natural as I am. So, yeah, I'm enjoying it.

CU: You've had a lot of quality time with Eja for the past two years. Are you apprehensive about what impact the demands of launching an album will have on your relationship with him?

Twain: Well, I don't plan to be apart from him. As a matter of fact, I'm with Eja, I think, more than most 9-to-5 mothers, to be honest with you. Because, I can set my schedule to be a lot more flexible than your 9-5 mother can. And mothers don't even work 9-5 anymore. They work from 8-7 most of the time. So I feel very lucky. I feel that I'm able to spend more time with him than your average working, full-time mother. And because it's as flexible as I need it to be it's even better. You know, I can always make sure I'm there when he gets up in the morning and I get to put him to bed. It's nice. I really, really like it. Now if this were five years ago, I would've had to make major sacrifices to be

Living with it. Or running from it.

able to do that, but right now is just the perfect timing. So that's part of it too, the fact that I waited.

CU: Traditional instruments are very prominent on the record—banjo, steel and you've always used a lot of fiddle. Was that a conscious or organic decision when you got into the studio?

Twain: You're right. The banjo especially. I wanted a lot of banjo on the album, and almost every song has it. So, I just wanted more banjo. I wanted a lot of banjo. I remember I was working out one time to one of those dance workout tapes. And there was one song that had all this banjo all over it, and I thought the contrast was so fantastic. You know to have banjo with this dance music, sort of club-style music. And I've always loved contrast in my writing and in my whole style of music. The whole sort of rockier edge that I often have in the music, I think is a great
continued on page 36...





Jessica Andrews is named spokesperson for Le Bonheur Children's Medical Center in Memphis, Tenn. photo: Joseph Martin

Chely Wright performs with Sissy Spacek and Loretta Lynn at the Wildhorse Saloon in Nashville raising over \$100,000 for the Reading, Writing and Rhythm Foundation.

Alan Jackson performs at the Baltimore Arena at a benefit concert for the Cystic Fibrosis Foundation produced by The M.U.S.E. Foundation. (l-r) Kenn Roberts, M.U.S.E. Founder, Jackson; Larry Kushner, Executive Director M.U.S.E..

Martina McBride auctions off items that helped raise \$300,000 for the YWCA of Middle Tennessee. photo: Melinda Csarmyszka

Country Hearts Are Big On Giving

When it comes to helping charities, Country Music stars win the "Most Willing to Participate" award. And it's not about quick photo opportunities for the sake of publicity. Many Country Music artists find that their participation with a non-profit organization becomes a personal and enriching experience.

"It *does* seem like people in the Country genre do more," said RCA recording artist Tracy Byrd. "I think Country entertainers are just naturally more approachable and personable than, say, movie stars or big rock acts. If I can help out, that's what I want to do. I think that's the attitude of a lot of Country artists."

In 1995, Byrd organized the first "Homecoming Weekend" in his hometown of Beaumont, Texas. Other artists joined him for a concert, golf tournament and fishing tournament that raised \$140,000 for the March of Dimes. The event was such a success, Byrd decided to make it an annual tradition.



Tracy Byrd, Kade Hanks of Children's Miracle Network and Greg Martin, MWL; host of CMT's MWL taping where The Tracy Byrd Trauma Unit surprise announcement was made.

"I always knew that if I were lucky enough to achieve some success in Country Music and have my music on the radio that I would do all I could to put southeast Texas on the map," Byrd said. "I love Beaumont. It's where my wife and I are raising our children and I just want to see it prosper."

In 1999, a friend suggested Byrd give funds raised during the "Homecoming Weekend" to the Children's Miracle Network (CMN). He admits he was hesitant. "I wanted money that I helped raise to stay in southeast Texas and not to go to the big national pile of things," he said. "But I learned that with Children's Miracle Network, the money would indeed stay here at home."

Once he agreed to work with CMN, the organization arranged a photo shoot to feature Byrd and a cancer patient, a little girl named Meagan. The two became friends. Sadly, 5-year-old Meagan died within a year of meeting Byrd. But the personal connection he felt for Meagan guided his decision to donate the proceeds from all future Homecoming Weekends to CMN. So far, Byrd's efforts have raised \$285,000.

This past September in Nashville, Byrd was surprised on the set of CMT's "Most Wanted Live." A spokesperson from CMN made the

announcement that thanks to Byrd's fundraising efforts, a Low-Pressure Hyperbaric Oxygen Therapy Unit was being added to the St. Elizabeth's Hospital. Children who had to travel to New Orleans for the treatment now are treated at home in Beaumont. Byrd was further surprised to hear that the new hospital wing will be named the "Tracy Byrd Trauma Unit."

"I don't know how to say how this makes me feel," said Byrd. "I'm just glad it's there and will make life a little easier for the kids and families that will benefit from it. That's all that matters."

The same year Byrd began his "Homecoming Weekend" tradition, labelmate Martina McBride agreed to host the All-Star Celebrity Auction benefiting the YWCA of Middle Tennessee. Each year during Fan Fair week in Nashville, a different Country star was asked to host the YWCA fund-raiser.

McBride was a natural choice as host for the 1995 event. Her single, "Independence Day," a song about domestic violence, was a huge hit and related to services and programs provided by the YWCA. The impact of the song had already spurred McBride into working with YWCAs across the country. She spoke to pre-teen girls, encouraging them to avoid domestic violence by recognizing warning signs during the early stages of dating. "So many times women in the situation feel like they're the only person that this happens to and they feel very isolated," McBride said.

The '95 Celebrity Auction was a huge hit. McBride helped raise almost \$30,000, the highest event total to that date. Before planning for the 1996 auction had begun, McBride contacted YWCA officials and asked if she could host a second time. The 1996 auction, again with McBride, broke another record, raising close to \$40,000.

At that point, McBride agreed to host the auctions indefinitely. The YWCA changed the name of the event to "The Martina McBride Celebrity Auction." McBride has hosted the auction every year during Fan Fair week—with each year setting a new record and attracting a larger and larger audience of fans and supporters. "Martina really is the key to the success of the auction," said Myra Yeatman, Vice President of Development for the Middle Tennessee YWCA. "Her energy with the fans is what keeps them coming back year after year. And we can't thank her enough for helping us raise a total of \$300,000 so far."

McBride says she gets as much out of the event as she puts in. "It's a fun way to raise money for some really important and meaningful programs, and the fans just love it," McBride said. "As a woman and a

Victoria Shaw, Keith Urban, James Otto, Richard Marx, Shannon Lawson, Troy Gentry, Monty Powell, Anna Wilson and The Beu Sisters helped raise \$60,000 at a benefit concert for meningitis research for Nashville's Vanderbilt Hospital.

Lila McCann participates in the Ontario Mills Heartwalk in Los Angeles. The event raised \$346,000 for the American Heart Association. photo: Luck Media & Marketing

Neal McCoy and wife Melinda founded the East Texas Angel Network and have helped raise \$2 million to benefit East Texas children suffering from long-term illnesses. (l-r) McCoy; Bo Derek; and an "Angel." photo: Jim Haver

The Rock The Barn benefit hosted by Ronnie and Janine Dunn raised \$75,000 for Nashville's St. Thomas Center For Breast Health. (l-r) Greg Pope, St. Thomas; Connie Bradley, ASCAP; Dunn; Donna Hilley, Sony/ATV; Cindy Roberts, St. Thomas.





Billy Ray Cyrus contributes \$4,500 to the Reunion Of Professional Entertainers from a benefit breakfast hosted by Great American Country. (l-r) Bobbie Eakes; Bill Cody; Cyrus; Brian Williams, Sun Trust Bank.



Garth Brooks, Honorary Chair of NEA Read Across America celebration, promotes literacy for children with Steve Wariner and Nashville Pedator Scott Walker. photo: Karen Byrd



Joe Diffie, Wynonna and Naomi Judd perform at "Country Steps In For First Steps" concert at Nashville's Ryman Auditorium. Diffie has helped raise \$600,000 for First Steps, Inc. photo: Luck Media & Marketing

When stars get involved with charity, it becomes personal.

parent, I understand how important these family programs are for our community and I feel grateful for the opportunity to lend a hand."

And she continues to lend a hand. This past October, McBride was named the national spokesperson for *USA Weekend's* "Make A Difference Day." She chose Safe Haven, a shelter, as her own special project for the fundraiser. Safe Haven is Nashville's only 24-hour shelter that helps families move from homelessness to self reliance while keeping the families in tact. In addition, McBride established the "Love's The Only House Fund," a building fund to help Safe Haven's expansion and renovation.

It was during one of McBride's YWCA auctions several years ago that a Country newcomer got a taste of how exciting and gratifying volunteer participation can be. Chely Wright made a guest appearance to auction off the red dress she wore on the cover of her *Single White Female* CD. As she walked through the crowd, she realized that the bidding had reached the \$5,000 mark. New to this kind of commotion, she turned around and mouthed to the YWCA volunteers, "Is that good?"

Good? As she was quick to find out, it was *great*. The experience motivated Wright to find her own cause: the Reading, Writing & Rhythm Foundation. Started in 2000, the foundation is dedicated to improving the quality of music education in America's public schools.

For the past three years, Wright has hosted a benefit concert during the week of Fan Fair. Her most recent concert brought in more than \$110,000. Proceeds have been used to help nearly a dozen schools. The Big Sandy, Mont. school system received a new studio piano. Forest Park Middle School in Georgia now has a new elementary music program thanks to a donation of band instruments. LaCygne Elementary School in Kansas got an autoharp from the foundation for a teacher who wanted to bring music programs to her early education students.

Sometimes a star's involvement with a charity originates from an even more personal experience. DreamWorks artist Jessica Andrews is the celebrity spokesperson for Le Bonheur Children's Medical Center in Memphis. Her ties there go back to her childhood. Andrews was born with a bone through her spinal cord. She entered Le Bonheur when she was 7-years-old for surgery to correct the deformity. Andrews was the first patient to have this type of surgery at Le Bonheur, and the fourth in the country. Thanks to the expertise of Le Bonheur's Dr. Michael Muhlbauer, Andrews avoided living with a debilitating birth defect. Now, over 10 years later, she is pleased to be able to give back to the facility that gave her new life. "It's a huge honor for me to be the

national spokesperson for Le Bonheur Hospital because it is close to my heart. It was an experience that changed my life," Andrews said. "It was a scary time for me and my family, but everyone was so caring and kind. I still keep in touch with the doctors and nurses that helped me. I know that we are going to do a lot of great things together."

There is no end to the examples of Country stars going out of their way to help charities. This article hasn't mentioned MCA Nashville artist Reba McEntire's involvement with KaBOOM!, a community-building playground project. It is just one of the many charities that receives her help. Nor has it mentioned the efforts of labelmate Vince Gill's annual "Vinny" golf tournaments which has raised more than \$2.8 million for junior golf and youth programs in Tennessee. Or that Travis Tritt continues to raise funds for the Sipesville Volunteer Fire Department (see page 2 for photo), the lead team on the rescue scene of the nine Pennsylvania miners. Tritt was so moved by the drama he saw played on television, he donated \$25,000 of his own money to get the fundraiser rolling. Or Joe Diffie's annual "Country Steps In For First Steps" concert that has raised more than \$600,000 for the education and development of kids with special needs. Even as this article comes to a close, Capitol Nashville artist Keith Urban is doing a live phone-in radio interview on his way to the airport in Nashville. WSIX-Radio celebrity Gerry House is congratulating Urban on being in the week's No. 1 spot, with "Somebody Like You." But Urban quickly and unselfishly changes the subject. He wants to make sure House's audience knows about the fundraiser he's doing for meningitis research.

The Country Music industry as a whole donates thousands of dollars each year to charity. The CMA donated \$100,000 to charities chosen by artists who participated in Fan Fair 2001. More than 160 artists took part in the "Cause For Celebration" charitable benefit element that was distributed among 66 charities. Look around this page for a small sample of the charitable contributions of Country Music stars. They touch their fans with their music, but that's just the beginning.

Judy Bumgarner



Phil Vassar performs in New York at the Jerry Lewis MDA Telethon, which raises money for Cystic Fibrosis.

Steve Wariner accepts the 2002 Minnie Pearl Humanitarian Award from Kathy Mattea at the Grand Ole Opry for his work with various charities including the Juvenile Diabetes Foundation. photo: Chris Hollo

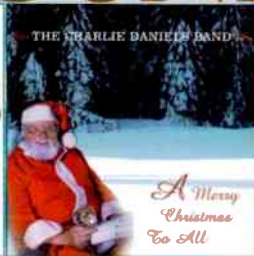
Blake Shelton, Troy Gentry and Tracy Byrd participate in the 2nd Annual Fishing For A Cure benefit in Nashville. The event raised \$35,000 for the T.J. Martell Foundation, which researches cures and treatments for cancer, leukemia and AIDS.

Trace Adkins hosts the BellSouth Senior Classic's Paint Party benefiting six charities including the Vanderbilt Children's Hospital in Nashville. The paintings are given away as awards at Adkins' Celebrity Kids Classic golf tournament.

Randy Travis helps foster children find homes at the Heart Gallery in Santa Fe, N.M., sponsored by the New Mexico Children, Youth & Families Department.



THE SOUNDS OF THE SEASON:



The holidays are upon us, and it wouldn't be Christmas without familiar holiday carols filling the air as shoppers dash around making last-minute purchases. New holiday albums by Country heavyweights like Brooks & Dunn, Alan Jackson, Patty Loveless, Jo Dee Messina and Lee Ann Womack, will tempt shoppers this holiday season. The holiday album has a short sales window compared to regular projects. So why do artists and labels continue to produce them?

"I think it's rare when we ask artists to do a Christmas album—usually it's an initiative on their part," said Jon Elliott, Senior Director, RCA Artist Development /Marketing. "Which is kind of nice, because then the artists are excited about promoting it. Both Alan Jackson and Brooks & Dunn wanted to do an album this year. And with the short window we have to promote these projects, we need the artists help. It's not like it's a long-term, two-three year project like a lot of studio albums. And our experience tells us that a small percentage of albums are sold before Thanksgiving, and somewhere between 60-75% of a new Christmas album are sold between Thanksgiving weekend and Christmas weekend. So it's a real short window—about a month."

Elliott added that though both artists are releasing albums on the same label at the same time, they are very different products and reflect the artist's personalities. "In Alan's case, I think he wanted to do the album for his Mom. His album, *Let It Be Christmas*, (featuring 10 holiday classics plus the title track written by Jackson) is a real big, orchestra-based album, real traditional, with a huge orchestra and choir.

"And Brooks & Dunn's first Christmas album, *It Won't Be Christmas Without You*, is also big, but big in a Brooks & Dunn way. So they each have their own flavor to them, which make them distinctively different," said Elliott. The album features a few of the classics—"I'll Be Home For Christmas," and "White Christmas" including string arrangements plus a Western swing version of "Stanta Claus Is Comin' To Town" and a few originals written by the duo. In December, *Reader's Digest* features Brooks in a special version of their "Unforgettable" column on Christmas memories that changed the lives of people living them.

Arista Nashville will rely on radio to help drive sales, just as with regular projects. "We run a radio special so the artists can talk about the music that airs throughout the holidays. And each syndicated radio outlet has its own Christmas special, so we try to plug in our new music there as well, which they love. We get a lot of exposure at radio, obviously that's our biggest driver. We also make sure our artists are properly positioned at retail with the new title next to their most recent studio title. We'll have

active studio singles on both artists during the fourth quarter, so we hope to be able to drive consumers from one to the other and vice versa," said Elliott.

Elliott said the label would not work singles at radio. But since the title tracks of both albums are brand new songs written specifically for these albums, awareness will be high, and videos will be produced on both artists' title tracks. "CMT loves when we make videos on Christmas albums because they're evergreens, so we'll do videos for both. It only lasts six weeks, but you hope enough people will be out in stores buying for Christmas that it will spur people to know there is a new album out there by those new artists."

The label is counting on TV specials for both artists. Jackson taped his CMT special in Nashville with an orchestra and choir, and had family members appear on the show. The one-hour concert special premieres Thanksgiving weekend and features Jackson and his wife Denise along with their three daughters, sharing stories and memories of Christmas holidays spent with their family.

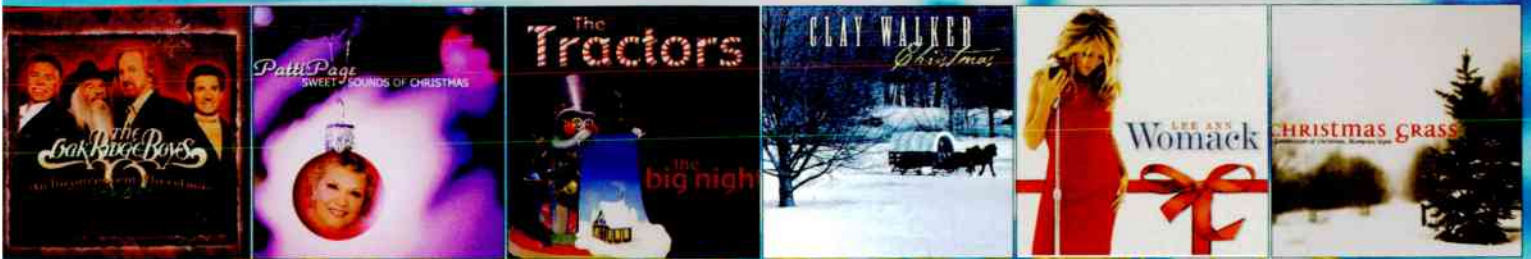
"The specials will air several times, so they'll almost be like a video," explained Elliott. "And both of these artists had such a great 2002 that we think the momentum these guys have will help us in a big way on Christmas albums on both."

Another artist likely to benefit from her growing success in the format in 2002 this holiday season is Jo Dee Messina, who is releasing her first Christmas album, *A Joyful Noise*, produced by Brent Maher. The album includes standards like "Let It Snow," "What Child Is This" (featuring Kenny Rogers), "Silver Bells" (with Vince Gill), as well as two original tracks, "Keep The Faith," written by Messina, Mike Reid and Maher, and "A Joyful Noise," written by Tia Sillers and Mark Selby.

Messina embarks on a 15-city Christmas tour in November and December with a string section in support of the album, and plans to take advantage of her broad appeal in the crossover markets said Curb Marketing Vice President, Jeff Tuerff.

"From a radio standpoint, we'll probably have multiple singles going to multiple formats. She's had success in both Country and AC, so we'll be targeting those. Christmas really knows no format in my opinion, and even Jo Dee kind of almost fits that category. Her demographic is pretty wide. She obviously has a pretty strong Country following, but her music appeals to folks who aren't necessarily P-1 listeners of the Country format. And that's widely visible in her concert appearances," said Tuerff.

"So we'll target all formats with a one-hour special we'll send out, and we'll have a radio/internet campaign utilizing radio to broadcast the message about the album but also tie in to the station websites just to squeeze additional impressions out of the marketplace. We'll also distribute a variety of materials on-line throughout her existing fanbase and music web-



A COUNTRY CHRISTMAS

sites, viral elements such as streaming audio and video and e-cards fans would like to see and can pass around. We're looking at doing a TV buy, targeting CMT and GAC and mainstream outlets as well. At retail we'll be locking in as many available Christmas programs as possible to keep her visibility at the retail level, such as listening posts, price positioning, etc.," said Tuerff.

Lee Ann Womack, whose MCA Nashville album, *A Season For Romance*, contains a duet of "Baby It's Cold Outside" with jazz crooner Harry Connick Jr., will appear atop a float in the nationally-televised Macy's Thanksgiving Day Parade, Thanksgiving morning live from New York, giving her precious network exposure the day before the busiest shopping day of the year. She'll also host a GAC holiday special, and her music will be featured during the holiday traveling season on DMX, the in-flight channel of 31 airlines. Classic tracks on the album include "Silent Night," "Winter Wonderland," "White Christmas," and "Have Yourself A Merry Little Christmas."

To kick-off the release of her Epic Records holiday album, *Bluegrass & White Snow - A Mountain Christmas*, Patty Loveless will ride the Santa Train on its 110-mile route from Pikeville, Ky. to Kingsport, Tenn. on the CSX Railway. The train has been bringing gifts to needy children for 60 years.

Loveless recalled going to see the train as a child growing up in Pikeville, and penned a song, "Santa Train," celebrating the experience on her new album with her husband/producer Emory Gordy Jr. Loveless also added her special down-home flair on the project to standards like "Little Drummer Boy" (with Rebecca Lynn Howard), "Silent Night" (with Trisha Yearwood), "Silver Bells" (with Vince Gill and Amy Grant), "Joy To The World" (with Jon Randall) and she received help from Dolly Parton and Ricky Skaggs on the title cut.

For those tired of the same old chestnuts, funnyman Cledus T. Judd put his zany spin on some holiday classics on his third Monument Nashville album, *Cledus Navidad*. His first Christmas album includes such wacky tunes as "Cledus' Christmas Ball," "Stephon The Alternative Lifestyle Reindeer," "Hazel's Homemade Hallelujah Punch," "Tree's On Fire" (a parody of "Ring of Fire"), "All I Want For Christmas Is Two Gold Front Teef," and others.

The legendary Oak Ridge Boys—Duane Allen, Joe Bonsall, William Lee Golden and Richard Sterban—are releasing a new Christmas CD, a television special and a new edition of their annual 13-city Christmas Tour. *An Inconvenient Christmas*, a collection of contemporary, religious and fun holiday tunes features traditional songs "Winter Wonderland" and "The Hallelujah Chorus" as well as a new classic, "I Pray On Christmas," written by Connick Jr. The concert television spe-

cial benefits Feed the Children charity and will appear on cable outlets throughout the season.

Other artists releasing holiday music this year include:

Patti Page and producer Jon Vezner reunite with a new collection of classic Christmas songs, *Sweet Sounds of Christmas* on C.A.F. Records.

The Charlie Daniels Band returns with *A Merry Christmas To All* featuring a CDB / Hillshire Farm Holiday Ham promotion in the CD booklet and a Santa Charlie bob-n-head doll on his website. Daniels is one of the artists participating in the annual "Christmas For Kids" concert spectacular in Nashville.

Bluegrass is also represented this holiday season with two releases. Audium Records 15-tracks of holiday classics CD, *Christmas Grass*, features an all-star musical line-up including Stuart Duncan, Rob Ickes, Alison Krauss, Ronnie McCoury, Ricky Skaggs, Scott Vestal and Rhonda Vincent. *O Christmas Tree: A Bluegrass Collection for the Holidays* is Rounder Records first collection of Christmas songs played bluegrass style. The 18-song collection showcases some of the top names in bluegrass today, including Vincent, Lynn Morris and The Cox Family plus newcomers Alecia Nugent, Jeannie Kendall and others.

The Tractors return with their second Christmas album, *The Big Night* containing 11 songs on Boy Rocking Records in conjunction with Audium and Koch Records. The title track features background vocals from Country Music Hall of Famers, The Jordanares. Other gems include "Pretty Paper" written by Willie Nelson, "Boogie Woogie Santa Claus" and "Run Run Rudolph."

Warner Bros. is set to release *Clay Walker Christmas*, 11 classic songs including "Silent Night," "O Come All Ye Faithful," "I'll Be Home For Christmas" and "Frosty The Snowman."

Plus, Country Music legend Kenny Rogers along with screenwriter Donald Davenport created *Christmas In Canaan*, a heartwarming novel about two boys who live in rural Texas in the 1960s, for Harper Collins book publishers. Rogers kicks off his 15th Annual Holiday Tour "Christmas From the Heart Featuring The Toy Shoppe," in November through December, stopping in 23 cities. The show features lavish sets, life-size toys and a full cast of kids.

As the holidays roll around, labels and artists hope their efforts will be rewarded this holiday season. And though the window is small, there is always the opportunity to reach even more consumers next year. "We'll try and maximize our sales, and hopefully build enough momentum so that in 2003, we'll have an evergreen that will help us sell some more records next year," said Elliot.

Lorie Hollabaugh

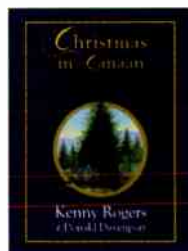




Photo: Amanda Eckard

ATTENTION KMART SHOPPERS: COUNTRY MUSIC SALES ARE UP

Flashing Blue Light Special: overall Country sales are up despite early concerns that restructuring at the nation's No. 2 seller of CDs, Kmart, would have a negative impact on record sales in 2002.

According to figures provided by Nielsen SoundScan, Country Music is up 4 percent through the middle of October compared to the same period in 2001 and Country Music's market share is slightly more than 10 percent. That's good news with new releases from mega stars Faith Hill, Shania Twain and Tim McGraw poised to boost already heightened sales. Hill's *Cry* sold 472,000 copies in its first week ending Oct. 20 and the Dixie Chicks have sold more than two million albums since *Home* was released eight weeks earlier.

So, what were we worried about?

Earlier this year, Country Music executives were deflated when Kmart Corp. announced it would close 283 stores in 40 states and Puerto Rico as the chain struggled through Chapter 11 bankruptcy and lay-off 22,000 employees.

The Troy, Mich.-based retailer said the store closings would save it \$550 million in 2002 and \$45 million annually afterward. Most of the stores closed in May. Kmart is the nation's No. 3 retailer with \$36 billion in sales and more than 2,100 stores. It falls behind only Wal-Mart Stores Inc. in CD sales.

Initial concerns shifted to support as Kmart demonstrated a continued commitment to music, Country executives say, for example by retaining Creative Artists Agency to incorporate entertainment in its marketing. And while some feared more store closings, others note that by shedding under-performing stores, the streamlined approach will keep music sales strong.

Van Fletcher, Senior Vice President of Sales and Marketing at Universal South Records, estimates up to 15 percent of Country sales are at Kmart. He expects losses from the store closings to be "negligible," small enough to discourage the label from considering a change in its advertising with the retailer.

He is reassured by Kmart's announcement earlier this year that it will partner with Creative Artists, a leading talent agency, to invite celebrities to, among other things, make store appearances and commercials. Terms of the deal were not disclosed. Kmart spokesman Dave Karraker said the partnership shows how lucrative the retailer believes music and entertainment to be.

"Country Music and music in general, it's a big seller for Kmart and it also plays a very important role in consumers' lives," Karraker said. "It's a way for Kmart to form a bond with the consumer."

Country executives also are pleased by the retailer's efforts in persuading the courts to deem Handleman Co., Country's only Kmart distributor, a critical trade vendor. That status obliges Kmart to pay the distributor all of what it is owed under normal terms. Few Kmart distributors were granted that status.

"That's pretty flattering for the music industry," Handleman spokesman Greg Mize said.

Despite losing hundreds of millions of dollars since its January bankruptcy filing, Kmart Corporation reconfirmed on Oct. 22 its commitment to emerge from bankruptcy court protection by mid-2003. When the company filed for bankruptcy, company officials set July 31, 2003 as its turnaround target date, but heavy losses for the past six months suggested Kmart's emergence would be delayed until 2004. The discount store chain lost \$176 million on sales of \$1.97 billion for the period between Aug. 28 and Sept. 25. But, the retailer said it plans to meet a February 2003 deadline to file an aggressive but doable reorganization plan and it expects to emerge from protection by July 2003. The retailer also expects to complete a five-year business plan by the end of this year.

Like most retailers, Kmart earns as much as half of its annual revenue during November, December and January. They've implemented new promotions to get customers back in their stores and with several superstar Country album releases set for 4th quarter, Country album sales at more than the remaining 1,800 Kmart stores looks promising.

Kmart and Country Music have frequently partnered in promotions. Garth Brooks visited a New York City Kmart store in 1997 to mark the release of his album *Sevens* and appeared a year later in a commercial for the retailer promoting his six CD boxed set, *The Limited Series*.

The Judds paired with Kmart in 1999 to promote the retailer's new Big Kmart format and the duo's reunion concert that year in Phoenix. The effort included TV commercials and store appearances.

Ben Klein, Vice President of National Sales at Mercury Records, said Country shares its customers with Kmart. Both target women in rural areas, he said. He notes Kmart is closing mostly urban stores.

"The loss that we'll see in the store closings hopefully will be made up in the reorganization and cleanup of the remaining stores," Klein said. "Certainly there are stores that are under-performing and don't need to be open."

Mize points to Kmart's inexpensive CD prices and said Country generally does well at mass merchant stores.

Kmart spokeswoman Nicole Dowsnell said the retailer has not cut back on the variety of Country Music at its stores and plans to continue with core Country stores, where the genre's sales are concentrated. With blue lights flashing in core Country markets, that is good news for the format as we approach the critical fourth quarter sales push.

Amy Green

On the Web:
www.kmart.com; www.bluelight.com; www.kmartcorp.com

JIM LAUDERDALE



Jim Lauderdale is more than one of Nashville's most prolific songwriters, with stars like Mark Chesnutt, the Dixie Chicks, Vince Gill, Patty Loveless and George Strait turning to him for quality material. He's a vital tie to the traditional roots of Country Music.

The son of a minister and choir director, Lauderdale's musical journey began at the Flat Rock Playhouse in Flat Rock, N.C.

"That's where I got my first banjo," he said. "I worked there as a kid cutting the grass and working the concession stands. There's a good energy there." There, the teenager heard *Rank Strangers*, and became profoundly impacted by bluegrass duo The Stanley Brothers.

Two decades later, he would record with surviving Stanley brother Ralph Stanley. First came *I Feel Like Singing Today*, then *Lost in the Lonesome Pines*.

"... Lauderdale matches Stanley in soulfulness—and that's something," *Entertainment Weekly* critic Tony Scheon wrote of *I Feel Like Singing Today*.

Lauderdale returned to his theatrical roots last year when he portrayed George Jones in the musical "Stand By Your Man: The Tammy Wynette Story," at the Ryman Auditorium in Nashville. He also releases albums at a furious pace, including the simultaneous release on Dualtone Records this year of *The Hummingbirds* and *The Other Sessions*. The former emphasized his traditional side, while the latter was progressive Country.

"You have to create for yourself, and I'm a firm believer in that," Lauderdale said. "Sometimes success will come to you, but you really can't count on that because stuff always falls through. You have to create your own opportunities and then everything else falls into place. I don't care about fame and I can definitely make a living off of what I'm doing and that's all you can ask for. I just want to be good. I hope that I can do stuff that moves people because that's what the music does that I like."

Asked recently to perform at the Grand Ole Opry as part of a birthday tribute to Jones, Lauderdale received the night's only standing ovation. He still hasn't gotten over it.

"That was probably the highlight of my life," he said. "To be able to perform his songs and then a song I wrote as a tribute to him called 'The King of Broken Hearts' and have him sit there in the front row with his wife, Nancy. That's something that I never thought would happen because he's such a hero. It was incredibly nerve-wracking."

"I'm just very blessed. It's been a long road but hopefully it's going to keep going. I've just been real lucky." Even through all the success it's



MOUNTAIN MAN

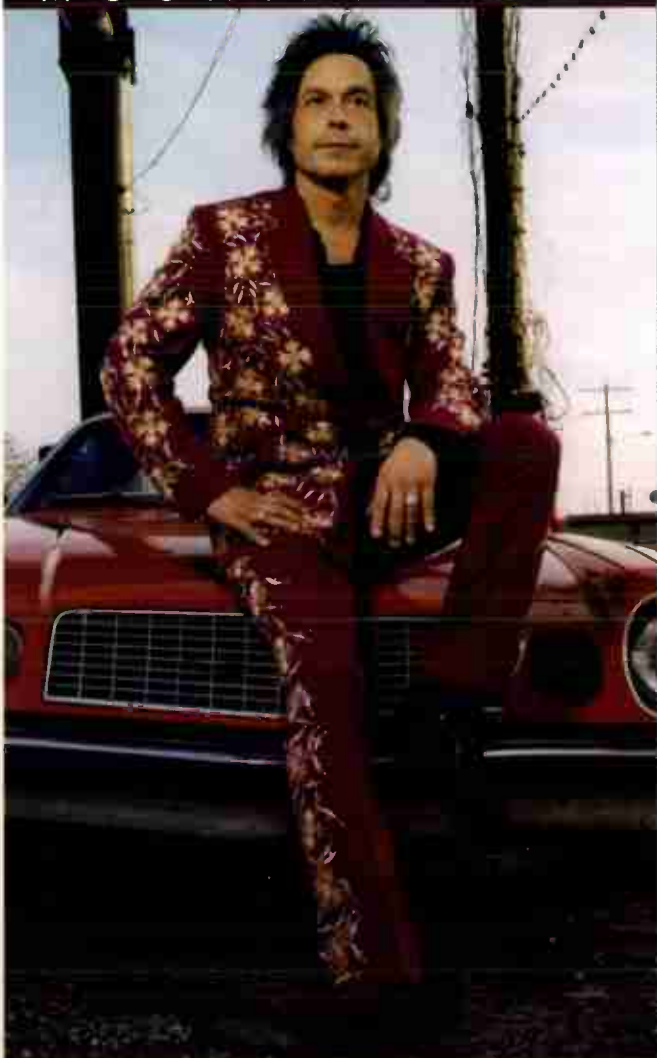


Photo: Kristin Barber

funny how something always seems to have a way of working itself back to where it all started in Flat Rock."

Lauderdale recently returned to North Carolina for a visit with his parents, and found his way back to the theater at Flat Rock. "I arrived at midnight and they let me borrow a room," he said. I came out of there with a lot of melodies. It really paid off in my writing."

Keith Ryan Cartwright

Dualtone Records artist Jim Lauderdale is self-managed and a songwriter for Bluewater Music publishing company (BMI). He's booked by Class Act Entertainment in Nashville.

Lauderdale has released 10 albums since 1991 including: Jim Lauderdale and Ralph Stanley collaborations: *I Feel Like Singing Today* and *Lost In The Lonesome Pines*; *Every Second Counts*; *The Hummingbirds*; *Persimmons*; *Onward Through It All*; *The Other Sessions*; *Planet of Love*; *Pretty Close to the Truth*; and *Whisper*.

On the Web: www.jimlaurerdale.com



MIKE CLUTE



photo: Amanda Eckard

BRINGING ON THE MAGIC

Midtown Tone & Volume is the unpretentious name of producer Mike Clute's recording studio. Diamond Rio, Faith Hill, Alabama, BlackHawk, Brooks & Dunn, Alan Jackson, and others have sought out this creative lair to combine their talents with Clute's masterful engineering and production skills.

In fact, unpretentious is a good way of describing Clute. So is "all-around nice guy" and "easy going." Or in the words of Diamond Rio's Jimmy Olander: "Mike is a technology wizard disguised as a big guy from North Dakota with a big old smile."

Growing up in Adams, N.D., Clute found himself surrounded by music. "My mother was a music teacher and we always sang in our house," he remembered. As a teenager and college student he played in a series of local bands. "We eventually toured across Canada and the Upper Midwest and actually opened for Def Leppard one night," he chuckled. He honed his chops in bars six nights a week while completing a triple major in electrical engineering, psychology, and music at North Dakota State University.

Although Clute had purchased some eight-track recording equipment and was finding success with jingles, his dream was still a big-time recording career.

"I checked out New York, L. A., and Nashville," said Clute. "I really enjoyed Nashville. Being a kid from the Midwest, its small-town atmosphere appealed to me. People actually spent time talking with me, none of the other markets had that sense of community."

In 1983, he moved to Nashville and was hired on as a staff engineer at Bullet Studios on Music Row. He later worked at the Bennett House and engineered records for Poco, a Country-rock group made up of former members from Buffalo Springfield. Poco, Michael Johnson and Kathy Mattea also utilized his talents as front-of-house mixer and tour manager.

A steady stream of studio work came Clute's way with artists such as Restless Heart, Vince Gill, Ronnie Milsap, John Hiatt, BlackHawk, and the Tennessee River Boys—who later changed their name to Diamond Rio.

"A producer is always part of a team," Clute said. "The producer, artist, and musicians all share in the production process. Quincy Jones once said that the producer is 'an artist's first audience.' That's really true. It's an honor and a privilege to have the artist's confidence, to

share in that moment, which is the beginning of a very personal creative process."

Clute believes producers shouldn't handle more than four to five acts a year. "If a producer is doing 10 to 20 records a year, some artists are not getting their money's worth," said Clute. "There's a lot of time just involved in finding the right songs that fit an artist's talents and vision. And new artists really only get one shot at a career. A lot is riding on that first record. They are counting on the producer to do his absolute best," said Clute.

"When I put my name behind an artist, I am certifying that music," he said. "It's like signing my name. A producer has to stand beside every CD he produces. I have a responsibility to the artist and the audience."

What does Clute do in the studio? Just about everything, including screening songs. "Finding the right material is the key for any artist," said Clute. "That can take a long time." He doesn't approve of the tendency in Nashville to "find 10 songs, cut the CD, and get it out as quickly as possible."

Clute enjoys working with bands because they have a distinctive sound and signature. His relationship with Diamond Rio goes back to 1991. An in-depth understanding of their talents and instrumental styles has allowed Clute to perfect their distinctive sound for over a decade.

"Mike is very passionate about music and knows how musicians think," said Olander. "I might be doing a guitar solo and, instead of telling me to bring it down a minor fifth, he tells me to make it feel like a waterfall! Mike puts music into emotional terms."

Diamond Rio often refers to Clute as the seventh member of the band. "He does more than clean up all the sonic stuff," said Olander. "He is a performer as well. One time we had recorded a song and called it a day. When we came back Mike had totally restructured the song. The notes were still all the same notes we had played, but they were in a different order. We loved his version, which was more powerful—Clute's pretty amazing."

What does Clute like best about being a producer? "Being with artists," he answered without hesitation. "The hours are lousy, but I get to spend time with some truly wonderful people."

Being a technology addict with sharp engineering skills, Clute likes to use computer-based recording equipment. "Studios are getting smaller, budgets are getting tighter," he said. "Technology has really changed the way records can be made. With a computer you can have 400 tracks if you want. A guitar part can be recorded in the musician's home and then we can select the kind of amp, speaker and tubes we want with the computer. A lot of the guitar and keyboard sounds on Diamond Rio's *Completely* CD were virtual instruments or emulations."

Clute affectionately calls his studio his "high-tech garage." A visitor sees bits and pieces of equipment, several consoles, six hard-disk recording systems and an array of mics and amps. "It's kind of a mess, but it's my playground," said Clute.

Clute lives in Nashville with his wife Laurie and two sons—13-year-old Charlie and 8-year-old James. He just finished an album for his old friends Poco. "These guys have been around for a long time and this is one of the best records they have ever done," Clute said.

"Mike has a great way of making irreverence and respect work together in the studio," said Olander. "He is irreverent of ego, it doesn't enter into the equation at all. He also has total respect for people's time and talents. Together this brings out the best in us as a band."

After nearly 20 years in the recording business, Clute still gets excited "when the magic happens. You have all this fantastic talent in the studio, striving for perfection, getting closer and closer. And then there is this creative fusion of energy, and magically it all comes together. The moment is almost unreal. I never get tired of that moment—when the magic strikes."

Mark Crawford

Vitty Gritty Dirt Band

Jeff Hanna, Jimmie Fadden, Jimmy Ibbotson, Bob Carpenter and John McEuen

As the saying goes, timing is everything.

On the heels of the 30th anniversary of the Nitty Gritty Dirt Band's landmark release *Will The Circle Be Unbroken, Volume 1*, comes a third edition of the roots music concoction, released Oct. 1. As with *Volumes 1 and 2*, the Capitol Records project features an eclectic array of artists – Johnny Cash, Vince Gill, Emmylou Harris, Alison Krauss, Willie Nelson, Tom Petty, Ricky Skaggs and Taj Mahal, to name a few. All join the Dirt Band for 29 tracks of traditional and Americana music, this time with a decidedly bluegrass blend.

If the Dirt Band hadn't started this whole thing 30 years ago, a cynic would say they were cashing in on today's *O Brother*-fueled traditional music craze. As it is, band members are just thrilled that the rest of the music world has finally caught up with them.

"Great music is timeless," noted Dirt Band vocalist/guitarist Jeff Hanna. "That's the coolest thing about music – that it's not subject to trends. The great stuff just holds up. It's amazing how there's no shelf life for this stuff." *Vol. 1*, released in 1972, is widely regarded as the seminal project that made Country, folk and bluegrass accessible to a new generation. *Vol. 2*, released in 1989, had a more pop orientation, yet it still earned a CMA Album of the Year Award and a Grammy for Country Album of the Year. *Vol. 3*, band members said, brings the concept full circle, returning to its steeped-in-tradition roots.

Produced by *Circle* veteran Randy Scruggs, most of *Vol. 3* was recorded, like the other two volumes, living-room fashion, with the players together in the studio and few overdubs. The end result is an energy and spark that simply can't be captured any other way, said Scruggs.

"The interaction that starts to happen with the musicians is really apparent, there's a natural continued on page 37..."



- Matraca Berg
- Sam Bush
- June Carter Cash
- Johnny Cash
- Vassar Clements
- Iris DeMent
- Rodney Dillard
- Jerry Douglas
- Glen Duncan
- Vince Gill
- Josh Graves
- Jaime Hanna
- Emmylou Harris
- Byron House
- Alison Krauss
- Taj Mahal
- Jimmy Martin
- Del McCoury
- Robbie McCoury
- Ronnie McCoury
- Jonathan McEuen
- The Nashville Bluegrass Band
- Willie Nelson
- Tom Petty

photos: Katherine Bomboy

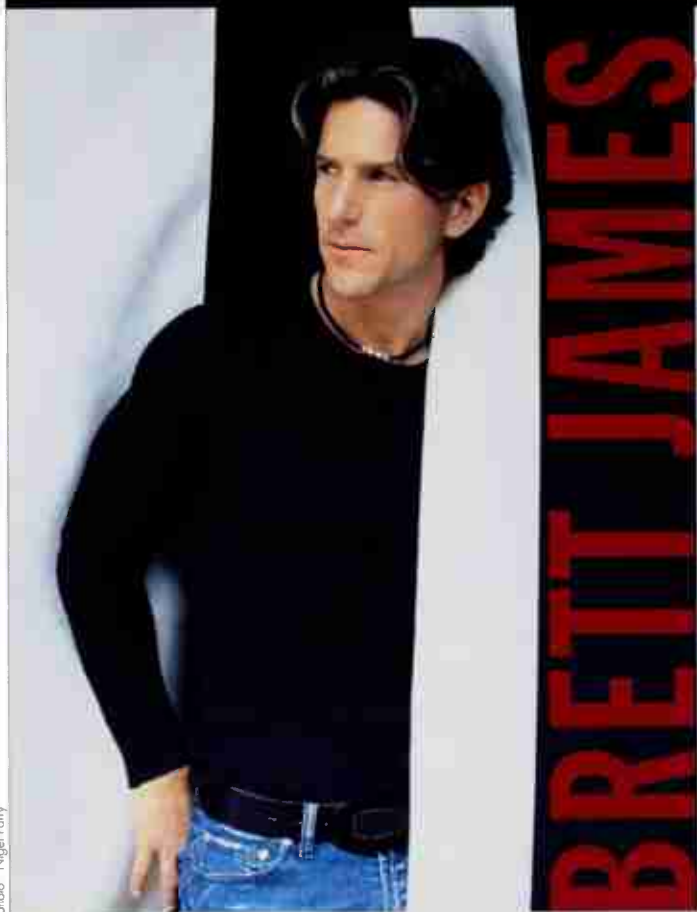


Bob Carpenter, Jimmy Ibbotson

Emmylou Harris, Matraca Berg

Dwight Yoakam, Jimmie Fadden

photo: Nigel Penny



A TASTE OF HIS OWN MEDICINE

Then came his first No. 1 hit—Jessica Andrews’ “Who I Am,” which he co-wrote with Verges. Next, the Tim McGraw cut “Telluride.”

“I thought my time had come and gone to be honest with you,” said James, who has now placed more than 70 songs for artists including Kenny Chesney, Billy Ray Cyrus, Lonestar, Pam Tillis and Chely Wright. “I had been in town seven years and had a record deal, made two records, had three publishing deals and it always seemed like things were about to burst wide open and they never did.

“Then ‘99 came and I had two kids and I had taken a huge pay cut. I’m like, ‘I’ve been in this business seven years and I’m making less money and I think I’m going the wrong way.’

“I would never give up songwriting, because it’s in my blood, but as far as doing it for a living I was planning on putting it on the back burner,” said James.

James parlayed his songwriting success into a recording deal with Arista Nashville. Earlier this year, his debut single “Chasin’ Amy,” made a significant impact on the Country

“FOR SOME REASON GOD DIDN’T WANT ME TO BE A DOCTOR.”

brett james

Brett James loves excitement and action, so the Oklahoma City native entered medical school in hopes of becoming an emergency room doctor. He ended up getting the stimulation he craved, but not in a hospital.

“For some reason God didn’t want me to be a doctor,” James said. “I don’t know if He saw the future and knew I was going to be a (bad) doctor and that He had to give me enough success as a songwriter to keep me away from that profession, or what. I tried once, quit; went two years and quit; then went back seven years later and did a year, and thank God he pulled me out of it again.”

James is now one of Nashville’s most respected songwriters, with a string of hits including Martina McBride’s No. 1 single “Blessed,” which he co-wrote with Hillary Lindsey and Troy Verges. But, it wasn’t until 1999—seven years after James came to Nashville—when he found big success as a songwriter.

Married to wife, Sandy, and the father of three (Preston, 4, Sam, 2 and Claire, 16 months) things hadn’t gone James’ way in Music City for some time. So, he moved his family back to Oklahoma. But shortly after re-enrolling in medical school, 28 of James’ songs were recorded in seven months. The first was “Love is a Sweet Thing,” recorded by Faith Hill for her hit *Breathe* album.

Radio charts. He co-produced his album with Dann Huff (Faith Hill, Lonestar, Jewel) and wrote or co-wrote every track.

“A couple years ago I ended up being [BMI’s] songwriter of the month and Joe [Galante, Chariman, RCA Label Group] and I went to lunch,” James said. Galante signed him after one meeting.

“In my opinion, there’s nobody I trust to handle my career more than Joe Galante,” James added. “He’s got an amazing sense for music and business both.”

The songwriting success has given James artistic freedom.

“There isn’t any pressure on me to feed my family,” James said. “I’m very sensitive to that pressure, and that’s why I went back to med school in ‘99.”

“There are benefits to songwriting. You can stay home and there is no travel, but the flipside of that for me was that I didn’t grow up wanting to be a musician so that I could sit in a room all day by myself. I grew up wanting to be a musician because I wanted to touch people and get out there and have people respond and be a part of the whole thing,” said James.

Keith Ryan Cartwright

On the Web: www.brettjames.com



RAY PRICE

NO TIME OUT

Ray Price looks tired. And who wouldn't, with the schedule he's been keeping lately? Men half the 76-year-old's age would be begging for a few days off, but Price is engaged in a flush of wall-to-wall interviews to promote his new Audium Records release, *Time*. To record the album, Price hearkened back to earlier times by gathering together some of the surviving members of Nashville's hallowed "A-Team" musicians, including Harold Bradley, Buddy Emmons and producer Fred Foster (Roy Orbison). Add a touch of Vince Gill and Lisa Stewart on harmony vocals, and you have a Country album with a contemporary twist.

"This is what I've wanted to do for a long time," said Price of the recording of *Time*. "I think something needs to be said for Country Music, and maybe this'll help do it."

Though he's not the first artist you tend to think of as an "outlaw," as you might Willie or Waylon, Price has certainly left his mark as an individual in Country Music. It's not too surprising, given that he learned how to do things his own way from the best—Hank Williams, Sr. The two roomed together for a short time when Price first came to town, and Williams took the young singer under his wing and encouraged him to play on the Grand Ole Opry (Price became a member in 1952). Despite his willfulness and mythical stature as a renegade, the Williams that Price knew was much different than the image.

"He was really in a very despondent mood," Price said of his friend, who moved in with the younger artist after splitting with

his wife, Audrey. "Hank was a periodic alcoholic, and God help him, he'd been that way since he was a kid. That was the only thing that was really hard to take when I was living with him, because I really liked him, you know, and I hated to see him down like that. We went fishing, and he tried to keep his mind off of things. But there was no wildness or craziness. Hank Williams was just Hank Williams, and that's just the way it was. That was the magic."

Price took some heat of his own in the 1960s, when he began breaking with traditional Nashville sounds and adding drums and strings to his recordings. Though the industry balked, Price had tremendous popular success, logging more than 20 Top 10 hits before leaving Nashville in frustration over the criticism of his artistic direction. He continued to record orchestrated sounds with success, including a 1971 CMA Album of the Year Award for *I Won't Mention It Again*.

"Willie [Nelson] blames me for being the first outlaw in the business, because I left Nashville when I did," Price chuckled. "I guess I might have been a little rambunctious back then. I didn't let people intimidate me; I did what I wanted to do. Thank God I had people who believed in me enough to let me do it."

And they're still letting him do it. When Audium Records approached him about making "a real Country album," Price insisted on choosing the musicians and producer. He also chose most of the songs, which include offerings by Cindy Walker and Max Barnes. Though he is happy with the results of the *Time* sessions, Price understands that commercially, there are challenges ahead for the album.

"I don't have any far-out notions that radio play is not going to be awfully hard," he said. "It's something that I don't think is fair, but that's the way it is. But, I've tried to get good product to [radio], and some of the major stations, I understand, are beginning to get interested. And that to me is a good omen."

Radio play or not, Price intends to continue making the music he wants. Excitingly, that includes an upcoming duet album with Nelson, the second such effort the two Texans have attempted together. The first, 1980's *San Antonio Rose*, went Gold. The upcoming disc is expected to be out next year, on Nelson's Lost Highway Records label. The two Country Music Hall of Famers have been friends for years; Nelson wrote Price's "Night Life," which is now something of a staple in Country and even jazz and blues circles.

"We recorded with just five acoustic instruments," Price said of the new album, as yet untitled. "I kind of insisted on recording a certain song I taught him, a bluegrass tune. He did it out of respect for me and being friends and all, and then he said, 'Boy, it'd be my luck if this is the hit of the album, and I'll have to sing this damn thing every night.' That was really funny."

Fans of Nelson and Price will wait with anticipation for the new duet release, but in the meantime, Price hopes that Country fans will give *Time* a chance.

"I've always said that I didn't want to be No. 1, but I would like to be everybody's favorite singer," he maintained. "And I just hope that the young people can hear this music and say, 'Oh, man, is that what they call Country Music? I like that.' That's what I want. And then, I'll feel like I've accomplished something."

Shannon Wayne Turner

On the Web: www.angelfire.com
(the official Ray Price fan club website)

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Tel: (615) 664-1642 or

e-mail: jluca@CMAworld.com.

FAN FAIR DIRECT IMPACT EXCEEDS EXPECTATIONS

Fan Fair 2002 brought \$17 million to the local community—an increase of almost 10 percent over 2001—according to direct impact numbers released by the Nashville Convention and Visitors Bureau (NCVB) and the Country Music Association at the Nashville Sports Authority meeting on Sept. 20, 2002.

“At a time when concert ticket sales are soft across the country, we were not only able to increase our aggregate attendance, we were also able to increase the financial impact of Fan Fair on the Nashville community,” said Ed Benson, CMA Executive Director. “Fan Fair has proven its potential as a world-class music festival that showcases Music City, drives tourism and generates a strong base of local revenue. Our involvement with the city, the Convention and Visitors Bureau, the Sports Authority and the Nashville business community has paid off for everyone and truly provides a great platform for the continued growth of this unique event.”

“This is the biggest impact we have seen to date and indicates that Fan Fair’s move was great for CMA and for Nashville,” said Butch Spyridon, Executive Vice President, NCVB. “This is a positive sign for the future.”

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

The outlook for Fan Fair 2003, June 5-8 in Downtown Nashville, is promising. Tickets, which went on sale the last day of Fan Fair 2002, are moving quickly and Fan Fair’s new Gold Circle ticket package is already sold out. Four-day ticket packages are divided into three price categories based on the different level of reserved seating at the Coliseum. For 2003, CMA will continue its popular program of offering a discount for fans 18 and younger (with the exception of Gold Circle tickets). Fan Fair ticket packages may be ordered by calling toll-free (866) FAN-FAIR and through Ticketmaster outlets.

For information about Fan Fair visit FanFair.com. Fan Fair is organized and produced by the Country Music Association and is a registered trademark of CMA.

Wendy Pearl and Scott Stem



FAN FAIR 2003 TICKETS

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

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

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

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

FAN FAIR SEATING AT THE COLISEUM



- Gold Circle (Center Floor)
Adults: \$250 18 & Under: N/A
- Floor (Field Sections A-G, J & K)
Adults: \$145 18 & Under: \$100
- Lower Level (Sections 111-120; 127-136)
Adults: \$125 18 & Under: \$86
- Club Level (Sections 211-222; 225-236)
Adults: \$125 18 & Under: \$86

(Prices do not include applicable handling fees. Children 3 years and younger are admitted FREE. Prices subject to change.)

BUY NOW FOR FREE CD OFFER

Buy your Fan Fair 2003 tickets before January 1, 2003 and receive an autographed album from one of your favorite Country Music artists, absolutely FREE.

See the special offer advertisement in *Country Weekly* magazine or call 1-866-FAN-FAIR.

Featuring albums from: **Tammy Cochran, Emerson Drive, Andy Griggs, Rebecca Lynn Howard, Patty Loveless, Montgomery Gentry, Joe Nichols, Trick Pony, Mark Wills and Lee Ann Womack.** For more information visit www.FanFair.com.

2003 EARLY BIRD SPECIAL

2003 Official Program Book Advertising Rates at 2002 prices until December 16th. **RESERVE YOUR AD SPACE TODAY!** (Early Bird prices good through December 16. Fan Fair 2003 is June 5-8)

2003 EARLY BIRD FAN FAIR PROGRAM BOOK ADVERTISING RATES SPECIAL AT 2002 FAN FAIR PRICES (For a limited time, until Monday, Dec. 16, 2002, you can reserve your place in the 2003 Fan Fair Program Book at 2002's ad prices.)

ADVERTISING RATES

COVERS (4-COLOR PROCESS ONLY)

POSITION:

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

FULL PAGE

8 3/8" x 10 7/8"

4-color process	\$1,600
2-color process	\$1,300
Black & White	\$1,100

HALF PAGE

7 3/8" x 4 3/4"

4-color process	\$1,000
2-color process	\$900
Black & White	\$700

PREMIUM POSITIONS

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

ADDITIONAL COLORS, VARNISH OR SPECIFIED PMS:
 Per process per page add \$995

FOR EARLY RESERVATIONS/PLACEMENT CONTACT:

Melony Wilson and Jessica Rogers,
 Fan Fair Program Book Ad Sales / CMA
 One Music Circle South
 Nashville, Tenn. 37203-4312
 Tel: (615) 244-2840 / Fax: (615) 248-1007
 Melony Wilson
 Ext. 1873 / e-mail: mwilson@CMAworld.com
 Jessica Rogers
 Ext. 1879 / e-mail: jrogers@CMAworld.com

EARLY BIRD DEADLINES:

Early Bird Ad Space: Monday, Dec. 16, 2002
 Early Bird Payment: Monday, March 3, 2003
 Early Bird Artwork: Monday, April 7, 2003



JAMES OTTO

Mercury/MCA Nashville/Lost Highway Records Chairman and CEO, Luke Lewis says he has been on the lookout for a talent like James Otto for years.

James Taylor, Bob Seger, The Allman Brothers Band and Hank Williams Jr. come up in a conversation with **Otto** about his music. "Those are the artists I love, so I hope what I'm doing speaks to their audience," Otto said.

Otto writes songs that are deeply personal. Of the six he wrote on his upcoming CD *James Otto* produced by Scott Parker, most revolve around his family or his youth, including his first single "The Ball," a song he co-wrote with Jason Matthews and Kerry Kurt Phillips.

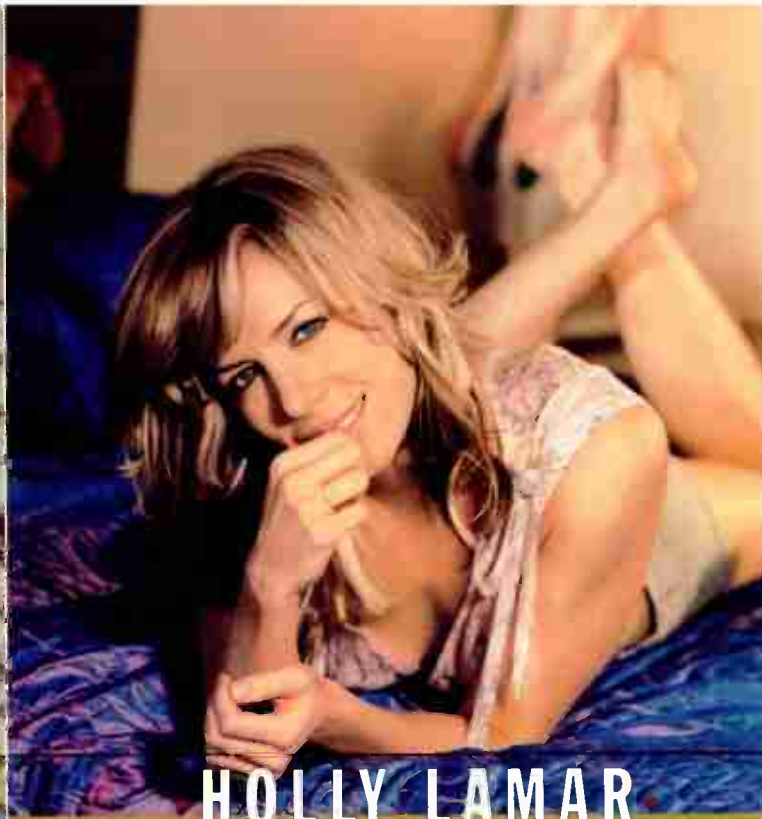
Born on the Fort Louis Army Base in Washington state, Otto took violin and saxophone lessons as a child, but really devoted himself to music at 13, when he began to play guitar.

"My father showed me G, C, and D and the next day I was playing along with Van Halen," Otto said. "From that moment, it's been a hunger, wanting to be as good as I can be." So, Otto quit sports and all other school activities in favor of music.

He moved to Nashville in 1998, and began sitting in on writers' nights. These sessions resulted in a contract with Almo-Irving Publishing and his work with Parker. Their collaboration proved so successful that three of the original six songs they recorded appear on the CD.

"The music that has always moved me has been either over-the-top rowdy or James Taylor honest," said **Otto**. "That's what I strive for. I want to impact as many people as I can with what I'm doing, to move someone the way the music I've always loved has moved me."

James Otto will be released in early 2003.
On the Web: www.james-otto.com



HOLLY LAMAR

Holly Lamar wrote the Faith Hill hit "Breathe." It was the first exposure for most music fans to her talents, but her eclectic musical style, rock-infused voice, and powerfully emotional lyrics will be making an impact for a long time to come.

Working with producer Byron Gallimore (Faith Hill, Jo Dee Messina), Lamar is drawing from rock, soul, and dance music of the last three decades with songs inspired by Lynn Anderson, Dolly Parton and Olivia Newton-John.

"I think that in music and art, the people that you remember are the mavericks," Lamar said. "I put elements in my songs that I hope are fresh and will move people, or shake them up a little."

Lamar's songs vividly convey the frustrations and emotions of young women. She knows the territory, having escaped an unfulfilling career in New York to find personal satisfaction as a singer.

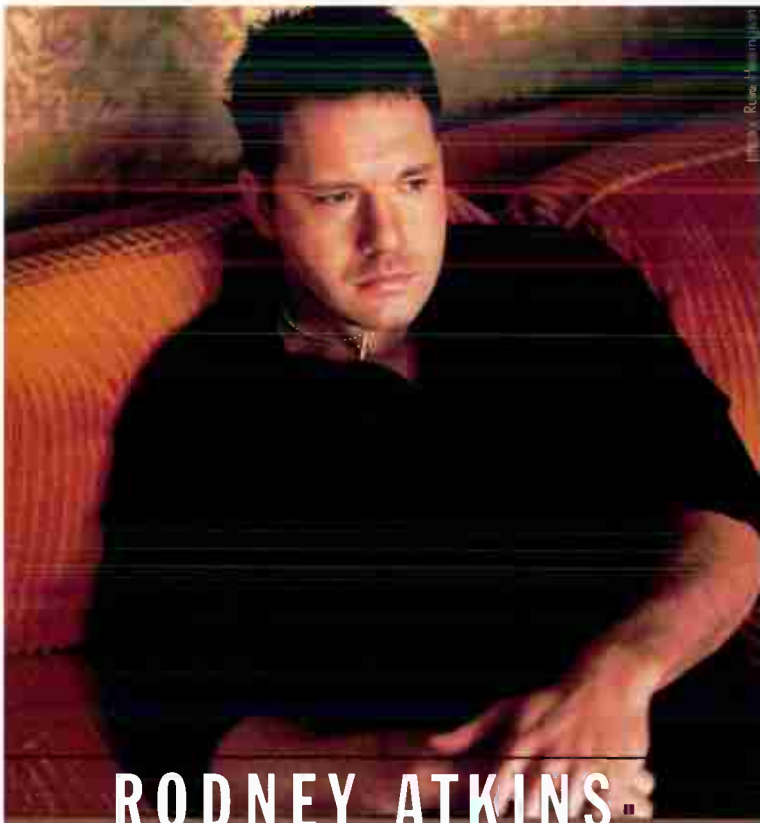
Born in Atlanta, Lamar was raised in the small town of Cairo, Ga. After her father died when she was 13 and her mother remarried, Lamar finished high school at The Westminster School in Connecticut. She graduated from Duke University and accepted a job on Wall Street.

While in New York, Lamar attended a showing of "Macbeth" starring a friend. She realized that being an investment banker was not satisfying her "very thirsty soul," so she enrolled in acting school. The interview process led her to be placed in a music performance class.

A year later, she left Wall Street and joined a group of songwriters heading to Nashville. Lamar soon had a publishing deal and after several years of songwriting auditioned for Missi Gallimore, Byron Gallimore's wife. Although Tim McGraw was originally slated to record "Breathe," he convinced his wife to perform the single that became an enormous crossover hit. Lamar's own debut album for Universal South Records includes the first single "These Are The Days," written with frequent writing partner Stephanie Bentley.

Unkissed is set to be released in early 2003.
On the Web: www.hollylamar.com





RODNEY ATKINS

Rodney Atkins writes with a clear honesty that strikes at the emotional core of an issue. He partially attributes his writing style to his upbringing in the Appalachian Hills. The title track off his *My Old Man* CD is a tribute to the difficult youth his adoptive father overcame and the nurturing environment he provided for Atkins.

Atkins is creating a new kind of Country Music, one composed of rock 'n' roll and Country combined.

"What I love about rock is that it sounds so good," said Atkins. "The only problem is that half the time I don't even know what they're singing about. On my record, I'm putting the two together: I'm singing about things that are real to me, but I'm giving you something that will sound great on your radio—not just compared to Country acts, but to anything you want to hear."

He spent much of his high school years playing guitar and performing at county fairs, festivals and shopping malls. After starting college at Tennessee Tech in Cookeville, Tenn., Atkins travelled to Nashville for gigs and began songwriting. He soon signed with Curb Records and began breaking the Country Music mold.

To perfect this sound, Atkins worked on a "rough draft" album *Rodney Atkins* for Curb Records. Although the first album was finished quickly, Atkins did not feel it truly represented the music he performs on stage. With Curb Chairman Mike Curb's support, he decided not to release the first album and instead went back into the studio to start all over.

Atkins spent the next two years writing and tracking down songs, searching for musicians and scouting out engineers and producers. Mike Shipley, who has worked with Green Day, Cheap Trick, Starship as well as Faith Hill and Shania Twain, joined Atkins as his engineer and co-producer. Atkins looked past well-known musicians in town and chose those with a raw, uncultivated sound.

My Old Man is set for release on Jan. 7, 2003.
On the Web: www.curb.com

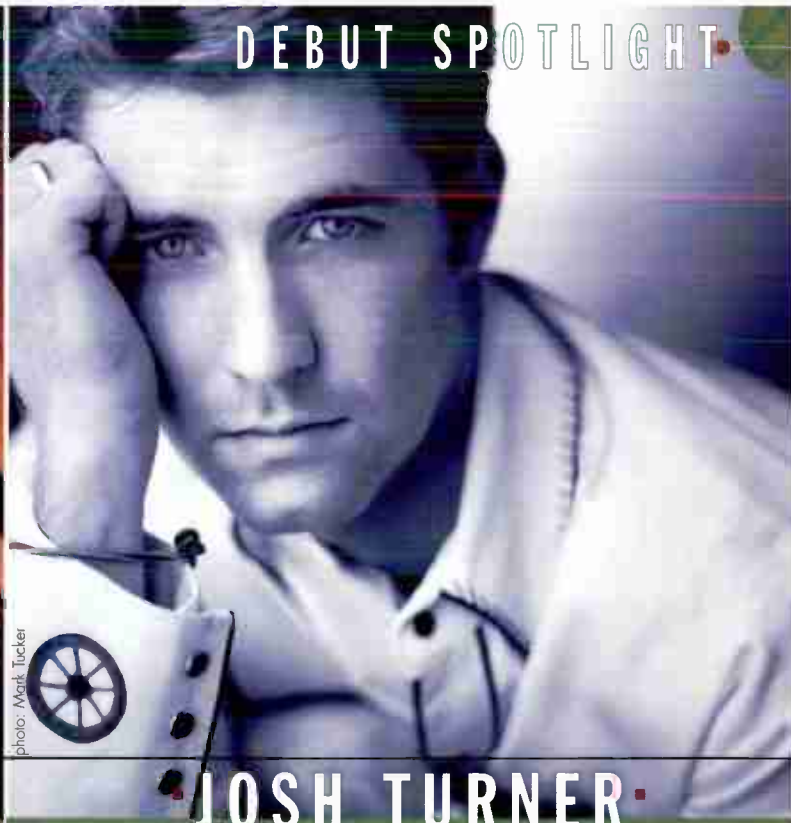


photo: Mark Tucker

JOSH TURNER

Josh Turner feels it is nothing less than his destiny to be a Country singer and songwriter. "I knew that this is where I was supposed to be," Turner said.

The 24-year-old was raised in rural Hannah, S.C. in a very tight-knit, religious family. He began his love affair with Country Music by listening to the five Country singles his father owned—songs by John Anderson, Kenny Rogers, The Oak Ridge Boys, Ronnie Milsap and George Jones. "That older music was in me from day one. I couldn't get enough of it. And the older I got, the more I got into traditional Country."

It was this type of music that helped Turner win a local talent contest at age 14 when he sang Randy Travis' "Digging Up Bones." Three years later, he spent the summer in Myrtle Beach playing in a campground show called "High Steppin' Country" and taught himself to play the guitar. Once he began experimenting with chords he started writing songs.

Completely committed to making music, Turner was devastated in 1996 when doctors found a lesion on his vocal chords and ordered him not to sing for a year. This proved to be a blessing in disguise, for Turner discovered the music business program at Belmont University while seeing specialists at The Vanderbilt Voice Clinic. Once his voice returned, he moved to Nashville in 1998, and three months later auditioned for producer Keith Stegall. They ended up working together for a year.

Just before graduating from Belmont in 2001, a friend introduced Turner to publisher/manager Jody Williams. Williams helped him land a recording contract with MCA Nashville. While working on his debut album, Turner spent weekends performing at the Grand Ole Opry, making immediate fans out of the audience and drawing inspiration from performing where so many of his idols had played years before. Two audience favorites, the self-penned "Long Black Train" and first single "She'll Go On You," are included on Turner's debut self-titled album. He wrote or co-wrote four of the 11 tracks.

Josh Turner, produced by Frank Rogers (Brad Paisley, Darryl Worley) is set for release on Jan. 7, 2003.
On the Web: www.josh-turner.com





Photo: Jack Gray

AARON LINES

Raised in Fort McMurray in the province of Alberta—600 miles from the U.S. border—Aaron Lines was far from the sights of Nashville, but not from the sounds. Born into a family that was not “particularly musical,” Lines doesn’t even remember his parents playing records. Instead, he credits some of his favorite acts like Alabama, Shenandoah and Bryan Adams with having a great influence on his musical style.

Lines grew up playing hockey but decided to trade in his skates for a guitar at the age of 12. It was an idea that he says came out of the blue, but one that would eventually change his life. “I just took to it naturally,” Lines said. “I would practice every day, for hours. It was all I wanted to do.”

He soon turned his efforts to songwriting and started a band with his brother Jay and a friend. Although they only performed in public three times, it led to occasional guest appearances on the local radio station KYX-98. He debuted “I Know I Shouldn’t,” a song he wrote after breaking up with his girlfriend. The song held the No. 1 spot for four weeks and gave him the confidence to begin performing in local nightclubs.

With his brother acting as his manager, Lines sent out tapes and soon heard back from John Radar, A&R Executive at Arista Records in Los Angeles. Radar introduced Lines to Nashville songwriter, publisher and producer Chris Farren. “I went from writing about 12 songs a year by myself, to writing nearly 70 that first year with co-writers,” Lines said. “As a newcomer, I was able to absorb so much.”

Although an initial record label deal fell through, Lines went on tour with Paul Brandt and released several singles independently in Canada. These led to his Chevy Truck Rising Star nomination at the Canadian Country Music Association Awards in 2001 and Best New Country Artist nod at the 2002 Juno Awards. In May 2001, he signed with RCA Records. He and Farren entered the studio to record Lines’ self-titled debut album, for which he wrote or co-wrote eight of the 11 tracks.

Living Out Loud, which includes first single “You Can’t Hide Beautiful” (written by Michael Dulany and Jason Sellers) is set for release on January 7, 2003.

On the Web: www.aaronlines.com



JENNIFER HANSON

Like many Country Music singers, Jennifer Hanson knows all about hard times. It’s just a different variety of hard times.

Hanson grew up in a tough section of Los Angeles, where neighborhood gangs stealing her bicycle was part of the deal.

“I had to be a little street smart, and I saw some things that a lot of kids don’t see,” she said. “It wasn’t a sheltered childhood by any means.”

But it was a musical one. Her mother was a singer and her father a guitar player who later performed with the Righteous Brothers and Alabama. Influenced by her parents, she was 3-years-old the first time she performed with their band, singing “On the Good Ship Lollipop” and “Love Will Keep Us Together.” She found comfort in music after her parents divorced, winning awards throughout elementary and high school for her vocal talent.

Hanson went on to study recording, engineering and music business at Fullerton College in California. She soon aspired to write songs, feeling that “there was all of this music inside of me, and I just had to get it out.” So she packed up and decided to join her father in Nashville.

Once in Music City, Hanson taught herself how to play the guitar and began composing her own songs. Within three years she had a publishing deal with Acuff-Rose.

“I always knew I wanted to be an artist and to pursue songwriting, and Nashville is the best songwriting community,” she said. “The more I started discovering who I was, the more I gravitated toward Country Music, artists like Emmylou Harris and Dolly Parton.”

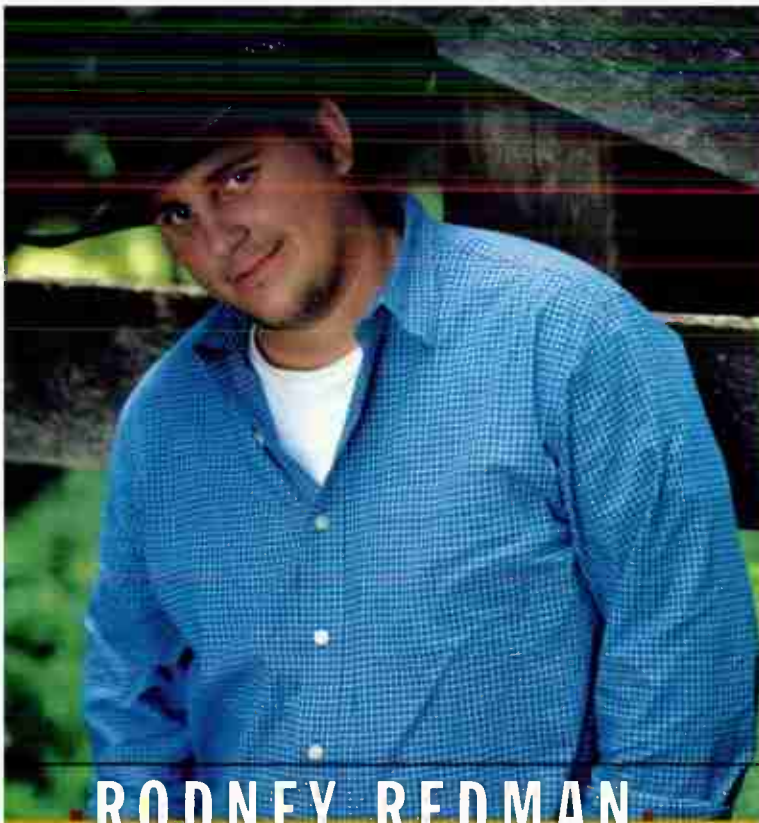
It took a while, but Hanson has found her voice. She turned down early opportunities because she felt she hadn’t developed enough as an artist. Writing songs and taking an active role in producing her demo tapes helped her mature as a performer.

Her debut, self-titled album showcases four songs she co-wrote including first single “Beautiful Goodbye” (co-written with Kim Patton Johnston).

Jennifer Hanson will be released in January 2003.

On the Web: www.capitolnashville.com





RODNEY REDMAN

It took Rodney Redman a while to come around to playing music, but now that he has, he wouldn't dare do anything else.

Redman grew up in Bentonville, Ark. where he was exposed to music at an early age. Although his mother was a pianist and his father was a singer, as a child he was more interested in playing sports than playing an instrument. He was accepted to Dyersburg State College on a basketball scholarship, but soon realized his skills on the court were outmatched. So at the age of 18 he picked up his first guitar and began taking lessons from his father. "I would sit across from him, and because I was left handed, I would match my hands and fingers to his, and that's how I learned to play," Redman said.

During college he formed the band Six Shooter and played various clubs in Arkansas and Oklahoma. After graduating, Redman packed up and moved to Nashville "to taste the dream." Three years later, he landed a record deal with Audium Records and is on the road this fall with the Wal-Mart concert tour, an appropriate move considering all of Redman's family have worked with the retail giant. Redman himself started out in the warehouse. He also shares much of the same philosophy as Wal-Mart's founder Sam Walton in wanting to reach out and appeal to working class men and women in rural America.

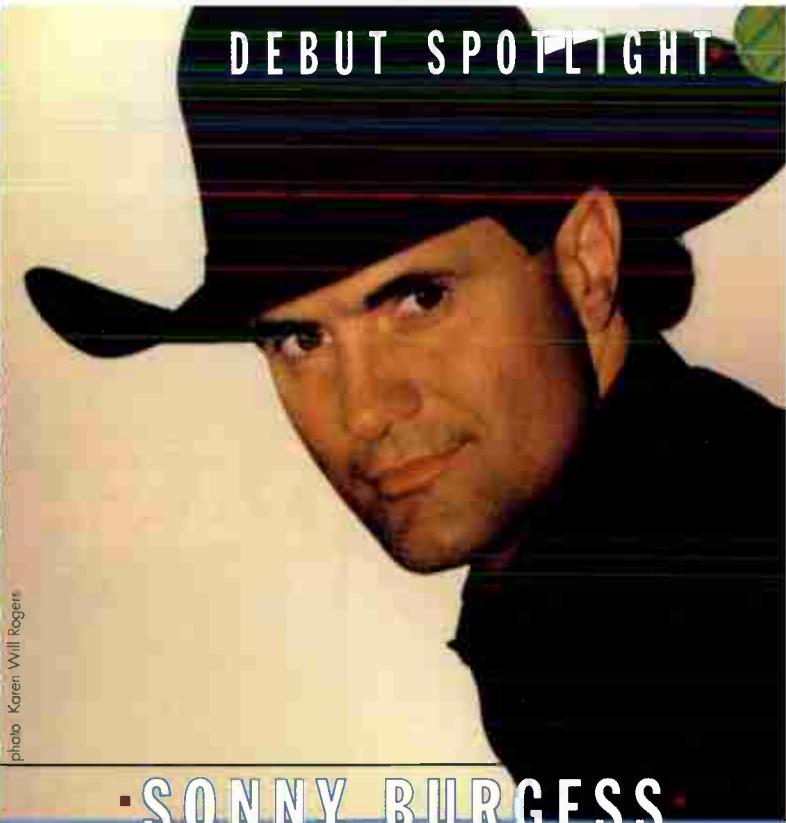
His self-titled debut album should satisfy these fans. Featuring such veteran Nashville songwriters as Bob DiPiero, Skip Ewing, Tom Shapiro and Jeffrey Steele, the album is the first debut record released on the Audium label. Redman is especially appreciative of the advice given to him by one of his biggest influences: "Mr. Garth Brooks has always been an inspiration to me, not only because of his musical talents, but because he's a great man and a great role model. He suggested I cut 'Grain of Salt,' and you better believe it's on there," Redman said.

The 27-year-old Redman is looking forward to the future while trying to enjoy the present. "I'm having a great time," he said. "It's been years in the works, and I have a long road ahead, but I couldn't be happier. I want to travel across the states, play live and touch people with my music ... that's what it's all about," he said.

Rodney Redman was produced by Bruce Bouton, J. Gary Smith and John Smith and was released in September.

On the Web: www.rodneymredman.com

AUDIUM
RECORDS



DEBUT SPOTLIGHT

SONNY BURGESS

Sonny Burgess grew up spending Sundays on his grandmother's front porch, singing and playing Country Music with his family in Cleburn, Texas.

He and his aunt sang harmony, an uncle played the mandolin, and another uncle would play the guitar, unwittingly teaching young Burgess to play in the process. He learned guitar chords simply by watching and remembering where Uncle Leon placed his hands on the instrument. These relaxed Sunday afternoons instilled in Burgess a love of traditional Country Music.

When Burgess was only in the second grade, he took on the role of lead guitar in The Menatures, a band composed of sixth graders including his older sister. By high school, he was playing lead guitar, acoustic guitar and fiddle in another band, The Rhythmaires. Despite his love of performing, Burgess considered playing music merely a fun hobby; playing baseball became his professional ambition.

Burgess was awarded a baseball scholarship to Trinity University where he played pitcher and third baseman. His aptitude in baseball was impressive enough to garner attention from the AA League and after earning his degree, he played professionally for two years with the San Antonio Dodgers.

By his early 20s, however, Burgess decided he did not want a career as a professional baseball player. He took a string of odd jobs, working as an electrician, railroad worker, substitute teacher and pool installer. Through it all, music remained a constant, and he often sat in with bands coming through Texas. Realizing he wanted to spend more time performing, he began touring his home state as well as Tennessee and soon became a favorite at the Wildhorse Saloon in Nashville and Billy Bob's in Fort Worth.

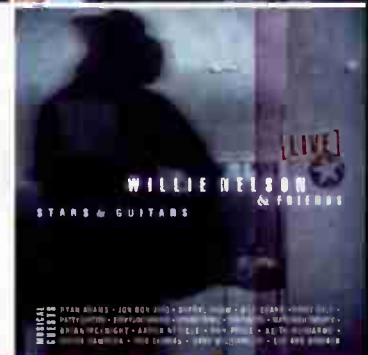
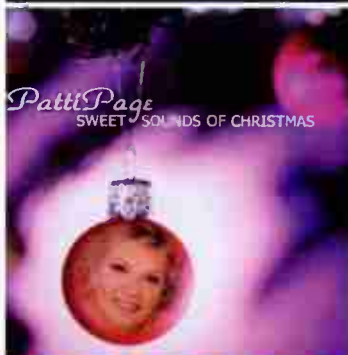
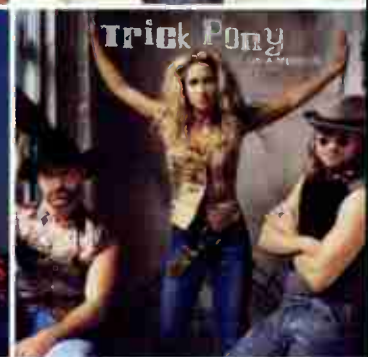
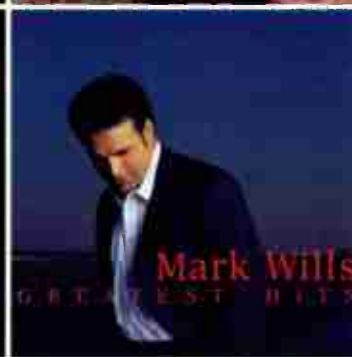
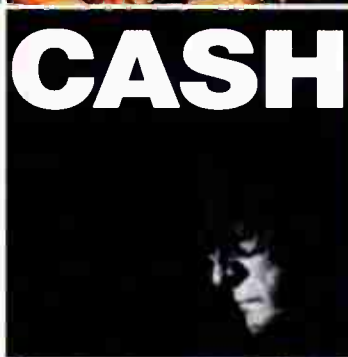
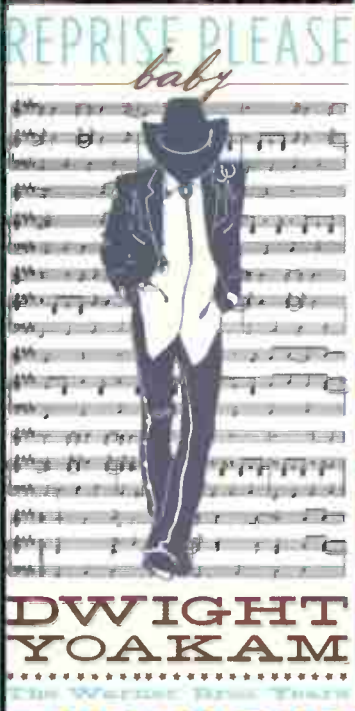
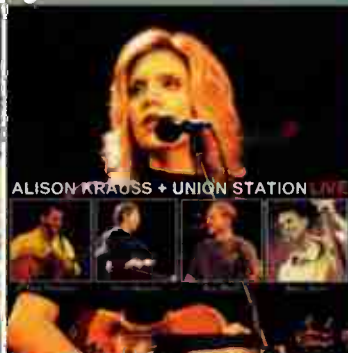
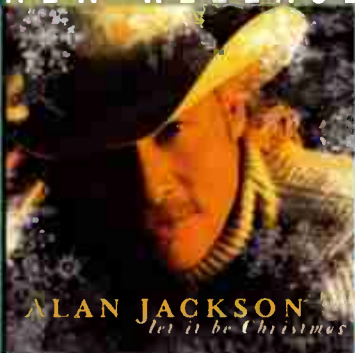
As word of his talent spread, Burgess was approached by the President of Music City Records (MCR), Bob Heatherly, who wanted him to be one of the first artists to sign with the new label. Armed with a record deal, Burgess continues to tour heavily and still spend time with his wife of 23 years Donna and their two daughters, Rachel and Robin.

When In Texas was released in October and features, "Alone With You" and "It Must Have Been Somethin' I Said."

On the Web: www.sonnyburgess.com

MUSIC CITY
RECORDS

NEW RELEASES



NOVEMBER DECEMBER JANUARY

NOVEMBER 1

- Johnny Cash / *American IV: The Man Comes Around* / American Recordings/Lost Highway Records
- The Great Divide / *Remain* / Emergent/92E
- Alan Jackson / *Let It Be Christmas* / ACR/Arista Nashville
- Alison Krauss + Union Station / *LIVE* / Rounder Records
- Willie Nelson & Friends / *Stars & Guitars* / Lost Highway Records
- Trick Pony / *On A Mission* / Warner Bros.
- Mark Wills / *Greatest Hits* / Mercury Nashville
- Dwight Yoakam / *Reprise Baby Please: The Warner Bros. Years* / Rhino Records
- Various Artists / *Great Ballads of Bluegrass* / CMH
- Various Artists / *O Christmas Tree: A Bluegrass Collection for the Holidays* / Rounder Records
- Various Artists / *The Steel Guitar Tribute to ZZ Top* / CMH

NOVEMBER 11

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

NOVEMBER 19

- Billy Joe Shaver / *Freedom's Child* / Compadre/Eminent/Red
- Shania Twain / *Up!* / Mercury Nashville

NOVEMBER 26

- Tim McGraw / *Tim McGraw and the Dancehall Doctors* / Curb Records

DECEMBER 7

- Rodney Atkins / *My Old Man* / Curb Records
- Aaron Lines / *Living Out Loud* / RCA Records
- Josh Turner / *Josh Turner* / MCA Nashville

JANUARY 11

- Terri Clark / *Pain To Kill* / Mercury Nashville

JANUARY 28

- Bering Strait / *Bering Strait* / Universal South Records
- Jennifer Hanson / *Jennifer Hanson* / Capitol Nashville
- Neal McCoy / *Luckiest Man In The World* / Warner Bros. Records

*Release dates are subject to change.

CMA MEMBER BENEFITS

All individual CMA members receive the following benefits:

VOTING RIGHTS

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

CMA Close Up Magazine

DISCOUNTS

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

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

STERLING INDIVIDUAL CMA MEMBERS ALSO RECEIVE:

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



2002 CMA INDUSTRY DIRECTORY AVAILABLE NOW!



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

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



name: Carrie Bryant
title: Membership Assistant
company: ASCAP
job description: Liaison between ASCAP songwriter/publisher members and ASCAP membership representatives. Assist in planning and coordinating ASCAP special events and projects throughout the year, including showcases, workshops, seminars and awards dinners.
all time favorite Country album: *When I Call Your Name*, Vince Gill



name: Karen D. Clark
title: First Vice President
company: SunTrust Bank Music Row Financial Center
job description: Handle a wide range of financial services to the music industry.
all time favorite Country album: *Strait from the Heart*, George Strait



name: Robert Wayne "Red" Goodrum
title: Singer-Songwriter
company: Red Goodrum Music
all time favorite Country album: There's too many to pick just one!

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THEY'RE THE MEN

Capitol Nashville artist Jameson Clark enlisted the help of fellow label mate and friend Trace Adkins for his new music video, "You Da Man." Adkins plays the role of a bar patron whose wife has been having an affair with Jamo, played by Clark in a wig, mustache, and gold chains. The single is off Clark's debut album, *Workin' On A Groove*.

(l-r) Jameson Clark and Trace Adkins.
photo: Genu Dines

SHANNON DREAMS HIS WAY TO BOSTON

MCA Nashville newcomer Shannon Lawson takes a break opening tour dates for Trisha Yearwood and Brooks & Dunn and stops by Country Radio station WKLB/Boston to promote his new single "Dream Your Way to Me." Co-written with Tim Nichols, the track is the second single off his debut album *Chase the Sun*.

(l-r) Mike Brophy, Program Director, WKLB; Shannon Lawson; Jen Joy, Promotions Director, WKLB; Josh Easler, Sales Director, WKLB.



COUNTRY TAKES TO THE ICE

Columbia Records artist Montgomery Gentry joins Nashville Predators defenseman Andy Delmore on the ice as part of a two-minute feature spot for the Nashville hockey team. The promo will air on Fox Sports Net and in the Gaylord Entertainment Center before Predators games. Montgomery and Gentry enjoy Delmore's turn at karaoke in Lonnie's Western Bar before he takes them on at the ice rink.

(l-r) Eddie Montgomery; Andy Delmore, defenseman for the Nashville Predators; and Troy Gentry.
photo: Craig Campbell



ROCKY ROADHOUSE START

During their kick-off concert to the "Rockin' Roadhouse Tour," Joe Diffie and Tracy Lawrence secure Mark Chesnutt's hat to his head while singing "Rockin' the Roadhouse Down."

The artists played the entire Fargo, N.D. concert despite heavy winds and threatening thunderstorms. Nearly 500,000 fans have seen the show so far since its kick-off in June and the tour has won an IEBA (International Entertainment Buyers Association) award for Festival, Fair or Special Event of the Year.

(l-r) Joe Diffie, Mark Chesnutt, and Tracy Lawrence.
photo: Luck Media & Marketing, Inc.



A JUNIOR OF JUNIOR

Hank Williams, Jr. holds a 19" tall, 3.5 pound likeness of himself created by Gemmy Industries, Inc. as part of their Pop Culture Series. The doll, which includes a pair of red monogrammed boots similar to the ones worn by Curb Records artist Williams on the Monday Night Football opening, dances to two of Bocephus' signature songs. The company decided to memorialize the legend based on his popularity among all music fans of every age.

photo: Alan Mayor



A BEAUTIFUL NO. 1

Arista Nashville recording group Diamond Rio celebrates another hit. "Beautiful Mess," the lead single from the band's new album, *Completely*, became their seventh No. 1 single when it topped both the *Billboard* and *R&R* singles charts. Songwriters Sonny LeMaire, Clay Mills and Shane Minor were on hand for the ceremony honoring the hit.

(l-r) Jimmy Olander, Marty Roe, Dan Truman, Brian Prout, and Dana Williams of Diamond Rio; Clay Mills; Sonny LeMaire; Connie Bradley, Senior Vice President, ASCAP; Mike Clute, producer; Shane Minor.

photo: Alan Mayor



TANYA'S BACK

Tanya Tucker celebrated her first studio album in five years with a party for friends, colleagues and fans at BMI Nashville. Tucker and songwriter/publisher Roger Murrah were executive producers of the project, simply entitled *Tanya*. Produced by Barry Beckett and Tucker's fiancé Jerry Laseter, the 12-track album (released on her own Tuckertime Records) features the first single "A Memory Like I'm Gonna Be," written by Laseter and Murrah.

(l-r) Barry Beckett; Roger Murrah; Jerry Laseter; Tanya Tucker; Paul Corbin, Vice President, BMI Nashville; and Joyce Rice, Director, Writer/Publisher Relations, BMI Nashville.

photo: Beth Gwinn



THE GREAT STUFF

ASCAP hosts a party in Nashville for Craig Wiseman and Jim Collins, the writers of the No. 1 single for seven weeks, "The Good Stuff," featured on Kenny Chesney's album, *No Shoes, No Shirt, No Problems*. The single follows "Young" as the second consecutive No. 1 from the album. A special presentation was made to Rusty Martin, the inspiration for the song, in memory of his wife for 28 years, Becky Martin, who died from ovarian cancer.

(l-r) Connie Bradley, Senior Vice President, ASCAP Nashville; Jim Collins; Kenny Chesney; Rusty Martin, Security Officer, RCA Label Group/BMG; and Craig Wiseman.

photo: Corrie Bryant/ASCAP





CLEDUS IS ALL WET

Country comedian Cledus T. Judd takes a swim on the set of his new video parody "It's A Great Day To Be A Guy," off of his Columbia Records release, *Cledus Envy*. Judd enlisted the help of some of his real-life pals from his hometown of Cartersville, Ga. to film some hilarious scenes about what happens when a wife goes away for the weekend. The video for the song, a spoof of Travis Tritt's "It's A Great Day To Be Alive," was directed by Peter Zavadil.

photo: Duane Barber/Schmidt Heistich

FRIENDS AND CO-WRITERS

Friendship and teamwork take center stage when the BMI songwriting trio of Tony Martin, Mark Nesler and Tom Shapiro were recognized for "I Miss My Friend" – their second No. 1 in three months (the other was George Strait's "Living and Living Well") – during a party at BMI Nashville. CMA Horizon Award nominee Darryl Worley who recorded the song, led the praises to the writers with thanks for a "career record."

(l-r) Mark Nesler; Tony Martin; Darryl Worley; Tom Shapiro; and Harry Warner, Assistant Vice President, Writer/Publisher Relations, BMI Nashville.

photo: Alan Worley



WAUGH TO GO

Butch Waugh, Executive Vice President of RCA Label Group was honored when family, friends, fellow staffers and industry associates surprised him with a party commemorating his two decades of service with RCA Records.

(l-r) Eddie Mascolo; Skip Bishop, Cheri Martin; son Tyler Waugh; wife Belinda Waugh; Butch Waugh; Joe Galante, Chairman, RCA Label Group; Brian Philips, Senior Vice President and General Manager, GMT; Hugh Sarrati, and Dave Loncoa.

photo: Tony Mascolo



AMBASSADOR DOLLY

Country superstar Dolly Parton performs for more than 200 film and music industry decision makers at the W Hotel in Los Angeles. The event was organized by Tennessee Film and Music Commission Director Patricia Ledford to introduce the Sugar Hill recording artist as Tennessee's Ambassador for Film. In addition to "I Will Always Love You" and "9 to 5," Parton sang a song she wrote specifically for the event called "Tennessee Sounds Good To Me."

(l-r) Gil Cates, Director/Producer (The Academy Awards); Dolly Parton; Patricia Ledford, Director, Tennessee Film and Music Commission; and Delbert Mann, Director ("All Quiet On The Western Front").

photo: Janner Cuffman



CMA ANNOUNCES STAFF CHANGES



CMA has named veteran sales and marketing professional **Paula Milton** as Sponsorship Manager for the CMA Marketing Department. Milton will report to CMA Senior Director of Strategic Marketing Rick Murray.

"Paula's experience and knowledge of both corporate marketing and the Country Music industry will be valuable to CMA as we accelerate our partnerships and sponsorship efforts for both

Fan Fair and the CMA Awards," Murray said.

Milton comes to CMA following a successful 13-year career at Gaylord Entertainment Company. For the past seven years, Milton was the International Account Manager for Sales and Marketing for Opryland Productions and sales for Corporate Magic. Prior to that post, Milton was the Promotions and Marketing Manager from 1992 to 1995. From 1989 to 1992, Milton was the Events and Marketing Coordinator for the General Jackson Showboat.

During her tenure at Gaylord, Milton managed, directed and developed all aspects of marketing; advertising; local, regional and national promotions; and implemented corporate partnerships programs. She created product launches, grand openings and special events as well as talent buying and artist relations.

Prior to joining Gaylord, Milton was an Account Executive and Office Manager for Meeting Services, Inc. in Nashville, where she planned special events, tours and parties for executive clients and accounts.

A native of Poland, Ohio, Milton studied Business Management at Belmont University in Nashville, as well as Youngstown State University and ITT Technical Institute, both in Youngstown, Ohio. She is a member of Meeting Professional International, Travel Industry Association of America, American Bus Association, International Council of Shopping Centers, IEG, American Marketing Association, EMP, Incentive Travel and Meeting Executives and the American Society of Association Executives.

She is involved in several important charitable causes including serving as past president of the Donelson-Hermitage Chamber of Commerce and on the Board of Directors for Senior Citizens Inc. as well as working for Easter Seals.

Wendy Pearl



Since joining CMA in October 2001, **Joby Luca** has had his hands full. Luca graduated from Flagler College in St. Augustine, Fla. and worked for a year as an independent promoter. Shortly after being hired as Operations Assistant at CMA, the Marketing Department acquired Luca's talents. As Marketing Coordinator, Luca helps coordinate the Fan Fair Exhibit Hall; serves as Fan Club liaison; assists in project and corporate

development; oversees the marketing internship program; and supports other industry-wide marketing initiatives.



For **Sarah Schermbeck**, Nashville is a long way from home. The Elk Creek, Neb. native moved to Music City to attend Belmont University and major in Music Business. After a year, Schermbeck moved back home and worked at Allstate Financial Services. Schermbeck decided to give Nashville a second

chance and joined CMA in April as Operations Assistant where she is responsible for facility maintenance, landscaping and daily operations.



Brandi Simms knows all about pressure. She started at CMA as an intern and later worked part-time as receptionist, all the while studying for a Public Relations degree at Middle Tennessee State University. After she graduated in December 2001, she was hired full-time as Administration Assistant. Moving to Executive Assistant in April, Simms coordinates the scheduling of committee meetings, assists with administrative functions for CMA Board meetings, maintains the Executive Director's calendar and is involved with CMA Awards and Hall of Fame balloting.



Born and raised in Nashville, one might say that the music industry is in **Tiffany Speshock's** blood. After graduating from Middle Tennessee State University with a degree in Recording Industry, Speshock worked for Warner/Elektra/Atlantic as Country Marketing and Sales Assistant. Joining CMA in November, Speshock serves as Executive Assistant and coordinates projects for CMA Associate Executive

Director Tammy Genovese and assists in administrative functions for the Executive Department.



When people visit CMA, the smiling face they usually see first is **Mary Trailov's**. Born and raised in nearby Franklin, Tenn., Trailov graduated from Southern Illinois University at Carbondale and joined CMA as Administration Assistant in May. Her primary duties include supervising the reception area and support for Human Resources, Accounting and Membership.



When **Christy Wilson** says that she is in the music industry, she's not kidding. As Industry Relations Assistant, Wilson is right smack in the middle of the movers and shakers of the industry. A graduate of the University of Tennessee in Knoxville, Wilson joined the CMA staff in May. Her duties include: coordinating membership drives and the CMA Broadcast Awards, tracking singles charts and various administrative functions.

Amanda Eckard

photos: Amanda Eckard

SHANIA TWAIN

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contrast for traditional instruments. And so that was the whole thing 'cause the songs all still have a very rocky punch to them. Banjo and mandolin and those types of instruments give them perfect contrast.

CU: The arrangements are really textured and deep. Is that a result of recording in so many different places, countries, with a broad spectrum of musicians? And how did you layer them with the American players?

Twain: Well, we followed everybody around first of all. You know, we just sort of went to where they were. You know, we'd pick up a guitar part maybe in Milan. Then we went to the Caribbean for a lot of the American musicians. Sometimes there'd be an American musician already doing some work over in Europe and we'd hook up with him there. You know, it just all came together in bits and pieces. But a bulk of the music—of the traditional instruments you're hearing—they were all done together in one live recording session.

CU: It's been a while since your last album, but this seems like you are making up for lost time with what amounts to a double album with 19 cuts. How did that evolve?

Twain: We just wrote a bunch of songs and we didn't know how many there would be. I mean, we thought, well okay we were playing around with 16 songs, and then more ideas kept coming. And we ended up with 19. And all 19 ended up finishing to our satisfaction and, in our opinion, worthy of being on the album. So, we said 'Well, hey, we've got 19 songs that we're happy with. That's what we should give 'em—19 songs!'

CU: It's terrific to be able to do that for the fans.

Twain: You know, it is great. We don't have to go out of our way in one sense, because we write the songs. Of course, it's a lot of extra work. I mean, as I'm sure any writer would tell you, it's not easy writing a song...But we don't care, because it's our music anyway. We just didn't feel like it was necessary to give the fans any less than what we had.

CU: Your husband's vocals are fairly prominent on the record. What is it like singing with him versus working with him as your producer?

Twain: Oh, it's always great, and you can hear his voice all over it. I mean, just like all the other albums we've made, he's got such a sound. He has his own artistry on the album. We both just—it's a real team effort—the music on all of our albums together. It's a real team effort. You can hear his signature. You can hear my signature.

CU: Any apprehensions about this album or coming back after stepping out of the spotlight for three years?

Twain: No, no apprehension. Uncertainty—I mean, that's for sure. I'm never sure who even cares what I'm doing or anything like that. We stay so far removed from everything purposefully, so, that once we do get back into the whole creative mode there's no influence from everybody else. I don't want to be influenced by what else is going on. I want to do my own thing, and the only way to do that is to cut yourself off and make sure you're not paying too close attention to what everybody else is doing. So, of course I thought 'A-ha, you know, maybe I'm forgotten by now. I don't know (laughs). So, you just go and make the best record you can make and hope that there are people there to listen to it.

CU: You've said that you wrote and then produced this album in bits and pieces over a long period of time. Was it hard to maintain your focus?

Twain: No, because if you write your own music and you're working with a very large number of songs, it goes by fast, basically. And then you throw in having a child on top of that. It just all goes by very quickly. And I also needed some time to recuperate when I got off the road. So, it didn't drag out for me at all. But I am at the point now where I am quite anxious for it to come out. I am ready for the new music to come out. It's all very timely. I think, for me, the timing and the pacing has been just right.

Wendy Pearl

2003 INTERNATIONAL EVENTS CALENDAR

JAN. 17-27, 2003

TAMWORTH COUNTRY MUSIC FESTIVAL

Tamworth, Australia

Tel: 61 2 6755 4504

Fax: 61 2 6755 4294

e-mail: cmf@tamworth.nsw.gov.au

On the Web: www.tamworth.nsw.gov.au

FEB. 22, 2003

PERTH CITY MUSTER

Perth, Australia

Claremont Showgrounds

e-mail: musterevents@bigpond.com

On the Web: www.citymuster.com.au

FEB. 27 - MARCH 23, 2003

19TH INTERNATIONAL

COUNTRY MUSIC FESTIVAL

Zurich, Switzerland

Shutzenhaus Albisguetli

e-mail: matter@showandmusic.com

On the Web: www.showandmusic.com

APRIL 19, 2003

COUNTRY SUNSHINE

Kumamoto, Japan

e-mail: jsrefugee@aol.com

On the Web: www.countrygold.net

APRIL 26, 2003

CORREGIO COUNTRY FESTIVAL

Prato Di Correggio, Italy

e-mail: downtownnashville@hotmail.com

On the Web: <http://digilander.libero.it/downtownnashville>

downtownnashville

**Events and dates subject to change.*

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

e-mail: closeup@CMAworld.com

or mail to:

CMA Close Up

One Music Circle South

Nashville, Tenn. 37203-4312

or call: Amanda Eckard

Tel: (615)664-1623

On the Web: www.shania-twain.com

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The Nitty Gritty Dirt Band

Tony Rice

Earl Scruggs

Randy Scruggs

Ricky Skaggs

Doc Watson

Richard Watson

Glenn Worf

Dwight Yoakam

dynamic that starts to occur," he explained. "This album is really about musicians and artists and real instruments. It's so refreshing to have that spontaneity and that dynamic, it's as close to capturing what happens on a live performance in the studio as you can get."

Offering a musician's perspective, Dirt Band co-founder John McEuen explained, "It's a great feeling to know you are doing what you've always wanted to do, and there are other people you highly respect in there with you, and you're all headed in the same direction, and at the end you go, 'that nailed it!' There was often a feeling of, 'Oh my gosh, we're making a piece of history again!'"

Vol. 3 indeed captures many special moments. Iris DeMent's vocals on "Mama's Opry" evoke a 20-year-old Loretta Lynn, said McEuen. "She sounds like she just took her husband his lunch at the coal mine."

Taj Mahal's "Fishin' Blues" had a mid-1930's jug band feel to it, "like something you might have heard on the Grand Ole Opry back then," McEuen added. "At the end of the song he said, 'that's the best I've ever sounded!'"

But the hands-down choice for heartfelt moments came courtesy of Johnny Cash, who wrote a tribute to Maybelle and Sara Carter specifically for *Vol. 3* called "Tears In The Holston River." Mother Maybelle is the patron saint of all three *Circle* projects, and as Jeff Hanna noted, the Carter-Cash connection is a "very thick thread running through them all." That made "Tears In The Holston River" an especially touching moment.

The time is certainly ripe for a *Circle, Vol. 3* album. John McEuen, who left the Dirt Band in 1987, is now back in the fold; with the success of *O Brother Where Art Thou?* and other traditional and bluegrass projects, audiences are certainly responding to this type of music. On top of that, 2002 marked the 30th anniversary of the original *Circle*, and an anniversary reissue scored major points. Releasing a third volume now almost appears to be a no-brainer.

"One of the things that's great is that we didn't have to sell this record to the record company," Hanna said. "We didn't have to explain to them that roots music is important; there wasn't, 'Where is the single? Can we get it played on the radio?' We had the opportunity to have some fun."

"*O Brother* shows there's an available audience for people that love music for what it is," added Scruggs. "It opened the doors wide for this project."

More importantly is the impact these projects have had on those who participate in them. "I'm glad people have listened to them, but these have been really important to us personally, too," said Hanna. "These are big yardsticks in our lives."

Lisa Zhitto



(l-r) Matraca Berg, Jimmy Ibbotson, Jeff Hanna and Doc Watson



(l-r) Vince Gill, Sam Bush and Randy Scruggs



(l-r) Iris DeMent, Matraca Berg and Randy Scruggs



(l-r) Jeff Hanna, Del McCoury and Bob Carpenter

photos: Katherine Bomboy

On the Web: www.nittygritty.com

Derek Bell

Chieftains harpist Derek Bell died Oct. 17 in Phoenix, Ariz. at the age of 66.

Born Oct. 21, 1935 in Belfast, Ireland, Bell was a child prodigy who wrote his first concerto at age 12. He attended the Royal College of Music, where he studied harp, oboe, horn and piano. He appeared with the Royal Philharmonic Orchestra and symphony orchestras in Budapest, London, Moscow and Pittsburgh before joining the Chieftains in 1972. The band has won six Grammy Awards, recorded over 30 albums and recently celebrated its 40th anniversary. Bell also recorded several solo albums and composed two symphonies and three piano sonatas.

In 2000, Bell was named a Member of the British Empire by Queen Elizabeth, for his contributions to Irish and classical music.

The Chieftains performed Sept. 30 at the Ryman Auditorium in Nashville. The concert was taped for a television special featuring songs from the band's latest album, *Down the Old Plank Road: The Nashville Sessions*, the group's second collaboration with Country Music stars. The album and concert featured Alison Krauss, Martina McBride, Ricky Skaggs and others.

Bell is survived by his wife Stephanie, his two sisters and mother.

Lee Griffin

Straghn Lee Griffin, Vice President of Performance Video, fell victim to a carjacking outside of his house in Annapolis, Md. on Sept. 19. He was 51.

Griffin was born in Portsmouth, Va. and attended the College of William and Mary. Performance Video was started in the late 1980s and Griffin soon became part owner and Vice President. The company first provided video screens for The Grateful Dead concerts. Their video screens and services are found at concert venues all over the world, including Fan Fair, Dixie Chicks and Alan Jackson concerts.

Survivors include his parents, Jack and Virginia Griffin; two sisters, Linda and Ann Griffin; and his brother Neal Griffin. Memorial contributions may be made to the Leukemia and Lymphoma Society, 8600 LaSalle Road, Baltimore, Md. 21286.

Beecher Ray Kirby "Bashful Brother Oswald"

Grand Ole Opry member Beecher Ray Kirby passed away on Oct. 17 at his Madison home near Nashville after a lengthy illness. He was 90.

Known to his fans as "Bashful Brother Oswald," Kirby was born Dec. 26, 1911 in Sevierville, Tenn. One of 11 children, Kirby was the son of an Appalachian musician and learned to play guitar and banjo as a child, by ear.

Kirby moved to Detroit in 1929 in hopes of getting a job in the automotive industry, but ended up working at radio station WFDF. At the request of the station manager, Kirby started playing the dobro. After returning to his home in East Tennessee in the 1930s, Country legend Roy Acuff enlisted Kirby to join his Crazy Tennesseans. In 1938, Acuff changed the name to the Smokey Mountain Boys, and Kirby became a constant on Acuff's recordings for more than 50 years.

In the early 1960s, Kirby recorded two solo albums and in 1972 was featured on the Nitty Gritty Dirt Band's landmark album, *Will The Circle Be Unbroken*.

Throughout the 80's and 90's, Kirby continued to record and perform in concert and also published his memoirs, *That's the Truth If I Ever Told It*.

Kirby is survived by his wife of 19 years, Euneta Phillips Kirby; son, Billy Ray Kirby; four grandchildren; and several great-grandchildren. A daughter, Linda Demonbreun, preceded him in death.

Bill Kramer

Renowned Country Radio disc jockey Bill Kramer died July 3 of a heart attack in Daytona Beach, Fla. He was 45.

Born Bill Kussell, Kramer hosted the midday show at WGNE/Ormond Beach, Fla. (Froggy 99.9) where he also served as Program Director. Before joining WGNE, Kramer worked for KNIX/Phoenix, Ariz. and WOGK/Gainesville, Fla.

Horace Logan

Horace Lee Logan, the original producer and emcee of the Louisiana Hayride, passed away Oct. 13 in Victoria, Texas, following a lengthy illness from pancreatitis and acute respiratory distress syndrome. He was 86.

Logan began broadcasting at 16 after winning an announcing contest. He worked as the talent booker and voice of the Louisiana Hayride from its inception in 1948 until he retired 10 years later. Broadcast weekly from Shreveport on radio station KWKH, the show was nicknamed the "Cradle of the Stars" for showcasing a number of famous young stars—Elvis Presley, Hank Williams, Johnny Cash, Red Sovine and Kitty Wells among them.

After one of Presley's performances in 1956, Logan tried to calm the audience by uttering the now-famous catch-phrase, "Elvis has left the building." Logan often began Louisiana Hayride shows dressed in a 10-gallon hat and six shooters. In 1998 he detailed the show's heyday in a book he co-authored, *Elvis, Hank, and Me: Making Musical History on the Louisiana Hayride*.

Logan is survived by his wife Linda.

Mickey Newbury

Mickey Newbury, the talented singer/songwriter who wrote a bevy of Country hits in the 1960s, died Sept. 28 at his home in Vida, Ore. after battling a blood disease for several years. He was 62.

Born Milton Newbury in Houston on May 19, 1940, he entered the music scene in 1956 when his band, The Embers, signed a recording contract with Mercury Records. During his career he recorded albums for Elektra, RCA and others. Almost a decade later, he revived his songwriting career and signed with Acuff-Rose Music Publishing in 1964. Newbury recorded more than a dozen albums and is best known for his songs that others recorded.

Influenced by such writers as Jack Kerouac, Oscar Wilde, and Bob Dylan, he had his first hit in 1966 when Don Gibson recorded "Funny, Familiar, and Forgotten Feelings." Good friends Kenny Rogers, Kris Kristofferson and Willie Nelson also recorded his songs, but Newbury is most recognized for writing "An American Trilogy" made famous by Elvis Presley.

Newbury was a pioneer whose work extended beyond the boundaries of Country Music. In the sixties, he had written hits that made it to the top of the charts in Country, R&B, pop, and rock genres.

Jimmy Stoneman

The Stoneman Family's spirited bass player, Jimmy Stoneman, died on Sept. 22 in Smyrna, Tenn. from complications from Lou Gehrig's disease. He was 65.

Born Oscar James Stoneman, the son of musicians "Pop" and Hattie Stoneman, he first took to the stage with his father and four siblings at the Grand Ole Opry in 1962. They won the first Vocal Group of the Year at the CMA Awards five years later. Over the next three decades, the band saw the departure of two sisters and welcomed non-family members into the group and recorded albums for MGM and Starday.

Stoneman leaves behind his wife, Mary; brother, Gene; four sisters, Donna, Grace, Patsy, and Roni; and stepsons Tom, Willie, and Jim Ulrich.

CMA EVENTS

2002

november

Wednesday, Nov. 6

"The 36th Annual CMA Awards"

Grand Ole Opry House

Nashville, Tenn.

Pre Telecast Awards (6:30-7:00 PM/CST)

Live Broadcast Awards (7:00-10:00 PM/CST, 8:00-11:00 PM/ET)

CBS Television Network

Post Awards Party (10:00 PM/CST)

Opryland Hotel / Presidential Ballroom

Nashville, Tenn.

(post awards party ticketholders only)

Thursday, Nov. 7

Annual Election of Directors

Vanderbilt Stadium Club

201 25th Avenue South / Nashville, Tenn.

Friday, Nov. 8

CMA Global Markets Forum

(Invitation Only)

Contact: Kelly Randall, krاندall@CMAworld.com

Tel: (615) 244-2840 for more information

2003

february

Thursday, Feb. 6 and Friday, Feb. 7

CMA Board of Directors Meeting / Nashville, Tenn.

Friday through Sunday, Feb. 19-21

CRS / Country Radio Seminar

Nashville Convention Center / Nashville, Tenn.

april

Wednesday, April 23 and Thursday, April 24

CMA Board of Directors Meeting / Los Angeles, Calif.

june

Thursday through Sunday, June 5 - 8

32nd Annual Fan Fair®

"The World's Biggest Country Music Festival™"

Music City U.S.A., Downtown / Nashville, Tenn.

july

Wednesday, July 23 and Thursday, July 24

CMA Board of Directors Meeting / Chicago, Ill.

NEXT ISSUE



Awards Wrap-up



Dolly Parton



Keith Urban



Cowboy Jack Clement

close up

one music circle south
nashville, tennessee 37203

periodical postage paid at
nashville, tennessee

www.CMAworld.com



Steve Azar visits CMA to perform songs off of his Mercury Nashville album, *Waitin' On Joe*, including the Top 10 hit "I Don't Have To Be Me ('Til Monday)." Before bringing out his guitar, he distributed hats and CDs and even served up some homemade Mississippi mud pie. Azar's visit brought out more than just CMA staff, including producer Keith Stegall, former Restless Heart lead singer Larry Stewart, and Tennessee Titans kicker Craig Hentrich.

(l-r) Mark Alan Springer, songwriter; Rob Beckham, Agent, William Morris Agency; Larry Stewart; Ed Benson, CMA Executive Director; Steve Azar; Keith Stegall; Joe Azar; and Craig Hentrich.
photo: Amanda Eckard



New RCA Records artist Aaron Lines stops by CMA to sign up for membership and meet the staff. "You Can't Hide Beautiful" is the Canadian singer's first single off of his soon-to-be-released debut album, *Living Out Loud*.

(l-r) Bob Titley, Executive Vice President, TBA Entertainment; Mark Jones, Artist Manager, TBA Entertainment; Aaron Lines; Ed Benson, CMA Executive Director; and Tammy Genovese, CMA Associate Executive Director.
photo: Amanda Eckard



Newcomer Anthony Smith performs for the CMA staff. The Mercury Nashville recording artist brought Moon Pies and RC Cola and performed songs from his debut album, *If That Ain't Country*, including the hit title track.

(l-r) Amy Alderson, Marketing Assistant, Mercury Nashville; Ed Benson, CMA Executive Director; Anthony Smith; Tom Lord, Marketing Manager, Mercury Nashville; and Tammy Genovese, CMA Associate Executive Director.
photo: Amanda Eckard



Music industry executives, radio broadcasters, family and friends gather to honor the legends of Country Radio at the 2002 Country Music DJ Hall of Fame induction dinner. The event, presented by Country Radio Broadcasters, Inc., was held at the Nashville Renaissance Hotel.

(l-r) Ed Salemma, Executive Director, Country Radio Broadcasters, Inc.; Ed Morris, Writer, CMT.com; Ed Benson, CMA Executive Director; Bruce Shimler, Head of Promotions, DreamWorks Records Nashville.
photo: Karen Will Rogers

World Radio History

ADDRESS CHANGE?

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

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